

Acc.12760
April 2007



Inventory

Acc.12760

James Kennaway

National Library of Scotland
Manuscripts Division
George IV Bridge
Edinburgh
EH1 1EW
Tel: 0131-466 2812
Fax: 0131-466 2811
E-mail: manuscripts@nls.uk

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Further literary and personal papers of James Kennaway (1928–1968).

These papers comprise that part of the author's personal archive retained by his widow, Susan Kennaway, and the order largely preserves her arrangement of the collection. Inserts and docketts with Susan Kennaway's notes are retained, and this inventory utilises her comprehensive and informative listing.

See also Accs.[5540](#) and [5696](#)

Purchased, 2007

The collection is arranged as follows:

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c.1937 to 1960.**

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1-43 LITERARY PAPERS

1-3 Poems, Essays and Miscellaneous Prose

1 Loose-leaf autograph manuscript notebook of drafts and fair copies of various poems. 1945-1948 and undated. Approx. 37pp, 8vo.

2 Autograph manuscript poems and an autograph manuscript draft essay. Undated. Together: 18pp, fcap.

3 "Dreaming. Part I. From: 29.xii.66". Typescript fair copy. 20pp, 4to.

4-15 Fiction

4-5 The Colonel and I

James Kennaway was working on this novel at the time of his death; he generally gave it the working title of *The Colonel and I*. The author clearly drafted and re-drafted the work many

times, utilising and renumbering pages of manuscript and typescript from previous drafts as he re-structured and re-wrote the novel for successive versions. In total approx. 406pp, 4to and 92pp, fcap., mostly manuscript.

- 4 A large quantity of manuscript, ribbon and carbon typescript drafts, notes, paper-clipped into small gatherings.
- 5 Sequentially complete sections of autograph manuscript (62pp, 4to, pp. 45–106) and lightly corrected carbon typescript fair copy dated January 1968 (54pp, 4to).

6 **The Dollar Bottom**

Galley Proofs, 10 sheets, for the first appearance of the short story in *Lilliput* (Vol. 34, No.2, January, 1954). Bearing the author's marginal markings indicating possible cuts to the story. Together with a copy of the published issue in which the story appeared; wrappers tape-stained and detached.

7-10 **Palladini: An Entertainment [later title: Hollywood, Golders Green]**

- 7 Ribbon typescript. Approx. 198pp, 4to. Heavily re-worked and corrected throughout by the author.
- 8 Photocopied ribbon typescript in comb binder. 198pp, fcap. With a few scattered autograph corrections by the author.
- 9 Carbon typescript in comb binder. 98pp, fcap. With a few scattered autograph corrections by the author.
- 10 "Hollywood, Golders Green". Two carbon typescript copies, each approx. 56pp, 4to. The title-page of each bears the author's autograph notes and there are very occasional autograph corrections in his hand to the text. Together with the author's autograph notes, approx. 14pp, 4to, torn from a spiral bound notebook.

11 **Round and Round the Wedding Ring.**

Ribbon typescript. November, 1968. Approx. 61pp, 4to. With the author's autograph annotations and markings throughout. The author has noted on the title-page: "Notes towards the first draft of A Novel (unfinished) by James Kennaway". Together with photocopies of the author's manuscript notes, approx. 200pp, folio.

12-14 **Silence**

- 12 Four successive drafts. c.1968. Photocopied typescript fair copies. Approx. 154pp, 4to.
- 13 "Silence" by David Rayfiel for Joseph Losey; screenplay by David Rayfiel from the novel by James Kennaway draft: April 1, 1980. Photocopied fair copy typescript in comb binder. Approx. 99pp, 4to, in binder.
- 14 Advance uncorrected proof copy (London: Cape, 1972)

15 *Some Gorgeous Accident*

Some Gorgeous Accident. Longmans, 1967. Advance Proof Copy. Original printed wrappers. With the author's heavy and extensive autograph corrections, revisions, emendations and substitutions throughout. Certain passages are crossed through and the substitute text provided in the form of the author's ribbon typescript that is clipped in the appropriate position. Due to their heavy use the gatherings have become detached from their sewing and from the wrappers.

16-43 Film treatments, screenplays, film and other scripts

16 *The Assassins*

Original Screenplay by James Kennaway ... November 1961. Agency carbon typescript in metal clip folder. Approx. 111pp, 4to.

17-18 *The Battle of Britain*

Neither of these scripts is that used for the film as finally produced.

17 Draft Screenplay. April 1967. Mixed carbon and photocopied fair copy typescript in patent clasp-back loose-leaf binder. Approx. 182pp, 4to.

18 Revised Screenplay. July 1967. Photocopied fair copy typescript. Approx. 156pp, 4to. Loosely inserted: 3pp. ribbon typescript of both specific corrections and emendations and general comments regarding the historical accuracy of the script. These notes are not signed, but are believed to have been prepared by a historical adviser to the production company.

19-31 *A Country Dance [later: Country Dance]*

19 *A Country Dance A Play in Three Acts* by James Kennaway. December, 1960. Agency carbon typescript. Approx. 105pp, 4to.

20 *A Country Dance A Play in Two Acts* by James Kennaway. July, 1961. Agency duplicated typescript. Approx. 79pp, 4to, stapled into wrappers. With the author's doodlings and notes to upper and lower covers and verso of final leaf.
---Another copy. Uncorrected.

21 *A Country Dance* by James Kennaway.
To which the author has added by hand: Final (uncorrected) Draft – Nov 61. Ribbon typescript, heavily corrected by the author, Approx. 83pp, 4to, interleaved with a number of pages of the author's original manuscript version, in three-post binder.

22 *A Country Dance A Play in Two Acts* by James Kennaway. November, 1961. Carbon typescript, bearing a very few autograph corrections by the author. Approx. 83pp, 4to. With the author's pencilled note at the head of the title page: "Lee's copy", a reference to J. Lee Thompson, the film producer.

- 23** A Country Dance A Play by James Kennaway
January 1964. Agency carbon typescript, stapled into wrappers. Approx. 88pp, 4to. Annotated by the author at the head of the upper wrapper: "Don't Lose: Kennaway's copy" and at head of title-page: "Things you don't understand, by the by, are not esoteric, but mainly typing mistakes... There are about 25. JK".
- 24** A Country Dance A Play by James Kennaway
January 1964. Agency carbon typescript, stapled into wrappers. Approx. 88pp, 4to. With a few autograph corrections by the author throughout and his annotations on the upper wrapper.
- 25** A Country Dance by James Kennaway.
Undated. Agency duplicated typescript, Approx. 76pp, 4to, in three-post binder. With the author's extensive notes on the versos of the last few leaves of text. Loosely inserted are 8pp, f'cap. of the author's manuscript of two passages of an unidentified version of the play.
- 26** --- Another copy. Uncorrected.
- 27** Country Dance by James Kennaway.
Undated. Duplicated typescript. Approx. 73pp, f'cap., in comb binding. With the author's extensive pencilled corrections throughout.
- 28** --- Another copy. Uncorrected. Note on cover: "New script (Perth '75)"
- 29** Country Dance by James Kennaway.
Undated. Windward Productions, Inc. c/o William Morris Agency, Inc., 1350 Avenue of the Americas, New York, New York 10036. Agency duplicated typescript. Approx. 73pp, 4to.
- 30** Country Dance (Final Draft) James Kennaway.
California, 1966. Curtis Brown, 13 King Street, Covent Garden, London, W.C.2. Carbon typescript. Approx. 88pp, 4to, in agency binder. Lacks p.39, but loosely inserted is 1p. 4to, ribbon typescript, unpaginated, which appears to fill this gap.
- 31** --- The same. Michael Codron Limited, 117/119 Regent Street, London, W.1. Agency duplicated typescript. Approx. 88pp, 4to, in agency binder.
- 32** **Firefly**
A Relph-Dearden Production "Firefly" (Working Title) Shooting Script May, 1957.
Duplicated typescript. Approx. 111pp, f'cap., in metal clip folder.
- 33** **Flowers**
Flowers (Where have all the flowers gone ...?). A Treatment for a Film by James Kennaway.
No date. Photocopied typescript. Approx. 49pp, 4to, in comb binder.
--- Another copy. In two-post binder.

- 34 Homo Faber**
Homo Faber [a treatment for film].
No date. Duplicated typescript. Approx. 63pp, 4to, in wrappers.
- 35 John Macnab**
The author's manuscript and typescript notes relating to a project to adapt a novel by John Buchan for the screen. Approx. 20pp, 4to. and 1pp, f'cap. Some notes written on the versos of discarded correspondence relating to this and other projects.
- 36 The Lives of the Bengal Lancers**
Treatment by James Kennaway. Universal City Studios, April 1966. Substantially incomplete duplicated typescript. Comprising pp. 1-24, 33-40, 56, 60, 62, 63, 66 and 69-71 only, 4to, in post binder. Together with:
Ribbon typescript fair copy research notes for this project, with a covering docket indicating that a number of pages may be missing. Approx. 93pp, 4to;
author's autograph manuscript notes made in preparation for his film treatment. Approx. 50pp, f'cap.
- 37-38 Mary Stuart**
- 37** Mary Stuart (Working Title).
[Film Treatment]. Alexander MacKendrick, 38, Limerston Street. London, S.W.10. No date. Duplicated agency typescript. 90pp, 4to, in agency binder.
- 38** Mary Stuart. [Script]. Alex MacKendrick June 14, 1968. Duplicated agency typescript. 132pp, 4to, in agency binder.
- 39-40 The Mind Benders**
- 39** The Mind Benders, dialogue treatment by James Kennaway
January 1960. Incomplete duplicated typescript. Approx. 49pp., f'cap., in metal clip folder (lacking back cover). With the author's pencilled autograph corrections throughout.
- 40** Michael Relph and Basil Dearden's Production "The Mind Benders" by James Kennaway.
Shooting Script. Pinewood Studios, Iver Heath, Bucks. 26.3.62. Title from title-page. Duplicated typescript. 197pp, f'cap.
- 41 My Mother's Daughter**
My Mother's Daughter. No date. Duplicated typescript. Approx. 42pp, f'cap. Ink annotation at head of cast list: "My Mother's House (early)".
A radio play for BBC Scottish Home Service.
- 42 Three Sisters**
"Three Sisters" by Checkhov. Adaptation by James Kennaway.
Donmar Productions Ltd., No date. Duplicated agency typescript. Approx. 68pp, 4to, in three-post binder.

43 The Visiting Scientist

The Visiting Scientist. Written for the screen by James Kennaway. [1958]. Duplicated typescript. Approx. 91pp, fcap, in metal clip folder. Folder title: The Visiting Scientist Working Title Screenplay 7.10.58. J. Arthur Rank Productions Ltd.

44-45 DIARY/NOTEBOOK

44-45 Author's Diary/Notebook, 1965

44 Spiral bound "Highgate Reporters Notebook", 8-ins. x 5-ins (20 cm. x 12.5 cm). 236pp.

Each page has been utilised by the author for notes, creative ideas, memoranda, etc., but most especially for a series of entries comprising a "diary" or "journal" for parts of the year, recording his feelings about the affair between his wife and David Cornwell. The author later drew on this record for his autobiographical novel, *Some Gorgeous Accident* (1967).

45 Photocopied typed transcript of the "diary" entries prepared by Susan Kennaway in advance of the use of certain passages in her book *The Kennaway Papers* and bearing her autograph notes. 41pp, 4to.

46-67 CORRESPONDENCE

46-54 James Kennaway's letters to his family and friends, c.1937 to 1960.

Over 320 letters, mostly addressed to his mother, and believed to comprise all such surviving correspondence, providing as complete a personal record as is possible of the author's development from his time as a school boy of nine years old to an established and successful novelist and screenwriter in his early thirties.

46 Letters to his parents from Cargilfield Preparatory School, Perthshire. Approx. 20 a.l.s. (35pp, 8vo), 1 t.l.s. (1p, 8vo), 1 postcard. Mostly undated as to year, but c.1937-1942. Mostly in pencil.

47 Letters to his parents from Trinity College, Glenalmond, Perthshire. Approx. 119 a.l.s. (294pp, 8vo; 15pp, 4to), 6 correspondence cards (6pp, 8vo), 7 postcards and 1 telegram. Many undated, but c.1942 to 1946.

48 A number of documents and letters relating to the author's early education, including his school reports from both Cargilfield School (1937-1940) and Trinity College, Glenalmond (1942-1946). Also 2 reports (1942-1943) on Hazel Kennaway (the author's sister) at Crofton School.

49 Letters to various relatives from Trinity College, Glenalmond, Perthshire. Approx. 18 a.l.s. (56pp, 8vo) and 1 correspondence card (1pp, 8vo). Mostly undated, but c.1942-1944.

50 Letters to his mother during his school holidays and to Edith Shaw, a close friend of the family, during his National Service. Approx. 20 a.l.s. (36pp, 8vo; 4pp, 4to), 1 postcard and 1 telegram. Some undated, but c.1942 to 1949.

- 51 Letters to his mother during his National Service. Approx. 66 a.l.s. (167pp, 8vo; 18pp, 4to), 2 correspondence cards (2pp, 8vo), 1 postcard and 3 telegrams. A few undated, but mostly 1946-1948. Some envelopes preserved.
- 52 Letters to his mother during his time at Trinity College, Oxford. Approx. 34 a.l.s. (157pp, 8vo; 8pp, 4to; 1p, fcap), 4 postcards and 1 telegram. 1948-1951. Includes two long letters in the form of diaries and a passport size photograph of the author. Some envelopes preserved.
- 53 Further letters to his mother. Approx. 37 a.l.s. (91pp, 8vo; 11pp, 4to), 1 correspondence card and 3 post cards. From various addresses, 1949-1960. Some envelopes preserved.
- 54 Letters to his mother concerning his engagement to Susan Edmonds, his employment prospects, etc. 4 a.l.s. (38pp, 8vo). Various addresses, 1951. Together with 2 a.l.s. from Susan Edmonds. Most envelopes preserved, some docketed with notes in the hand of Susan Kennaway.

55-61 James Kennaway's letters to his wife, 1950 – 1968

Assembled in chronological order and foliated by Susan Kennaway, each file also contains a photocopy of her explanatory notes; certain letters have docketed attached bearing her notes.

- 55 Letters for the period of their courtship and engagement, 1950-1951. Approx.43 a.l.s. (207pp, 8vo; 28pp, 4to) and 2 telegrams. Various addresses, 14th January 1950 to 15th July 1951.
- 56 Letters for the period from shortly before their marriage until they were planning to move to the United States, 1952-1961. Approx. 22 a.l.s. (31pp, 8vo; 15pp, 4to; 4pp, fcap.), 1 correspondence card, 1 postcard and 4 telegrams. Various addresses, 3rd September 1952 to 9th June 1961.
Together with letters to the author's mother from the film producers Basil Dearden and Michael Relph, thanking her for her hospitality.
- 57 Letters for the period 1961-1962, preliminary to events described in *The Kennaway Papers*. Approx. 13 a.l.s. (7pp, 8vo; 25pp, 4to) and 3 telegrams. Various addresses, 6th June 1961 – September 1962.
- 58 Letters for the period 1963-1964, covering events described in *The Kennaway Papers*. Approx. 17 a.l.s. (24pp, 8vo; 7pp, 4to). Various addresses, February 1963 – December 1964.
- 59 Letters for the period 1965-1966, covering events described in *The Kennaway Papers*. Approx. 26 a.l.s. (5pp, 8vo; 24pp, 4to; 12pp, fcap.) and 4 telegrams. Includes a passport size photograph of Susan Kennaway and a quantity of photocopied typed transcripts of certain letters, including some which do not appear to be present in the original.
- 60 Approx. 37 telegrams and cablegrams for the period 1959-1967.

- 61 A small group of greetings cards, post-cards and notes, mostly undated.
- 62 **Miscellaneous letters**
- 62 Miscellaneous letters
Carbon copy typed letter. Fairford, 30th October 1968. 1pp, 4to. A humorous letter to Mark Longman's secretary at Longmans Green, complaining that an invoice had been wrongly addressed.
Typed transcripts of nine letters to Miss Ramsay (later Mrs Macdonald), headmistress of his daughters' school in Edinburgh. Various addresses, 17th January 1963 – 3rd June 1964. 14pp, 4to, 3pp, fcap., paginated 7, and 7a – 22.
(These copies were probably produced in preparation for Trevor Royle's biography of Kennaway.)
Photocopy of an Autograph Letter, signed, to "Mike". Alassio, 13th July 1960. 7pp, 4to. Concerning an unidentified novel.
- 63-67 Letters to James Kennaway and members of his family**
- 63 Letters of David Cornwell (John le Carré) to James Kennaway. Approx. 19 a.l.s. (21pp, 8vo; 19pp, 4to) and 1 postcard. Various addresses. A number undated, but the majority May 1964 – January 1965. A number are embellished with sketches and cartoons by Cornwell.
NOT TO BE ISSUED AT PRESENT
- 64 Letters of David Cornwell to Susan Kennaway. Approx. 23 a.l.s. (21pp, 8vo; 20pp, 4to; 10pp, fcap.), 1 postcard and 2 telegrams. Various addresses. The majority undated but some arranged in numbered sequences by the recipient; the major sequences appear to be 1964-1965 and 1969-1979.
NOT TO BE ISSUED AT PRESENT
- 65 Letters from publishers to James Kennaway:
Typed Letter, from Longmans, Green & Co., signed "John", 17th August 1960. 6pp, 4to. A highly detailed consideration of *Household Gods* by its publisher on first sight of the typescript.
Typed letter, signed, from Simon Michael Bessie of Atheneum Publishers. New York, 16th October 1964. 1pp, 4to. Drawing Kennaway's attention to a laudatory critical appreciation of *The Bells of Shoreditch* that had appeared in a recent issue of *The Hudson Review*.
- 66 Letters (1994) to Susan Kennaway, with copies of her replies, relating to a proposed biography of Fred Coe, an American film and television producer who had been known to the Kennaways.
- 67 Letters (1940 and undated) to Marjory Kennaway (the author's mother) from her first husband Charles Kennaway, and 1 letter (1950) from her second husband, Eric Bell; with royalty reports (1952-1953) for Charles Kennaway's book, *Gentleman Adventurer* (London: Duckworth, 1951).

Further letters to James Kennaway are contained in the scrapbook (Acc.12760/68).

68-69 SCRAPBOOK/ PRESS CUTTINGS

- 68** A post-bound cuttings and scrapbook, approx. 13.5 ins (34cm.) x 16 ins (41 cm.) comprising some 120pp. Containing a large quantity of mounted and loose cuttings of reviews, interviews, news reports, etc., relating to the author, together with associated printed ephemera such as programmes and publicity material for his film and theatre productions. Interspersed are a number of letters to the author, including from Sir Arthur Bryant (1 t.l.s.), Basil Dearden (1 t.l.s.), Constantine FitzGibbon (1 t.l.s.), Pamela Hansford Johnson (1 a.l.s.), Vernon Scannell (1 a.l.s.), Fred Urquhart (1 t.l.s.) and Evelyn Waugh (1 typescript fair copy of a letter to the publisher of *Tunes of Glory* and 1 autograph correspondence card).
- 69** Press cuttings (1966-1983), mainly reviews of James Kennaway's work, some obituaries and criticism and a few telegrams.

70-77 MISCELLANEOUS

70-71 Transcripts

A substantial quantity of photocopied typed transcripts of correspondence and of the author's manuscript notebooks utilised by Susan Kennaway in the preparation of *The Kennaway Papers* and by Trevor Royle during his work on his biography of the author.

70 Correspondence

71 Notebooks

72-73 Photographs

72 Small packet of copy negatives of photographs of Kennaway, prepared for possible use in the biography by Trevor Royle.

73 A packet of approx. 45 photographs taken during the stage and film productions of *Country Dance*.

74 Miscellanea

74 "Bits and Pieces"
File containing miscellaneous correspondence, reviews and ephemera largely relating to the work of James Kennaway.

75-77 Essays and dramatizations by other writers.

75 Photocopy of an essay, "The Novels of James Kennaway", by Hugh Mackay, from *Library Review*, vol. 23, no. 6. No date.
Photocopy of an essay, "Kennaway, Spark, and After", by Francis Russell Hart from his book *The Scottish Novel* (1978). Together with photocopies of associated typescript notes.

76 'Magnificat': a study of the life and writings of James Kennaway dramatised for radio by Trevor Royle.

No date. 59pp, f'cap., duplicated typescript.

- 77** James Kennaway's *Tunes of Glory*: a stage play in two acts adapted from the novel...by B.C. Cummins.
Second Draft. September, 1975. Approx. 100pp, f'cap., duplicated typescript in comb binder.

78-86 PRINTED ITEMS

- 78** *Tunes of Glory*. London: Putnam, 1956.
A heavily damaged copy. Inscribed by the author on the fly-leaf.
- 79** *Tunes of Glory*. New York: Harper, 1956.
Note in author's hand: 'Working copy for the film version'. Some pencil annotations.
- 80** *Silence*. Harmondsworth: Penguin, 1977.
Signed by Joseph Losey for whom a film script was prepared by David Rayfiel (see Acc.12760/13).
- 81** *Courier*. Volume 20, No. 6. June, 1953. Lacks upper wrapper and backstrip. Contains "It Pays to Advertise", a short story by Kennaway.
- 82** *London Magazine*, February 1978. Article by Duncan McAra on James Kennaway, pp.37-55. Copy signed by Duncan McAra.
- 83** *The Spy Who Came in from the Cold* by John Le Carré. Victor Gollancz, 1964.
Fifteenth Impression.
Inscribed by Le Carré to the Kennaways in January 1965. The author's meandering and artfully scrawled inscription runs across the recto and verso of the front free end-paper and onto the half-title page and is clearly deliberately written in the style of "Nigel Molesworth", the schoolboy character created by Geoffrey Willans and realised in the illustrations of Ronald Searle in such books as *Down with Skool!* and *How to be Topp!*
- 84** *The Looking-Glass War* by John Le Carré. Heinemann, 1965. First Edition.
Inscribed by the author on the front free end-paper: "Susie / from David with love. Rotten reviews all round; le Carré no good any more[.] But what was any good, you had. D.". The printed dedication is to James Kennaway.
- 85** Printed prospectus for Cargilfield School, Cramond Bridge, Midlothian. 26pp, obl. f'cap. photographs. No date.
- 86** Book jackets from various editions of James Kennaway's novels and related works; with a copy of John Murray's Spring/Summer 1978 catalogue (in which Francis Russell Hart's *The Scottish Novel: a critical survey* is listed).

Other printed items purchased with the archive have been transferred to General Collections.