

FOCUS ON ROBERT GRAVES

17.

Edited by Ellsworth Mason, University of Colorado Library, Boulder, Colorado

Number 2, December 1973.

An Annotated Bibliography of Articles on Robert Graves

by David E. Pownall

This annotated list of periodical articles on Robert Graves is based on "Current Bibliography" in the journal Twentieth Century Literature, supplemented generously by articles gathered for my multi-volume annotated bibliography of journal articles on twentieth century literature, published by Kraus, which includes these entries on Graves.* This listing from 1954 to 1970 is not exhaustive, since the projected bibliography does not attempt to cover reviews, review articles, articles from the popular journalism, nor has it made a major effort to gather foreign scholarship.

However, the articles gathered do allow us to make certain tentative judgments on the state of the secondary scholarship on Graves. Graves is almost certainly the least studied of major twentieth century English poets. Most articles are impressionistic, dealing with his work, or his work as a poet, a novelist, a critic, etc., completely on a personal, although often very perceptive basis.

Some articles respond in passion to Graves' highly developed skills in knocking about sacred cows. Clearly, the careful, detailed, precise examination of Graves as poet, Graves as a novelist, Graves as a critic and aesthete, Graves as an influence, Graves as a public figure, has yet to begin.

- G762 Auden, W. H., "A Poet of Honor," Shenandoah, 13:5-11, Winter, 1962.
--"Only a craftsman as meticulous as Mr. Graves can afford to speak lightly of his art. (His poems) are passionate, truthful, and well-bred." (R.J.G.)
- G763 Blissett, William, "Robert Graves," Canadian Forum, 34:59-61, June, 1954.
--Graves is an excellent poet, but "best known as a novelist, and most readers come to his poems and critical works through the novels whose success has made possible his life as poet and critic. He may be called the Stanislawski of the historical novel." (D.P.)
- G764 Bonet, Juan, "Una conversación con Robert Graves," La Estafeta Literaria, Nos. 426-8, pp. 39-40, September 15, 1969.
--(Memoirs of Graves including his judgments on T. S. Eliot, Huxley and Agatha Christie.) (T.T.B.)
- G765 Buckman, Peter and William Fifield, "The Art of Poetry, XI: Robert Graves," Paris Review, 12:119-45, Summer, 1969.
--(This interview ranges from Graves' assessment of the influence of the Muse on the poet, through his procedures in writing his historical novels, his practices in revision and translation, and his reasons for removing poems from his collected editions.) (D.P.)
- G766 Creeley, Robert, "Her Service is Perfect Freedom," Poetry, 93:395-8, May, 1959.
--Robert Graves' amazing versatility makes his prose support his verse. The White Goddess is concerned with how poets work and of the "magic" source by which they have survived. His poems are "small, lyric, and often commonplace in their concern." (F.L.)

*Reprinted by permission of the Kraus Thomson Company.

- G767 Davie, Donald, "Impersonal and Emblematic," Shenandoah, 13:38-44, Winter, 1962.
 --(Article on Graves' gift for the epigrammatic, "his dry and definite technique," originally published in Listen, III (Spring, 1960).) (R.J.G.)
- G768 David, Donald, "The Toneless Voice of Robert Graves," Listener, 62:11-3, July 2, 1959.
 --Robert Graves is almost unique among modern poets in making no allowances for the reader; indeed, not even recognizing that he is there. This accounts for the particular toneless voice of his "poems which adopt no tone toward the reader because they do not condescend to acknowledge his existence." (D.P.)
- G769 Dudek, Louis, "The Case of Robert Graves," Canadian Forum, 40:199-201, December, 1960.
 --The recent high praise of Robert Graves betrays the "nerveless and tottering condition" of contemporary English literary culture. (R.K.)
- G770 Dudek, Louis, "Julian Huxley, Robert Graves, and the Mythologies," Delta (Montreal), 4:8-9, July, 1958.
 --Although Robert Graves, in refuting Julian Huxley's and Bertrand Russell's support of scientism in religion, seems to be arguing for traditional Christianity, he is actually "arguing for the rehabilitation of myth."
 "To take up the old myths . . . as the veritable method of poetry, is very much like chewing fossils in a museum because there is a shortage of meat. . . ." (D.P.)
- G771 Enright, D.J., "The Example of Robert Graves," Shenandoah, 13:13-5, Winter, 1962.
 --Graves exemplifies "the poet as a free individual, free from party, free from theory, free to try to find himself, by trial and error and success--and constant effort." (R.J.G.)
- G772 Enright, D. J., "Robert Graves and the Decline of Modernism," Essays in Criticism, 11:319-37, July, 1961.
 --" . . . in the history of Graves' reputation you can trace the rise of modernism and its present decline. Graves' rise coincides with its decline. He was always outside movements; and now that . . . there are no real movements to get into, the contemporary poet turns to Graves for encouragement and advice." (D.P.)
- G773 Fauchereau, Serge, "L'oeuvre de Robert Graves," Critique, No. 217, pp. 526-34, June, 1965.
 --In France Graves is only the author of historical novels. In Anglo-Saxon countries he is most generally admired as the best of poets writing in English. For the great English reading public he is much more known as novelist and essayist than as a poet. Yet his novels are only a means of earning his daily bread and furnishing time for writing poetry. (T.T.B.)
- G774 Fraser, G. S., "The Reputation of Robert Graves," Shenandoah, 13:19-32, Winter, 1962.
 --"Graves' first volume came out in 1916, and he has been a (famous) poet all his life." Yet each of the infrequent appreciative essays on his poetry is apt to display "the air of having made a discovery"--probably because the poems "will not reduce to a formula" convenient to critics. (R.J.G.)
- G775 Fuller, Roy, "Some Vintage of Graves," London Magazine, 5:56-9, February, 1958.
 --Graves' development has been more consistent than his collections usually indicate, going from the early war poems, through his strong period when he was influenced by Laura Riding, to a "slackening of tension . . . and admission of feebler elements." (D.B.D.)

- G776 Fuller, Roy, "A Voice Outside the Cliques and Politics of Literature," Saturday Review, 52:21-2, 33, July 26, 1969.
 --Although Graves's decision to live in Majorca "spiritually as well as geographically outside the cliques, movements and politics of literature" has been right for his career as poet, it has isolated him as critic, leading to "a considerable degree of eccentricity, a preoccupation with literary King Charles's heads, and a contempt, really, for many kinds of writers and writing." (D.P.)
- G777 Gaskell, Ronald, "The Poetry of Robert Graves," Critical Quarterly, 3:213-22, Autumn, 1961.
 --"The honour in which Graves is held in England has been earned by the stubbornness with which he has lived the questions of his life; and the verve of his poetry since the war suggests that he feels he is at last living into the answer. Certainly the peculiar blend of truculence and chivalry, the readiness to trust in impulse, are more marked than ever. If he remains an extremely limited writer, he is also a man for whom writing is a complete commitment." (D.P.)
- G778 Green, Peter, "Robert Graves as Historical Novelist," Critic, 20:46-50, December, 1961 - January, 1962.
 --Robert Graves utilizes in his historical novels the analeptic method, "the intuitional sideways glance into the past." This method, reinforced by his usual first person narration, serves to produce the impression of immediacy which distinguishes his historical novels. (D.P.)
- G779 Gunn, Thom, "In Nobody's Pantheon," Shenandoah, 13:34-5, Winter, 1962.
 --Though Graves is "still excluded from all the official Pantheons," he has written "a body of work which will be discovered by generations after generations of readers as saying something durable about human experience." (R.J.G.)
- G780 Haller, John, "Conversations with Robert Graves," Southwest Review, 42:237-41, Summer, 1957.
 --(These conversations in Mallorca deal largely with trees, and record Graves's views of writers--Lawrence was a "ninny," Twain was a "very great man," Wells was "rude, opinionated, and doddering," Hardy was "worth knowing," Bennett was "a real man and a real gentlemen," Irving Stone is "a hard-working, intelligent, serious man," and Goethe was "a stupid old man.") (D.P.)
- G781 Haller, John M., "Robert Graves in Lecture and Talk," Arizona Quarterly, 15:150-6, Summer, 1959.
 --(A testimonial on Graves's lecturing skill.) (R.G.L.)
- G782 Hayman, Ronald, "Robert Graves," Essays in Criticism, 5:32-43, January, 1955.
 --Graves's importance as a poet depends on a small corpus of poems which are neither metaphysical nor romantic. An examination of these indicates that the poems which elicit the truth from an experience constitute an important achievement. (L.L.)
- G783 Hijmans, Ben L., "Robert Graves, the White Goddess and Vergil," Mosaic, 2:58-73, No. 2, 1969.
 --" . . . Graves's own poetic practice may have gained much from his notion of what 'poetry' ought to be, but . . . the same notion defeats him as a critic," as, for example, in his treatment of Vergil, whom he denies his proper place "in the gallery of great poets." (D.P.)
- G784 Hoffman, Daniel, "Graves -- A Ghost and a Skeleton Key," Poetry, 110:409-12, September, 1967.
 --Graves says in his new edition of Collected Poems that his theme has always been the practical impossibility of absolute love continuing between man and woman. He had one other theme: "the separation of intuition from reason." He has made little stylistic development; the poems resemble one another. (F.L.)

- G785 Hoffman, Daniel, "Significant Wounds: The Early Poetry of Robert Graves," Shenandoah, 17:21-40, Spring, 1966.
 --The best of Graves's "early poems deal not only . . . with sexual tensions, but with perception and illusion, reality and appearance, in a world from which all authority external to the perceiver has been proved inconceivable. As statements of alienation and despair, Graves's poems of the 1920's have a unique authority. They exemplify his doctrine of the imagination in ways that do not . . . require our adherence to the idiosyncracies of a mythographic theory. These poems are tough, gritty, concise, and intransigent." (D.P.)
- G786 Hoffman, Daniel G., "The Unquiet Graves," Sewanee Review, 67:305-16, Spring, 1959.
 --Graves, who derives his warrant to restore literary tests from "the divine inspiration of the poetic imagination," has wrought miracles with "the incantations of Taliesin, the Greek myths, Tom O'Bedlam's Song, and the Nazarene Gospel," giving us in each case "the original, incorrupt form of the work," although some have been unkind enough to accuse Graves of "suppression of evidence and manipulation of texts." (D.P.)
- G787 Kirkham, M. C., "Incertitude and the White Goddess," Essays in Criticism, 16:57-72, January, 1966.
 --Robert Graves's development is to be understood in the changing relationship between his moral realism and his romantic temperament. Romanticism . . . which has nothing to do with sentimentality, which does not deny the realities that Graves faced in the late twenties and throughout the thirties, has been a triumphant release for his art and has made possible his best poetry." (D.P.)
- G788 Kirkham, Michael, "The 'Poetic Liberation' of Robert Graves," Minnesota Review, 6:244-54, No. 3, 1966.
 --Critics often attribute "the essential characteristic of Graves's later poetry . . . to the effect of the White Goddess mythology and identify the beginning of this phase with the conception of The White Goddess during 1943 and 1944. My contention is that the phase began towards the end of the thirties. . . . the poems of Work in Hand . . . are the first to show these characteristics fully developed." (D.P.)
- G789 Lewis, Alun, "Alun Lewis to Robert Graves: Three Letters," Anglo-Walsh Review, 16:9-15, No. 37, 1967.
 --(These three letters to Graves, written while Lewis was in service in India in the second World War, offer appreciation for Work in Hand, as well as soliciting Graves's advice on Lewis's projected book of poems. A select bibliography of works by and about Lewis is appended.) (D.P.)
- G790 Peschmann, Hermann, "Salute to Robert Graves," English, 14:2-8, Spring, 1962.
 --Graves has finally attained a position "which he has transmuted into poetry of a strength, variety, and subtlety of rhythm and cadence seldom equalled and never excelled in the poetry of the last twenty years." (D.P.)
- G791 Quennell, Peter, "The Multiple Robert Graves," Horizon, 4:50-5, January, 1962.
 --" . . . if Robert Graves now stands high above the great majority of modern English poets, he owes his position not only to his inherited gifts but to the remarkable persistence and diligence with which he has exploited them. He has turned out an enormous quantity of prose . . . yet it is difficult to imagine him as anything but a professional poet We may discount a good deal of his pedantic and prophetic theorizing: his volume of collected verse remains and his poems speak their own language." (D.P.)

- G792 Ranchan and Razdan, "The Love Vision of Robert Graves," Quest, No. 49, pp. 16-21, April-June, 1966.
 --Graves's women hold primacy in the love relationships between men and women, a reassertion of the courtly love tradition. For man, woman functions as either angel or demon, liberating or shattering as the case may be. (D.P.)
- G793 Read, Herbert and Edward Dahlberg, "Robert Graves and T.S. Eliot," Twentieth Century, 166:54-62, August, 1959.
 --(An exchange of letters between Read and Dahlberg on Graves and Eliot.)
 "Robert Graves is choleric, vain and covetous. . . . As for his poetry, I recognize its cleverness but it never moves me. . . ." "Graves does his part as the plagiarist in comic socks whereas T.S. Eliot wears the tragic buskin. . . . Eliot was the prophetic poet of our time. . . ." (D.P.)
- G794 Sandeen, Ernest, "Dame Ocupacyon and the Muse," Poetry, 100:305-9, August, 1962.
 --Robert Graves believes that personal expression of the poet should be disciplined by traditional standards. In spite of his rediscovery of the White Goddess, he allies himself with the romantic strain in Western literature. He is not easy to place. His love poems of the 1950's combine his poetic faith and his poetic art. (F.L.)
- G795 Sanders, Peter L., "Robert Graves--A Poet's Quest for Meaning," English Journal, 59:23-6, January, 1970.
 --"The poetry of Robert Graves . . . reflects the poet's lifelong search for the meaning of existence. . . . the earlier poems present a picture of an intense personal agony. . . ." Later, "the early, gnawing sense of inferiority and futile rage gives way somewhat reluctantly to the ability to accept jealousy and to the recognition finally that love is a consolation to man." (D.P.)
- G796 Schwartz, Delmore, "Graves in Dock--The Case for Modern Poetry," New Republic, 134:20-1, March 19, 1956.
 --Robert Graves's article "These Be Thy Gods, O Israel," (New Republic, February 27 and March 5, 1956) is remarkably wrongheaded and bristles with errors of fact as well as judgment. His five false idols--Yeats, Pound, Eliot, Auden and Dylan Thomas--"are not a school of poets in any literary sense or any sense that a literary historian would regard as valid." (D.P.)
- G797 Sherman, Arnold, "A Talk with Robert Graves, English Poet in Majorca," Commentary, 22:364-6, October, 1956.
 --(This interview elicits Graves's views on Majorca--"one of the most serene and tranquil spots in the world"--his preference for writing poetry, his distaste for Ezra Pound--"the greatest impostor of them all"--the unimaginably dull and unproductive literary life of America, and his strong dislike of intolerance and bigotry. (D.P.)
- G798 Sillitoe, Alan, "I Reminded Him of Muggleton," Shenandoah, 13:47-50, Winter, 1962.
 --(On meeting Graves in Majorca.) (R.J.G.)
- G799 Staples, Hugh B., "Saturday Night and Sunday Morning: Alan Sillitoe and the White Goddess," Modern Fiction Studies, 10:171-81, Summer, 1964.
 --Sillitoe has utilized the myth of the White Goddess as "the major structuring device for his first novel. . . . Graves's view is necessarily tragic; Sillitoe's is serious but comic . . . the basic outlines of these myths seem to represent for Sillitoe a scaffolding by means of which he can impose a sense of order upon the apparently de-humanized life of the factory and the chaotic revel of Nottingham night-town." (D.P.)

- G800 Steiner, George, "The Genius of Robert Graves," Kenyon Review, 22:340-65, Summer, 1960.
 --Belatedly taking his place "as the finest and most prolific man of letters now writing in English," Graves has produced good poetry, great historical fiction, and stimulating prose studies; his point of departure is often the White Goddess, "symbolic of both fertility and death." (G.S.)
- G801 Ussher, Arland, "Robert Graves: The Philoctetes of Majorca," Dublin Magazine, 32:18-21, July-September, 1957.
 --"Robert Graves is the English aristocrat of the high tradition, preserved like a trout in aspic: eager, adventurous, voracious of information, eccentrically erudite, interested in all things foreign . . . his mind a jostling theatre of huge historical realities. . . ." (D.P.)
- G802 Vickery, John, "Three Modes and a Myth," Western Humanities Review, 12:371-8, Autumn, 1958.
 --Three distinct uses of the Leda myth may be found in poems by Yeats, Huxley, and Graves. In each case, the poet's attitude determines genre, controlling rhetorical devices, and symbolic action. Yeats suggests the presentness of the past; Huxley regards the incident as an "occurrence rather than a re-enactment"; Graves seeks a "present understanding of the heart's past actions." (M.H.)
- G803 Warmsley, Nigel, "Graves, Where Is Thy Sting?" Twentieth Century, No. 1033, pp. 47-8, Second Quarter, 1967.
 --Graves's Oxford lectures on poetry are "a sort of deliberate exercise of the fallacy of imitative form," rebuking accepted methods of textual analysis. To Graves, poetry is "the only true statement of himself and other poetry is bad when the poet is suspected of not being true to his own character." (D.P.)
- G804 West, Herbert F., "Here's a Miltonic Discovery. . .," Renaissance Papers, pp. 69-75, 1961.
 --Robert Graves's theory in 5 Pens in Hand that Milton misplaced lines 53-68 of L'Allegro cannot be accepted since it ignores the parallel passage in Il Penseroso and misrepresents the prosodic evidence. (D.P.)
- G805 Wilson, Colin, "Some Notes on Graves's Prose," Shenandoah, 13:55-62, Winter, 1962.
 --"It is when we come on to the subject of the novels that we become aware of Graves's position as a writer. . . . Graves, as a novelist, lacks a dimension of subjectivity, of sincerity. They are potboilers (devoid of) 'a sense of his own age'." (R.J.G.)

Articles on Specific Poems

- "Hercules at Nemea"
- G806 Swanson, Roy Arthur, "Graves's 'Hercules at Nemea'," Explicator, 15: Item 56, June, 1957.
 --Hercules's horror and exultation is involved in Graves's dedication to the Muse. (B.K.)
- "Language of the Seasons"
- G807 Bowley, C.C., "Robert Graves's 'Language of the Seasons': A Linguistic Approach to Poetic Analysis," Te Reo, No. 10-11, pp. 9-26, 1967-68.
 --(This comprehensive linguistic approach to Graves's "Language of the Seasons" emphasizes phonological and formal analysis rather than contextualization.) (D.P.)
- "The Legs"
- G808 Sinclair, John McH., "A Technique of Stylistic Description," Language and Style, 1:215-52, 1968.
 --"My concern has been to show some of the meaning-bearing mechanisms of (Graves's 'The Legs,'); not to interpret it, defend it, or classify it." (D.P.)

"To Juan at the Winter Solstice"

- G809 Rosenberg, Bruce, A., "Graves's 'To Juan at the Winter Solstice'," Explicator, 21: Item 3, September, 1962.

--"The new victim who treads unfalteringly the never altered circuit of his fate is the old King-god of autumn, the solar hero . . . who is lured to his death by the White Goddess"; this is "the single Poetic Theme" worth the telling. (B.K.)

"Vanity"

- G810 Kell, Richard, "A Lightning Conductor: Reader over Robert Graves's Shoulder," Critical Survey, 3:224-6, 1968.

--A detailed analysis of "Vanity," one of Robert Graves's early poems by his own standards of poetic analysis show us how weak, how bad a poem it really is. (D.P.)

Robert Graves: Soldier Poet*

by James Mehoke

A poet cannot afford to identify himself with any organization formed for political, financial or ecclesiastical ends. There is no fixed rule for his social behaviour except to be himself and live in the company of those like-minded. At the outbreak of the First World War I volunteered for the regular infantry and found myself among men whom detestable trench conditions and persistent danger either destroyed or ennobled. Although we were caught in a demonic machine, officially sanctified by a corps of regular padres; although the war's final result would be worse than the power-politics that had caused it, ordinary civilized virtues had given way to heroic ones. We remained free because we were volunteers and bound to one another by a suicidal sacrament. Holding a trench to the last round of ammunition, taking a one-in-three chance of life when rescuing a badly wounded comrade from no-man's-land, keeping up a defiant soldierly pride in our appearance: these were poetic virtues. Our reward lay in their practice, with possible survival as a small bright light seen at the end of a long tunnel. We despised all civilians; wounds were nothing by comparison with the grief of losing new-found friends in the periodic massacres...The pride of "bearing it out to the edge of doom" that sustains a soldier in the field, governs a poet's service to the Muse. It is not masochism, or even stupidity, but a determination that the story shall end gloriously: a willingness to risk all wounds and hardships, to die weapon in hand. For a poet this defiance is, of course, metaphorical: death means giving in to dead forces, dead routines of action and thought. The Muse represents eternal life and the sudden lightning flash of wisdom. (from "The Duende," Oxford Lectures)

So writes Graves some fifty years after the event of war in which he fought, was wounded, and listed "died of wounds" in the London Times on his twenty-first birthday. In the poem "Escape," Graves records a death-dream of descending to the River Styx and of a meeting with Demeter who orders his return to earth and life. Is it mere chance that this same man will later discover a Goddess Myth, bow to the new moon emblematic of renewed growth and life, and identify with an Osiris-Adonis-Hercules figure representing all that is most selfless and sacrificing in men? So much "chance" seems improbable. My contention is that the war-experience is seminal to Graves's development as a poet in three related areas: poetic theory, social thought, and historical thesis.

In his essay "Technique in Poetry" Graves writes "Ornament, as such, should not concern poets, although completely naked poems spring only from extreme passion in love or war." The phrase "extreme passion" reminds us that Graves's poetic theory since The White Goddess (1948) has been that of poet as Vates--the inspired or possessed one. One may be inspired by a beloved into a trance-like state, or one may be possessed by a supernatural presence which brings a mixed horror and exaltation. In this state the vates composes "...memorable images, strong personal rhythms, and a peculiar syntax which, together, transcend in emotional force the most considered rhetoric" (from "The Personal Muse"). Mere rhetoric composed in cold blood by logic is "ornament"; only passion can fuse the technically separable elements of verse into poetry. The love experience offers

*Originally presented as a paper for the first Seminar on Robert Graves, at the MLA annual convention 27 December 1972.

such a source of passion; but how does war do so? In what poems do we find a mixture of religious horror and exaltation with regard to war; in what poems about war do we find "extreme passion"? We do find such poems in Fairies and Fusiliers with regard to men ennobled by heroic deaths; there is a clear sense of exaltation at the heroism mixed with a horror at the ugly deaths involved. These features come into focus especially well when the death is one of self-sacrifice out of friendship. In "Two Fusiliers," for example, two such friends are pictured hanging dead on barbed wire; in their heroic conduct and selfless courage Graves found "Beauty in death / In dead men, breath." Another example occurs in "The Dead Fox Hunter," dedicated to Capt. A. L. Samson who died from wounds between the lines at Cuinchy, 1915, with his fist stuffed in his mouth to prevent his moans from causing suicidal rescue attempts. The last stanza begins "For those who live uprightly and die true / Heaven has no bars or locks...." Nor is this thin romanticising of any kind. In "The Dead Boche" Graves realistically caught the horror of death, and in "Goliath and David" he caught the sense of helpless defeat before superior power in a sharply realistic poem which reverses the Bible story for dramatic effect. The men in the poems are living out a "suicidal sacrament" in acts of courage beyond all rational or logical explanation. It might be fairly judged that here begins the Graves who will celebrate the suprational, the Dionysian, and the wild rashness in human nature which can be selfless and loving as opposed to Apollonian logic and calculated self-interest. Somewhere in human nature is lodged a profound capacity for greatness, Graves must have felt, which the dull, safe civilian barely suspects or which he frankly disbelieves. Perhaps only in moments of "extreme passion" could the latent heroism arise, and the power that possesses men at such times to defy death or metaphorical death he came to call poetic virtue which required for its most powerful expression the "trance." In this way the roots of Graves's poetic theory may be traced back to the war experience which post-dates Georgian notions of technique and ante-dates the Riding influence. All the elements seem present, but it will take years for Graves to learn how to articulate those elements.

Graves's social thought can be traced from the hatred he felt for civilians and military authorities, particularly after the Sassoon trial, whom he blamed for misconduct of the war. His attempt to rejoin civilian life was frustrated by his neurasthenia and the sense that the war was still in progress. Ghosts of his dead comrades would appear renewing old memories. In "Rocky Acres" and the first version of "Pier Glass" old feelings of betrayal and hatred would overcome him. In The Meaning of Dreams (1924) he theorized somewhat after Rivers that such poems were the expressions of a "defeated self" which his peace-time self could not wholly bury. In "The Gnat" the neurasthenic memories are imaged as a gnat which maddens a shepherd into killing his dog, but in "Alice" a defense for the irrational and unconscious is made: the "clean, dull round of mid-Victorian English life" looks absurd to the Red Queen. In Poetic Unreason (1925) the view taken in "Alice" is extended to a Jekyll and Hyde relation in which the former is conscious conformity and the latter, unconscious nonconformity. If one takes Jekyll's perspective, Hyde is "unwitting"; but the reverse is also true. Thus, Graves can now see that Sassoon must have seemed a traitor to Jekyll (civilian) though he was a martyr to Hyde (soldier): the double vision is what Graves refers to as "the identity of opposites" or Welshman's hose. The insight stabilized his sense of paranoid distrust by allowing him other perspectives. In 1926 Laura Riding is with him, and her Social Myth doctrine supports the nonconformist in Graves in that social conformity is seen as mindless repetition and lifeless routines, as in "Sandhills." The novels from Mallorca reflect this attitude plus older ones rooted in the war experience. In the Claudius novels (1935) we see the Roman Empire under Augustus from the perspective of Claudius, a potential heir and grandson of Livia. A loyal Roman believes in and worships

Augustus, but from the vantage of Claudius one sees only the power struggle, banishings, and murder. The Empire is a fiction, and only coercion makes it work. Thrust into power, Claudius, at one point, finds himself playing general against the British Caractacus and winning a bloodless victory; the professionals would have preferred a "good bloody battle" in the old tradition. Similarly, in Count Belisarius, Justinian first accuses Belisarius of cowardice for not attacking retreating Persians and later for attacking the Huns and stealing the victory from God. In Byzantium as in Rome, there is a fiction of order behind which the struggle for power is fierce. In the end, Belisarius is betrayed by his simple loyalty and uncomplicated faith much as Claudius's simple republicanism misfitted him for Empire. Mun, another soldier, is betrayed in Wife to Mr. Milton at the novel's close while holding a flag of truce; Milton himself is portrayed an ambitious, tyrannical man who badly mistreats Marie, his first wife and true love. As Marie loves Mun but marries Milton to save her Father's estate, the story of the capricious Muse unfolds in the pattern of the Single Theme even to the rebirth of Horus, or little Mun, through a transmigration of souls. That, in Graves's view, Milton has ambitious philosophy and theology rather than faith and lust for Marie rather than love makes him the perfect Set figure and foil against Mun's simple faith and love. In 1944, the year Wife To Mr. Milton appears, Graves writes off the first draft of The White Goddess which closes with a tract for the times. The essence of the thought presented in the tract is that the world run by politics, finance, and technology is without heart or religious center and doomed to be plagued by periodic wars which become "demonic machines." On the other hand, a hard return to religion would undoubtedly mean religious civil war. Perhaps, he reasons, the Goddess Myth--a pure myth detached from history--might help bring peace and stability. But if the Myth is detached from the legalistic, philosophical, and theological disputes of history, it is yet deeply imbedded in the human experience of pre-history according to Graves. Thus, Graves's social thought returns to questions of war and to a way of avoiding the periodic "duty to run mad" as he puts it in "Recalling War."

Graves's historical thesis as stated in The White Goddess (1948) is further developed in The Nazarene Gospel Restored (1953) with Joshua Podro, The Greek Myths (1955), The Hebrew Myths (1964) done with Ralph Patai, and in other fictional works such as King Jesus, Jesus In Rome, Homer's Daughter, and the translations of Apulieus and Homer's Iliad. The premise in all these works is that matriarchal culture preceded patriarchal culture in the second millenium B.C., and the significance in the change of cultures for Graves once again relates to war, For whereas the matriarchal cultures worshipped a Goddess whose chief rites involved the rebirth of Spring, the fertility of the land, and the well being of the people, the patriarchal cultures which dispersed or absorbed Goddess worship replaced it with thunder Gods whose chief rites involved rituals of loyalty, obedience, and subservience to the patriarch. The warrior Dorians brought with them logic supported by coercion and vice versa which he satirizes in The Wrath of Achilles through Agememnon, Nestor, and Ulysses. But as the God of Wrath evolved into a loving God, the question of how to justify an evil world and brute power with His benificent will grew in complexity. It is this precise point which breaks Graves's faith in "Goliath and David." Much of Graves's interest in the subject of religion begins in the war experience in which he lost his faith that a good God could permit such injustice. His faith gone, he no longer trusted the philosophy which had supported it, preferring instead the intuitions of an ancient Myth organized around the calendar. The ugly deaths which Graves eulogized in his war poems--those volunteer self sacrifices--and which seemed distasteful to those at home also find a place in the Sacred King sacrificed on the Lopped Oak. Though Graves does not favor or advocate such sacrifices, he nonetheless clearly savors the religious honor bestowed upon such men of antiquity who would volunteer them-

selves for the good of others just as Capt. Samson had done at Cuinchy and as Christ had done--the last of the Sacred Kings--at Calvary. In essence, this attitude in Graves can be seen as a soldier's ethic: do or die. One must act out one's beliefs or suffer dishonor. Merely talking about one's philosophy or speculating on one's faith or theorizing about love is a subterfuge and, as Graves makes Belisarius say, a kind of cowardice. In fact, this is the view Graves left the war with. Though he and his comrades felt betrayed, they nonetheless bore it out to the "edge of doom."

There is in this insistence upon Graves's war experience a double value for the study of his work. The religious disillusion he suffered during the war allows insight into the motives which impel him to undertake the tremendous labor of research evident in the mythic studies. The Goddess Myth is not an interesting puzzle or projection of Riding; it is, rather, a fully developed religious system of thought and feeling with which he filled the vacuum left by the war. Nor can it be by mere chance that the heroism Graves poetized of men fighting for the Queen bears such close parallel to the ritual sacrifices of Goddess worship, especially when Graves himself takes care to draw the comparison in essays. His interest in history, pre-history, religion, and society all may be coordinated with his life-long desire to be a poet if one assumes that his war-time religious trauma was followed by slow reorientation and final recovery. Graves's relations with women have been the subject of much speculation by critics, and it may be worthwhile to note that his second wife, whom he met in 1938, signals a rebirth of powers in the poetry of a remarkable kind. From this point forward the love poetry can be read on many levels. Whether Graves is addressing his lover, history, fate, time, or the Goddess seems impossible to know at times, and the sense that he is doing all of these at once indicates the great skill and complex range of feeling he has reached in his maturity.

University of Wisconsin - Parkside

Seminar.

Seminar 142 on "The Reputation of Robert Graves," to be held at the 1973 meeting of the Modern Language Association, will consider the question of the "identity" or the integrity of Graves's career: Has that career been fundamentally unified in its theory and practice or has it, rather, proceeded through a series of essentially discrete stages? To meet on Saturday, December 29, 10:30-11:45 a.m., PDR 4, Palmer House, Chicago.

Articles About Graves.

- Anonymous, "Graves: The Final Clue," Sunday Times (London), 7 December 1969, p. 11. A complete summary of the facts in the Rubaiyyat translation controversy.
- Ellsworth Mason, "Priority States of a Robert Graves Binding: Two Views," (about The Real David Copperfield), Journal of the Long Island Book Collectors, No. 1, 1969, pp. 23-24.
- Ruthven Todd, "Background to a Portrait," London Magazine, February 1967, pp. 1-8 (about John Ulbricht's remarkable portrait of Graves now in SUNY at Buffalo Library, and containing a range of important information about Graves.)

28.

Private Collections.

Alex Brott, Burnaby, B.C., Canada

80 First editions.

William A. Dolid, Minneapolis, Minnesota

90 First editions.

Advance copy of Lawrence and the Arabs, with unpub. dust wrapper.
Corrected typescript of "Miss Briton's Lady-Companion."

Fred Higginson, Manhattan, Kansas

Collects everything except periodicals, and including both English and American firsts (and seconds and thirds) and proof copies.

A copy of Focus, signed and with the contributors' names expanded in Graves's hand.

A copy of Graves's Charterhouse matriculation photo.

A file of The Greyfriar.

Michael Kirkham, Toronto, Canada

Nearly complete collection of English first editions.

Photograph of Graves in W.W.I. uniform.

Some letters written to himself.

Ellsworth Mason, Boulder, Colorado

Collects every impression of every edition of all books by Graves, including translations.

All first book appearances and all periodical appearances.

Proof copies.

Letters and manuscripts, photographs and portraits.

Speech and broadcast scripts, tapes, disc recordings, sheet music.

All books reviewed by Graves.

Seizin Press books, including ephemera.

Books, maps, photographs of Majorca in the 1930's.

Books, maps, and photographs relating to fronts, battles, and military camps where Graves served during World War I.

Books used by Graves as source material.

Holdings:

700 Books, including 85 translations into 15 languages.

450 Periodicals.

200 Letters.

1 Ts. of an article.

1 Ts. sheet of a short story.

1 Lithograph portrait (John Ulbricht).

40 Photographs.

James McKinley, Kansas City, Missouri

50 Letters from Robert Graves to James McKinley, 1964 to date.

Mrs. Charles Rummel, Kenilworth, Illinois

110 English and American first editions. First English Proceed, Sergeant Lamb inscribed to "Vera and Crab." A letter c. 1948 to Mrs. Cortlandt Simpson. Also later editions and periodicals.

Mrs. Vivette Pilloton, Berkeley Heights, New Jersey

Collection:

330 Books, mostly first editions, British and American, with no effort made to obtain all editions. Tries to include any books which have interviews, commentaries, etc. with or about Robert Graves.

156 Magazines.

1 Photograph.

John Ulbricht's Lithograph.

Letters - one to James Britt (September 1968); one to Arthur Waugh dated September 4, 1919; two to the Rev. Archimandrite Nicholas in San Francisco, about the Nazarene gospel, dated November 1957 and March 1958; and two to Mrs. Pilloton personally.

The manuscript of "The Haunted House."

Focus, nos. 1-4, containing corrections in Laura Riding's hand.

A paperback "White Goddess" autographed to Adlai Stevenson's wife.

"Nine Hundred Iron Chariots", sent to Mrs. Pilloton with a nice inscription.

A folder of newspaper clippings, book reviews, news items on Robert Graves.

Michael Scott, Cape, South Africa

Holograph draft of p. 1 of "Virgil, the Idol," dated August 1959.

Holograph poem, "A History of Peace."

Corrected typescript of Dedicatory Introduction to The Feather Bed.

Two holograph letters to T. E. Lawrence (?), containing poems -- "A Dark Lady", and (untitled) "We Spurred Our Parents to the Kiss."

Albert Sperisen, San Francisco, California

E. M. Forster's Alexandria - this copy was given to Graves by Forster at the end of 1925(?) when Graves went to Egypt as Professor of English at Cairo. It bears manuscript revisions by Forster for use in a planned subsequent edition (1938). Forster had noted in pencil, on the back end papers, the title of five books concerning Alexandria for Graves's further reading.

Joint University Libraries - Nashville, Tennessee

A collection of fifteen letters written by John Crowe Ransom to Graves, presumably all in the 1920's. Four are dated (31 August 1922, 4 January 1923, 1 February 1923, 12 June 1925); 11 others are dated only by day and month.

Library of Congress, Music Division

A Song for Sheba (provisional title), A Musical Legend, first draft, of book and lyrics by Robert Graves. Act I (seven scenes) 45 pp., Act II (nine scenes) 39 pp. This original-copy typescript was not typed on Graves' Majorca typewriter, and is on typing paper watermarked "Permanized Plover Bond 25% Cotton Fibre U.S.A." It was deposited for copyright, granted on April 8, 1963, copyright no. Du 57533. Call no. "ML50/.Z99S662 Case." The only lyric in it familiar to me is "The Eunuch and the Unicorn", later published as "The Lily Bed." E.M.

New Graves

1. BOOKS

- The Broom Anthology, Harold Loeb ed, Boston, Milford House, 1969. (First book publication of "How Many Miles to Babylon?").
- Cyril Connolly's One Hundred Modern Books From England, France and America, 1880 - 1950. Austin, Texas, Humanities Research Center, 1971. Catalog of an exhibition held March-December 1971. Contains quotations from unpublished letters by Graves.
- Deyá. London, Motif Editions, 1973. A portfolio of five poems, illustrated by Paul Hogarth. Price 325 pounds. Limited to 75 copies.
- Lars Porsena. London, Martin Brian & O'Keeffe, 1972. Regular edition, and a boxed, numbered, signed edition of 100. Contains a new Foreword.
- Milligan's Ark. Spike Milligan and Jack Hobbs, eds. Foreword by Prince Philip. Walton-on-Thames, Milligan & J. Hobbs, 1971. Contains a drawing by Graves of "A Camelopard" that convinces us he was the artist who drew a caricature of Hilaire Belloc, signed "John Doyle" in The Winter Owl.
- Poems for Shakespeare. Christopher Hampton, ed., London, Globe Playhouse Trust, 1972. Contains "When He Sat Writing: 'Song for Shakespeare's Birthday', 1972."
- Proceed, Sergeant Lamb. Portway, Bath, Cedric Chivers, 1970. Reprint of the Methuen 1st ed.
- Sergeant Lamb of the Ninth. Portway, Bath, Cedric Chivers, 1969. Reprint of the Methuen 1st ed.
- They Hanged My Sainly Billy. Cedric Chivers, Portway, Bath, 1971. Third English edition.
- Timeless Meeting. Rota, 1973. Limited to 536 (500 for sale).
- Wife to Mr. Milton. Portway, Bath, Cedric Chivers, 1968. Reprint of the Cassell 1st edition.

2. PERIODICALS (*signifies poems).

- Arion 3, (Corvina, Hungary, 1970) Gabor Devecseri, "Deyá" translated (from the Hungarian) by Robert Graves.
- Boston Sunday Globe, March 19, 1970, "Alas, What Has Happened to the Arts."
- Evening Standard, November 6, 1969, Julian Norridge, "Why the Poet Stays in Exile." Report of an interview, including quotations from Graves.
- Harpers, March, 1970, "The Death of Love."*
- ICarbs (Morris Library, Southern Illinois University at Carbondale), V. 1, No. 1, Spring, 1973, "Robert Graves' Papers: The Artist and the Personality," by Ted E. Boyle & Richard F. Peterson.
- Leisure (Long Island Press), Sunday, March 12, 1972, "Alas, What Has Happened to the Arts?"
- Littack, December, 1972, "A Toast to Death,"* "Pity,"* (and "En Deyá" by the editors of this magazine, describing an amateur filming of a poetry reading by Graves. Includes quotations.)
- The Malahat Review, No. 21 (January 1972), p. 9, "Six Blankets."*
No. 25 (January 1973), "Pickwick Papers Rewritten" (first publication), "The Marmosite's Miscellany" (first periodical publication), worksheets for the poem "A Bracelet" from Poems 1965-1968 (15 sheets of manuscript and typescript drafts).
- New Hungarian Quarterly, Spring 1972, "Gábor Devecseri: Record of a Poetic Friendship."
- New Scientist, December 2, 1971, "Science, Technology and Poetry." (K. C. Gay, Buffalo, contributed this reference).

- New Statesman, 13 March 1970, "The Uncut Diamond,"* "Poisoned Day."*
 , 15 May 1970, "Jesus as Toadstool" (review of John Allegro's
 "The Sacred Mushroom and The Cross").
 , 29 May 1970, "Work Drafts."*
 , 5 June 1970, "Research and Development: Classified."*
 , 19 June 1970, "Olive Tree."*
 , 26 June 1970, "The Strangling in Merriam Square."*
 Temple Bar Bookshops (1700 A Mass. Ave., Cambridge, Mass. 02138), Supplemen-
 tary List #4, Item 64, March/April 1972, Full text of a letter dated 7/9/17
 to Edmund Gosse.
 The Times (London), February 15, 1972, "'Lillibullero' on the Overseas News"
 - A letter - replies by D. M. Hodson (18 February 1972), S. V. Polloch
 (19 February 1972), P. V. LeFeuvre (21 February 1972), Alex Evans (22 Feb-
 ruary 1972), Nigel Rogers (25 February 1972).
 The Times (London), February 26, 1972, "Lillibullero" - Reply to S. V.
 Polloch (19 February 1972) plus replies to Graves by John Carswell and
 W. G. Day.

3. TRANSLATIONS

Scholars and collectors should know that translations of Graves's books are of considerable textual and biographical significance. A number of them contain textual changes, authorized abridgements of text, and new introductions by Graves that have never been published in English. Graves states in a letter that he makes more in royalties behind the Iron Curtain than outside of it (probably an exaggeration, but indicative of the scale of interest in his works abroad), and he considers presses in the bloc countries as outlets for the free expression of counter-cultural ideas that he considers suppressed in Europe and the U. S. (such as the Jesus novels).

- Ja, Klaudiusz, tr. Stefan Essmanowski. Warsaw, Panstwowy Instytut Wydawniczy, 1970. A new edition of a translation of I, Claudius first published in 1938.
Jeg, Claudius, tr. Sven Henningsen. Copenhagen, Gyldendals Bogklub, 1972.
Klaudiusz i Messalina, tr. Stefan Essmanowski. Warsaw, Panstwowy Instytut Wydawniczy, 1970. A new edition of a translation of Claudius the God first published in 1939.
I Miti Ebraici e Critica alla Genesi, tr. Maria Vasta Dazzi. Milan, Longanesi, 1969.
Mity Starozytnej Grecji, tr. Andrzej Nowicki, illustrator Maja Benezowska. Warsaw, Nasza Ksiegarnia, 1972. A new edition of the Polish translation of Myths of Ancient Greece.
Wiersze, tr. Boleslaw Taborski. Warsaw, Panstwowy Instytut Wydawniczy, 1968. (Thirty-six poems from Collected Poems, 1965.)

New York Public Library, Berg Collection

- 128 Letters, 5 postcards to Sir Edward Marsh, December 26, 1914 - August 1947.
 (The following ms. poems are included, followed by the date of the letter in which it was included. The heading "Dated" means that the poem bears a date. "N.d." means that neither the poem nor the letter are dated.)
 The Adventure. October 1915.
 The Almshouse. April 4, 1916.
 The Assault Heroic. N.d.
 Betsy. N.d.
 The Bough of Nonsense. August 14, 1916.

The Boy in Church. N.d.
 The Briar Burners. June 1914 (ms. in Marsh's hand, on Charterhouse, Godalming, note-paper).
 Poems. 7 typewritten carbons. 11 pages. N.d.
 The Poet in the Nursery. Dated Wrexham, February 1915.
 Pot and Kettle. November 28, 1918.
 The Promised Lullaby. N.d.
 Salt and Chaff. Dated August 14, 1916.
 The Savage Story of Cardonette. Dated August 14, 1916.
 A Short Story. 3 drafts. Dated August 22-24, 1925.
 Song: "I Had One But the Wheel Came Off." 2 pages. N.d.
 Song of Contrariety. N.d.
 The Stake. N.d.
 Through the Periscope. October 1915.
 To S. S. Who Mourned Me Dead. Dated August 9, 1916.
 To an Ungentle Critic. N.d.
 The Troll's Nosegay. N.d.
 True Johnny. N.d.
 What Does the Rainbow Mean? I'll Tell You, Josephine. N.d.
 Youth and Folly. (On Charterhouse, Godalming note paper. Dated April 1914.)

Siegfried Sassoon. "Raspberry Villa", signed "Gobert Raves, 1920," about Graves.

The following are in the Berg Collection, but not part of the Edward Marsh papers:

32 Letters to James B. Pinker & Son, as Graves' agent, 1922-1940.
 7 Letters to Humbert Wolfe, May 9 (no year) - September 10 (no year).
 14 Miscellaneous letters.
 Foreword to Fred R. Clark's translation of Luis Ripoll's book on George Sand and Chopin. 2 pages. N.d. (Apparently unpublished).
 King Jesus. Carbon typescript with Graves' ms. corrections. 516 pages. (including the deleted title: The Power of the Dog).
 The White Goddess (poem) and The Chink. Galley proofs with ms. corrections. 1949.
 The Cupboard. N.d.
 The Dead Dog. June 11, 1915.
 The Dead Man. N.d.
 "The Duke of Rutland Asked." N.d. (on Wardes, Otham, Kent letterhead).
 Died of Wounds. October 18, 1916.
 The First Funeral. N.d.
 The Fusilier. January 1, 1916.
 A Ghost at Bethune. August 25, 1917.
 The God, Poetry. Dated January 10, 1918.
 Hawk and Buckle. November 28, 1918.
 John Skelton (1460-1525). N.d.
 Limbo. October 1915.
 Loving Henry. N.d.
 Neglectful Edward. N.d.
 Not Dead. April 4, 1916.
 Nov. 11th. Nov. 28, 1918.
 "O". April 4, 1916.
 "Oh My Songs Never Sung." Dated Labourse, France, May 22, 1915.
 The Patchwork Bonnet. N.d.
 The Patchwork Flag. Typescript of 38 poems, with Graves's ms. corrections. 60 pages. N.d. (Contains Siegfried Sassoon's sheet of ms. comments and emendations, dated "August 21.")