

JAMES HANLEY COLLECTION

INTRODUCTION

Over the course of two decades beginning in 1970, the Northern Illinois University Libraries purchased major collections of manuscript materials, unpublished typescripts, plays, stories, prose, and published works by James Hanley through various booksellers. The library still purchases additional items for the collection on a sporadic basis when items are available.

Property rights in the collection were transferred to Northern Illinois University Libraries. Literary rights are dedicated to the public, however, any copyrights so stated in the materials will continue in force. The materials in this collection are available for research to qualified scholars as determined by the Northern Illinois University Libraries without restrictions.

Linear feet of shelf space: 5.0

Number of containers: 17

SCOPE AND CONTENT

This collection provides extensive documentation of several of Hanley's typescripts and unpublished works. The manuscripts contain typescripts for plays Hanley wrote for television and radio. The last two sections of the manuscript collection include letters from Hanley to Norman Unger and from Hanley to K. A. Ward. Besides original materials, over 100 published items individually cataloged and listed on the library's online catalog compliment the manuscripts and are held in the collection.

HISTORICAL SKETCH

James Hanley grew up in Liverpool shortly after his birth in Dublin in 1901. Often described as a working class novelist, many of his novels were inspired by experiences in his life. For example, Hanley wanted to participate in World War I so he joined the Black Watch Battalion of the Canadian Expeditionary Force at age 13, eventually participated in the war, and worked aboard ships for several years. Many of his novels are fictionalized accounts of life on the seas as well as World War I. He began publishing while still in Liverpool and struck up a friendship with the author John Cowper Powrys. He later moved to North Wales with his new wife and then to London with his family during World War II and experienced the blitzkrieg first hand. As in his early life on the sea, Hanley incorporated his war experiences into his novels. The Hanleys moved back to Wales following the Second World War and continued writing. Later, he wrote the novel *A House in the Valley* under the pseudonym Patric Shone. Following a second move to London, Hanley concentrated on television and radio and finished several more novels before his death in 1985.

SUBJECT TRACINGS

James Hanley
Patric Shone
Authors, Welsh—20th century
Authors, Irish—20th century
Sea stories—Fiction
Sea stories, English
Plays—Fiction
Radio programs—Great Britain

HANLEY COLLECTION CONTENTS LIST

Box	Folder	Description
1	1	<i>In That Time</i> , an unpublished novel. The only copy in existence of a full-length unpublished novel, a sequel to <i>No Directions</i> (originally intended to be a trilogy). The work was suppressed by the author and subsequently replaced by <i>Say Nothing</i> . The first chapter (21 pages) was lost by the author, and is here replaced by 23 pages of a dramatized version and a further 15 pages of a second draft prose version, making the novel, in essence, complete. The entire script consists of 218 foolscap pages with holograph corrections throughout, affecting all but a few pages. Accompanied by a 1 page signed holograph note (86 words) about the script: “The attached script is the only existing copy of my novel, <i>In That Time</i> , which I decided to abandon, and for which I substituted my novel <i>Say Nothing</i> . After which I gave up the novel altogether and turned to the theatre. . .”
	1A	1 page signed holograph note (86 words) about the script, signed “Dramatic version that incorporates Chapter One” 27 pages of typescript play,
	1B	“First Chapter, Second Draft.” pages 2-17 typescript prose with holographic corrections. Chapter 2, pages 22-42 typescript prose with holographic corrections
	1C	Chapter 3-5, pages 43-115 typescript prose with holographic corrections
	1D	Chapter 6, pages 116-200 typescript prose with holographic corrections
	1E	Signed green folio with holograph inscription
	(2)	HOLOGRAPH NOTEBOOK. A Ledger, used as a notebook containing 274 foolscap pages of scenes from the author’s plays, miscellaneous notes and reflections on the art of writing, on authors, people generally and so on. Closely written, entirely in holograph.

- 3 ORIGINAL MANUSCRIPT DRAFT of a chapter from a projected fifth novel in his "Furys" sequence. N.D. (but probably written in the late 1940's). 18 pp., foolscap. Extremely closely written, with manuscript revisions and one long passage cancelled in blue pencil. Approx. 15,000 words, with autograph letter, dated 1952, in which Hanley writes, "It is from a novel that I doubt I shall finish.... I have already written 4 long novels on this family... this final one is called tentatively "The Black Bed." Unpublished.
- 4 Single foolscap leaf closely written in holograph on both sides. One being a prose sketch "What Ponsonby Said" (When visited by Wilson.... Harold?). The other side 'bearing reflections, written in December 68, on Yevtuschenko and the Oxford Chair of Poetry, on Harold Wilson, Kosygyn and Modern Russia. Dated, but not signed.
- 5 HOLOGRAPH SCRIPT. 3 foolscap pages, closely-written, with signed inscription "More bones, but perhaps they show through somewhere in later works." (*A Moment for Reflection*)
- 6 HOLOGRAPH SCRIPT. 5 foolscap pages, closely written, with signer's holograph inscription. "Another beginning, another abandonment, there being no horizon in sight. These fugitive pages spell Doubt with a capital D. From beginning to end, I am loaded with Doubt. Real Writers always are."
- 7 HOLOGRAPH SCRIPT. 5 and ½' foolscap pages, closely written, being the abandoned beginnings of three stories. Signed inscription "These beginnings died rather early in the morning." ("The Lake," "Nonet (The Man with the Cap)" "A Life," "Eleven O'clock".)
- 8 HOLOGRAPHIC MANUSCRIPT of the opening chapter or the novel "The Secret Journey." 20 foolscap pages, very closely written, accompanied by signed holograph inscription of 52 words
- 9 MISCELLANEOUS TYPESCRIPTS A Batch of 25 foolscap sheets, typed, with holograph corrections, representing random extracts from early drafts of two works. Signed holograph inscription: "Surveying the land, sensing the climate or the first moments of Uncle Harry and A Woman in the Sky. Since which, works completed, and awaiting the verdict. Almost always final."
- 9A *And Every Day*. Play pages organized by Roman number pagination.
- 9B *And Every Day*. Play pages organized by x-x-x pagination.
- 10 MISCELLANEOUS "Beginnings and rejections miscellaneous material unpublished." This signed holograph inscription accompanying 155 typed foolscap pages, with small holograph corrections and two or three signatures (Includes some carbon copies).
- 10A *The Yellow Bus*. Prose, 3 pages.
- 10B *That Evening*. Play, 15 pages
- 10C *The Shuffler* (by Patric Shone), play, 6 pages with carbon copies

- 10D *Coffee is Served*. Prose, 1 page.
- 10E Play, 26 pages
- 10F Play, 51 pages
- 10G Play, 14 carbon copy pages of 10F
- 10H *The Waiting Game*, play, one page
- 11 MISCELLANEOUS “This is a miscellany of various beginnings, completions, and rejections, unpublished works”; this signed holograph inscription accompanies 94 typed foolscap pages with small holograph corrections. (94 including carbon copies of some pages.)
- 11A Signed holographic letter, prose pages 5-18
- 11B *The Waiting Game*, play, 12 pages with carbon copies
- 11C *A Dream*, play, 9 pages with carbon copies
- 11D *Man in the Cupboard*, 14 pages
- 11E *The First Death* (by Patric Shone), play, 21 pages
- 11F *A Terrible Day* (signed) play, 35 pages
- 11G *The Road to the Sea*, prose, 10 pages
- 11H *One Four Nine Baptist Street*, play, 11 pages with carbon copies
- 12 *Another World*. A play. First Draft Typescript. 68 foolscap pages with a signed holograph inscriptions, on the front, and signed at the end. Unpublished.
- 13 *Another World*. Second draft, as above. Signed at the end, and with a signed holograph in with a signed holograph inscription on the front. Unpublished.
- Box
2 14 *A Dream*, A play. Typescript. 24 foolscap pages, signed at the end, and with a signed holograph inscription on the front. Unpublished.
- 15 *A Dream*, A drama. BBC (?) Photocopies transcript. 89 foolscap pages, with the author’s signed holograph inscription on the front. “Final corrected version and an extended version of Radio play A Dream (see script)” also signed at the end. Unpublished.
- 16 *I Talk To Myself*, a play. First draft. Typescript. 13 foolscap pages, with holographic corrections and signed inscription. Lacks one page (p.11) Unpublished.
- 17 *I Talk To Myself*, Second draft. Typescript. 11 foolscap pages. One passage deleted in pencil. With author’s signed holograph inscription. Lacks one page (p.11) Unpublished.
- 18A *I Talk To Myself*, Final draft. 14 Quarto pages in agency print. With signed holographic inscription. Unpublished.
- 18B Limp binding of *I Talk To Myself*, Final draft.

- 19 *The Inner Journey*. A play. First Draft. 142 quarto pages in agency print. With signed holographic inscription.
- 19A *The Inner Journey*. A play. First Draft Act I & II.
- 19B *The Inner Journey*. A play. First Draft Act III.
- 19C Limp binding of *The Inner Journey*. A play. First Draft.
- 20A *The Inner Journey*. A play. Second Draft. Xeroxed typescript, edited for the Red Barn Theatre. New York. 84 Quarto pages. Signed holographic inscription.
- 20B Binding of *The Inner Journey*. A play. Second Draft.
- 21 *The Inner Journey*. A one page signed holographic note (85 words) on the theatrical history of the play. "This play written in 1962, first appeared. . ."
- 22A *It Wasn't Me*. A play. 58 quarto pages in agency print. Unpublished.
- 22B Limp binding of *It Wasn't Me*. A play.
- 23 *It Wasn't Me*. As above, but with some passages deleted. Unpublished.
- 24 *It Wasn't Me*. A play. (for T.V.) Typescript. 53 foolscap pages. A complicated script, made up of both photocopies and typed sheets and one entirely in holograph. Also present is a batch of sheets, some with holograph corrections, removed from the original versions. Extensive holograph revisions. With a signed holograph inscription "The final corrected adaptation of my play *It Wasn't Me*, contains some fifteen pages of new material not in the original version." Unpublished.
- Box
3 25A *A Letter in the Desert*. A play. First Draft. Typescript. 46 Foolscap pages. A few small holographic corrections. The last page is missing and there is a signed holograph inscription to this effect at the end. A further signed holograph inscription on the front.
- 25B Binding of *A Letter in the Desert*. A play. First Draft.
- 26 *A Letter in the Desert*. A play. Second Draft. Typescript. 47 Foolscap pages with some small holographic corrections. Signed at the end, and with a signed holographic inscription. Unpublished.
- 27 *A Letter in the Desert*, a play. 124 quarto pages in agency print, with the authors autograph signature at the end, and a signed holograph inscription on the front. ("Final draft, stage version.") Loosely inserted is a letter from the Director of Productions of the library Theatre, Manchester, to the author, suggesting a meeting following his reading of the script. ("What a powerful piece of writing it is and very moving too.") Unpublished.
- 27A *A Letter in the Desert*, a play. Act I & II.
- 27B *A Letter in the Desert*, a play. Act III, letter from Director of Productions of Library Theatre, and loose leaf transcript of commentary of radio performance.
- 27C Binding with inscription of *A Letter in the Desert*, a play.
- 27D One page of typewritten transcript discussing the play and its transition to radio by Manvell, Chairman, Sylvester, and Elspeth Huxley.

- 28 *A Letter in the Desert*, a play. Radio Version. BBC Photocopies transcript. 48 foolscap pages, showing a few passages deleted. Author's signed holograph inscription on the front, and again at the end. "This version differs widely from that written for theatre." Unpublished.
- 29A *A Man in the Customs House*, a play. First Draft. Typescript. 7 Foolscap pages, with a few minor holograph corrections and a signed holographic inscription. Unpublished.
- 29B *A Man in the Customs House*, a play. 18-page typescript version (found originally in folder 10's miscellaneous)
- 30 *A Man in the Customs House*, a play. Second Draft. Typescript. 11 quarto pages, with two small holograph corrections and a signed holographic inscription. Unpublished.
- 31A *A Man in the Customs House*, a play. Final Draft. 22 quarto pages in agency print with a signed holographic inscription. Unpublished.
- 31B Limp binding for *A Man in the Customs House*, a play. Final Draft.
- Box
4 32A *A Man In the Mirror*, a play. 222 quarto pages in agency print. Signed at the end and with a signed holograph inscription. (This work, commissioned by the Royal Shakespeare Company, is an imaginary story of Diaghilev, and is at present unpublished.) Scenes 1-6.
- 32B *A Man In the Mirror*, a play. 222 quarto pages in agency print. Signed at the end and with a signed holograph inscription. Scenes 7-12.
- 32C Limp binding for *A Man In the Mirror*, a play.
- 33 *A Man In the Mirror*, a portrait of Modest Mussorgsky, dramatized for Radio. First draft. Typescript. 32 Foolscap pages. Signed at the end and with a signed holograph inscription on the front. Unpublished.
- 34A *A Man In the Mirror*; Final draft. 36 quarto pages in agency print. Signed at the end and with a signed holograph inscription on the front. Unpublished.
- 34B Limp binding for *A Man In the Mirror*; Final draft.
- 35 *Minus One*, a play. Typescript. 12 foolscap pages, with a few holograph corrections and a signed holographic inscription. Unpublished.
- 36 *Miss Williams*, a play. Corrected photocopied typescript. 18 foolscap pages, with extensive holograph passages, written in where the photocopying is illegible. Inscribed and signed. Unpublished.
- 37 *Miss Williams*. Third Draft. Foolscap. 10 typed and photocopied pages. Signed by the author. Unpublished.
- 38 *Mr. Irtin*, a play. For T.V. The ATV camera script. 82 foolscap pages, with the author's signed holograph inscription on the front and signed at the end. "Final edited draft Mr. Irtin." Unpublished.
- 39 *Mr. Ponge*, a play. Typescript. 58 foolscap pages. Final corrected version. First page apparently missing, but not affecting the text. (probably a cast list and T.V. directions) signed holograph inscription on the front. Unpublished.

- 54 *A Stone Flower*. Second version. 77 quarto pages in agency print, with a signed holograph inscription.
- 55A *A Stone Flower*. Third draft. 100 quarto pages in agency print, with a signed holograph inscription. Previous drafts of this play are entitled “Nones,” but the title here altered in holograph to “A Stone Flower.” And the title under which the work was published.
- 55B Limp binding for *A Stone Flower* previous version. Third draft.
- 55C *A Stone Flower* previous draft. First Version. Previously “Nones”(untitled).
- 55D Limp binding for *Stone Flower* previous draft. First Version.
- 55E *A Stone Flower* previous draft. 100 quarto pages in agency print, with signed holographic inscription “this play was due to open...” and signed Sept. 26th, 1978. Act I.
- 55F *A Stone Flower* previous draft. 100 quarto pages in agency print, with signed holographic inscription “this play was due to open...” and signed Sept. 26th, 1978. Act II and III.
- 55G Limp binding for *Stone Flower* previous draft. “this play...” inscription.
- 56 *That Woman*, a play. Typescript. Photocopied rehearsal copy. 50 foolscap pages, with very extensive holograph revisions, and with a signed holograph inscription. Unpublished. (Produced on BBC TV May 31, 1967. 30 min. theatre lg.)
- 57 *The Welsh Sonata*, a play. Radio version of the novel. BBC photocopied typescript. 67 foolscap pages, showing extensive revisions and corrections (many passages deleted) Author’s signed holograph inscription on front, and signed at the end. Unpublished.
- 58 *A Winter Journey*, a drama. Typescript. 20 foolscap pages corrected in holograph. Signed holograph inscription on front, and signed at the end. Unpublished.
- 59 *Coffee is Served*, a story. Typescript. 6 foolscap pages, with minor holograph corrections and a signed holograph inscription.
- 60 *The Girls in the Doorway*, prose sketch. Typescript. 5 foolscap pages, with a few minor holograph corrections and a signed holograph inscription.
- Box 6 61 *The Llanyllwch Chronicle*, a story. Typescript. 7 foolscap pages, with a signed holograph inscription. Unpublished.
- 62 *A Mountain Bird*, prose sketch. Typescript. 3 foolscap pages, with a signed holograph inscription.
- 63 *An Old Man Walks In the Sun*, prose sketch. Typescript. 6 foolscap pages, with minor holograph corrections and a signed holograph inscription.
- 64 *The Silence of the Sea*, a story. Typescript. 5 foolscap pages, with minor holograph corrections and a signed holograph inscription.
- 65 *A Source of Irritation*, a story. Typescript. 5 foolscap pages.
- 66 *What Became of Fairfax?*, a story. Typescript. 6 foolscap pages with minor holograph corrections.
- 67 *The Same as Usual*. By Patric Shone. (Hanley pseudonym). Typescript. 6 quarto pages. Signed holograph inscription referring to this and the next five items.

- 68 *Coffee is Served*. By Patric Shone. (Hanley pseudonym). Typescript. 8 quarto pages, signed holograph inscription on front.
- 69 *The Other Day*. By Patric Shone (Hanley pseudonym). Typescript. 6 quarto pages, signed holograph inscription on front.
- 70 *The Silence of the Sea*. By Patric Shone (Hanley pseudonym). Typescript. 6 quarto pages, signed holograph inscription on front.
- 71 *A Sit in the Sun*. By Patric Shone (Hanley pseudonym). Typescript. 7 quarto pages, signed holograph inscription on front.
- 72 *They were Uncomfortable*. By Patric Shone (Hanley pseudonym). Typescript. 8 quarto pages, signed holograph inscription on front.
- 73 *The Lost*. By Patric Shone (Hanley pseudonym). Typescript with holograph title. 70 pages.
- 74 *The Road*. Typescript with holograph corrections and holograph title “war.” 16 pages.
- 75 *The Lake*. Typescript. 31 pages.
- 76 *Another World*. Typescript with holographic title change “*Aftermath*.” 41 pages.
- 77 *Winter Song*, a novel. Holograph manuscript. 100 pages with signed holographic inscription.
- 78 *Emily*. Holograph manuscript. 119 pages with signed holographic inscription.
- 79 *Island*. Holograph manuscript. 78 pages with signed holographic inscription.
- 80 Woodcuts of Timothy Hanley (5)
- 81 Introduction to *Herman Melville a Man in the Customs House*. First Rough Draft. Typescript. 7 pages.
- 82 *A Kingdom*. Final corrected proof. Typescript in agency binding with holographic corrections throughout signed holographic inscription.
- 82A *A Kingdom*. Final corrected proof. Chapters 1-3
- 82B *A Kingdom*. Final corrected proof. Chapters 4-6
- 82C *A Kingdom*. Final corrected proof. Chapters 7, 8
- 82D Orange agency binding for *A Kingdom*. Final corrected proof.
- Box
7 83 *A Kingdom*. Final proof. (U.S.A.). Typescript in agency binding with some holographic corrections signed holographic inscription.
- 83A *A Kingdom*. Final proof. (U.S.A.). pp. 1-75, including coversheet
- 83B *A Kingdom*. Final proof. (U.S.A.). pp. 76-159

- Box
8
- 87 *Forever and Forever*. Typescript in agency binding. "Uncorrected translation. World Premier Hamburg, 1969" with holograph inscription of same.
 - 87A *Forever and Forever*. Act 1.
 - 87B *Forever and Forever*. Act 2.
 - 87C *Forever and Forever*. Act 3.
 - 87D Binding for *Forever and Forever*.
 - 88 *A Day Out for Lucy*. "Original script transmitted 1964 BBC TV" typescript. 117 pages with holograph inscription on front.
 - 88A *A Day Out for Lucy*. pp. 1-65, cover page
 - 88B *A Day Out for Lucy*. pp. 66-117.
 - 89 *A Mystery*. Typescript. 8 pages with signed holograph inscription, "(Root of the play, The Silence. BBC Third Program and repeats)" on front.

**A Collection of Letters from James Hanley to Norman Unger 1939-1974,
Other letters to Norman Unger**

- Box
9
- 1 James Hanley to Norman Unger, 1939
 - 2 James Hanley to Norman Unger, 1940
 - 3 James Hanley to Norman Unger, 1941 (2 photographs)
 - 4 James Hanley to Norman Unger, 1946 (2 photographs)
 - 5 James Hanley to Norman Unger, 1947 (Jan.-Apr.) (3 photographs)
 - 6 James Hanley to Norman Unger, 1947 (May-Dec.)
 - 7 James Hanley to Norman Unger, 1948 (photograph)
 - 8 James Hanley to Norman Unger, 1949
 - 9 James Hanley to Norman Unger, 1950
 - 10 James Hanley to Norman Unger, 1951
 - 11 James Hanley to Norman Unger, 1952
 - 12 James Hanley to Norman Unger, 1953
 - 13 James Hanley to Norman Unger, 1958
 - 14 James Hanley to Norman Unger, 1964
- Box
10
- 1 James Hanley to Norman Unger, 1965
 - 2 James Hanley to Norman Unger, 1967
 - 3 James Hanley to Norman Unger, 1968

- 4 James Hanley to Norman Unger, 1969
- 5 James Hanley to Norman Unger, 1970
- 6 James Hanley to Norman Unger, 1971
- 7 James Hanley to Norman Unger, 1972
- 8 “Woman in the Sky”, newspaper page, from 1972 *Times* (two copies and photo-copy)
- 9 James Hanley to Norman Unger, 1973
- 10 James Hanley to Norman Unger, 1974
- 11 James Hanley to Norman Unger, undated
- 12 Tim Hanley (Mrs. James Hanley) to Norman Unger, 1947-1974 (photograph)
- 13 Liam Hanley to Norman Unger, 1947-1974 (photograph)
- 14 Gerald Hanley to Norman Unger, 1951
- 15 Granville Hicks to Unger, 1950, Ben Raeburn to Unger, 1972
- 16 Ephemera: photos, lists, care receipts

Collection of Letters from James Hanley to K. A. Ward

- Box 11 MSS 190-241
Collection of letters from James Hanley to K. A. Ward

- Box 12 MSS 142-290
Collection of letters from James Hanley to K. A. Ward

- MSS 291-316
Miscellaneous correspondence and contracts 1955 - 1977

- MSS 317, 318 2 photographs of James Hanley (correspondence from James Hanley to Betty and Norman Unger)

- MSS 319 *Stoker Haslett*, a tale. Typescript (mimeograph). 30 pages with holograph corrections inside box labeled *Stoker Haslett*, Original Manuscript, 1932.”

- MSS 321 *Aria & Finale*. Typescript. 78 pages.

- MSS 322 “Preliminary sketch for *Captain Bottell*, prelude” 54 holograph pages with same signed inscription on the front. Unpublished.

- MSS 323 Note to James Hanley (with typed translation)