

## UVic Special Collections

James Gifford | [gifford@uvic.ca](mailto:gifford@uvic.ca)

<http://web.uvic.ca/~gifford>

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Today, we'll meander through a series of affiliated texts. This serves two purposes: it emphasizes the multiple nature of texts (avoiding an 'ur' text) and points to the importance of literary networks. This approach also attends to practical problems in editing and archival study, such as the overlapping nature of most fonds and a catalogue's construction of information or modes of interpretation. At UVic, cataloging issues pertain largely to authors (sometimes major authors) who only appear in fonds for other figures, as well as the transformation of an author's library when it is put in a new order or is dispersed. Cataloguing print matter with marginalia also creates difficulties, since it is both print and manuscript. As with Joyce and Eliot, the Durrell materials suggest a plurality of texts for an editor and bibliographer, *without* the impetus for an 'original' text—do we want the 'true word' in our literary hermeneutics or 'every' word available?

Our tour will focus on James Joyce's *Ulysses* (1922-1923 editions), T.S. Eliot's "The Waste Land" (in four printings from 1922), and variants of Lawrence Durrell's *Justine*. We'll also explore the literary networks that began to emerge from these texts, such as when we notice that *Justine* was translated by Anthony Burgess' and Julio Cortazar's wives, or how Eliot's own literary production overlaps with his work as an editor for Faber & Faber. A brief look at Eliot's marginalia on Herbert Read leads us to the largest anarchist publishing house in the UK, which in turn points to Read's correspondence with the most famous pornographer of the 20<sup>th</sup> century, whose papers UVic holds. In turn, these small steps point out a varied and exceptionally active network in English Surrealism during the 1930s, which has vanished from literary history yet remains abundant and easily traced in the archive. We finish with a brief look at the private matters in archival study, in particular literary papers belonging to a couple rather than an individual: Ted Hughes and Sylvia Plath, and George Barker and Elizabeth Smart.

Strengths of the McPherson Library's Special Collections that we are not covering include its exceptional modern Irish collection, Canadian literature, and its Modernist print collection.

### Overview of Major Collections at UVic (20<sup>th</sup> Century)

*Barker, George*—35 cm of textual records, 50 drawings, corrected proofs, notebooks, contracts, and various books with marginalia. Barker was active among the New Romantics, the New Apocalypse, the Black Mountain poets, and had a famous long-term affair with Elizabeth Smart.

*Betjeman, John*—24 meters of textual materials, as well as books with marginalia, corrected proofs, and other holdings. This includes some 50,000 items of correspondence, much of

which is still uncatalogued. Betjeman was taught by T.S. Eliot, and as Poet Laureate, his list of correspondents is stunning and extensive. Betjeman's poetry is often deceptively simply in tone but close reading reveals much complexity tied to his anti-modernist stance, his environmental interests, and his sexuality. Betjeman holds the distinction, by far, of being the best selling poet of the 20<sup>th</sup> century.

*Duncan, Robert*—The fonds consists largely of corrected proofs and typescripts. Duncan was a significant American poet tied to the Black Mountain poets but also to English Surrealism and the Villa Seurat Circle (Henry Miller, Lawrence Durrell, Alfred Perlès, David Gascoyne, Kenneth Patchen, and Anais Nin). Duncan figures strongly in pre-Stonewall gay culture, though one of his few heterosexual relationships was with Nin, and the proofs here include poetry dedicated to Durrell.

*Durrell, Lawrence*—This collection is supplemented by the Alfred Perlès, Henry Miller, Robin Skelton, and James Brigham fonds. It holds 9 cm of textual records, 2 corrected proofs for novels in *The Alexandria Quartet*, volumes with marginalia, and an extensive ancillary print collection. Durrell was influential in the New Romantics, The New Apocalypse, English surrealism, and Anglo-Hellenic writing. The Brigham and Perles collections add 4 other volumes of corrected proofs, including extensive materials relating to his poetry.

*Eliot, T.S.*—This collection overlaps with several others, so its scope is deceptive. Eliot materials (correspondence and holograph corrections) appear in the Herbert Read, John Betjeman, and Robin Skelton fonds, as well as others. The primary fonds are significant on their own, but in view of the overlaps with other fonds and the extensive print collection, all in conjunction with the fact that many large collections of Eliot's papers are sealed, this rapidly becomes a *major* Eliot collection.

*Forster, E.M.*—This collection is not large, but it covers a significant period of time in Forster's life via his correspondent Alec Randall. The letters also detail Forster's readings and thoughts on many of his contemporaries. This is complimented by an excellent ancillary print collection.

*Freund, Giselle*—This is a major collection of photographs of literary Paris in the 1920s and 1930s. Joyce is exceptionally well-represented in the collection, as well as Henry Miller, T.S. Eliot, and many other major authors photographed by Freund. Print materials relate strongly to Joyce's *Ulysses* and Sylvia Beach's Shakespeare & Company bookshop.

*Gascoyne, David*—UVic benefited from the retirement of Gascoyne's parents to Victoria. Gascoyne was the most significant translator of Surrealist materials into English and he is the most important of the English surrealist poets. Materials overlap with several other fonds, and ancillary print materials are extensive. Gascoyne displaced Samuel Beckett as the favoured translator of André Breton and Paul Éluard.

*Graham, W.S.*—Graham's materials have come to UVic largely through the aegis of Robin Skelton, and the Graham and Skelton fonds overlap significantly. Graham is also strongly tied to the New Romantics. The fonds holds typescripts, manuscripts, notebooks, and correspondence. Ancillary print materials are strong.

- Graves, Robert*—UVic holds 2.8 meters of textual records, thousands of items of correspondence, Graves' diary, extensive tss. and corrected proofs, and unpublished manuscripts. Drafts for Graves' Oxford lectures are also held, and much of the correspondence contains variant of Graves' poetry. Some books, such as *King Jesus*, exist from ms. through ts. to corrected proofs and final publication. Graves is most famous for his popular *I Claudius* novels but was a very influential poet and translator.
- Higgins, Aiden*—UVic holds the most extensive collection of Higgins' works in the world. As an Irish writer, Higgins' largest debt is to Joyce, and 2007 was celebrated as his 80<sup>th</sup> Birthday, with several events in Ireland. The collection holds each stage of several of Higgins' novels, from ms. through ts. to corrected proofs and final publication. The collection emphasizes the first half of Higgins' career; Higgins still holds the second half of his papers. The fonds also holds Harold Pinter's screenplay for Higgins' *Langrishe, Go Down*, as well as each stage of the novels' composition.
- Hobsbaum, Philip*—This is an extensive collection of materials from the most active member of The Group and The Movement in British poetry. Hobsbaum also organized The Belfast Group, which included Derek Mahon and Seamus Heaney (both of whom appear here and in other fonds). The fonds consists largely of manuscripts from poets of The Group and The Movement, as well as Hobsbaum's doctoral dissertation, which has extensive marginalia from his supervisor, William Empson.
- Hughes, Ted*—Several items in this collection are written on the verso of mss. by Hughes' wife, Sylvia Plath, which makes this a dual collection. The fonds consists of poetry and prose, as well as correspondence. Hughes became Poet Laureate succeeding John Betjeman.
- Lewis, Wyndham*—the two folders of this fonds (largely typescript with holograph corrections) are augmented by what may be the finest print collection of Lewis's works and ancillary materials, recently donated to the McPherson Library by Cy Fox.
- Miller, Henry*—UVic holds 18 cm of textual records, extensive tss. with holograph corrections, and a large body of correspondence. This overlaps extensively with the Alfred Perlès, Herbert Read, Lawrence Durrell, and Michael Fraenkel fonds. Miller's *Tropic of Cancer* is among the most famous banned books of the 20<sup>th</sup> century. The collection includes various stages of mss., several paintings, and an extensive print collection. Miller was also a significant influence on the Beat Generation. This constitutes a major Miller collection.
- Perlès, Alfred*—This extensive collection holds ms. through ts. and corrected proofs of several of Perlès' projects, as well as unpublished works and novels. Perlès was a very active figure in 1930s writing, working in English, French, German and Czech. The greatest interest derives from his numerous literary friendships with several major authors.
- Pound, Ezra*—The fonds overlaps significantly with the Elsa Seel fonds, in which Pound discusses in detail the translation of his works. The collection consists of poetry and prose manuscripts (17 cm), corrected proofs, and extensive correspondence (including Louis Zukofsky, T.S. Eliot, and Monty Beligion).
- Raine, Kathleen*—the fonds is still being catalogued in full, but it consists of later works,

- correspondence, manuscripts, and several poetry notebooks with various drafts and revisions of poems. The collection overlaps significantly with the Robin Skelton fonds.
- Read, Herbert*—Sir Herbert Read was the most prominent British anarchist of the 20<sup>th</sup> century. He also worked closely with T.S. Eliot and most major modernist authors. The fonds consists of 4 meters of textual records, manuscripts, corrected proofs, extensive correspondences with many major authors, as well as Read's correspondences relating to his work as an editor for Routledge. Read was also one of the most influential British Art Critics of the 20<sup>th</sup> century, and materials extensively relate to this, as well as his role in the creation of the Modern Tate and the 1936 London International Surrealist Exhibition. His correspondence is a veritable "who's who" of British 20<sup>th</sup> century literature and political activism. Video and audio materials are included. This is a major collection.
- Riding, Laura*—The fonds was removed from the Robert Graves collection, though the two still overlap significantly. The materials largely consist of corrected typescripts to her major work *The Telling* (9 cm), but correspondence and biographical materials are also extensively included in the Graves fonds.
- Shaw, George Bernard*—The fonds consists of 2 cm of textual materials, significant correspondences, and extensively ephemeral materials.
- Skelton, Robin*—Skelton was a professor at UVic and a major poet. 22 meters of textual records and extensive print materials comprise the fonds, which also overlaps extensively with several other collections. Skelton was a highly prolific editor and correspondent. The correspondences are, like the Herbert Read fonds, a "who's who" of 20<sup>th</sup> century writing. The same is true of Skelton's various poetry editing projects, which include several volumes for the Oxford UP, The Malahat Review, and *several* presses. Correspondents whose letters are held in the collection include W.H. Auden, T.S. Eliot, Derek Mahon, Margaret Atwood, Lawrence Durrell, Earle Birney, Katherine Raine, and many others.
- Thomas, Dylan*—The small extent of the fonds belies UVic's extensive holdings in other collections, to which Thomas is included as a correspondent and that discuss Thomas. An extensive print collection supports these materials.
- Yeats, W.B.*—The Yeats collection includes works across the famous Yeats family, including art works, manuscripts, and correspondence. The fonds are supported by an excellent ancillary collection of print materials. This is a major collection.

### **Smaller Collections and Authors Appearing Mainly in Other Fonds:**

Montgomery Belgion, Alex Comfort, Wrey Gardiner, John Gawsworth, Christopher Isherwood, Patrick Kavanagh, Jack Kerouac, Denise Levertov, Louis MacNeice, John Middleton Murray, Anais Nin, Michael O'Donovan, Michael Ondaatje, George Orwell, John Cowper Powys, Llewelyn Powys, Keidrich Rhys, Peter Russell, Vita Sackville-West, Aram Saroyan, George Seferis, Muriel Spark, Edith Sitwell, Stephen Spender, and Colin Wilson

## Materials for Display

### *Alexandria Quartet*

Noses pp. 511-515

### Groddeck, *The Unknown Self*

Noses pp. 54-56

## Print Matter:

Groddeck - The Unknown Self

PR6007 U76U55 1937

Joyce - Ulysses

PR6019 O9U4 1922

R6019 O9U4 1922a

PR6019 O9U4 1924

Eliot - The Waste Land

PR6009 L7W3 1922

PR6009 L7W3 1923

PR6009 L7W3 1971

Eliot – “From Poe to Valery”

PR6009 L7F76 1948

### *Dial*

AP2 D48 v. 79 (1922)

### *Criterion*

AP4 C85 v. 1 (1922)

Durrell - *Justine*

PR6007 U76J816 1966

PR6007 U76J8 1957 (the proof copy in the envelope and the first, first)

Durrell - *Alexandria Quartet*

PR6007 U76A75 1962

### *Booster & Delta*

PR6007 U76D44 (all issues)

## FONDS:

T.S. Eliot fonds, folder 3 & 4

“From Poe to Valery”

“Autograph comments on Read’s *Education of Free Men*”

Lawrence Durrell fonds, folder 2.1 & 2.3

“MS. Memoir of Dylan Thomas”

“MS. unbound proof of *Balthazar*”

Henry Miller fonds, folder 1.15 & 1.16

“MS. ts. for *Quiet Days in Clichy*”

George Barker fonds, folder 59

“Elizabeth Smart’s *A Bonus*”

Ted Hughes fond, folders 1 & 2

(look at Hughes’ habit of reusing Plath’s mss.)

Betjeman Correspondence, E0086

Letters from T.S. Eliot (34 items)

Herbert Read fonds,

The Henry Miller correspondence

Robert Graves fonds, GR 5 – 1-13

Letters to Keidrych Rhys