

# Anthony Burgess:

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

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### Descriptive Summary

<b>Creator</b>	Burgess, Anthony, 1917-1993
<b>Title</b>	Anthony Burgess Papers
<b>Dates:</b>	1956-1997 (bulk 1970s-1980s)
<b>Extent:</b>	139 boxes, 2 galley folders (gf), 20 oversize boxes (osb), 1 oversize folder (osf) (57.12 linear feet)
<b>Abstract:</b>	The papers of this English novelist includes typed and holograph manuscripts, sheet music, correspondence, clippings, contracts and legal documents, appointment books, magazines, and photographs.
<b>Call Number:</b>	Manuscript Collection MS-0601
<b>Language:</b>	English
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Gift 1995 (G13507); Purchase, 1997 (R13998), 1999 (R14404)
<b>Processed by</b>	Stephen Mielke, Dell Hollingsworth, Daniel Seriff, 1999-2003
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Anthony Burgess was born John Anthony Burgess Wilson on February 25, 1917, in Manchester, England. His mother and young sister died of influenza in 1919, leaving Burgess to a blue collar upbringing by his father--a cashier and piano player--an aunt, and later a stepmother. As a child, Burgess was made keenly aware of his Irish Catholic heritage and his education at the parochial Xaverian College instilled an interest in theological themes of good and evil, free will, and social authority which appeared in much of his writing years later.

Burgess entered Manchester University in 1936 with the intention of studying music. Poor grades in physics blocked his acceptance into the Music Department, so he chose instead to focus on composition and language in Manchester's English Department. After graduating with a bachelor's degree in 1940, he entered the Royal Army Medical Corps, later transferring to the Education Corps. In 1942 he married Llewela Isherwood Jones, whom he first met when both were students at Manchester.

Burgess remained in the Army until 1946, serving in Gibraltar. After the war, he held teaching positions with Birmingham University, the Ministry of Education, and Banbury Grammar School. In 1954 he accepted a position with the Colonial Office teaching in Malaya and later Brunei.

While in Malaya, Burgess published his first novels, *Time for a Tiger*, *The Enemy in the Blanket*, and *Beds in the East*, using the pseudonym "Anthony Burgess" to avoid any repercussions from the Colonial Office. These works were republished as the compilation *The Long Day Wanes: A Malayan Trilogy* (Norton, 1965) and again as *Malayan Trilogy* (Penguin, 1972).

In 1959 Burgess was sent back to England and released from the Colonial Office after being diagnosed with terminal cancer. Troubled by the thought of leaving his wife without income, he wrote five novels in the next year and a total of eleven by 1964. These include *The Doctor Is Sick*, *The Wanting Seed*, *A Clockwork Orange*, *Honey for the Bears*, and *Nothing Like the Sun*. He also produced two works, *One Hand Clapping* and *Inside Mr. Enderby*, under the pseudonym Joseph Kell.

During the following years, Burgess continued to prove his doctors' prognoses wrong and claimed to write 2,000 words of fair copy per day. He supplemented the income from his novels with literary reviews and essays for numerous newspapers and magazines. He also produced non-fiction books on English literature, linguistics, and the works of James Joyce, D.H. Lawrence, and William Shakespeare.

In 1968 Llewela died after years of poor health. Later that year Burgess discovered he had a four-year-old son by Liana Macellari, who he soon married. The three moved to Malta to avoid high British income taxes, and later to Italy and then Monaco. From 1969 to 1973 Burgess held a series of visiting instructor positions at the University of North Carolina, Columbia, Princeton, and City College in New York.

By 1970 Burgess was well known in Britain and Europe for his satirical style and linguistic inventiveness. In 1971 his notoriety grew in America with the release of the movie version of *A Clockwork Orange*. He continued to write throughout the next two decades, publishing over 30 novels including *MF* (1971), *Napoleon Symphony* (1974), *Beard's Roman Women* (1976), *Earthy Powers* (1980), *The End of the World News* (1983), *The Kingdom of the Wicked* (1985), and *Any Old Iron* (1989). He also edited literature text books, produced several translations, wrote screenplays for film and television, and continued with his "first love," music composition. Over the course of his life, Burgess wrote pieces ranging from small chamber works to symphonies, primarily as a means of relaxation and amusement.

By the early 1990s Burgess had written more than 60 books, over 150 musical compositions, and continued to publish articles and reviews worldwide. He died in 1993 at age 76, thirty-four years after receiving his one-year terminal diagnosis.

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## Sources

*Little Wilson and Big God*. Burgess, Anthony. (New York: Weidenfeld & Nicolson, 1986).

*You've Had Your Time*. Burgess, Anthony. (London: Heinemann, 1990).

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## Scope and Contents

Typed and holograph manuscripts, sheet music, correspondence, clippings, financial statements, contracts and legal documents, appointment books, notes, magazines, and photographs document the life and work of Anthony Burgess from 1956 to 1997, with the bulk of the materials dating from the 1970s through the 1980s, his most productive years. The papers are organized into four series: I. Works, 1956-1993, undated (67 boxes, 2 galley folders, 17 oversize boxes); II. Correspondence, 1968-1995, undated (15 boxes); III. Contracts and Royalty Statements, 1956-1997, undated (11 boxes); and IV. Subject Files, 1962-1997, undated (40 boxes, 1 oversize box, 1 oversize folder).

The earliest materials consist mainly of copies of contracts for Burgess's early novels, and a small number of photographs sent by friends and former acquaintances. The material dated after Burgess's death in 1993 is primarily correspondence to and from his wife, Liana, and a few newspaper clippings.

The bulk of the papers comprise manuscript materials found in the Works series. Most of these materials are fair copy typescripts or photocopies of various drafts of novels, articles, reviews, and musical works. While there are no manuscripts for Burgess's earliest works, including *A Clockwork Orange*, and very little for his Enderby books, several of his later works such as *Earthy Powers*, *A Dead Man in*

*Deptford, You've Had Your Time, Mozart and the Wolf Gang, and Kingdom of the Wicked* are well represented.

Correspondence is found throughout the papers, but is concentrated in the Correspondence series. Letters in Series IV. Subject Files relate to specific topics. Correspondence in the Works series primarily documents the development of the particular piece to which it relates, as does correspondence in Series III. Contracts and Royalty Statements.

The majority of the Burgess material is in English, but there are large amounts of materials in foreign languages including Italian, French, Swedish, Polish, German, Spanish, Portuguese, and Malay.

## Series Descriptions

### **Series I. Works, 1956-1997, undated(67 boxes, 2 galley folders, 19 oversize boxes)**

The Works Series documents Burgess's literary and musical activities with manuscripts and small amounts of correspondence. There are few examples of holograph manuscripts, one exception being a desk calendar containing a draft of *Byrne* in Burgess's hand. The majority of materials are fair copy typescripts and photocopies containing relatively little emendation or correction.

Materials are divided into four subseries reflecting Burgess's own organization: A. Extended, B. Articles and Reviews, C. Introductions, and D. Music. Some works, such as *1789, Blooms of Dublin, Oberon, and The Eve of St. Venus*, have materials located in both Subseries A. and Subseries D., as well as in Series IV. Subject Files.

#### Subseries A. Extended Works, 1956-1997, undated(53 boxes)

This subseries consists of various manuscript forms of novels, academic works, short stories, biographies, children's books, translations, and radio, television and film scripts. Arrangement is alphabetical by title, and includes over ninety separate works, some unfinished or unpublished. Materials for foreign, alternate, or working titles are included under the main title and several short stories are listed together under the heading "Short Stories."

There is little manuscript material for works before 1970--the earliest item is original artwork for the dust jacket of the 1956 novel *Time for a Tiger*. Large numbers of Italian translation typescripts are present for *A Dead Man in Deptford, Earthly Powers, The End of the World News, Kingdom of the Wicked, The Long Day Wanes, and Man of Nazareth*, as well as for several folders of unidentified works. Small amounts of Italian, French, Spanish, German, and Swedish typescripts are found throughout the subseries.

Among the motion picture scripts are an unused submission Burgess wrote for the James Bond film *The Spy Who Loved Me* and correspondence, production information, and typescript drafts of the Neanderthal "Ulam" language that Burgess helped develop for the film *Quest for Fire*.

Incomplete manuscript fragments for *Oberon, Kingdom of the Wicked* and *Homage to QWERT YUIOP* are located in Series III. Contracts and Royalty Statements.

Subseries B. Articles and Reviews, 1966-1993, undated (14 boxes)

Voluminous files of articles and reviews in Subseries B. give evidence to Burgess's prolific writing during the later part of his life. Burgess stated that as a novelist he had to produce book reviews and newspaper and magazine articles to supplement his meager income. *The London Observer*, *The Independent*, *The New York Times*, *The Times Literary Supplement*, *The Irish Press*, and *Svenska Dagbladet* all solicited Burgess heavily from the late 1970s to the early 1990s. Some articles appear in more than one publication, and many were reproduced in French, German, Italian, and other non-English publications. The majority of manuscripts in this series are fair copy typescripts. Many are present in multiple formats and include clippings of the printed works and photocopies. The small amount of correspondence present is primarily incoming letters from publishers.

These journalistic writings are arranged in three groups reflecting Burgess's filing systems. First there is a group filed in alphabetical order by the publication title, with major publications followed by another alphabetical grouping of smaller publications. These date roughly from the late 1970s to the mid 1980s. This is followed by materials stored in binders and labeled I-IV and VII-XI. These are in rough chronological order and date mostly from the early to late 1980s. Finally, there are several boxes of articles that are indexed. These date from the mid 1980s to the early 1990s. There is much overlap and duplication between these three arrangements and further duplication found in the files for Burgess's published compilation of articles, *Homage to QWERT YUIOP*, located in Subseries A., and in the "Magazines" section of the Subject Files.

Subseries C. Introductions, 1978-1993, undated (1 box)

This is the smallest of the subseries contained in the Works series and consists largely of typed drafts and photocopies of printed introductions that Burgess wrote for works by other authors. Also included are introductions for television and radio programs, and comments made at conferences and other engagements.

The first five introductions are arranged alphabetically by title and include correspondence to and from authors or publishers of the works. The remaining introductions are in rough chronological order and are listed in an index located in the front of Box 66, Folder 8.

Subseries D. Music, 1970-1994(3 boxes, 17 oversize boxes)

The Music subseries includes manuscripts for approximately 120 musical works dating from 1970 to 1994, along with sketches, drafts and fragments. There are songs, piano pieces, string quartets, guitar quartets, sonatas and other chamber works, choral works, concertos, scores for plays and films, overtures and other symphonic works. Vocal pieces include settings of texts by James Joyce, D. H. Lawrence, Gerard Manley Hopkins and T. S. Eliot. Also included are published editions of Weber's *Oberon* and Berlioz's *Enfance du Christ* containing Burgess's working notes for his English translations of the texts. And several works by Burgess's son Andrew Burgess Wilson are also present.

The music material is organized primarily by musical genre. Multiple copies of a work or materials which all relate to a single work have been housed together. Works represented by large amounts of related materials have been housed in separate boxes (e.g., *Mr. Burgess's Almanack* and several of the dramatic works).

Printed editions of several smaller published pieces are located with the original manuscript material for those works. Works published posthumously are housed together at the end of the subseries.

Articles, reviews, photos, envelopes and letters included with the scores have been retained with the associated materials. Alphabetical and chronological indexes to the musical works are located at the end of the finding aid.

### **Series II. Correspondence, 1968-1995, undated (15 boxes)**

Series II. contains Burgess's personal and professional correspondence from 1968 to 1995 with the bulk dating from the 1970s through the 1980s. The original filing schemes have been maintained as have the original file headings. Arrangement is either chronological or alphabetical. There is much overlap in Burgess's organization within this series. Correspondence from individuals or on specific topics can often be found in more than one location. This is likely due to the period of time that the correspondence covers. Between the late 1960s and the early 1990s, Burgess moved from England to Malta to Italy and then Monaco, with extended stays in the United States. The manner in which he maintained and used his correspondence changed over the years and between locations. His wife Liana also handled a great deal of his correspondence for him, and did not always maintain the letters in the same arrangement as her husband.

The majority of the correspondence is incoming with a large amounts of third party correspondence, especially between Liana and Burgess's literary agents, Gabriele Pantucci and Deborah Rogers. Outgoing letters are usually filed with related incoming correspondence. Requests for autographs and commentary on his works make up the bulk of the Fans and Colleagues file. Files titled "Friends and Writers" and "Publishers" contain the most overlap, and along with the "Deborah Rogers" file contain the most correspondence directly related to Burgess's creative activities.

Correspondence with other authors, such as Erica Jong and Graham Greene, frequently provides insight into their own works as well as Burgess's. Authors often wrote Burgess in response to his published reviews of their works or to comment on his latest novel.

Material found under the headings Volume I - Volume VI is likely retired correspondence separated from active files. At the front of each of these volumes is a typed index prepared by Liana Burgess.

Additional correspondence can be found throughout the Burgess papers, particularly in the Contracts and Royalty Statements series. Incoming correspondence is included in the index located at the end of this finding aid. Outgoing, third party, and general fan mail is not included in the index.

### **Series III. Contracts and Royalty Statements, 956-1997, undated (11 boxes)**

Series III. consists of legal and business documents relating to the publication and translation of Burgess's works throughout the world. Materials are arranged alphabetically by title of work or by general headings, such as "Children's Books." The bulk of the materials are photocopies of contracts and financial statements from publishers. There is also a 1964 contract between Burgess and his first wife Llewela.

There is some overlap with material found in other series. Contracts for *Carmen*, *The Childhood of Christ*, *Dawn Chorus*, *The Dirty Tricks of Bartoldo*, and *Flame Into Being* are found in Series IV. Subject Files. The "Publishers and Producers" and "Deborah Rogers" files in the Correspondence series also contain similar materials.

**Series IV. Subject Files, 1962-1997, undated (40 boxes, 1 oversize box, 1 oversize folder)**

Series IV. contains the most varied materials in the collection, including clippings, correspondence, serial publications, publishers catalogs, photographs, works by others, bibliographies, biographical information, appointment and address books, notes and notebooks, scrapbooks, newsletters, and pamphlets. Materials are arranged alphabetically by topical heading. There is sometimes overlap between files, such as related correspondence and clippings located under "Royal Shakespeare Company" and also "Reviews-Cyrano."

Burgess's works are represented in this series largely by clippings of reviews, with small and scattered amounts of correspondence and manuscript fragments. These files are arranged alphabetically by the title of each work, under the main heading "Reviews." Some works, such as *Carmen* and *A Mouthful of Air*, have files within the "Reviews" heading and also have a separate subject file in the series.

Most files contain general research material, including notes, clippings, and correspondence. The file for "*A Clockwork Orange*" does not contain material related to the original novel, but instead documents the 1972 Stanley Kubrick film, a lawsuit brought by Burgess against the film's production company, and later theatrical productions. The "Personal" file consists of financial, travel and real estate correspondence; notes and letters between Burgess, his son and his wife; and a copy of a Burgess will. Of note in the "Scrapbook" file is an autograph poem by Burgess titled "Après Charles d'Orléans." Another autograph poem, "Letter to Scotland" is located in the "Reviews" file for *Honey for the Bears*.

"Magazines" and "Publisher's Catalogs" each consist of several boxes of unfolded publications in alphabetical order. Address and appointment books are also unfolded and located together in Boxes 96-98 in rough chronological order.

"Works by Others," located at the end of the series, are arranged alphabetically by author. These works are predominantly manuscripts of academic papers, interviews, or fictional works sent to or collected by Burgess.

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## Separated Material

Sound Recordings were transferred to the Ransom Center's Sound Recording collection and are described individually in a list at the end of this finding aid and in a [searchable database](#)

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## Index Terms

### Correspondents

Aggeler, Geoff, 1939-2018.  
Birkett, Michael, Baron, 1929-2015.  
Bottrall, Ronald, 1906-1989.  
Burroughs, William S., 1914-1997.  
Caroline, Princess of Monaco, 1957- .  
Greene, Graham, 1904-1991.  
Joannon, Pierre.  
Jong, Erica.  
Kollek, Teddy, 1911-2007.  
Kubrick, Stanley.  
Labella, Vincenzo.  
Lasky, Melvin J.  
Menuhin, Yehudi, 1916-1999.  
Rudiakov, Michael, 1934-2000.  
Snow, C. P. (Charles Percy), 1905-1980.  
Snowdon, Anthony Armstrong-Jones, Earl of, 1930-2017.  
Waugh, Auberon.  
Wouk, Herman, 1915-2019.  
York, Michael.

### Organizations

Alfred A. Knopf, Inc.  
Artellus, Ltd.  
The Atlantic Monthly.  
British Broadcasting Corporation.  
British Council.  
Bromberg's (Firm).



Century Hutchinson Publishing Group, Ltd.  
City University of New York. City College.  
Deborah Rogers, Ltd.  
Hayakawa Publishing.  
Heinemann (Firm).  
Hutchinson Publishing Group, Ltd.  
The Independent.  
Laurence Pollinger, Ltd.  
Liepman (Firm).  
Little, Brown and Company.  
Longman (Firm).  
Lysandra Films.  
The New York Times.  
The Observer, London  
PEN (Organization).  
Penguin Books, Ltd.  
Phillips, Nizer, Benjamin, Krim & Ballon.  
Rizzoli Editore.  
Royal Shakespeare Company.  
The Sunday Times.  
University of Notre Dame. Sophomore Literary Festival.  
W. W. Norton & Company.

**Subjects**

Authors, English--20th century.  
Music--20th century.

**Document Types**

Christmas cards.  
Photographs.  
Postcards.  
Scripts.  
Sheet music.

**Series I. Works, 1956-1997, undated (67 boxes, 2 galley folders, 14 oversize boxes)**

## Subseries A. Extended Works, 1956-97, undated (53 boxes)

*Abba Abba*

"Belli's Blasphemous Bible," typescript, undated	<b>box 1 folder 1</b>
Belli translations, undated	<b>folder 2</b>
Photocopy typescript, 1976	<b>folder 3</b>
Photocopy typescript, undated	<b>folder 4</b>
Typescript fragments, undated	<b>folder 5</b>

*A.D.*

Notes and descriptions, undated	<b>box 1 folder 6</b>
Narrative typescript, ca. 1983	<b>folder 7</b>
Photocopy narrative holograph script, undated	<b>folder 8</b>
Photocopy motion picture typescript, undated	<b>folder 9</b>
Photocopy motion picture typescript, undated	<b>box 2 folder 1</b>

*An American Organ*, photocopy book, undated **folder 2**

*Amundsen*, typescript film treatment, undated **folder 3**

*Any Old Iron*

Typescript draft fragments, undated	<b>box 2 folder 4</b>
Typescript emendations, undated	<b>folder 5</b>
Page proofs, undated	<b>folder 6</b>

Page proofs with corrections, undated	<b>folder</b> 7-8
Printer's proofs, undated	<b>folder</b> 9-10
Research and publicity materials, undated	<b>folder</b> 11
<i>Art to Come</i> , typescript draft, undated	<b>box 3 folder</b> 1
<i>Atilla</i>	
Motion picture treatment, undated	<b>box 3 folder</b> 2
Motion picture typescript, undated	<b>folder</b> 3
Photocopy motion picture typescript, 1985	<b>folder</b> 4
"Hun," typescript draft, 1985	<b>folder</b> 5
"Hun," photocopy typescript draft, undated	<b>folder</b> 6
Research materials, undated	<b>folder</b> 7-8
<i>Beard's Roman Women</i>	
Typescript draft fragments, undated	<b>box 4 folder</b> 1
"Rome in the Rain," photocopy typescript, undated	<b>folder</b> 2
Page proofs, undated	<b>folder</b> 3
35mm color slides, 1976	<b>folder</b> 4
Photocopy Italian translation typescript fragments, undated	<b>folder</b> 5
<i>The Black Prince</i> , motion picture typescript, undated	<b>folder</b> 6
<i>Blooms of Dublin</i>	
Typescript drafts, undated	<b>box 4 folder</b> 7

Photocopy typescript draft, undated	<b>folder</b> 8
Page proofs with corrections, 1986	<b>folder 9</b>
Photocopy playscripts, 1985, undated	<b>folder</b> 10-11
BBC production, photocopy playscripts, undated	<b>box 5</b> <b>folder 1</b>
Center Stage production, mimeo playscripts, 1986, undated	<b>folder 2-3</b>
Photocopy Italian translation typescript, undated	<b>folder 4</b>
<i>Byrne</i>	
Holograph manuscript, undated	<b>box 5 folder 5</b>
Typescript draft, undated	<b>folder 6</b>
Draft fragments, undated	<b>folder 7</b>
Photocopy typescripts, undated	<b>box 6 folder</b> 1-2
Proofs, 1997, undated	<b>folder 3</b>
<i>Carmen</i>	
Typescript draft, undated	<b>box 6 folder 4</b>
Typescript printer's copy, undated	<b>folder 5</b>
Research materials, undated	<b>folder 6</b>
<i>The Cavalier of the Rose</i>	
Typescript draft, undated	<b>box 6 folder 7</b>
Research materials, undated	<b>folder 8</b>
<i>A Change of Heads</i> , photocopy typescript, undated	<b>folder 9</b>
<i>Chatsky</i>	

Typescript draft, undated	<b>box 6 folder 10</b>
Typescript draft fragments, undated	<b>box 7 folder 1</b>
Photocopy typescripts, 1992-93	<b>folder 2</b>
Bound playscript, undated	<b>folder 3</b>
Correspondence, 1991-93, undated	<b>folder 4</b>
<i>The Childhood of Christ</i> , photocopy television typescripts, 1985, undated	<b>folder 5</b>
<i>A Clockwork Testament</i> , Italian translation typescript fragments, undated	<b>folder 6</b>
<i>The Complete Enderby</i> , page proofs, 1993	<b>folder 7</b>
<i>Cyrano de Bergerac</i>	
Holograph incomplete playscript, undated	<b>box 8 folder 1</b>
Typescript drafts, 1989?, undated	<b>folder 2-3</b>
Photocopy typescript drafts, undated	<b>folder 4-6</b>
Notes, undated	<b>folder 7</b>
Gateway Theatre production	
Playscript, ca. 1992	<b>box 9 folder 1</b>
Correspondence, 1992-93	<b>folder 2</b>
Publicity materials, 1992	<b>folder 3</b>
Globe Playhouse production	
Playscript, undated	<b>box 9 folder 4</b>
Publicity materials, 1974-76	<b>folder 5</b>
Royal Shakespeare company production, playscript with corrections, 1983	<b>folder 6</b>

*Cyrus the Great*

Mimeo motion picture typescripts

First draft, ca. 1976 **box 9 folder 7**Second draft, 1977 **folder 8**Research materials, 1976, undated **folder 9***Dawn Chorus*, motion picture typescript drafts, undated **box 10  
folder 1***A Dead Man in Deptford*Typescript, undated **box 10 folder 2**Photocopy typescript, undated **folder 3**Draft fragments, 1994, undated **folder 4**

Italian translation

Photocopy typescripts and printouts with corrections, 1994, undated **box 10  
folder  
5-6**Corrected proofs, undated **folder 7***Devil of a State*, motion picture outline, 1976, nd **box 11  
folder 1***The Devil's Mode*Composite draft, undated **box 11 folder 2-3**Mimeo typescript fragment, undated **folder 4**Publicity materials, undated **folder 5***The Dirty Tricks of Bertoldo*

Italian motion picture

Script, undated **box 11 folder 6**English subtitle list, undated **folder 7**

English translation typescript drafts, 1984	<b>folder</b> 8
<i>The Doctor Is Sick</i>	
Motion picture typescript and photocopy, n.d	<b>box 11</b> <b>folder 9-10</b>
<i>Don't Let Them Get Away With It</i> , photocopy typescript draft, undated	<b>folder 11</b>
<i>Earthly Powers</i>	
"The Prince of the Powers of the Air," outline, undated	<b>box 12</b> <b>folder 1</b>
"Eagles in My Life," early typescript draft, undated	<b>folder 2</b>
Incomplete photocopy typescript, undated	<b>folder</b> 3
Bound photocopy typescript, undated [use digital access copy]	<b>box</b> RESTRICTED
Page proofs, 1980	<b>box 12 folder 5-8</b>
Galley proofs, undated	<b>folder 9</b>
Publicity materials, 1982-83, undated	<b>box 13</b> <b>folder 1</b>
Bound television scripts, 1987	<b>folder 2-3</b>
Italian translation	
Typescript, undated	<b>box 13 folder 4-5</b>
Paulini's typescript, undated	<b>folder 6</b>
Paulini's typescript, undated	<b>box 14 folder</b> 1-4
Photocopy typescript, undated	<b>folder</b> 5-6
Photocopy typescript, undated	<b>box 15 folder</b> 1-2

*The End of the World News*

Research materials and notes, undated	<b>box 15 folder 3</b>
Typescript draft, undated	<b>folder 4-5</b>
Photocopy incomplete typescript, undated	<b>folder 6</b>
French translation page proofs, 1978	<b>folder 7</b>
Italian translation	
Research materials and notes, 1985, undated	<b>box 16 folder 1</b>
Page proofs, undated	<b>folder 2-4</b>
Corrected page proofs, undated	<b>folder 5-6</b>
Photocopy Francesca's typescript with corrections, undated	<b>box 17 folder 1-3</b>
Liana's typescript, 1985	<b>folder 4-6</b>
Liana's typescript draft fragments, undated	<b>box 18 folder 1-2</b>
Photocopy Liana's typescript with corrections, undated	<b>folder 3-5</b>
<i>The End of Things</i> , typescript drafts, 1991, undated	<b>folder 6</b>
<i>Enderby</i> , "A Blast from the Smallest Room," mimeo motion picture script, undated	<b>box 19 folder 1</b>
<i>Enderby Outside</i> , typescript, undated	<b>folder 2</b>
<i>Enderby's Dark Lady</i>	
Typescript, undated	<b>box 19 folder 3</b>
Page proofs, undated	<b>folder 4</b>



*English Literature*

Outline, undated	<b>box 19 folder 5</b>
Page proofs, undated	<b>folder 6</b>
Photocopy book fragments, undated	<b>folder 7</b>
Spanish translation photocopy typescript, undated	<b>folder 8</b>
Spanish translation photocopy typescript, undated	<b>box 20 folder 1</b>

*Ernest Hemingway and His World*

Typescript draft, undated	<b>box 20 folder 2</b>
Photocopy typescript, undated	<b>folder 3</b>
Page proofs, undated	<b>folder 4</b>
Printer's proofs, undated	<b>folder 5</b>
Index, 1978	<b>folder 6</b>
"An Essay on Censorship," research materials and drafts, 1989, undated	<b>folder 7</b>

*Eternal Life*, motion picture drafts, 1991, undated **folder 8**

*The Eve of St. Venus*

Playscripts	<b>box 20 folder 9-10</b>
Italian translation	
Typescript, undated	<b>box 20 folder 11</b>
Typescript, undated	<b>box 21 folder 1</b>
Photocopy playscripts, undated	<b>folder 2</b>

*Flame into Being*

Typescript draft, undated	<b>box 21 folder 3-4</b>
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Photocopy typescripts, undated	<b>folder 5-6</b>
Page proofs, 1985	<b>folder 7</b>
"Forty-Six," typescript draft, undated	<b>folder 8</b>
<i>Freud</i> , mimeo typescript, undated	<b>folder 9</b>
<i>Grace Under Pressure</i> , television script drafts, research materials, and correspondence, 1978, undated	<b>box 22 folder 1</b>
<i>Here Comes Everybody</i> , photocopy typescript draft fragment, undated	<b>folder 2</b>
"Homage to QWERT YUIOP"	
<i>Observer</i> file, undated	<b>box 22 folder 3</b>
Composite draft, undated	<b>folder 4-6</b>
Composite drafts, undated	<b>box 23 folder 1-3</b>
Uncut signatures, undated	<b>folder 4-5</b>
Photocopy page proofs, undated	<b>box 24 folder 1-5</b>
<i>International Literature Anthology</i> , photocopy book, undated	<b>folder 6</b>
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In memoriam Princess Grace, 1982

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Petite Symphonie pour Strasbourg, 1988

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Marche pour une révolution, 1789-1989, 1989

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Meditations &amp; Fugues for Brass Band, Lugano, 1989

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Orchestral music, nd

Faunal Noon, fragment (31 mm.)

**box osb5  
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Overture: The Cotton Masters, fragment (86 mm.)

**folder 2**

Petite Symphonie, fragment (51 mm.)

**folder 3**

Unidentified Allegro risoluto, fragment (40 mm.)

**folder 4**

Unidentified Allegro vivo, strings, fragment (44 mm.)

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Unidentified Passacaglia e Fuga, fragment (307 mm.)

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Music for solo instruments and orchestra, dated

Concerto for Pianoforte and Orchestra in E- flat, Monaco, 1976	<b>box</b> osb5 <b>folder 7</b>
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Marche pour une révolution, nd	<b>folder 5</b>
Petite Symphonie in A minor, short score, fragment, nd	<b>folder 6</b>
Unidentified, nd	<b>folder 7</b>
Fragments	
A. D. prelude, draft (21 mm.), nd	<b>box osb19 folder 8</b>
Prelude, orchestra (15 mm.), nd	<b>folder 9</b>
Quartetto, strings (15 mm.), nd	<b>folder 10</b>
Unidentified	
Allegro con dignita, orchestra (4 mm.), nd	<b>box osb19 folder 11</b>
Allegro risoluto, orchestra and choir (4 mm.), nd	<b>folder 12</b>
Andantino, oboe, percussion and strings (7 mm.), nd	<b>folder 13</b>
Orchestral works (4 mm. & 5 mm.), nd	<b>folder 14</b>
Orchestral work, mid-work (mm. 75-102), nd	<b>folder 15</b>

Works by Andrew Burgess Wilson

Pezzetto, flute, oboe and piano (op. 2a), nd	<b>box</b> osb20 <b>folder</b> 1
Trio, flute, oboe and piano (op. 2), nd	<b>folder</b> 2
"Where?", voice and guitar, nd	<b>folder</b> 3
Miscellaneous parts	
Sonate pour flute à bec alto, treble recorder, nd	<b>box</b> osb20 <b>folder</b> 4
Variations for Orchestra, flutes, nd	<b>folder</b> 5
<i>Wachet auf, ruft uns die Stimme</i> (J. S. Bach), si placet grt. bass rec., nd	<b>folder</b> 6
Miscellaneous melodies	
Beltá (Carlo Gesualdo), nd	<b>box</b> osb20 <b>folder</b> 7
Songs: "Willett's Song," "Flower of the Mountain," "Pounce on Me, Puma," nd	<b>folder</b> 8
You are my sunshine, nd	<b>folder</b> 9
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Miscellaneous copies, notes and correspondence, nd	<b>folder</b> 11-13
Associated musical materials	
Berlioz, Hector, <i>L'Enfance du Christ</i> , clip-bound copy score with typed English text, nd	<b>box</b> 138 <b>folder</b> 1
Ferrero, Lorenzo, <i>Le Bleu Blanc Rouge et le Noir</i> , orchestra and choir, nd	<b>folder</b> 2
Weber, Carl Maria von, <i>Oberon</i>	
Novello edition with English translation notes, nd	<b>box</b> 138 <b>folder</b> 3



Universal edition with English translation notes, nd	<b>folder 4</b>
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"A host of secret Burgess musical scores now published," <i>Sheet Music</i> , 1994	<b>folder 11</b>
Deacon, Nigel, fan mail, 1982	<b>folder 12</b>
Works published posthumously by Saga Music, 1994	
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## Fans and colleagues

1976-80	<b>box 67 folder 3</b>
1981	<b>folder 4</b>
1982	<b>folder 5</b>
1982	<b>box 68 folder 1-2</b>
1983	<b>folder 3-5</b>
1984	<b>box 69 folder 1-3</b>
1985	<b>folder 4-5</b>
1986-87	<b>box 70 folder 1</b>
1987 - Autobiography	<b>folder 2</b>
1988-91	<b>folder 3</b>
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## Friends and writers

A-C, 1976-95	<b>box 71 folder 1</b>
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## Invitations and greeting cards, 1973-1995, undated

**folder 6**

## Invitations and greeting cards, 1973-1995, undated

**box 72  
folder 1-2**

## Lectures and festivals

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1983	<b>folder 3</b>
1984	<b>folder 4</b>
1985-86	<b>box 74 folder 1-2</b>
1986-88	<b>folder 3</b>
1990-91	<b>folder 4</b>
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1992	<b>box 75 folder 1</b>
undated	<b>folder 2</b>
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<b>Publishers and producers</b>	
A, 1976-87	<b>box 75 folder 4</b>
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D, 1977-89	<b>folder 2</b>
E, 1978-88	<b>folder 3</b>
F, 1976-87	<b>folder 4</b>
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I-K, 1976-89	<b>folder 6</b>
L, 1977-94	<b>box 77 folder 1</b>
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### **Sound Recordings List**

- C 2297 : audiocassettes : A Meeting in Valladolid, a radio play
- CD 0054 : compact discs : Anthony Burgess, Symphony No. 3, University of Iowa Symphony Orchestra
- CD 1147 : compact discs : Interview with Anthony Burgess conducted by his biographer, Geoffrey Aggeler
- D 9197 : phonograph records : The Bawdy Bard