

Oswell Blakeston:

An Inventory of His Collection at the Harry Ransom Center

Descriptive Summary

Creator	Blakeston, Oswell, 1907-1985
Title	Oswell Blakeston Collection
Dates:	1927-1985
Extent	39 document boxes (16.38 linear feet), 11 galley folders (gf), 8 oversize folders (osf)
Abstract	British artist and writer Oswell Blakeston was born Henry Joseph Hasslacher and his career began with an apprenticeship in the British film industry after which he began writing editorials and reviews for film magazines. He also wrote fairly successful poetry, mysteries, and novels. His papers contain a large quantity of Blakeston's typescripts, page proofs, notebooks, and scrapbooks which range over the full length of his writing career. Also present is a small quantity of personal and business correspondence and a number of personal items, including photographs.
RLIN Record ID	TXRC95-A128
Language	English.
Access	Open for research. Part or all of this collection is housed off-site and may require up to three business days notice for access in the Ransom Center's Reading and Viewing Room. Please contact the Center before requesting this material: reference@hrc.utexas.edu

Administrative Information

Acquisition	Gift, 1985 (G2944)
Processed by	Robert Kendrick, 1994-95, updated by Jack Boettcher, 2012
Repository:	Harry Ransom Center, University of Texas at Austin

Biographical Sketch

Oswald Blakeston, artist and writer, was born Henry Joseph Hasslacher on May 17, 1907. His professional life began in the British film industry in which he worked as a camera boy at the Gaumont Studios along with David Lean. This apprenticeship was followed by an editorial position with the small yet influential film magazine, *Close-Up* (1927-1933), the venue in which Blakeston met contributors such as Bryher, H. D., Robert Herring, and Kenneth Macpherson. At the same time, Blakeston contributed film reviews and articles to other periodicals. Blakeston first tested his directorial skills with the 1929 film, *I Do Like to Be Beside the Seaside*. The following year, with the American photographer Francis Bruguière, he made one of the first abstract films in England, *Light Rhythms*.

Among his early literary endeavors was the co-editorship (with Herbert Jones) of the little magazine, *Seed* (1932-1933). Collaborating with Roger Burford under the pseudonym "Simon," Blakeston published four mystery novels which received a fair amount of notice: *Murder Among Friends* (1933); *Death on the Swim* (1934); *The Cat with the Moustache* (1935); and *The Mystery of the Hypnotic Room* (1949). Under his own name, he wrote novels and story collections such as *Extra Passenger* (1929), *Few Are Chosen* (1931, with Francis Bruguière), *Magic Aftermath* (ca. 1932), *Jim's Gun* (1939), *Danger in Provence* (1946), *Priests, Peters and Pussens* (1947), *Boys in Their Ruin* (1949), *Pink Ribbon, as Told to the Police* (1950), *Hop Thief* (1959), *The Night's Moves* (1961), *The Queen's Mate* (1962), *Fingers* (1964), *For Crying Out Shroud* (1969), *Ever Singing Die, Oh! Die* (1970), and *Pass the Poison Separately* (1976). His story "Fireworks" appeared in the collection *Charles' Wain* (1933). Other stories appeared in numerous periodicals.

Blakeston's poetry was published in the volumes *Poems, a Single Word!* (ca. 1930), *Death While Swimming* (1932), *Oswald Blakeston* (1956), *What the Dino-saur* (1960), *The Greatest Romantic Poem in the World* (1963), *How to Make Your Own Confetti* (1965), *The Furious Futures Dying* (1967), *Jeremy & Others* (1971), *Some Essential Information* (1975), and *Journies End in Young Man's Meeting* (1979). Blakeston contributed poems to the collections *Proems* (1938; contributing editor), *Appointment with Seven* (1947), and *Puppet Dreams* (ca. 1976), as well as to periodicals such as *Ambit*, *Jeremy*, and *Onion*.

Blakeston also wrote a number of non-fiction books, including cookbooks, travel books, and books on photography and filmmaking. His published cookbooks include *Edwardian Glamour Cooking Without Tears* (1960), *A Surprise in Every Dinner* (1968), and *Cooking With Nuts* (1979). *Holidays and Happy Days* (1949), edited and with an introduction by Blakeston, brings together several authors' thoughts on the phenomenon of the vacation. Blakeston's own travel experiences resulted in *Portuguese Panorama* (1955), *Isle of St. Helena* (1957), the Finland travelogue *Sun at Midnight* (1958), and *Thank You Now: an Exploration of Ulster* (1960). His books on photography include *Cruising with a Camera* (1939, with F. W. Frerk) and *Phototips on Cats and Dogs* (1938, with Edwin Smith). Blakeston's published books on filmmaking include the study of cinematography *Through a Yellow Glass* (1928); *Working for the Films* (1947), a

collection by various authors edited by Blakeston; and *How to Script Amateur Films* (1949). Two books-- *Working Cats* (1963) and *Zoo Keeps Who?* (1964)--further indicate the range of Blakeston's interests. Throughout his career, Blakeston contributed art and book reviews to various periodicals, including *Arts Review*, *John O' London's Weekly*, *Time and Tide*, and *What's on in London*.

Oswald Blakeston died in 1985.

Scope and Contents

The collection consists of original and carbon copy typescripts, holograph manuscripts, clippings, printed sheets, advertising material, ink sketches, photographs, page proofs, galleys, notebooks, scrapbooks, audio tape, correspondence, and printed dust jackets, ranging in date from 1927 to 1985. The collection is arranged in three series: Correspondence (1933-1985, undated, 3 boxes); Works (1927-1985, undated, 18 boxes, 61 scrapbooks); and Personal Papers (1929-1985, undated, 3 boxes). Blakeston habitually economized by using both recto and verso of sheets of paper, often using the two sides for different works. Little attempt was made to identify fragments on the versos of sheets unless identification was obvious, as in the case of correspondence. In such cases, the versos were photocopied and filed in the appropriate series.

Blakeston's career as writer and reviewer is well documented in the collection. Among his published non-fiction, there are typescripts of *Cooking with Nuts* (1979) and *Who Keeps Zoo?* (published as *Zoo Keeps Who?* in 1964) as well as galleys of *Working Cats* (1963) and *Working for the Films* (1947). *Portuguese Panorama* (1955) is represented only by fragments and a review list. There is a notebook for *Sun at Midnight* (1958). Blakeston's published fiction is represented by galleys of *Danger in Provence* (1946); a typescript, page proofs, publicity, and correspondence for *Fingers* (1964); galleys for *Priests, Peters and Pussens* (1947); and a typescript and page proofs for *The Queen's Mate* (1962). There are also typescripts of many of Blakeston's published stories, including several versions of "Sod Hit." Blakeston's film work is represented by photographic stills from his film *I Do Like to Be Beside the Seaside* (1929) and a poster advertising *Light Rhythms* (1930) as well as its printed musical accompaniment by Jack Ellit. Blakeston's published poetry is represented by a layout, page proofs and incomplete galleys of *Appointment with Seven* (1947), a typescript of *Jeremy & Others* (1971), and page proofs of *What the Dino-Saur* (1960).

Blakeston's unpublished work predominates in the collection. "Appointment with X" and "First Steps in Quicksand" are memoirs present in typescript drafts. There are also typescript drafts of radio scripts ("Charlie radio scripts") as well as contributions to planned publications which apparently were never issued. A number of drafts of novels are present, including: "At the Third Stroke," "The Horrid Life of Mary Castle," "How Soon Doth Man Decay," "Moonlight at the Cross-Roads," "The Mystery of the Missing Treasure," and "Naked in the Air." There are also film treatments, a projected short story collection, adaptations of two Balzac stories, and a transcription of a play by Djuna Barnes, *To the Dogs*. In addition, there are numerous typescripts of essays, lectures, poems, reviews, and short stories by Blakeston as well as files of material (primarily

poetry) submitted for publication along with related correspondence. Blakeston's research is represented in notebooks which contain general observations, ideas for stories, lists of words, occasional clippings, and some poetry. Blakeston also kept scrapbooks throughout his career in which are collected many of his art and book reviews as well as his early writings on films, articles about Blakeston himself, reviews of his own work, and correspondence.

The Correspondence series consists primarily of incoming correspondence concerning both Blakeston's professional and private life. Letters from publishers, editors, collaborators, illustrators, and other colleagues document Blakeston's professional transactions. Other letters offer a more personal glimpse of Blakeston. Subjects include observations on Finland and St. Helena, personalities of various editors, the London art scene, and inquiries concerning writers Blakeston had known (including Dylan Thomas). Of primary interest is a large group of letters from the novelist Bryher in which she discusses her creative struggles, her unrequited love for H. D., and her enthusiasm for Blakeston's own work. In addition to Bryher, the significant correspondents are Nancy Cunard, H. D., John Lennon, Kenneth Macpherson, Yoko Ono, Lotte Reininger, Perdita Schaffner, and Eric Walter White.

Among Blakeston's personal items are his application for conscientious objector status in World War II along with related documents, photographs of his childhood and family life, experimental photographs, travel photographs, and his "Delineation of Horoscope," done in 1935.

Series Descriptions

Series I. Correspondence, 1933-1985, undated (3 boxes)

The Correspondence series consists primarily of incoming correspondence of both a professional and personal nature. Incoming correspondence has been arranged alphabetically by correspondent with unidentified correspondents filed at the end of the sequence. This correspondence includes letters from publishers, editors, collaborators, illustrators and other colleagues relating to the day-to-day activities of the publishing world. There are also rejection notices as well as advice on improving material submitted for publication from a variety of correspondents. A sizable amount of correspondence from Ian Young, Winston Leyland, and Dennis Cooper, among others, concerns the publication in various formats of gay fiction and poetry. Another predominant theme of the correspondence is Blakeston's function as art critic. Artists, gallery owners, and their supporters wrote, inviting Blakeston to openings or thanking him for reviewing their exhibitions. There is also correspondence from Blakeston's readers, especially of his travel books, both supporting and questioning his assessments of places visited. A number of entries to newspaper competitions received by Blakeston are included here.

Among the correspondence of a more personal nature, material from Bryher ranging in date from 1952 to 1982 occupies an entire folder. This correspondence touches on a variety of subjects, including Bryher's continuing encouragement of Blakeston's own work, Bryher's unhappy love for H. D., and her own creative struggles. A few of these letters include greetings from H. D. in her own hand. H. D.'s daughter, Perdita Schaeffner, and Bryher's husband, Kenneth Macpherson, also have correspondence in this series. There is a letter from Nancy Cunard accepting one of Blakeston's poems for translation and publication in a French anthology as well as a Christmas card from Eric Walter White. Letters from Lotte Reininger discuss a potential exhibition of her work, her gratitude

for Blakeston's sympathy after the death of her husband, Carl Koch, and her travels after his death. A note from John Lennon and Yoko Ono thanks Blakeston for his "defence of us."

The outgoing correspondence is arranged chronologically; undated letters are filed at the end of the sequence. This correspondence includes some letters to Bryher (addressed as "Dear Supervisor"); however, the bulk of material relates to Blakeston's professional affairs.

Series II. Works, 1927-1985, undated (18 boxes, 16 scrapbooks)

The Works series is divided into six subseries: Non-Fiction (1947-1975, undated, 6 boxes); Fiction (1929-1964, undated, 5 boxes); Poetry (1954-1978, undated, 2 boxes); Submissions Files (1974-1985, undated, 1 box); Research (1938, undated, 5 boxes); and Scrapbooks (1927-1985, 61 scrapbooks). Correspondence in this series is also listed in the Index of Correspondents at the end of the inventory.

Subseries A. Non-fiction, 1947-1975, undated (6 boxes)

The Non-Fiction subseries consists of original and carbon copy typescripts, holograph manuscripts, audio tape, proofs, galleys, correspondence, photographs, layouts, notes, notebooks, prospectuses, and a poster. The subseries includes typescripts of two of Blakeston's published works: *Cooking with Nuts* and *Who Keeps Zoo?* (published as *Zoo Keeps Who?*). There are galleys of *Working Cats* and *Working for the Films*. Among his other published non-fiction, there are fragments and a review list for *Portuguese Panorama* and a notebook for *Sun at Midnight*. There are also typescripts of essays, lectures, and reviews, some of which were published. From Blakeston's work at *What's on in London*, there are notes, typescripts, page proofs and a dummy.

By far, the majority of this subseries consists of unpublished material. Two memoirs, *Appointment with X* and *First Steps in Quicksand*, exist as typescripts, the latter in three different versions. There are also drafts of "Charlie radio scripts" along with an audio tape. Submissions to newspaper competitions exist as proofs. *A Curious Alphabet for Adventurous Cooks* exists in both typescript and proof form. There are typescripts of *Film Stills for Amateur Filmmers*; a contribution to the *Focal Encyclopedia of the Screen* along with correspondence; a contribution to *Oceans, Mountains, Rivers, Deserts*, as well as lists, specimen pages, and correspondence; *Pestle and Mortar Cooking*; and *Television Film Production* with some correspondence. In addition, there are notes, fragments, notebooks, correspondence, photographs, and typescripts for *Photo Work in Film Studios* (also titled *Taking Photos in Film Studios*). Two photo layouts exist for the photo essay, "Heligoland Sequence" and the greeting card, "Magic Movie Greetings." There are also transcriptions of other authors' work. Two untitled manuscripts (on still photography and on magic) exist as typescripts in addition to unidentified fragments and notes. One folder consists exclusively of notes taken by Blakeston on cigarette boxes.

Subseries B. Fiction, 1929-1964, undated 5 boxes

The Fiction subseries consists of original and carbon copy typescripts, holograph manuscripts, page proofs, galleys, publicity materials, correspondence, photographs, and music. Among Blakeston's published work, the subseries includes galleys of *Danger in Provence*; a typescript, page proofs, publicity, and correspondence for *Fingers*; photographic stills from the film *I Do Like to Be Beside the Seaside*; a poster advertising *Light Rhythms* as well as its printed musical accompaniment, composed by Jack Ellit; galleys for *Priests, Peters and Pussens*; a typescript and page proofs of *The Queen's Mate*; publicity for the serial *Seed*; and typescripts of shorter fiction, including several versions of "Sod Hit."

Among the unpublished fiction represented in the collection are typescripts of the novels "At the Third Stroke," "The Horrid Life of Mary Castle," "How Soon Doth Man Decay," "Moonlight at the

Cross-Roads," "The Mystery of the Missing Treasure," and "Naked in the Air." There are also typescripts of a story collection "Contagions" and various film treatments, including "The House of Dr. Belhomme" along with a test sequence and photographic stills. The subseries also includes Blakeston's adaptations of Balzac's stories, "Miss Beauty, a Country Cat" and "Miss Spotless." There is also a transcription of Djuna Barnes's play, *To the Dogs*. Three untitled novels, including one dedicated to Blakeston's companion Max Chapman, exist in typescript drafts. There are also various unidentified fragments and one unidentified page proof.

Subseries C. Poetry, 1954-1978, undated 2 boxes

The Poetry subseries consists of original and carbon copy typescripts, holograph manuscripts, page proofs, galleys, periodicals, and notebooks. Among Blakeston's published books of poetry, there are a layout, page proofs, and incomplete galleys for *Appointment with Seven*; a typescript of *Jeremy & Others*; and page proofs of *What the Dino-Saur*. Among the unpublished collections, there are typescripts of "The Cobra King," "Oswellisms," "Poems in a Sequence," and "Portrait: The One Beloved, Screaming Silent Face." There are also typescripts and holograph manuscripts of individual poems (bulk 1960-1979) as well as periodicals containing Blakeston's work.

Subseries D. Submission Files, 1974-1985, undated 1 box

The Submissions Files subseries consists of original and carbon copy typescripts and correspondence, arranged chronologically. These are batches of poetry with some short fiction which were assembled for submission to various publications and publishing agents. Among those receiving submissions are *Ambit*, *Jeremy*, *Onion*, *Tales of Dread*, Seahorse Press, and the editor Ian Young. Correspondence accompanies most of these files.

Subseries E. Research, 1938, undated 5 boxes

The Research subseries contains notebooks with holograph notes, library slips, and some clippings. Most of the notebooks are undated. The notebooks contain general observations, ideas for stories, lists of words, occasional clippings, and some poetry.

Subseries F. Scrapbooks, 1927-1985 61 Scrapbooks

The Scrapbooks subseries consists of 61 scrapbooks, arranged roughly chronologically and numbered consecutively, containing a wide variety of material. The contents include primarily clippings of Blakeston's reviews of art and books; clippings of his early writing on film; clippings of articles on Blakeston himself; reviews of Blakeston's own work; announcements of various art exhibitions; invitations; and correspondence. Identified correspondents are included in the Index of Correspondents at the end of the inventory.

Series III. Personal Papers, 1929-1985, undated 3 boxes

The Personal Papers subseries consists of a range of personal items. There are address books and appointment books, the latter covering 1956-1985. Business cards and invitations from throughout Blakeston's career are included. Many of his book contracts are here as well as some receipts from his travels which resulted in books. There are also clippings and ephemera related to cooking, a few drawings, and dust jackets from some of his books. His "Delineation of Horoscope," done in 1935, is also here. There are family photographs as well as photographic stills from movies and travel photos. Blakeston's research at the British Museum Library is documented by library slips, primarily from the 1930s. There are also documents related to Blakeston's application for conscientious objector status during World War II, including the application itself. Among the publicity items included in this series there is material, some apparently written by Blakeston himself, of a more or less biographical nature.

Related Material

Further material related to Oswald Blakeston may be found in the following HRC collections: *Ambit*, Terence Ian Fytton Armstrong, *Contempo*, Nancy Cunard, Constantine Fitzgibbon, Wrey Gardiner, Dylan Thomas, and Henry Treece. Related material may also be found in the Vertical File.

Index Terms

Correspondents

Bryher, 1894-
Cooper, Dennis, 1953-
Cunard, Nancy, 1896-1965
H.D. (Hilda Doolittle), 1886-1961
Lennon, John, 1940-1980
Leyland, Winston, 1940-
MacPherson, Kenneth
Ono, Yoko
Reininger, Lotte
Schaffner, Perdita
White, Eric Walter, 1905-1985
Young, Ian

Subjects

Art--England--London--20th century
Authors, English--20th century
Cookery
English fiction--20th century
English poetry--20th century
Gay men's writings, English
Gay press publications
Motion pictures
Poets, English--20th century

Voyages and travels

Document Types

Book reviews

Christmas cards

Drawings

Film stills

First drafts

Galley proofs

Photographs

Postcards

Scrapbooks

Scripts

Sheet music

Sound recordings

Series I. Correspondence, 1933-1985, undated

Incoming

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B	Folder 2
Bryher	Folder 3
C	Folder 4
D	Folder 5
E	Folder 6
F	Folder 7
G	Box 2 Folder 1
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J	Folder 4
K	Folder 5
L	Folder 6
M	Folder 7
N	Folder 8
O	Folder 9
P	Folder 10
R	Folder 11
S	Folder 12
T	Box 3 Folder 1
U	Folder 2
V	Folder 3

Blakeston, Oswell, 1907-1985

W **Folder 4**

Y **Folder 5**

Unidentified **Folder 6**

Outgoing

1946-1969 **Box 3 Folder 7**

1970-1978 **Folder 8**

1979-1985 **Folder 9**

Undated **Folder 10-11**

Series II. Works, 1927-1985, undated

Subseries A. Non-fiction, 1947-1975, undated

Appointment with X [memoir, undated]

Incomplete typescript, undated

Box 4 Folder
1-2

Typed index, undated

Folder 3

"Art of the Film" [lecture, undated], typescripts, undated

Folder 4

Charlie radio scripts, drafts and audio tape, undated

Folder 5

Competitions [newspaper submissions], proofs, undated

Container gf
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Cooking with Nuts [book, 1979], incomplete typescript, undated

Box 4
Folder 6

A Curious Alphabet for Adventurous Cooks [book, undated]

Typescript, undated

Box 4 Folder 7

Proofs, titled "A Curious Culinary Alphabet"

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Essays

A-E

Box 4 Folder 8

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Folder 9

J-O

Box 5 Folder 1

P-S

Folder 2

""Pubs!"" Pubs! Pubs!

Folder 3

T-Z

Folder 4

Untitled

Folder 5

Film Stills for Amateur Filmmers [book], typescripts, undated

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<i>Film Stills for Amateur Filmers</i> [book], typescripts, undated	Box 6 Folder 1
<i>First Steps in Quicksand</i> [memoir, undated]	
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Later version, typescript, undated	Folder 4
Another version, typescript, undated	Folder 5
<i>Focal Encyclopedia of the Screen</i> [book, undated], typescripts, and correspondence, 1965, undated	Folder 6
"Heligoland Sequence" [photo essay, undated], photo layout and typescript, undated	Folder 7
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"Writers--The Blighters!"	Box 7 Folder 1
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"Magic Movie Greetings" [greeting card, undated], layout, undated	Folder 3
<i>Oceans, Mountains, Rivers, Deserts</i> [book, undated], typescripts, lists, specimen pages, and correspondence, 1958-1959, undated	Folder 4
<i>Pestle and Mortar Cooking</i> [book, undated], incomplete typescript, undated	Folder 5
<i>Photo Work in Film Studios</i> [book, undated], also titled <i>Taking Photos in Film Studios</i>	
Notes, undated	Box 7 Folder 6
Typescripts, undated	Folder 7-8

Graph, undated	Container osf 1
Notes, fragments, notebooks, correspondence	Box 8 Folder 1
Typescripts, undated	Folder 2-3
Photographs, undated	Folder 4
<i>Portuguese Panorama</i> [book, 1955], fragments and review list, undated	Folder 5
Prospectuses, 1951-1979, undated	Folder 6
Reviews by Oswald Blakeston	
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P-Z	Folder 8
Page proofs, undated	Folder 9
"Some Selected Books and Booklets By Oswald Blakeston" [bibliography, undated], typescript, undated	Folder 10
[Still photography book, undated], notes and incomplete typescript, undated	Folder 11
<i>Sun at Midnight</i> [book, 1958], notebook, undated	Folder 12
<i>Television Film Production</i> [book, undated], table of contents and correspondence, 1948, undated	Folder 13
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Transcriptions of other authors' work.	Box 8 Folder 14
One article detached from magazine and typescripts, undated	

Notes and typescripts, undated	Folder 15
Page proofs and dummy, 1966-1967, undated	Container osf 3
<i>Who Keeps Zoo?</i> (published as <i>Zoo Keeps Who?</i>) [book, 1964], typescript, undated	Box 9 Folder 1
<i>Working Cats</i> [book, 1963], galleys, undated	Container gf 3
<i>Working for the Films</i> [book, 1947], galleys, undated	Container gf 4
Untitled fragments	Box 9 Folder 2-3
Untitled incomplete typescript on magic, undated	Folder 4
Untitled notes	Folder 5-7
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Subseries B. Fiction, 1929-1964, undated	
<i>At the Third Stroke</i> [novel, undated], typescript, undated	Box 10 Folder 1
<i>Contagions</i> [short story collection, undated]	
Complete typescript, undated	Box 10 Folder 2
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<i>Danger in Provence</i> [novel, 1946], galleys, undated	Container gf 5
Film treatments, 1948, undated	Box 10 Folder 4
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Typescript, undated	Box 10 Folder 5-6
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Publicity and correspondence, undated	Folder 8
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The House of Dr. Belhomme [film, undated]

Treatment, test sequence, drafts, and typescript, undated

Box 11
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Photographic stills, undated

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How Soon Doth Man Decay [novel, undated], typescripts, undated

Folder
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I Do Like to Be Beside the Seaside [film, 1929], photographic stills, 1929

Folder 5

Light Rhythms [film, 1930]

Poster advertising film at Studio Canaes, 1931

Container osf 4

"Accompaniment to "*Light Rhythms* [music, undated]

Container osf
5

"Miss Beauty, A Country Cat" by Honoré de Balzac (edited by Oswald Blakeston);
"Miss Spotless" adapted by Oswald Blakeston from a tailpiece by Honoré de Balzac
[stories, undated], typescripts, undated

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Moonlight at the Cross-Roads [novel, undated], typescript, undated

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The Mystery of the Missing Treasure [novel, undated]

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Typescripts, undated

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Naked in the Air [novel, undated], typescript, undated

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Priests, Peters and Pussens [short story collection, 1947], galleys, undated

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The Queen's Mate [novel, 1962]

Typescript, undated; and page proofs, 1962

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<i>Seed</i> [serial, 1932-1933], publicity, 1932-1933	Box 12 Folder 7
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St-Z, Untitled	Folder 7
<i>To the Dogs</i> [play by Djuna Barnes, undated], typescripts, undated	Box 14 Folder 1
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Jeremy & Others [book of verse, 1971], typescript, undated	Folder 5
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"Poems in a Sequence" [poems, undated], typescript, undated	Folder 7
<i>Portrait: The One Beloved, Screaming Silent Face</i> [collection of verse, undated], typescript, undated	Folder 8
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Poetry notebooks, undated	Folder 6 - 7
Subseries D. Submission Files, 1974-1985, undated	
<i>Jeremy</i> , typescripts, undated	Box 17 Folder 1
<i>Ambit</i> , typescripts and correspondence, 1974-1981	Folder 2
<i>Tales of Dread</i> , typescripts and correspondence, 1976-1982	Folder 3
<i>Ambit</i> , typescripts and correspondence, 1977	Folder 4
<i>Onion</i> , typescripts, [1977?]	Folder 5
Ian Young, typescripts and correspondence, 1978	Folder 6

Ambit, typescripts and correspondence, 1979-1982 **Folder 7**

Seahorse Press, etc., typescripts and correspondence, 1980-1982 **Folder 8**

Ambit and *Onion*, typescripts and correspondence, 1980 **Folder 9**

Ambit, typescripts and correspondence, 1981-1985 **Folder 10**

Onion, typescripts and correspondence, 1981-1982 **Folder 11**

Ambit, typescripts and correspondence, 1983-1984 **Folder 12**

Onion, typescripts and correspondence, 1983 **Folder 13**

Subseries E. Research, 1938, undated 5 boxes

Notebooks on bells, library slips, clipping, 1938, undated **Box 18
Folder 1**

Notebooks, undated **Folder 2-7**

Notebooks, undated **Box 19 Folder 1-6**

Notebooks, undated **Box 20**

Notebooks, undated **Box 21**

Notebooks, undated **Box 22 Folder 1-3**

Subseries F. Scrapbooks, 1927-1985

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