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## **Preliminary Calendar of the Nevil Shute Norway Manuscripts Microfilm**

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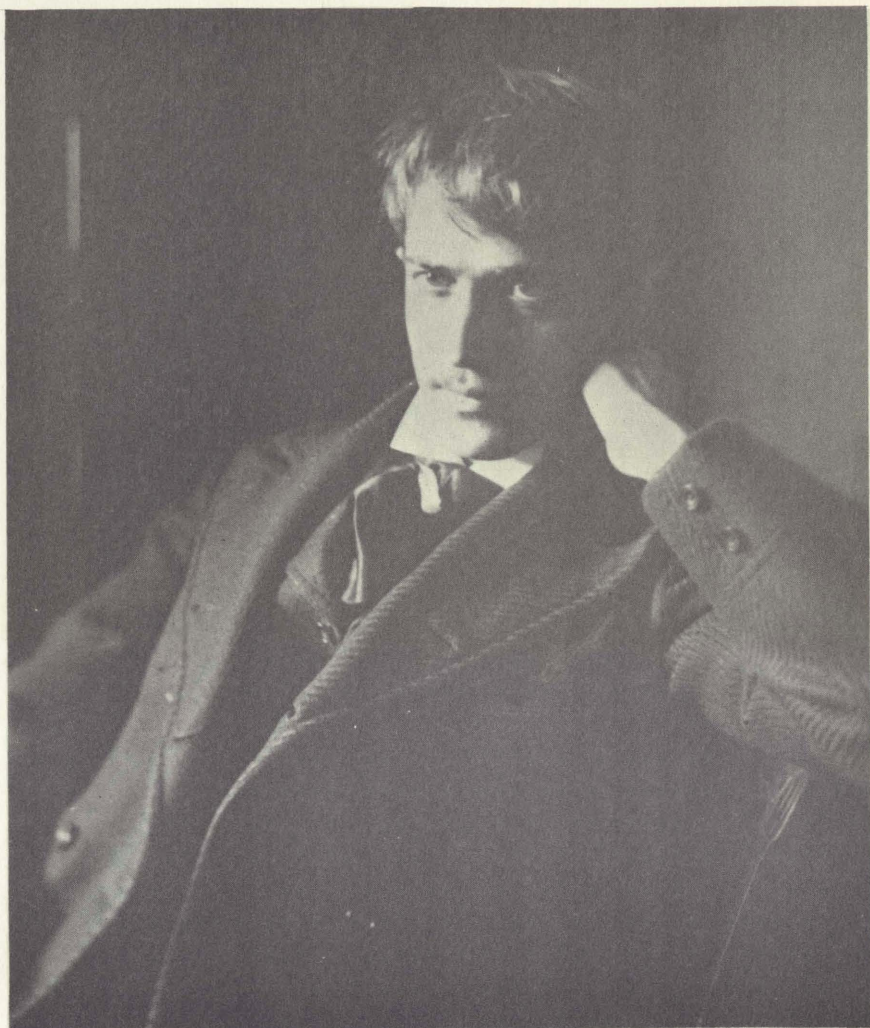
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Stephen Crane in 1893. Photograph by Corwin Knapp Linson, artist, friend of Crane, and author of *My Stephen Crane* (Syracuse University Press, 1958). From the Stephen Crane Papers, George Arents Research Library.

# THE COURIER

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# *Preliminary Calendar of the Nevil Shute Norway Manuscripts Microfilm*

by Howard L. Applegate

In 1971 Syracuse University Library made an agreement with the National Library of Australia, whereby the National Library microfilmed the complete manuscript collection of Nevil Shute Norway's papers in its possession and sent the microfilm to the Arents Library of Syracuse University. Syracuse makes this film available to responsible scholars with the understanding that users of the microfilm will cite the National Library of Australia as the repository owning the original manuscripts and will make all references to the numbering identification system prepared by the National Library. Scholars should also note the Arents Library of Syracuse University as the North and South American repository for the microfilm.

This project is particularly important because it represents all of Shute's manuscripts and correspondence that have been preserved, except small groups which remain in private hands, the latter being primarily two-way correspondence with Shute. For manuscripts on which there are two dates, that on page one is usually the date the draft was started and the date on the last page indicates when the manuscript of the first draft was finished. Shute's letters to publishers and agents indicate that finished manuscripts were not submitted until months after last date.

## **Series I: Unpublished Manuscripts.**

1. *Incident at Eucla*: 30 page typescript, dated November 15, 1959, numerous author's holograph additions and corrections, being the first two and a half chapters of the novel Shute was writing at the time of his death. Accompanied by an eight-page manuscript of the author's notes outlining the scope, plot development and characterization of the novel. This novel, also called *Nativity at Eucla*, was to have been about the Second Coming in the form of a baby born at an abandoned Australian telegraph station.

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Dr. Applegate is now Director of the Balch Institute in Philadelphia.

2. Short stories, articles and fragments.

2a. *Tudor Windows*: 11 page typescript, dated about 1923. A fantasy about a Tudor house. This is Shute's first example of metempsychosis, used subsequently in *An Old Captivity*, *In the Wet* and *Rainbow and the Rose*.

2b. *Down the Humber in a Motor Cruiser*: 8 page typescript, dated about 1923. A travel sketch based on personal experiences.

2c. *Knightly Vigil*: 12 page typescript, dated about 1923. An aviation tale.

2d. *No. 1 The Square Petersfield*: 4 page typescript, dated about 1923, with author's holograph corrections. This mysterious item is either a genealogical sketch or a parody.

2e. *Piuro*: 15 page typescript, dated about 1923, with author's holograph annotations. This story describes the reaction of people in a small Italian pastoral town to the possibility of an impending earthquake.

2f. *In the Uttermost Parts of the Sea*: 15 page typescript, dated about 1923, with some author's holograph additions and corrections. An aviation tale.

2g. *Before the Mail*: 25 page typescript, dated about 1923, with numerous author's holograph additions and corrections. A novella of romantic intrigue.

2h. *The Lame Ducks Fly*: one page manuscript, undated, being a list of distances travelled by two flights of military aircraft from Singapore to England.

3. Ministry of Information.

3a. *The Second Front*: a series of 6 short articles about the men, weapons, military engineering and plans relating to Channel Defense and D-Day operations, comprising 63 typescript pages, 4 illustrations and 16 manuscript pages. The series was designed to strengthen civilian morale.

3b. *Beach Assault*: 16 page typescript, noted as third article in the *Second Front* series, but entirely different from article 3 in item I 3a.

3c. *Tank Landing Craft*: 11 page typescript, noted as fifth article in the *Second Front* series, but entirely different from article 5 in item I 3a.

3d. *Journey In To Normandy*: 40 page typescript, undated. A war story.

4. Ministry of Information.

4a. *Correspondence*: 7 letters and 2 telegrams dated May 20-June 11, 1945, exchanged between Shute and the government relative to his series of articles, a total of 10 pages.

4b. *Calcutta*<sup>1</sup>: 10 page typescript with some author's additions and corrections accompanied by two illustrations and one typescript letter dated

<sup>1</sup> As Shute kept asking Grafton Greene to assign titles and left all these pieces untitled, it should be made clear that the titles given here were ascribed by the bibliographer for the purpose of identification and are not Shute's.

April 30, 1945 to the Ministry. *Calcutta* is the story of British Sergeant "Round-the-Bend" Allen and his reaction to the war in Burma and the feelings of the common soldier towards Japan.

4c. *Akyab*: 12 page typescript accompanied by typescript letter dated May 3, 1945 to the Ministry. *Akyab* is the account of the British preparations for the attack on Japanese held Rangoon, Burma.

4d. *Maundingoo*: 14 page typescript, accompanied by 1 page typescript letter dated May 12, 1945 to the Ministry. This article, probably the best of the series, is a description of Burmese civil affairs and provides an insight into the Burmese character.

4e. *Rangoon*: 13 page typescript, with several author's additions and corrections, accompanied by typescript letter dated May 17, 1945 to the Ministry. This article describes in detail the city of Rangoon immediately after British occupation.

4f. *Irrawaddy*: 12 page typescript accompanied by typescript letter dated May 29, 1945 to the Ministry. Continues the account of Burma as the battlefield between Japan and Britain with particular reference to the Irrawaddy Delta.

4g. *Kyaukpya*: 13 page typescript accompanied by 1 page typescript letter dated June 24, 1945 to the Ministry. In this sketch, Shute describes the difficulties of operating aircraft in Burma and the effects of the monsoon season on both the Burmese people and the military effort.

5. *The Lame Ducks Fly*: 20 page typescript, undated, with some author's holograph additions and corrections. This appears to be a draft of the first chapter of the novel. Shute began this novel before *Landfall* and this manuscript includes some of the characters in *Landfall*. See also item I 2h.

6a. *The Seafarers*: 52 page typescript, undated, with author's holograph corrections and additions. This novella written in the 1945-47 period deals with some of the themes and incidents later found in *Requiem for a Wren*.

6b. *The Seafarers*: 118 page typescript, undated, being a later version of item I 6a.

7. *Blind Understanding*: 123 page typescript, dated March 8, 1948, with some author's holograph corrections and additions. This short unfinished novel, set in postwar 1949 England, describes in flashbacks the war experiences and postwar experiences of a Wren. Parts of this manuscript were used without change in *Requiem for a Wren*.

8. *Pastoral*: 90 page typescript, undated, of proposed film script with the following author's note on the first page, "My original, as sent to Carol Reid," who is named as producer and director. There is also an 88 page typescript revision of Shute's version dated January 25, 1945. This is accompanied by a 10 page typescript memorandum written by Ian M. Dalrymple commenting on the revised draft of the proposed film script.

Shute has marked Dalrymple's sheets extensively in the left margin with his approvals, "O.K.," or disagreements, "No," with extensive comments in some cases.

## **Series II: Published Materials.**

1. *Ruined City*: 162 page typescript, undated, with many author's holograph additions and corrections accompanied by 4 holograph pages of notes for the typist, consisting of general instructions, name changes and additions to the text.

2a. *An Old Captivity*: 211 page typescript, undated, with some author's holograph notations. Later revision of item II 2b.

2b. *An Old Captivity*: 187 page typescript, undated, with many author's holograph changes in the text.

3. *Landfall: A Channel Story*: 164 page typescript, undated, with numerous author's holograph additions and corrections. The title page is labelled *A Channel Story*.

4. *Pied Piper*: 179 page typescript, dated "July 10th," with numerous author's holograph additions and corrections. Accompanied by 2 pages of typescript and holograph notes for the typist, including general instructions, corrections, insertions on various pages and name changes.

5. *Pastoral*: 174 page typescript, dated "September 7th" on page 174 and "March 10th" on title page, with numerous author's holograph additions and corrections. Accompanied by 21 page manuscript of author's notes on names, characterization, plot development and chronology and three manuscript pages of notes for the typist.

6. *Airship Venture*: 29 page typescript, undated. The account of the development of the airship R100 and the R101 disaster.

7. *The Other Side*: 217 page typescript, dated "August 1942" on page 217 and "October 15th" on page 1, of novel published under the title *Most Secret*, with some author's holograph additions and corrections. Accompanied by 6 page manuscript containing author's notes for possible titles, characterization and plot development and 5 manuscript pages of notes for the typist, labelled "Confidential," being mostly long textual changes or additions. The manuscript at this time still had not received security clearance from the Admiralty censors.

8a. *Vinland the Good*: 58 page typescript, undated, with numerous author's holograph additions and corrections, prepared for film treatment.

8b. *Vinland the Good*: 91 page typescript, undated, being a later revision of item II 8a, prepared as a film script. Accompanied by two holograph pages of author's research notes and two holograph pages of typing instructions.



9. *The Chequer Board*: 196 page typescript, dated September 20, 1945 on page 1 and February 28, 1946 on page 196, with many author's holograph additions and corrections. Accompanied by 7 page manuscript of author's notes and ideas and incomplete 46 page typescript titled *The Guided Feet*, being earlier versions of several sections of the novel.

10a. *No Highway*: incomplete typescript, dated October 27, 1946 on page 1, with title *The Mental Flight*.

10b. *No Highway*: 202 page typescript, undated, with numerous author's holograph additions and corrections. Accompanied by 7 page manuscript being author's notes on research for and development of the novel.

11. *A Town Like Alice*: 206 page typescript, dated March 27, 1949 on page 1 and July 6, 1949 on page 205, with numerous author's holograph additions and corrections. Accompanied by 17 page manuscript of author's notes on titles, plot development, characterization and setting.



Lt. Cdr. Nevil Shute Norway RNVR. Courtesy of Heather Norway Mayfield.



12. *Round the Bend*: 231 page typescript, dated October 19, 1949, on page 1 and May 13, 1950 on page 231, with numerous author's holograph additions and corrections. Accompanied by 22 page manuscript of author's notes on plot and character development and 3 page undated holograph letter from "Marcus" describing symptoms of and treatment for leukemia and the suggestion that Shute kill the character by this disease.

13. *The Far Country*: 202 page typescript, dated July 31, 1951 on page 202, with numerous author's holograph additions and corrections. Accompanied by 15 page manuscript of author's notes on plot, setting and character development.

14a. *In the Wet*: incomplete first draft typescript, dated November 25, 1951, with many author's holograph marginal notes and insertions.

14b. *In the Wet*: 194 page typescript, dated May 25, 1952 on page 194, with numerous author's holograph additions and corrections. Accompanied by 28 page manuscript of author's notes on titles, political theory, plot and character development, chronology, background research and with 3 important maps drawn by the author.

15. *Requiem for a Wren*: 148 page typescript, dated November 1, 1953 on page 1, with numerous author's holograph additions and corrections, originally titled *No Friend of Roses*. Accompanied by 8 page manuscript of author's notes on setting, general history, titles, plot and characters with 2 typescript letters from others containing information about Seattle.

16a. *Slide Rule*: 130 page typescript, undated, with numerous author's holograph additions and corrections. Accompanied by 7 page manuscript of author's autobiographical notes and a list of possible titles.

16b. *Slide Rule*: incomplete undated typescript of first draft of the autobiography.

17. *Beyond the Black Stump*: 152 page typescript, undated, with author's holograph corrections and additions. Accompanied by 7 page manuscript of author's notes. The original names successively for this novel were *The Dry Hole* and *The Kindest Goanna*. Accompanied also by incomplete draft of the novel, a 13 page typescript being notes on American speech and syntax for *The Kindest Goanna* written by John Willey on September 15, 1955 and several typescript letters.

18. *On the Beach*: 151 page typescript, undated, with numerous author's holograph additions and corrections. Attached is the incomplete first draft typescript, dated March 13, 1956 on page 1 and September 23, 1956 on page 151. Accompanied also by 12 page manuscript being author's notes on titles, setting, plot and character developments and technological background, and 1 page typescript letter of author to Maj. Gen. Kingsley Norris, dated October 5, 1956 with notes and 4 published articles by Norris and a series of clippings Shute removed from *The Aeroplane*.

19. *The Rainbow and the Rose*: 148 page typescript, dated November 7, 1957 on page 148, with some author's holograph additions and corrections. Accompanied by: 1) 6 page manuscript of author's notes, 2) incomplete earlier typescript dated February 28, 1957, 3) printed technical note re Sopwith planes and 4) 4 page holograph letter from Harry A. Rigby about Sopwith Camel planes.

20a. *Trustee From the Toolroom*: 163 page typescript, dated November 16, 1958, extensively revised by the author.

20b. *Trustee From The Toolroom*: 163 page typescript, undated, same exactly as item II 20a with no revisions, except that the title page reads *The Concrete Keel*. Accompanied by 13 page manuscript being author's complete original notes for book with printed maps.

21. *Air Circus*: 57 page typescript, undated, with some author's holograph corrections. An aviation love story.

22. *Pilotage*: 174 page typescript, dated January 30, 1924 on page 1 and April 14, 1924 on page 174. Accompanied by 15 letters, chiefly correspondence between Shute and prospective publishers, all dated 1924. Published posthumously with item II 23 under the title *Stephen Morris*.

23. *Stephen Morris*: 217 page typescript, undated but probably written in 1923 as the accompanying 11 letters between Shute and prospective publishers are all dated 1923. Published posthumously.

24. *Overture*: 151 page typescript, undated, with numerous author's holograph additions and corrections, published under the title *What Happened to the Corbetts (Ordeal)*.

### Series III: Other Manuscripts

1. *Farewell Miss Julie Logan*: (by J. M. Barrie with dialogue treatment by Nevil Shute). 90 page typescript, undated, accompanied by 4 page manuscript of dialogue editor's notes.

2. *Farewell Miss Julie Logan*: (Filmscript by Nevil Shute) 105 page typescript with numerous author's holograph additions and corrections.

3. *A Memorandum about Creative Writers, Artists, and Composers in Australia*: 50 page typescript of report submitted to Prime Minister Menzies on October 20, 1959.

4. *Flight Log from England to Australia*: 196 page typescript covering events from September 22, 1948 to March 14, 1949, typed from letters sent home by Shute over the course of the trip, with omission of personal and family data. The marginal notes except for the drawing on page 22 were made by a later reader.