

Christine Brooke-Rose:

An Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

- Creator:** Brooke-Rose, Christine, 1923-2012
- Title:** Christine Brooke-Rose Papers
- Dates:** 1893-2005 (bulk 1957-1992)
- Extent:** 34 boxes, 1 oversize box (osb) (14.28 linear feet), 2 galley folders (gf), 13 computer disks
- Abstract:** The papers of novelist, poet, and teacher Christine Brooke-Rose provide representative forms of all of her major works including books, essays, and poems, as well as extensive correspondence from agents, editors, friends, and students. Also present is a quantity of personal materials documenting Brooke-Rose's education, wartime service, marriages, and divorces.
- Call Number:** Manuscript Collection MS-00532
- Languages:** English, French, and German
- Access:** Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. To request access to electronic files, please email [Reference](#).
- Use Policies:** Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.
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Administrative Information

Acquisition	Purchase and Gifts, 1992-2005 (R12574, G10692, G11681, G12167, G12465)
Processed by	Katherine Mosley, 1993; Liz Murray, 1997, 2000; Grace Hansen, 2017
Repository:	Harry Ransom Center, The University of Texas at Austin

Biographical Sketch

Christine Frances Evelyn Brooke-Rose was born in Geneva, Switzerland, on January 16, 1923. The younger of two daughters of Alfred Northbrook Rose, who was English, and Evelyn Brooke Rose, who was half Swiss and half American, Christine Brooke-Rose was raised in Brussels and educated at Somerville College, Oxford (B.A. 1949, M.A. 1953) and University College, London (Ph.D. 1954). Her parents' marriage dissolved while Brooke-Rose was quite young; her father died in 1934, and her mother later became a Benedictine nun (Mother Anselm).

During World War II, Brooke-Rose served as an intelligence officer in the British Women's Auxiliary Air Force, working at Bletchley Park. She married Rodney Ian Shirley Bax, whom she met through her war work, on May 16, 1944. They were divorced in January, 1948, and the marriage was later annulled. On February 13, 1948, Brooke-Rose married Polish poet and novelist Jerzy Pietrkiewicz (later Peterkiewicz). When her husband became ill in 1956, Brooke-Rose began to write novels after having published *Gold* (1955), a metaphysical religious poem based upon the anonymous fourteenth-century English poem *Pearl*. Her first two novels, *The Languages of Love* (1957) and *The Sycamore Tree* (1958), were satirical novels of manners. *The Dear Deceit* (1960), based upon her father's life, and *The Middlemen: A Satire* (1961) were also conventional novels, although *The Dear Deceit* used the technique of presenting the story in reverse chronological order.

After her own illness in 1962, Brooke-Rose's fiction changed dramatically; her next novel, *Out* (1964), discarded the traditional ideals of character and plot and began the play with language and form that has marked her work ever since. From 1956 to 1968, Brooke-Rose worked in London as a freelance literary journalist. In 1968, Brooke-Rose separated from her husband and moved to Paris, beginning a career as a teacher of Anglo-American literature and literary theory at the University of Paris VIII, Vincennes. As a professor, Brooke-Rose was able to work on her fiction only during summer breaks. *Such* (1966) is the story of the after-death experience of an astronomer, told in terms of astrophysics. *Between* (1968), centering around the experiences of a professional translator, is a book about language and communication. In 1970, *Go When You See the Green Man Walking*, a collection of short stories, was published. Brooke-Rose has called her next novel, *Thru* (1975), a "fiction about the fictionality of fiction."

Nine years elapsed between the publication of *Thru* and the publication of *Amalgamemnon* (1984); Brooke-Rose referred to this period as her "traversée du desert." *Amalgamemnon* and three subsequent novels, *Xorandor* (1986), *Verbivore* (1990), and *Textermination* (1991), form a loose "computer quartet" reflecting on the demise of humanism. *Amalgamemnon*, written entirely in future and conditional tenses, is about a female professor of literature in a time when the humanities have become irrelevant. *Xorandor* is a science fiction story about the discovery by two children of a silicon-based civilization that feeds on nuclear radiation. The story is written in the form of dialogue and computer printouts by the children, who use an invented technological slang. The book incorporates areas of physics and was written with the assistance of the author's cousin, Claude Brooke, a physicist to whom Brooke-Rose was briefly married

from 1981 to 1982. In *Verbivore*, a sequel, the now grown children must deal with Xorandor's descendants, whose activities have caused a failure of electronic communications media. *Textermination*, about the gathering of hundreds of recognizable literary characters at a Convention of Prayer for Being, deals with the advent of a semi-literate popular culture.

As a translator, Brooke-Rose was best known for *In the Labyrinth* (1968), an English translation of Alain Robbe-Grillet's *Dans le labyrinthe* and winner of the 1969 Arts Council Translation Prize.

As a literary critic, Brooke-Rose was best known for her two studies of Ezra Pound, *A ZBC of Ezra Pound* (1971) and *A Structural Analysis of Pound's Usura Canto: Jakobson's Method Extended and Applied to Free Verse* (1976). *A Grammar of Metaphor* (1958), a critical study of English poets, was an outgrowth of her doctoral work at University College. *A Rhetoric of the Unreal* (1981) is a collection of essays analyzing narrative techniques in various types of fiction, while *Stories, Theories, and Things* (1991) contains essays of structural analyses of literary texts and general discussions of issues in literary theory.

In 1992, when the first of her papers were acquired by the Ransom Center, Brooke-Rose was retired from teaching and living in the south of France. Since then, she published *Remake* (1996), *Next* (1998), *Subscript* (1999), *Poems, Letters, Drawings* (2000), *Invisible Author: Last Essays* (2002), *Life, End of* (2006), and *Brooke-Rose Omnibus* (2006).

Brooke-Rose died March 21, 2012.

Scope and Contents

Original Acquisition (R12574)

The Christine Brooke-Rose Papers consist of original and carbon copy typescripts, holograph manuscripts, computer printouts, notebooks, correspondence, clippings, galley proofs, original and photocopy page proofs, offprints, documents, printed genealogies, publishing contracts, royalty statements, family papers, electronic files, and digital images, ranging in date from 1893 to 2005 (bulk 1957-1992). The material is arranged in five series: I. Works, 1897-1997; II. Reviews, 1955-1992; III. Correspondence, 1956-1999; and IV. Personal/Family, 1893-2005. The Works series is arranged in three subseries: Books, Essays, and Poetry. The Reviews series is divided into two subseries: Reviews by Christine Brooke-Rose and Reviews of Works by Christine Brooke-Rose. The Correspondence series has two subseries: Business Correspondence and Personal Correspondence.

All of Brooke-Rose's major works up to 1992 are represented in some form. Many early versions of works are present, and these often reveal original titles. In the folder list, the discarded titles of works are indicated with quotation marks, and the final titles are italicized. Where Brooke-Rose had labeled varying versions of manuscripts, those labels are retained and indicated in the folder list with single

quotation marks. In keeping with Brooke-Rose's tendency toward chronological order, works and personal/family papers have also been arranged in chronological order. Reviews and correspondence remain in the chronological order established by Brooke-Rose.

Most of the correspondence is incoming correspondence from publishers, agents, editors, friends, colleagues, and students. Among the correspondents are Brigid Brophy, Frank Kermode, Peter du Sautoy, Muriel Spark, Raleigh Trevelyan, and Michael Westlake. All correspondents are included in the Index of Correspondents.

Among the personal and family materials in the collection are documents and correspondence relating to Brooke-Rose's education, career, wartime service, marriages, and divorces.

Atari computer disks that were received with the collection have been reformatted to Macintosh's operating system. The texts of the files were compared with manuscripts already present in the collection; when the texts differed, the computer files were printed. These printouts are grouped together by computer disk. Due to the computer reformatting, margins, fonts, and some diacritics are not the way they appeared on Brooke-Rose's original disks.

Brooke-Rose's personal copies of her books, anthologies containing her work, offprints, and periodicals containing her work have been withdrawn from the collection and cataloged with the Center's book holdings. Some copies are signed or annotated by Brooke-Rose.

1997 Addition (G10692)

This addition to the Ransom Center's cataloged Christine Brooke-Rose Papers consists of handwritten manuscripts and typescripts of her works, offprints, tearsheet, correspondence, publishing contracts, royalty statements, interviews, and works about Brooke-Rose, from 1947 to 1997 (bulk 1990-1997). The material is organized in three series: I. Works, II. Correspondence, and III. About Brooke-Rose, reflecting the organization of her original gift. The Works series is arranged in three subseries: A. Novels, B. Articles and Lectures, and C. Reviews. The Correspondence series is divided into two subseries: A. Business and B. Personal. All material in this collection is in the original order, usually chronological, arranged by Brooke-Rose.

The Works series largely consists of material for Brooke-Rose's autobiographical novel *Remake* (1996). Included are holograph manuscripts and typescripts, and a first edition paperback version, all with holograph revisions. Her novel *Next* is also represented with holograph manuscript as well as a series of three "print outs." The articles subseries contains Brooke-Rose's first published piece, on Gerard Manley Hopkins (1947), as well as later writings. Reviews by and about Brooke-Rose's novels complete the Works series.

Business correspondence includes contracts and royalty statements, as well as communication with publishers and editors. Personal correspondence is arranged in chronological order from 1990 to 1996. Family letters and university correspondence regarding the University of Paris, posts offered, and invitations to speak are also present.

The final series contains diverse material about Brooke-Rose, including plans for Richard Martin's book of essays on her.

2000 Addition (G11681)

This addition to the Christine Brooke-Rose Papers includes typescript drafts of *Next* and *Subscript*, research notes for *Subscript*, a French translation of a passage of *Thru*, reviews, articles and information about Brooke-Rose, as well as correspondence (1996-1999) with editors and publishers, university invitations, and personal correspondence. The addition is organized in two Series: I. Works and Associated Material, and II. Correspondence, 1996-1999.

Folder titles are taken from Ms. Brooke-Rose's contents descriptions.

Original Acquisition (R12574) Series Descriptions

Series I. Works, 1897-1997, undated (15 boxes, 10 computer disks)

The series is divided into three subseries: A. Books, B. Essays, and C. Poetry.

The Books subseries, arranged chronologically by title, consists of original and carbon copy typescripts, holograph manuscripts, printouts, notebooks, printed genealogies, documents, clippings, correspondence, offprints, original and photocopy page proofs, and electronic records. All of Brooke-Rose's major works are represented in some form. She wrote her first drafts by hand, usually in a notebook, before typing successive drafts, and many of these heavily revised early versions are present in the collection. Early versions of several works reveal their original titles: *The Dear Deceit* was previously titled "A Chronicle of Wasted Time" and "Ultraviolet"; *Thru* was originally titled "Textermination"; *Amalgamemnon* was titled "Soon"; *Xorandor* was titled "The Alpha Guys"; and *A ZBC of Ezra Pound* was titled "Timing the Thunder: A Critical Introduction to Ezra Pound." In the folder list, discarded titles of works are indicated with quotation marks, while the final titles are in upper-case letters. Where Brooke-Rose had labeled varying versions of manuscripts, those labels are retained and indicated in the folder list with single quotation marks.

Heavily revised holograph manuscripts of *The Languages of Love* and *The Sycamore Tree* are present. The origins of *The Dear Deceit*, which was based upon the life of Brooke-Rose's father, can be traced in early correspondence with her aunt, Dorothy Gordon-Forbes. Brooke-Rose conducted intensive research on her family history and on period books, clothing, and events; the resulting correspondence, notes, drawings, and clippings are present. Also included are notes about people on whom the characters are based and correspondence from family members and others in response to the book. Family documents and papers, including a journal her father kept and poems he wrote, are included in the 'family' research file. A chronological account of research documents the author's efforts in writing the book.

Among manuscripts of *The Middlemen* are two versions of "Serena's Alter Ego," a short story that became the basis of the book. *Between* contains ten languages, and notes and correspondence regarding linguistics are present, as is correspondence with Eva Hesse about German passages in the manuscript.

Notable among *Xorandor* manuscripts are an early, very different version in holograph form, titled "The Alpha Guys," and lists of the slang vocabulary Brooke-Rose invented for the book. Notes for *Verbivore* include correspondence from friends with suggestions regarding language and scientific accuracy. A notebook with a holograph manuscript of *Verbivore* also contains a draft essay on "aesthetics" in which Brooke-Rose discusses her writing. Among the notes for *Textermination* are lists of characters, including an oversized chapter-by-chapter breakdown of characters, a list of "Americanisms" (American slang), and correspondence concerning copyrights.

The second subseries is comprised of manuscripts of essays by Christine Brooke-Rose, arranged in the order she had established. The essays include "Ezra Pound: Piers Plowman in the Modern Waste Land," "Dynamic Gradients," "A for But: 'The Custom House' in Hawthorne's *The Scarlet Letter*," "Notes on the Metre of Auden's 'The Age of Anxiety,'" "The American Literary Scene: Writers in Search of Community," and copies of Brooke-Rose's "Letter from Paris" column in *The Spectator*. Proof pages of "Notes on the Metre of Auden's 'The Age of Anxiety'" are accompanied by a letter from F. W. Bateson, editor of the journal *Essays in Criticism*.

The third subseries consists of poetry manuscripts dating from 1946 to 1959 and remains in the order kept by Christine Brooke-Rose. In addition to typescripts and holograph manuscripts of such poems as "The Island of Reil" (in successive versions), "Impressions & Epigrams," and "To My Mother, Taking the Veil," there are tearsheets from *Botteghe Oscure* and printed copies of some poems. A holograph manuscript of "Confiteor," in the hand of Brooke-Rose, is attributed to Jerzy Peterkiewicz.

Series II. Reviews, 1955-1992 (1.5 boxes)

The second series is divided into two subseries: A. Reviews by Christine Brooke-Rose and B. Reviews of Works by Christine Brooke-Rose.

The first subseries, maintained in the chronological order established by Brooke-Rose, consists primarily of clippings, with some carbon copy typescripts, original typescripts, and page proofs, from 1955 to 1984. Transcripts of radio talks discussing books are also filed among reviews. Brooke-Rose's separation of signed and unsigned reviews is retained. Her reports to publishers concerning books on Pound include carbon copy and original typescripts and correspondence.

Reviews, mainly for newspapers, of all of Brooke-Rose's major works consist mainly of clippings, with some carbon copy and original typescripts, and are maintained in Brooke-Rose's original order. A publisher's blurb for *The Sycamore Tree* and typescript reader's reports for *Such* and *Amalgamemnon* are also included with the reviews. General press cuttings include clippings about awards won by Brooke-Rose, articles that mention her, reviews of her translations, and general reviews of her work. A 1989 printed copy of "Les Écrivains Britanniques de 1945 à Nos Jours" contains an entry for Brooke-Rose.

Series III. Correspondence, 1956-1999 (3.5 boxes, 3 computer disks)

The third series is divided into two subseries: A. Business Correspondence and B. Personal Correspondence, and preserves Brooke-Rose's filing arrangement, although correspondence from a single correspondent may be found in both categories.

The first subseries includes contracts, royalty statements, and letters from publishers, agents, and editors, with some photocopy and printout replies from Brooke-Rose, all arranged in reverse chronological order. Included in letters from publishers is correspondence between Brooke-Rose and Michael Schmidt at Carcanet discussing manuscript changes, book design, promotion, and other issues and reflecting the ups and downs of their relationship. Also present with the letters are some proof pages of *Xorandor*.

The second subseries contains mainly incoming personal correspondence, with occasional copies of Brooke-Rose's replies, arranged in reverse chronological order. While Brooke-Rose's division of 'personal letters' and 'miscellaneous and personal letters re own work' has been maintained, both files contain letters discussing her work. In addition, letters from a single correspondent may be scattered throughout the entire series. For information about the location of letters by a single correspondent, see the Index of Correspondents. Among correspondents are Brigid Brophy, Bernard Hoepffner, Frank Kermode, Richard Martin, Shlomith Rimmon-Kenan, Peter du Sautoy, Olga Scherer, Muriel Spark, Raleigh Trevelyan, and Michael Westlake. Letters from Jean Alington Howard discuss Brooke-Rose's work as an intelligence officer at Bletchley Park during World War II. Letters from Eva Hesse, who was Ezra Pound's German translator, date from 1964-84, and letters from Mary de Rachewiltz, Pound's daughter, date from 1967-89. Correspondence from Jerzy Peterkiewicz cover the years of their separations, reconciliations, and divorce.

Series IV. Family/Personal, 1893-2005 (1 box, 1 computer disk)

The fourth series, Family/Personal, contains Brooke-Rose's personal papers as well as papers of family members. Some of this material is similar to the family research file Brooke-Rose developed while writing *The Dear Deceit*.

A 1932-1933 notebook of Flemish language exercises from Brooke-Rose's schooldays in Brussels contains a letter she wrote to her grandmother. Papers documenting Brooke-Rose's education include school certificates and letters of reference from teachers. Among career and wartime service papers are letters of reference from a teacher, a supervisor, and a commanding officer, and letters from Rodney Bax regarding post-war credit vouchers. Citizenship documents consist of a National Health Service medical card, a 1950 letter from the Nationality Division of the Home Office, and an oversized certificate of identity with a photograph and personal data.

Also present are documents and correspondence from Rodney Bax and church officials regarding the annulment of Brooke-Rose's first marriage. Other documents include copies of Brooke-Rose's 1967 and 1976 wills, documents from Brooke-Rose's divorce from Jerzy Peterkiewicz, and a photocopy of the deed of Peterkiewicz' name change from Pietrkiewicz. Statutory declarations/estate settlements include exhibits from the estate claims and settlements of Alfred N.

Rose and Alice Brooke Savedge: Brooke-Rose's birth, marriage, and divorce certificates, her mother's birth certificate, her parents' marriage certificate, her father's death certificate, and her sister's birth certificate.

Although Brooke-Rose destroyed most of the correspondence from her estranged sister, Doriel, the 'Doriel File' does contain letters from family and friends discussing Doriel, as well as one remaining letter from Doriel to the author. Papers relating to Evelyn Brooke-Rose, Christine Brooke-Rose's mother, include a certificate of baptism, George Brooke's certificate of naturalization, and the marriage banns of Evelyn Brooke and Alfred N. Rose. Also present is a childhood notebook Evelyn and her sisters wrote, titled "The Jo's Club Paper" and influenced by *Little Women*.

Related Material

Other manuscripts relating to Christine Brooke-Rose held at the Ransom Center are located in the Alec Craig, John Lehmann, London Magazine, and Compton Mackenzie collections.

Separated Material

Original Acquisition (R12574): Brooke-Rose's personal copies of her books, anthologies containing her work, offprints, and periodicals containing her work were transferred to the Ransom Center Library and cataloged with the Center's book holdings. Some copies are signed or annotated by Brooke-Rose.

1997 Addition (G10692): Books and journals received with the manuscript material were transferred to the Ransom Center Library. Included are *Between* (with unique dust jacket) and *Amalgamemnon* (erroneously bound in covers belonging to another book); *Baconian Myths* by Brooke-Rose's great-grandmother, Mary Rose, an early curator of Shakespeare's house in Stratford; and Friedman and Martin's *Utterly Other Discourse*.

Three VHS video cassettes were transferred to the Center's Moving Image Collection: 1) BBC "Bookmark" program on Brooke-Rose, 1987; 2) "States of the Nation--Program 4," Lorna Sage interview with Brooke-Rose at East Anglia University, 1990; and 3) a documentary on Bletchley Park with Brooke-Rose interview, 1991

2000 Addition (G11681): Paperback copies of *Next* and *Subscript* received with the manuscript material were transferred to the Ransom Center Library.

Index Terms

Correspondents

Aldiss, Brian Wilson, 1925- .
Anson, Peter Frederick, 1889- .
Barth, John.
Bax, Rodney.
Belben, Rosalind, 1941- .
Birch, Sarah.
Brophy, Brigid, 1929- .
Bunting, Basil, 1900- .
Burgess, Anthony, 1917- .
Byatt, A. S. (Antonia Susan), 1936- .
Cohen, Ralph, 1917- .
Davie, Donald.
Dick, Kay.
Du Sautoy, Peter.
Freeman, Michael, 1938- .
Gordon, Giles, 1940- .
Gordon-Forbes, Dorothy.
Hesse, Eva.
Hoepffner, Bernard.
Howard, Jean Alington.
Josipovici, Gabriel, 1940- .
Kermode, Frank, 1919- .
Kilmartin, Terence.
Laughlin, James, 1914- .
Lerner, Laurence david, 1925- .
Lodge, David, 1935- .
Martin, Richard, 1934- .
Mitchell, Lee Clark, 1947- .
Nash, Cristopher.
Peterkiewicz, Jerzy, 1916- .
Rabaté, Jean-Michel, 1949- .

Rachewiltz, Mary de.
Rimmon-Kenan, Shlomith.
Scherer, Olga.
Schmidt, Michael, 1947- .
Spark, Muriel.
Steiner, George, 1929- .
Suleiman, Susan Rubin, 1939- .
Taylor, Telford.
Temple, Ruth Zabriskie.
Trevelyan, Raleigh.
Trypanis, C. A. (Constantine Athanasius), 1909- .
Westlake, Michael.
Wilson, Angus.

Organizations

Cambridge University Press.
Carcanet (Firm).

Subjects

Authors and publishers.
Divorce--Religious aspects--Catholic Church.
Experimental fiction.
Linguists.
Marriage--Annulment.
Science fiction--women authors.
World War, 1939-1945--Female participants.
World War, 1939-1945--Military intelligence.

Document Types

Birth certificates.
Contracts.
Death certificates.
Divorce records.
Digital images.
Electronic documents.

Family histories.

Floppy disks.

Galley proofs.

Genealogies.

Legal documents.

Marriage certificates.

Postcards.

Original Acquisition (R12574)

Series I. Works, 1897-1997, undated

Subseries A: Books, 1897-1997, undated

<i>The Languages of Love</i> , holograph manuscript, [1957]	box 1 folder 1-2
<i>The Sycamore Tree</i> , holograph manuscript with revisions, in five numbered notebooks, [1958]	folder 3-4
<i>The Dear Deceit</i> ["A Chronicle of Wasted Time"] ["Ultraviolet"]	
Research	
Genealogies of the Brooke, Butler, and Poulin families, with holograph annotations by Christine Brooke-Rose, nd	box 1 folder 5-7
Scrapbook of clippings re Mary Rose's custodianship of Shakespeare's birthplace, [1909]	folder 8
'File I. Family.' Holograph research notes, letters written before and after publication, research receipts, family papers, and holograph 'notes on fiction v. fact,' re characters and the people on whom they are based, 1897-1961, undated	box 2 folder 1-5
'File II. Background.' Library call slips, clippings, letters and holograph research notes on the time period of the book, 1958, undated	folder 6-7
'File II. Background'	box 3 folder 1
'File II. Background' (oversize)	box osb 22
Holograph research notes on books, newspapers, and period clothing, with a chronological account of the author's research, in five notebooks, undated	box 3 folder 2
'Photocopies of my father's trial.' Photostats from church newspapers, 1898	box osb 22

Holograph manuscript, in nine notebooks, undated **box 3**
folder
3-7

Holograph manuscript, in nine notebooks, undated **box 4**
folder
1-2

The Middlemen: A Satire

"Serena's Alter Ego" [short story], typescript with holograph revisions, undated **box 4**
folder
3

"Serena's Alter Ego," typescript of a later version, with holograph revisions, undated **folder**
4

Holograph manuscript, in five notebooks, 4 Aug.-20 Sept. 1960 **folder**
5-8

Out

Holograph manuscript, in five numbered notebooks, undated **box 4**
folder
9-10

Holograph manuscript, in five numbered notebooks, undated **box 5**
folder 1

Typescript with holograph revisions, undated **folder 2-3**

Such

Research notes. "Astrophysics," holograph manuscript in one notebook, undated **box 5**
folder
4

Holograph manuscript in four numbered notebooks, undated **folder**
5-6

Typescript with holograph corrections, undated **folder 7-8**

'Copy 2.' Carbon copy typescript with holograph corrections, undated	box 6 folder 1-2
<i>Between</i>	
Notes and correspondence, primarily regarding linguistics, 1967-1968, undated With typescript of poem 'God-game,' undated	box 6 folder 3
'First draft.' Incomplete holograph manuscript with revision pages, in two numbered notebooks, July 1967	folder 4
Holograph manuscript in four numbered notebooks, undated	folder 5-6
Correspondence with Eva Hesse re German passages in the manuscript, undated, 1968 January	folder 7
'Copy 1.' Typescript with holograph revisions, undated	folder 8
'Copy 1.' Carbon copy.	box 7 folder 1
'Copy 3.' Carbon copy typescript, with holograph revisions, undated	folder 2-3
Layout for front matter, [1968]	box osb 22
'Narrativitàe Metalinguaggio in "Between" di Christine Brooke-Rose' [thesis by Lucia Zagli], bound photocopy typescript, 1982	box 7 folder 4
<i>Go When You See the Green Man Walking</i>	
'Notes for "The Foot." ' Holograph notes on the nervous system, holograph draft manuscript, and unrelated holograph notes on various topics, in two notebooks, undated	box 7 folder 5
Holograph manuscript drafts of "Medium Loser and Small Winner," "Queenie Fat and Thin," and "They All Go to the Mountains," in one notebook, undated	folder 6

- 'Some manuscripts, short stories, notes.' Holograph manuscript drafts of "The Doubting Spirits," "On Terms," and "The Religious Button," in one notebook, undated. With a holograph decision-making aid in planning a trip **folder**
7
- 'BBC Radio Play.' Incomplete holograph manuscript drafts of "A Seance at the Seminar" [radio play] and "The Chinese Bedspread," in one notebook, undated with draft of a letter from Brooke-Rose re a Senior Research Fellowship, undated **folder**
8
- "Red Rubber Gloves," carbon copy typescript, with holograph revisions, undated **folder**
9
- 'Various translators' attempts at 'The Foot' [and The Chinese Bedspread]. Carbon copy and original typescripts, printouts, and holograph manuscript, with holograph revisions, by Bernard Hoepffner, Christine Brooke-Rose, Claude Brooke, and Marguerite Derrida, 1968-91 **box 8**
folder
1
- 'Christine Brooke-Rose's "The Foot:" A Pragmalinguistic Analysis' [thesis by Silvia Tognola], bound photocopy typescript, 1983 **folder**
2
- "Timing the Thunder: A Critical Introduction to Ezra Pound" [*A ZBC of Ezra Pound*]
- Holograph manuscript in four numbered notebooks, undated. Notebook 4 also contains a holograph draft of "Do you believe in the the existence of God she said in her elegant trouser-suit," undated **box 8**
folder
3-6
- "Textermination" [*Thru*]
- Holograph manuscript notes and typescript and holograph manuscript draft fragments, undated **box 8**
folder
7
- 'First draft [19]69.' Incomplete holograph manuscript in one numbered notebook, 1969 **folder**
8
- 'Textermination,' Second draft [19]70 and following summer.' Holograph manuscript in two notebooks, 1970-71 **folder**
9
- 'Textermination,' holograph manuscript of a third version, in four numbered notebooks, undated **box 9**
folder
1-2

'Final draft [19]72.' Holograph manuscript in six numbered notebooks, 1972	folder 3-5
'Copy 3.' Typescript with holograph corrections and notes to printer, [1975]	folder 6-7
'Top copy.' Mimeograph typescript with holograph corrections, undated	folder 8
'Top copy.'	box 10 folder 1
"Soon" [Amalgamemnon]	
'Soon-Revision.' Holograph manuscript fragments in one notebook. With holograph manuscript draft fragment of <i>Thru</i> in French and holograph draft of letter to Michael Rubinstein re "The Alpha Guys" [<i>Xorandor</i>], undated	box 10 folder 2
'Soon,' photocopy typescript, bound, 1978-81	folder 3
Typescript with holograph revisions, bound, undated	folder 4
"The Alpha Guys" [<i>Xorandor</i>]	
The Alpha Guys by Hunter Brooke, Holograph manuscript, in five numbered notebooks, undated	box 10 folder 5-8
"The Alpha Guys by Hunter Brooke: Volume 1." Incomplete photocopy typescript, bound, undated	box 11 folder 1
"Xorandor." Holograph manuscript in three numbered notebooks, undated. Notebook 3 also contains holograph manuscript revision pages, undated	folder 2-4
Notebook containing holograph manuscript scientific notes written by Thomas Blackburn, holograph list of chapters, holograph list of vocabulary, and additional holograph revision pages, undated	folder 5
Photocopy typescript with holograph revisions, 1985	folder 6

Chapter drafts. 22 electronic files: Adler ScreenTyper, circa 1985 **Disk-ID-No.**
R12574_010

French translation by Bernard Hoepffner. Photocopy printout with holograph **box**
corrections by Brooke-Rose, 1989 12
folder
1-2

Verbivore

Notes. Holograph preliminary and revision notes, with clippings; **box**
correspondence; holograph, typescript, and photocopy lists of corrections; and 12
printout and photocopy typescript drafts, 1988-1989, undated **folder**
3

Holograph manuscript in two numbered notebooks, 1988. Notebook 2 also **folder**
contains a draft essay of "Illicitations" 4-5

Chapter drafts, notes, and bibliography. 108 electronic **Disk-ID-No.**
files: ST Writer; 4 electronic files: Adler ScreenTyper, R12574_001-R12574_002,
circa 1986-1989 R12574_004-R12574_006,
R12574_008-R12574_009,
R12574_011

Printout typescripts of various versions of chapters, 1987 **box** 20
folder
13,

Printout typescripts of various versions of chapters, 1987 (continued) **box** 21
folder
1-3

Printout typescript of a later version, with holograph revisions, with some **box**
photocopy page proofs, [1988] 12
folder
6-7

Stories, Theories, and Things

Composite holograph manuscript, printout typescript, offprints, photocopy **box**
printed pages, photocopy typescript, and page proofs, with holograph revisions, 12
undated, 1963, 1985, 1988. On versos of some printouts: fragments of **folder**
Verbivore, undated 8

Chapter 2, "Whatever Happened to Narratology?"

Drafts, chapter 2 with bibliography. 8 electronic files: ST Writer, 1987	Disk-ID-No. R12574_001, R12574_006
Printout typescript, 1987	box 21 folder 3
"Illicitations" [later rewritten as Chapter 18, "An Allegory of Aesthetics"]	
Drafts. 3 electronic files: ST Writer, 1987	Disk-ID-No. R12574_001, R12574_006
Printout typescript, 1987	box 21 folder 3
Composite holograph manuscript	box 13 folder 1
Printout typescript, with holograph revisions, bound, undated	folder 2
Photocopy page proofs, with holograph corrections and revisions. With three photocopy typed letters, signed, from Brooke-Rose to Linda Matthews at Cambridge University Press, and photocopy typescript index, 1990	folder 3-4
<i>Textermination</i>	
'Notes.' Incoming correspondence re character suggestions, holograph manuscript drafts of letters, acknowledgements, and blurb; holograph list of "Americanisms"; holograph lists of corrections; holograph lists of characters; holograph notes and letters re. copyrights, [1990-1991]. On some versos: printout typescript fragments of <i>Stories, Theories, and Things</i> , undated	box 13 folder 5-6, gf
Holograph manuscript in two notebooks, undated	folder 7
Holograph manuscript in two notebooks, undated	box 14 folder 1
Early draft fragments. Photocopy and printout typescript with holograph revisions, undated	folder 2
Chapter drafts. 53 electronic files: ST Writer, 1987	Disk-ID-No. R12574_003, R12574_007
Printout typescripts, 1987	box 21 folder 4-5

'Typescript...as first sent, before first corrections, with own design for cover (not done).' Printout typescript, bound, with note from Lorna [Sage], 1991 **box** 14
folder 3

'First print-out corrected.' Printout typescript, with holograph corrections by Melody ___ and Brooke-Rose, [1991] **folder** 4-5

Unidentified fragments and notes. 7 electronic files: ClarisWorks WordPerfect, 1996-1997 **Disk-ID-No.** 0004008G_013

Subseries B. Essays, 1961-1987

'Essays. Misc. by Brook-Rose.' Photocopy printed copies, photocopy typescripts, typescripts with holograph corrections, and galley proofs, 1961-1987 **box** 14
folder 6, gf

"Letters from Paris." Printed copies of columns from *The Spectator*, 1976 **folder** 7

Subseries C. Poetry, 1946-1959

'Early poems [19]46 to early [19]50s.' Holograph manuscripts, original and carbon copy typescripts, printed copies, and proof pages, 1946-1959 **box** 14
folder 8

Series II. Reviews, 1955-1992

Subseries A. Reviews by Christine Brooke-Rose, 1955-1984

'Signed reviews by Brook-Rose roughly in date order.' Clippings, page proofs, and carbon copy and original typescripts, 1955-1984 **box** 14
folder 9, gf

'Signed reviews by Brook-Rose roughly in date order' **box** 15
folder 1

'Unsigned reviews by Brook-Rose roughly in date order.' Clippings, 1956-1968 **folder** 2, gf

'Misc. reports to publishers, 1 letter re. Pound,' carbon copy and original typescripts, 1965-1975, undated **folder** 3

Subseries B. Reviews of Works by Christine Brooke-Rose, 1955-1992

<i>Gold</i> , clippings and carbon copy typescripts, 1955	box 15 folder 4
<i>The Languages of Love</i> , clippings, 1957	folder 5
<i>A Grammar of Metaphor</i> , clippings, 1958-1962	folder 6
<i>The Sycamore Tree</i> , clippings, 1958-1959. With blurb and letter from Juliet O'Hea of Curtis Brown Ltd.	folder 7
<i>The Dear Deceit</i> , clippings, 1960-1961	folder 8
<i>The Middlemen: A Satire</i> , clippings and correspondence, 1961	folder 9
<i>Out</i> , clippings and typescripts, 1964-1967	folder 10
<i>Such</i> , clippings, 1966-67. With reader's report for Michael Joseph and a letter from Editions Gallimard, 1965	folder 11
<i>Between</i> , clippings and typescripts, 1968-1971	folder 12
<i>Go When You See the Green Man Walking</i> , clippings, 1970-1971	folder 13
<i>A ZBC of Ezra Pound</i> , clippings, 1972-1973	folder 14
<i>Thru</i> , clippings, 1975-1983	folder 15
<i>A Rhetoric of the Unreal</i> , clippings, 1982-1986	folder 16
<i>Amalgamemnon</i> , clippings, 1984-1985. With typescript reader's report	folder 17
<i>Xorandor</i> , clippings, 1986-1987	box 16 folder 1
<i>Verbivore</i> , clippings, 1990	folder 2

<i>Stories, Theories, and Things</i> , clippings, 1991	folder 3
<i>Textermination</i> , clippings, 1992	folder 4
'Press Cuttings-General,' clippings, 1960-86	folder 5
"Les Écrivains Britanniques de 1945 à Nos Jours," <i>L'œil de la lettre</i> , 1989	folder 6

Series III. Correspondence, 1956-1999

Subseries A. Business Correspondence, 1959-1999

'Contracts 1959-1989'	box 16 folder 7
'Royalty Statements [19]84-1990'	folder 8
'Letters from publishers and (would-be) agents 1965-1991.' With some photocopy and printout replies by Brooke-Rose	folder 9-12
'Letters from editors (mostly of scholarly reviews),' 1971-1991	box 17 folder 1-3
Outgoing correspondence. 17 electronic files: ST Writer; 89 electronic files: ClarisWorks WordPerfect, 1987, 1996-1999	Disk-ID-No. R12574_001, R12574_006, 0004008G_013
Outgoing correspondence, printouts, 1989	box 21 folder 3

Subseries B. Personal Correspondence, 1956-1999

'Personal letters 1988-1991'	box 17 folder 4-7
'Personal letters 1971-1985.' With one letter from Constantine Trypanis, 29 January 1956	box 18 folder 1-6
'Miscellaneous and personal letters re own work, 197[1]-1991'	folder 7

'Miscellaneous and personal letters re own work, 197[1]-1991'	box 19 folder 1
Jean Alington Howard, 1983-1991	folder 2
'Letters-Eva Hesse,' 1964-1984	folder 3-5
'Letters-Mary de Rachewiltz,' 1967-1989	folder 6-7
'Letters from Jerzy Peterkiewicz, File 1,' 1968-1972	folder 8-9
'Letters [from Jerzy] Peterkiewicz [File] 2, [19]73-1990'	box 20 folder 1-2
Outgoing correspondence. 59 electronic files: ClarisWorks WordPerfect, 1996-1999	Disk-ID-No. 0004008G_013

Series IV: Family/Personal, 1893-2005

Notebook of Flemish exercises, holograph manuscript, 1932-1933. With holograph letter to Laure Poulin Brooke, 1 June [1930]	box 20 folder 3
Education. Certificates and typed letters, 1939-1952	folder 4
Career and wartime service papers, 1940-1959	folder 5
Citizenship documents, 1948-1950	folder 6
Citizenship documents, 1948-1950 (oversize)	box osb 22
'Sacra Rota' [annulment, Rodney Bax marriage], documents and correspondence, 1961-1967	box 20 folder 7
Wills, 1967, 1976	folder 8
Divorce papers [Jerzy Peterkiewicz marriage], 1973-1976. With document of name change	folder 9

Statutory declarations/estate settlements, 1893-1977

folder 10

'Doriel [Brooke-Rose] file.' Correspondence, 1922-1979

folder 11

Evelyn Brooke. Documents and childhood notebook titled " The Jo's Club Paper,"1893-1919

**folder
12**

Digital images. 12 electronic files: JPG, 2005

Disk-ID-No.
0512003G_012

1997 Addition (G10692)

Series I. Works, 1947-1997 (bulk 1990-1997)

Subseries A. Novels

Remake (1996)

Original handwritten manuscript, in two notebooks, 1992-1993	box 23 folder 1-2
New handwritten manuscript "(NR)," 1993	folder 3
"Early drafts," typescript with handwritten revisions	folder 4-5
"Prepenultimate version," typescript with handwritten revisions, 1993-1994	folder 6-7
"Penultimate version," typescript with handwritten revisions, 1993-1994	box 24 folder 1-2
"Last version," typescript with handwritten revisions, 1995	folder 3
1st edition paperback, with author's corrections	folder 4

Next (1998)

Handwritten manuscript in three notebooks first draft	box 24 folder 5-7
"1st print out"	box 25 folder 1-2
"2nd print out," June 1996	folder 3-4
"3rd print out, penultimate version"	folder 5-6

Subseries B. Articles and Lectures

"La syntaxe et le symbolisme dans la poésie de Hopkins," tearsheet of article in Europe, 1947, "first publication ever" **box 26**
folder 1

"Response to Catherine Gallagher's Lecture," Utah Narrative Conference, April 1995, typescript with holograph revisions **folder 2**

"Mediamix: Shall we ever make Europe?" in Near Encounters: Festschrift for Richard Martin, 1995 **folder 3**

"Splitlitcrit," in Narrative, vol.4, no.1, Jan. 1996, reprint **folder 4**

"Exsul," in Poetics Today, Fall 1996, offprint **folder 5**

"Is self-reflexivity mere?," lecture given at Warwick, Nov. 1995 and published in Quarterly West, Dec. 1996 **folder 6**

"Remaking," talk delivered at the British Council Conference, Sept. 1996; published in The European English Messenger, v.2, 1996 and PN Review 113, vol.23, no.3, Jan.-Feb. 1997 **folder 7**

Subseries C. Reviews

Reviews by Brooke-Rose, 1990-1996 **box 26**
folder 8

Reviews of works by Brooke-Rose: Stories, Theories & Things; Textermination; and Remake, 1992-1996 **folder 9**

Series II. Correspondence, 1973-1996

Subseries A. Business Correspondence, 1988-1996

Contracts and royalty statements, 1988-1995 **box 26**
folder 10

Publishers, 1992-1996 **folder 11**

Editors, 1993-1996 **folder 12**

Subseries B. Personal Correspondence, 1973-1996

1990-1993, "Testimonials for friends" **box 27**
folder 1

1992-1993 **folder 2-3**

1994-1995 **folder 4-5**

1996 **folder 6-7**

Family

Peterkiewicz, Jerzy (husband), 1976-1995 **box 28
folder 1**

Rose, Doriel (sister), 1979-1996 **folder 2**

"Mother's last letters," 1983-1984 **folder 3**

Universities

L'Université de Paris, 1973-1977 **box 28 folder
4**

Posts offered, 1970s-1980s **folder 5**

Invitations to speak, 1989-1996 **folder 6**

Series III. About Brooke-Rose, 1988-1998

Certificate of conferral, Doctor of Letters, Univ. of East Anglia, 1988 **box 28
folder
7**

Original plan of Ellen Friedman and Richard Martin's Utterly Other Discourse, Dalkey Archive, including Emma Kafalenos, "Experiments in the Novel: Christine Brooke-Rose," 1995 **folder
8-10**

Heather Reyes, "'As for Europe...': The fiction of Christine Brooke-Rose--Euro-British Novelist" in Women, 1998 **folder
12**

2000 Addition (G11681)

Series I. Works and Associated Material

Next

box 29 folder 1-2**folder 3**

Subscript

Handwritten notebooks

box 29 folder 4-5

Drafts of early chapters

folder 6

Chapters 1-11, uncorrected typescript

**folder
7**

Penultimate copy, uncorrected

folder 8

Penultimate copy (continued)

box 30 folder 1

Penultimate copy, heavily corrected

**folder
2-3**

Final corrected typescript

folder 4-5

Copy sent to New Directions, 1 Dec. 1998

**box 31
folder 1-2**

Notes and drafts

folder 3-4

Revision notes, afterthoughts, etc.

**folder
5-6**

Reviews

folder 7

Paleological notes for Subscript

Botany

box 32 folder 1-2

From chordates to primates

folder 3-4

Geology, climate, environment, etc.

**folder
5**

Maps and diagrams

folder 6

Neanderthal times	folder 7
Paleologists, letters	folder 8
Pithecus/Man	folder 9-10
General biology, notes for Subscript	
Cell formation	box 33 folder 1
Chromosomes, heredity, etc.	folder 2
Evolution	folder 3
Miscellaneous press articles	folder 4
Brooke-Rose's French translation of passage from Thru	folder 5
Commented reading notes	folder 6
Reviews	
Next	box 33 folder 7
Remake	folder 8
Stories, Theories and Things	folder 9
Duplicates of reviews already sent to Ransom Center	folder 10-11
Articles and info on Brook-Rose	folder 12
Series II. Correspondence, 1996-1999	
Editors	box 34 folder 1
Publishers	folder 2
Personal, mostly incoming	folder 3-6
University invitations	folder 7
Printouts of outgoing correspondence from computer disk, 1996-July 1999	box 35 folder 1-5

Christine Brooke-Rose Papers--Index of Correspondents (Does not include Additions G10692 and G11681)

- Abbott, Michael (see Carcanet (Firm))
- Ackroyd, Peter (see *Spectator*)
- Adcock, E. H.--2-1
- Adelphi (Firm)--16-12
- Adorers of the Sacred Heart of Jesus of Montmartre--17-7, 18-2, 18-3, 18-4
- Ahrens, Rüdiger, 1939- --18-1
- Ainley, Mark (see Battersea Arts Center)
- Albin Michel (Firm)--16-11, 16-12, 19-1
- Aldiss, Brian Wilson, 1925- --16-11, 19-1
- Allan-Smith, H. (see Allied Publicity Services (Liverpool) Ltd.)
- Allied Publicity Services (Liverpool) Ltd.--20-5
- Allison, Barley (see Secker & Warburg)
- Angela, Mother M. (see Adorers of the Sacred Heart of Jesus of Montmartre)
- Anson, Peter Frederick, 1889- --2-1, 2-3
- Anthony Sheil Associates Ltd. (see Gordon, Giles)
- Antretter, Dietlind--18-3
- Archdiocese of Westminster (see Brown, Ralph, Revd.)
- Ardagh, John, 1928- --17-6, 17-7
- Ashley Famous Agency, Inc.--16-12
- Association for the Blind of Western Australia (Inc.)--16-10
- Atheneum Publishers--15-9
- Auger, Jill Fisher (see Harvard University. Press)
- *Autrement Dire*--17-1
- Auty, R. M. (Richard M.)--17-4, 18-3
- Bal, Mieke, 1946- --17-7
- Banford, Ann (Banfield, Ann?)--17-5
- Banque de L'Harpe, Leclerc & Co.--20-11
- Baring-Gould, E. S.--2-1
- Barnes, R. A.--2-1
- Barrie & Jenkins (London, England)--16-7
- Barth, John--18-2
- Bateson, Frederick Wilse, 1901- (see *Essays in Criticism*)
- Battersea Arts Center--18-7
- Bax, Rodney--20-7
- Beddow, Helen (see Cambridge University Press)
- Beer, Susan (see Cambridge University Press)
- Belben, Rosalind, 1941- --17-5, 17-6, 17-7, 18-7
- Bell, Brodrick & Gray--2-5
- Bell, Millicent--17-1
- Bellos, David (see *Comparative Criticism*)
- Beressem, Hanjo---17-7, 18-7
- Bessie, Simon Michael (see Atheneum Publishers)
- Bibby, Kenneth Brodie--2-5
- Biblioteca apostolica vaticana--2-5
- Birch, Sarah--17-4, 18-7
- Black, Michael H. (see Cambridge University Press)
- Blake, Carole (see Michael Joseph Ltd.)
- Blazek, Doris D.--15-3, 17-3

- Bodmer, Michel--17-7, 18-1, 18-3, 18-7, 19-1
- Bofill, Eli (see *Edicions 62*)
- Bogen, Nancy, 1932- --18-1, 18-2, 18-7
- Bonnick, Joanne (see Curtis Brown, Ltd.)
- Bookmark (see British Broadcasting Corporation)
- Boulton, G. F. F.--2-1
- Bowen, Charlotte (see *New Literary History*)
- Brandt, Rüdiger, 1949- --17-7, 18-1
- British Broadcasting Corporation--16-8, 17-1, 18-7
- British Council--17-4, 18-7
- Brooke, Claude--18-3
- Brooke, Dora (aunt)--18-5
- Brooke, Evelyn Blanche (Mother Anselem)--2-4, 20-11
- Brooke, Francis (uncle)--2-4, 2-7, 20-11
- Brooke, George W. (grandfather)--20-11
- Brooke, Laure Poulin (grandmother)--20-3, 20-11
- Brooke-Rose, Doriel--20-11
- Brooks, Shepherd (see Salzburg Seminar on American Studies)
- Brophy, Brigid, 1929- --17-5, 17-6, 18-2, 18-4
- Brown, Herbert Radcliffe ("Bertie")--2-1, 2-5
- Brown, Keith, 1931- --19-1
- Brown, Ralph, Revd.--20-7
- Bryant, Leslie E. (see J. M. Bryant Company)
- Bryant, Mark (see Secker & Warburg)
- Bullock, Marcus--17-1, 18-7
- Bunting, Basil, 1900- --19-1
- Burgess, Anthony, 1917- --18-5
- Burke, Derek C. (see University of East Anglia)
- Burnet, Pauline--18-2
- Burnley, Judith (see Penguin (Firm))
- Buscarlet, J. M. (Jean-Marc), 1925- --18-2
- Butler, Lance St. John--17-1, 17-2
- Byatt, A. S. (Antonia Susan), 1936- --17-4, 17-7, 18-7
- Caldecott, Oliver (see Wildwood House Ltd.)
- CALIBAN--17-1, 17-2
- Callecott, Diana (see University of Durham)
- Callil, Carmen (see Chatto & Windus (Firm))
- Calvocoressi, Peter (see Penguin (Firm))
- Cambridge University Press--13-3, 15-16, 16-7, 16-8, 16-9, 16-10, 16-11, 17-2
- Cameron, Brenda (see Cambridge University Press)
- Carcanet (Firm)--13-5, 15-17, 16-7, 16-9, 16-10, 16-11, 17-1, 17-2, 18-7
- Carl Hanser Verlag--19-4
- Carswell, Christine (see Chatto & Windus (Firm))
- Celly, Jean-Jacques, 1934- (see *Collection Textuerre*)
- Cent Pages Editions--16-9, 16-10
- Challis, Everett W.--2-5
- Challinors & Dickson, Solicitors--2-1, 2-2
- Chambers, George B.--2-1, 2-3
- Chatman, Seymour Benjamin, 1928- --18-5, 18-6
- Chatto & Windus (Firm)--16-10, 16-11
- Chidley, J., Mrs. (see Faber and Faber, Ltd., Publishers)

- Chopin, Réjine--17-7, 18-2, 18-3
- Christensen, Thomas (see North Point Press)
- Church Society--2-3
- Cixous, Hél'ene, 1937- --17-6, 18-5, 18-6
- Clifford, R. E. (Ralph Ernest) (see Oxford University. University Registry)
- Cofer, Clyde L.--20-6
- Cohen, Ralph, 1917- (see *New Literary History*)
- Cohn, Dorrit--18-3
- Cohn, Stephen (see *Poetics Today*)
- *Collection Textuerre*--17-1
- Columbia University--18-2
- *Comparative Criticism*--17-1, 17-2
- *Comparative Literature*--17-1
- Conradi, Peter J., 1945- --17-6
- Cook, Albert Spaulding--17-4, 17-6, 18-2, 18-5, 18-6
- *Copyright*--17-1
- Cordesse, Gérard (see *Caliban*)
- Courtz, Z. (see Ecole pratique des hautes études (France))
- Covington & Burling (see Blazek, Doris D.)
- Coxan, Helen (see Cambridge University Press)
- Crook, Arthur--17-4
- Cullen, John, 1936- --18-1, 18-4
- Curtis Brown, Ltd.--15-7, 15-9, 16-7
- D. R. Hillman & Sons, Ltd.--16-7
- D'Alançon, Monica--18-1
- Daniel, Jack L. (Jack Lee), 1942- --13-5
- Davie, Donald--19-1
- Dawes, C. R.--2-5
- Day, Robert A., 1924--18-3
- Deborah Rogers Ltd.--16-11
- Del Sapio, Giorgio--17-4
- Del Sapio Garbero, Maria--17-4, 17-5, 18-7
- Delphy, Françoise--17-6
- Denoël (Firm)--16-10
- Dick, Kay--17-5
- Dickson, Lovat, 1902- (see Macmillan & Co.)
- Dietrich, David--18-7
- Dodd, Hilary (see Cambridge University Press)
- Donald, Elsie Burch--17-4, 17-5, 16-6
- d'Orban, Eve (see Encounter (London))
- Dowty, (see H. R. Napp)
- Drabble, Margaret, 1939- --17-4
- Dronke, Ursula--20-4
- Dunderdale, Monsignor--20-7
- Dupas, Jean-Claude (see *Fabula*)
- Durand, Regis--17-2, 18-5
- Du Sautoy, Peter (see also Faber and Faber, Ltd., Publishers)--17-4, 17-5, 17-7, 18-1, 18-2, 18-3, 18-4
- Du Sorbier, Françoise--17-7, 18-6
- Eastburn, G. J. (see Great Britain. Ministry of Information)
- Easthope, Antony--18-1

- Eco, Umberto--16-11, 18-4, 18-5, 19-1
- Ecole pratique des hautes études (France)--19-1
- Edgecome, Wilfred--2-5
- Edhasa--16-10
- *Edicions 62*--16-9
- *Edinburgh Review* (see Edinburgh University Press)
- Edinburgh University Press--12-3, 16-9, 17-1, 18-7
- Editions Alain Moreau--15-15
- Editions La Découverte--16-11
- Edouard Chamay--20-11
- Edwards, John D.--17-4
- Eimour Muhadine--17-1
- Encounter (London)--14-8
- Engels, Angelika (see Editions La Découverte)
- English Centre of International PEN--17-1
- Erzgräber, Willi--18-1
- *Essays in Criticism: A Quarterly Journal of Literary Criticism*--14-6
- *Etudes Anglaises* (see Monad, Sylv'ere)
- *Europe* (see Eimour Muhadine)
- Evans, Matthew (see Faber and Faber, Ltd., Publishers)
- Even-Zohar, Itamar, 1939- (see *Poetics Today*)
- Faber and Faber, Ltd., Publishers, London--15-3, 16-7, 16-8, 16-10
- Fabienne, Guilliot--19-1
- *Fabula*--17-2
- Fairley, A. Frank (see United States, Post Office)
- Farrar, Straus & Giroux, Inc.--16-2
- Farrer, David (see Secker & Warburg)
- Faucherean, Suzy--18-5, 18-6
- Federman, Raymond--18-2
- Felman, Shosana--18-4
- Ferdinand Schöningh--17-2
- Fluck, Winfried--18-1
- Fowler, Roger--18-5
- Fox, Levi (see Trustees and Guardians of Shakespeare's Birthplace)
- Fraenkel-Thonet, Monica--18-3
- Frank, Joseph, 1918- --18-5
- Freeman, Michael, 1938- (see also Carcanet (Firm))--17-4, 18-1
- Friedman, Ellen G., 1944- --16-5, 16-10, 17-1, 17-2, 17-5
- Fuchs, Miriam, 1949- --17-1
- Fulton, Margaretta (see Harvard University. Press)
- Gadet, Olivier (see Cent Pages Editions)
- Gallimard (Firm)--15-11, 16-12
- Galtier, Bernard (see Université de Picardie)
- Gandini, Morena--18-7
- Garrett, Tony, 1929- --17-4
- Gastaldi, Jérôme--20-8
- Gille, Elisabeth, 1937- (see Denoel (Firm))
- Gillham, William (see Gillhams, Solicitors)
- Gillhams, Solicitors--2-5, 20-7, 20-8, 20-9
- Giroux, Robert (see Farrar, Straus & Giroux, Inc.)
- Gladwell, Norah (see Watt, (A. P.) and Son)

- Glyn, Susan--18-5, 18-6
- Goldsmith, Keith (see Carcanet (Firm))
- Goode, J. W. (see Cambridge University Press)
- Gordon, Giles, 1940- --16-11, 17-3
- Gordon-Forbes, Dorothy "Dodo" (aunt)--2-1, 2-2
- Graham, Kenneth--17-2, 17-6
- Grant, Russell--18-1
- *Granta*--17-3
- Great Britain. Immigration and Nationality Dept.--20-6
- Great Britain. Ministry of Information--2-4
- Gretter, Suzanne (see Suhrkamp Verlag)
- Grimes, Frank E.--2-1
- Guéron, Jacqueline--18-5
- Guthrie, E. J. (see Royal Insurance Company Ltd.)
- H. R. Napp Ltd.--2-5
- Haferd, Maggie--17-5, 17-7, 18-3, 18-5, 18-6
- Hall, Philippa--18-3
- Hamish Hamilton Ltd.--16-11, 16-12
- Hanbury, Geoffrey--2-5
- Handwerk, Gary J., 1954- --17-1
- Hardy, Violet, Lady--2-1
- Harshav, Benjamin, 1928- (see *Poetics and Theory of Literature* and *Poetics Today*)
- Harshav, Barbara "Bobbi"--18-3
- Harvard University. Press--16-8
- Hassan, Ihab Habib, 1925- --17-2, 18-4, 19-1
- Hayman, David--18-5, 18-6, 19-1
- Heenan, John Carmel, Cardinal, 1905-1975--20-7
- Hermann Luchterhand Verlag--16-12
- Hesse, Eva--6-7, 19-3, 19-4, 19-5
- Heusser, Martin, 1953- --18-2, 18-3
- Hewitt, Thomas (see Church Society)
- Heyman-Madison, Daniel--15-17
- Hill, Doreen (see Association for the Blind of Western Australia (Inc.))
- Hillman, D. R. (see D. R. Hillman & Sons, Ltd.)
- Hird, B. Whitworth--2-5
- Hochman, Baruch, 1930- --18-4
- Hoepffner, Bernard--8-1, 17-1, 17-4, 17-6, 17-7, 18-1, 18-2, 18-7, 21-3
- Hogarth Press--19-1
- Holland, Vyvyan Beresford, 1886-1967--2-5
- Homberger, Beat--16-11, 18-3, 18-4, 18-7, 19-1
- Houston, John 17--4
- Houston, Melodie--17-4
- Howard, Jean Alington--19-2
- Huber, John--18-2
- Huber, Marlies--17-6, 18-2
- Hubert, Renée Riese, 1916- (see *Comparative Literature*)
- Hughes, Peter--17-5, 17-7, 18-1, 18-3
- Hughes, Psiche--17-6
- Hunt, John Dixon (see *Word & Image*)
- Instituto Giangiacomo Feltrinelli--16-12
- International Association of University Professors of English--17-5

- International Committee of the Red Cross--2-4
- Inwood, Angela (see British Broadcasting Corporation)
- Ivimy, Joan--20-11
- J. & A. Churchill Ltd.--2-5
- J. M. Bryant Company--2-3
- Janson-Smith, Peter--16-12
- Jardine, Penelope--18-1, 18-3
- Jonathan Cape, Ltd.--16-11
- Jones, Eric M., Sir--20-5, 20-7
- Jones, Ross H., Jr. (see Symbolics)
- Jordis, Christine (see British Council)
- Jore-Laget, Martine--18-5
- Joseph, Terri Brint--17-6, 18-1, 18-2
- Josipovici, Gabriel, 1940- --17-4, 18-6
- Julian, Merrilyn (see Methuen & Co.)
- Kadaré, Ismail--13-5
- Kafalenos, Emma Mellard, 1939- --19-1
- Karvelis, Ugné (see Gallimard (Firm))
- Keating, Roland (see British Broadcasting Corporation and Bookmark)
- Kenan, Guy (Jay)--18-4
- Keogh, Andrew (see Yale University Library)
- Kermode, Frank, 1919- --17-4, 17-5, 17-6, 18-1, 18-4, 18-5, 18-6
- Kilmartin, Terence--18-1
- Kirkland & Lane Solicitors--2-3
- Knowlton, Perry (see Curtis Brown, Ltd.)
- Kravitz, Peter (see Edinburgh University Press)
- Krips, Henry--12-3, 17-5, 17-6, 17-7, 18-1
- Kristeva, Julia, 1941- (see also Ecole pratique des hautes études (France))--17-7, 18-1
- Krüger, Michael, 1943- (see Carl Hanser Verlag)
- Lamarque, Peter--17-1
- Lane, J. H.--2-3
- Lane, W.--2-5
- Langumier, Eric--17-6
- Laughlin, James, 1914- (see also New Directions Publishing Corp.)--18-5
- Laver, M.--18-3
- Lawson, G. E.--17-5
- Lecercle, Jean-Jacques--17-4, 17-6, 18-1, 18-2
- Lee, Richard--2-3
- Leete, Elisabeth Bourquin--17-5, 18-2
- Le Gardeur, R. J., Jr. (see Southport Manufacturing Company)
- Legal Insurance Co., Ltd.--2-5
- Leggett, Georges--17-5
- Lehmann, John, 1907- --15-1
- Lerner, Laurence David, 1925- --18-6
- *Les Lettres Nouvelles*--16-12
- *Lettre Internationale*--17-1
- Levy, Michael, Sir--18-7
- Liehm, Mira (see *Lettre Internationale*)
- Lill, Winston (see New Orleans, La.)
- Litchfield, Gay (see Cambridge University Press)
- Literaturhaus e. V.--18-7

- Lockett, Andrew (see Oxford University Press)
- Lodge, David, 1935- --18-3, 18-4, 18-5
- Luscher, Henry R. (see Mobile, Ala. Board of Commissioners)
- Maack, Annegret, 1944- --18-7
- McElroy, Joseph--15-17, 18-3, 18-4, 19-1
- McFee, Bryan--18-5
- McHale, Brian (see also *Poetics Today*)--18-7
- Machu, Didien (see *Autrement Dire*)
- McIntosh, Angus--17-4, 17-5
- Mackenzie, Compton, Sir, 1883-1972--2-3
- Macmillan & Co.--16-7
- Macmillan Press--16-9
- McNaughton, William, 1933- --19-1
- Magenat, François--17-6
- Mantovani, Mario--20-7
- Marsack, Robyn (see Carcanet (Firm))
- Marshall, Bob--16-10
- Martin, Jean Paul--18-3, 18-6, 18-7, 19-1
- Martin, Richard, 1934- --13-5, 16-9, 17-4, 17-5, 17-6, 17-7, 18-1, 18-2, 18-3, 18-7, 19-1
- Masons, Solicitors--2-5
- Massumi, Brian (see *Copyright*)
- Matthews, Linda (see Cambridge University Press)
- Merzoug, Yvonne (see Denoel (Firm))
- Messerli, Douglas, 1947- (see Sun & Moon Press)
- Methuen & Co.--16-10, 17-1, 18-7
- Meyer-Prien, Annette (see Literaturhaus e.V.)
- Michael Joseph Ltd.--16-7, 16-12
- Mikriammos, Philippe--18-1, 18-2
- Millar, Kitty (see Penguin (Firm))
- Miller, Ian (see Secker & Warburg)
- Miquel, Alexandra von (see Verlag kiepenheuer & witsch)
- Miquel, María-Antonia de (see Edhasa)
- Mirkowicz, Tomasz--18-5
- Mitchell, Lee Clark, 1947- --16-11, 17-1, 17-2
- Mobile, Ala. Board of Commissioners--2-3
- Modern Language Association of America--17-3
- Mohrt, Michel (see Gallimard (Firm))
- Molner, Christina (see *Edicions 62*)
- Monad, Sylv`ere--17-4, 17-5, 18-5, 19-1
- Moore, Steven (see *Review of Contemporary Fiction*)
- Moore, Denis--16-7, 20-11
- Moore, Terence (see Cambridge University Press)
- Moosmüller, Birgit--17-6
- Mortimer, Anthony--17-6, 18-2
- Morton, Brian (see the *Times Higher Education Supplement*)
- Moss, Florence--2-1, 2-2
- Mouton Publishers--16-12, 17-1
- Mundy, Janet (see Barrie & Jenkins (London, England))
- Murray Pollinger--16-11
- Musée national de la Légion d'honneur et des ordres de chevalerie (France)--2-4
- Nabokov, Ivan (see Albin Michel (Firm))

- Nash, Christopher--17-1, 17-4, 17-5, 17-6, 17-7, 18-1
- National Linen Co., London (see Bibby, Kenneth Brodie)
- New Directions Publishing Corp.--16-11
- *New Literary History*--17-1, 17-2, 17-6, 18-5
- New Orleans (La.)--2-3
- New York University--18-5
- Noirot, Paul (see *Lettre Internationale*)
- North Point Press--16-11
- O'Brien, John (see *Review of Contemporary Fiction*)
- O'Connor, Philip--17-1
- Oeser, Oscar A.--20-7
- Office de Radiodiffusion-télévision Française--18-6
- O'Hea, Juliet (see Curtis Brown, Ltd.)
- O'Neill, J. M.--17-6
- Orsten, Elisabeth M. (see International Association of University Professors of English)
- Orsy, Ladislav M., 1921- --20-7
- Oxford University. University Registry--2-1
- Oxford University Press--18-7
- *P. N. Review*--18-7
- Paach, Denis--17-6, 17-7, 18-1
- Pacholek-Brandt, Elke, 1958- --17-7, 18-1, 18-2
- *Paideuma*--17-2, 17-3
- Palmier, Jean-Michel, 1944- --18-6
- Pantheon Books Inc.--15-9
- Paris, Jean--18-2, 18-7
- Parker, Ivan F. B.--2-1
- Pavel, Thomas G., 1941- --17-5, 18-4
- Paz, Donna (see University Microfilms International)
- Penguin (Firm)--16-11
- Perera, Ernest (see Ferdinand Schöningh)
- Perry, Catherine (see Peter Janson-Smith Ltd.)
- Peter Janson-Smith Ltd.--16-12
- Peterkiewicz, Jerzy, 1916- --19-8, 19-9
- Pillans, Palmer--2-3
- Pippin, Tina (see *Semeia*)
- Pirlet, François--17-6, 17-7, 18-1
- Planti, David (see Wildwood House Ltd.)
- *Poetics Today*--17-1, 17-6, 17-7, 18-1, 18-3, 18-5, 19-1
- *Poetics and Theory of Literature*--17-3
- *Poétique*--19-1
- Pollinger, Murray (see Murray Pollinger)
- Pollner, Clausdirk--18-1
- Portens, Hugh Gordon--18-5
- Powys, John Cowper, 1872-1963--2-4
- Prentis, Mary--17-4, 17-5, 17-6, 17-7, 18-1
- Price, Janice (see Methuen & Co.)
- Pryor, Roberta (see Ashley Famous Agency, Inc.)
- Pullein-Thompson, Josephine (see English Centre of International PEN)
- Rabaté, Jean-Michel, 1949- --17-4, 17-5, 18-1, 18-2, 18-3, 18-4, 18-6
- Rachewiltz, Mary de--19-6, 19-7
- Rakowska-Jaillard, Claud--17-4, 17-5, 17-6, 17-7, 18-1, 18-2, 18-3, 18-4, 18-6

- Ravinedale, ___--2-5
- *Review of Contemporary Fiction* (see also Friedman, Ellen and Fuchs, Miriam)--16-11, 17-1, 17-2
- Richards, F. K. (see Royal Insurance Company Ltd.)
- Richards, Reginald Leslie--2-3
- Richardson, E. Ryder--2-5
- Ridley, M. (see William Salt Library)
- Rimmon-Kenan, Shlomith--17-1, 17-2, 17-4, 17-5, 17-6, 17-7, 18-1, 18-2, 18-3, 18-4, 18-7
- Ritchie, William F. J. (see Gillhams, Solicitors)
- Robben, Bernhard--17-4, 17-5, 17-6, 17-7
- Roberts-West, Sarah (see Macmillan Press)
- Rocard, Marcienne (see *Caliban*)
- Ronen, Ruth (see *Poetics Today*)
- Rose, Alfred Northbrook "Hugh"--2-4
- Rose, E. J. B. (see Penguin (Firm))
- Rosenthal, Mark--18-5, 18-6
- Rosenthal, T. G. (see Secker & Warburg)
- Rottensteiner, Franz (see Suhrkamp Verlag)
- Rowe, Marsha--17-1
- Royal Insurance Company Ltd.--2-3, 2-5
- Royal Societies Club--2-5
- Royal Society of Literature (Great Britain)--18-2
- Rubinstein, Hilary (see Watt, (A. P.) and Son)
- Rubinstein, Michael (see Watt, (A. P.) and Son)
- Ruskowski, Jenifer--17-4
- Sabimarcelli, Françoise--18-1
- Sage, Lorna--14-3, 16-10, 17-5, 17-6, 17-7, 18-2
- Salzburg Seminar on American Studies--20-4
- Savedge, Alice Brooke--(aunt)--20-11
- Schaefer, William D. (see Modern Language Association of America)
- Scherer, Olga--12-3, 13-5, 17-4, 17-5, 17-6, 17-7, 18-1, 18-3, 18-4, 18-5, 18-6
- Schmidt, Michael, 1947- (see Carcanet (Firm))
- Schute, Patricia (see Royal Society of Literature (Great Britain))
- Secker & Warburg--15-9, 16-7, 16-10, 16-11, 18-7
- Seed, David (see University of Liverpool)
- *Semeia*--17-1
- *Semiotica*--17-1
- Sepp, Anto--17-6
- Serreau, Geneviève (see *Les Lettres Nouvelles*)
- Services Industriels--20-11
- Sethi, Rumina--17-5
- Sewell, Brocard--2-3, 2-7
- Shaffer, E. S. (Elinor S.) (see also *Comparative Criticism*)--17-5, 17-6, 18-7
- Shea, Mary Ann--18-1, 18-2, 18-3, 18-4, 18-5
- Sherwood, Ellen Churchill--2-1, 2-5
- Shoemaker, Jack (see North Point Press)
- Singer, Marie--18-3
- Sosna, Morton (see Stanford Humanities Center)
- Southport Manufacturing Company--2-3
- Spark, Muriel--15-9, 18-1, 18-2, 18-3, 19-1
- *Spectator*--17-3

- Splendore, Paola--15-15, 19-1
- Sprague, Claire--18-2
- Staley, Helen--17-5, 17-7, 18-1, 18-5
- Stanford Humanities Center--17-1, 17-2
- Stanley Warden & Tompkins--2-1, 2-2, 2-4
- Stanzel, F. K. (Franz Karl), 1923- --17-1, 17-7, 18-1,18-2
- Steele, Richard (see *Word & Image*)
- Steiner, George, 1929- --16-11, 18-3, 18-4, 18-5
- Stephens, L. Edgar (see Warwickshire (England) County Council)
- Stevenson, Quentin--15-1
- Stock, Noel--15-2
- Styles, D. Alberic--2-3
- Suhrkamp Verlag--16-10, 18-1
- Sukenick, Ronald--18-4, 18-5
- Suleiman, Susan Rubin, 1939- --16-7, 17-3, 17-5, 17-6, 17-7, 18-2, 18-3, 18-4, 18-7
- Sullivan, John--18-5
- Sun & Moon Press--17-1
- Sutherland, Patrick D.--2-3
- Sutherland-Innes Bros. Ltd.--2-3
- Suyu, Maden--6-3
- Swende, David--15-9
- Swiderski-Fribourg, Martha--18-2, 18-3
- Symbolics--16-10
- Tanner, Tony--18-6
- Tassel, D.--18-3
- Taylor, Kevin (see Cambridge University Press)
- Taylor, Telford--17-4, 17-6, 18-1, 18-2, 18-3, 18-5, 18-6, 19-1
- Temple, Ruth Zabriskie--17-4, 17-5, 18-1, 18-2, 18-3, 18-4, 18-5
- Terrell, Carroll Franklin (see *Paideuma*)
- *The Times Higher Educational Supplement*--16-11
- *The Times Literary Supplement*--18-6
- Tisserant, Eugene, Cardinal, 1884- --2-5
- Thorlby, Anthony K.--18-5
- Todorov, Tzvetan, 1939- (see also *Poétique*)--18-5, 18-6
- Tompkins, J. D. (see Stanford Humanities Center)
- Tomsell, Viola (see Whittington Hospital)
- Towers, Robert, 1923- (see Columbia University)
- Tredell, Nicolas (see *P. N. Review*)
- Trevelyan, Raleigh (see also Hamish Hamilton Ltd. and Jonathan Cape, Ltd.)--16-10, 16-11, 17-4, 17-5, 17-6, 17-7, 18-1, 18-2, 18-3, 19-1
- Trustees and Guardians of Shakespeare's Birthplace--2-1
- Trypanis, C. A. (Constantine Athanasius), 1909- --6-3, 18-6
- Tumir, Vaska (see *Review of Contemporary Fiction*)
- Turner, Jenny (see Edinburgh University Press)
- Tuttleton, James W. (see New York University)
- Uglow, Jenny (see Chatto & Windus (Firm))
- United States. Post Office Dept.--2-3
- Universität Zürich--16-11
- Université de Picardie--18-7
- University Microfilms International--16-9
- University of California Press--16-11

- University of Durham--19-1
- University of East Anglia--18-2, 18-7
- University of Liverpool--18-7
- University of London--20-4
- Unwin, David, 1918--17-4
- Vallette, Jacques--15-6
- Van den Oever, C. (see Mouton Publishers)
- Varlet, Marcel--17-6
- Verlag kiepenheuer & witsch--16-12
- Vicariato di Roma--20-7
- Von Koppenfels, Werner--18-5
- Walker, Richard (see British Council)
- Walls, Janette (see Carcanet (Firm))
- Walter, Otto F. (see Hermann Luchterhand Verlag)
- Walton, Francis G. "Frank"--2-1, 2-2, 2-6, 2-7
- Ward, Aileen--18-5
- Warden, Stanley C. (see Stanley Warden & Tompkins)
- Warner, Martin--17-1
- Warr, Tracey (see Hogarth Press)
- Warwick studies in philosophy and literature--17-1
- Warwickshire (England) County Council--2-1
- Watt, (A. P.) and Son--18-4
- Watt, Ian (see Stanford Humanities Center)
- Watts, Henry--2-3
- Way, Peter--18-5
- Webster, George (see Curtis Brown Ltd.)
- Welch, D.--2-1
- Wellbery, David (see Stanford Humanities Center)
- Westlake, Michael--16-10, 17-5, 17-6, 17-7, 18-1, 18-2, 18-3
- Whittington Hospital--2-5
- Wiedemann, Conrad--17-1
- Wildwood House Ltd.--16-12
- Wilfred, D.--2-3
- William Salt Library--2-1
- Willis, Peter--18-2
- Wilson, Angus--18-3, 18-5, 18-6, 18-7
- Wittig, Monique--18-5
- Woledge, Brian--20-5
- Wood, David (see Warwick studies in philosophy and literature)
- *Word & Image*--17-1
- Wrenn, C. L. (Charles Leslie), 1895-1969--20-4
- Yale University Library--2-4
- Young, Evan P. (see *Semiotica*)
- Zachary, Robert Y. (see University of California Press)
- Zagli, Lucia--19-1
- Zupancic, Mitja--18-7
- Zuppinger, Renaud--17-6, 18-6, 21-3
- Zurich, Barbara--18-3