Ian McEwan:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: McEwan, Ian, 1948-
Title: Ian McEwan Papers
Dates: 1930s-2014 (bulk 1968-2013)
Extent: 71 document boxes (29.82 linear feet), 2 oversize boxes (osb), 1 notecard box, 12 computer disks, 1 computer hard drive
Abstract: Drafts (typescripts, printouts, electronic files) of published and unpublished works, personal and professional correspondence, notebooks, photographs, clippings, and family papers belonging to English novelist Ian McEwan. The professional and personal papers document McEwan's diverse writing career and range of creative output including novels; short stories; essays; lectures; scripts for radio, television and stage; screenplays; and libretti.

Call Number: Manuscript Collection MS-4902
Language: Predominately English but also includes material in Dutch, French, German, Italian, Polish, Spanish

Access: Open for research. Researchers must register and agree to copyright and privacy laws before using archival materials. Some materials restricted due to condition and conservation status. Some materials are closed due to privacy concerns.

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Administrative Information

**Acquisition:** Purchase, 2014 (14-05-010-P, 14-05-011-P, 14-06-008-P)

**Processed by:** Amy E. Armstrong, 2015, 2017

**Repository:** [Harry Ransom Center, The University of Texas at Austin](https://www.hrc.utexas.edu/)

McEwan, Ian, 1948- Manuscript Collection MS-4902
Ian Russell McEwan was born on June 21, 1948, near Aldershot, England, to Rose, a housewife, and David McEwan, a soldier in the British army (McEwan's father was later "commissioned from the ranks" and became an army officer). The family was stationed abroad at posts in Libya, Singapore, and Germany for most of McEwan's childhood and early adulthood. McEwan essentially grew up as an only child, even though he had a much older stepbrother, Jim (known as Roy), and stepsister, Margaret (Margy), from his mother's first marriage to Ernest Wort. Wort died serving in Belgium in 1944, and McEwan learned later in life that a brother, David Stewart Wort, was born to his mother and father in 1942 and given to a childless couple in response to a newspaper advertisement.

In 1959, at the age of 11, McEwan was sent from Tripoli, Libya to attend Woolverstone Hall, a state-run boarding school in Sussex, England, where he lived until 1966. In 1967, he entered the University of Sussex in Brighton where he graduated in 1970 with a BA in English. McEwan then attended the University of East Anglia (UEA) in Norwich for an MA in English Literature, but also wrote stories under the guidance of Malcolm Bradbury and Angus Wilson. There, McEwan studied novels by American authors such as Norman Mailer, John Updike, Philip Roth, and Saul Bellow. These writers greatly influenced McEwan's early voice and their work appeared to him as "vibrant compared to its English counterpart at the time." While at UEA, McEwan wrote short stories that were submitted as part of his Master's thesis and later published in *First Love, Last Rites* (1975). The disturbing and grotesque topics in this collection garnered as much outrage as praise by critics ("brilliantly perverse") and won McEwan the 1976 Somerset Maugham Award. It was also at the UEA that McEwan met Penny Allen, who had two daughters from her first marriage to Alan Tuckett. In 1982, McEwan and Allen were married and the following year, had their first son, William. In 1986, their second son Gregory was born.

McEwan's first published story, "Conversation with a Cupboard Man," appeared in the *Transatlantic Review* (Spring/Summer 1972); however, Ted Solotaroff at the *New American Review* (which later became the *American Review*) truly launched McEwan's career with his second published story "Homemade" (#15, 1972). McEwan soon found his name appearing on the *Review's* cover for his story "Disguises," along with established writers such as Günter Grass, Susan Sontag, and Philip Roth (#18, September 1973). Solotaroff sent McEwan's work to Tom Maschler at Jonathan Cape, who published *First Love, Last Rites*.

After receiving his MA in English in 1972, McEwan and two friends traveled the "hippy trail" to Northern Pakistan and Afghanistan before he returned to London in order to focus on his writing. In 1977, he began his long association with literary agent, Deborah Rogers, who has represented him throughout his career. While awaiting publication of *First Love, Last Rites*, McEwan met Ian Hamilton, publisher of the *New Review*, and joined a clique of writers including James Fenton, Craig Raine, Martin Amis, and Julian Barnes, all about to publish their first books. McEwan's friendship with these writers has remained strong throughout his career.
In 1976, McEwan was asked to teach at the University of Iowa Writers' Workshop where he met several emerging American writers including author Jayne Anne Phillips. In 1978, McEwan's second short story collection, *In Between the Sheets*, was published, as well as his first novel, *The Cement Garden*, which marked the end of his career as a short story writer. From that point on, McEwan has focused on novels, with occasional departures to write for the stage and screen.

McEwan's first television script "Jack Flea's Birthday Celebration" aired in 1976. He later adapted his short story "Solid Geometry" for the BBC; however, senior management was uncomfortable with some of the subject matter and suggested revisions, which McEwan opposed. The BBC halted production just prior to filming which resulted in a very public dispute ending with the firing of the film's producer. In 1980, McEwan wrote the teleplay, *The Imitation Game*, about female codebreakers at Bletchley Park. The film was directed by Richard Eyre and starred Brenda Blethyn and Harriet Walter. In 1983, he adapted his short story, *The Last Day of Summer*, and later that year, his first feature film, *The Ploughman's Lunch* (produced and directed by Eyre) was released. McEwan's adaptation of Timothy Mo's 1982 novel *Sour Sweet* was released in 1988, and his screenplay *The Good Son* starring Macaulay Culken was released in 1993.

The 1980s were a productive decade for McEwan. His second novel, *The Comfort of Strangers*, was published in 1981 and shortlisted for the Booker Prize. It was later adapted for screen by Harold Pinter and directed by Paul Schrader. In 1983, along with Martin Amis, Salman Rushdie, Julian Barnes, Rose Tremaine, and Kazuo Ishiguro, McEwan was named one of Granta magazine's "20 Best Young British Novelists." McEwan's versatility as a writer resulted in a 1984 collaboration with composer Michael Berkeley for the libretto *Or Shall We Die?* about the threat of nuclear war with the Soviet Union. McEwan's third novel, *The Child in Time* (1987) won the Whitbread novel prize and marked a shift in the content of his novels, focusing less on individual morality and more on societal morality and social responsibility.

McEwan's literary success continued in the 1990s with his most popular novel to date, *The Innocent* (1990), which was later adapted to screen by McEwan. In 1992, *Black Dogs* was published and shortlisted for the Booker Prize. Ever versatile, McEwan also published a children's book made up of connected stories about a young boy named Peter, *The Daydreamer*. *Enduring Love* was published in 1997 and became a finalist for the Whitbread Book of the Year competition, quickly followed by *Amsterdam* (1998) which won the Booker Prize.

The 1990s also brought great personal changes for McEwan when his marriage to Penny Allen ended in 1995 with a rancorous divorce and intense custody disputes. In 1997, McEwan married journalist Annalena McAfee, whom he first met during her interview with McEwan.

In the new millennia, McEwan continues to enjoy numerous accolades and an expanding catalog of works. He received the Commander of the Order of the British Empire (CBE) in 2000. His next three books were all shortlisted for the Booker Prize, *Atonement* (2001), *Saturday* (2005), and *On Chesil Beach* (2007). In addition to winning the People's Booker Prize, *Atonement* also received the WH Smith Literary Award (2002), the National Book Critics' Circle Fiction Award (2003), the Los Angeles Times Prize for
Fiction (2003), and the Santiago Prize for the European Novel (2004). The novel was adapted by Christopher Hampton in 2003 into a multi-award-winning film. Additional novels Solar (2010), Sweet Tooth (2012), and The Children Act (2014) were published, as well as another collaboration with Michael Berkeley for the libretto For You (2008). In 2011, McEwan was awarded the Jerusalem Prize and received criticism from pro-Palestinian writers and supporters for not boycotting the award and accepting it in person; however, McEwan defended his decision stating, "I'm for finding out for myself, and for dialogue, engagement, and looking for ways in which literature, especially fiction, with its impulse to enter other minds, can reach across political divides."

As of 2015, McEwan continues to focus on issues of censorship, climate change, science and the humanities and writes and speaks frequently on these topics.

Sources:

In addition to material found in the collection, the following sources were used:


Scope and Contents
The Ian McEwan papers consist of drafts (typescripts, printouts, electronic files) of published and unpublished works, personal and professional correspondence, notebooks, photographs, clippings, and family papers from English novelist Ian McEwan. The professional and personal papers document McEwan's diverse writing career and range of creative output including novels; short stories; essays; lectures; scripts for radio, television and stage; screenplays; and libretti. The papers are organized into five series: I. Works, 1969-2013, undated; II. Correspondence, 1968-2014, undated; III. Personal and Professional, 1930s-2014 (bulk 1974-2013); IV. Works by Others, 1976-2012, undated; and V. Serials and Publications, 1973-2014.

The materials arrived at the Ransom Center in labeled A4 size document storage boxes and the arrangement outlined here closely reflects McEwan's original record organization.

Additionally, one computer hard drive containing document files, email correspondence, and photographs, as well as twelve computer disks are included in the material. Many of McEwan's writings (including novels, screenplays, essays, and lectures, as well as unidentified documents), outgoing correspondence, photographs, and personal and professional documents exist as electronic files and are available to researchers. Two access copies are available. One reflects the original directory structure and contains all files, including duplicates. The other access copy was arranged by the Ransom Center and reflects the arrangement as listed in the container list and includes a brief description, the number of files, the file formats, and the year timestamp. These dates do not necessarily reflect when the file was created or last saved. A number of these files exist in more than one iteration, may have multiple file names, exist in more than one file format, and/or exist in multiple subdirectories. The email correspondence has not been processed and is not available to researchers at this time.

Series I. Works consists of 29 document boxes of materials associated with McEwan's writings. It is arranged into four subseries: A. Novels and Collections, 1970-2009, undated; B. Screenplays, Film Adaptations, Scripts, 1974-2010; C. Short Stories, circa 1969-1997; and D. Other Writings, 1969-2013, undated. Works in each of these subseries are arranged in alphabetical order by title. If an individual work has corresponding electronic files, an entry for the files is included within the material associated with that title.

Subseries: A. Novels and Collections represents all of McEwan's book-length works published between 1976 and 2010, except for the children's book *Rose Blanche* (1985). Within each title, the material generally follows the chronological order of literary production, from research and notes to publication proofs. When present, related material such as dust jacket proofs, editorial correspondence, publicity material, and *New Yorker* page proofs of excerpts follow the drafts. There are a few pages of notes and draft fragments for the novel *Sweet Tooth* (2012), but this material does not reflect the full writing process as represented with the other works.

McEwan often used green A4 notebooks to write story ideas and fragments of manuscript text. The notebooks were filed by McEwan with the manuscript material for the corresponding novel, but such notebooks often contain other notes and draft fragments for other unrelated writings, jottings, and personal impressions. When identifiable, these writings are noted in the container list. The notebooks for the novels
Atonement (2001) and Enduring Love (1997) are particularly interesting. In the case of Enduring Love, McEwan sketched out drawings of the hot air balloon and placement of the characters to help visualize the scene.

There are several draft iterations present for most of McEwan's books. If discernable, drafts remain arranged as they were filed by McEwan. Since McEwan heavily revised drafts, his edits can often indicate draft sequence. Early working are sometimes incomplete, and consist of only specific chapters or segments. Incomplete and unnumbered draft pages make it difficult at times to discern any intended order, and these materials remain in the order that they arrived at the Ransom Center. Paper dividers inserted during processing indicate obvious breaks in page segments. If McEwan provided a title for the draft, that title was used in the container list and is indicated in single quotes in the container list.

The heavily revised drafts illustrate McEwan's constant efforts to shape and perfect the text. Drafts of the novels Atonement, The Child in Time, and The Innocent demonstrate very different plot structures than the final published versions. For example, the first draft of The Innocent begins with a flashback to a funeral. An early draft of part one of Atonement has the family named Brenner (rather than Tallis), published versions of chapters one and two switched, and the removal of the scene in which characters arrive at a train stop on the family estate.

McEwan often asked close friends to review near-final drafts of his novels and there are drafts bearing marks by Craig Raine and Tim Garton Ash; particularly for Atonement, Black Dogs, Enduring Love, On Chesil Beach, and Saturday. McEwan's wife, Annalena McAfee, was a frequent reader of McEwan's drafts and frequently wrote comments throughout the writing process; particularly for Atonement, Enduring Love, On Chesil Beach, Saturday, and Solar.

An explanation of terms used in the finding aid to describe drafts:

- **annotations**--notes or comments by McEwan or a third party.
- **edits**--notes or corrections by a third party (copy edits).
- **revisions**--handwritten re-workings of sentences.
- **top copy**--the top copy of multi paged carbon typescript.
- **typescript**--manuscript created using either a typewriter or a word processed printout.
- **working draft**--handwritten or typed that contains notes, paragraphs, or fragments.

Noteworthy within the Atonement material are clippings and correspondence related to plagiarism accusations published in the Mail on Sunday in 2006. The paper pointed out close similarities between McEwan's descriptions of the wounded soldiers in Atonement's hospital scenes and segments of No Time for Romance; an autobiography McEwan used for research written by wartime nurse Lucilla Andrews. Many prominent writers, including Thomas Pynchon, came to McEwan's defense.
Of notable interest within the Enduring Love material are the items that are related to an article that appeared as Appendix I in the novel. "A Homo-Erotic Obsession, with Religious Overtones: A Clinical Variant of de Clerambault's Syndrome" is a case study of an anonymous patient (Jed Parry) suffering from de Clerambault's Syndrome and written by the fictional researchers Robert Wenn and Antonio Camia (Wenn and Camia being anagrams of the name Ian McEwan) and cited as published in the equally fictional British Review of Psychiatry. Box 7.10 contains the green A4 notebook McEwan used for notes in forming the novel. Near the middle-end of the notebook, is the page with McEwan using his name to form Wenn and Camia. In box 8.1 is a faxed response to Research Fellow "R. Wenn" from the legitimate publication, the British Journal of Psychiatry, thanking him for his submission to the journal. As a result of much debate within the editorial correspondence printed in the British Journal of Psychiatry (Psychiatric Bulletin) as to the Appendix's legitimacy and whether it inspired the novel or whether the novel inspired the appendix, in box 9.5 is a letter from McEwan confirming that Appendix I is fictional.

McEwan's desire for creating realistic situations can also be seen in his intense research for the novel Saturday. In his very technical descriptions of Dr. Henry Perowne performing surgery, McEwan observed hours of actual surgery and was assisted by neurosurgeon Dr. Neil Kitchen. The green A4 notebook in box 14.1 and research notes in 14.3 demonstrate McEwan's attention to detail as he observed these medical procedures.

Subseries B. Screenplays, Film Adaptations, Scripts contains McEwan's original scripts for film, television, and radio, as well as film adaptations of his novels written by himself and other writers. The subseries is arranged alphabetically by title with a general category of television and radio scripts filed at the end.

McEwan's produced feature length screenplays include The Good Son (1993), The Innocent (1993), and The Ploughman's Lunch (1983). Five of McEwan's novels were adapted for film by other writers and produced for theatrical release: the multi-nominated award-winning film Atonement (2007, adapted by Christopher Hampton); Enduring Love (2004, adapted by Joe Penhall); First Love, Last Rites (1997, adapted by David Ryan and Jesse Peretz); and The Cement Garden (1993, adapted by Andrew Birkin). In 1985, McEwan wrote a film treatment and initial script based on his novel, The Comfort of Strangers; however, the film released in 1990 was based on Harold Pinter's screenplay adaptation. Disparate drafts of screenplays for produced and unproduced films are present. For films in which he wasn't the author of the screenplay, McEwan often made script notes and in the case of Atonement and Enduring Love served as executive and associate producer (respectively). A small amount of production and publicity material for the films Atonement, Enduring Love, and The Ploughman's Lunch are filed after the script drafts. For supplementary material related to McEwan's films and adaptations, see the Professional Correspondence subseries and in the Personal and Professional series, see press clippings and photographs.

Of note in the series are folders 26.2-3 which contains McEwan's teleplay Solid Geometry, as well as the accompanying publicity and correspondence that resulted from the BBC’s decision to cease production immediately before filming.
The scripts, notes, outlines, and treatments filed in the 'Television and Radio' section was grouped together by McEwan in a folder bearing his notations. These early radio and teleplays written in the mid-1970s, are his adaptations of his own short stories.

Subseries C. Short Stories is predominately made up of two segments of writings originally maintained by McEwan in marked and labeled envelopes: 'complete but abandoned' and 'unfinished-abandoned.' Many of these stories were apparently written while attending the University of East Anglia and have instructor's comments written on them (unidentified, but perhaps by Malcolm Bradbury and/or Angus Wilson). Despite McEwan's categorization of 'complete but abandoned,' "Conversations with a Cupboard Man" was published first in the Transatlantic Review and then later in his short story collection First Love, Last Rites.

Subseries D. Other writings includes drafts for book contributions, essays, speeches, lectures, remarks made at public events, book reviews, early journalism, as well as unidentified short writings. The subseries is arranged alphabetically by category: book contributions; essays; journalism; lectures, speeches, events; novel excerpts; reviews; assorted short writings; and writing notes and unidentified fragments. Within each of these, works are arranged alphabetically by title, followed by untitled works (with the exception of book contributions, which is arranged by author). Works that have been labeled "untitled" are followed by brief subject phrases in brackets. If publication information is evident, it is also included in the description.

Of particular interest within book contributions is McEwan's foreword, entitled "Reading Station," to his brother David Sharp's memoir Complete Surrender (2008). Also included with this material are McEwan's comments and historical corrections to Sharp's memoir.

Topics covered in McEwan's essays include such broad subjects as his writing, climate change, Charles Darwin and natural selection, world events, and tributes to writers such as Saul Bellow and John Updike. Many of these essays were published in periodicals such as the Guardian and the Observer.

'Journalism, etc.' contains clippings and complete issues of publications with pieces by McEwan during the 1970s and 1980s. The clippings are book, theatre, and film reviews; editorial essays; or feature stories published in the New Statesman, the Observer, Radio Times, and the Spectator.

McEwan is a highly sought out speaker and received a tremendous amount of requests to speak at writing and science conferences. In addition, McEwan received many awards related to his literary accomplishments as well as his interest in climate change and science and the humanities. The segment "Lectures, Speeches, Events" includes drafts of speeches, and introductory remarks given by McEwan at such public events. In some cases, files also contain programs, publicity, research, and itineraries; though the bulk of material of this type is arranged in the Personal and Professional series. Many of these public addresses were later published and if that information could be determined, it is included in the description.

Also included in this subseries are brief typescript excerpts from some of McEwan's novels. These pages were not originally filed with the drafts, which suggests they were used as reference material or were used during public readings.
The segment entitled "assorted short writings" includes many brief pieces that were often not intended for publication, such as obituaries, a travel diary, and other unidentified essays. These are complete drafts; unlike the material filed in "writing notes and unidentified fragments," which is made up of untitled working drafts, notes, or jottings that are unidentified.


Personal correspondence consists primarily of letters with family and close friends. McEwan filed the letters in A4 document boxes by date span, which are noted in the container list. In order to help locate specific correspondence, the letters are further arranged alphabetically by name within these date spans. The bulk of letters received in the late 1960s to the 1980s were from university friends and colleagues, who often comment on McEwan's writings. Frequent correspondents include: Felicity "Flick" Allen, Julian Barnes, Polly Bide, Sue Birtwistle, Malcolm Bradbury, Carmen Callil, Jon Cook, Richard Eyre, Stephen Gerber, Ray Neinstein, Vic Sage, John Webb, and Angus Wilson. There is a considerable volume of letters from McEwan's mother, Rose, with occasional letters from his father David.

Later letters often relate to personal and professional occasions and life events; such as when McEwan received the Commander of the Order of the British Empire (CBE) in 2000, birthdays, weddings, publication congratulations, and similar sentiments. Correspondents include writers (e.g. Julian Barnes, Antonia Fraser, Jayne Anne Phillips, Harold Pinter, Salman Rushdie, Zadie Smith, John Updike), artists (e.g. David Buckland), musicians (e.g. Paul McCartney and Mark Knopfler), politicians and statesmen (e.g. Tony Blair, Walter Veltroni), scientists (e.g. James Watson), literary critics (e.g. Amanda Craig, Frank Kermode), and many journalists.

Several folders of personal correspondence arrived at the Ransom Center with evidence of mold. The Center's Conservation Department has vacuum treated material in these folders, but mold spores may still be present. For health reasons, patrons may consider wearing gloves and a dust/mist respirator while handling this material. The treated folders follow the same organizational structure as the other personal correspondence, but are filed in box 70. Some folders of correspondence are still being treated and will be added to the collection once all treatment has been completed.

Professional correspondence begins in 1971 with a letter from Ted Solotaroff of the *New American Review* (later the *American Review*) wherein Solotaroff speaks to McEwan about his unique voice and promising future as a writer. Other professional correspondence includes letters from publishers, agents, fans, aspiring writers, universities, and other professional associates. A majority of letters are requests for appearances, interviews, signed books, charitable donations of books or money, permission for rights to adapt McEwan's work, and invitations to book and literary festivals. Requests also include letters from university students studying McEwan's works and posing questions regarding his writings and themes. There are many letters from students beginning in 1995 when *A Child in Time* was selected as a set text for A-level English literature exam by the Associated Examining Board.
The Professional Correspondence segment is in date order at the folder level; letters within folders are not specifically arranged. Contracts and travel itineraries for book tours are frequently filed within the professional correspondence. Beginning in approximately 1987, McEwan began to employ secretaries to answer his mail and a carbon copy of his secretary's response is often attached to the incoming letter. Among Ian McEwan's secretaries were Heather Mansell-Jones, Nicky Forsythe, Beth Coventry, Lesley-Ann Fairbrother (many outgoing attached 1989-1990), and Svetlin Stratiev.

Of particular interest is the correspondence between McEwan and American author John Updike; as well as McEwan's correspondence with the Writers Guild of America regarding arbitration to determine writing credits for the screenplay *The Good Son*.

'Publishers, etc.' was a file of incoming letters, contracts, and faxes from publishers and firms including Random House, Harper Collins, Jonathan Cape, Chatto and Windus, and Uitgeverij De Harmonie; however, letters from these companies are filed throughout the professional subseries. This folder also includes edits for *Enduring Love*, an *Enduring Love* page proof excerpt published in the *New Yorker*, and editorial feedback regarding a first draft screenplay called 'Flies' from *The Forge* (Fox Creative Group). Much of this correspondence is similar to what may be found in the other professional correspondence, but this was maintained in its original segment and arranged chronologically by the Ransom Center. Brief writings, such as speeches, essays, etc. were also in this segment, but were separated to the short works. A separation sheet within the first folder lists those works that were moved.

Many of the same correspondents are filed in more than one category. A list of correspondents found throughout the archive is provided in this guide's Index of Correspondents; however, routine mail (e.g. regarding home repairs), form letters, or basic cover letters (e.g. enclosed is a copy of your contract) aren't included in the index.

Letters from readers are arranged by decade, except for a small segment of letters from McEwan's friends and acquaintances regarding specific novels which McEwan kept separate. Many school-aged children wrote to McEwan regarding his children's book *The Daydreamer* and there are two folders of such letters (many with drawings).

Outgoing correspondence consists of a small segment of carbon letters, as well as hand-written letters (presumably drafts or correspondence that was transmitted via fax), and electronic files from McEwan to others. Of primary interest are the twenty to thirty letters McEwan wrote to his parents between 1976 and 1978 at the beginning of his writing career, just before and after his first book was published. In these letters, he details daily life with his then-wife Penny, family matters, and provides writing updates. These letters also cover his time teaching at the Iowa Writers' Workshop (in one letter, he describes his first American Thanksgiving). Also within this file, are postcards and photos from a 1986 visit to Singapore where McEwan appears to have visited previous places where the family lived while stationed there.

Series III. Personal and Professional contains papers, documents and electronic files related to McEwan's childhood, family life, and writing career. Appointment diaries, awards, contracts, family papers, notebooks, photographs, press clippings, printed material, publicity, scrapbooks, travel files, and university and school papers are found in this series. The materials are in alphabetical order by name or topic.
The appointment diaries span from 1974 to 2012 (excluding 1976) and list daily jottings and appointments.

Awards contains speech drafts, event programs, photographs, correspondence, and clippings. McEwan's appearance to accept the Jerusalem Prize in 2011 sparked controversy due Israel's role in the region's political unrest and included in this segment are notes and drafts of McEwan's acceptance speech as well as some of the press coverage of the event. Plaques and certificates were transferred to the Ransom Center's Personal Effects Collection.

Contracts contains some publishing, radio, television, and other contracts; however the majority of McEwan's publishing contracts are filed in the corresponding year with professional correspondence.

The family papers includes material associated with the David and Rose McEwan and Annalena McAfee families. Letters and items addressed to McEwan's wife, Annalena, as well as some German reviews of her first novel, The Spoiler, are filed in box 47. Of particular interest is the typescript of an oral history interview McEwan conducted with his father in 1989. In it, David McEwan warily answers questions about his childhood, serving in World War II, his military service, and meeting and marrying his wife Rose, all while carefully avoiding intimate discussion of his feelings. McEwan refers to this interview when later writing about the discovery of his unknown brother, David Sharp. Also present are some of David McEwan's military documents, his obituary, and a political essay on multilateralism. Related to Rose McEwan are scrapbooks she compiled to document Ian McEwan's writing career, condolence cards she received when her husband, David, died as well as a program and documents related to her memorial service. Two illustrated letters McEwan sent to each of his sons, Greg and Will McEwan, in March 1990 while traveling overseas includes sketches of each person's placement on the Earth and an explanation of the different time zones.

Forty-three notebooks of different sizes, roughly dating from 1970s to 2010, were used for both writing and personal purposes. The journals are not arranged in any particular order. Titles, if present, are taken from the covers and provided in single quotes; otherwise, they are listed based on their physical description. Many of the journals contain notes and ideas for McEwan's novels and writings including Saturday, Atonement, The Innocent, Solar, and On Chesil Beach. Personal notes include travel diaries, jottings and ideas, reminders and "to-do" notes, contacts, and notes from a metaphysical relationship workshop. When subjects and writings could be identified, they are listed in the container list. Most journals are undated and any dates provided in the container list were found within the notebook and may not be complete or comprehensive.

Photographs in the collection are black-and-white, color prints, and digital images and include publicity shots, informal snapshots, travel, and family photographs. The photographs are largely related to McEwan's private life with friends and family, but also many are related to his writing career and depict McEwan at home, receiving awards and honorary degrees, and at book readings. The digital images are organized into folders representing years 2004 through 2014 and mostly capture McEwan traveling with his wife Annalena, his sons, and close friends, as well as family photos taken at home. Photos of particular interest are McEwan's 'childhood' photos in box 48.8 which depict
McEwan and his family overseas; as well as 'friends and travel' photos in box 48.11 which include photos of McEwan in the late 1960s through 1970s. Some friends pictured with McEwan include Julian Barnes, James Fenton and Darryl Pinckney, Jayne Anne Phillips, and traveling companions who accompanied McEwan to Afghanistan in the early 1970s. The segment of photos related to McEwan's films include him on set with Campbell Scott, Isabella Rossellini, Anthony Hopkins, John Schlesinger for _The Innocent_ and with Giovanni Ribisi, Jesse Peretz, and Robert John Burke on set of _First Love, Last Rites_.

McEwan has been interested in political topics related to British politics, nuclear war, the environment, censorship, and the role of writers in society since the 1980s. The political files contain printed material, meeting minutes, and similar documents related to McEwan's involvement in political and social causes such as the Charter 88 group and June 20 Group which were formed as a direct response to Thatcherism in the 1980s and members included Harold Pinter, Antonia Fraser, and other artists and intellectuals.

There are ten boxes holding press clippings which document book reviews, best seller lists, and profiles of McEwan published in British, American, Canadian, Australian, and foreign language publications. For book reviews, the arrangement follows McEwan's general arrangement, which is divided between English-speaking and foreign-language press, and then within each of these categories, arranged by novel title. Reviews of film and television work, as well as author profiles and interviews contain primarily English-language clippings, but there is some foreign press interfiled. Reviews of film and television are arranged alphabetically by title and interviews and profiles are arranged by decade. Three folders contain clippings on assorted topics, primarily science and philosophy, which McEwan retained for research or reference. Many of these were sent to McEwan by his Dutch publisher Jaco Groot.

University papers arrived at the Ransom Center with evidence of mold. The Center's Conservation Department vacuum treated material in these folders, but mold spores may still be present. For health reasons, patrons may consider wearing gloves and a dust/mist respirator while handling this material. The treated folders follow the same organizational structure as other materials in this series, but are filed in box 71. Some documents are still being treated and will be added to the collection once all treatment has been completed.

Series IV. Works by Others is subdivided into two subseries and contains printouts and electronic files: A. About McEwan and His Works, 1988-2012, undated; and B. Other, 1976-2012, undated. Dissertations, theses, and university papers written by students studying McEwan's writings form the bulk of the first subseries; some of these are in French or Italian. Also contained in this subseries are essay typescripts, drafts of interview typescripts containing McEwan's edits (for inclusion by the interviewer), and other literary criticism. Subseries B. Other contains articles, poems, chapter drafts, short stories, and other works written by other writers and retained either for research or reference or because they were written by friends, family, and/or associates of McEwan. Also included are some adaptations of McEwan's works, such as Craig Raine's libretto _Atonement_ and an unauthorized musical adaptation of a story from _The Daydreamer_. Other authors represented include Christopher Hitchens, Harold Pinter, and McEwan's stepdaughter Polly Tuckett. Of particular interest is the photocopy of a 1967 travel journal penned by McEwan and Mark Wing-Davey (his best friend at Woolverstone
Hall) describing their hitchhiking trip to Athens.

Series V. Serials and Publications consist of entire issues of periodicals and other printed items containing works by McEwan, as well as interviews with and articles about him. Issues are in alphabetical order by title and the significance of each is noted within parentheses.

Related Material

For additional materials related to Ian McEwan at the Ransom Center, see manuscript holdings for: Mel Gussow, Paul Schrader, Jayne Anne Phillips, and Bananas (periodical).

Separated Material

Bound volumes were transferred to the Ransom Center Library.

Moving image material including VHS tapes and DVDs were transferred to the Ransom Center Moving Image Collection.

Two awards (Italian SPQR, 2002 and Premio Letterario Prato Europa, 1983) were transferred to the Ransom Center Personal Effects Collection.

Sound recordings including unpublished cassette tapes and compact discs containing interviews, readings, etc. were transferred to the Ransom Center Sound Recording collection and are described individually in a list at the end of this finding aid and in a searchable database.

Index Terms

People

Garton Ash, Timothy.
McAfee, Annalena.
Raine, Craig.
Updike, John.

Organizations

University of East Anglia.

Subjects
Authors, English--20th century.
English fiction--20th century.
Novelists, English--20th century.

**Document Types**
Calendars.
Clippings.
Correspondence.
Digital images.
Electronic documents.
Electronic mail.
Electronic records.
Journals.
Manuscripts.
Photographs.
Scripts.
Series I. Works, 1969-2013, undated

Subseries A. Novels and Collections, 1970-2009, undated

Amsterdam (novel, 1998)

Outline, Part I/Chapter 1 fragment, Part III/Chapter 3 fragment, February-March 1997

Notebook. Chapter outlines and notes, Town and Country forum, biology notes (personal notes, corrections for Enduring Love at back), April-July 1997

Early typescript with revisions; notes; article clipping (1994), circa 1997

Typescript with revisions (synopsis of Tim Garton Ash's comments on first page), circa 1997-1998

Draft fragment with revisions completed January 1998 (synopsis of Craig Raine's comments on first page), December 1997-January 1998

Chapter drafts, incomplete fragments, word count. 50 electronic files: WordPerfect, Microsoft Word, 1999-2004

'Back up.' Chapter drafts, incomplete fragments, word count, correspondence and excerpt for website. 7 electronic files: WordPerfect, 1997

Amsterdam or The Spoiler: A Comi-Tragedy. Revised typescript with revisions and edits (Hitch written on first page), February 1998

Editorial correspondence and corrections, January-March 1998

Atonement (original title An Atonement) (novel, 2001)


Part I. Early typescript with revisions, 2001

'Atonement ending, first draft.' Photocopy of typescript with revisions of novel's final chapter, 7 June 2001

Parts I-IV. Revised typescript of complete novel with revisions, notes, 2001

Part II. Typescript with revisions and annotations by Annalena McAfee, 2001

'Fourth penultimate draft.' Typescript of Parts I-II with revisions, April 2001

Near final draft. Typescript of complete novel with annotations by Annalena McAfee, 2001

Revised fragments from Parts I-V. Typescript drafts with revisions, 2001

Edited and revised segments, writing notes, final proofing notes, editorial correspondence and notes by Craig Raines, Annalena McAfee, Nan Talese and others, 2001


'Cecilia - Part Two.' Drafts, notes. 5 electronic files: WordPerfect, 2000-2001

'Part One, fourth draft / Part Two, second draft / as of 12/12/00.' Chapter drafts, incomplete drafts. 16 electronic files: WordPerfect, 2000

Page proof with copy-edits and revisions, 2001

Bound page proof with some edits, 2001

Test dust jacket proofs and marketing material, 2001

Plagiarism accusation. Clippings, correspondence and email printouts, and McEwan response, 2006
Black Dogs (novel, 1992)

- Early draft. Handwritten notes and fragments, typescript with revisions, November 1990-August 1991
  Container 5.3

- 'Final.' Revised typescript with revisions, 1991
  Container 5.4

- Near final draft. Revised typescript with revisions by McEwan and annotations in unidentified hand, 1991
  Container 5.5

- Notes for final draft, photos of Majdanek Concentration Camp (Poland, 1981), editorial correspondence from Nan Talese, 1981-1991
  Container 5.6

- Writing notes, blurb. 2 electronic files: Microsoft Word, 2004
  Electronic-file 1406012P_001

The Cement Garden (novel, 1978)

  Container 5.7

- Photocopy of above handwritten draft without the October 1977 red revisions; photocopy of handwritten fragments, 1976-1977
  Container 5.8

- Handwritten and typed fragments, notebook, 1976-1977
  Container 6.1

The Child in Time (novel, 1987)

- Composition notes, story ideas, draft fragments, circa 1983-1985
  Container 6.2

- Handwritten draft with notes and draft fragments, circa 1983
  Container 6.3-4

- Working draft segments. Early drafts of Chapters 1-3; later drafts of Chapters 4 and 9, circa 1983-1985
  Container 6.5

- First draft. Typescript with revisions of chapters 4-10, April-October 1986
  Container 6.6-7

- 'Penultimate draft.' Typescript with revisions, February-March 1987
  Container 6.8, 7.1-2

- 'Extracts from an unfinished novel' by Ian McEwan published in the Blackwell Review (became part of Chapter 2), Spring 1985
  Container 7.3

- Editing notes and letters from editor Nan Talese, 1986-1987

- Partial page proof of Chapter 1, 1987
The Comfort of Strangers (novel, 1981)

- Early notes, story ideas, early typescript segment with revisions, January-March 1979
  - Container 7.4
- Chapter outlines, plot notes, (sketches of scenes), undated
  - Container 7.5
- 'First draft.' Handwritten and typescript draft with revisions and notes, June 1979-July 1980
  - Container 7.6
- 'Untitled novel revisions,' circa 1980
  - Container 7.7

The Daydreamer (children's fiction, 1994)

- First and second handwritten and typescript drafts with revisions, 1991
  - Container 7.8-9
- Chapter drafts, complete draft, correspondence, notes, edits. 43 electronic files: WordPerfect, Microsoft Word, 2004
  - Electronic-file 1406012P_001

Enduring Love (novel, 1997)

- Notebook. Early notes, story ideas, sketches of scene, chapter outlines, working draft segments, Appendix I notes (anagram), editorial notes based on reading by Tim Garton Ash, James Fenton, Craig Raines [also includes notes for screenplay Flies and personal notes and jottings at the back of notebook], September 1995-January 1997
  - Container 7.10
- Fax from British Journal of Psychiatry, research articles, 1995-1997
  - Container 8.1
- Early typescript with revisions, undated
  - Container 8.2-3
- Typescript with edits by Annalena McAfee, circa 1997
  - Container 8.4-6
- Revised typescript with edits by and list of notes from Tim Garton Ash, March 1997
  - Container 8.7, 9.1-2
- Notes and working draft segments, undated
  - Container 9.3
- Chapter drafts, notes, correspondence, word count, excerpts, British Journal of Psychiatry documents. 212 electronic files: WordPerfect, Microsoft Word, 1999
  - Electronic-file 1406012P_001
Partial page proof with edits by Annalena McAfee, circa 1997

Correspondence; including letter to Psychiatric Bulletin from McEwan explaining Appendix I, 1997-1999

First Love, Last Rites (story collection, 1975) (in the order published in collection)

Homemade. Typescript with revisions, March 1971

Solid Geometry. Typescript with revisions, handwritten notes, and fragments, September-October 1973

Last Day of Summer. Typescript with revisions, February-March 1973; top copy, undated

Cocker at the Theatre. Typescript with revisions, May 1971

Butterflies. Typescript with revisions, April 1973; photocopy typescript, circa 1973

Conversation with a Cupboard Man. Handwritten draft, October-November 1970

First Love, Last Rites (story). Typescript with revisions, handwritten notes and draft, 9 February-4 March 1974; top copy (original and photocopy), undated

Disguises. First draft with revisions, November-December 1971

Stories not published in collection

The Power of Archetypes. Typescript with revisions, 30 January-1 February 1974; top copy, undated

A deep blue sky, clear but for… Typescript with revisions, 8-14 October 1974

Footsteps from beginning. Typescript with revisions, 6-16 January 1973

Intersection (published in Tri-Quarterly, Fall 1975). First draft (photocopy), February 1971; Handwritten draft and notes, 1971

Untitled [Dead as They Come]. Handwritten draft and typescript about mannequin in shop window (published in In Between the Sheets), undated

Handwritten notes about Harriet Walter and The Imitation Game, note written on Reno postcard, undated
For You: A Libretto (libretto, music by Michael Berkeley, 2008)

Working typescript and handwritten drafts, circa 2006-2008

Typescript with minor edits (1) [same copy as below, but different edits between the two], 5 May 2007

Typescript with minor edits (2), 5 May 2007

Final draft. Typescript, circa 2007

Notes, drafts, complete drafts, production notes, correspondence. 32 electronic files: Microsoft Word, 2006-2008

Email printouts, 2007-2008


In Between the Sheets (stories, 1978)

Pornography. Handwritten and typescript drafts with revisions, 27 May 1975

Reflections of a Kept Ape. Handwritten and typescript working drafts with revisions, 19 December 1975-19 February 1976; Typed top copy and carbon, undated

Without Blood (published in collection as Two Fragments: Saturday and Sunday, March 199-)

Handwritten and typescript working drafts, notes, undated

Saturday. Typed top copy and carbon, undated

Sunday. Carbon typescript; Page proof (Nat Mags, December 1976)

Dead As They Come. Handwritten draft, 2 November 1974; Top copy typescript with revisions, undated

In Between the Sheets (story). Handwritten and typescript drafts with revisions, September 1974; typed top copy and photo duplication copy, undated

To and Fro. Handwritten and typescript drafts with revisions, notes, March-April 1976; typescript with copy edits, typed top copy, undated
Psychopolis. Typed draft with revisions, notes, 23 August-16 September 1976; Typed top copy and carbon, undated

Notes and fragments, undated

Dust jacket (with note from Deborah Rogers dated 2013), 1978

The Innocent (original title The Letter in Berlin) (novel, 1990)

Research articles, correspondence from Bernhard Robben and others, map and photographs of Berlin, 1954-1988

Novel outline and notes, January-February 1988

'First draft'

Handwritten and typescript working draft fragments, April 1988-June 1989

Complete typescript with revisions, circa June 1989

The Letter in Berlin. Original typescript submitted to Jonathan Cape (also includes a 2005 letter from Deborah Rogers), June 1989

Original revised typescript with annotations written in unidentified hand, June 1989

Editorial correspondence from editors, proofreaders, and fact-checkers, June-September 1989

On Chesil Beach (novel, 2007)

Notebook. Notes about John Updike and Saul Bellow; notes and passages for Saturday; notes and passages for a review of The Wall Jumper by Peter Schneider; Antony Gormley notes; notes on climate change for Open Democracy; essay for The Edge; notes and plots; first draft segment of On Chesil Beach, May 2004-April 2005

Notebook. Primarily notes and passages for On Chesil Beach, but also contains notes and passages for Saturday, "End of the World Blues," For You Libretto; notes and plots; jottings, May 2005, undated

Working drafts of chapters 1 and 2, April-November 2005, undated
Chapters 1-4. Typescript with edits, undated

'Final major draft before submitting.' Typescript with revisions and notes, undated

Typescript with annotations by Annalena McAfee, undated

Typescript with annotations by Tim Garton Ash [removed from binder], 2 October 2006

Typescript with some revisions, 15 October 2006

Typescript with annotations by Annalena McAfee, 27 October 2006

Notes, revised fragments, 2005-2006

Novella draft, chapter drafts, complete drafts, notes, corrections, editor queries, added pages. 80 electronic files: Microsoft Word, 2005-2007

Page proof with edits, December 2006

Correspondence and editorial notes, 2006-2007

New Yorker excerpt. Page proofs (two versions) with edits by Deborah Triesman, 28 November 2006, 7 December 2006

Or Shall We Die? (oratorio libretto, music by Michael Berkeley, 1983). Notes, drafts, Introduction typescript, recording cover, 1982

Saturday (novel, 2005)

Notebook, green. Writing, research, and personal notes (including first meeting with brother David Sharp, observations with Dr. Neil Kitchens, notes and fragments for Saturday), 2001-2003

Notebook, blue. Jottings, notes about Enduring Love, writing notes and fragments for Saturday, undated

Research. Surgery observation notes with Dr. Neil Kitchen, medical articles, Ray Dolan email printouts, notes, 2004

'First major draft.' Typescript with revisions (some notes and working draft segments interfiled), March 2003-August 2004

Part I. Early typescript with annotations by Annalena McAfee, 2004
Part IV. Early typescript with revisions, 2004

Parts I-V. Typescript with annotations by Annalena McAfee, August 2004

Parts I-III. Typescript with annotations by Annalena McAfee, 2004

Part IV ('A's 2nd reading'). Typescript with annotations by Annalena McAfee, 2004

Parts III-V ('Venice draft'). Typescript with annotations by McEwan, 6 September 2004

Typescript with annotations by Tim Garton Ash, Summer 2004

Incomplete typescript (includes only those pages containing annotations by Craig Raine), Summer 2004

Parts I-V ('Corsica draft'). Typescript with annotations by Annalena McAfee and some revisions by McEwan, September-October 2004

Part I. Typescript with copyedits, 2004


Writing notes, editorial notes, and revisions, 2004

Draft fragments, 2004

Correspondence, 2004

Bound page proof, October 2004

Page proof containing only pages with revisions (Jonathan Cape) (two copies), 25 October 2004

Partial page proofs with copyedits and revisions, 29 November 2004

Jacket proofs, mockup (Jonathan Cape); endpaper proof (Nan Talese/Doubleday); jacket copy/synopsis drafts, 2005
Solar (novel, 2010)

Notebook. Notes about Angela Hewitt, Christopher Hitchens, Steven Pinker; preface to Complete Surrender by David Sharp; notes; draft fragments for Solar, February-May 2007, undated

Research. Articles and notes about climate change, 2000s

Research. Maps, travel brochures, and itineraries regarding American Southwest, 2000s

'Early draft' segments. Typescript, February 2009, undated

Draft of Part I segment and Appendix. Typescript, undated

Part II. Typescript with revisions and revised pages inserted, undated

Part I and II. Third draft typescript with revisions, April-May 2009

Part I. Typescript with annotations by Annalena McAfee, April 2009

Parts I and II. Fourth draft with revisions; also description of novel's origins, 15 August 2009

Part III. First draft with revisions dated 26 August 2009; also notes for final draft, May-August 2009

Complete typescript with annotations by Annalena McAfee, August 2009

Complete typescript with annotations by Tim Garton Ash, undated

Complete typescript with copyedits by Jan Franklin, October 2009

Final draft with revisions, October 2009

Final draft. Bound clean copy, 22 October 2009

Notes, partial drafts, chapter drafts, complete drafts, ‘experimental opening,’ correspondence, page proofs, Nobel speech, excerpts for public readings. 96 electronic files: Microsoft Word, Portable Document Format (PDF), 2009-2010

Page proofs, 25 November 2009
Advance proof, 2009
Editorial queries and email printouts, September-December 2009
Dust jacket proofs, 2009
New Yorker excerpt published as The Use of Poetry. Two sets of page proofs with edits by Deborah Treisman and McEwan, November 2009

Sweet Tooth (novel, 2012). Note fragments, draft fragments, undated

Subseries B. Screenplays, Film Adaptations, Scripts, 1974-2010

Amsterdam (film adaptation by Brian Gilbert)
First draft screenplay, March 2000
First draft screenplay, second revision, undated

Atonement (film adaptation by Christopher Hampton)
First draft screenplay with letter from Robert Fox, 13 July 2003
Revised second draft screenplay with revisions by McEwan, 23 April 2004; script notes, 17 May 2004
Third draft screenplay (clean copy), 2 November 2004
Third draft screenplay with annotations by McEwan, 2 November 2004
Screenplay with 'current revisions' by Christopher Hampton and Joe Wright, 15 December 2005
Screenplay with 'current revisions' and annotations by McEwan (marked with flags), 23 April 2006  Container 20.5

Final draft, 18 May 2006 Container 20.6

Production and publicity material. Directors list (5 May 2005); Call sheet #22 (7 July 2006); email printouts; publicity postcards (2007); award, 2005-2007 Container 20.7

Segments of original manuscript used by Georgina Millet (Assistant Art Director), undated Container 20.8

Before the War (screenplay by McEwan, based on novel 1934 by Albert Moravia)

Revised screenplay, August 1988 Container 21.1

Revised screenplay, February 1990 Container 21.2

Birdsville (screenplay by McEwan)

First draft screenplay (circa 1985); letters from Massimo Mazzucco, script ideas and notes, 1985 Container 21.3

Revised screenplay draft, January 1992 Container 21.4

Screenplay draft (undated) with letter from Orlow Seunke, April 1998 Container 21.5

Screenplay draft by Orlow Seunke based on McEwan's original screenplay, notes, letter, October 2000 Container 21.6


The Child in Time (film adaptation by Andrew Davies). Revised screenplay with revisions by McEwan, February 1998 Container 21.8

The Comfort of Strangers

Film treatment by McEwan (an original and two copies), notes on script; also present are notes for semi-autobiographical novel and notes for 'Rowan Atkinson as manager of a nuclear power station,' circa 1985 Container 22.1

First draft screenplay by McEwan, March 1985 Container 22.2

Screenplay by Harold Pinter, 17 July 1989 Container 22.3

Enduring Love (film adaptation by Joe Penhall)

Screenplay with annotations by McEwan, 27 March 2003  Container 22.4

Screenplay, 18 July 2003  Container 22.5

Revised screenplay, 22 August 2003  Container 22.6

Production and publicity material. Storyboards for scene one (31 July 2003); provisional shooting schedule (5 September 2003); unit list; photo of McEwan on set during filming of balloon scene; film screening publicity postcard and invitation, 2003-2004  Container 22.7

First Love, Last Rites (film adaptation by David Ryan and Jesse Peretz). Revised screenplay, 21 August 1995  Container 22.8

Flies (screenplay by McEwan)

Screenplay with revisions by McEwan (circa 1996); notes on script changes (July 1996); memos with Twentieth Century Fox (March-April 1996), 1996  Container 22.9

Drafts, research, correspondence, notes, contact number. 25 electronic files: Microsoft Word, WordPerfect, Macintosh WordPerfect, 1994-1996  Electronic-file 1406012P_001

The Good Son (screenplay by McEwan)

'First draft – revised, not polished' screenplay, June 1987  Container 23.1

Revised first draft screenplay with revisions by McEwan, August 1987  Container 23.2

Revised screenplay, 29 July 1991  Container 23.3

Revised screenplay (1 June 1992); breakdown of script changes (9 November 1992), 1992  Container 23.4


The Modern Review (vol. 1, issue 13) covering censorship of film, February/March 1994  Container 23.5

The Gun

Writing notes and draft fragments, circa 1990s  Container 29.7
Notes. 2 electronic files: Microsoft Word, WordPerfect, 2004

The Imitation Game (teleplay by McEwan). Research and writing notes; typescript draft; handwritten Introduction to published collection The Imitation Game: Three Plays for Television (Cape, 1981), 1978-1980

The Innocent (film adaptation by McEwan)

Screenplay with revisions (marked 'Norma Heyman's Copy'), 11 March 1991

Revised script with revisions (5 March 1991); inserted revised pages (28 June 1992, undated); storyboards for 1989 scene (9 July 1992); correspondence regarding script changes, 1990-1992


Memos and correspondence regarding film edits, February-March 1994

Script changes, 1992

The Last Day of Summer (screenplay by McEwan). First draft typescript (undated); second draft shooting script (28 June 1983); outline and notes, 1983, undated

On Chesil Beach (film adaptation by McEwan)

Early screenplay segment with revisions, undated

Revised screenplay with revisions, undated

Loose pages, undated

Screenplay with revisions, 25 May 2010

Screenplay with revisions, 5 July 2010

Drafts, notes. 7 electronic files: Final Draft Document File, Microsoft Word, 2009

Film production correspondence and lists of possible writers and directors, 2008-2012

The Pleasure Dome (screenplay by McEwan)

Research about neuroanatomy
Correspondence with Dr. Ray Dolan, including script segment with notes by Dolan; brain scans with notes by Dolan; faxed research articles, September-November 1993

Photocopies of newspaper and medical journal articles, 1989-1993

Writing notes and outline, circa 1993

Screenplay draft with revisions, circa 1993

Screenplay draft, 15 November 1993

Screenplay draft with revisions, June 1994

Synopsis, drafts, scene list, directors list, notes. 17 electronic files: WordPerfect, Microsoft Word, 1994-1995

Memo about screenplay, June 1993

The Ploughman's Lunch (screenplay by McEwan)

Notebook. Writing notes, circa 1981

Writing notes and synopsis, research, 1981-1982

First draft of screenplay with revisions, 24 November 1981-20 February 1982

First draft of screenplay with revisions (photocopy), 24 November 1981-20 February 1982

Second draft of screenplay with revisions, 1982

Production material. Shooting schedule, cast list, letter from Richard Eyre, 1982-1983

Repression [in file folder called 'Animation']

Typescript, 1997

Synopsis, correspondence. 6 electronic files: WordPerfect, Microsoft Word, 1997

Saturday (film adaptation by Patrick Marber; project abandoned and rights reverted in 2011)

Early draft of screenplay with annotations by McEwan, undated

30
Draft with annotations by McEwan, 17 April 2009

Draft with annotations by McEwan, circa 2009

Solid Geometry (teleplay adaptation by McEwan of his short story of the same title)

Script draft with revisions, 1978

Censorship controversy. Press releases, chronology of events, correspondence related to the BBC's decision to cease production of the teleplay; Reading of Solid Geometry by Royal Shakespeare Company press releases and program, 1978-1979

'Television and Radio'

Conversation with a Cupboard Man. Radio play draft and recording schedule, November 1974

Disguises (teleplay adaptation by McEwan of his short story of the same title). Short story page proofs from American Review, scene outline, film treatments (two copies), undated

The Guardians. Teleplay drafts (top copy and carbon copy), undated

Jack Flea's Birthday Celebration

Handwritten and typed script draft, circa 1974

Early typescript script draft with revisions, undated

Later typescript script draft, undated

The Kensington Girls. Teleplay outline, undated

Living Out the Dead End. Teleplay drafts (two carbon copies), undated

Tongue Tied: A Sketch (also titled Joey Deacon's Christmas). Handwritten draft fragment; sketch; teleplay draft, undated

Woman in White. 'first sketch' of teleplay (abandoned in June 1974), 1974

'Half hour tv plays,' undated
General ideas and notes, undated

Original folder

Correspondence. Outgoing correspondence to the Writers Guild of America and Writers Guild of Great Britain. 7 electronic files: Microsoft Word, WordPerfect, 1995

Subseries C. Short Stories, circa 1969-1997

A Deep Blue Sky, Clear But For. Carbon typescript, circa 1970s

Vaginismus. Typescript photocopy, publication photocopy, circa 1970s

A Very Very Very Very Very Old Lady (fairytale written for Polly Tuckett). Typescript, 21 August 1975

'Complete But Abandoned'

 Conversation with a Cupboard Man. Typescript, Autumn 1970


The Day After. Typescript, black and white photograph of a little girl (circa 1950s), Spring 1971

Evening with Raymond. Typescript, December 1970; handwritten draft, 1970

Farewell to Adolescence. Carbon typescript, Spring 1971

Fictiveness. Typescript photocopy of school paper with grade and instructor's remarks, circa 1970

Harris (radio play). Typescript, circa 1969-1970

Hospitality. Carbon typescript with cover letter from McEwan to Alan Ross with Ross's reply, November 1971

Mole. Typescript with revisions, April 1970

Mr. Lomax Along Again. Typescript, September 1970

On the Train. Typescript, Spring 1971

Paula: Two Truths and a Fiction. Typescript, Autumn 1970
Theft. Typescript, December 1970

Tonio Kröger (teleplay). Typescript

The Use of Riches. Typescript, Summer 1970

A Version of the European Artist. Typescript of school paper with grade and instructor's remarks, circa 1970

Word: A Short Story to be muttered aloud. Typescript, October 1970

A Word. Typescript, circa 1970

Poems with varying titles about the circus; The Persuasion of the Prospective Musician (poem on verso), circa 1969-1970

Untitled. Typescript with revisions, undated

Original envelope, 1971

'Unfinished-Abandoned.' Drafts, fragments, jottings, 1971-1974

Notes from creative writing meetings, 1974, 1976

Subseries D. Other Writings, 1969-2013, undated

Book contributions


Essays

'April 29, 1994'. Typescripts, 1994


The Go-Between. Typescript with revisions; typescript excerpt from Mother Tongue; notes, circa 2004

How could we have forgotten that this was always going to happen? (The Guardian, 8 July 2005). Typescript; partial typescript with revisions, 2005

Let's Talk about Climate Change (published on openDemocracy.net, 21 April 2005). Typescript, 2005

The Master: Ian McEwan pays tribute to Saul Bellow (The Guardian, 7 April 2005: 2). Typescript with revisions; photocopy of published essay, 2005


On Quarrels. Typescript carbon, undated

Only Love and Then Oblivion (The Guardian, 15 September 2001). Typescript with revisions; email printout, September 2001

A Parallel Tradition (The Guardian, 1 April 2006; a version of this article was presented at the symposium "The Selfish Gene: 30 years on" at the London School of Economics, 16 March 2006). Typescripts with revisions; The Guardian newspaper, March 2006


The Right Approach. Typescript carbon with revisions, undated

Solid Geometry (essay about BBC's decision to cancel production of the play by McEwan). Appears in "On Television" (Royal Shakespeare Company Warehouse). Printed contributions from other authors, circa 1970s

Stockwell. Typescript carbon with revisions, undated

What's New? Typescript, undated

Untitled [cultural memory]; Charter 88 accounts balance sheet, circa 1992

Untitled [Darwin and evolution]. Typescripts, undated


Untitled [The New Review and Ian Hamilton]. Typescript, undated

Untitled [politics of 1980s Poland]. Typescript carbon, undated

Untitled [reminiscences of walking with his father and witnessing a wreck, visiting Woolverstone Hall, and his brother David Sharp]. Typescript with revisions, notes, circa 2000s

'Journalism, etc.'

Brick (no. 37 Autumn 1989). Contains A Move Abroad

The Craftsman (Vol. 52, No. 3, March 1996). Contains Obituary for Major D. McEwan (Retd)

DIS literary magazine (undated first issue). Contains Adonis and Prufrock Sing to Diana of Ephesus

Granta. An Interview with Milan Kundera. Tear sheets, 1984; also tear sheets of "Milan Kundera, and the idea of the author in modern criticism" inscribed to McEwan by David Lodge (Critical Quarterly), 1984


New Statesman

30 March 1979. Contains Solid Geometry

10 August 1979. Contains "In Season." McEwan's review of production of As You Like It at the Olivier Theatre


Quarto

No 5, April 1980. The Imitation Game (2 copies)  Container 27.10


Sussex University Orchestra Programme. Programme notes, 8 December 1969  Container 27.8

Time Out (9-15 November 1973). Contains "Cocker at the Theatre"


Clippings from New Statesman, Observer, Radio Times, Spectator, 1975-1989  Container 27.11

Lectures, Speeches, Events


Darwinism Today: Setting the Intellectual Agenda, London School of Economics, 10 October 1998. Typescript of introductory remarks (McEwan was chair of the event), 1998


Global Sustainability: A Nobel Cause, Potsdam, Germany. Nobel Cause Symposium Series, 9 October 2007. Typescripts with revisions and clean copies, October 2007  Container 28.1

'Kafka Lecture, Torino.' Handwritten draft, 5 November 1994


The Moral Landscape: A Conversation between Sam Harris and Ian McEwan, Cambridge Wordfest, Cambridge, UK, 16 April 2011. Notes regarding Sam Harris, admission ticket, 17 April 2011

The Originality of our Species. Revolución Darwin, Fundación Ciencia y Evolución (Science and Evolution Foundation), Santiago, Chile, 8 September 2009; version reprinted in the Guardian, 23 March 2012). Typescripts with revisions, Chilean newspapers, article clipping, 2009

Paul McCartney recipient of honorary doctorate from University of Sussex (12 July 1988). Oration typescript with revisions, 1988

Science writing: Towards a Literary Tradition? "The Selfish Gene: 30 years on" at the London School of Economics, 16 March 2006 (a version of this lecture was published as A Parallel Tradition in The Guardian, 1 April 2006). Handwritten and typed notes, March 2006


Turning Pages: Love & Death (lecture to celebrate Times Literary Supplement's 100th anniversary; published in Areté Magazine, Autumn 2002). Typescript drafts with revisions, draft fragments, research, 2002

The Twenty First Century. Graduation Keynote Address, IE University, School of International Relations, Madrid, 2010. Typescript with revisions, incomplete typescript, 2010
University of Hull commencement address. Typescript with revisions, circa 2009?

'USC Atonement Notes' (Open Class lecture for students of the University of South Carolina MFA program, 11 April 2012). Lecture notes, including examples from Atonement and other writer's works, correspondence, April 2012

Untitled [impact of Darwin's ideas on McEwan's works]. Darwin Anniversary Festival, University of Cambridge. Draft of questions and discussion points, notes, program draft, correspondence, July 2009

Untitled [Rhône-Poulenc Prize for Science Books awards ceremony]. Typescript, circa 1998


Untitled [Tribute to Martin Amis]. Typescript with revisions, 29 March 1993

'Various lectures, openings, etc. 89/90.' Handwritten and typed notes and drafts, photocopies of the story "The Curious Case of Benjamin Button" by F. Scott Fitzgerald, 1989-1991

Novel excerpts

Atonement. Typescript, undated

The Children Act. Typescript with revisions, undated

On Chesil Beach. Typescripts, undated

Saturday. Typescript, undated

Solar. Eight typescript segments of varying lengths, 2009

Photocopied pages from published novels Atonement and Saturday, undated

Reviews


Wenders, Wim. Kings of the Road (1976). Film review typescript carbon, undated

Wilson, Angus. Anglo-Saxon Attitudes (1956). Typescript, undated

Assorted shorting writings

Baby Please Don't Go. Published poem clipping, 12 April 1998

The Beatles. Typescript, undated


Holly Eley obituary. Typescripts, 2010


Luca Lanzi. Typescript, 2012

Passage to Juneau: A Sea and Its Meanings by Jonathan Raban. Book jacket blurb typescript, 1999

Plagiarism. Incomplete typescript with revisions, circa 1981

Program notes for quartets by Bela Bartok, Josef Haydn, and Ludwig van Beethoven. Typescript, undated


A Song: Nothing Rhymes, It Just Won't Rhyme. Handwritten draft, circa 2006

The Song of Einaudi. Poem by McEwan and Annalena McAfee in celebration of Giulio Einaudi Editore's 80th anniversary. Typescript with revisions, 10 November 2013

Steven Pinker and his book The Blank Slate. Notes, typescript fragments, article by Pinker, circa 2000-2002

Three Cabaret Songs (music by Michael Berkeley and lyrics by McEwan). Sheet music (photocopy), 2013
Untitled [if McEwan became a guitarist instead of a novelist] (published in Brick literary journal). Typescript, 1994

Untitled [journey with Gabrielle Kelly]. Travel diary entries, 1981

Untitled [Malcolm Bradbury's retirement from University of East Anglia]. Typescript, circa 1994

McEwan interview with Lynn Wells. Partial typescript with revisions, 7 December 2005

Untitled [travel essay about the Languedoc region of France]. Typescript, circa 2005

Untitled [travel essay about Vancouver, British Columbia]. Typescript, undated

Untitled [tribute to Jaco Groot]. Typescript, circa 1990s

Writing notes and unidentified fragments

Mary [Mary arrives at manor and meets Edward Aronson]

Typescript segment


Notes regarding Darwin; interview questions by David Amigoni, June 2009

Notes, research about natural selection, drafts of McEwan writings about Darwin [removed from report folder]. Includes notes on Dawkins and Unweaving the Rainbow, Gould, E.O. Wilson on Enlightenment, Wolpert; Rhône-Poulenc Prize for Science Books 1998 awards speech; Darwinism Today: Setting the Intellectual Agenda (chaired by McEwan, LSE, 10 October 1998); Review of Consilience by E.O. Wilson; Untitled talk about Darwin and evolution, circa 1998

Notes regarding scientists, undated

Notes regarding Dr. James Watson, circa 2012

Notes regarding science and literature, undated
Notes regarding Tony Blair (and plot notes for novel Saturday?) 8 May 2005

Notes regarding John Updike and his novel Memories of the Ford Administration, circa 1992

Twin Beds in Rome by John Updike. Annotated printout of story and notes, undated

Assorted notes, collected material, jottings, undated

'Notes, etc.' Journal entries; writing notes and draft fragments; manuscript drafts including To Elaine: Sand and Sky (poem), Large Reckoning in a Small Room (review of Fireworks by Angela Carter); six sketch drawings (crayon and chalk), 1972-1975

'Miscellaneous notes.' Writing notes, draft fragments, jottings, scenes from Ploughman's Lunch, 1981-1982

Film and short story notes and draft fragments, circa 1970s-1980s

Notebook. Copied poems, unidentified writing and notes, circa 1970s-1980s

Assorted short writings; book contributions; essays; lectures, speeches, events; reviews; unidentified fragments. Drafts, notes, correspondence [there are duplicates of many files]. 317 electronic files: Microsoft Word, WordPerfect, 1994-2012


Film short adaptation of Solid Geometry. Draft by unidentified author. 1 electronic file: Microsoft Word, 2004
Series II. Correspondence, 1968-2014

Subseries A. Personal, 1968-2014

1968-1973

A-J

Bide, Polly

M-Z

McEwan, Rose

First names only; unidentified

Container 70.1

Container 70.2

Container 70.3

Container 70.4

Container 70.5

1974-1977

A-M

N-W; first names only; unidentified

Container 30.1

Container 30.2

1977-1982

A-M

McEwan, Rose and David

N-Z

First names only; unidentified

Container 30.3

Container 30.4

Container 30.5

Container 31.1

1982-1988

A-Z

First names only; unidentified

Container 31.2

Container 31.3

1989-1991

A-Z; first names only; unidentified

Container 31.4

1994-1998

A-G

H-McEwan

Container 31.5

Container 31.6
McW-N

O-S

T-Z

First names only; unidentified

Container 32.1
Container 32.2
Container 32.3
Container 32.4

1999-2004

A-G

H-Ma

Mc-P

R-Z

First names only; unidentified (box 33.3 includes interview typescript)

Container 32.5
Container 32.6
Container 33.1
Container 33.2

Container 33.3-4

2005-2014

A-D

E-J

K-M

N-Z

First names only; unidentified

Container 33.5
Container 34.1
Container 34.2
Container 34.3
Container 34.4

Container 34.5
Container 34.6

Early university, 1971-1978

Man Booker Prize congratulations, 1998

Birthday, Wedding, New House, Order of the British Empire CBE honor, 1997-2008


Subseries B. Professional, 1971-2014

1971-1973

1974-1975

Container 35.1
Container 35.2

Container 35.3
Container 35.4
McEwan, Ian, 1948-

1976-1977
Container 35.5

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Container 35.6

1979
Container 35.7

1980
Container 36.1-2

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Container 36.3-4

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Container 36.5

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Container 36.7

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Container 37.2-3

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Container 37.4-5, 72

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Container 37.6-7

1991
Container 38.1

1992
Container 38.2-5

1993
Container 38.6-7

1994; includes interview transcript and photos from Gilles Ménégaldo
Container 39.1

1995
Container 39.2-3

1996
Container 39.4

1997
Container 39.5

1998
Container 39.6-7

1999; includes photo contact sheet from Pip Rook Photography
Container 39.8

2000; includes JANUS newsletter (Woolverstone Hall Old Boys Association)
Container 40.1

2001
Container 40.2
2002  
2003  
2004  
2005  
2006  
2007  
2008  
2009  
2010  
2011  
2012  
2013-2014  
'Subseries C. 'Readers,' 1987-circa 2000s  
1990s  
2000s; 42.5 contains photos of McEwan on set of Atonement  
Atonement, Rose Blanche, Saturday, Sweet Tooth, 2001-2012  
The Daydreamer, 1996-2008  
Subseries D. Outgoing, 1979-circa 2000s  
1979-1980s  
1990s; includes incoming faxes and letters, script segment of The Innocent (faxes received and looks like faxed outgoing)  
2000s
McEwan to Rose and David McEwan (parents), 1976-1978, 1986

Letters to publishers, editors, other professional associates, friends, family, John Updike, and others. 290 electronic files: WordPerfect, Microsoft Word, Outlook Item Template, 1991-2012
Series III. Personal and Professional, 1930s-2014 (bulk 1974-2013)

**Address books**

Three address books (a handwritten journal-like note was folded into book housed in 67.13; note is filed in 43.8), circa 1990s


**Agents (royalty statements, contracts)**

'Georges Borchardt,' 1996-2009

'Rogers, Coleridge & White,' 2002-2006

**Appointment diaries**

1974, 1975

1977, 1978

1979, 1980

1981, 1982

1983, 1984

1985, 1986

1987, 1988

1989, 1990

1991, 1992

1993, 1994

1995, 1996

1997, 1998

1999, 2000

2001, 2002 (letters folded into book 2001 were removed and filed in folder)
2003, 2004

2005, 2006

2007, 2008

2009, 2010

2011, 2012

Archival Papers. Inventory of personal papers, interview transcript. 2 electronic files: Microsoft Excel, Microsoft Word, 2013-2014

Awards

Alfred Toepfer Stiftung Shakespeare Prize. Laudatio for Ian McEwan (German and English speech transcript), program, 1999


Casino de Santiago Award. Certificate, schedule, minutes of the jury, March 2004


Honorary degrees. Diplomas and photographs from Oxford Brookes University, Royal Holloway University of London, University College London, University of Hull, University of Sussex, 1989-2009

Jerusalem Prize. Speech drafts and notes, correspondence, itinerary, press coverage of speech, 2011


Bibliographies

Lists compiled by multiple sources (also includes some articles, interviews, and literary criticism of McEwan's works, including McEwan's entry in the Dictionary of Literary Biography), 1988-1998

List of writings. 1 electronic file: Microsoft Word, 2014
Christmas and change of address cards (McEwan-McAfee family), 2002, 2010-2011

Collected material

Assorted clippings about friends, photocopies of stories and poems, 1980s-1990s

The Euston Manifesto, 2006

Kingdon, Jonathan. Exhibition programs, 2009

Stage Beauty. Publicity brochure (film directed by McEwan's friend Richard Eyre), 2004


Ephemera. Includes business cards, tickets, membership cards, blank postcards, application, 2000s

Family papers

McAfee, Annalena

50th birthday invites, November 2009

Christopher Hitchens editorial about September 11, 2001 attacks. Transcript sent to McAfee, 2001

Correspondence addressed to McAfee, 2001-2012

Jottings, receipts, undated

The Spoiler (novel, Harvill Secker, 2011). German reviews, 2012-2013


McEwan, David

Military certificates and document, 1952-1955

Multilateralism or Unilateralism: Finding the Common Ground. Typescript essay by D. McEwan, handwritten notes, circa 1989
Transcript of interview with D. McEwan conducted by Ian McEwan with cover letter; handwritten transcript, 3 November 1989; 1 electronic file: Microsoft Word, 2004

Obituary, 1996

McEwan, George. Handwritten notes, circa 1930s?

McEwan, Rose

Condolence cards on death of David McEwan, 1996

Memorial service. Drafts of program, letter, photographs, 2003-2004

Scrapbooks ('Ian's Progress'). Two scrapbooks containing clippings, 1974-1980, 1981-1987

McEwan, Will and Greg

Illustrated letters by Ian McEwan, March 1990

Outgoing cover letter draft with Ian McEwan's annotations, undated

Cards, undated

Financial documents. Reports from accountant, investments, 1977-1987

Funerals and memorials. Programs, remarks for friends and family; including Saul Bellow, Polly Bide, Christopher Hitchens, Pat Kavanagh, Daniel Keel, Ann McPherson, Harold Pinter, Susan Sontag, and Snoo Wilson, 1988-2012

Invitations for state events and openings, 2003

Jottings

Unidentified notes, undated


Notebooks

Blue. Travel notes, The Innocent notes, circa 1990s
<table>
<thead>
<tr>
<th>Container</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>66.2</td>
<td>Red spiral. Notes about alternative medicine therapies, undated</td>
</tr>
<tr>
<td>66.3</td>
<td>Red spiral. Contacts, lists, personal notes, undated</td>
</tr>
<tr>
<td>66.4</td>
<td>Blue. Contacts, The Innocent notes, personal notes, undated</td>
</tr>
<tr>
<td>66.5</td>
<td>Green. Notes about pirates, Corsica, travels, budget calculations, writing notes, school sports, undated</td>
</tr>
<tr>
<td>66.6</td>
<td>Precious Moments memo book. Jottings, undated</td>
</tr>
<tr>
<td>66.7</td>
<td>Albert Einstein notebook, 'Saturday.' Notes for novel Saturday, personal jottings, contacts, directions, circa 2000s</td>
</tr>
<tr>
<td>66.8</td>
<td>Green spiral, 'Saturday.' To-do and packing lists, Spanish phrases, contacts, notes related to novel Atonement, personal jottings, 2001-2002</td>
</tr>
<tr>
<td>66.9</td>
<td>Blue, 'Saturday.' Research for novel Saturday, observation and notes with Dr. Neil Kitchen, to-do lists, circa 2000s</td>
</tr>
<tr>
<td>66.10</td>
<td>Green spiral, 'Atonement.' Notes for novel Atonement, contacts, to-do lists, 2001</td>
</tr>
<tr>
<td>66.11</td>
<td>Composition book, 'Solar'. Notes for novels Solar and Sweet Tooth, travel notes, contacts, 2009-2010</td>
</tr>
<tr>
<td>66.12</td>
<td>Red spiral. Personal notes, jottings, undated</td>
</tr>
<tr>
<td>66.13</td>
<td>Swiss postcard cover. Personal notes, notes for the novel Atonement, undated</td>
</tr>
<tr>
<td>66.14</td>
<td>Blue, 'Saturday.' Jottings, notes for novel Saturday, 2002-2003</td>
</tr>
<tr>
<td>66.15</td>
<td>White, 'Chesil Beach.' Notes regarding film adaptation of Atonement, jottings, circa 2000s</td>
</tr>
<tr>
<td>66.16</td>
<td>Green spiral. Contacts, jottings, circa 1980s</td>
</tr>
<tr>
<td>66.18</td>
<td>Faded red spiral. Notes for novel The Child in Time, jottings, circa 1980s</td>
</tr>
<tr>
<td>66.19</td>
<td>Red spiral. Notes regarding philosophy, jottings, circa 1980s</td>
</tr>
</tbody>
</table>
Memo pad. Jottings, budget calculations, undated

Red spiral, 'Soviet Union.' Travel notes about Russia, jottings, May 1987

Red spiral, 'Partnership and Energy.' Workshop notes and exercises, February 1991

Red memo pad. Notes about film making, travel notes, writing notes, September 1986

Orange Rhodia. Jottings, notes regarding the screenplay The Pleasure Dome, circa 1990s

Pink and green stripes. Travel notes, contacts, jottings, writing notes, undated

Brown notebook. Travel journal while in Afghanistan, June 1972

Floral, light green, inscribed to McEwan from Ali. Blank, undated

Red, 'Ringkøbing Couples.' Notes for novel The Innocent, workshop notes and exercises, February 1988

Blue, 'Berlin.' Notes for novel The Innocent, 23 February 1988

Blue, 'Berlin II.' Notes for novel The Innocent, 1988

Blue. Jottings, workshop notes and exercises, 21 September 1988

Blue, 'Ringkøbing.' Workshop notes and exercises, notes for novel The Innocent, February 1989

Blue. Notes for novel The Innocent, contacts, personal notes, 12 February-May 1988

Blue. Jottings, notes about science and religion, 1 November 1988-14 October 1989

Red spiral. Jottings, contacts, undated

Green spiral. Jottings, notes, 1978
Red. Budget calculations, grocery lists, notes about the brain, circa 1970s  Container 67.7

Red spiral. Travel notes, personal notes, undated  Container 67.8

Red spiral. Personal notes, contacts, jottings, undated  Container 67.9

Green. To-do lists, income and expenses, jottings, notes for script The Imitation Game, 1977  Container 67.10

Red spiral. Jottings, undated  Container 67.11

Red spiral. Personal notes, undated  Container 67.12

Parties and celebrations

Birthday invites, guest lists, seating arrangements, gift lists; includes "Stanzas for an Ancient Writer On the Occasion of His 60th Birthday" poem by Zadie Smith, 1998-2008  Container 48.5


Philanthropy

Programs, certificates, 2000s  Container 48.6

Script for Solar Aid. 2 electronic files: Microsoft Word, 2012  Electronic-file 1406012P_001

Photographs

Booker Prize Award Ceremony. Included in photos: McEwan, McAfee, Salman Rushdie, Beryl Bainbridge, and others, 1998  Container 48.7

'Childhood.' McEwan as a child in Aldershot, Tripoli, Singapore, and Woolverstone. Included in photos: David and Rose McEwan, sister Margy, Granny Moore, and other family, 1949-1978  Container 48.8

Family. Included in photos: David and Rose McEwan, sister Margy, brothers Jim (Roy) and David Sharp, David McEwan military photos, Uncle George and Aunt Grace, Granny McEwan, 1936-2002  Container 48.9, osb 1

'Friends and travel'


Assorted. 2 electronic files: JPEG, 2004

Dolan, Ray. 13 electronic files, JPEG, 1998

McEwan and Ray Dolan hiking in southwestern US or California; McEwan and Annalena McAfee in Spain [?]; McEwan and friends in snowy mountains; McEwan’s [?] desk, office, and various rooms. 114 electronic files: JPEG, 2004

Sun Valley Writers Conference (2009), Pettit Lake. Ian McEwan and other writers including Annette Gordon-Reed. Also pictured Annalena McAfee and Will McEwan. Photos by Nils Ribi. 33 electronic files: JPEG, 2009

Yosemite National Park. Mostly landscape and some photos of McEwan with unidentified friend. 116 electronic files: JPEG, 2004

Rias Altas casino (A Coruña, Galicia, Spain). Ian McEwan at speaking event and landscapes. Also pictured Annalena McAfee and unidentified people. 43 electronic files: JPEG, March 2004

Pre-mid 1990s. Included in photos: Penny Allen, Greg and Will McEwan, Alice Tuckett, Rawlinson Road home, Bergerie in France, 1976-1996

Post-mid 1990s. Included in photos: Annalena McAfee; Greg and Will McEwan; Rose McEwan; Tim Garton Ash; sons of McEwan, Craig Raine, and Martin Amis; Sheela and Ray Dolan, 1996-2010


2013. Images of McEwan, family and friends, unidentified people in various settings and travel destinations including Switzerland, Arizona, and Venice. Majority of the photos are taken at McEwan's home. Also included in photos are Julian Barnes, Ray Dolan, and Zadie Smith. 1643 electronic files [MASTERS]: JPEG, Quick Time Movie (MOV), Audio Video Interleave (AVI), 2013. 148 electronic files [PREVIEWS]: JPEG, Quick Time Movie (MOV), Audio Video Interleave (AVI), 2014. 4369 electronic files [THUMBNAILS]: JPEG, 2013.


Metadata. 2 electronic files: Microsoft Excel Comma Separated Values File (.csv)

Raw photos. 11712 electronic files: JPEG, TIFF, Quick Time Movie (MOV), Audio Video Interleave (AVI), 2004-2014

Publicity and head shots

1970s. Included in photos: Jaco Groot, Penny Allen


1990s. Included in photos: Richard Eyre, Annalena McAfee, Picador 21st anniversary (including Jim Crace, Sonny Mehta, Julian Barnes, Graham Swift and others), Salman Rushdie

Container 48.14

Container 48.15-16

Container 49.1-2, osb 1

Candid photos of McEwan at home by Jytte Nielsen. 16 electronic files: JPEG, November 2002

Political activity


Charter 88. Printed material, clippings, correspondence, 1988-1992

Joint Soviet Working Group (SWG) / European Nuclear Disarmament (END) delegation to Moscow. Itinerary, clippings, correspondence, Five per cent bed…(printed essay by McEwan), 1987

June 20th Group. Correspondence, minutes, clippings, 1988-1992

'Political.' Town and Country Forum, Charter 88, Children are unbeatable!, and other organizations, 1996-1998

Other political organizations. Printed material for Helsinki Citizens Assembly, Constitutional Reform Centre, Book Action for Nuclear Disarmament, Wheatland Conference on Literature, Polish documents, 1983-1990

Press clippings

English-speaking press


Amsterdam, 1998-1999

Atonement, 2001-2009

Black Dogs, 1992-1993

The Cement Garden, 1978-1979


The Comfort of Strangers, 1981-1982
The Daydreamer, 1994-1995, 2005  
Container 51.5

Container 51.6-7

First Love, Last Rites, 1974-1976, 2009  
Container 52.1

For You, 2008  
Container 52.2

The Imitation Game: Three Plays for Television, 1981  
Container 52.3

In Between the Sheets, 1978-1980  
Container 52.4

The Innocent, 1990  
Container 52.5

On Chesil Beach, 2007-2009  
Container 52.6

Or Shall We Die?, 1983  
Container 52.7

Rose Blanche (includes one in German, 1985)  
Container 52.8

Saturday, 2004-2005  
Container 52.9-10, 53.1-2, osb 2

Solar, 2010  
Container 53.3

Sweet Tooth. Also includes blurbs for Sweet Tooth and McAfee's novel The Spoiler, 2013  
Container 53.4

Foreign press

Container 53.5

Atonement, 2001-2003  
Container 53.6-8

Black Dogs, 1993-1995  
Container 54.1

The Cement Garden, 1978-1986  
Container 54.2

The Child in Time, 1987-1993  
Container 54.3

The Comfort of Strangers, 1982-2005  
Container 54.4

The Daydreamer, 1994-2009  
Container 54.5

Enduring Love, 1997-1999  
Container 54.6, 55.1

Container 55.2
For You, 2009

In Between the Sheets, 1977


Last Day of Summer; also includes digital printout of photographs, 1975-1976, 2010

On Chesil Beach, 2007-2009

Saturday, 2005-2006

Solar; also includes itinerary for press tour, 2010-2011

Sweet Tooth, 2013

Assorted reviews, interviews, profiles, 1979-2013

Film and television


Enduring Love. Mostly North American and some British press, 2004


Profiles, interviews, mentions

1970s

1980s

1990s
2000s


Research and assorted. Clippings covering many subjects including climate change, politics, philosophy, evolution, (often sent to McEwan by others, including Jaco Groot), 1979-2014

Atonement. Review saved from Newsweek website. 2 electronic files: WordPerfect, 2004


Research and assorted. Book reviews [some saved from the Web] and science articles. 15 electronic files: Portable Document Format (PDF), Microsoft Word, Graphic Interchange Format (GIF), 2004

Property

Legal contract for property purchase, sales brochures for previously owned properties, aerial photograph of Fitzroy Square, correspondence, receipts, 1981-2007


Public appearances

Literary festival, readings, and tribute programs, 1995-2013

Max Perutz Science Writing Prize (McEwan served on judging panel). Program, entrant's essays, scoring sheets, 2007

Perspectives on Ian McEwan (School of English and American Studies, University of East Anglia). Seminar program, ticket, 15 November 2003

Publicity

Atonement. Publication party postcard, 2001

Enduring Love. Reading group guide, 1997

For You. Program for Italian performance, 2010
Saturday. Italian button and brochure, publication party postcard, German pamphlet with interview, poster, 2005  Container  60.5, osf 1

Itineraries for book tours, speaking engagements, and some personal travel. Includes email printouts for transportation and lodging arrangements, programs and brochures, publicity clippings, correspondence, 2001-2013, undated  Container  60.6-8, 61.1-2

Printed material (excluding serials and clippings) profiling or mentioning McEwan, 1989-2013  Container  61.3


Royalty statements, 1978-1982  Container  61.4

School report cards, 1953-1959  Container  61.5

Timeline with publications listed, 1983  Container  61.6

Travel

United States Citizenship and Immigration Services visa petition, 2008  Container  61.7

Brochures and other printed materials, undated  Container  61.8


University of East Anglia

The Incredible Magazine (spoof university magazine; contains Cocker at the Theatre), 1971  Container  61.9

Diploma, 30 June 1972  Container  61.10

University of Sussex

Essays, exams, and notes for courses including The Modern European Mind (MEM), Mind and Body, World History Since 1900, English Poetry, 1967-1970  Container  71.1-4

Cry Credo: One Act Play. Mimeograph copies, 1969  Container  71.5

Syllabus for Arts and Letters in Britain 1900-1930, circa 1967-1970  Container  61.11

Diploma, 14 July 1970
Updike, John documentary profile. Contract, script, Hay Festival call sheet, outline for program, Hay Festival reporting, April-June, 2004

Wedding invitations, 2010, undated

Woolverstone Hall. Janus newspaper. Transcripts of articles written by McEwan for the school newspaper, 1965-1966
Series IV. Works By Others, 1976-2012, undated

Subseries A. About McEwan and His Works, 1988-2012, undated


Begley, Adam


Leavitt, David. Notes on Coincidence (in the World and in Fiction). Photocopied typescript, undated

Le Barzic, David. La responsabilisation esthétique: phénomènes et mécanismes de réponse dans l'œuvre d'Ian McEwan. Doctoral thesis (French), 2001

Louvel, Liliane, Gilles Ménégaldo, Anne-Laure Fortin. Interview draft. 2 electronic files: WordPerfect, Microsoft Word, 1994


Pedot, Richard. Écriture de la perversion dans l'oeuvre de Ian McEwan. Doctoral thesis (French), 1996

Phillips, Caryl. Ian McEwan. Oration typescript, 8 November 2006


Roth, Marco. Rise of the Neuronovel. Photocopied internet article printout, 2012


Sol-de Ruyter, Saskia. Ian McEwan's Awareness of Time: An essay of his work with emphasis on The Child in Time. Typescript (2 copies), 1992

Spears, Heather. Sketches of Ian McEwan in conversation with Malcolm Bradbury (photocopies), 18 October 1992


Takamoto, Takako. Does the Medical Report Have the Final Say?: Ian McEwan's Enduring Love. Tearsheets, card, circa 2012


Wells, Lynn


Interview draft. 1 electronic file: Microsoft Word, 2007

Williams, Christopher. Ian McEwan's The Cement Garden and the Tradition of the Child/Adolescent as 'I-Narrator.' Tear sheets, 1993
Unsigned. Crossing the Border: Boundaries in the Works of Ian McEwan. Typescript, undated

Unsigned. What do you think McEwan says about time in "The Child in Time"? Typescript, undated

Subseries B. Other, 1976-2012, undated


Briggs, Raymond. Fungus the Bogeyman. Script notes, May 1982


Greene, Graham. The Tenth Man. Photocopy from script department (1945) with annotations by McEwan, undated

Hitchens, Christopher

God is Not Great. Typescript with annotations and notes by McEwan, 2006


Pinter, Harold

Celebration. Clean copy of typescript with postcard, 1999

NATO Action in Serbia. Speech (printed), 1999

Raine, Craig. Atonement: A Libretto. Script draft (three copies) with annotations by McEwan, undated

Sedley, Stephen. Submission to the Leveson Inquiry, First Phase. Typescript, October 2011

Sharp, David and John Parker. Complete Surrender. Typescript of memoir with notes and letter from McEwan, July 2007


Tuckett, Polly (McEwan's stepdaughter)

At Close Range. Typescript with some marks by McEwan (2 copies), undated

Atrophy. Typescript with some marks by McEwan, undated

Groom Marooned! Typescript with some marks by McEwan, undated

My Funny Valentine. Typescript with some marks by McEwan (2 copies), undated

No Dumb Cookie. Typescript within email, 2000

Personals. Typescript with some marks by McEwan (2 copies), undated

Soft Time. Typescript with some marks by McEwan, undated

Tentmanship. Typescript with some marks by McEwan, undated

Untitled novel. Typescript draft with annotations and notes by McEwan, undated

Drafts. 8 electronic files: WordPerfect, Microsoft Word, 2004

Vores, Andy. Vanishing Cream. Musical adaptation of story from The Daydreamer, undated

Wing-Davey, Mark and Ian McEwan. Diary of a Duo. Photocopy of handwritten journal describing a 1967 hitch-hiking trip to Athens with McEwan, December 2008
Series V. Serials and Publications, 1973-2014

AIP & Co., 1984 (contains profile) Container 68.1

Annabelle, 20 November 2013 (contains profile in German) Container osb 2

Arcadia, 26 January-24 February 2010 (contains profile in Spanish) Container 29.9

Bach World Tour, Angela Hewitt. Preface. Souvenir Program (2 copies), 2008 Container 68.1

Books Quarterly, No. 15, Winter 2005 (contains profile) Container 68.1

Broadcast, 17 March 1980 (contains story on censorship of play Solid Geometry) Container 68.1

Brick, No. 37 Autumn 1989 (contains A Move Abroad) Container 27.8

City Sync, 1982 Container 68.1

Das Magazin

No. 17, 30 April 1994 (contains profile in German) Container 68.2

No. 29, 29 July 2005 (contains profile in German) (2 copies) Container osb 2

De Harmonie. Special magazine celebrating publisher's 40th anniversary. (contains Too Many Skodas) Container 68.2

De Revisor

July 1975 (contains short story In Between the Sheets in Dutch) Container 68.2

September 1975 (contains interview in Dutch) Container 68.2

August 1982 (contains script Jack Flea's Birthday Celebration in Dutch) Container 68.2

El País Semanal (contains interview in Spanish) Container 68.3

End: Journal of Nuclear Disarmament, Issue 28/29, Summer 1987 (contains essay about the END delegation to Moscow) Container 68.3

Esquire, July/August 1992 (contains McEwan's diary during filming of The Innocent) Container 68.3
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The European English Messenger, Vol. 1, No. 3, Autumn 1992 (contains interview with McEwan)

Focus

No. 29, 18 July 2005 (contains profile in German)


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The Guardian (excerpts)

2-3 December 1989 (contains The Grist that Great Novels are Made of)

29 November 2000 (contains The Great Listener)

9 June 2001 (contains The Great Odyssey)

12 September 2001 (contains Beyond Belief)

15 September 2001 (contains Only Love Then Oblivion)

13 October 2001 (contains Mother Tongue)

7 April 2005 (contains Saul Bellow: The Master)

1 April 2006 (contains A Parallel Tradition)

31 January 2009 (contains Beyond the Bounds of Realism)

17 December 2011 (contains Hitchens was the consummate writer, the brilliant friend)

24 March 2012 (contains Originality of the Species)

15 September 2012 (contains The Satanic Verses: Publish and Be Damned)

16 February 2013 (contains Am I Really a Believer?)
Harpers & Queen, August 1977 (contains short story Deep Sleep, Light Sleeper)

The Independent, Arts and Books Review

1 July 2005 (contains profile of McEwan and Antony Gormley)

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Index on Censorship, Vol. 13, No 5, October 1984 (contains essay A Sharp Reminder)

Letopis Matice srpske, 1980 (Serbian magazine)

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London Review of Books

5-18 February 1981 (contains Writing for Television)

21 January-3 February 1982 (contains profile) (3 copies)

4 October 2001 (contains review of novel Atonement)

3 March 2005 (contains review of novel Saturday)

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New Statesman

30 March 1979. (contains Solid Geometry)

10 August 1979. (contains In Season: Review of Shakespeare's As You Like It production at the Olivier Theatre)

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11 April 2002 (contains review of novel Atonement)

12 March 2009 (contains On John Updike)


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3 July 1995, Special Fiction issue (contains In the Beginning; an excerpt from Enduring Love)

23 February 2009 (contains profile) (2 copies)

Nuovi Argomenti, No. 30, April-June 1989 (contains profile in Italian)

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31 January 1982 (contains An Only Childhood)

7 June 1998 (contains Wild Man of Literature [c1976]) (clipping)

The Pennsylvania Gazette April 1985 (contains profile)

Profil, 21 October 2013 (contains profile in German)

Pública, 23 November 2008

Pulp. March-April 2002 (contains profile in Italian)

Quarto
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No. 1, October 1979

No 5, April 1980 (contains The Imitation Game) (2 copies)

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The Spectator, 7 April 2007 (contains profile)

The Sunday Telegraph, 16 September 2001 (excerpt)

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Telegraph Magazine, 24 May 2003 (contains essay about McEwan's writing space)

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3-9 December 1976 (contains profile of McEwan)

The Times, 12 September 2001 (excerpt)

The Times Literary Supplement

25 January 1980 (contains 'David Hare's Dreams of Leaving')

18 November 1983 (contains Writers and the Cinema-A Symposium) (excerpt)

Trinity Review. 1980 (contains interview)

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Chalbi, Sonia--37.3, 37.5
Channel Four Television (Yve Edwards--40.2, Michael Kustow--36.5)
Chapman, Harold--30.3, 32.5, 40.1
Chapman, Jodie--42.6
Charles, Prince of Wales, 1948- (on behalf of The Prince's Teaching Institute)--41.5
Charleston Festival (Diana Reich)--40.8
Charleston Trust (Christopher Naylor)--38.1, 38.3
Charlton-Jones, Kate--42.5
Charter 88 (Organization) (Anthony Barnett--38.1-2, Kelvin Knight--37.6, Christopher May--38.1, Andrew Puddefatt--39.5)
Chatto & Windus (Firm) (Lisa Appignanesi--42.1, Jonathan Burnham--39.5, Carmen Callil--37.1, 37.3)
Cheek, Mavis--42.6
Chelsea College of Art & Design (Amanda Faulkner)--40.2
Cheltenham Festival of Literature (Nicola Bennett--38.5, Humphrey Carpenter--33.5, Richard Cohen--38.2-3, Alan Hancox--36.5, Keith Nimmo--36.6, Gordon Parsons--37.1, 37.4, Jeremy Tyndal--36.6)
Chéreau, Patrice--32.5
Cherwell (Ian Critchley--37.6, Julian Grenier--37.1, John O'Connell--38.3)
Chester Literary Festival (W. J. Hughes)--40.3, 41.3
Chicago Humanities Festival (Margaret M. Keller)--40.4
Chilton, Chris (The Racketeers book group)--41.2
Chin, Alison--42.4
Christ Church Cathedral School (Hugh McDonald)--31.4
Christie, David (St. Edward's Oxford)--32.5
Christie, Julie, 1941- --32.5
Chrystall, Elizabeth A. F.--37.1
Cicinato, Roberto--37.4
Cinema City (Paul Willetts)--38.7
City Arts & Lectures (Firm) (Sydney Goldstein)--39.8, 40.7
City Lit Centre for Adult Studies (Christine Nicholson)--36.4
Clare County Library (Frances O'Gorman)--41.3
Clarke, Kieran (St. Joseph's Academy)--37.1
Classic Arts Productions (Wendy Thompson)--39.3
Claus, Richard--36.7
Clayton, Neil and Mary--33.5
Climate Outreach and Information Network (Mim Saxl)--41.3
Clive Conway Celebrity Productions (Clive Conway)--41.3
Coates, Eric--31.5
Cockle, Jenny--42.4
Codron, Michael, 1930- --35.7, 36.2
- Cullman, Elizabeth (Amherst)--30.3
- Cuninghame, Dorothy--42.6
- Cunliffe, Shay--31.5
- Cunningham-Reid, Fiona--36.2
- Currie, Edwina, 1946- (on behalf of Hooked on Books Club)--41.3
- Curry, Jennifer--35.5, 36.2
- Curtis Brown, Ltd. (Felicity Bryan)--35.4
- D'Elia, Gaetano--36.7
- Daily Telegraph and Morning Post (David Holloway)--35.3
- Dale, Lawrence--37.2
- Dallas Brett Solicitors (Danielle Battigelli)--38.3
- Dallas Museum of Art (Carolyn Bess)--17.2
- Dalzell Durbridge Authors Ltd. (Stephen Durbridge)--35.4
- Daniel, Danny--38.6
- Danish Association of English Teachers at Secondary Schools (Birthe Dahl)--36.7, 37.1
- Danzinger, Daniel J. G.--36.7
- Daphne du Maurier Festival of Arts & Literature (Jonathan Aberdeen)--40.2, 40.7
- Darbys Solicitors (Claire Jones)--40.7
- Darnton, A. L.--37.5
- Das, Prodeepta--36.3-4
- Dauphin, Ruda B. (Forum International du Cinema et de l'Ecriture)--40.5
- Davenport, Mickey--36.4
- David Higham Associates (Anne McDermid)--35.4-5
- David Thompson University Centre (Donald Mitchell)--36.5
- David, Sam T.--33.5
- David, Thomas--33.5
- Davids, Roy (Roy Davids Ltd.)--40.2, 40.8, 42.2
- Davidson, Clare--42.4
- Davie, Richard--36.7
- Davies, M. J.--36.3
- Davis, John A.--43.1
- Davis, Laura--42.6
- Davis, Peggy--70.1
- Davison, Shura--37.7
- Dawkins, Christopher--33.5
- Dawkins, Richard, 1941- --33.5, 39.8
- Day, Andrew--39.2
- de Ban, Patricia--36.5
- De Barba, Milena--39.2
- De Eerste Amsterdamse Filmassociatie (Leon de Winter)--36.5 (photocopy)
- De la Tour, Andy--38.1
- de Looza, Laurence N.--35.7
- De Nitto, Ambra--39.6
- de Volkskrant (Ariejan Korteweg)--35.7, 40.6
- DeBell, Diane--33.5
- Deborah Rogers Ltd. Literary Agency--see Rogers, Coleridge & White Ltd.
- Debrett's Distinguished People of Today--37.4
- Decroix, Vincent--40.5
- Deedes, W. F. (William Francis) ("Bill") (The Daily Telegraph, The Sunday Telegraph)--39.8
- Demos (James Wilsdon)--40.4
- Denham, Elizabeth--40.3
McEwan, Ian, 1948-  
Manuscript Collection MS-4902

- Dennys, Louise (Alfred A. Knopf Canada)--33.5
- Dent, Russell--37.4
- Depland, Daniel--36.1
- Derby City Council (Maureen King)--39.6
- Derham, Emma--40.8
- Derham, Patrick (Rugby School)--41.2
- Desborough, Tracey--38.7
- Desdevises, Yann--42.4
- Design Council (Amy Dickson)--39.8
- Deutsche Schillergesellschaft (Ulrich Ott)--41.1
- Deverell, William ("Bill")--32.5, 42.6
- Devlin, Kieron--37.7
- Dewse, David A.--42.4
- Di Iacova, Angelo--38.6
- Dick, Peter--42.4
- Digby Stuart College Students Union (Greg Watts)--37.1
- Dignity in Dying (Sarah Wootton)--41.7
- Dinshaw, Fran--31.5
- Diogenes Verlag (Tommy Bodmer--35.7, 36.1-2, Cécile Brunner--36.1, Christine Doering--36.2, Ruth Geiger--39.8, 41.1, 47.10, 56.1, 56.4, 56.6, 57.1, 60.7, Sonja Herrmann--60.7, Anna and Daniel Keel--31.5, 34.6, 35.6, 35.6, Winfried Stephan--37.4, 41.7, 42.2, Thorsten Wiedau--41.6)--39.7
- Dobson, Frank, 1940- --33.5
- Dodds, Alan G.--37.3, 42.5, 43.1
- Dolan, Celia--31.5
- Dolan, Ray and Sheela--9.10, 14.3, 16.4, 24.8, 31.5, 32.5, 35.1, 43.1
- Dolphi, Lara--42.6
- Doncaster Library Service (Peter Sansom)--37.4
- Doran, Jan--36.2 (photocopy)
- Doran, Peter--36.5 (photocopy)
- Dormer, S.--37.3
- Doubleday (Ellen Archer--50.7, Suzanne Herz--42.1, Courtenay Seabring--42.2, Nan Talese--4.4, 5.6, 12.4, 32.3, 34.3, 37.2, 37.6, 38.1, 38.4-3, 38.6, 39.8, 42.1-2, 50.5, 50.7, 52.9)
- Doubleday Publicity (Christina Semmel)--9.5
- Doubtfire, Dianne--37.5
- Dragon School Oxford (John Mynam)--31.4
- Dragosei, Francesco--31.5, 42.1
- Driffield School--43.2
- Drunken, Jan--31.1
- Dubnov, E. (Evgeniî), 1949- (Eugene)--37.5
- Dufrene, Nadine--31.2
- Duke of Edinburgh's Award (Organization) (David Hempleman-Adams, 1956- )--41.2
- Dunhill, Michael (Merton College)--12.4
- Dunn, Matthew (Woodhouse Grove School)--38.3
- Dunnigan, Brian--39.7
- Durden, Elizabeth A.--42.6
- Durden, William G. (Dickinson College)--33.5, 41.2, 41.4
- Durham University Union Society (Rebecca Gill)--39.2, 41.1
- Durse, Danielle H.--42.4
- Duvall, Liz--38.4, 42.1-2
- Dyson, Judy--70.1
- E_____, Frank (Osney Island, Oxford)--34.6
- Eagleton, Terry, 1943- (Times Literary Supplement)--32.5
- Eastern Arts Association (Laurance Staig)--36.1
- Eastern Washington University (John Keeble--36.4, James J. McAuley--36.3)
- Eastwood, Martin--37.6
- Ed Victor Ltd. (Ed Victor)--38.2
- Edinburgh International Book Festival (Julie Johnstone--40.5, Catherine Lockerbie--40.2, 40.6, 41.2, 41.4)
- Edinburgh University Student Publications Board (James Campbell)--35.6
- Editions Alta (Sylvie Messinger)--35.5
- Editions Gallimard (Christine Jordis)--42.1-2
- Editora Rocco (Paulo Roberto Rocco)--55.5
- Editorial Anagrama (Marie Cortes)--34.6, 37.3
- Edward Arnold (Publishers) (Andrew Steeds)--37.3
- Edward Dillon & Co. (Peter Wallis)--37.3
- Edwards, Philip--32.5
- Edwards, Simon--31.5
- Edwards, Stephen and Ruth Geiger (Diogenes)--41.7 (email printout)
- Egan, Jennifer--34.1
- Eichhorn, Janelle--38.7
- Ekman, Maria--37.1
- Ellery Queen--35.4
- Elon, Florence--30.3
- Elston, Nina--37.2
- Elsworth, S. (editor)--41.7, 42.3
- Embassy of Iceland (Jakob Frímann Magnússon)--39.3
- Embrace Arts--41.9
- Emirates Airline International Festival of Literature (Isobel F. Abdulhoul)--41.5
- Empty Space Theatre Company (Andrew Holmes)--37.2 (photocopy)
- Encounter (Anthony Thwaite)--35.3
- English Centre of International PEN (Jo Paterson--40.7, Josephine Pullein-Thompson--35.7, 36.2, Diana Reich--35.1, Catherine Rosenberg--38.1)--39.4, 41.10
- English National Opera--37.2
- English PEN--see English Centre of International PEN
- The English Review (Bernard Arthur Richards)--37.6
- English Stage Company Ltd. (Stuart Burge--35.7, Michael Grave--35.6, Rob Ritchie--35.7)
- Engwicht, Harald--42.5
- Eshel, Amir (Stanford University)--34.1
- Esquire (Rosie Boycott--38.3, A. Craig Copetas--35.7, Lee Eisenberg, 1946--37.2, Julian Evans--38.1, Gordon Lish--35.3, 35.5, Murphy Williams--39.5, ______--35.7)
- Essex County Council (Malcolm Burgess)--40.7
- Esson, Merle, 1950--39.8
- Eton College Literary Society (Alexander Ball--41.1, Alex Lass--41.3, S. P. Swaika--40.6)
- Etwell Primary School PTA (Caroline Walton)--40.7
- Európa Könyvkiadó--35.5
- European Molecular Biology Laboratory (Giovanni Frazzetto)--41.3
- Evans, D. A.--42.6
- Evans, Dylan (Centre for the Philosophy of Natural and Social Science)--39.8
- Evans, Jonathan (Great Britain. MI5)--34.1, 41.9
- Evans, Tina--36.6
- Evening Standard (Jane Ellison--35.5, Neroli Lawson--38.6)
Evershead, Jessica--39.2
Eversole, Stephanie--40.2
Everyman Cinema (Pete Howden)--38.6
Evon, Virginia E.--43.1
Ewing, Barbara--40.5
Exclusive Media Group (Simon Oakes)--41.7
Eyre, Lucy and Ben--34.1
Eyre, Richard, 1943- (Sue Birtwistle and Lucy Eyre)--25.9, 30.3, 31.5, 32.5, 34.1, 36.2
F____, Jackie and Richard--34.4
F____, Jerry A. (CUNY)--42.1
Faber and Faber Ltd. (Alison M. Abel--35.4, Matthew Evans--36.7, 38.4, Becky Fincham--41.6, June Hall--35.4, Camilla Horne--36.3, Will Sulkin--36.7, 37.2)
Fabian-Reinstein, Anthony--37.7
Fairbairns, Zoë--36.5
Fairclough, Colin (Salvation Army's Family Tracing Service)--41.1-2, 42.5
Fairfax, Ferdinand--36.7 (photocopy)
Farber, Dawn--40.1
Farley, Eric--34.5
Farnhill, Lauren (King Edward VI School)--39.7
Farson, Daniel, 1927- --36.5
Fearnley, Jackie--42.5
Feldman, David and Miri Rubin (Centre for History and Economics. King's College [University of Cambridge])--38.6
Feldman, Irving--35.5
Feltons (James Watts)--37.4-5
Fend, Ma Than É (also known as Bilat Pyan Than)--32.5
Fenici, Marco--42.6
Fenn, Sally--43.1
Ferton, James, 1949- (The Independent)--10.11, 31.4, 32.5, 34.1
Ferguson, Alan--36.7
Ferguson, Mike (Clyst Vale Community College)--41.2
Ferrebe, Alice--38.2
Festival della Scienza (Vittorio Bo)--40.7
Fiction Festival (Anthony Ellis)--37.7
The Fiction Magazine (Judy Cooke)--36.5
Field, Michele--36.7
Finch, _____--42.6
Finetake Productions (Dick Arnall)--42.1
Finlaison, B. H. W.--43.1
Finlay, Iain--40.2
Fisher, Anne-Louise--37.5
Fisher, Morgan--30.3, 31.2
Fisketjon, Gary L. (Alfred A. Knopf, Inc.)--31.5, 35.1
FIST magazine (Louisa Harwood and Dean Whittington)--37.4
Fitzroy Square Frontagers' & Garden Committee (C. Neil Phoenix)--41.1
Fitzwilliam College (Nicola M. Padfield)--40.4
Fletcher, John (University of East Anglia)--36.1
Flohic, Catherine (Flohic Editions)--31.5
Floyd, Mark--38.7
Folio Society (Sue Bradbury)--39.4
• Forbes, Duncan (Wycombe Abbey School)--41.3
• Forbes, Leslie--32.5
• Ford, Anna--31.5, 35.1
• Forest Arts Centre (Nell Leyshon)--40.1
• The Forge, Fox Creative Group (Amanda Stern)--22.9, 42.1
• Forrester, Selwyn--35.6
• Fox, Geoff (University of Exeter)--39.2
• Foyles (Christopher Foyle)--40.8
• Frame Up Films (Susan Humphries)--36.5 (photocopy)
• France, Ambassade (Great Britain) (René Lacombe)--39.4-5
• Franco Maria Ricci (Evelyn Stern)--37.2
• Fraser, Antonia and Harold Pinter--31.5, 34.6, 49.8
• Fraser, Antonia, 1932--31.4, 34.1, 37.6 (on behalf of Bloomsbury), 58.7
• Fraser, Colin--42.5
• Fraser, Jennifer (Victoria College [Toronto, Ont.])--39.8
• Frayn, Michael--31.5, 32.5, 41.2
• Frayn, Rebecca--40.7
• Freeman Spogli Institute for International Studies, Stanford University (Evelyn Kelsey, Amir Eshel)--41.3
• Friedhoff, Herman--10.11, 37.1
• Friends of Israel Educational Trust (J. D. A. Levy)--35.7
• Friends of the Bodleian (Jon Stallworthy)--41.1
• Friends of the Dallas Public Library (June Leftwich and Pat Bowman)--40.6
• Friends of the Heath Library (Lee Montague)--40.4
• Friesen, Eric D.--41.6
• Frinton Literary Festival (Philomena Dwyer)--41.3
• Frost, Jason--42.5
• Fuentes, Dominique F.--41.2
• Fujikawa, Yoshiyuki, 1938- (Japanese translator)--37.5
• G____, Nick W. (artist)--32.4
• Gabriel, Susan--39.4
• Gadney, Reg, 1941- and Fay Maschler--32.5, 34.1
• Gair, Kate--31.4
• Gallix, Francois--39.4
• Galway Arts Centre (Michael Diskin)--38.6, 41.4
• Galway Arts Festival (Rose Parkinson)--38.7, 40.4
• Gannon University (Marion F. Gallivan)--40.7
• Garland, Caroline--32.5
• Garland, Sarah and David--31.2, 31.4-5, 32.5, 34.1, 34.6, 35.1, 60.8
• Garrett, Melanie--42.4
• Garrett, Tony (partner of Angus Wilson)--30.3, 31.4-5, 32.5-6, 70.1
• Garton Ash, Timothy ("Tim")--9.5, 12.4, 16.4, 31.2, 31.5, 32.5, 40.1 (to Pavel Seifter)
• Gaskill, Malcolm--43.1
• Gatenby, Greg--34.1, 41.3
• Geary, Richard--41.2
• Gedeon, Charlotte--40.8
• Gee, Maggie, 1948--31.2
• Geiger, Ruth--32.5
• GEO magazine (Renate Decker-Berry)--35.7
• George Weidenfeld & Nicolson Ltd. (Allegra Huston)--37.2
• George, Elizabeth--42.4
- Georges Borchardt, Inc. (Jonathan Berman--41.2, Georges Borchardt--35.4-5, 36.4-5, 37.1, 38.1, 38.5-6, 40.7, 43.5, 43.9, 52.9, Laura Goldin--37.1, Alexandra Harding--38.5-7, DeAnna Heindel--9.5, 39.6, 40.2-5, 41.1, Cindy Klein--37.6)
- Gerber, Merrill Joan--37.6
- Gerber, Stephen--30.1, 30.3
- Gerlach, Thomas--38.2
- Gerstley, Michael J.--38.6
- Getty, Victoria, Lady--34.1
- Giæver, Trine--42.6
- Gibbs, Alison, 1962- --38.6
- Gilbert, W. Stephen ("Steve")--30.3, 36.2
- Gildemeister, Heidi--32.5
- Giles, Sarah--30.3
- Gimeno, Concha--37.1
- Giulio Einaudi editore (Paolo Collo--37.2, 54.1, Lorenzo Fazio--39.3, Ernesto Ferrero--36.7, 37.1, Sapo Matteucci--37.6, Paola Novarese--60.7, Camillo Pennati, 1931- --36.7, Carla Polzot--40.3)--34.6
- Giunti (Bruno Mari)--37.5, 39.2
- Glasgow City Council (Andrew Kelly)--41.1
- Glasgow Herald (John Linklater)--37.2
- Gledhill, Raymond--37.7
- Glimmer Train (Susan Burmeister)--38.4
- Gloucestershire County Council (Anne Morgan)--38.6
- Gloversmith, Frank--37.1
- Glyndebourne (Gillian Brierley)--40.7
- Godwin, Fay--35.4, 36.7
- Goethe Institut (Claudia Amthor-Croft--41.2, Barbara Honrath--40.5)
- Goetz, Jutta--35.7
- Gold, Mick, 1947- --31.2, 31.5, 34.1, 34.6, 35.1
- Goldcrest Films and Television (Amanda Schiff)--36.6
- Gonzalez, Rosa (Universitat de Barcelona)--38.5
- Good, Jules (Stirling University Literary Society)--36.3-4
- Gordon, Edmund--41.10
- Gordon, Giles, 1940-2003--36.3
- Gormley, Antony--34.1, 41.1
- Goswami, Soumya S.--35.6
- Goto, Byron--42.4
- Gould, Alan, 1949--31.2 (Australia), 32.5
- Gould, Philip, 1950-2011--34.1
- Gowar, Norman W. (University of London. Royal Holloway)--34.6
- Gown Literary Supplement (Kevin Smith)--37.1
- GQ (Michael VerMeulen)--37.3
- Gradiva (Firm)--34.6
- Graham, Chris--41.10
- Graham, Jacqui (Picador)--31.5, 34.6
- Graham, John--37.6
- Graham, Laura--42.6
- Granger, Elsie--37.1
- Granqvist, Heidi--37.1
- Grant, Damian--36.6
- Grant, H. B. ("Brian")--43.1
Hansen, May Britt (Basecamp)--41.2
Harbourfront Reading Series (Greg Gatenby--37.5, 38.3, 40.6, 42.1-2, Carla Lucchetta--38.4, Christine Rassias--38.4)
Hardie, Xandra--30.3, 31.4, 32.6, 34.1, 35.1, 36.7, 43.1
Harding, Kim--42.6
Hare, David, 1947- and Nicole--30.3, 31.6
Harper Collins Publishers (Joanna Cotler--38.6, 42.1, 43.5, 51.5, Stephen Fraser--40.3, Susan Knopf--37.6, Abigail McAden--40.3)
Harpers & Queen (Julie Kavanagh, 1952-)--36.1
Harres, Andrew--31.2
Harris, Julie--42.6
Harris, Susannah--42.6
Harrison, Andrew Philip--37.3
Harrison, Ian--42.4
Harrison, Nigel--37.4
Harriss, Andrew M.--43.1
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Harry Ransom Center (Megan Barnard)--41.6
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Hart, David--40.8
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Harten, Ann (?)--31.1
Harty, Belinda (married to Redmond O'Hanlon)--31.6, 32.6, 34.1
Harvard University. Mahindra Humanities Center (Sarah Razor)--41.9
Harvey Wood, Harriet, 1934- --35.1
Harvey, Mathew--36.4
Harvey, Paul A. S.--36.3
Harvey Unna & Stephen Durbridge Ltd. / Lemon Unna & Durbridge (Stephen Durbridge--23.4, 36.5, 36.7, 37.1-3, 37.6, 38.1, 38.6, 43.5, Bethan Evans--37.2-3)
Harvill Press (Maggie Chambers--39.6-7, Audrey Fitt--41.1)
Haskell, Jonathan--42.4
Hass, Robert ("Bob") and Earlene--30.3, 36.3
Hatchards (Firm) (Karín L. Scherer)--39.6, 41.2
Hattaway, Michael (University of Sheffield)--38.6
Hattersley, Roy (Buxton Festival)--32.6, 41.2
Haviaras, Stratis, 1935- --36.7
Hawkins, Hugh--34.1, 35.5
Hayakawa Publishing Inc. (Hiroshi Hayakawa)--39.3
Haynes, Heather--42.6
Hay-on-Way Festival of Literature (Peter Florence)--37.3-4, 38.6
Heathfield, K.--42.5
Hebditch, Lucy and Fiona Ferguson (Ryde High School)--39.3
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Helen & Douglas House--41.8
Hellewell, David (M-D Music)--37.7
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Henderson, Katy--40.2
Henley Literary Festival (Linda Gray)--41.8
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Hern, Nick--43.1
Hertford Choral Society (June Crew)--37.1
Hertfordshire Fiction Festival / Hertfordshire Litfest (J. Macrae)--37.4
Herzinger, Kim A., 1946- (University of Southern Mississippi)--37.4
Hesperus Press (Jenny Rayner)--40.4
Hetherington & Co. (M.K. Colah)--35.4
Hewitt, Angela, 1958- (Trasimeno Music Festival)--34.1
Hey, Kathryn--42.4
Hickey, Ted (Ulster Museum)--30.3, 38.5, 42.4
Higgins, Mike (Tom Hood School)--37.1
Hitchens, Christopher ("Hitch")--10.11, 37.1, 31.6
Hixson, James--39.5
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Hobart & William Smith Colleges (James Crenner)--35.5
Hobbs, Mark--42.5
Hodder & Stoughton (Andrew Steeds)--37.5
Hoffman, Leonard ("Lennie") and Gillian (House of Lords)--31.6, 34.1
Hogarth Press (Jenny Uglow)--36.7
Hogg, Nick--40.2
Holder, Sophia--43.1
Holland, Matt (University of Oxford. Department for External Studies)--36.7
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Holland, Tom--32.6, 34.1
Holmes, Richard, 1945 and Rose Tremain--34.1
Holston, Rand (Creative Artists Agency)--34.6
Honey magazine (Malcolm Hall)--36.4
Horne, Alistair--34.1, 42.6, 43.1
Houghton Mifflin Company (Sarah Flynn--37.1, Austin G. Olney--36.5, W. Hal Stewart--43.9, Nan Talese--36.3-7, 37.1-2)--7.3, 10.11
House, Chris--42.4
Howard, Elizabeth Jane--42.6
Howard, Elizabeth M.--42.6
Howarth, Alan (Department for Culture, Media and Sport)--35.1
Howe, Julia--38.2
Howell, Emma (Ruskin College)--39.6
Howell, Geraint--31.6
Hughes-Hallett, Lucy and Dan--34.1
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Hull City Arts (Maggie Hannan and Steven Hall)--41.2
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Hutchinson, Chris--37.2
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Hyde, L. J. ("Jim")--34.1
Ilkley Literature Festival (Dominic Gregory)--40.6
Illig, John (Middlebury College Squash Office)--41.7
Illinois Humanities Council (Eileen R. Mackevich and Jennifer A. Moran)--42.1
Illuminations (Diane Large)--36.5
Illustrated London News Group (Mark Palmer)--40.7
Ilott, Terry--36.3
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Imre, Csete--39.4
The Independent (Sebastian Faulks--36.7, Nick G_____--37.2)
Independent Broadcasting Authority--36.3
Index on Censorship (Ursula Owen--39.3, Mark Thompson, 1959- --37.4)
Ings, Richard--38.2
Inigo Productions (Georgina Van Welie)--39.5
Inprint (Rich Levy)--41.1
Institute of Contemporary Arts (Linda Brandon--38.3, Rachel Cottam--40.5-7, 42.2, Philip Dodd
--40.4, 40.8, Antonia Quirke--40.3, 40.8, Helena Reckitt--38.1)
Institute of Neurology, Queen Square (Patricia Forsdick--40.2, Richard Frackowiak--40.2, 42.2, Deborah Hadley--40.3, Roger Lemon--42.2, Robert Walker--40.3)
International Film Festival of Locarno (Gian Carlo Bertelli--36.7, Irene Bignardi--41.1)
International IMPAC Dublin Literary Award (Deirdre Ellis-King)--40.7
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International Parliament of Writers--49.9
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International School of the Hague--42.5
International Writers' Reunions (Merja Launis)--37.2
InterTalent Agency (Tom Strickler)--38.5
Iowa Writers' Workshop (John Leggett)--35.5, 36.1
Ipswich Film Theatre--37.5
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- Jones, David--39.8
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- Joseph, Chris--42.6
- Joshi, Sanjay Kumar--40.2, 42.5
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- Kaleidoscope (Sally Marmion)--37.2
- Kaskell, Peter H. and Francis A. Wood--41.3
- Katz, Ian (The Guardian)--34.2
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- Lumb Bank (Barbara Hughes)--35.7
- Lutrario, Chris (Lewes Monday Literary Club)--41.3
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- Marcoaldi, Franco (La Repubblica)--38.7
- Mare's Nest Publishing (Jill Burrows)--39.3
- Marianacci, A. Dante (Istituto Italiano di Cultura)--34.6
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• McClatchy, J. D., 1945- ("Sandy") (Yale Review)--41.3
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- New York Public Library (Paul LeClerc, 1941- --41.5, 41.8, Tony Marx--41.8)
- New York Times (David Shipley) (with copy of The Nation, 14 September 1992)--38.5
- The New Yorker (Devereux Chatillon--43.9, Deborah Garrison--42.1 [also contains proof], Nancy Gerstein--35.4-5, Frances "Fran" Kiernan--35.5, 35.7, 36.2 (photocopy), Cressida Leyshon--9.5, Deborah Treisman--42.2)--39.3
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- C 5942 : audiocassettes : Chance in a Lifetime: A Portrait of Woolverstone Hall
- C 5943 : audiocassettes : Ian McEwan and Martin Amis discuss Borges
- C 5944 : audiocassettes : Ian McEwan on "Front Row"
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- CD 1297 : compact discs : A Talk and Reading by Ian McEwan
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- CD 1303 : compact discs : Out of the Blue: The Long Hot Summer of 1976
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- CD 1305 : compact discs : Book at Bedtime: Saturday, Disc 2
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- CD 1383 : compact discs : The Diane Rehm Show, Ian McEwan: Solar
- M 0219 : microcassettes : Neil Kitchen - extradural hematoma
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