

# Dame Edith Sitwell:

## An Inventory of Her Collection at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Sitwell, Edith, Dame, 1887-1964
<b>Title:</b>	Dame Edith Sitwell Collection
<b>Dates:</b>	1904-1964 (bulk 1918-1960)
<b>Extent:</b>	113 document boxes, 1 oversize box (47.46 linear feet), 24 galley folders, 2 flat files
<b>Abstract:</b>	Manuscripts, notebooks, correspondence, page and galley proofs, photographs, address books, and financial and legal records document the life of modernist poet and author Dame Edith Sitwell. The bulk of the collection is comprised of handwritten and typed manuscripts of works, including criticism, screenplays, lectures, poetry, and prose by Edith Sitwell as well as drafts, correspondence, notes, and fragments found within 348 notebooks.
<b>Call Number:</b>	Manuscript Collection MS-03855
<b>Language:</b>	English and French
<b>Access:</b>	Open for research

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### Administrative Information

<b>Acquisition:</b>	Purchases and gift, 1964-1995 (R1364, R1786, R2003, R2039, R2040, R2050, R2722, R2853, R2874, R2991, R3217, R3372, R3470, R3507, R3544, R3625, R3632, R3647, R3676, R3732, R3871, R3933, R4026, R4146, R4242, R4314, R4498, R4786, R4815, R5331, R8232, R8328, R11324, R13384)
<b>Processed by:</b>	Chelsea Dinsmore, 2003; Catherine Stollar, 2005
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Edith Louisa Sitwell was born in 1887 to Sir George Sitwell and his wife, Lady Ida Denison, daughter of Lord and Lady Londesborough. Edith spent most of her childhood at her parents' home Renishaw Hall in Derbyshire. The first child and only daughter of an unhappy marriage, Edith never gained the respect and compassion that her brothers Osbert (born in 1892) and Sacheverell (born in 1897) experienced from Sir George and Lady Ida. She was educated at home and began writing poetry when she was about twenty, but the major change in her life came when she moved to London in 1914 to share a flat with Helen Rootham, her former governess.

Through her poetry, Sitwell challenged prevailing twentieth century British attitudes concerning literature and poetry. Sitwell's satiric poetry contradicted the bucolic, Georgian poetry of the day. In 1915, Sitwell published her first collection *The Mother and Other Poems*, although her role as editor of *Wheels*, an anthology of contemporary works published in 1916, gained her the most notoriety. She also used her poetic talents to oppose England's role in the first World War, and wrote politically dissident poetry at the end of World War II, specifically, "Still Falls the Rain" from *Street Songs* (1942), about bombing raids in London, and "Three Poems of the Atomic Age," based on the bombing of Hiroshima.

Not only was Sitwell a talented political poet, but she was a talented performer as well. Allannah Harper, founder of *Echanges*, described Edith Sitwell during a performance writing "she began to recite and a window opened onto an enchanted world. Each vowel and consonant flowed and she seemed to weave her poetry in the air. The world became heightened and transformed until I could see a whole landscape there behind her eyes." Sitwell's melodic voice coupled with highly syncopated lyrics lead to the success of her most famous work *Façade* (1922). Intended to be performed, instead of silently read, the poems of *Façade* focused on the sound and effect of chosen words instead of their meaning. The poems in *Gold Coast Customs* (1929) capitalized on rhythm just as in *Façade*, but they demonstrated a political seriousness absent from the previous work.

During the mid-1920s, Sitwell and her roommate Helen Rootham traveled frequently to Paris to visit Helen's sister Evelyn Weil. In Paris, Sitwell found a city filled with creativity and artistic talents, some of whom became influential friends, including Gertrude Stein. Sitwell enjoyed Gertrude's work and championed the modernist poet's 1926 Oxford and Cambridge lectures which effectively raised Gertrude's literary profile in Britain. It was in Gertrude's salon that Sitwell met the surrealist painter Pavel Tchelitchew, with whom she would enter perhaps her most important, yet often unfulfilling, relationship.

To Pavel Tchelitchew, a Russian émigré and artist, she was both a patron and muse. Unfortunately for Sitwell, Pavel's interest in her was purely intellectual, and possibly financial. The charming, passionate, and sometimes moody Pavel directed his amorous attention to the young American pianist, Allen Tanner, and eventually to Charles Henri Ford. Despite her difficulties with Pavel and her roommate Helen Rootham, whose ill-health and demanding nature caused much of Sitwell's anxiety, Sitwell managed to

compile *The English Eccentrics* (1933) and the controversial *Aspects of Modern Poetry* (1934).

Sitwell's relationships with other literary figures were much less hostile than her relationship with Povel. She became patron to other authors, including Dylan Thomas, was close friends with poets H. D. (Hilda Doolittle) and Bryher, and became the goddaughter of Evelyn Waugh and Roy Campbell after her conversion to Catholicism in 1955.

In the 1930s Sitwell shifted her literary efforts from poetry toward prose after the success of her well-received historical biography *Alexander Pope* (1930). Sitwell's other historical biographies, *Victoria of England* (1936), *Fanfare for Elizabeth* (1946), and its sequel *The Queens and the Hive* (1962), are some of her best known works of prose. *I Live under a Black Sun* (1937), her only published novel, came out the year her mother died.

During the early 1950s, Edith Sitwell received numerous honors. Four honorary doctorates from Leeds, Durham, Oxford, and Sheffield universities were bestowed upon her. In 1954, she was made Dame Commander of the British Empire in the Queen's birthday honors list.

Failing health and troubles with Osbert's lover David Horner forced Sitwell to move away from her childhood home in Renishaw and spend the final years of her life in a small flat and, later, a Queen Anne style cottage she called "Bryher House" in Hempstead. During her later years, with the help of her personal assistant Elizabeth Salter, Edith published her final volume of poetry *The Outcasts* (1962) and the sequel to *Fanfare for Elizabeth*, *The Queens and the Hive* (1962). Sitwell died in 1964 and her autobiography *Taken Care Of* was published posthumously in 1965.

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## Sources:

Bradford, Sarah, et al. *The Sitwells and the Arts of the 1920s and 1930s*. 2nd ed. Austin: University of Texas Press, 1996.

Martin, Robert K. "Edith Sitwell." *Dictionary of Literary Biography Online*, <http://galenetgroup.com> (accessed 3 October, 2005).

Pearson, John. *The Sitwells: A Family's Biography*. New York: Harcourt Brace Jovanovich, 1978.

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## Scope and Contents

Manuscripts, notebooks, correspondence, page and galley proofs, photographs, address books, and financial and legal records document the life of modernist poet and author Dame Edith Sitwell. The collection is organized into four series: I. Works, 1922-1962, undated (89 boxes), II. Correspondence, 1919-1964, undated (13.5 boxes), III. Personal Papers, 1936-1960, undated (4.5 boxes) and IV. Third-Party Works and Correspondence, 1904-1964, undated (5 boxes). Portions of this collection were previously accessible through a card catalog, but have been re-cataloged as part of a retrospective conversion project to include new accessions. The majority of the collection is written in English, although some poems and correspondence written to Edith Sitwell are in French.

Series I. Works comprises the bulk of the collection and contains handwritten and typed manuscripts of works, including criticism, screenplays, lectures, poetry, and prose by Edith Sitwell as well as drafts, correspondence, notes, and fragments found within 348 notebooks. Sitwell tended to write most often while lying in bed and used large bound notebooks filled with lined paper to record her ideas. Due to Edith's habit of keeping notebooks scattered throughout her living quarters, the notebooks are non-linear, so one notebook will contain multiple works and multiple notebooks will contain fragments of the same work. Identified titles represented in the notebooks are indexed in the Index of Works included at the end of this finding aid. Not all material in the notebooks, however, has been identified. Most of Sitwell's works are represented in the collection. Materials relating to *The Atlantic Book of British and American Poetry*, *A Book of Flowers*, *Fanfare for Elizabeth* and its sequel *The Queens and the Hive*, and *A Notebook on William Shakespeare* are the most abundant within the collection.

The second series, Correspondence, is composed of alphabetically arranged correspondence. Originally, outgoing and incoming letters were arranged separately when cataloged in the card catalog. Outgoing letters are now interfiled with her incoming correspondence, and arranged alphabetically by Sitwell's sender or recipient. Notable correspondents include: Sir Cecil Beaton, Stella Bowen, Jean Cocteau, T. S. Eliot, Queen Elizabeth II, Ian Fleming, Charles Henri Ford, E. M. Forster, Graham Greene, Alec Guinness, Allannah Harper, H. D. (Hilda Doolittle), John Hayward, David Horner, Aldous Huxley, Lincoln Kirstein, John Lehmann, Vivien Leigh, Jack Lindsay, Carson McCullers, Harry Ransom, Ezra Pound, James Pope-Hennessy, Theodore Roethke, Elizabeth Salter, Sir George Reresby Sitwell, Georgia Sitwell, Lady Ida Sitwell, Osbert Sitwell, Sacheverell Sitwell, Stephen Spender, Michael Stapleton, Gertrude Stein, Quentin Stevenson, Pavel Tchelitchew, Dylan Thomas, José García Villa, Evelyn Waugh, Tennessee Williams, and W. B. Yeats. One noteworthy letter includes an absurd form sent to Eric Stewart-Taattersal intended to dissuade irrational fans from submitting manuscripts to Edith Sitwell. An Index of Correspondents is available at the end of this finding aid.

Photographs of several subjects are present in the correspondence: Edith Sitwell (94.1), Ella Carberry's brother (92.3), Denton Welch by Gerald Mackenzie Leet (96.7), Lawrence Pohle (98.8), and the Betsey Cushing Roosevelt Whitney family (102.6).

Series III. Personal Papers contains material relating to Edith Sitwell's private life. Included are address books, financial statements, legal and tax documents, insurance papers, hotel bills, and quotations recorded by Sitwell from other authors. Previously, items were arranged alphabetically by the institution creating the item, but are now arranged by type or functional group (e.g., jewelry papers, legal documents) or

sometimes by the author (e.g., Lawrence & Co. (Furriers) Ltd., Macmillian & Co.).

Series IV. Third-Party Works and Correspondence is comprised of materials created by other authors. Works and correspondence are integrated and arranged alphabetically by author within the series. Third-party correspondence is noted within the Index of Correspondents and a separate Index of Works by third-party authors is also present in this finding aid. Notable authors represented include Osbert Sitwell and Stephen Spender. In addition, proofs of Sacheverell Sitwell's *Poltergeist*, Algernon Charles Swinburne's *Atalanta in Calydon*, Denton Welch's *Voice through a Cloud*, and Sandy Wilson's *This is Sylvia: Her Lives and Loves* and two of William Walton's musical scores for *Façade* are included in this series.

The collection was amassed by the Harry Ransom Center through numerous purchases and a few gifts from 1964-1995. Material pertaining to the Sitwells created by Richard Fifoot has been removed and cataloged as the Richard Fifoot Collection of Edith Sitwell Papers.

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## Related Material

Additional material relating to Edith Sitwell can be found at the Harry Ransom Center in the Literary Files of the Photography Collection and the Vertical File Collection. Other manuscript collections at the Harry Ransom Center relating to Edith Sitwell include those of:

- Adams, James Donald
- Alfred A. Knopf, Inc.
- Armstrong, Terence Ian Fytton
- Barker, George
- Blunden, E. C.
- Brooke, Jocelyn
- Campbell, Roy
- Church, Richard
- Cranston, Maurice
- Cunard, Nancy
- David Higham & Associates
- Day-Lewis, Cecil
- De La Mare, Walter
- Dick, Kay

- Dickinson, Patric
- Evans, Dame Edith
- Ford, Charles Henri
- Gardiner, Wrey
- George, Daniel
- Gerson, Mark
- Granville-Barker, Harley Granville
- Grigson, Geoffrey
- Harper, Allanah
- Howarth, Robert Guy
- Hutchinson & Company
- Hutchinson, Mary
- Lehmann, John
- *London Magazine*
- Lowndes, M. A. B.
- Mackenzie, Compton
- MacNamara, Brinsley
- Marriott, Raymond
- McCullers, Carson
- *Nimbus*
- Owen, Peter
- Palmer, Herbert Edward
- Parker, Derek
- PEN
- Priestly, J. B.
- Pudney, John
- Roberts, Lynette
- Russell, Leonard
- Sassoon, Siegfried
- Scott, Paul

- Scott-James, Rolfe Arnold
- Sitwell, Georgia Doble
- Sitwell, Osbert
- Sitwell, Sacheverell
- Strong, Leonard Alfred George
- Tchelitchew, Pavel
- Thomas, Dylan
- Treece, Henry
- Tyler, Parker
- Walpole, Hugh, Sir
- Waugh, Alec
- Waugh, Evelyn
- Welch, Denton
- Williams, Tennessee
- Wolfit, Donald

Several depictions of Edith Sitwell are included in the Ransom Center Art Collection, including works by Zdzislaw Czermanski, Nina Hamnett, Mervyn Levy, Evans Powys, Albert Daniel Ruthersford, Pavel Tchelitchew, Dylan Thomas, and Feliks Topoliski.

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## Index Terms

### People

- Beaton, Cecil Walter Hardy, Sir, 1904- .
- Cocteau, Jean, 1889-1963.
- Eliot, T. S. (Thomas Stearns,) 1888-1965.
- Elizabeth II, Queen of Great Britain, 1926- .
- Fleming, Ian, 1908-1964.
- Ford, Charles Henri.
- Forster, E. M. (Edward Morgan), 1879-1970.
- McCullers, Carson, 1917-1967.
- Pound, Ezra, 1885-1972.

Stein, Gertrude, 1874-1946.

Tchelitchew, Pavel, 1898-1957.

Thomas, Dylan, 1914-1953.

Waugh, Evelyn, 1903-1966.

**Subjects**

English poetry--20th century--History and criticism.

Poets--English.

**Document Types**

Photographs.

Galley proofs.

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**Series I. Works, 1922-1962, undated**

A [* one work removed to galley file]	<b>Box 1 Folder 1*</b>
<i>Anthology</i>	<b>Folder</b>
Original handwritten draft in bound notebook, with typescript fragments, undated	<b>Folder 2</b>
Handwritten drafts, notes and quotations, with signed note by Hugh Walpole, July 1940	<b>Box 114 Folder 1-5</b>
<i>Aspects of Modern Poetry</i> , two bound copies (copy 2 is missing pages 227-260) annotated with author's handwritten revisions and deletions, 1934	<b>Box 1 Folder 3-4</b>
<i>The Atlantic Book of British and American Poetry</i>	<b>Box 2 Folder</b>
Typed and handwritten manuscripts of introduction, table of contents, and prefaces, 1958	<b>Folder 1-3</b>
Typed incomplete manuscript, author edited, without author prefaces, some material not used, 900pp	<b>Folder 4-6</b>
Typed incomplete manuscript, author edited, without author prefaces, some material not used, 900pp (continued)	<b>Box 3 Folder 1</b>
Typed incomplete manuscript, author edited, with fragmentary prefaces and numerous incomplete indexes and lists, 550pp	<b>Folder 2-4</b>
Typed incomplete manuscript with individual prefaces, 725pp	<b>Folder 5</b>
Typed incomplete manuscript with individual prefaces, 725pp (continued)	<b>Box 4 Folder 1-2</b>

Typed incomplete manuscript with individual author prefaces, some incomplete, and selections for anthology, 250pp	<b>Folder</b> 3-4
Typed incomplete manuscript with individual author prefaces, tables of contents, indexes, and lists, 830pp	<b>Folder</b> 5
Typed incomplete manuscript with individual author prefaces, tables of contents, indexes, and lists, 830pp (continued)	<b>Box 5</b> <b>Folder</b> 1-2
Typed incomplete manuscript with selections, some duplicates and some unused, 850pp	<b>Folder</b> 3-4
Typed manuscript, unmarked, 720pp	<b>Folder</b> 5
Typed manuscript, unmarked, 720pp (continued)	<b>Box 6</b> <b>Folder</b> 1-2
Typed manuscript with handwritten notes and deleted materials, 1958, 400pp	<b>Folder</b> 3-4
Typed manuscript/discarded pages with handwritten notes, 640pp	<b>Folder</b> 5
Typed manuscript/discarded pages with handwritten notes, 640pp (continued)	<b>Box 7</b> <b>Folder</b> 1-2
Rejected selections, typed manuscript with extensive editorial and printer's notes and markings with few handwritten notes by Edith Sitwell, 150pp	<b>Folder</b> 3
Typed incomplete manuscript with few handwritten notes, includes some duplicates, some items not included in the printed anthology, and some prefatory sections in much longer versions, 1958, 1500pp	<b>Folder</b> 4-8
Typed incomplete manuscript with few handwritten notes, includes some duplicates, some items not included in the printed anthology, and some prefatory sections in much longer versions, 1958, 1500pp (continued)	<b>Box 8</b> <b>Folder</b> 1-7
Typed incomplete manuscript with handwritten emendations and printer's notes and markings, 300pp	<b>Box 9</b> <b>Folder</b> 1-2

Typed incomplete manuscript, printer's copy, with editorial and printer's notes and markings and with some notes by Edith Sitwell, 1958, 300pp	<b>Folder</b> 3-5
Typed manuscript with 1 printed item and handwritten notes and corrections by Edith Sitwell and heavy editor's and printer's notes and markings, 1958, 2550pp	<b>Folder</b> 6-9
Typed manuscript with 1 printed item and handwritten notes and corrections by Edith Sitwell and heavy editor's and printer's notes and markings, 2550pp (continued)	<b>Box 10</b> <b>Folder</b> 1-7
Typed manuscript with 1 printed item and handwritten notes and corrections by Edith Sitwell and heavy editor's and printer's notes and markings, 2550pp (continued)	<b>Box 11</b> <b>Folder</b> 1-3
Miscellaneous selections and additions, handwritten and incomplete, 38pp	<b>Folder 4</b>
Lists and notes, typed incomplete manuscripts with handwritten notes, 125pp	<b>Folder 5</b>
Working materials, handwritten and typed manuscript fragments	<b>Box 12</b> <b>Folder 1</b>
Galley proofs (6 sets), incomplete with handwritten notes by Edith Sitwell and extensive queries, editorial notes, and printer's markings in other hands	<b>Folder</b> *
Ba-Bt	<b>Folder 2</b>
The Bird as Confidante, handwritten manuscript with emendations, 3pp	<b>Folder 3</b>
A Book of Flowers	<b>Folder</b>
Handwritten and typed manuscript fragments, 1951, 28pp, 16pp	<b>Folder</b> 4-5
Printer's copy with handwritten printer's notes and 6pp handwritten insert, 450pp	<b>Folder</b> 6
Printer's copy with handwritten printer's notes and 6pp handwritten insert, 450pp (continued)	<b>Box 13</b> <b>Folder</b> 1-2

Typed manuscript/quotations, 250pp	<b>Folder</b> 3-4
Notes, handwritten, 106pp, 4pp	<b>Folder 5</b>
Typed manuscript fragments (4; 9pp, 12pp, 29pp, 63pp) and segments	<b>Folder 6</b>
Typed manuscript fragment with handwritten notes to typist, 12pp	<b>Folder 7</b>
Typed incomplete manuscript with handwritten printer's notes and markings, 67pp	<b>Folder</b> 8
Broadcasts, 1948, undated	<b>Box 14 Folder 1</b>
Bu-Bz	<b>Folder 2</b>
C	<b>Folder 3</b>
<i>The Canticle of the Rose</i> , first page proofs, incomplete, 1949, 160pp	<b>Folder 4</b>
<i>Collected Poems</i> , first galley proofs, for Vanguard Press editions, and fragments with handwritten corrections and notes in unidentified hand, 1956 [*galley proofs removed to galley file]	<b>Folder</b> *
D	<b>Folder 5</b>
E	<b>Box 15 Folder 1</b>
Early poems, undated	<b>Folder 2</b>
Essays and poems, undated	<b>Folder 3-4</b>
F	<b>Folder 5</b>
<i>Façade</i>	<b>Folder</b>
Concert version, typed incomplete manuscripts (2; 48pp, 27pp) with handwritten markings; explanation of purpose, typed incomplete manuscripts with handwritten markings, 4pp	<b>Folder</b> 6
" <i>Façade</i> : Miss Edith Sitwell on her Sengerphone with accompaniments, overture & interlude by W. T. Walton," typed manuscript, 1922, 18pp (see also score for <i>Façade</i> by William Walton in Series IV.)	<b>Folder</b> 7

Typed incomplete manuscript, 1950, 22pp [*galley file removed to galley file]	<b>Folder</b> 8*
<i>Fanfare for Elizabeth</i>	<b>Folder</b>
Article, 7pp and footnotes, 17pp, handwritten and typed manuscripts	<b>Folder</b> 9
Film treatment, handwritten manuscripts, 1pp, 64pp	<b>Folder</b> 10
Screenplay	<b>Folder</b>
Handwritten manuscript with typed inserts, 206pp	<b>Folder</b> 11-12
Handwritten and typed manuscripts with handwritten revisions, 67pp	<b>Box</b> 16 <b>Folder</b> 1
By Walter Reisch and Edith Sitwell, typed first draft/duplicated with handwritten revisions, 1954, 163pp	<b>Folder</b> 2
Handwritten and typed incomplete manuscripts (5; 8pp, 4pp, 11pp, 29pp, 25pp) with handwritten revisions, 1953, undated	<b>Folder</b> 3
Typed incomplete manuscripts (2; 255pp, 142pp), with handwritten revisions, 1951-1953, undated	<b>Folder</b> 4-5
Typed manuscript with handwritten emendations, notes, and deletions, 228pp	<b>Folder</b> 6
Handwritten and typed manuscript fragments (3; 1p, 8pp, 74pp), with handwritten emendations, 1951, undated	<b>Box</b> 17 <b>Folder</b> 1
Typed manuscripts (4; 102pp, 228pp, 115pp, 114pp) with handwritten notes, 1953, undated	<b>Folder</b> 2-5

Typed incomplete manuscript with handwritten emendations, 460pp	<b>Folder</b> 6-7
<b>G</b>	<b>Box 18 Folder 1</b>
"Gardeners and Astronomers," handwritten and typed manuscript drafts (4; 5pp, 1p, 5pp, 4pp) with handwritten notes	<b>Folder</b> 2
<i>Gardeners and Astronomers</i>	<b>Folder</b>
Typed incomplete manuscript, 35pp	<b>Folder</b> 3
Typed incomplete manuscript with printer's markups and notes, 62pp	<b>Folder 4</b>
First galley proofs with handwritten corrections, 34pp [*galley proofs removed to galley file]	<b>Folder</b> *
<i>Green Song and Other Poems</i> , handwritten and typed manuscript drafts with typed insertions, 60pp	<b>Folder</b> 5
<b>H</b>	<b>Folder 6</b>
<b>I-K</b>	<b>Folder 7</b>
<i>I Live under a Black Sun</i>	<b>Folder</b>
Handwritten incomplete manuscript, 63pp	<b>Folder 8</b>
Typed incomplete manuscript with handwritten emendations, 153pp	<b>Box 19</b> <b>Folder 1</b>
Interview on 70th birthday, typed incomplete transcriptions (2; 26pp, 16pp) with handwritten introduction, emendations, and deletions for <i>Sunday Times</i> , 1957	<b>Folder</b> 2
Lectures	<b>Folder 3</b>
"Lecture on Poetry Since 1920," printed versions (2; 24pp, 27pp) with handwritten revisions, 1943	<b>Folder</b> 4
<b>L-M</b>	<b>Folder 5</b>

N	<b>Folder 6</b>
<i>A Notebook on William Shakespeare</i>	<b>Box 20 Folder</b>
Typed incomplete manuscript, early draft with handwritten emendations, corrections, and notes, 72pp	<b>Folder 1</b>
Typed and handwritten incomplete manuscripts and fragments (5; 22pp, 98pp, 18pp, 32pp, 18pp), some with handwritten notes	<b>Folder 2-3</b>
Typed manuscript with handwritten revisions, 116pp	<b>Folder 4</b>
Typed manuscripts (2; 345pp, 343pp) with few deletions	<b>Folder 5-8</b>
Sections on single works, typed manuscripts with handwritten emendations, notes, corrections, and printer's markings	<b>Box 21 Folder 1</b>
O	<b>Folder 2</b>
<i>The Optimist</i> , radio play, typed manuscripts (2; 29pp, 29pp), undated	<b>Folder 3</b>
Pa-Po	<b>Folder 4</b>
"Pandora's Box," handwritten manuscripts, 3pp	<b>Folder 5</b>
Personal Encounters, 1, 2, 3, galley proofs [* galley proofs removed to galley file]	<b>Folder *</b>
<i>The Pleasures of Poetry</i> , handwritten and typed manuscript fragments, 2pp, 4pp, 3pp [*galley proofs removed to galley file]	<b>Folder 6*</b>
Poems II, handwritten manuscripts with some handwritten revisions, 40pp	<b>Folder 7</b>
Poems III, handwritten manuscripts, 13pp	<b>Folder 8</b>
Poems IV, handwritten manuscripts, 22pp	<b>Folder 9</b>

<i>A Poet's Notebook</i>	<b>Folder</b>
Handwritten signed manuscripts and fragments (3; 43pp, 1pp, 68pp) with notes and quotations	<b>Folder</b> 10-11
Typed manuscript, early draft, with additions, notes, and insert, signed by Sitwell, 71pp	<b>Box 22</b> <b>Folder</b> 1
Typed incomplete manuscript, early version, with handwritten emendations and notes, 174pp	<b>Folder</b> 2
Typed incomplete manuscript with 2 poems by Sitwell published as epilogue, 98pp	<b>Folder</b> 3
Proof copy with emendations and notes, 1943	<b>Folder 4</b>
Pp-Q	<b>Folder 5</b>
The Quadruple Lady, handwritten manuscript fragment with revisions, 3pp	<b>Folder 6</b>
<i>The Queens and the Hive</i> , 1958-1962, undated	<b>Folder</b>
Handwritten and typed research notes, 57pp, 25pp	<b>Folder 7</b>
Handwritten draft chapters and fragments, typed fragments and handwritten notes and revisions, 556pp	<b>Folder</b> 8-9
Handwritten and typed draft fragments with handwritten revisions, signed by Sitwell, 284pp	<b>Box 23</b> <b>Folder</b> 1-2
Handwritten draft fragments with handwritten revisions, 50pp	<b>Folder 3</b>
Handwritten and typed incomplete manuscripts (4; 27pp, 10pp, 29pp, 17pp) with handwritten emendations	<b>Folder</b> 4



Typed manuscript fragments with handwritten emendations in unidentified hand and printer's notes, 43pp	<b>Folder</b> 5
Handwritten and typed fragments, lists, and research notes	<b>Folder 6</b>
Fragments, handwritten and typed manuscripts, and correspondence with Michael Stapleton, 1958-1959	<b>Folder</b> 7
Typed incomplete manuscript with few handwritten emendations and notes, 193pp	<b>Folder</b> 8
Typed incomplete manuscripts (2; 800pp, 664pp) with handwritten revisions	<b>Box 24</b> <b>Folder</b> 1-4
Typed incomplete manuscripts (2; 800pp, 664pp) with handwritten revisions (continued)	<b>Box 25</b> <b>Folder</b> 1-2
Galley proofs (2; 155pp, 181pp) incomplete, with handwritten corrections and emendations and printer's marks and notes [*galley proofs removed to galley file]	<b>Folder</b> *
R	<b>Folder 3</b>
Reviews, 1957, undated	<b>Folder 4</b>
Sa-Sn	<b>Folder 5</b>
"The Shadow of Cain," handwritten manuscripts (2; 6pp, 10pp) with few emendations and a German translation, 4pp	<b>Folder</b> 6
"Some Notes on My Own (Early) Poetry," handwritten and typed incomplete manuscript drafts (5; 4pp, 42pp, 34pp, 20pp, 11pp) and page proofs	<b>Folder</b> 7
"A Song of the Cold," handwritten manuscript, signed, 7pp	<b>Folder 8</b>
So-Sz	<b>Folder 9</b>
<i>Swinburne, a Selection</i>	<b>Box 26 Folder</b>

Typed manuscript incomplete draft, 156pp	<b>Folder 1</b>
Introduction, typed manuscript drafts (2; 72pp, 72pp) with handwritten emendations and notes	<b>Folder 2</b>
T	<b>Folder 3</b>
<i>Taken Care Of: Autobiography of Edith Sitwell</i>	<b>Folder</b>
Typed manuscripts (2; 193pp, 193pp)	<b>Folder 4-5</b>
Handwritten drafts (7; 4pp, 3pp, 2pp, 22pp, 1p, 5pp, 1p) and fragments with handwritten emendations	<b>Folder 6</b>
"Three Eras of Modern Poetry," from <i>Trio</i> , bound printed version with author's revisions, 90pp	<b>Folder 7</b>
U-W	<b>Box 27 Folder 1</b>
X-Z	<b>Folder 2</b>
Unidentified, handwritten and typescript manuscripts	<b>Folder 3</b>
Notebooks 1-6	<b>Folder 4-9</b>
Notebooks 7-13	<b>Box 28 Folder 1-7</b>
Notebooks 14-20	<b>Box 29</b>
Notebooks 21-27	<b>Box 30</b>
Notebooks 28-33	<b>Box 31 Folder 1-6</b>
Notebooks 34-39	<b>Box 32</b>
Notebooks 40-45	<b>Box 33</b>
Notebooks 46-52	<b>Box 34 Folder 1-7</b>
Notebooks 53-58	<b>Box 35 Folder 1-6</b>
Notebooks 59-63	<b>Box 36 Folder 1-5</b>

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- Dwarf, The--(1)27.4
- "Dylan Thomas" (notes)--1.1, 14.5, (121)48.2, (136)50.4, (316)84.2

- Eagle and Aeschylus, The--(196)61.3, (344)89.1
- Early Poems--(2)27.5, (9)28.3, (13)28.7, (17)29.4, (133)50.1, (308)82.5
- "Early Spring"-- see "Spring Morning"
- Eccentricities of Fashion--(236)69.3
- Eccentrics--(173)57.3
- Echo--(23)30.3
- *Edith Sitwell*--15.1
- Edith Sitwell, Beau Brummell, Joseph Gage--(226)67.2
- Edwardian Eccentrics--15.1
- "Elegant elephant from Japan..., An"--(330)87.1
- Elegy for Dead Nymphs--(55)35.3
- "Elegy for Dylan Thomas"--15.1, (191)60.4
- *Elegy on Dead Fashion*--(5)27.8, (13)28.7, (16)29.3, (19)29.6, (20)29.7, (21)30.1-(25)30.5, (26)30.6, (31)31.4
- Elizabethan and Jacobean poetry--(107)45.4
- "En Famille"--15.1, 15.7
- Enchanted gold--(247)71.2, (331)87.2
- *English Eccentrics*--15.1, (84)41.2, (219)65.5, (222)66.3-(223)66.4, (226)67.2, (228)67.4, (230)68.1-(232)68.3
- *English Women*--(84)41.2
- Epitaph, An--(247)71.2, (331)87.2
- Epithalamium--(228)67.4
- Essay on American poetry--(184)59.3
- "Eurydice"--(67)37.4, (322)85.3, (338)88.1
- "Evening"--(153)53.5, (171)57.1, (196)61.3, (322)85.3, (326)86.2
- Everyman--(288)78.4
- Exogesis (sic)--(226)67.2
- Experiments, mainly very early--(32)31.5
- *Express* and the *Daily Express* about the atom bomb--(62)36.4
- Ezra at the Zoo--(325)86.1
- *Façade*--15.6-15.8, 19.6, (78)40.2, (139)51.1-(140)51.2, (257)72.4, (305)82.2
- "Fading slow..."(326)86.2, (332)87.3
- "Fair in the Morning"--21.8
- *Fanfare for Elizabeth*--15.9-17.7, (69)38.2, (81)40.5, (100)44.2, (142)51.4, (143)52.4, (144)52.1, (151)53.3-(159)54.5, (160)54.6, (162)55.2-(163)55.3, (183)59.2, (267)74.4, (304)82.1, (311)83.3, (338)88.1, (348)89.5
- "Fantasia for Mouth-Organ"--15.5, 21.2, (326)86.2
- Fantoques--(326)86.2, (332)87.3
- Faraway--(330)87.1
- Fashionable intelligence--(342)88.5
- February--(307)82.4
- Fête Galante--(23)30.3, (326)86.2
- Fidelity--(345)89.2
- Fields of Wheat, The--(68)38.1, (130)49.5
- Fig Tree--(330)87.1
- "Fireworks"--15.6, 21.8, (325)86.1
- First Love--(331)87.2
- First meeting with Tom (T. S. Eliot)--(308)82.5
- Fisherman, The--(331)87.2
- Five poems with Italian translations--15.5
- "Five Songs"--(85)41.3

- Flower Show, The--15.5, (68)38.1, (322)85.3
- Flowering Forest, The--(54)35.2, (322)85.3
- Flute Song--(324)85.5
- For John Lehman's *London Letter*--15.5
- For T. S. Eliot--(310)83.2
- Foreword to *Collected Poems: Vol. III.* by Roy Campbell--15.5
- Foreword to *Poetry and Children*--15.5
- "Four in the Morning"--15.5-7, (342)88.5
- "Four Songs"--15.5 (poems by Edith Sitwell, music by John Beckwith)
- Fox, The--(85)41.3
- "Fox Trot"--15.7, (326)86.2, (332)87.3
- Free Verse--(87)41.5
- From an Attic Window--(247)71.2, (331)87.2
- From Fr. D'Arcy--15.5
- From my notebook (quotations to Pavel Tchelitchew )--15.5
- Frozen Forest, The--99.6
- Funerals--(325)86.1
- "G. S. Fraser's Paeon of Praise on the Subject of Poor Miss Raine"--18.3
- Garden book I--(51)34.6
- Garden book III--(52)34.7
- Garden book V--(53)35.1
- Gardeners and Astronomers--18.2, (196)61.3, (251)71.6, (311)83.3, (344)89.1
- *Gardeners and Astronomers*--18.3-4, 21.9, (183)59.2, galley file
- Gargoyles--(325)86.1
- General's Wife, The: variant version--14.5
- Geoffrey Chaucer--(87)41.5
- George Chapman--(172)57.2
- George Eliot--(160)54.6
- Gerard Manley Hopkins--18.1
- Ghismond and Guiscard--(229)67.5, (345)89.2
- Ghost, The--(341)88.4
- Ghost speaks, A--(316)84.2
- "Ghost whose lips were warm, The"--(212)64.3
- Ghost's Song, A--15.3
- Ghosts and Apparitions--(160)54.6
- Girl and Butterfly--15.3, 18.5, (57)35.5, (68)38.1, (251)71.6, (338)88.1
- Girl's Song--(337)87.8
- Girl's Song in Winter, A--18.1, (281)77.3, (317)84.3, (319)84.5
- Glories of our Blood and State, The--15.1, 18.1
- Glossary for Poems--(285)78.1
- Glowworm and the Missionary, The--18.1
- *God of a hundred names* by Victor Gollancz and Barbara Greene (notes)--(307)82.4
- "Gold Coast Customs"--18.1, (29)31.2, (257)72.5, (344)89.1
- Golden night airs...--(331)87.2
- Good and Bad Literature--(24)30.4
- Goose-girl's Song, The--(325)86.1
- Gordon Bottomley [and Ralph Hodgson]--18.1
- Gossip Column--(226)67.2
- Great Design, The--18.1
- Great Snoring and Norwich--(325)86.1
- Greek Science (notes on)--(311)83.3

- "Green Flows the River of Lethe-O"--18.1, 18.7, (57)35.5, (338)88.1
- Green Song--18.5, (56)35.4, (59)36.1, (68)38.1, (81)40.5, (322)85.3, (338)88.1
- Grey Dawn--(331)87.2
- H. G. Wells--(226)67.2
- "Half Holiday"--18.6, (330)87.1
- "Hambone and the Heart, The"--(3)27.6, (16)29.3, (18)29.5, (19)29.6, (24)30.4, (31)31.4, (322)85.3
- Hart Crane: The Bridge--(93)43.1
- "Harvest"--18.5, (57)35.5, (59)36.1, (81)40.5, (254)72.2, (322)85.3, (325)86.1
- Harvest [variant of poem published with this title]--18.6
- "Heart and Mind"--18.5-6, 100.7 (German translation, with letter from Stiebel, Marie-Anne)
- Hedda Hopper--(161)55.1
- Helen's song and Cressida's song--(288)78.5
- Henry Reed, Answer--(340)88.3
- "Herodiade"--18.6, (332)87.3
- "His Blood Colours my cheek"--18.6, (72)38.5, (117)47.3, (252)71.7, (281)77.3, (288)78.5
- History of Plants from Gerard--(54)35.2
- "Holiday"--18.5, (251)71.6, (254)72.2, (337)87.8, (338)88.1
- Hollywood--18.6, (156)54.2-(157)54.3, (311)83.3
- Homage to Ezra Pound on his seventieth birthday--18.7 (on verso of Jean Cocteau)
- "Hornpipe"--15.7
- "Hot Muscatel, The"-- (337)87.8
- "How Many Heavens in Spring"--15.5, (322)85.3 (Italian translation)
- How to make an Old Fashioned--(288)78.5
- Hymn to the Sun--(345)89.2
- "Hymn to Venus, A"--14.3, 18.6, 21.2 (omitted lines), (60)36.2, (61)36.3, (78)40.2, (251)71.6, (307)82.4
- "I Do Like to be Beside the Seaside"--15.7, (12)28.6, (330)87.1
- *I Live under a Black Sun*--18.8-19.1, (49)34.4, (198)61.5-(209)63.5, (217)65.3-(223)66.4, (226)67.2, (228)67.4, (305)82.2, (308)82.5, (338)88.2
- Igor Stravinski--(333)87.4, (337)87.8
- Imitation of me by a woman called Margaret Chamier--(307)82.4
- In the City--15.4
- In the Palace--(249)71.4
- In the Train--(238)69.5
- "Interlude"--(311)83.3
- Intermezzo--(325)86.1
- Interview on 70th birthday celebration--19.2
- Introductory Talk to *Gold Coast Customs*--18.7
- Invitations--(28)31.1
- "Invocation"--(57)35.5, (252)71.7, (338)88.1
- Invocation "A Song of the Cold"--18.7
- "Is Hair a woman's crowning glory"--18.7, 21.4
- Is Poetry a Crime?--15.3
- James Purdy--15.3, (113)46.4
- Jane Barston--18.7
- Jane Carlyle--(173)57.3
- Jean Cocteau--18.7
- Jester's Song, The--(331)87.2
- Jewels--(236)69.3
- "Jodelling Song"--15.7, (3)27.6, (18)29.5, (21)30.1-(24)30.4

- John Dryden--(86)41.4
- John Milton (notes)--(157)54.3
- Jonah's house--(337)87.8
- José Garcia Villa--(121)48.2
- "King of China's daughter"--18.7 [with musical setting], (325)86.1
- Kitchen song--(325)86.1-(326)86.2, (332)87.3
- Lady Immoraline--(326)86.2
- Lady with the Sewing Machine, The--(325)86.1
- "Last Party, The"--(214)64.5, (227)67.3-(236)69.3
- Late Poems--19.6
- Later poems: 1940-1945--(150)53.2
- Latest Poets, The--(240)70.2
- Law case (notes)--(120)48.1
- Lawrence--(345)89.2
- Lectures
  - "At this time, poetry is undergoing a period ..."--(101)44.3
  - "Great poetry is, in its essence, religious ..."--(100)44.2
  - "I am very proud that I should have been invited to open this exhibition..."--19.3
  - "I come before you not as a lecturer, but as a missionary..."--19.3
  - "I hope it not enter the heads of ..."--19.3
- On American Poetry--(112)46.3, (177)58.2, (185)59.4
- On Contemporary Poetry--19.3
- On Elizabeth--19.3, (303)81.5
- On Her Own Poetry--(225)67.1, (274)76.1
- On Modern American Poetry--19.3
- On Modern English Poetry--(76)39.4, (332)87.3
- On Modern Poetry--19.3, (95)43.3, (131)49.6, (210)64.1, (327)86.3, (340)88.3
- On Modernism--(237)69.4-(238)69.5
- On the Nature of Poetry--(297)80.3
- On Poetry (and broadcast)--(97)43.5
- "On Poetry Since 1920"--19.4
- On the Protection of Birds and Animals--(314)83.6
- On Walt Whitman--(315)84.1
- Reading on Macbeth--(341)88.4
- The Spring Rain--(177)58.2
- Unidentified--(10)28.4, (44)33.5, (118)47.4, (119)47.5, (121)48.2, (128)49.3, (166)56.1
- Legend--(337)87.8
- Leonard Clark--(96)43.4
- "Letter, The"--19.5, (249)71.4, (330)87.1
- Light song, A--(118)47.4
- Lilac tree--(184)59.3
- List for Elizabeth, Book 1--(338)88.1
- List of recipients for *Collected Poems*--(316)84.2
- List of recipients for *The Queens and the Hive* and *The Outcasts*--(284)77.6, (307)82.4
- Listener--(307)82.4
- Little Flute, The--(247)71.2
- "Little ghost who died for love, The"--(6)27.9, (330)87.1, (342)88.5
- Little nursemaid, The--(330)87.1
- "Lo This Is She That Was the World's Desire"--18.7, (57)35.5, (251)71.6, (273)72.2, (338)88.1
- Lorca--(307)82.4-(308)82.5

- Lost Love--19.6 (with Nocturne)
- Love in Autumn--(331)87.2
- "Love Song, A" (originally titled Medusa)--(188)60.1, (189)60.2, (195)61.2, (197)61.4, (251)71.6, (274)76.1, (311)83.3, (313)83.5, (344)89.1
- "Lullaby"--19.5, (54)35.2, (247)71.2, (322)85.4
- "Lullaby for Jumbo"--15.7, (326)86.2
- Lullaby Serenade--(58)35.6
- Madam Cigale as a child--15.2, (342)88.5
- Mademoiselle Richarde--(15)29.2, (330)87.1, (332)87.3
- "Madness of Saul, The"--19.5
- "Madwoman in the Park, The"--19.5, 21.9 (with song "Where is all the bright company gone"), (170)56.5, (189)60.2, (250)71.5-(251)71.5, (313)83.5, (344)89.1
- Making of a Poem, The--(307)82.4, (310)83.2
- "Man from a Far Country, The"--15.7, (337)87.8
- "Man with the Green Patch, The"--19.5, (6)27.9, (15)29.2, (330)87.1, (337)87.8, (342)88.5
- Man with the Green Shade, The--(337)87.8
- "Mandoline"--19.5, (194)61.1, (324)85.5
- March Past--15.3, (281)77.3, (287)78.3
- Marianne Moore--(172)57.2
- Marilyn Monroe--(72)38.5, (89)42.2, (311)83.3
- Marine Adventures--(173)57.3, (186)59.5
- "Mariner Man"--15.7
- Marionette Show, The--19.6
- Marionettes--(332)87.3
- Martin Scribleus (quotations from)--(32)31.5
- "Mary Stuart to James Boswell Casket Letter No. II"-- 19.5, (60)36.2, (64)37.1, (90)42.3, (307)82.4
- "Mazurka"--(18)29.5, (21)30.1-(24)30.4
- Medusa--see "A Love Song"
- Medusa's Love Song--19.6, 21.2 (omitted lines), 21.7
- "Metamorphosis"--19.5, (26)30.6, (28)31.1, (57)35.5, (67)37.4, (252)71.7, (338)88.1
- "Metamorphosis II"--(68)38.1, (322)85.3
- "Metropolitan"--(336)87.7
- "Minstrels"--15.6, 21.8
- Miracle Play--(273)75.5
- Mirror, The--(342)88.5
- Misfits, The--19.6
- Miss Mardane by the Sea--(337)87.8
- Missionary, A--(191)60.4
- Mock Modesty--19.6, (185)59.4
- Modern poetry--(168)56.3, (216)65.2, (234)69.1, (246)71.1
- Morning--15.3
- "Most Lovely Shade"--(227)67.3, (229)67.5, (253)72.1, (322)85.3
- "Mother, The"--19.5, (247)71.2, (331)87.2
- Mother that has Lost Her Child, A--(313)83.5
- "Mother to her Dead Child, A"--19.5, (338)88.1
- Music--(247)71.2, (331)87.2
- Music at Ceremonies--(60)36.2
- My Day's Darling--(81)40.5
- "Myself in the Merry-go-Round"--15.6, 21.8
- Naughty Ninety, The--(345)89.2



- Navy Blue Ghost, The--(7)28.1
- "Nectarine Tree"--(55)35.3, (322)85.3
- Negress, The--(326)86.2
- Negro, The--(325)86.1
- Never--(331)87.2
- New Poem--19.6
- New York--(157)54.3
- Night before Great Babylon--(14)29.1
- Night Music--(193)60.6
- Night piece--(337)87.8 , (342)88.5
- "Night Wind, The"--(311)83.3
- Noah--(325)86.1-(326)86.2
- Noblesse oblige--(315)84.1
- "Nocturne"--19.6, (331)87.2
- *Notebook on William Shakespeare, A* --1.1, 20.1-21.1, (56)35.4, (126)49.1-(130)49.5, (133)50.1, (134)50.2, (136)50.4-(137)50.5, (139)51.1-(141)51.3, (149)53.1, (310)83.2, (338)88.1
- Notes
  - For Dylan--(317)84.1
  - On American Poetry--(179)58.4
  - On Chaucer, Dunbar and Shelton--(82)40.6
  - On Dr. Thomas Dover--(226)67.2
  - On Elizabeth I--15.3, (83)41.1, (306)82.3
  - On Joyce and Eliot--(225)67.1
  - On Kenneth Allott's preface to *Penguin Book of Contemporary Verse*--(284)77.6
  - On my childhood--(92)42.5
  - On poetry--(81)40.5, (92)42.5, (106)45.3, (168)56.3, (239)70.1, (226)67.2, (320)85.1
  - On Shakespeare--(132)49.7, (135)50.3
  - On Shakespeare and Dante--(239)70.1
  - On the poet and spring--(234)69.1
  - On Whitman and other American poets--(181)58.5
  - (unfinished) for Poems--(66)37.3
- Noteworthy recent books for the *Sunday Times*--(316)84.2
- Novel (untitled)--(84)41.2, (133)50.1
- "Now fall the trembling stars..."-- (331)87.2
- "Now that Fate is dead..."--110.6
- Nursery Afternoon--(326)86.2
- Nursery Rhyme--(54)35.2, (247)71.2
- "Nymphs are dead, The..."--(322)85.3, (330)87.1
- "O Bitter Love, O Death"--18.7, (338)88.1
- "O yet forgive"--18.7, (120)48.1, (254)72.2, (338)88.1
- Observer of Human Nature, An--(224)66.5
- Odyssey--(234)69.1
- Of a Death in Spring--21.2
- Of Christopher Marlowe--21.2
- Of the Miracle at Caiville--21.2
- "Of the Wise and Foolish"--21.2, 26.3, (251)71.6
- "Of What Use is Poetry"--21.2, 98.3 (proofs), (168)56.3, (194)61.1
- Old Lady's Funeral on a Bank Holiday, The--(324)85.5, (325)86.1
- Old Man, An--(338)88.1
- Old Nurse's Song-- (342)88.5

- "Old Song Re-Sung, An"--21.2, (313)83.5
- Old Widow, An--(19)29.6
- "Old Woman, An"--21.2, (71)38.4, (322)85.3
- "Old Woman, An: II Harvest"--(338)88.1
- Old Woman Laments in Spring-time, An--(330)87.1, (342)88.5
- "On a rock dark-waved like water..."--(330)87.1
- On an Autumn Evening Spent in Reading Cowper--(337)87.8
- "On Genius"--21.2
- On Precious Stones and Metals--(214)64.5
- On the Modern Criticism of Poetry--(232)68.3
- On the Nature of Poetry--(93)43.1, (193)60.6
- On these Bare Crags--(213)64.4
- On Vulgarity--(226)67.2
- "Once my heat was a summer rose..."--(322)85.3
- "Ondines"--21.2, 22.5, (18)29.5, (21)30.1, (23)30.3
- One Day in a Poet's Life--(249)71.4
- "One Day in Spring"--(57)35.5, (69)38.2, (251)71.6, (254)72.2, (338)88.1
- "One o'clock"--14.3, 21.2
- Open Door, The--21.2 (on verso of Of a Death in Spring)
- *Optimist, The*--21.3
- Orage--(326)86.2
- Orange Tree, The--see The Peach Tree
- Oration for Charles Morgan--21.2
- Orchard--(118)47.4
- Orestes--(105)45.2
- Osbert's Poems (notes)--(308)82.5
- Other Poems for Troy Park--(7)28.1
- "Out of School"--21.2, 21.7, (119)47.5, (188)60.1-(189)60.2, (250)71.5-(251)71.6, (307)82.4, (311)83.3
- *Outcasts, The*--21.2, (117)47.3, (190)60.3, (252)71.7, (255)72.3 (accounting notes), (300)81.2, (319)84.5; see also List of recipients for *The Queens and the Hive* and *The Outcasts*
- Palanquins--(324)85.5
- "Pandora's Box"--21.5, (330)87.1
- Panope--14.5 [fragment], (27)30.7, (30)31.3
- Peach Tree, The--(26)30.6 (titled The Orange Tree), (27)30.7, (30)31.3, (226)67.2, (265)74.2
- "Pedagogues"--15.6, 21.8
- People and Protests--(345)89.2
- Percy Bysshe Shelley--21.4
- Percy Wyndham Lewis--(103)44.5
- "Père Amelot"--(326)86.2
- Perfumes and Cosmetics--(219)65.5
- Perrine--(249)71.4
- Persistent Correspondents--(160)54.6
- "Personal Encounters, 1, 2, 3" (re Wyndham Lewis, D. H. Lawrence, Dylan Thomas, Roy Campbell, Aldous Huxley and others)-- 21.4, galley file
- Pianist, The--(325)86.1
- Picture Book, The--(337)87.8
- Plague, The--(72)38.5
- Complaint before a Mob of 10,000 at Owenboro, Ky.--(93)43.1
- "Planet and Glowworm"--21.4
- Platitudes--(326)86.2, (332)87.3

- "Plea for a Place in Which to be Rude, A"--21.4
- "Plea for a Return to Faces, A"--21.4
- Pleasure Gardens, The--(330)87.1
- Pleasure Lands, The--(330)87.1
- *Pleasures of Poetry, The*--21.6, (92)42.5, (198)61.5, (271)75.3, galley file
- Pluto--(21)30.1-(23)30.3
- "Poem for a Christmas Card"--21.4
- Poem for a Wedding--(103)44.5
- Poem for James--(103)44.5
- Poem for Katherine Worsley--(103)44.5, (288)78.5
- Poem for T. S. Eliot--(313)83.5
- Poems by Early Poets--(187)59.6
- Poems for the Atlantic anthology--93.4 (with Cecil Day-Lewis letters)
- "Poems from Façade"--21.4
- Poems of Charles Henri Ford--(89)42.2
- Poems of Our Time: Modern Supplement--21.4
- "Poet Laments the Coming of Old Age, The"--(82)40.6
- *Poet's Notebook, A*--21.10-22.4, 25.3, (60)36.2, (100)44.2, (118)47.4-(124)48.5, (173)57.3-(174)57.4, (178)58.3, (253)72.1, (260)73.3, (267)74.4, (277)76.4, (286)78.2, (288)78.5, (293)79.4, (298)80.4, (304)82.1, (312)83.4, (338)88.1, (340)88.3
- *Poets of the English Language* compiled by W. H. Auden and Norman Holmes Pearson (notes)--25.4
- Point of View--(325)86.1
- "Polka"--15.7, (5)27.8, (8)28.2, (16)29.3, (19)29.6-(20)29.7, (24)30.4, (31)31.4
- Poor Fancy--(331)87.2
- Poor Martha--(326)86.2, (332)87.3
- "Poor Men's Music"--21.4
- "Poor Young Simpleton"--(253)72.1, (322)85.3
- "Popular Song"--15.7, 21.4, (27)30.7, (30)31.3
- "Portrait of a Barmaid"--15.6, 21.8
- Portrait of a Blonde--(325)86.1
- Portrait of a Learned Lady--(228)67.4
- Portrait of Mrs. Pierpont--(85)41.3
- "Praise We Great Men"--15.3, 22.5, (190)60.3, (281)77.3
- Precious Stones--(214)64.5
- Preface
  - For Lance Whyte--(318)84.4
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- To Colour of Darkness--(102)44.4
- To José Garcia Villa [book of poems]--22.5, 102.1, (155)54.1
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- Quadruple Lady, The--22.6
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- Sirens, The--(313)83.5
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- "Song: The Golden nodding Nurse..."--25.9
- Song: Light Air--see An Old Song Re-Sung
- Song: "Now that Fate is dead..."--(252)71.7
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- Syrens, to the Lodging-House Keepers--(325)86.1
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- "When I was a child..."--(322)85.3
- "When Sir Beelzebub"-- 27.1; see also "Sir Beelzebub"
- "When the moon was bright as water..."--(326)86.2
- When the Sailor...--(330)87.1, (342)88.5
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- William Wordsworth (notes)--(106)45.3
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- "Youth with the Red-Gold Hair, The"--27.2 (musical setting), (14)29.1, (71)38.4, (322)85.3

## Index of Correspondents

Index entries with no notation (except box and folder numbers) indicate the person listed sent correspondence to Edith Sitwell. The notation (to Sitwell) is listed with correspondence that includes both letters received by and sent to Sitwell. Index entries that include the notation (from Sitwell) indicate that the person is the recipient of correspondence from Sitwell. So in the example

- Campbell, Mary--92.1 (13 to and 3 from Sitwell)

Mary Campbell sent 13 letters to Edith Sitwell, received 3 from Sitwell, and all correspondence is in box 92 folder 1.

Third-party correspondence is indicated by listing the location of the letter and the name of the third-party. So in the example

- Beaumont, Cyril W. (Cyril William), 1891-1976 --108.2 (to Coykendall, Frederick, b. 1872)

Cyril W. Beaumont sent a letter found in box 108 folder 2 to Frederick Coykendall.

In some instances, a correspondent sent letters to Edith Sitwell as well as multiple other recipients. So in the example

- *Atlantic Monthly*--
- to Sitwell--90.4
- to Musk, A. C. E. --90.4
- to Salter, Elizabeth--108.1

*Atlantic Monthly* sent correspondence to Edith Sitwell, A. C. E. Musk, and Elizabeth Salter and those letters can be found in box 90 folder 4 and box 108 folder 1.

For correspondence included in Sitwell's notebooks, the number of the notebook is in parentheses. For example

- *Birmingham Post*--(308)82.5 (draft from Sitwell)

Sitwell wrote a draft of a letter to the *Birmingham Post* in notebook 308 which is housed in folder 82 box 5.

Locations are listed as Box.Folder. If a work is contained in a notebook it is signified by ( ) before the Box.Folder listing.

Names in **bold** appear in the RLIN record.

- 92nd Street Y (New York, N.Y.)--102.9, see also Poetry Center of the 92nd Street YM-YWHA (New York, N.Y.)
- A. P. Watt and Son--102.4
- A.B.C. Television (Great Britain)
- Abbott, Charles--90.1
- Abbott, Claude Colleer, 1889-1971--90.1
- Abbott, Theresa--90.1
- Aberconway, Charles Benjamin Bright McLaren, Baron, 1850-1934--90.1
- Aberconway, Christabel Mary Melville MacNaghten McLaren, Baroness--90.1
- Ackerley, J. R. (Joe Randolph), 1896-1967--90.1 (from Sitwell)
- Ackland, Valentine--90.1
- Adam ( *International Review*)--90.1

- Adam and Charles Black (Firm)--90.7
- Adrienne (Haute Couture) Ltd.--90.1
- Affleck, James--90.1
- Aldeburgh Festival of Music and the Arts (Third)--101.4
- Allott, Kenneth--108.1 (to Pearn, Pollinger & Higham Ltd.)
- *Ambit*--90.1
- American Academy of Arts and Letters--90.1
- Amis, John--90.1
- Amis, Kingsley--90.1
- Ancaster, Gilbert James Heathcote-Drummond-Willoughby, 3rd earl of, 1907- --90.2
- Anderson, Joyce--90.2
- Andrade, Lorna--90.2 (from Sitwell)
- Andrew Dakers Ltd.--93.4
- Andrew, Gerda--90.2
- Andrews, Eamonn --90.2
- Andrews, Henry M.--90.2
- Angle, Ethel--90.2
- Anglo-Austrian Society--90.2
- Anglo-French Literary Services Ltd.--90.2
- Ankenbrand, Frank, 1905-1972--108.1
- Ann Watkins, Inc.-- 102.4
- Apollo Society--90.2
- Aquinas Society of London--90.2
- Archer-Shee, Henrietta--90.2
- Architectural Association (Great Britain). School of Architecture--90.2
- Argo Record Company Limited--90.2
- Armitage, Merle, 1893-1975--90.2
- Armytage, Helen--90.2
- Armytage, Minx--90.2
- Arts Council of Great Britain--90.2
- Ashbery, John--90.2
- Ashton, Frederick, Sir, 1904-1988--90.2
- Asociacion de Condecorados Pontificos--90.2
- Asprey & Co.--90.2
- Asquith, Cynthia, Lady, 1887-1960--90.2
- Associated Broadcasting Company Limited--90.2
- Associated-Rediffusion (Firm)--90.2
- Association of Assistant Librarians--90.2
- Association of Teachers in Colleges and Departments of Education--90.2
- Association of Yorkshire Bookmen--90.2
- Astor, Minnie--90.2 (from Sitwell)
- Atkin, Sydney--90.3
- *Atlantic Monthly*--
  - to Sitwell--90.4
  - to A. C. E. Musk--90.4
  - to Fraser, Mary--90.4
  - to Salter, Elizabeth--108.1
  - to Sitwell, Osbert--90.4
- Atlas Assurance Company Limited--90.3
- Auden, W. H. (Wystan Hugh), 1907-1973--90.3

- Ault, Norman, 1880-1950--90.3
- Austrian Jews--90.3 (from Sitwell)
- Authors' Guild (U.S.)--90.3
- Axtell, Eva M.--90.3
- Ayrton, Michael, 1921-1975--90.3
- B. F. Stevens & Brown, Ltd.--100.7
- Bailey, Alice Cooper--90.5
- Baistow, Tom--90.5
- Baity, Elizabeth Chesley--90.5
- Baker, \_\_\_\_\_--90.5 (from Sitwell)
- Baker, Margery--90.5
- Baker, Robert--108.2 (to Vanguard Press)
- Balston, Tom--90.5
- Banner, Delmar--90.5
- Bantock, Helen F. (Helen Francesca), 1868-1961--90.5
- Barker, George, 1913- --90.5 (from Sitwell)
- Baro, Gene--90.5
- Baron, Richard--90.5
- Basil Blackwell Publisher--90.7
- Batchworth Press Ltd.--90.5
- Bayley, James--90.5
- **Beaton, Cecil Walter Hardy, Sir, 1904- --90.5**
- Beaumont, Cyril W. (Cyril William), 1891-1976 --108.2 (to Coykendall, Frederick, b. 1872)
- Beechum, Audrey--90.5
- Beevers, John--90.5 (from Sitwell)
- Beevers, Marjorie--90.5 (from Sitwell)
- Behre, Frank--90.5
- Bennett, Henry--90.5
- Bennett, Marguerite--90.6 (from Sitwell)
- Bennett, Penelope Agnes--90.5
- Bensfield, H. T. W.--90.5
- Bentall, Michael--90.5
- Bentley, Nicolas, 1907- --90.5
- Berry, Francis--90.5
- Bertie Scott Memorial Fund--90.5
- Bertram, Anthony, 1897- --90.5
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- London School of Economics. Art Society--97.5
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- Long, William, 1922- --97.5
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- Lyangeux, Claude--97.5
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- Maillart, Ella, 1903- --97.6
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- Poetry London-New York--98.8
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- Pryce-Jones, Alan, 1908- --
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- R. (from the British National Gallery) --110.4 (to Connolly, Cyril)
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- Read, Herbert Edward, Sir, 1893-1968--90.7 (to Borzov, Boris Vladimrovich)
- *Reader's Digest*--98.3 (to William Morris Agency)
- Reader's Digest Association--99.2
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- Redfern Gallery--99.2
- Redfern, Peter--99.2
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- Robinson, Gertrude--99.3
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- Rostal, Max--99.4
- Rothenstein, John, Sir, 1901- --99.4
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- Royal Society for Prevention of Cruelty to Animals--99.4
- Royal Society of Literature (Great Britain)--99.4
- Rushton, John L.--99.4
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- Russell, John H. (John Hamilton), 1919- --99.4
- Russell, John Wriothsley, Sir--99.4
- Russell, Leonard--19.2 (to Lehmann)
- Russell, Peter, 1921- --99.4 (9 to and 1 from Sitwell)
- Sackville-West, Edward, Hon., 1901-1965--99.5
- *Salient*--99.5
- Salter, Elizabeth, 1918-1981--
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- Sassoon, Siegfried, 1886-1967--99.5
- Satow, Harold, Sir--99.5

- *Saturday Evening Post*--99.5
- *Saturday Review*--99.5
- Sauter, Rudolf--99.5
- Sauter, Viola--99.5
- Sayer, Ethel M.--99.5
- Schaffner, Perdita--99.5
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- Shattuck, Roger--99.6
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- Sitwell, Oswald--99.6
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- Skelton, Robin--100.4
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- Smith, Marion--100.4
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- Snow, Philip--96.3
- Société Européenne de Culture--100.4
- Society for Cultural Relations with the USSR (Great Britain). Writers Group--100.4
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- Soderberg, Ronald--100.4
- Somers, Iain--100.4
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- South African Broadcasting Corporation--100.4
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