

# Dylan Thomas:

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

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### Descriptive Summary

<b>Creator:</b>	Thomas, Dylan, 1914-1953
<b>Title:</b>	Dylan Thomas Collection
<b>Dates:</b>	1920-1991
<b>Extent:</b>	28 document boxes, 1 oversize box, 10 galley folders, 2 oversize folders (13.34 linear feet)
<b>Abstract:</b>	The collection of Welsh poet and dramatist Dylan Thomas consists of manuscripts, correspondence, notebooks, drawings, financial records, photographs, proofs, and broadcast scripts.
<b>Call Number:</b>	Manuscripts Collection MS-04203
<b>Language:</b>	English
<b>Access:</b>	Open for research

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### Administrative Information

<b>Acquisition:</b>	Purchases and gifts, 1960-2006
<b>Processed by:</b>	Amanda Price, 2006
<b>Repository:</b>	The University of Texas at Austin, Harry Ransom Center

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## Biographical Sketch

Dylan Marlais Thomas was born at 5 Cwmdonkin Drive in the Uplands district of Swansea, Wales, on October 27, 1914. Before his birth, Thomas's parents, David John (D. J.) and Florence Hannah, had moved to the primarily Anglophone suburb from rural Welsh-speaking Carmarthenshire. Although both D. J. and Florence were bilingual, they raised Dylan and his sister Nancy to speak only English, even sending the children to elocution lessons.

Dylan was an unremarkable student at the local grammar school in Swansea where his father taught English. Given unlimited access to his father's library at home, however, he engaged a precocious interest in English literature and began composing poetry, publishing some of it in school magazines. At sixteen, he left school to work for the local evening paper as a reporter. Journalism proved an unsuitable occupation for Thomas, and he quit the following year.

Between the ages of sixteen and twenty, Thomas kept a series of notebooks (now at the Lockwood Memorial Library in Buffalo) in which he developed the challenging and dense style of his earliest adult poetry. As a teenager his poems were published in *New Verse* and in the *Sunday Referee's* "Poets' Corner." In 1934, Thomas received the "Poets' Corner" Prize, an award that included the publication of a first book of poetry.

During the mid-1930s--the years between the publication of his first two volumes of poetry, *18 Poems* (1934) and *Twenty-five Poems* (1936)--Thomas embedded himself in the London artistic scene, earning a reputation as a poet, drinker, and storyteller. Sometime in 1936, Thomas met Caitlin Macnamara, an aspiring dancer and former mistress of the painter Augustus John. The following year they eloped in Penzance, Cornwall. The couple were penniless and often lived off the money and housing they could borrow from family and friends. Shortly before Caitlin learned she was pregnant with their first child, Llewelyn, they moved to the Carmarthenshire fishing village of Laugharne.

During the war years, Thomas managed to avoid military service, probably on medical grounds. He moved between Laugharne and London, having secured work as a scriptwriter for Donald Taylor's Strand Films, a contractor for the Ministry of Information. Thomas's lifestyle in wartime London was relatively controlled and predictable; for the first time since his teenage foray into journalism, he was earning a steady income.

Following the war, however, Thomas's life became more chaotic. *Deaths and Entrances* (1946), a pocket-sized volume of poems in a more accessible style, was an immediate success. Despite this, Thomas's domestic life grew more problematic: he and Caitlin were struggling to support two children (daughter Aeronwy was born in 1943), and the pair's relationship was becoming increasingly dysfunctional. Thomas no longer had the steady income from his wartime documentaries, and he began to rely instead on income from scriptwriting for feature films and radio broadcasts for the BBC. In 1949, the Thomases moved back to Wales and into the Boat House, a property in Laugharne purchased for them by their benefactor Margaret Taylor. In July of that year, a third

child, Colm, was born.

In 1949 John Malcolm Brinnin, director of the Poetry Center at the Young Men's and Young Women's Hebrew Association in New York, invited Thomas to visit the United States and cash in on his growing fame in America. He traveled there in 1950, giving readings at the Poetry Center and at college campuses as far west as San Francisco and Vancouver.

Three more American tours followed, one in 1952 and two in 1953. By this time, Thomas had been drafting for several years a play for voices about a day in the life of Llareggub, a fictional Welsh town with a backwards-reading name. During his third American tour, Thomas more or less finished the play, by then titled *Under Milk Wood*, and it was first performed on stage at Harvard University in May 1953. *Under Milk Wood* would posthumously become his best-known work.

Meanwhile, Thomas's health and marriage were deteriorating; years of heavy drinking were exacting a cumulative toll. As he began his fourth and final American tour in October 1953, his marriage appeared to be unsalvageable, and Thomas succumbed to despair. He began a regimen of self-destructive behavior, drinking copiously and often to the point of delirium. On November 4, after a doctor's well-intentioned but ultimately fatal injection of morphine, Thomas collapsed and fell into a coma. He died on November 9, 1953, at St. Vincent's Hospital in New York City.

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## Sources:

Ferris, Paul. *Dylan Thomas: The Biography*. New York: Dial Press, 1977.

----- " Thomas, Dylan Marlais (1914-1953)." *Oxford Dictionary of National Biography*, <http://www.oxforddnb.com> (accessed 24 July 2006).

Middleton, David E. "Dylan Thomas." *Dictionary of Literary Biography Online*, <http://galenetgroup.com> (accessed 22 March 2006).

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## Scope and Contents

The Dylan Thomas Collection consists of manuscripts, correspondence, notebooks, drawings, financial records, photographs, galley proofs, page proofs, and broadcast scripts. The collection is arranged in four series: I. Works, circa 1920s to 1954 (8 boxes), II. Career-Related Materials and Personal Papers, circa 1934-1953 (2 boxes), III. Correspondence, circa 1935-1953 (2 boxes), and IV. Third-Party Works and Correspondence, circa 1930s-1991 (17 boxes). This collection was previously accessible through a card catalog but has been re-cataloged as part of a retrospective conversion project.

The collection contains a miscellany of works, correspondence, and personal papers. Present are manuscripts for a number of Thomas's best known works, including *Under Milk Wood*, "Poem on His Birthday," "Lament," "In the White Giant's Thigh," "Do Not Go Gentle into That Good Night," and "Elegy," the unfinished poem he was writing during the last year of his life. Also present are a selection of juvenilia, work for radio and film, and a significant body of correspondence from Thomas to his literary agents David Higham Associates. Series IV. Third-Party Works and Correspondence contains material concerning Dylan Thomas, including works and correspondence of his wife Caitlin and letters sent between mutual friends immediately following his death. The bulk of this series documents the research processes of two of Thomas's early biographers, Constantine FitzGibbon and Bill Read. Located at the end of this guide are three indices: an Index of Correspondents, an Index of Works, and an Index of Works by Other Authors.

Elsewhere in the Ransom Center are sixty-four Vertical File folders containing material related to Thomas, including newspaper and magazine clippings, printed materials, announcements, posters, souvenirs, and playbills for productions of *Under Milk Wood*, *Dylan Thomas Growing Up*, and the Group Theatre's *Homage to Dylan Thomas*.

The Literary Files of the Photography Collection contain more than 280 photographs related to Thomas. Included are portraits of Dylan and Caitlin, their children, other family members, friends, and associates, as well as photographic reproductions of sketches by Thomas, scenes from a production of *Under Milk Wood*, and views of Laugharne, Wales.

The Art Collection's holdings under Thomas's name contain doodles, cartoons, self-portraits, portraits, and sculpture, including twenty-seven works by Thomas and depictions of Thomas by Michael Ayrton, Robert Colquhoun, Rosa Freedman, Gordon T. Stuart, Oloff de Wet, and Gordon Ziegler. One painting by an unidentified artist depicts the house of novelist Constantine FitzGibbon, one of Thomas's biographers. Depictions of Thomas can also be found in the art collections of Zdzislaw Czermanski, Mervyn Levy, Ivan Oppfer, and Oloff de Wet.

## Series Descriptions

### Series I. Works, circa 1920s-1954

Series I. Works, circa 1920s to 1954 (8 boxes) Series I. Works is composed of Thomas's poetry, fiction, criticism, radio plays, broadcast scripts, and film scripts. Materials are arranged alphabetically by title. An Index of Works, arranged by title, is available at the end of this guide. In cases where no single title applies and a descriptive title was imposed by the original cataloger for the card catalog records--for instance, [Six poems sent to the Baron Howard de Walden], [Parodies], and [Poems: 16 corrected typescripts]--those titles have been preserved and are indicated in brackets. In instances where changes have been made to the naming of works or where the original title has been replaced by a more accurate one, there is a cross-reference from the previous title to the new one in the Index of Works. Poetry in the Works series includes drafts, workings, and handwritten manuscripts of "In Country Heaven," "In Country Sleep," and "Poem on His Birthday"; a revised manuscript of "In the White Giant's Thigh"; miscellaneous handwritten workings and fragments of "Lament"; handwritten manuscripts of "Do Not Go Gentle into That Good Night"; and a handwritten manuscript and typescript of "Prologue." Also present are more than seventy pages of

drafts, fragments, and workings for "Elegy," the poem Thomas was drafting at the time of his death. Also notable among the poetry in this collection is a selection of juvenilia, representing some of Thomas's earliest poetic output. There are four fair copies in the hand of his mother Florence-- "Little Dreams," "The Mishap," "My Party," and "The Secret Whisky Cure"--and five presumably later pieces in Thomas's own hand-- "The Maniac," "Decision," "Inspirations," "Five Limericks," and "La Danseuse." Each of these poems is filed under its individual title. Materials related to *Under Milk Wood*, Thomas's play for voices, include extensive notes, workings, outlines, and an incomplete early draft, along with a revised manuscript. Several printed scripts from posthumous productions of the play are also present. There are also manuscripts for the radio play "The Town That Was Mad," an early version of *Under Milk Wood*. Elsewhere in the collection, in Series IV. Third-Party Works and Correspondence, there is a program by the for the production of *Under Milk Wood* at the Poetry Center of the YM-YWHA. Dylan Thomas's prolific work for the radio is present in handwritten manuscripts, notes, and annotated scripts for a number of BBC broadcasts and reminiscences, including "Home Town--Swansea," "Laugharne," and "Welsh Poetry." Work for the broadcast "The International Eisteddfod" is present in several stages, including the BBC press pass and notebook Thomas carried with him at the poetry festival in Llangollen, Wales, in the summer of 1953. Also present is a group of nine scripts with notes in the hand of radio producer Aneirin Talfan Davies. Davies's revisions also appear in the typescript for *Quite Early One Morning*, the collection of Thomas broadcasts he compiled and published in 1954. Thomas's work on film scripts is well represented and includes several manuscripts for *The Beach of Falesá*, his 1948 Robert Louis Stevenson adaptation. Also present are revised page proofs of *The Doctor and the Devils* and scripts for wartime documentaries written for the Ministry of Information, *Our Country* and *The Unconquerable People*. Manuscripts resulting from the collaboration between Thomas and his Swansea friend Daniel Jones include four poetry notebooks featuring work under the joint pseudonym Walter Bram. Other pieces include "W. B. C. (Warmley Broadcasting Company)," "Voiceless Frolic," and "Musical and Literary recital." "Bismuth"--a script embellished by bawdy doodles--was composed sometime after 1950, according to Jones's explanatory notes that accompanied the original acquisition. Prose fiction is represented in the collection in the manuscripts and workings for several of his stories, including "The Fight," "In the Direction of the Beginning," and "A Story." Also present is the revised typescript of *The Death of the King's Canary*, a comic detective novel written jointly by Thomas and his friend John Davenport. The typescript dates from the summer of 1940, when Dylan and Caitlin stayed at Marshfield, Davenport's country home.

## **Series II. Career-Related Materials and Personal Papers, circa 1934-1953**

Series II. Career-Related Materials and Personal Papers, circa 1934-1953 (2 boxes) The materials in Series II. deal primarily with Thomas's private life and with the details of his tours and public appearances. Items here range from the mundane (scraps and jottings) to the highly personal (documents concerning Thomas's death while on tour and the subsequent removal of his body from New York). Career-related materials include fair copies of others' poems from which Thomas read at public performances, a contract with *Harper's Bazaar*, and date and address books from his first two American lecture tours in 1950 and 1952. Filed under the generic title Notes and Lists is a variety of items of interest, including a betting slip, lists of words used by Thomas while composing poetry, and mock recital programs. Several amusing self-portraits and caricatures by Thomas are filed under Drawings.

## **Series III. Correspondence, circa 1935-1953**

Series III. Correspondence, circa 1935-1953 (2 boxes) Outgoing correspondence comprises all but one of the folders in this series. Letters and unfinished drafts from Thomas to a variety of correspondents are present, most notably the more than 120 letters from Thomas to his literary agents David Higham Associates, and approximately forty pieces of correspondence to John

Davenport. Other recipients include Caitlin Thomas, Daniel Jones, T. S. Eliot, Theodore Roethke, Wyn Henderson, Geoffrey Grigson, and Margaret Taylor. Included among the incoming correspondence are letters from Igor Stravinsky, Sarah Caldwell, and David Higham. Both outgoing and incoming correspondence are arranged alphabetically by correspondent. An Index of Correspondents is located at the end of this guide.

#### **Series IV. Third-Party Works & Correspondence, circa 1930s-1991**

Series IV. Third-Party Works and Correspondence, circa 1930s-1991 (17 boxes) Occupying seventeen boxes, the fourth series of the Dylan Thomas Collection is the largest. Materials are arranged alphabetically by primary author or correspondent. Third-party correspondence is indexed in the Index of Correspondents, and a separate index of third-party works, arranged alphabetically by author, is available at the end of this guide. The manuscripts and research materials of Thomas's biographer Constantine FitzGibbon comprise the bulk of the fourth series. These include the notes, handwritten manuscripts, typescripts, and proofs for both *The Life of Dylan Thomas* (1965) and *Selected Letters of Dylan Thomas* (1966). There are several boxes of transcripts and photocopies of Dylan Thomas correspondence used by FitzGibbon while writing *Selected Letters*, including correspondence not published in the final version. Also present are research photocopies of manuscripts whose originals are elsewhere, including extracts from the diary of Pamela Hansford Johnson, an early Thomas love interest, as well as photocopies of Dylan Thomas manuscripts obtained by FitzGibbon from the British Museum. Series IV. also contains the research materials of Bill Read, boyfriend of John Malcolm Brinnin at the time of Thomas's American tours. This includes correspondence from a variety of persons in Wales, England, and the United States who knew Thomas, often interfiled with carbon copies of Read's letters to them. Correspondents include Caitlin Thomas, Bert Trick, Pamela Hansford Johnson, and Thomas's mother-in-law Yvonne Macnamara. The notes and typescript for *The Days of Dylan Thomas* (1964), the work that resulted from Read's extensive research, are also present. The revised typescript of John Malcolm Brinnin's *Dylan Thomas in America* (1955) is also located in this series, filed under Brinnin's name. The materials of Bill and Helen McAlpine, close friends of the Thomases, can be found in this series as well. Since the Ransom Center acquired the McAlpine papers relatively recently, they remained uncataloged until now. Included with letters from Caitlin Thomas to Helen are an undated photograph of Caitlin, letters from Dylan to Helen, and from Caitlin to Dylan, as well as three undated poems by Caitlin. Revealing letters sent to the McAlpines from other friends--including George Reavey, John Davenport, and Margaret Taylor--offer an intimate glimpse into the shock that immediately followed Thomas's sudden death. Also present is an album of twenty snapshots, sixteen with original negatives, of Dylan, Caitlin, Dylan's parents, and the McAlpines. The manuscripts of Caitlin Thomas filed under her own name include the typescripts for her memoirs *Leftover Life to Kill* (1957) and *Not Quite Posthumous Letter to My Daughter* (1963). There is also a handwritten manuscript of a poem signed by Caitlin entitled "Self Portrait." Manuscripts of Dylan's mother Florence Thomas include letters to BBC documentary producer John Ormond and a datebook in which she notes the deaths of her husband, daughter, and son--events that occurred within the span of one year. Filed under the Dylan Thomas Memorial Fund are materials relating to the recital *Homage to Dylan Thomas* at the Globe Theatre in January 1954. Included are manuscripts of tributes by Cyril Connolly and Edith Sitwell; correspondence between the editor and anthologist Leonard Russell (organizer of the tribute) and Edith Sitwell, T. S. Eliot, Daniel Jones, Richard Burton, and others; a handwritten note by Augustus John concerning his portrait of Thomas; and a copy of the program, inscribed to Russell by the producers and signed by Augustus John and Louis MacNeice.

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#### **Related Material**

Additional materials relating to Dylan Thomas may be found in the following manuscript collections at the Ransom Center:

- Armstrong, Terence Ian Fytton
- Barker, George
- Bates, Herbert Ernest
- Bottrall, Ronald
- Braybrooke, Neville
- Campbell, Roy
- Church, Richard
- Connolly, Cyril
- Corman, Cid
- Daiken, Leslie
- David Higham Associates
- Day-Lewis, Cecil
- FitzGibbon, Constantine
- Ford, Charles Henri
- Gardiner, Wrey
- Lehmann, John
- Maclaren-Ross, Julian
- MacNeice, Louis
- Meyerstein, Edward Harry William
- New Mexico Collection
- Palmer, Herbert Edward
- Patmore, Derek
- PEN
- Prokosch, Frederic
- Reavey, George
- Rodgers, William Robert
- Sitwell, Edith
- Stanford, Derek

- Todd, Ruthven
- Treece, Henry
- Walpole, Hugh
- Weeks, Edward
- White, Eric Walter

Other collections of Dylan Thomas manuscripts are housed at the Lockwood Memorial Library at the State University of New York at Buffalo, Harvard University's Houghton Library, the New York Public Library, the British Library, and the National Library of Wales.

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## Index Terms

### People

Davenport, John, 1908-1966  
David Higham Associates, Ltd.  
Eliot, T. S. (Thomas Stearns), 1888-1965  
FitzGibbon, Constantine, 1919-  
Jones, Daniel  
McAlpine, Helen  
Read, Bill, 1917-  
Sitwell, Edith, Dame, 1887-1964  
Stravinsky, Igor, 1882-1971

### Subjects

Poets, Welsh. 20th century  
English poetry

### Document Types

Cartoons (humorous images)  
Drawings  
Galley proofs  
Juvenilia  
Negatives  
Photographs



Postcards

Scripts

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**Series I. Works, circa 1920s-1954**

A-C

**Box 1 Folder 1**

*Adventures in the Skin Trade* (stories), handwritten draft fragments with revisions, nd, 2pp **Folder 2**

The art of conversation (lecture intended for broadcast), handwritten manuscript with revisions, nd, 22pp **Folder 3**

"Ballad of the long-legged bait" (poem), handwritten book version executed by W. Emyln Davies, 1946, 16pp **Folder 4**

*The Beach of Falesá* (film script based on story by Robert Louis Stevenson)

Typed carbon copy title page with handwritten revision, 1948, 1p; handwritten fragment with revision, 1948, 1p **Box 1 Folder 5**

Handwritten manuscript with revisions and insert, 1948, 62pp; contains latter half of script **Folder 6**

Incomplete carbon copy typescript with revision on one attached sheet, 1948, 64pp; contains latter half of script **Folder 7**

Carbon copy typescript (revised version), 1948, 74pp **Folder 8**

Composite handwritten and carbon copy typed manuscript (137pp) with inserts (3pp), 1948 (\*bound volume, removed to Box 26) **Folder \***

Bismuth (play by Dylan Thomas and Daniel Jones), handwritten manuscript in small exercise book with drawings by Thomas and Jones, nd, 22pp **Box 1 Folder 9**

Broadcasts (see also *Quite Early One Morning*)

A-Z

**Box 1 Folder 10**

[Broadcasts], nine mimeo scripts, some with handwritten notes and revisions by Aneurin Talfan Davies, 1949-1953 **Folder 11**

"The Festival Exhibition," two mimeo scripts with revisions, 1951, 8pp	<b>Folder</b> 12
"Home town--Swansea" (also known as "A painter's studio"), handwritten manuscript with revisions, nd, 6pp; handwritten draft fragments with revisions, nd, 8pp	<b>Folder</b> 13
<b>"The International Eisteddfod"</b>	
Handwritten notes in notebook, 1953, 19pp	<b>Box 1</b> <b>Folder</b> 14
Handwritten notes and drafts, nd, 24pp; included with this: printed version (*bound volume, removed to Box 28)	<b>Folder</b> *
Handwritten manuscript with author revisions, insertion, and notes by Aneirin Talfan Davies, nd, 5pp	<b>Box 1</b> <b>Folder</b> 15
<b>"Laugharne"</b>	
Handwritten manuscript with revisions, nd, 2pp; included with this: mimeo script with notes by Aneirin Talfan Davies	<b>Box 1</b> <b>Folder</b> 16
Handwritten notes and drafts with revisions, nd, 9pp; included with this: mimeo broadcast version (*bound volume, removed to Box 29)	<b>Folder</b> *
<i>"Spoon River Anthology,"</i> handwritten manuscript with revisions, nd, 7pp	<b>Box 1</b> <b>Folder</b> 17
"Three poems" (also known as "Poetry programme"), handwritten manuscript with revisions, nd, 4pp; mimeo script, 1950, 15pp	<b>Box 2</b> <b>Folder</b> 1
<b>"A visit to America"</b>	
Handwritten notes with revisions ( 'Notes toward a synthesis'), nd, 6pp; included with this: printed version	<b>Box 2</b> <b>Folder</b> 2
Handwritten manuscript with revisions, nd, 9pp; included with this: mimeo broadcast script with handwritten notes by Aneirin Talfan Davies	<b>Folder</b> 3
<b>"Welsh poetry"</b>	

Composite handwritten and mimeo script with revisions, 1946, 14pp	<b>Box 2</b> <b>Folder</b> 4
Mimeo script inscribed to John Arlott, 1946, 24pp	<b>Folder 5</b>
"Wilfred Owen," composite handwritten and typed manuscript with revisions and annotation, nd, 5pp; mimeo script with director's revisions inscribed by Thomas to John Arlott, 1946, 14pp	<b>Folder</b> 6
Chard Witlow (verse parody), handwritten manuscript with handwritten note by T. S. Eliot, nd, 2pp	<b>Folder</b> 7
<i>Collected Poems</i> , typed manuscript with printer's marks, 1952, 15pp	<b>Folder 8</b>
"A conversation about Christmas" (story), handwritten manuscript with revisions, 1947, 16pp	<b>Folder</b> 9
D-H	<b>Folder 10</b>
The death of the king's canary (novel by Dylan Thomas and John Davenport), typescript with both authors' handwritten revisions, 1940-1941, 138pp	<b>Folder</b> 11
"Deaths and entrances" (poem), composite handwritten and typed manuscript with revisions, nd, 5pp	<b>Folder</b> 12
"Do not go gentle into that good night" (poem)	<b>Folder 13</b>
Handwritten manuscript, nd, 2pp	
Handwritten manuscript with revisions, nd, 1p; included with these: handwritten copy in unidentified hand; carbon copy typescript of Rashad Rushdy's Arabic translation	
<i>The Doctor and the Devils</i> (film script), page proofs with handwritten revisions, 1953, 139pp	<b>Box 2</b> <b>Folder</b> 14
"Elegy" (poem)	
Handwritten workings, nd, 1p	<b>Box 3 Folder 1</b>
Handwritten drafts and workings, nd, 4pp	

- Handwritten draft fragment with revisions, 1953, 2pp
- Handwritten drafts and workings with revisions, nd, 52pp on 32 leaves and 20pp in notebook **Box 3  
Folder 2**
- "Fern Hill" (poem), handwritten manuscript, 1946, 1p **Folder 3**
- "The fight"(story), handwritten manuscript with revisions, nd, 20pp **Folder 4**
- "How to be a poet" (article), handwritten manuscript with revisions, [1949], 12pp; included with this: handwritten explanatory note by John Davenport **Folder 5**
- I-J **Folder 6**
- "In country heaven" (poem) **Folder 7**
- Handwritten drafts and workings, nd, 18pp
- Handwritten draft with revisions, nd, 1p
- Handwritten manuscript with revisions, nd, 2pp
- "In country sleep" (poem) **Box 3 Folder 8**
- Handwritten manuscript, nd, 5pp; on verso: handwritten fragments of "Lament"
- Handwritten fair copy manuscript in exercise book, 1947, 14pp
- Handwritten manuscript with revisions, 1947, 7pp; included with this: final typescript with printer's notes
- Handwritten manuscript, 1948, 2pp
- Printed version with handwritten corrections, nd, 4pp
- "In the direction of the beginning" (story), handwritten manuscript with revisions, nd, 15pp **Box 3  
Folder 9**
- "In the white giant's thigh" (poem)
- Handwritten manuscript with revisions, nd, 140pp (variant versions) **Box 3  
Folder 10**

Handwritten manuscript, nd, 4pp, with author's handwritten note regarding composition of the poem, nd, 3pp	<b>Folder</b> 11
Handwritten fair copy manuscript, 1950, 5pp	
<b>L</b>	<b>Box 3 Folder</b> 12
"Lament" (poem), miscellaneous handwritten workings and fragments, nd, 52pp total; included with these: photocopies of handwritten worksheets, nd, 4pp	<b>Folder</b> 13
Lectures	<b>Folder</b> 14
<b>M-O</b>	<b>Box 4 Folder</b> 1
"On a wedding anniversary" (poem), bound handwritten manuscript, nd, 1p	<b>Folder</b> 2
"Once below a time" (poem), handwritten manuscript, nd, 1p	<b>Folder</b> 3
<i>Our Country</i> (film script), handwritten manuscript with carbon copy typescript page and handwritten notes, 1944, 11pp	<b>Folder</b> 4
<b>P</b>	<b>Folder</b> 5
[Parodies], miscellaneous handwritten manuscripts, nd, 5pp	<b>Folder</b> 6
"Poem on his birthday" (poem)	
Miscellaneous handwritten manuscripts, drafts, and workings, nd, 30pp total; included with this: printed version with author's handwritten revisions, nd, 3pp	<b>Box 4</b> <b>Folder</b> 7
Handwritten drafts and workings with revisions, nd, 107pp (includes final draft) (*bound volume, removed to Box 26)	<b>Folder</b> *
[Poems: 16 corrected typescripts], typescripts with handwritten revisions, 1933, 18pp	<b>Box 4</b> <b>Folder</b> 8
[Poetic manifesto]	<b>Folder</b> 9
Handwritten draft with revisions, nd, 8pp	

Handwritten manuscript with revisions, nd, 9pp; included with this: list of questions in unidentified hand

Poetic workings and fragments

**Box 4 Folder 10**

Poetry notebooks (see also Voiceless frolic by Walter Bram and These vines of star by Walter Bram)

[Poems by Walter Bram], handwritten manuscript in the hand of Daniel Jones, nd, 29pp

**Box 4  
Folder  
11**

[Poetry notebook I of Walter Bram], handwritten manuscript in the hands of Dylan Thomas and Daniel Jones, nd, 24pp

**Folder  
12**

[Poetry notebook II of Walter Bram], handwritten manuscript in the hands of Dylan Thomas and Daniel Jones, nd (one item dated 1929), 23pp

**Folder  
13**

[Poetry notebook], handwritten workings signed by Dylan and Caitlin Thomas, 1949 and 1951, approx. 63pp

**Folder  
14**

"Prologue" (poem)

Handwritten manuscript with pencil markings and note, 1952, 2pp

**Box 4  
Folder  
15**

Typescript with handwritten revisions, nd, 2pp; included with this: facsimiles of three manuscripts

**Folder  
16**

*Quite Early One Morning* (collection of broadcasts), typescript with handwritten notes and revisions by Aneirin Talfan Davies and printer's markings, 1954, 122pp (\*some items removed to galley folder)

**Box 5  
Folder  
1\***

R-S

**Folder 2**

*The Shadowless Man* (film script), handwritten manuscript with revisions, nd, 26pp

**Folder  
3**

[Six poems sent to the Baron Howard de Walden], handwritten manuscript and typescripts with revisions, nd, 9pp total; included with this: handwritten letter by Thomas to Lord Howard, 1940, 2pp

**Folder  
4**

"A story" (story)	<b>Folder 5</b>
Handwritten draft fragment with revisions, nd, 2pp	
Handwritten notes and drafts, nd, 26pp total; included with this: printed version	
T-Z	<b>Box 5 Folder 6</b>
These vines of star by Walter Bram (poem), notebook in the hand of Daniel Jones, nd, 22pp	<b>Folder 7</b>
The town that was mad (radio play, early version of <i>Under Milk Wood</i> )	
Handwritten manuscript with revisions, nd, 8pp	<b>Box 5 Folder 8</b>
Typescript with handwritten revisions, nd, 19pp with 1 insertion; mimeo typescript with handwritten revisions, nd, 18pp	<b>Folder 9</b>
<i>The Unconquerable People</i> (film script), handwritten manuscript with revisions, 1944, 7pp; included with this: handwritten letter from Thomas to Donald Taylor, 1944, 2pp	<b>Folder 10</b>
<i>Under Milk Wood</i> (radio play)	
Miscellaneous handwritten drafts and notes, nd, 5pp total	<b>Box 6 Folder 1</b>
[Notes, scenes, ideas, etc.], handwritten notes with revisions, nd, 54pp	<b>Folder 2</b>
[Notes, suggestions, outlines], handwritten notes with revisions, nd, 43pp	<b>Folder 3</b>
[Incomplete early draft], handwritten manuscript with revisions, nd, 44pp	<b>Folder 4</b>
Handwritten manuscript with revisions and three typed pages, nd, 163pp (*bound volume, removed to Box 28)	<b>Folder *</b>
Photostat of typescript with handwritten inserts and revisions, nd, 74pp total	<b>Box 6 Folder 5</b>



Mimeo script with corrections in unidentified hand, 1954, 72pp (signed by principal actors)	<b>Folder</b> 6
Mimeo script signed by Louis MacNeice, nd, 70pp	<b>Folder</b> 7
Bound mimeo script, 1954, 42pp (shortened version submitted for the Italia Prize; on verso of these pages: <i>Au bois lacte</i> , the French translation by Jacques B. Bruncius)	<b>Folder</b> 8
Three mimeo scripts with handwritten notes by Douglas Cleverdon, 1954	<b>Box</b> 7 <b>Folder</b> 1-3
Mimeo script, nd, 72pp (script for BBC Third Programme broadcast produced by Douglas Cleverdon, 1954 January 25)	<b>Folder</b> 4
<i>Intill Mjolkhagen</i> (Swedish translation by Thomas Warburton), mimeo script, nd, 72pp	<b>Folder</b> 5
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[Notebook: 1941], handwritten notebook, 1941, 22pp	<b>Folder 2</b>
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Poems by others, fair copies in the hand of Dylan Thomas

**Box 8**  
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Poems read at his public performances, handwritten copies of 81 poems with handwritten notes (\*bound volume, removed to Box 29)

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Dylan Thomas Memorial Fund, Papers relating to raising money for funds and production of <i>Homage to Dylan Thomas</i> , 1953-1956 (*some items removed to galley folder)	<b>Folder 7*</b>
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Works	
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Galley proofs of first American edition (*removed to galley folder)	
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## Correspondence

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- Roethke, Beatrice--22.6 (1 to Read)
- Roethke, Theodore, 1908-1963--9.1 (1 from Thomas)
- Rolph, J. Alexander (John Alexander)--9.1 (4 from Thomas)
- Rolph, J. Alexander (John Alexander)--9.7 (1 to Thomas)
- Ross, Ethel--22.6 (1 to and 2 from Read)



- Rowland, \_\_\_\_\_, Mr.--6.3 (1 draft from Thomas on verso of page of *Under Milk Wood* notes)
- Russell, John (fl. 1953)--10.7 (1 to Russell, Leonard, 1906- )
- Russell, Leonard, 1906- --10.7 (letters for the Dylan Thomas Memorial Fund from various correspondents)
- Rytell, Liz--22.6 (5 to and 6 from Read)
- Sanesi, Roberto--22.6 (2 to and 4 from Read)
- Saunders, Joan St. George--19.7 (1 from Marshall, R. J. ( British Broadcasting Corporation))
- Savage, Albert Edward--22.6 (3 to and 3 from Read)
- Savage, D. S. (Derek S.)--9.2 (7 from Thomas)
- Scarfe, Francis, 1911- --21.3 (to Schwartz, Jacob)
- Schwartz, Jacob--3.9 (1 from Higham, David)
- Schwartz, Jacob--10.1 (1 from Cleverdon, Douglas; 1 from Cooke, Dorian)
- Schwartz, Jacob--10.6 (2 from Davenport, John, 1908-1966)
- Schwartz, Jacob--10.8 (1 from Goulden, Mark; 1 from Johnson, Pamela Hansford, 1912- )
- Schwartz, Jacob--21.1 (from Heppenstall, Rayner, 1911- )
- Schwartz, Jacob--21.2 (5 from Jones, Daniel)
- Schwartz, Jacob--21.3 (1 from Powys, John Cowper, 1872-1963; 1 from Scarfe, Francis, 1911- ; 1 to Hanley, T. Edward)
- Schwartz, Jacob--23.10 (1 from Watkins, Vernon Phillips, 1906-1967)
- Schwartz, Jacob--24.1 (3 from Thomas, Caitlin)
- Sitwell, Edith, Dame, 1887-1964--10.7 (3 to Russell, Leonard, 1906- ; 1 to Sunday Times of London (Firm))
- *South Wales Evening Post*--22.6 (2 to and 7 from Read)
- Spender, Stephen, 1909- --22.6 (1 to and 1 from Read)
- Stanford, Derek--21.3 (to [Unidentified recipient] " John R.")
- Stevenson, Ellen Borden--9.2 (1 from Thomas)
- Stevenson, Ellen Borden--10.1 (6 from Algren, Nelson, 1909-1981)
- Stevenson, Ellen Borden--25.8 (7 from Williams, Oscar, 1900-1964)
- Stravinsky, Igor, 1882-1971--9.7 (3 to Thomas; 1 to Choate, Robert A., 1910-1975)
- Summers, \_\_\_\_\_, Mr.--22.6 (1 letter, 1 letter/photocopy from Read)
- Sunday Times of London (Firm)--10.7 (1 from Sitwell, Edith, Dame, 1887-1964)
- Swansea (Wales). Education Committee--22.6 (1 to and 2 from Read)
- Swansea (Wales). Public Library--22.6 (4 to and 7 from Read)
- Symons, Julian, 1912- --9.2 (1 to and 9 from Thomas)
- Tambimuttu, 1915- --9.2 (3 from Thomas)
- Tambimuttu, 1915- --23.10 (1 to and 2 from Watkins, Vernon Phillips, 1906-1967)
- Taylor, A. J. P. (Alan John Percivale), 1906- --9.5 (1 draft from Thomas)
- Taylor, A. J. P. (Alan John Percivale), 1906- --22.7 (1 to and 1 from Read)
- Taylor, Donald ( Strand Films)--5.10 (1 from Thomas)
- Taylor, Donald ( Strand Films)--9.2 (3 from Thomas)
- Taylor, Donald ( Strand Films)--19.7 (2 to Read)
- Taylor, Donald ( Strand Films)--22.7 (4 to and 3 from Read)
- Taylor, Margaret (Mrs. A. J. P. Taylor)--9.2 (21 from Thomas)
- Taylor, Margaret (Mrs. A. J. P. Taylor)--21.7 (2 to McAlpine, William and Helen)
- Taylor, Margaret (Mrs. A. J. P. Taylor)--22.7 (2 from Read)
- Taylor, Margaret (Mrs. A. J. P. Taylor)--23.10 (1 to Thomas, Caitlin)
- Thomas, Aeronwy--23.10 (1 from Thomas, J. Stuart H.)
- Thomas, Caitlin--9.2 (1 letter, 1 fragment from Thomas)
- Thomas, Caitlin--18.6 (1 letter/transcript to Watkins, Vernon Phillips, 1906-1967)
- Thomas, Caitlin--21.4-6 (74 to McAlpine, Helen)
- Thomas, Caitlin--21.5 (1 to Thomas)

- Thomas, Caitlin--22.8 (3 to and 6 from Read)
- Thomas, Caitlin--23.10 (1 from Taylor, Margaret (Mrs. A. J. P. Taylor))
- Thomas, Caitlin--24.1 (3 to Schwartz, Jacob; 1 to Thomas, Florence Hannah Williams)
- Thomas, Florence Hannah Williams--21.3 (1 from Ormond, John, 1923-)
- Thomas, Florence Hannah Williams--23.10 (1 from Watkins, Vernon Phillips, 1906-1967)
- Thomas, Florence Hannah Williams--24.1 (1 from Thomas, Caitlin)
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- Thomas, J. Stuart H.--23.10 (1 to Thomas, Aeronwy)
- Thomas, John Ormond--see Ormond, John, 1923-
- Thomas, Llewelyn--9.2 (2 from Thomas)
- Thompson, Kent E.--22.7 (15 to and 14 from Read)
- Treece, Henry, 1911-1966--9.2 (1 from Thomas)
- Trick, Albert Edward ("Bert")--22.9 (32 to and 24 from Read)
- Turner, \_\_\_\_\_, Mr.--9.2 (1 from Thomas)
- United States. Consulate (Florence, Italy)--22.7 (1 to and 1 from Read)
- University College of Wales (Aberystwyth, Wales)--22.7 (1 to and 2 from Read)
- W. Colston Leigh, Inc.--22.7 (1 to Read)
- W. H. Allen & Co.--10.8 (1 from Goulden, Mark to Schwartz, Jacob)
- Walford, R. S.--9.2 (1 from Thomas)
- Watkins, Gareth--22.7 (1 from Read)
- Watkins, Gwen--22.7 (1 to and 1 from Read)
- Watkins, Vernon Phillips, 1906-1967--22.7 (3 to and 6 letters, 1 draft from Read)
- Watkins, Vernon Phillips, 1906-1967--23.10 (1 from Tambimuttu, 1915- ; 1 to Schwartz, Jacob; 2 to Tambimuttu, 1915- ; 1 to Thomas, Florence Hannah Williams)
- Williams, Emlyn, 1905- --10.7 (to Russell, Leonard, 1906- )
- Williams, Oscar, 1900-1964--25.8 (7 to Stevenson, Ellen Borden)
- Witt-Diamant, Ruth--22.7 (1 to and 2 from Read)
- Wright, Basil--19.7 (2 to FitzGibbon, Constantine, 1919- )
- Writer's & Speaker's Research--19.7 (from Hay, Sybil to FitzGibbon, Constantine, 1919- )
- Wyatt, Woodrow, 1918- --2.11 (1 to Thomas)
- Yevtushenko, Yevgeny Aleksandrovich, 1933- --22.7 (1 to and 3 letters, 2 drafts from Read)

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- " \ Fabian"--25.9 (1 to [Unidentified recipients] " Casell and Gerry")
- " Locho"--10.1 (1 to Algren, Nelson, 1909-1981)
- " Maureen"--21.7 (1 to McAlpine, William and Helen)

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- " Bob"--8.5 (1 letter/copy from Thomas)
- " Casell"--25.9 (1 from " Fabian")
- " George"--10.6 (1 from Davenport, John, 1908-1966)
- " Gerry"--25.9 (1 from " Fabian")
- " Hermann"--8.10 (1 from Thomas)
- " Jim"--oversize folder (1 from Thomas)
- " John"--6.3 (1 draft from Thomas on verso of page of *Under Milk Wood* notes)
- " John" (possibly Lehmann, John, 1907- )--8.10 (1 from Thomas)
- " John R."--21.3 (1 from Stanford, Derek)
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- Book of verse 65: Welsh poetry--19.3 (1 carbon copy transcript and 1 photocopy); see also "Welsh poetry"
- Book of verse 94: Wilfred Owen--19.3 (carbon copy transcript); see also "Wilfred Owen"
- Books and authors: A dearth of comic writers--19.3 (carbon copy transcript)
- "Books and people: Introducing a review column"--19.1 (transcript)
- Books and writers: Poets on poetry--19.3 (carbon copy transcript)
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