



## Welcome to Volume 1 of the End of the World Newsletter,

which provides updates on the activities of the International Anthony Burgess Foundation as well as other news and notes of interest to the readers of Burgess. If you have something that you would like us to consider publishing, please see our submissions policy on page 5.



## A Gathering of Droogs



**O**n June 25th, 2004, the International Anthony Burgess Foundation celebrated its official opening with music, food and frivolity. About sixty well-wishers attended, among them academics and artists, politicians and our Withington neighbours. Liana Burgess gave a welcoming speech, as did the Foundation's director, Dr Alan Roughley.

As with any proper Burgess event, there was a piano player - and in this case, two. Lisa Godwin played three works by Anthony Burgess - "A Scottish Rhapsody for the 17th birthday of Andrea," "Wiegenlied," and "Tango for Pianoforte" - as well as one by Andrea/Andrew Wilson Burgess, "Sonatina for Piano." The latter, so far as we know, had never before been performed. Paul Phillips and soprano Kathyrene Jennings, his wife, performed "Strings" and "Ecce Puer," with text by James Joyce and music by Burgess, "The Oxen" (Thomas Hardy/ Burgess) and "Under the Greenwood Tree" (Shakespeare/Burgess), as well as "Nine Miniatures." The opening also marked the unveiling of the Andrea Burgess Music Room, in memory of the son of Anthony and Liana, which will serve as home to many of the Foundation's musical instruments from the collections of Anthony and Andrea Burgess - including a harpsichord and a virginal, as well as violins, bagpipes, and assorted wind instruments.

After the music, wine and food, and after having thoroughly explored the house and its Burgessiana, any lingering souls crossed the street to the conveniently placed Red Lion pub for a final round or two.

The event was filmed by David Haywood, who is shooting a documentary on Burgess in Manchester and was accompanied by a camera crew from Multi-Media Arts, a Manchester-based TV production company. In addition, the local media gave a healthy dollop of coverage prior to the opening, and Alan Roughley was a prize catch for television and print journalists, at least for a little while. ■

## Home renovations and removals

The International Anthony Burgess Foundation house in Withington, Manchester, has undergone a complete renovation since its purchase in November 2003. Structural deficiencies were repaired, the walls were stripped of wallpaper, replastered and repainted, the electrical system rewired, and a security system installed. Most recently, the basement has been fully renovated to make it suitable for storing some of the IABF's extensive holdings. The basement had been a dank, dark, and frankly rather frightening place, home to many invertebrates, primarily mollusks, and perhaps to the odd small mammalian vertebrate as well. However, after extensive work that has involved waterproofing, humidity control, and a general spiffing-up, it has become quite pleasant. Low ceilings mean that the nether regions of the house are best suited to storage, and thus the basement will eventually become the repository for many of the Foundation's holdings.

These holdings expanded even further this February, as, thanks to the ongoing generosity of Liana Burgess, the IABF received the library and other goods from the Monaco apartment that she and Anthony shared from the late 1970s to the end of Burgess's life. Liana now lives a short stroll down the rue Grimaldi from her old residence. The books, papers and furniture from Bracciano were moved to Manchester in March 2004; the London apartment was moved in December 2003. We have made good friends with strong backs in the removal industry. ■

## Building the Archives

The IABF has received a wealth of material from Liana Burgess, including books, records, letters, manuscripts, various legal and financial documents, notebooks, audio and video cassettes, photographs, slides, and objets d'art, from London, Bracciano and Monaco. Her generosity is a boon for biographers and other students of Burgess and his period in literary history. It also presents some hefty challenges for archivists, who, fortunately, enjoy such things. Michelle Peel carried out the initial stages of archiving in the fall of 2004, and the process is being continued in 2005 by Kay Winnard. A number of people – scholars, journalists and enthusiasts - have visited the archives already, although since the cataloguing process is on-going, they have only had access to a limited proportion of the Foundation's holdings. The metamorphosis of the basement into a water-tight and humidity-controlled environment conducive to the conservation of the archives has provided the space necessary to sort through the mountain of boxes still to explore. ■



## BURGESS ON THE LOIRE: A CELEBRATION

The sub-editorial temptation to call this piece Look Back In Angers, while potent, had to be resisted. For last December's international symposium at the Université d'Angers's Anthony Burgess Centre was a joyous occasion, as speakers from all over the world converged on that sombre chateaud city on the Loire in order to share their thoughts on The Lives of Anthony Burgess: Auto(biography) and Burgess. From LA and Budapest they came, from Lodz and Seoul and Bergamo, and - of course - Manchester. Which makes your reporter feel pretty damn humble because all he had to do was hop a TGV from Paris.

Thursday 9th was the eve of conference proper, and a series of welcoming events had been laid on. First of all, a tour of the Burgess Centre itself, which is housed within the main university library in a sort of giant glass box which serves to underline the facts both of Burgess's uniqueness as a writer and, some might say, his essential loneliness. Fanciful, yes, but other people have said the same thing to me. It contains his library, or rather one of them for they are legion, his organ (quiet at the back, Benny Hill fans!), posters for Cyrano, Blooms of Dublin, etc. It's normally a very soothing, almost hermetic place to be, but this evening it's a hubbub of excited chatter, earnest conversation and very much laughter which sets the tone for the rest of the first night. Valerie Neveu has organised an exhibition, "The Lives of Anthony Burgess," consisting of a series of hanging panels

depicting in words and images the most significant periods in his life. These are admired by all and, who knows, could become a permanent fixture at the Centre. Brilliantly done, and an excellent introduction to the weekend. As was the accompanying Welcome Cocktail Hour, about which all I remember is, yes, it was welcome, and I'm pretty sure it lasted much longer than an hour.

After the exhibition and welcome c's, a few of the baser element took themselves off to an Angers restaurant where there was much yelling and laughing and talking at the same time. Apparently there is this drink called Irish coffee which has excellent quality of making you drunk and sobering you up at same time. This was ordered in vast quantities. I may have had the odd one, I really couldn't say. All I know is, when Andrew Biswell arrived unexpectedly your humble narrator greeted him with an enormous sloppy kiss. Rest of evening blur, thank God.

OK, it's Friday, 8.45 am sharp and the conference begins in earnest. Musée des Beaux-arts, one of those places with a lot of white. We're in the auditorium, Graham Woodroffe gives a brief introductory speech and the keynote speaker takes the stage. It is Philippe Lejeune and this is fitting, because the theme of the symposium is autobiography and, in France at least, M. Lejeune is the undisputed expert in the field. I don't know if he's translated but his two best known books, Le pacte autobiographique and

Pour l'autobiographie do seem to have the last word on the subject. I know his work well and was expecting someone younger and fiercer, but M. Lejeune turned out to be a courtly grey haired gentleman who gently explained that he hadn't, actually, known much about AB before being invited here but he did now. He was reading from an excellent translation by one of our other speakers, Dominique Goy-Blanquet. Rousseau is Lejeune's specialist subject and he was able to tease out many fascinating parallels between JJR and AB, prompted no doubt by AB's flagrant signposting of affinity by calling his own autobiography The Confessions.

Anthony Levings (Canterbury) reads a paper which at first seems to be all about Martin Amis's The Information, but gradually we get the point. He talks about differing attitudes to AB from Kingsley Amis and Martin, literary rivalry, writerly doppelgangers (AB and JBW) and suddenly it hangs together. A good paper which should have been twice as long.

Alan Roughley gives us something none of us have heard before - the voice of Burgess the diarist. AB kept a journal from 1951 to 1956, a period that encompasses both rural Adderbury and exotic Malaya, and we are offered a tantalising extract - 'Journal of the Plague Year 1951.' Of course, AB later did the intro to the Penguin edition of Defoe's journal of the same name. This journal gives us a fascinating glimpse of the sort of life Burgess and Lynne were

having at the time. Most noticeable is the way they were obviously far more of an accepted part, indeed a well-liked part, of the community, a far cry from the bleak picture in the autobiography. Children knock on the door asking to take their dog Haji for a walk (which implies, I suppose, that Burgess wasn't quite the foaming-mouthed monster he depicts himself as in LWABG), the butcher's always calling round with nice bits of beef or veal, AB gives classes in French to local yokels (Baudelaire), they dine with the vicar, hob-nob with an MP straight out of Eve of St Venus...in short, it doesn't sound like a bad life. Yes, there are problems, money worries, illness (usually and ominously Lynne's), growling about the government ("God curse this incompetent administration, the spavin light on it, may its ballocks be infected with ten testicular plagues" etc), but on the whole the bucolic round - reading, writing, music, good food, good drink, friendly neighbours - does not sound bad and certainly presents a better picture than the one offered in Little Wilson. Apparently there's enough of this material to make a book and one can only hope it comes out.

Andrew Biswell also gives us the man straight, reading from a series of two-hundred-odd letters he managed to assemble in the course of writing the endlessly postponed (well sorry Andrew, but we're all gagging for it) biography. These letters, mainly dating from the 40s and 50s, totally contradict the cold friendless persona Burgess constructs for us in the autobiographies. For a start, most of them are to his family, who get fairly short shrift in the books, and he talks warmly about his doings in Malaya and shares his doubts and fears about his apostasy from cosy Mancunian Catholicism. Apparently this treasure trove too is enough to make a book, and if Roughley's diaries and Biswell's letters ever see the light of day we will have a warmer, more rounded parallel biography of the man.

Richard Matthews, a respected and much-awarded American poet who's come all the way from Korea, reads an extract from his verse play 'The Bronze Staircase (Burgess at Colonus),' in which characters from Sophocles hover around Burgess's deathbed and harangue him for, as they see it, traducing them through his translation. I found it totally gripping and would love to see it on stage. Richard was a gentle, rather melancholy presence and a poet to his fingertips. I hope he'll submit the full text of Bronze Staircase to a Newsletter,

either at Angers or Manchester. It was one of the most original papers in a weekend that produced several more. That evening we assembled to hear a concert based around Burgess's poems 'The Brides of Enderby' and his musical settings for the same. The charming Armelle Orioux sang, Maureen Turquet (who took us through some of Burgess's piano music in the BBC documentary) plays piano and harpsichord, Peter Hudson, who dramatised *The Eve of Saint Venus* in Paris last year, narrates. The whole thing works brilliantly, and has one wanting to hear more of this music (which Burgess himself disparaged relentlessly), poised as it is on the cusp between pre-WW1 romanticism and Bergian neurosis. I say something like this later to Maureen and she looks at me like I needed my bumps felt, but nevertheless...CD performance please.

We move on to pre-dinner bash lavishly provided for by local vigneron Bouvet-Ladubay. Tables groan under dozens of champagne bottles, ably uncorked and served up by the delightful Elodie and Aurelie, both students at Angers. When I ask for a top-up, Aurelie, who's mildly pregnant, says OK but only if you can guess if it's a girl or a boy and what the name will be. Boy, Thomas, I reply instantly and wide-eyed she pops another cork. Complete fluke but maybe the shade of Burgess is hovering about. Then to banquet at Louis the Thingammy Hotel, Jeanne de Laval. There is an atmosphere of high good humour and a general feeling that the weekend's going well. Your humble reporter is guided back through foggy night streets by Armelle, for which much thanks.

The next morning for some unaccountable reason I sleep in, thus shamefully missing Romina Rota's paper about the autobiographical elements in the Enderby books, one I would particularly like to have heard. I tried to get hold of a copy before writing this but no luck. Perhaps she'll send it to next newsletter. Anyway...appy polly loggies o my sister.

Christine Lee Gengaro (University of South California) then proceeds to deliver the best paper of the whole weekend, entitled 'Using Ludvig van like that!' She compares the way music is used in the multiple versions of *A Clockwork Orange* (novel, film, plays) and demonstrates that while Alex's solipsistic identification with classical composers in the novel and Kubrick's film sets him apart from everyone else, helps to delineate his character and makes him bizarrely sympathetic despite

all the tolchocking and in-and-out - because if he likes Beethoven he can't be all bad, rightright? - in the dramatized version Burgess makes the bad mistake of having everyone, even poor old Dim, sing in a sort of debased Beethoven. Thus Alex's otherness is diluted and ultimately lost. If everyone likes the 9th, then what's so special about little Alex? The reason I chose this as the best paper is because Ms Gengaro startlingly drew my attention to something in Burgess I'd simply never noticed before - and if you're a Burgess fan, which we all are, well that's rare. She also reminds us that it's not ALL classical music Alex can't listen to after the Ludovico technique, just that one symphony (in the film, at least). Which begs the question - what would happen if he just hummed it to himself, like Pooh?

Time and space are snapping at my heels so I will just have to summarise the rest, excellent though it was. Rob Spence, an amiable Mancunian bear, gave a wry account of the same working class neighbourhoods where little Wilson grew up. He got the most laughs of the whole seminar. Akos Farkas (Budapest), author of the excellent book *Will's Son* and Jake's Peer gave gleefully witty and erudite paper on Oedipal relationship between Burgess and Joyce. After somewhat tepid lunch (well it was, ask anyone), John Cassini presented a montage of clips he had assembled from various Burgess TV appearances under the title 'Burgess on Burgess.' At one point AB gives us yet another account of how he lost his virginity - if memory serves, it was on Manchester rubbish dump aged thirteen. Biswell and I go into hysterics and receive stern looks from the bench. Joanna Wierzbinska (Lodz) quiets us down a bit with an absorbing paper about how Burgess's characters are simultaneously defined and trapped by the language they use, with especial reference to *nadsat*. One of top three/four papers of weekend. Winner of the Most Left-Field award would have to be Adam Riley, whose dreamy meditation on the role smoking plays in the life and work of Burgess (*The Blue Nymph*) was delivered in the dry and droll style of that other master of the roll-up, Martin Amis. An original and amusing way to end the symposium because, yes, that was it. A truly sad moment. Much handshaking, exchanging of email addresses, hopes that we'd all see each other next year. An excellent weekend, one that Burgess would have relished, and a superb tribute to him from Angers. From this reviewer, special thanks to Ben Forkner for the book, Aurelie for making me laugh and John Cassini for all-round bonhomie. A la prochaine.

by Dougie Milton



7th - 9th July 2005

## Anthony Burgess & Modernity: A Symposium.

### Confirmed Speakers:

Erica Jong   Geoffrey Aggeler   Andrew Biswell  
Oswyn Murray   Paul Phillips   Carla Sassi   Max Saunders



In association with Manchester Metropolitan University, the University of Salford and the University of Manchester, the IABF is hosting its inaugural symposium, 'Anthony Burgess and Modernity', between 7-9 July, 2005.

Confirmed keynote speakers are:

- Geoffrey Aggeler, University of California, Santa Barbara: 'Is Burgess a Classic?'
- Andrew Biswell, Manchester Metropolitan University
- Erica Jong
- Oswyn Murray, Balliol College, Oxford: 'Anthony Burgess and the Loom of Language'
- Paul Phillips, Brown University: 'Burgess's Music'
- Max Saunders, King's College, London
- Carla Sassi, University of Verona: 'Portrait of the Artist as a Young Logophile: A Re-reading of A Clockwork Orange'

Proposals for individual papers or group panels are invited on any aspect of Anthony Burgess's work, or on relevant work in the fields that provide the modernist context for his oeuvre. Proposals of a maximum of 250 words and a brief biographical note should be sent to:

The International Anthony Burgess Foundation  
10 Tatton Grove  
Withington  
Manchester  
M20 4BP  
UK  
[info@anthonyburgess.org](mailto:info@anthonyburgess.org)

The submission deadline is  
31st May 2005.



## Introducing...

Since its creation, the IABF has added three new members to the Board of Directors.

**Dr Anil Billoo** is Lecturer in English Language at Liverpool Hope University, where he carried out research in phonetics, phonology, historical linguistics, comparative philology, pidgins and creoles, language obsolescence and language planning. He has published on the linguistic landscape of Mauritius, among other things.

**Dr Howard Booth** is Lecturer in English Literature in English and American Studies at the University of Manchester. His research focuses on two main areas: colonialism and writing, and masculinity and sexuality.

**Mr Gerry Docherty** is the former CFO of IHC Caland, and will provide important fiscal guidance for the Foundation.

There are also a couple of (relatively) new faces around the IABF Foundation Centre in Manchester.

**Ms Katherine Harrison** replaced Patrick McDonagh as IABF Secretary in July 2004. She is pursuing her doctorate at Lancaster University.

**Ms Kayalicia Winnard** is the Foundation's archivist. She will graduate from Liverpool Hope University College in 2005.

## Words & Music...

Liverpool Hope University College hosted an Arts Festival on Wednesday 1st December, 2004, which featured a short piano recital and a lecture on Anthony Burgess' music. Alan Roughley delivered 'Anthony Burgess: That Man and Music,' and pianist Lisa Godwin performed 'Scottish Prelude,' 'Tango,' 'Lullaby,' 'Master Coale's Pieces' and 'Preludes.' Alan Roughley also presented a paper on Joyce and Burgess at the James Joyce symposium in Dublin in June 2004.

## Anthony's Drink Corner

### Singing Bamboo

2/5 Dry Gin  
2/5 Dry Sherry  
1/5 Crème de menthe  
2 dashes of fresh lime  
1 sprig of mint.  
Shake and strain  
(with ice)



## Media Mentions

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Twenty-four hours after the article “Dublin Dragomans,” by Zinovy Zinik, appeared in the Times Literary Supplement on June 25, 2004, a reader who was visiting from Lancaster decided to pop by. Somehow he had found us through the tourist office. He was treated to a quick tour of the house and its holdings (much of which were still in boxes), thus becoming the first person to stop by for a casual survey of our Burgessiana. Since then we have received visitors from all over the world; perhaps the furthest traveller was an MA student from Brazil. We have also received lots of correspondence through our website, ranging from

requests for information on Chatsky: The Importance of Being Stupid from a student in Siberia, to general good-will wishes from a high school teacher in Silicon Valley. We are truly living up to the ‘International’ of our name! Sadly, our website discussion forum does not currently reflect this range of interest and, apart from an amusing posting about Burgess’s possible hand in episodes of Crossroads (which all at the Foundation strenuously deny), there has been little debate. We encourage readers of The End of the World Newsletter to start posting!

John Cornwell of The Times recently

visited us for research on an article he is working on about the National Archives Project; and a photographer, Lorne Campbell, spent a day gathering the accompanying images (including some delightful shots of certain staff members which will hopefully be left on the cutting room floor). This piece should be published some time in the near future but the date was unconfirmed at the time of going to press.

We were also slammed by Roger Lewis, writer of a Burgess biography, in The Guardian. We have truly arrived! ■

## Our Editorial & Submissions Policy

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The End of the World Newsletter is published twice annually, in the spring and the autumn. Please send submissions to [newsletter@anthonyburgess.org](mailto:newsletter@anthonyburgess.org). Submissions may include, but needn’t be limited to, notes on Burgess and his work, short articles (under 3000 words), and announcements of events, publications, recordings or performances. While the newsletter is not a refereed journal, it does have an editorial board which reserves the right to refuse materials if they do not seem appropriate or to edit them for clarity. ■



## Recent Burgess-related publications

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Weaver, Damien. Review of Tremor of Intent. Bookslut January 2005. [http://www.bookslut.com/fiction/2005\\_01\\_003988.php](http://www.bookslut.com/fiction/2005_01_003988.php)

Gregori, Flavio (ed. And intro) Singin' in the Brain: Il mondo distopico di A Clockwork Orange (Turin, Italy : Lindau, 2004. 174 pp). This collection contains a number of works on A Clockwork Orange, all either composed in or translated into Italian.

Zinik, Zinovy (translated by Anna Aslanyan). 'Dublin Dragomans.' The Times Literary Supplement June 25 2004. p. 12-13.

Other (relatively) recent articles and books relevant to Burgess commentary and criticism include...

Craik, Roger. "Bog or God" in 'A Clockwork Orange.' ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews 16.4 (Fall 2003): 51-4.

Gioia, Dana. Barrier of a Common Language: An American Looks at Contemporary British Poetry. Ann Arbor, MI : U of Michigan P, 2003.

Waterman, David. Le miroir de la societe: La violence institutionnelle chez Anthony Burgess, Doris Lessing et Pat Barker. Ravenna, Italy: Longo, 2003.

Regard, Frederic. 'Life-Writing as Mediating Criticism: Burgess's Shakespeare.' In Regard, Frederic (ed. and introd) Mapping the Self: Space, Identity, Discourse in British Auto/Biography. Saint-Etienne, France: Universite de Saint-Etienne, 2003: 367-81.

Pritchard, William H. Shelf Life: Literary Essays and Reviews. Amherst, MA: U of Massachusetts P, 2003.

Incardona, Juan Diego. 'Palabras como piedras: Usos del lenguaje en El almuerzo desnudo de W. S. Burroughs y en La naranja mecanica de A. Burgess.' Especulo: Revista de Estudios Literarios 24 (July-Oct 2003).

Baulch, David. 'Burgess's The Long Day Wanes' The Explicator 60.2 (Winter 2002): 105-6.

Jackson, Kevin. 'Anthony Burgess: Poet.' PN Review 29.2 (Nov-Dec 2002): 15-18.

Ashley, Leonard. "'Unhappy all the time": Religion in Anthony Burgess's Earthly Powers.' Christianity and Literature 52.1 (Autumn 2002): p. 35-45

Davis, Todd, and Kenneth Womack, "'O my brothers": reading the anti-ethics of the pseudo-family in Anthony Burgess's A Clockwork Orange.' College Literature 29.2 (Spring 2002): 19-36.

Mewshaw, Michael. "Do I owe you something?" Granta 75 (Autumn 2001): p. 29-40.

Helbig, Jorg. 'Intermediales Erzählen: Baustein für eine Typologie intermedialer Erscheinungsformen in der Erzählliteratur am Beispiel der Sonatenform von Anthony Burgess' A Clockwork Orange; Festschrift für Wilhelm Fuger.' In Helbig, Jorg (ed.). Erzählen und Erzähltheorie im 20. Jahrhundert. Heidelberg, Germany : Carl Winter Universitätsverlag, 2001: 131-52.

Hollinger, Veronica. "'A Language of the Future": Discursive Constructions of the Subject in A Clockwork Orange and Random Acts of Senseless Violence.' In Sawyer, Andy (ed.); Seed, David (ed.). Speaking Science Fiction: Dialogues and Interpretations. Liverpool, England: Liverpool UP, 2000: 82-95.

Goh, Robbie B. H. "Clockwork" Language Reconsidered: Iconicity and Narrative in Anthony Burgess's A Clockwork Orange'. Journal of Narrative Theory 30.2 (Summer 2000): 263-80.

Stinson, John J. 'The Gratitude for Influence: Hopkins in the Work of Anthony Burgess.' Hopkins Quarterly 27 (Winter-Spring 2000): 18-43.

Regard, Frederic. 'Scholarship and Its Phantoms: Anthony Burgess's Shakespeare and 'Fin de Siecle' Conceptions of Genius.' Connotations: A Journal for Critical Debate 9.2 (1999-2000): 160-66.

Muller-Muth, Anja. 'A Playful Comment on Word and Music Relations: Anthony Burgess's Mozart and the Wolf Gang.' In Bernhart, Walter (ed. and introd.); Steven-Paul Scher and Werner Wolf (eds.), Word and Music Studies: Defining the Field. Amsterdam, Netherlands: Rodopi, 1999: 249-61.