John Fowles:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator          Fowles, John, 1926-2005.
Title            John Fowles Papers
Dates:           ca. 1926-1992
Extent           57 boxes, 7 galley files (ca. 26 linear feet)
Abstract:        The papers encompass all of Fowles' major works, including The French Lieutenant's Woman, with accompanying correspondence, production materials, contracts, and research materials, as well as published and unpublished essays, novels, plays, poems, and short stories. There are numerous adaptations of his works, and books and dissertations about Fowles and his works. The papers also include nearly a half-century of Fowles's diaries, and a few photographs.
RLIN Record #    TXRC93-A76
Language         English.
Access           Open for research

Administrative Information

Acquisition      Purchase and gift, 1968-1993, 1999
Processed by     Joan Sibley, 1993; diaries added by Liz Murray, 1999
Repository:      Harry Ransom Center, University of Texas at Austin
Biographical Sketch

John Robert Fowles was born March 31, 1926, at Leigh-on-Sea, Essex, the son of Robert and Gladys Richards Fowles. He was educated at Alleyn Court School (1934-1939) and Bedford School (1939-1944), excelling in both scholarship and sports. When his family was evacuated from the London suburbs during World War II, Fowles lived in and became acquainted with the Devon countryside. He served two years military service in the Royal Marines (1945-1947) after receiving training at the University of Edinburgh (1944-1945), but did not see any combat duty. In 1947, he entered New College, Oxford, to read French and German languages and literature, graduating in 1950.

Upon completion of his education, Fowles taught at the University of Poitiers in France (1950-1951) and at the Anargyrios College (1951-1953) on the Greek island of Spetsai. It was here that he met his future wife, Elizabeth Whitton, to whom he was married April 2, 1954. Upon his return to London, teaching remained his profession at Ashridge College (1953-1954) and at St. Godric's College (1954-1963), until one of several writing projects bore fruit. The publication and immense success of his novel *The Collector* (1963) enabled Fowles to concentrate his energies upon a career as a writer.

Fowles's major works include *The Aristos* (1964), *The Magus* (1965), *The French Lieutenant's Woman* (1969), *Poems* (1973), *The Ebony Tower* (1974), *Daniel Martin* (1977), *Mantissa* (1982), and *A Maggot* (1985). From these, three major motion pictures have been produced to date: *The Collector* (1965), *The Magus* (1968), and *The French Lieutenant's Woman* (1981). In addition to his novels, short stories, poems, philosophical writings, and screenplays, Fowles was also the translator of several plays from the French for the National Theatre (*Don Juan, Lorenzaccio, The Lottery of Love, and Martine*) and of other French works, such as *Cinderella* and *Ourika*. Nonfiction books to his credit include *Shipwreck, Islands, Land, The Tree*, and *The Enigma of Stonehenge*, and reflect such interests as antiquarianism, conservation and ecology, local history, and the appreciation of nature. His articles appeared in a variety of journals and he contributed numerous forewords and introductions to works by others.

In 1966, Fowles and his wife Elizabeth left London for Dorset, living first at Underhill Farm, then moving to Lyme Regis in 1968, where he resided until his death on November 5, 2005. In 1978, he was appointed joint honorary curator of the Lyme Regis (Philpot) Museum, and served from 1979-1988 as the sole honorary curator.

The bulk of this collection was acquired from Mr. Fowles in 1991, though separate smaller acquisitions were made 1968-1989 for materials relating to *The Aristos, Don Juan*, and *The French Lieutenant's Woman*. Additional items were received, 1982-1993, as gifts from Robert Huffaker and Charlotte Rhodes, and in 1999. Mr. Fowles died in 2005 at the age of 79.
For further information on the life and writings of John Fowles, see


Scope and Contents

The John Fowles Papers, ca. 1926-1992 (bulk 1953-1991), consist largely of manuscripts, galleys, and page proofs of his works (both published and unpublished), plus accompanying clippings, contracts, correspondence, and research materials. Playscript and screenplay adaptations of his works are also present, as are some cast lists, film schedules, and legal documents concerning film rights. There are also numerous articles, book reviews, dissertations and theses, and other works about Fowles and his work, which were sent to him by students, scholars, and others. The remainder of the collection includes personal papers and miscellaneous items, such as audio recordings, diaries, legal papers, nature observation journals, photographs, receipts, a royalty statement, and school reports.

The collection is arranged in five series: I. Works, ca. 1953-1991 (35 boxes), II. Adaptations of Fowles's Works, ca. 1968-1987 (5 boxes), III. Works about Fowles, ca. 1963-1991 (10 boxes), IV. Personal Papers, ca. 1926-1990, (5 boxes), and V. Miscellaneous, ca. 1965-1981 (2 boxes). While the materials have been arranged into these series, the order of material within folders has generally not been disturbed, except to occasionally regularize the chronology of correspondence where present. Fowles's original folders have been retained as they frequently include title information, dates, identifications of draft progression, or other notes. There are also often descriptive notes within folders, information Fowles apparently jotted down as he was preparing his papers for shipment to the Ransom Center.

John Fowles and his works are the foremost subjects represented in this collection. Manuscript materials are included for several of his major works: *The Magus, The Aristos, The French Lieutenant's Woman, The Ebony Tower, Daniel Martin, Mantissa,* and *A Maggot*. Additional manuscripts represent poems, plays, several translations from the French(*Cinderella, Don Juan, Lorenzaccio, The Lottery of Love, Martine,* and *Ourika*), various nonfiction works (such as *Shipwreck, Islands, Land, The Tree,* and *The Enigma of Stonehenge*), contributions to books by others, and book reviews, as well as curatorial and local history writings. A number of unpublished essays, novels, plays,
poems, short stories, and screenplays are also present in this collection, most notably the manuscript for Fowles's first novel, to have been titled "A Journey to Athens," or "An Island and Greece."

Fowles's interest in and role as a translator of French literature, especially of French drama for performance by the National Theatre, is well represented in this collection by manuscripts and correspondence from Michael Bogdanov, John Russell Brown, Peter Gill, and Sir Peter Hall. Correspondence from photographer Fay Godwin concerns her work with Fowles on Islands and Land. A wide variety of topics are addressed in Fowles's non-fiction writings, including American culture, antiquarianism, art, authors and books, conservation and ecology, criticism, England, local history, music, the natural world, philosophy, sports, and writers and writing.

Other correspondents represented in Fowles's manuscript files include his agents (Julian Bach, Anthony Sheil), and editors (Tom Maschler, Ray A. Roberts), as well as other literary agency and publishing company personnel, co-authors, solicitors of work, and others.

Various adaptations for stage, screen, and television versions of such works as The Collector, Daniel Martin, The Ebony Tower, and The French Lieutenant's Woman are also present. The long process of successfully adapting and producing The French Lieutenant's Woman for film is detailed in extensive correspondence (chiefly legal in nature) and contracts, as well as through several drafts of screenplays by writers Harold Pinter, Dennis Potter, and David Rudkin. Correspondence from directors Karel Reisz, George Schaefer, and to Fred Zinnemann is also included.

Correspondence and writings by others about Fowles and his works makes up another segment of this collection. Often Fowles responded to these students, scholars, and other writers, sometimes providing detailed commentary in his answers to questionnaires and correspondence. There are also numerous press clippings of reviews of Fowles's works.

The personal papers provide documentation of Fowles's school days, his interest in observing birds and identifying plants, as well as the analysis of dreams. Diaries kept intermittently over a 50-year period are also present, "...deliberately reflecting either my personal or the later twentieth century's growth," but having no clear literary or historical purpose, according to Fowles. Legal papers concern libel action involving The Collector, and correspondence from fellow 1971 Booker Prize panelists Saul Bellow, Antonia Fraser, and Malcolm Muggeridge concerns the controversy in selecting the recipient of that award.

This collection offers extensive material for critical, bibliographical, and textual studies of the works of John Fowles, but contains less in terms of more personal information, such as personal correspondence, financial or legal records.

Series Descriptions

Series I. Works, ca. 1953-1991 (35 boxes)

Includes original autograph and typed manuscripts of works (both published and unpublished), printer's copies, galleys, page proofs, and photocopies from publications, as well as associated clippings, contracts, correspondence, dust jacket designs, notes, photographs, programs, publicity

Major published works present include *The Magus*, *The Aristos*, *The French Lieutenant's Woman*, *The Ebony Tower*, *Daniel Martin*, *Mantissa*, and *A Maggot*, all of which are represented by multiple drafts and pre-publication states, most of which are heavily revised. Of special note are an early "udraft of The Magos," clippings which indicate how Fowles visualized the character Alison in *The Magus*, and a notebook for *Daniel Martin*. Fowles's other major works, *The Collector* and *The French Lieutenant's Woman* are documented to a lesser extent in this collection. The Collector is represented by a Foreword to an edition, but also by an unpublished group of poems called "Sequence Four," which were written as an exercise during the writing of *The Collector*. The final typescript for *The French Lieutenant's Woman* is also present in this collection.

In addition to these well known works, manuscripts of poems, plays, translations, nonfiction books and articles, text for photography books, contributions to books by others (numerous afterwords, forewords, and introductions), book reviews, curatorial writings, and local history are also a part of this collection.

Fowles's role as translator of French drama, as commissioned by the National Theatre, here includes his versions of Moliere's *Dom Juan*, *Lorenzaccio* by Alfred de Musset, *The Lottery of Love* translated from Marivaux's *Le Jeu de l'Amour et du Hasard*, and *Martine* by Jean-Jacques Bernard. Files for these works frequently include correspondence from National Theatre personnel, as well as programs and reviews of performances. Manuscripts for his translations from the French of *Cinderella* and *Ourika* are also included.

Manuscripts of several unpublished essays, novels, plays, poems, short stories, and screenplays are also present in this collection. Of particular interest among the unpublished works is the manuscript for Fowles's first novel, "A Journey to Athens," or "An Island and Greece". There are also extensive drafts for a work called "The Device," which Fowles characterized as "an aborted and abortive novel in the 1970s." Numerous screenplays, in various stages of completion, are present: "The Black Thumb," "Dr. Cook's Garden," "Genesis," "Phoenix," and "Zip." One folder (titled "The Screw") appears to be a collection of miscellaneous fragments.

The works have been arranged in alphabetical order by the last known title, with cross references from earlier titles. Certain categories of writings (Afterwords, Forewords, Introductions, and Reviews) have been grouped together under those categories. In the folder list, publication dates are given in parentheses, and any identifying description by Fowles appears in single quotation marks. All unpublished works are flagged in the folder list with an asterisk.

When multiple drafts are present, an attempt has been made to organize them in order of creation, through progressive drafts, to galleys and page proofs, and occasionally to the published versions. Some drafts of manuscripts are *not* in strict numerical page order and remain as Fowles left them. Drafts are frequently heavily revised and corrected, often with strips of revised text pasted or stapled onto manuscript pages. Given Fowles's ecological stance, it is hardly surprising that he sometimes recycled paper in creating in his manuscripts. Mostly these papers consist of old school forms or manuscripts sent to him, as well as occasional incoming correspondence. It does not seem that he recycled pages from his own manuscripts in this manner. All original folders have been retained as they frequently include title information, dates, identifications of draft progression, or other notes.

As Fowles's own filing practice kept related correspondence, clippings, contracts, and other items in the folders along with manuscripts, arrangement within files has generally been undisturbed, except to occasionally regularize the chronology of correspondence where present. Thus Fowles's correspondence from agents (Julian Bach, Anthony Sheil), editors (Tom Maschler at Jonathan Cape Limited, Ray A. Roberts at Little, Brown, and Company), co-authors (there is extensive
correspondence from photographer Fay Godwin), commissioners of works (such as The National Theatre), and many others is located in the context of the works as they were created and published. Given the working nature of these folders, little personal correspondence will be found among them, and only occasionally are carbons or photocopies of Fowles's outgoing correspondence present. All correspondence within the files has been indexed by author in the Index of Correspondents.

The only folders which have been rearranged are those which included miscellaneous short pieces, photocopies of contributions to publications, and the book review folders. The titles within these have been separated so that they may all be located alphabetically by title. The book reviews are grouped together under Reviews, but then are filed alphabetically by the title of the review, or of the work reviewed when the review was untitled.

**Series II. Adaptations of Fowles's Works, ca. 1968-1987 (5 boxes)**

This series consists of adaptations by various authors of works by Fowles, primarily for screen, television, and stage. Included are *The Collector, Daniel Martin, Don Juan, The Ebony Tower, The Enigma, The Enigma of Stonehenge, The French Lieutenant's Woman, The Last Chapter, and Poor Koko*. These titles are represented variously by cast lists, clippings, contracts, correspondence, film schedules, photographs of locations, playscripts, and screenplays. Files often include Fowles's comments and suggestions for these adaptations.

The long process of successfully adapting and producing *The French Lieutenant's Woman* for film is detailed in extensive correspondence (chiefly legal in nature) and contracts, as well as through several drafts of screenplays by writers Harold Pinter, Dennis Potter, and David Rudkin. A playscript of a version for the stage, by Pauline Sheppard, is also present.

Scripts for the film versions of *The Collector* and *The Magus* are not present in this collection.

While the Screenplay Agreement files mostly concern *The French Lieutenant's Woman*, information regarding the film adaptation of *The Ebony Tower*, and film options for *Daniel Martin* is also included. These papers also sometimes address the copyright and publication of the original printed works, edition history, foreign rights, etc.

**Series III. Works about Fowles, ca. 1963-1991 (10 boxes)**

Included in this series are published and unpublished articles, bibliographies, biographical essays, book reviews, book-length critical studies, numerous dissertations and theses, essays, interviews, papers, and questionnaires concerning Fowles and his writings, mostly written or compiled by critics, journalists, students, and scholars, ca. 1963-1991.

Among the formats are clippings, correspondence, manuscript and/or published versions of works, photographs, publicity schedules and itineraries, and transcripts of broadcast reviews. Often Fowles's comments to the correspondents are also preserved in this series.

The files are arranged alphabetically under the name of the author, except in the case of interviews and reviews, which are filed under those categories. Among the major published works concerning Fowles in this series are *John Fowles*, the Twain Series study by Robert Huffaker, and *The Timescapes of John Fowles*, by H. William Fawkner.

The Reviews segment consists primarily of clippings of book reviews, with the majority of coverage given to the film version of *The French Lieutenant's Woman*, and more recent publications such as *Mantissa* and *A Maggot*. Some correspondence, photographs, and publicity materials occasionally form a part of these Review files.

**Series IV. Personal Papers, ca. 1926-1990 (5 boxes)**
Consists of audio recordings, clippings, correspondence, diaries, legal documents, nature books, a notebook, photographs, receipts, a royalty statement, and school reports, which reflect various aspects of Fowles's life, ca. 1926-1990.

The earliest items in this collection are found in this series, including a photograph of Fowles as a baby, and various papers documenting his school days, ca. 1939-1945. Diaries, kept from the mid 1940s through 1990, are both handwritten and in typescript form, some bound and others kept in loose-leaf notebooks. Nature books, ca. 1941-1952, record his early and continuing observations of the natural world, of plants, birds, and other animals, both in England and in Greece. One file in this series denotes his interest in and approach to dream analysis, ca. 1964.

Other files result from Fowles's occupation as an author, but on a more personal level. These include papers, ca. 1964-1966, concerning a libel action for a statement contained in *The Collector*, records of Fowles's participation in the panel awarding the Booker Prize in 1971, as well as a royalty statement from 1976. A small selection of photographs, probably made for publicity use, completes this small series.

**Series V. Miscellaneous, ca. 1965-1981 (2 boxes)**

The diaries, containing photographs and some correspondence, 1965-1981, belonged to Keith Thompson, and were bequeathed to Fowles after Thompson's death in 1981. Fowles never knew Thompson.

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**Related Material**

Other manuscript collections at the HRC which contain materials concerning John Fowles include:

- David Higham & Associates Archive. Includes correspondence, ca. 1954-1955, concerning an attempt to publish "A Journey to Athens," or "An Island and Greece"

- London Magazine. Includes a manuscript of an interview of Fowles by Daniel Halpern

- Screenplay Collection. Includes a script of *The Magus*

Additionally, the HRC Library holds a large selection of books by and about Fowles (accessible through the online catalog, UTCAT), and the Theatre Arts Collection has posters for the films of *The Collector* and *The Magus*.

The University of Tulsa also has a collection of John Fowles materials, which includes manuscripts for *The Collector* and *The French Lieutenant's Woman*.

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**Index Terms**

**Correspondents**

- Bach, Julian.
- Bellow, Saul.
Bogdanov, Michael.
Brown, John Russell.
Fraser, Antonia, 1932-.
Gill, Peter, 1939-.
Godwin, Fay.
Hall, Peter, Sir, 1930-.
Maschler, Tom, 1934-.
Muggeridge, Malcolm, 1903-.
Pinter, Harold, 1930-.
Potter, Dennis.
Reisz, Karel.
Roberts, Ray A.
Rudkin, David, 1936-.
Schaefer, George, 1920-.
Sheil, Anthony.
Zinnemann, Fred, 1907-.

Organizations
Jonathan Cape, Ltd.
Little, Brown and Company.
Lyme Regis Museum.
National Theatre (Great Britain).

Subjects
Archaeology--Great Britain.
Authors, English--20th century.
Bird watching--Great Britain.
Botany--England.
French drama--Translations into English.
Historic sites--England.
Nature study.
Nature.
Photography--Landscapes.
Plants--Identification.
Fowles, John, 1926-2005.

**Places**
- Dorset (England)--Description and travel.
- England--Antiquities.
- Great Britain--Description and travel.
- Lyme Regis (England)--History.

**Document Types**
- Diaries.
- Galley proofs.
- Photographs.
- Report cards.
- Screenplays.
- Scripts.
- Sound recordings.
- Television scripts.
- Theater programs.
Series I. Works, ca. 1953-1991 (35 boxes)

Afterword to The Wanderer, or The End of Youth (1971). Photocopy of text from book

AGHH* [A & A Hodges at Bedford School, ca. 1954?] holograph manuscript, p. 3-7

America, I Weep for Thee: A Pamphlet* [never submitted nor published, written ca. 1969-1970]. Typescript with holograph corrections; also clippings, correspondence (1969), and notes

"The American Expatriate: No Land's Man" (1963). Carbon typescript with holograph corrections [titled The American Expatriate in Europe: A few notes on a significant sub-species]; also photocopy of article as published in Venture

The "Apollo" Sequence* [poems, a distillation of memories of solitary journeys in the remoter parts of Greece, 1958; poem IV revised and published as Apollo ]. Typescript and carbon copy, poems I-V

The Aristos( 1964, revised edition 1980 )

First draft. Typescript with holograph corrections; also clipping

Corrected typescript

Printing emendations, etc. Clippings, copy for blurb, correspondence (1964), end-notes, emendations, final text changes (7 Apr. 1964), note dated 1979 for revised edition

Uncorrected advance proof. Galleys (Little, Brown), 10 Nov. 1964, Fowles Galley Folder 1

Dust jacket--see Folder 28.5

Excerpt (1984)

Page as published in New Humanist

Art and Experience: The Novelist * [written for Art and Experience, BBC Series, broadcast 1975]. Typescript with holograph corrections, photocopy fair copy typescript with holograph corrections, reproduced script, 1975; also correspondence (1975)
The Black Thumb* [screenplay, 1974?]. Typescript with holograph corrections, fair

copy typescript with holograph corrections; also correspondence (1974)  
folder 13-14

Baseball's Other Self: The Game of Cricket--see "Making a Pitch for Cricket"

"Behind the Scenes" --see *The Ebony Tower*

also correspondence (1983), clippings, notes, photocopy of "Lyme Regis Three Town 
Walks," a pamphlet written by JF  
box 2  
folder 1

also published in *Natural World, Winter/Spring 1984-85*]. Typescript with holograph 
corrections and photocopy; p. 14-16 from Natural World; also correspondence (1984), 
publicity materials  
folder 2

*Cinderella* (1974) [translation of Charles Perrault's *Cendrillon*]. Photocopy typescript 
with holograph corrections ('from Little, Brown-- author's corrections and queries'); 
also correspondence (1973), proofs (Jonathan Cape)  
folder 3

"The Cloud" --see *The Ebony Tower*

*The Collector* [Foreword to the Franklin edition]. Typescript with holograph corrections; 
2 photocopies of later typescript with holograph corrections  
box 2  
folder 4

*The Collector* --see also Sequence Four

*The Collector: Some Notes*--see "I Write Therefore I Am"

"Collector's Item" (1981). Galleys, also pages from publication in *New Edinburgh 
Review*  
box 2  
folder 5

*Daniel Martin* (1977)

box 2  
folder 6

1st draft. Typescript with holograph corrections, various pagings  
folder 7-9

Drafts. Bits and pieces of holograph drafts and corrected typescript; also 
correspondence( 1976, ms. page written on verso of letter in folder 10)  
folder 10-11
Emended typescript with holograph corrections; also correspondence (1976-1977)  

Fair copy. Typescript with holograph corrections; also note to 'text editors only'  

Fair copy, cont.  

Carbon typescript with holograph corrections; notes to Mike in red  

p. 1-140 [except 47-67, see 6.3 below]  

p. 141-945  

p. 946-1108  

p. 47-67 final ts of chapter "An Unbiased View," and galleys; also correspondence (1981) concerning loan of material for a lecture  

Galley with holograph corrections [Jonathan Cape, 1977]. Fowles Galley Folders 2 (p. 1-36, 52-266), 3 (p. 267-457), and 4 (p. 458-704)  


Abridged excerpt [chapter "Phillida" published as "A Distant Summer," McCall's, 1977]. Proofs with holograph corrections  

The Device* [variously titled Somebody's Got To Do It, and The Hedgehog].  

Notes, ca. 1968-1971. Notes for an aborted and abortive novel in the 1970s; also clippings  

1st draft- reject pages. Typescript with holograph corrections  

Typing draft. Typescript with holograph corrections, Feb. 1971  

p. 1-231
Fowles, John, 1926-2005.

P. 232-462  

Penultimate draft only, Feb. 1971. Typescript with holograph corrections

Part 1, p. 1-183  
Part 2, p. 184-364  
Part 3, p. 365-533  
Part 1, binder  
Part 2, binder  
Part 3, binder  

Revised draft pages. Typescript with holograph corrections, various pagings

P. 11-533  

Revised draft. Composite typescript and carbon copy with holograph corrections; also one page of notes

Notes, p. 1-293  

P. 302-382  
P. 425-517  

Don Juan  
* [Translation of Molière's Dom Juan, first performed 7 April 1981; also titled Don Juan or The Stone Supper]

1st draft. Composite holograph draft and corrected typescript; also correspondence (1981)

Photocopy of fair copy typescript with holograph corrections  

2nd draft. Typescript with holograph corrections  

Fair copy. Carbon typescript with holograph corrections  

Draft, March 1977. Reproduced typescript
Correspondence (1975-1988). Also clipping, contracts, notes, carbon typescript "A Note on This Translation," and programme note typescript with holograph corrections and proofs (housed in folder 57.1)


Dr. Cook's Garden* [screenplay, adaptation of Ira Levin's play; variously titled The Guardian, and The Practice]

1st draft, 5 Aug. 1968. Reproduced typescript

Revised draft, November 25, 1968. Typescript with holograph corrections; also Dramatists Play Service publication of Levin's play with JF's notes

Third draft, Mar. 1969. Typescript with holograph corrections

The Ebony Tower (1974) [Original title Variations]


Original typescript with holograph corrections. Includes The Parallel

"Behind the Scenes," "Eliduc"

"An Enigma"

The Picnic

Emended typescript. Composite carbon and photocopy typescript with holograph corrections. Includes

"The Ebony Tower" [formerly The Parallel], "Eliduc," "A Personal Note"

"Eliduc," "Poor Koko"

"An Enigma," The Picnic


Proofs [Jonathan Cape, corrected by JF].

Publication. "A Personal Note"

Photocopy of text, p. 117-122

"Eliduc" --see The Ebony Tower

"An Enigma" --see The Ebony Tower

The Enigma * [screenplay, broadcast 1980 on BBC-TV]. Reproduced TMs

The Enigma of Stonehenge (1980)

Original manuscript. Typescript with holograph corrections; also editorial notes, correspondence (1979)

First draft--revised pages. Typescript with holograph corrections

First draft--discarded pages. Composite typescript and photocopy with holograph corrections, various pagings


Printer's copy. Typescript with holograph corrections

Galleys with holograph corrections.

Page proofs with holograph corrections. p. 1-48
Fowles, John, 1926-2005.

p. 51-127

Correspondence (1977-1981); also clippings, contract, notes

folder 5

"The Falklands, and a Death Foretold" (1982). Carbon typescript with holograph corrections; also correspondence (1982), note

folder 6

A Final Chapter--see The Last Chapter

folder 7

Flore.* Composite holograph draft and typescript with holograph corrections

box 14

folder 8

For a Casebook.* Typescript with holograph corrections

folder 9

Foreword to The Forgotten Trade (1991). Typescript with holograph corrections

folder 10

Foreword to Hawker of Morwenstow (1975). Photocopy of text from book

folder 11

Foreword and Afterword to The Hound of the Baskervilles (1974). Photocopy of text from book; also correspondence (1973)

folder 12

Foreword to The Lais of Marie de France (1978). Photocopy of text from book

folder 13

Foreword to The Sunday Times Book of the Countryside (1980). Typescript with holograph corrections (4 drafts)

folder 14

Foreword to The Timescapes of John Fowles (1984). Carbon typescript with holograph corrections, typescript with holograph corrections of two earlier drafts; also correspondence (1982)

folder 15

Forewords--Unidentified.

Hist: Lyme. Typescript with holograph corrections for a history of Lyme, also correspondence (1979), notes; typescript with holograph corrections, ca. 1980, possibly to Cyril Wanklyn's Retrospect corrections, nd, for a booklet on Mary Anning

box 14

folder 16
Fowles, John, 1926-2005.


For a Common Ground anthology on *Trees*, 1989. Typescript with holograph corrections (2 drafts)

The Fox.* Holograph and typed note toward a novel; also clippings


Final typescript, in three parts. Carbon typescript with holograph corrections; 1 p. introduction to Chinese edition

Author's corrected copy, 1969 Cape edition, with correspondence


*Genesis* [a screenplay]. Carbon typescript with holograph corrections (2 copies)

*A Grain of Dry Earth*--see *A Hard Case*

*The Guardian*--see *Dr. Cook's Garden*

*A Hard Case* [ca. 1955, also titled *A Grain of Dry Earth*]. Typescript with holograph corrections

"Hardy and the Hag" (1977) [contribution to *Thomas Hardy after Fifty Years*]. Photocopy of typescript with holograph corrections and photocopy of text from book; also correspondence (1975-1977) and enclosures
"The Heart of Britten" (1964). Carbon typescript with holograph corrections [titled The Implications of Britain], photocopy of article as published in Show

The Hedgehog—see The Device

"In a Mess" (1987). Typescript with holograph corrections (4 drafts); also correspondence (1986-1987)

"In Paradise" (1963). Typescript with holograph corrections


Introduction to The Lost Domain (1986). Exhibition announcement/invitation

Introduction to Lyme Regis Camera (1990). Typescript with holograph corrections

Introduction to Mehala (1969). 1 p. Typescript, photocopy of text from book; also correspondence (1967-1968) and research

Introduction to Miramar (1978). Carbon typescript with holograph corrections, typescript with holograph corrections (2 drafts), and photocopy of text from book; also correspondence (1975-1977) and notes

Introduction to Oradour (1988). Typescript with holograph corrections (plus photocopy), and earlier typescript with holograph corrections draft; also correspondence (1986-1988) and clippings of reviews

Introduction to The Royal Game and Other Stories (1981). Photocopy typescript with holograph corrections, 1st draft typescript with holograph corrections, holograph draft, and photocopy of text from book; also correspondence (1981-1982) and research

Fair copy typescript with holograph corrections, and an earlier typescript with holograph corrections

Correspondence (1983-1984)

Page proofs, nd

Research materials

An Island and Greece* [first attempt to write a novel; Vol. I titled A Journey to Athens]. Typescript with holograph corrections


Vol. III, *An Island and Greece*, p. 244-368

Illustration for dust jacket--see Folder 28.5

Binders originally used to house mss.

Binders originally used to house mss. (cont'd.)

*Islands* (1978). Typescript with holograph corrections

First typescript, various pagings

Typescript, p. 1-101, notes

First typescript, some minor alterations, 105 p.

Final draft... the printing copy, 105 p.

Galleys with holograph corrections, 48 p.

Page proofs, 2 sets
Correspondence (1976-1990)  

"I Write Therefore I Am" (1964) [earlier versions titled *The Collector: Some Notes; Scribo Ergo Sum*]  


Scribo Ergo Sum. Typescript with holograph corrections, May 9, 1963  

"I Write Therefore I Am." Photocopy of article as published in *Evergreen*  

"Jacqueline Kennedy Onassis and Other First (and Last) Ladies" (1970). Photocopy of text from *Cosmopolitan*  

The Jesuit* [abandoned novel, 9 Nov. 1970]. Typescript with holograph corrections, various pagings  

"John Fowles Tells About "The Magus (1966). Photocopy of text from *The Literary Guild Preview*  

A Journey to Athens--see An Island and Greece  

Kenneth Allsop.* Typescript with holograph corrections (3 drafts)  

*Land* (1985)  

Typescript with holograph corrections; also clippings, correspondence (1984-1986), contract, reviews, jacket design; page proofs with holograph corrections (housed in folder 57.7)  

Printer's copy. Typescript with holograph corrections, copy-editor's and my own last versions, 16 Oct. 1984  

Galleys with holograph corrections (William Heinemann), 3/12/84. Fowles Galley Folder 6
The Last Chapter* [short story; earlier title A Final Chapter]. Fair copy carbon typescript with holograph corrections, also earlier typescript with holograph corrections

Lorenzaccio * [translation of Alfred de Musset's play, first performed 15 March 1981]

1st draft. Typescript with holograph corrections; also correspondence (1976-1982), contract

Draft of play in 5 acts.

Typescript with holograph corrections, also "The Background to Lorenzaccio," and "This Translation"

Typescript with holograph corrections, also "The Background to Lorenzaccio," "This Translation," "Acting Resources Needed," and "Setting, Time and Chronology of Scenes"

Draft of play in 2 acts, Oct. 1982

Photocopy of typescript with holograph corrections, 5 act draft edited to 2 acts, also typescript with holograph corrections of "Background Notes to Lorenzaccio," "The Background to Lorenzaccio," "Programme Note" (3 drafts); also queries (John Hale)

Reproduction typescript with holograph corrections of revised text, altered and cut from 1st version

Introduction. Holograph draft and typescript with holograph corrections (3 drafts)


Programme Note. Carbon typescript with holograph corrections; also drafts of "Background Notes to Lorenzaccio" Study Notes, and correspondence (1983-1988); program copy page proofs with holograph corrections (housed in folder 57.3)

Draft. Typescript with holograph corrections; also "Foreword," and correspondence (1982-1986)

1st draft, May 1983. Typescript with holograph corrections; also "Foreword," correspondence (1983)

Photocopy typescript, fair copy

Photocopy typescript, fair copy; also correspondence (1989-1990)

Lyme Regis: Three Town Walks --see A Brief History of Lyme


A Maggot (1985)

Notes and research materials

1st draft cancelled. Composite holograph draft and typescript with holograph corrections, various pagings, p. 1-149

p. 150-266, 268-374

Draft. Composite typescript and photocopy with holograph corrections, various pagings

Draft. Composite draft, cont.

Draft. Photocopy of typescript with holograph corrections

Draft. Photocopy of typescript with holograph corrections, includes editor's notes

Photocopy draft, cont.
Draft. Typescript with holograph corrections, includes JF's notes to editors

Typescript draft, cont.  

Galleys (Author's set, 27 April 1985 JF), with holograph corrections (Little, Brown and Company, typeset 4-11-85)  

Page proofs with holograph corrections (Little, Brown, typeset 5-15-85)  

Final Page Proofs, corrected 24 May 1985  

Correspondence (1979-1985); also includes copy for dust jacket, photograph for cover, miscellaneous notes  


Note to Translator, 1985. Typescript with holograph corrections (various drafts); also Foreword drafts  


Urdraft of The Magos. Typescript with holograph corrections  

Part One, p. 1-84  

Part 2, various pagings  


Draft. Typescript with holograph corrections  

Suzanne Kinberg's photos of Greek cemetery (oversize pages housed in folder 57.4); p. 1-60  

p. 61-531  

p. 532-680  

p. 681-803, 822-852
Fowles, John, 1926-2005.

p. 853-915, 804-821

Drafts. Typescript with holgraph corrections

p. 1131-1173, First ending

p. 1132-1145, Final ending

p. 60-60C

p. 1-9, A1-A3 mid-1950s original draft of Seidevarre episode

Work Notes. Clippings, correspondence (1965), dust jackets (The Aristos, mock-up for An Island and Greece, typescript with holograph corrections of blurb copy for The Magus), introduction (typescript with holograph corrections for the Literary Guild), notes, photographs, research, and sketches (of Conchis' house, island layout, etc.)

Revised edition. Holograph draft and typescript with holograph corrections

Revised edition, cont.

Foreword to revised edition. Photocopy of text from Little, Brown edition

"Making a Pitch for Cricket" (1973) [earlier title Baseball's Other Self: The Game of Cricket; filed under Cricket Articles along with "Vain Memories"]

Typescript with holograph corrections, various drafts; also correspondence (1972-1973), research; "Vain Memories" (1985) typescript with holograph corrections and correspondence (1985-1986)

Photocopy of 1973 article from Sports Illustrated

"A Man and an Island" (1974). 2 copies of Wildlife, including this article

1st draft discarded. Typescript with holograph corrections, various pagings; also correspondence (1980)

Draft. Typescript and carbon typescript with holograph corrections, various pagings

Draft. Typescript and carbon typescript with holograph corrections

  p. 1-135A

  p. 136-254

Draft. Typescript and photocopy with holograph corrections

  Notes; carbon typescript, various pagings; p. 1-102

  p. 103-242

Editing & setting text, 12 Jan. 1982. Photocopy typescript with holograph corrections

  p. 1-163

  p. 164-242; also correspondence (1982) draft dust jacket copy

Galleys, May 1982, with holograph corrections (Little, Brown)

Page proofs with holograph corrections (Little, Brown); also correspondence (1982)

Dust jackets and drafts of dust jacket copy; also correspondence (1982)

Martine * [translation of play by Jean-Jacques Bernard, first performed 20 April 1985]

Contract; also correspondence (1981-1988), 1st draft typescript with holograph corrections for program

Photocopy of Martine by Jean-Jacques Bernard

First draft typescript with holograph corrections; also carbon typescript with holograph corrections of later draft
Draft typescript with holograph corrections; also correspondence (1981-1985)  

Reproduction of typescript with holograph corrections; also correspondence (1985)  

Reproduction of typescript with holograph corrections; also correspondence (1990)  

Typescript with holograph corrections for program  

Typescript with holograph corrections for program, translator's note; also research materials, clippings of reviews, 1985  

Program (The Value of the Unspoken housed in folder 57.5); also correspondence (1985-1990), research materials, clippings of reviews (1985)  

Clippings of reviews (1985)  


Correspondence (1981-1982), galleys (for Foreword, 6-22-81, also for "The Great Amateur of Archeology" in Natural History, 7 Jan. 1982), notes, and research materials  

Printer's copy (Little, Brown), typescript with holograph corrections of Foreword; also correspondence (1983)  

"My Recollections of Kafka" (1970). Photocopy of text from Mosaic  

"Mystic Message" (1980). Photocopy of typescript with holograph corrections [titled The Enigma of Stonehenge], also photocopy of article as published in Telegraph Sunday Magazine  

"A New Image for Lyme" (1974?). Photocopy of article as published in Festival News
The New Self--see Sensibility

"Notes on Writing a Novel" (1968). Photocopy of text from Harper's

"Of Memoirs and Magpies" (1975). Typescript with holograph corrections, photocopy of typescript fair copy, photocopy of text from Atlantic

"On Being English, But Not British" (1964). Carbon typescript with holograph corrections, photocopy of text from Texas Quarterly

"On Writing a Novel" (1969). Photocopy of text from The Cornhill Magazine

"Ordeal By Income" (1971). Typescript with holograph corrections

"Our Countryside" (1985). Pages from publication Natural World

Ourika (1977) [translation of novel by Claire de Durfort]

Typescript with holograph corrections for Foreword, Epilogue, A Personal Note, Introduction; also correspondence (1975)

Prospectus and reviews; also correspondence (1976-1978)

Photocopy of text from book for Foreword, Epilogue

The Parallel--see The Ebony Tower

Persephone* (abandoned). Composite holograph draft and typescript with holograph corrections

"A Personal Note" --see The Ebony Tower

Phoenix* [outline of screenplay idea]. Carbon typescript with holograph corrections
The Picnic--see *The Ebony Tower*


Proofs with holograph corrections, for Foreword

Galleys with holograph corrections, Fowles Galley Folder 7

Photocopy of text from book, for Foreword

Poitiers* [unfinished novel]. Composite holograph and typescript draft with holograph corrections

"Poor Koko" --see *The Ebony Tower*

"Possessed By a Spell" (1988). Typescript with holograph corrections (4 drafts), clipping as published in *The Independent*

The Practice--see Dr. Cook's Garden

The Prisoner--see *Ourika*

"Remembering Cruikshank" (1973). Photocopy of text from *Princeton University Library Chronicle*

Reviews of books, 1970-1991. Files vary in their contents: Typescript with holograph corrections drafts, galleys, clippings of publication, and correspondence

"All Too Human" (1973)

"Aperitifs" (1976)

"The Art of Not Knowing" (1978?)

"Bleeding Hearts" (1974)

"Capote as Maupassant" (1980)

"Central Values" (1978)

"Challenge to Survival" (1978)
"Come to Britain?" (1975)  
"Confined Species" (1976)  
"Country Matters" (1973)  
"Crime and Punishment" (1978)  
Of The Cruellest Night (1979?)  
Of Darwin's Plots (1983?)  
"Death on the Ocean Wave" (1975)  
"Downandoutdom" (1978)  
Of The English Country Cottage and The Hedgerow Book (nd)  
"Eyes in the Night" (1984)  
"Falklands on the Slab" (1982?)  
"Ford Madox Ford" (1991)  
"For the Dark" (1977)  
"From Cliché to Archetype" (1970)  
"Golding's Sea Jaunt" (1989?)  
"Gory Details" (1973)  
"Horse Magic" (1975)  
Of In a Dark Time (1984?)  
"Irish Keys" (1978)  
"Ivory Towers" (1975)  
"Guide to a Man-Made Planet" (1970)  
"Late Harvest" (1973)
"Literary Pickup" (1977?)
"A Lost World" (1973)
"Love Among the Oxlips" (1980)
"Loves of the Plants" (1974)
"Mainstream and Sidestream" (1978)
"Menhirs Maketh Man" (1974)
"Missing Beats" (1974)
"Money and/or Your Life" (1980)
"Months in the Country" (1982)
"The Most Secretive of Victorian Writers... "(1970)
"The Nature of Irishness" (1978)
Of *The News from Ireland* (1986)
"On Target" (1978)
"Other Edens" (1973)
"Outlook Unsettled" (1973)
"The Past as a Wound" (1989)
"The Rambler" (1976)
"Royal Stews" (1976)
"Sidesteps" (1978)
"Softer Than Beef" (1974)
"A Study in Scarlet" (1976)

Of *Thoreau, A Naturalist's Liberty* (1983?)

Of *Towards the Lost Domain* and *Alain-Fournier: A Brief Life* (1986?)
"Unnatural Habitats" (1973) folder 6
"Voices of the Deep" (1973) folder 7
Sacred Cows and Still More Sacred Cows, or Whither the British Parnassus?* Typescript with holograph corrections; also draft correspondence (nd) folder 8
The Screw* [various abandoned]. Holograph draft and typescript, notes, and clippings, of various abandoned works folder 9
Scribo Ergo Sum--see "I Write Therefore I Am" box 34 folder 10
"Seeing Nature Whole" (1979). Issue of Harper's including article folder 11
Sensibility* [also titled The New Self]. Typescript with holograph corrections; also clippings (1971) folder 11
Sequence Four* [poems almost all exercises in the sexually macabre and were written at the same time as The Collector, written mostly in October 1962]. Carbon typescript [titles include In a Room, An Incident, Another Incident, She asked for it, Too Late, Come and I'll make you a cup of tea, Pyramus and Thisbe, Epithalamium, Lesbia, The Ballad of the Red Wet Bed, An Oxford Girl, The Cost of a White Wedding, A Man of Cyrene, Daphnis and Chloe, 1962, Myth, Many summers ago, Psychopath] folder 12
"Simple Things, Splendid Forms: Peasant Pottery by the Talbots of LaBourne" (1983). Typescript with holograph corrections, galleys with holograph corrections, clipping, and issue of Connoisseur with article; also correspondence (1983) folder 14
Somebody's Got to Do It--see The Device box 34 folder 15
The Specific Utilities of the Novel Form* [at least a portion of this may have been published as "What Next For Writers?"]. Typescript with holograph corrections folder 15
Subsidence Near Lyme Regis.* Typescript with holograph corrections folder 16

The Temptation of Anthony* [play started June 8, 1962, restarted Jan. 13, 1962 (sic)]. Typescript with holograph corrections; also notes.

"A Thumbnail History of Lyme" (1980?). Typescript with holograph corrections drafts; also correspondence (1980), map of Exeter (housed in folder 57.6).

*The Tree* (1979).

Photocopy typescript with holograph corrections; also contract, correspondence (1979).

Photocopy typescript with holograph corrections (2 copies).

Galleys with holograph corrections (housed in folder 57.8).

Correspondence (1979-1988); also review clipping.


"The Trouble With Starlets" (1966). Photocopy of text from *Holiday*.

"This Green and Sorry Land" (1986). Typescript with holograph corrections (4 drafts), clipping from publication in *Sunday Times Magazine*; also correspondence (1986).

"Vain Memories" --see Making a Pitch for Cricket.

Variations--see *The Ebony Tower*.

The Visitor* [another abortive thriller]. Typescript with holograph corrections; also correspondence (1979), notes.

The Voice of the Night* [abandoned story or novel?]. Typescript with holograph corrections.
"Weeds, Bugs, Americans" (1970). Photocopy of text from *Sports Illustrated*  

"What Next for Writers?" (1973) [see also The Specific Utilities of the Novel Form]. Photocopy of text from *The Author*  

"When the Bug Bites- Write" (1985). Typescript with holograph corrections (3 drafts), photocopy of text from *Times*  

"Why I Rewrote "The Magus" (1978). Photocopy of text from *Saturday Review*  

"A Winter in Somerset" (1979? originally appeared as Introduction to *Open Skies*). Photocopy of text from unidentified publication  

"The Woman in the Reeds" (1965). Offprint from *Michigan Quarterly Review*  

"Your Blinded Eyes, Worst Foes To You" (1966). Photocopy of article as published in *Venture*  

Zero--see Zip  

Zip* [screenplay].  

Typescript with holograph corrections (3 drafts), outline, development, notes; also clippings, correspondence (1970)  

Carbon typescript with holograph corrections  

Revised Final Draft. Reproduced typescript with holograph corrections  

Untitled
Contribution to *The Pleasures of Reading* (1991?). Typescript with holograph corrections (4 drafts)

Miscellaneous, ca. 1956-1990, nd. Various short pieces, mostly typescripts with holograph corrections, including a published letter to the editor, book notes, quotes, untitled pieces on John Clare, on being photographed, on *Sports Illustrated*, etc.
Series II. Adaptations of Fowles's Works, ca. 1968-1987 (5 boxes)

The Collector

Film Adaptation. Typescript and carbon typescript of JF's comments on treatment, script

Playscript by David Parker [first presented... February 1971], 2 drafts

Playscript of L'Obsede, French translation and adaptation by Elizabeth Bourgine of David Parker's play

Daniel Martin. Screenplay by Peter Prince; also correspondence (1987)

Don Juan. Excerpts used in Jouvet Elvira 1940 by John Burgess; also correspondence (1988)

The Ebony Tower

Film correspondence & contracts (1975-1981); also location photographs

Filming Schedule( 1983, 2 copies)

Screenplays


By John Hopkins (continued)

By John Mortimer (draft 9 August 1983)

By Ernest Vincze (nd)

The Enigma [BBC-TV, 1980]. Film Schedule (1979)  

The Enigma of Stonehenge [BBC-TV, 1981]. Correspondence (1980-1981), filming schedule, clippings  

The French Lieutenant's Woman .  

Abridgement; also correspondence (1986)  

Cast List  

Playscript by Pauline Sheppard; also correspondence (1989)  

Screenplays  

By Harold Pinter  

Dated June 29, 1979, with JF additions  

original binder  

Dated Nov. 3, 1979  

original binder  

Dated Nov. 3, 1979, with revisions of April 22, 1980  

nd  

Correspondence (1979-1982); also draft of Interview "A Play and its Politics- A Conversation between Harold Pinter and Nick Hearn"  

By Dennis Potter (drafts dated Sep. 1, 1975, Oct. 30, 1975); also correspondence (1975), including JF's suggestions  

By David Rudkin; also correspondence (1971)  

The Last Chapter. Screenplay by David Tringham (dated Jan. 18, 1971 ); also correspondence( 1971 )
L'Obsede --see The Collector

Poor Koko.

Film Rights. Contract, 1986

Screenplay by Arthur Fuller; also correspondence (1980)

Screenplay Agreements

Correspondence & Contracts, 1968-1987

1968-1969

1970

1971-1973

1974-1975

1976-1978

1980

1981, 1987

box 39 folder 6

folder 7

box 39 folder 8

folder 9

folder 10

folder 11

folder 12

box 40 folder 1-2

folder 3
Series III. Works about Fowles, ca. 1963-1991 (10 boxes)


Barnum, Carol M. Archetypal Patterns in the Fiction of John Fowles: Journey Toward Wholeness. Dissertation, Georgia State University, 1978; also offprints of articles, correspondence (1978-1987)

Basak, Oya. John Fowles: Novelist as Thinker. Bogazici Universities, Subat [Turkey], 1976


Brodkey, Linda. The Modern Gothic: More Awful Than You Know; also correspondence (1977)

Bryde, Jette. John Fowles's *The Magus*: An Analysis. Universite Libre de Bruxelles, 1974-1975

Byrns, Richard H. Parallels in *Steppenwolf* and *The Magus*; also correspondence (1978-1985)

Caen Studies. Etudes sur The French Lieutenant's Woman de John Fowles; also includes JF's typescript with holograph corrections and photocopy fair copy typescript of Lettre Postface de John Fowles, and correspondence (1975-1977)

Carlson, Joanne Carol. Women and Men in John Fowles's Fiction. Thesis (Ph.D.), University of Minnesota, 1987; also correspondence (1988)

Carter, Stephen R. Freedom and Mystery in John Fowles's *The Enigma*; also correspondence (1975)

*Contemporary Authors*; also correspondence (1978-1979)

*Current Biography* (March 1977)
DePaolo, John R. John Fowles's *The Magus*, An Interpretation, 1970

Evers, Ulf. Male Visions and Female Reality: A Study in Sexual Myth and Mysticism in the Fiction of John Fowles; also correspondence (1988)


Frey, John. Searching for *The Magus*; also correspondence (1976)

Fritschi, Margit. Spells and Spell-Breakings: Male and Female Development in John Fowles, 1986; also correspondence (1986)

Gardner, Ann. *A Maggot*: Metamorphoses; also correspondence (1986)


Higdon, David Leon. Endgames in John Fowles's *The French Lieutenant's Woman*; also correspondence (1980)

Holmes, Frederick M. John Fowles's Variation on Angus Wilson: "The Cloud" and "Et Dona Ferentes"; also correspondence (1988)

Hryciuck, Natalie. The Loss of Paradise in John Fowles's *The French Lieutenant's Woman*, 1981; also correspondence

Huffaker, Robert. John Fowles; also correspondence (1979)
Hurding, Sarah. "A Battle with Erato." A Study of the Pursuit of the Well-Beloved in Literature with Particular Reference to Thomas Hardy (1840-1928), and John Fowles (1926-). University of Stirling, nd.

Huston, Ted. Bibliography; also correspondence (1978)


Al-Shafaki, Muhammad, 1982; also correspondence (1982)

Bernard, Suzanne, 1982; also correspondence (1982)

Bragg, Melvin, Lively Arts, nd

Bromet, Joop, 1987; also correspondence (1987)

Campbell, James, 1976

Graham, Tony, et. al., 1977

Gray, Nigel, correspondence and photographs (1984)

Greacen, Lavinia, 1981

Great Writers, correspondence (1986)

Halpern, Daniel, 1971

Harvey, Madeleine, 1980

Hauptfuhrer, Fred, 1975 (People)

Holmes, Mike, 1973 (Writers' Workshop)

The Inner Eye, correspondence (1985)

James, Ted, 1984
Kjærstad, Jan, 1984; also correspondence (1984)  
folder 19

Long, Marion, 1989? (Omni), also correspondence (1989)  
folder 20

McNamara, Devon, 1979  
folder 21

Nettell, Stephanie, 1963  
folder 22

Onega, Susana, nd  
folder 23

Richards, Bernard, 1990; also correspondence (1990)  
folder 24

Stolley, Richard B., 1970 (Life)  
folder 25

Wallace, Jane, 1991  
folder 26

Unidentified  
folder 27

Iulia, Leriu Manuela. The God Game (John Fowles); also correspondence (1986)  
folder 28

Kersnowski, Frank. John Fowles's *The Ebony Tower*: A Discourse With Critics, 1989  
folder 29

folder 30

folder 31

box 45
folder 1

Lemon, Lee T. John Fowles: The Artist as Aristos in *Portraits of the Artist in Contemporary Fiction*, 1985  
folder 2

Létarges, Hélène, "Whole Sight; Or All the Rest is Desolation." An Analysis of John Fowles: *Daniel Martin*. University de Liege, 1980-1981; also correspondence (1983)  
folder 3

Lewis, Janet E.--see Olshen, Barry N.
Lloyd, Jonathan. John Fowles: The Inability of the Central Characters in His Novels either to control events or respond to them, 1986; also correspondence (1986)


Mazis, Glen A. The "Riteful" Play of Time in The French Lieutenant's Woman, 1983; also correspondence (1983)

Meddle, Jeff. John Fowles's Depiction of Isolation and the Search for Identity of His Main Characters, with Particular Reference to The Magus and The French Lieutenant's Woman, 1989; also correspondence (1989)

Meiland, Jack W. Rationalistic Life Styles and Our Experience of the World, 1977; also correspondence (1977)


Noel, Daniel C. The Nuclear Horror and the Hounding of Nature: Listening to Images from Religion, Literature and Jungian Psychology, 1984; also correspondence (1983)

Olshen, Barry N. John Fowles's The Magus: An Allegory of Self-Realization, 1976; with Janet E. Lewis, John Fowles and the Medieval Romance Tradition, nd

Pifer, Ellen. John Fowles, 1980; also correspondence (1980)
Prévost, Claude. Correspondence (1982)

Rabaté, Jean-Michel. La "fin du Roman" et les fins des romans: John Fowles (The Magus, Daniel Martin) et David Lodge (Changing Places, How Far Can You Go?)


Raper, Julius Rowan. Correspondence re paper in American Imago (1989)

Relf, Jan. The Quest for Authenticity in the Novels of John Fowles. Exeter University, 1985


Anthologies, 1986, nd

The Book of Ebenezer Le Page, 1981; also correspondence (nd)


Daniel Martin, 1977-1981

Don Juan (play), 1981

The Ebony Tower (film), 1985-1985; also correspondence (1984), transcripts

The Enigma (film), 1980

The Enigma of Stonehenge, 1980


Islands, 1979

Land, 1985-1986

Lorenzaccio, 1983
Fowles, John, 1926-2005.

*A Maggot* 1985-1986; also correspondence, publicity schedules and itineraries, photographs

*A Maggot* (continued)


*Martine* (play), 1985-1991; also correspondence (1985), program

*Ourika*, nd

*Poor Koko* (radio, film), 1981-1985

*Thomas Hardy's England*, 1985

*The Tree*, 1980; also correspondence (1980)

Miscellaneous, 1976-1986


Roberts, Ray A. Correspondence re Checklist for *American Book Collector* (1980)

Robinson, Ken. *A Maggot* by John Fowles; also correspondence (1985)


Runyon, Randolph. Fowles's *Enigma* Variations, 1980; also correspondence (1980)

Salami, Mahmoud. Correspondence re dissertation proposal on *A Maggot* (1988)

Scholes, Robert. The Orgastic Fiction of John Fowles, 1969

*Selected Bibliography*.

Singh, Raman K. Correspondence (1976)

Slattery, Matthew Thomas, III. Crossroads in Cultural Change and Tension: Drabble and Fowles, 1981; also correspondence (1981)

Slesnick, Trina. An Annotated Bibliography on John Fowles, 1977

Smith, Frederik N. The Stylistician's Vacation: Or Reading *The French Lieutenant's Woman*, nd

Spoto, Donald. *The French Lieutenant's Woman*: An Appreciation of the Film; also correspondence (1981)


Sulivan, Paula. Fragment of article

Turner, John--see Folder 45.14

Vincent, Laurence. Points de vue et changements de points de vue dans *The Collector* de John Fowles. Université de la Sorbonne Nouvelle, Paris, 1985-1986; also correspondence (nd)


Wojciechowski, Patricia R. Independent Study of *The Magus*, 1987; also correspondence (1987)
Series IV. Personal Papers, ca. 1926-1990 (5 boxes)

Anargyrios School, Spetsai, Greece, 1952-1953. School pamphlet, 1952-1953, includes one page typescript of excerpts from boys' papers; also a 1952 exhibit catalog for artist Yannis Tsarouchis; both items in Greek

Audio recordings. Three unlabelled reels; also mailing carton in which two reels were shipped, nd

Booker Prize, 1971. Correspondence and clippings resulting from Fowles's participation as a panel member

Correspondence 1950-1992

- Haun, Diane, correspondence, clippings, etc. re Mormons, 1978
- Hendry, Ginette and Roger, letters from 1950-51, nd
- McGuire, Allan, letters to, 1985-1988
- Porritt, Jonathon, letter to, 1989, with drafts of essay for Save the Earth
- Rhodes, Charlotte, 1978-1992
- Miscellaneous correspondence, 1959-1962

Diaries ca. 1944-1990

- Index to diaries
- 1944?, Beating Book, Bedford School
- Early 1949- Midsummer 1949
- 1949, Paris
- 1949, Scandinavia
Midsummer 1949- Nov. 1949  
Nov. 1949- May 1950  
May 1950- June 1951  
July 1951- March 1952 (Greece)  
Dec. 1951- July 1952  
March 1953- Jan. 1958  
Jan.- Feb. 1958  
3 March 1958- 9 Jan. 1959  
6-19 Aug. 1958, France  
1959- 1962  
1962- 1965  
1963, June- July, Greece  
1963, Sept., USA  
1964, March, Hollywood  
1963, June- July, Norway  
1965- 1970  
4 May 1970- April 1977  
Feb. 1977- June 1984  
Nov. 1988- Aug. 1989  
20 July 1989- 31 March 1990

Dream Analysis, 1964. Typescript with holograph corrections, concerns dreams of both Elizabeth and John Fowles
Libel Action, 1964-1966. Correspondence and legal documents concerning *The Collector*  

Memory  

Notebook with holograph notes  

Nature Books, 1941-1952  

Notebook, ca. 1941-1947, lists plant species, where found if rare or localized, date if in bloom  

Notebook, ca. 1941-1943, lists birds, weather notes; also clipping  

Notebook titled upshot, ca. 1942-1951, lists, birds, animals; also correspondence (1944), clippings  

Notebook containing bird notes, Spetsai, Greece, 1951-2  

Notebook, ca. 1952, lists birds and plants  

Photographs, ca. 1926- late 1980s or early 1990s [see also folders 28.5, 42.8, 44.10, and 47.3 for photographs of JF]  

JF as a baby, ca. 1926 or 1927 (see also folder 57.9)  

JF by identified photographers, ca. 1963-1980s or 1990s; photographers include Jerry Bauer, Jane Bown, Bruce Davidson, Mark Gerson, Fay Godwin, Roger Mayme, Jacob Sutton, Tom Zito  

JF by unidentified photographers, ca. 1963-1980s or 1990s  

Receipts, 1960s. kept as a memory of what prices were in the 1960s  

Royalty Statement (Little, Brown, 1976). Correspondence and royalty statement  

School Reports, 1939-1945. Certificate of merit, clipping of article from *Ousel* by JF, headmaster's reports, physical reports, receipts, and report book, from schools attended (Alleyn Court School, Bedford School, and the University of Edinburgh)
"Miscellaneous", ca. 1981-1990, nd. Mostly correspondence from Miscellaneous files which did not appear to be related to other collection materials
Series V. Miscellaneous, ca. 1965-1981 (2 boxes)

Thompson, Keith, 1965-1981, diaries, most include photographs

Diary, 29 Aug. 1965-3 Oct. 1967, with correspondence from Thompson's sister


27 May 1969-2 Nov. 1969


1 Dec. 1973-14 Nov. 1975

Nov. 1975-April Fools 1978

John Fowles Papers Index of Correspondents

- Aitken, Gillon R. (Anthony Sheil Associates, Ltd.) --16.15
- Albarèdes, Dany--40.4
- Al-Shafaki, Muhammad--44.4
- Archer, John (British Broadcasting Corporation) --37.7
- Bach, Julian--35.17
- Balding, Doug (Arete) --51.13
- Barnum, Carol M.--40.5
- Barrick, John--16.18
- Bartram, D. G. (J. R. Fowles Limited) --39.10
- Bassouls, Sophie--35.4
- Beatty, Jack (The Atlantic) --33.44
- Behrens, Volker (Kiel University) --40.3
- Bellow, Saul--50.6
- Bennett, Cyril (Talent Associates) --39.9
- Bennett, J. B. --16.15
- Bernard, Suzanne--44.5
- Bernard, Nicolas--31.4
- Bichener, Leslie (Essex Countryside) --16.15
- Binney, Susan (Granada Television International) --37.5
- Blodget, Otis S.--36.8
- Blythe, Ronald, 1922- (Oxford University Press) --35.4
- Bodnar, Patricia A. (Little, Brown and Company) --12.4
- Bogdanov, Michael (The National Theatre) --19.15, 20.6-20.7, 21.1
- Bolster, Beatriz--40.7
- Bornemann, Eva--16.18
- Boxall, G. G. (Amsdon, Cossant & Wells) --39.9, 39.12, 40.1-40.2
- Bradby, David (University of London) --21.5
- Bradford, Larned G. (Little, Brown and Company) --3.1
- Brown, John Russell (The National Theatre) --9.8, 19.15, 21.2, 31.1, 31.4
- Brylawski, E. Fulton--36.8
- Burford, Roger (Christopher Mann Ltd.) --36.8, 39.8-39.12
- Burgess, John (The National Theatre)--36.7
- Burl, Aubrey--32.3
- Brukoff, Barry--14.6
- Butcher, Peggy (Methuen) --21.5
- Butler, Lance St. John (University of Stirling) --16.6
- Byrns, Richard H.--41.4
- Cahill, Kevin J. P. (The National Theatre)--31.9
- Carlson, Joanne Carol--41.6
- Carr, Jane (Bloomsbury Publishing Limited)--16.17
- Carter, Ray--47.1
- Carter, Stephen R.--42.1
- Cave, Ray (Sports Illustrated) --29.3
- Chaplin, Jo--see Draper, Jo
- Chapman, Chris (Serendip Fine Books)--14.16, 46.14
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- Cheetham, Mic (Anthony Sheil Associates, Ltd.)--16.7
- Chevalier, Jean-Louis (Université de Caen)--41.5
- Cohen, Alan (The National Theatre)--31.9
- Cohen, Ronnie (The Press Democrat)--46.8
- Coleridge, Gill (Anthony Sheil Associates, Ltd.)--47.7
- Colman, Pamela (Wiltshire Archaeological & Natural History Society)--32.3
- Connor, Laurie (Architectural Digest)--16.8
- Conroy, David (London Films)--39.6
- Cooper, Genevieve (Sunday Times)--35.7
- Cowan, Rex--34.13
- Cox, Murray (Omni Publications International Ltd.)--44.20
- Crossley, Ceri (University of Birmingham)--32.1
- Cuddy, Christine S. (Rosenfeld, Meyer & Susman)--39.11
- Currey, James (Heinemann Educational Books)--16.16
- Davies, Hilary, 1954- (Collins Publisher)--46.12
- Del Rosario, Doreen (Little, Brown and Company)--26.3, 46.8, 47.2
- Denton, Hall & Burgin--53.7
- Dickinson, Bedford--16.15
- Dickinson, Sabine--16.15
- Donaldson, R. Preston (Royal Society for the Protection of Birds)--51.4
- Draper, Jo--17.2
- Duffy, M. John (Dorset Institute of Higher Education)--51.13
- Dwyer, Susan (Antaeus)--16.16
- Dudgeon, Piers (Pilot Productions Limited)--17.2
- Dyer, Angela (Aurum Press Limited)--2.2
- Edwards, Marilyn (The Publishers Association)--50.6
- Eedle, Marie de G.--17.2
- Elsen, Marie-Claude--32.2, 46.14
- Esterly, Jaemes--31.9
- Evans, Stuart, 1934- (British Broadcasting Corporation)--1.12
- Eve, Martin (The Merlin Press Ltd.)--3.1
- Evers, Ulf--42.5
- Evory, Ann V. (Contemporary Authors)--42.2
- Ewart Price & Company--53.7
- Fawkner, Harald William, 1946--14.15, 42.6-42.8
- Fillingham, Janet (Anthony Sheil Associates, Ltd.)--9.8, 19.15, 26.3, 35.8, 37.10
- Flint, Michael F. (Denton, Hall & Burgin)--39.12
- Foot, Michael, 1913--16.17
- Foster, Margaret K.--55.1
- Fowles, Elizabeth--54.11 (copy of form letter)
- Fraser, Antonia, 1932--50.6
- French, Philip (British Broadcasting Corporation)--46.11, 46.18
- Frey, John--42.10
- Fritschi, Margit--42.11
- Fuller, Arthur--39.7
- Gaillard, Michèle (Éditions Albin Michel)--35.4, 47.3
- Gardner, Ann--43.1
- Gentleman, Fenella (Anthony Sheil Associates, Ltd.)--19.12, 35.1, 40.3
- George, Sheila (Anthony Sheil Associates, Ltd.)--42.9
- Gibbons, Nicole (Anthony Sheil Associates, Ltd.)--44.20
- Gill, Peter, 1939- (The National Theatre)--9.8, 31.1
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- Gingell, Jackie (Methuen)--21.5
- Girling, Richard (Sunday Times)--26.3
- Glass, Eric (Eric Glass Limited)--31.1
- Godin, Dave--16.18
- Godine, David R. (David R. Godine, Publisher)--19.4
- Godwin, David (William Heinemann Ltd.)--19.12
- Godwin, Fay--19.4, 19.12
- Gohlman, Susan Ashley (Virginia Commonwealth University)--43.2
- Goldsmith, Les (Sourdough Ltd.)--39.10
- Goodridge, Susan (Faber and Faber Ltd.)--28.5
- Goodwin, John, 1921- (The National Theatre)--9.8
- Gott, Richard, 1938- (The Guardian)--14.7
- Gottlieb, Robert, 1938- (Alfred A. Knopf)--46.7
- Gotts, Ian--43.3
- Gray, Nigel--44.10
- Greene, Graham C. (Jonathan Cape Limited)--28.5
- Grimes, Christopher D. (Barlett & Gluckstein...)--40.1-40.2
- Gross-Hodge, Mr. (Bedford School)--51.12
- Gross, John, 1935- --50.6
- Haggiag, Michael (Aurum Press Limited)--2.2, 34.4 (on verso of a book review manuscript)
- Haill, Lyn (The National Theatre)--9.8, 21.1, 31.9
- Hall, John R. (University College London)--19.15
- Hall, Mary H. (Little, Brown and Company)--54.9
- Hall, Peter, Sir, 1930- (The National Theatre)--9.8, 19.15, 31.1, 31.4, 31.9
- Halpern, Daniel, 1945- (Antaeus)--29.7
- Hamrick, Karen Magee (Northern Illinois University)--43.5
- Hart, Rosemary (British Broadcasting Corporation)--46.11
- Haun, Diane--50.7-8
- Hayward, L. C.--32.2
- Heath, Susan (Saturday Review)--33.8
- Hendry, Ginnette and Roger--50.9
- Higdon, David Leon, 1939- (Texas Tech University)--43.6
- Higgins, John, 1934- (The Times)--31.5
- Hine, ?--17.2
- Hodges, Victoria Cliff (The Arts for the Earth)--35.4
- Holmes, Frederick M. (Lakehead University)--43.7
- Howarth, Enid (Newman Communications Corp.)--37.8
- Hryciuck, Natalie--43.8
- Hudson, Roger (Hutchinson Publishing Group Ltd.)--28.5
- Huffaker, Robert, 1936- (Southwest Texas State University)--43.9
- Hume, Rob (Royal Society for the Protection of Birds)--44.24
- Humez, Elizabeth (Little, Brown and Company)--3.1
- Hunter, Michael Cyril William (Birkbeck College)--32.2-32.3
- Huston, Ted (Pennsylvania State University)--44.2
- Inhelder, Clare--44.3
- Iulia, Leriu Manuela--44.28
- Jackson, K. E.--16.15
- Jeffery, Katherine (William Heinemann Limited)--19.12
- Kay, Hugh--3.1
- Keller, John G. (Little, Brown and Company)--2.3
• Kettley, Valerie (Jonathan Cape Limited)--2.3
• Kinberg, Suzanne--26.9, 28.5
• Kinch, Edwina--44.30
• Kjaerstad, Jan, 1953--44.19
• Klostock, Martin--45.1
• Komarova, Irene--16.3
• Lafaye, Jean Jacques--16.18
• Le Gros, Bernard--41.5
• Legg, Rodney (Dorset Publishing Company)--14.16, 32.2
• Lester, John A. (John Ashby), 1915- (Haverford College)--48.16
• Létarges, Hélène--45.3
• Lewenstein, Oscar (Oscar Lewenstein Productions Ltd.)--39.9
• Lewis, Neville--14.6
• Lloyd, Jonathan--45.4
• Loftus, David J.--45.5
• Longmate, E. J. (Betty) (The Lyme Regis Society)--2.1
• Lowings, John--19.4
• Machin, David (Jonathan Cape Limited)--14.12
• Mackness, Robin--16.17
• Magee, Sean (Scolar Press)-3.1, 6.3
• Mander, John--3.1
• Mann, Christopher (Christopher Mann Ltd.)--39.12
• Mann, Nicholas (Pembroke College)--19.15
• Manning, Robert, 1919-(Atlantic Monthly)--1.3
• Mansfield, Elizabeth, 1925- (Middlebury College)--45.6
• Marcus, David(The Irish Press)--33.18, 33.37, 33.43, 34.1
• Marsh, Paul (Anthony Sheil Associates, Ltd.)--31.3
• Maschler, K. L. (Jonathan Cape Limited)--16.18
• Maschler, Tom, 1934- (Jonathan Cape Limited)--1.10, 14.6, 16.18, 26.3, 28.5, 30.8, 34.13, 39.2, 39.12, 42.6, 47.2, 47.4, 50.6
• Mattil, Michael (Little, Brown and Company)--26.3, 30.7, 30.8
• Mazis, Glen A. (Northern Kentucky University)--45.7
• McDiarmid, Ian (Royal Exchange Theatre Company)--9.8
• McGuire, Allan--50.10
• Meddle, Jeff--45.8
• Meiland, Jack W. (University of Michigan)--45.9
• Mercer, Michael George--45.10
• Messer, Richard E. (Bowling Green State University)--45.11
• Michel, Caroline (Jonathan Cape Limited)--47.2
• Miller, Andrew Keith--45.12
• Miller, Charlotte (Anthony Sheil Associates, Ltd.)--21.1, 47.3
• Montgomery, Johnson C.--50.8
• Moore, Arthur V.--28.5
• Morrell, Roy--16.6
• Morris, Henry, 1927- --32.15
• Moses, Harry (The Mosaic Group)--44.12
• Muggeridge, Malcolm, 1903--50.6
• Noel, Daniel C. (Vermont College of Norwich University)--45.14
• Nolan, Jim, 1958- (Red Kettle Theatre Company)--31.6, 31.9
• Nolan, Lesley (Jonathan Cape Limited)--46.19
• Parrot, Gray--32.15
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- Parsons, Clive (Warner Bros. Productions Ltd.)--39.9
- Peterson, Shana--2.11 (on verso of page of *Daniel Martin* ms.)
- Phillips, Owen--46.8
- Pifer, Ellen (University of Delaware)--45.16
- Plummer, Mary M. H.--16.15
- Porritt, Jonathon--50.11
- Porter, F. H. ("Podge")--28.5
- Prévost, Claude, 1927- (Poitiers University)--16.17, 46.1
- Purslow, Louise (British Broadcasting Corporation)--21.3
- Radi, Filippo--46.3
- Ramsay, Margaret (Margaret Ramsay Ltd.)--39.9
- Raper, Julius Rowan, 1938--46.4 (JF to Raper)
- Reisz, Betsy--39.1
- Reisz, Karel--39.1
- Reynolds, David (Bloomsbury Publishing Limited)--16.17
- Rhodes, Charlotte--50.12
- Richards, Bernard (*The English Review*)--44.24, 48.1
- Ridley, Michael (The National Theatre)--9.8
- Roberts, Ray A. (Little, Brown and Company)--19.12, 22.5 [on verso of page of *The Maggot* ms.], 26.3, 26.4, 30.5, 32.2, 37.10, 48.2, 47.1, 47.11
- Robinson, Ken, 1946- (University of Newcastle upon Tyne)--48.3
- Rodenbeck, John (American University in Cairo)--16.16
- Rogers, Colin (BBC TV)--36.5
- Rose, Gilbert J., 1923- --48.5
- Ross, Tessa (Anthony Sheil Associates, Ltd.)--9.9
- Rouse, Antony (British Broadcasting Corporation)--37.7
- Rudkin, David, 1936--39.4, 39.9
- Runyon, Randolph, 1947- (Miami University)--48.6
- Salami, Mahmoud, 1958- (University of Stirling)--48.7
- Salter, Nina (Éditions Albin Michel)--47.3
- Schaefer, George, 1920- (Compass Productions, Inc.)--36.8, 36.11, 39.12
- Schmidt, Patricia Ann Roark--48.8
- Seabrook, Mike, 1950--29.3
- Sheil, Anthony (Anthony Sheil Associates, Ltd.)--13.5 (on verso of ms. page of *The Enigma of Stonehenge*), 14.6, 16.17, 17.2, 19.4, 26.3, 28.5 (Julian S. Bach), 34.4 (on verso of book review manuscript), 34.8, 47.7
- Shilling, Jane (Anthony Sheil Associates, Limited)--44.12
- Shippey, T. A. (University of Leeds)--32.2-32.3
- Shivas, Mark (BBC TV)--39.12
- Singh, Raman K. (Mary Washington College)--48.11
- Sipper, Ralph B.--51.13 (JF to Sipper)
- Slattery, Matthew Thomas, III (Central Washington University)--48.12
- Small, Ian (University of Birmingham)--32.1
- Snell, Andrew (Artifax Limited)--44.16
- Spoto, Donald, 1941- --48.15
- Spours, Judy (*Connoisseur*)--34.14
- Stanley, Ronald--50.13
- Stephenson, Adrian (Lennard Books)--28.3
- Stewart, Philip (University of Oxford)--16.16
- Stucliffe, Jill (Jonathan Cape Limited)--16.18, 19.15, 26.3
- Swedlin, Rosalie (Anthony Sheil Associates, Ltd.)--9.8, 36.8
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- Taylor, W. Thomas--32.14-32.15, 54.11
- Tingay, Sara (Anthony Sheil Associates, Ltd.)--35.4
- Tomalin, Claire (New Statesman)--33.30
- Traugott, Maggie (Jonathan Cape Limited)--14.6, 30.8
- Tringham, David--1.14, 39.5
- [Turner], Jessica--31.9
- Unger, Tom (Little, Brown and Company)--32.4
- van Thal, Herbert Maurice (London Authors)--16.15
- Vaughan-Lee, Llewellyn--19.4
- Villiers, Jane (Anthony Sheil Associates Ltd.)--31.9
- Vincent, Laurence--48.18
- Wade, Cory (Stanford University)--49.1
- Walker, David H.--49.2
- Walker, Helen (Outrageous Acts Theatre Company)--31.9
- Warburton, Eileen--49.3
- Westaway, Mark (Denton, Hall & Burgin)--39.12, 40.1-40.2
- Wojciechowski, Patricia R.--49.4
- Wolfe, Peter, 1933- (University of Missouri-St.Louis)--43.5
- Wollaeger, Michael (Architectural Digest)--16.8
- Wood, Peter, 1927- (The National Theatre)--21.2
- Zaentz, Saul (Fantasy Films)--39.12
- Zinnemann, Fred, 1907- --39.2 (JF to Zinneman)