

The J.B. Priestley Archive: interim catalogue

Archive reference code: (GB 0532) PRI

Special Collections  
J.B. Priestley Library  
University of Bradford  
Bradford. BD7 1DP.  
Email: [special-collections@bradford.ac.uk](mailto:special-collections@bradford.ac.uk)  
Web: <http://www.brad.ac.uk/library/special-collections>  
Tel: +44 (0) 1274 235256

Copyrights

Copyright in this Catalogue: University of Bradford. Readers are welcome to share it under the terms of our Creative Commons licence: Attribution-NonCommercial-NoDerivs 3.0 Unported (CC BY-NC-ND 3.0). <http://creativecommons.org/licenses/by-nc-nd/3.0/>

Special Collections does not hold rights in J.B. Priestley’s works, these are held by his Estate: <http://www.jbpriestley.co.uk>

Special Collections welcomes feedback on its documentation. Please contact us if you have any comments, if you need to view this in an alternative format, or if you wish to use it in any way not covered by the Creative Commons licence: [special-collections@bradford.ac.uk](mailto:special-collections@bradford.ac.uk)

CONTENTS

[Introduction 1](#_Toc354400367)

[Collection description 2](#_Toc354400368)

[Reference code 2](#_Toc354400369)

[Title 2](#_Toc354400370)

[Dates 2](#_Toc354400371)

[Level of description 2](#_Toc354400372)

[Extent 2](#_Toc354400373)

[Name of creator 2](#_Toc354400374)

[Biographical history 2](#_Toc354400375)

[Immediate source of acquisition 2](#_Toc354400376)

[Scope and content 2](#_Toc354400377)

[System of arrangement 3](#_Toc354400378)

[Access conditions 3](#_Toc354400379)

[Copyright/conditions governing reproduction 3](#_Toc354400380)

[Physical characteristics 4](#_Toc354400381)

[Language of material 4](#_Toc354400382)

[Related units of description 4](#_Toc354400383)

[Archivist’s note 4](#_Toc354400384)

[Rules or conventions 4](#_Toc354400385)

[Date(s) of description 4](#_Toc354400386)

[Indexing 4](#_Toc354400387)

[Persons 4](#_Toc354400388)

[Corporate Bodies 4](#_Toc354400389)

[Subjects 4](#_Toc354400390)

[Abbreviations and other notes 5](#_Toc354400391)

[1. Book typescripts 6](#_Toc354400392)

[2. Theatrical scripts 7](#_Toc354400393)

[2/1. Play scripts 7](#_Toc354400394)

[2/2. Pseudonymous play scripts 11](#_Toc354400395)

[2/3. Operas 11](#_Toc354400396)

[3. Film scripts 12](#_Toc354400397)

[4. Television scripts 13](#_Toc354400398)

[5. Periodical articles collected by Priestley 15](#_Toc354400399)

[5/1. Articles up to 1919 15](#_Toc354400400)

[5/2. Articles from the 1920s 15](#_Toc354400401)

[5/3. Articles from the 1930s 15](#_Toc354400402)

[5/4. Articles from the 1940s 15](#_Toc354400403)

[5/5. Articles from the 1950s 16](#_Toc354400404)

[5/6. Articles from the 1960s 16](#_Toc354400405)

[5/7. Articles from the 1970s. 16](#_Toc354400406)

[6. Lectures and broadcasts 18](#_Toc354400407)

[6/1. “Lectures and addresses” 18](#_Toc354400408)

[6/2. “War broadcasts, Potluck, and others” 18](#_Toc354400409)

[7. Other writing, such as introductions, appeals, notes 19](#_Toc354400410)

[7/1. “Introductions” 19](#_Toc354400411)

[7/2. Introductions and contributions 19](#_Toc354400412)

[7/3. “Articles and appeals etc.” 20](#_Toc354400413)

[7/4. “Notes” 20](#_Toc354400414)

[7/5. Miscellaneous 21](#_Toc354400415)

[7/6. Notebooks containing handwritten notes 21](#_Toc354400416)

[8. Press cuttings 23](#_Toc354400417)

[8/1 Press cuttings collected by JBP and Priestley family 23](#_Toc354400418)

[8/2 Press cuttings collected by others 24](#_Toc354400419)

[8/2/1. Cuttings up to 1984 25](#_Toc354400420)

[8/2/2. Cuttings 1984-1994 25](#_Toc354400421)

[8/2/3. Centenary cuttings 1994 25](#_Toc354400422)

[8/2/4. Cuttings 1994-1995 25](#_Toc354400423)

[8/2/5. Cuttings 1996-2002 26](#_Toc354400424)

[8/2/6. Daily Mail Weekend series, October-November 1999 26](#_Toc354400425)

[8/2/7. West Yorkshire Playhouse Priestley season 2001 26](#_Toc354400426)

[8/2/8. Press cuttings from Greek newspapers 26](#_Toc354400427)

[8/2/9. Broxwood Court Hostel items 26](#_Toc354400428)

[8/2/10. Cuttings collected by Harry Ratcliffe 26](#_Toc354400429)

[8/2/11. News cuttings 2003-2005 26](#_Toc354400430)

[8/2/12. Cuttings 2006-2007 27](#_Toc354400431)

[8/2/13 Cuttings 2008-2012 27](#_Toc354400432)

[9. Programmes and publicity material 29](#_Toc354400433)

[9/1 Programmes and publicity material collected by Priestley 29](#_Toc354400434)

[9/2 Programmes and publicity material collected by others 29](#_Toc354400435)

[Bees on the Boat Deck 30](#_Toc354400436)

[Candida (by Bernard Shaw) 30](#_Toc354400437)

[Cornelius 30](#_Toc354400438)

[Dangerous Corner 30](#_Toc354400439)

[Desert Highway 31](#_Toc354400440)

[Dragon’s Mouth 31](#_Toc354400441)

[Duet in Floodlight 31](#_Toc354400442)

[Eden End 31](#_Toc354400443)

[Ever since Paradise 31](#_Toc354400444)

[Fortieth Festival 32](#_Toc354400445)

[The Glass Cage 32](#_Toc354400446)

[The Good Companions 32](#_Toc354400447)

[Good Night Children 32](#_Toc354400448)

[Home is Tomorrow 32](#_Toc354400449)

[How Are They At Home? 32](#_Toc354400450)

[I Have Been Here Before 32](#_Toc354400451)

[An Inspector Calls 33](#_Toc354400452)

[J.B. Priestley Festival 35](#_Toc354400453)

[J.B. Priestley’s Bradford 35](#_Toc354400454)

[Jenny Villiers 35](#_Toc354400455)

[Johnson over Jordan 35](#_Toc354400456)

[Laburnum Grove 35](#_Toc354400457)

[Last Holiday (film) 35](#_Toc354400458)

[Let the People Sing 35](#_Toc354400459)

[The Linden Tree 35](#_Toc354400460)

[The Long Mirror 36](#_Toc354400461)

[Lost Empires 36](#_Toc354400462)

[Music at Night 36](#_Toc354400463)

[The Olympians 36](#_Toc354400464)

[People at Sea 36](#_Toc354400465)

[The Rose and Crown 36](#_Toc354400466)

[The Scandalous Affair of Mr. Kettle and Mrs. Moon 36](#_Toc354400467)

[A Severed Head 36](#_Toc354400468)

[Spring Tide 36](#_Toc354400469)

[Summer Day’s Dream 36](#_Toc354400470)

[They Came to a City 36](#_Toc354400471)

[Time and the Conways 37](#_Toc354400472)

[Time and the Priestleys (book biography) 37](#_Toc354400473)

[Tribute to J.B. Priestley 37](#_Toc354400474)

[When We are Married 37](#_Toc354400475)

[The White Countess 38](#_Toc354400476)

[10. Memorabilia 39](#_Toc354400477)

[11. Publishers, productions, agents, contracts, agreements 40](#_Toc354400478)

[11/1. Publishers 40](#_Toc354400479)

[11/2. Productions: Priestley works on stage, screen and radio 40](#_Toc354400480)

[11/3. Agents 41](#_Toc354400481)

[11/4. Agreements and permissions 42](#_Toc354400482)

[12. Professional associations 42](#_Toc354400483)

[13. Personal letters 43](#_Toc354400484)

[13/1-13/28 43](#_Toc354400485)

[13/29. Priestley’s Great War letters home 44](#_Toc354400486)

[13/29/1-13. 1914. 45](#_Toc354400487)

[13/29/14-28. 1915. In England 46](#_Toc354400488)

[13/29/29-42. 1915. In France. 48](#_Toc354400489)

[13/29/43-52. 1916. In France 50](#_Toc354400490)

[13/29. 1918. 51](#_Toc354400491)

[13/29. Ransom. Copies of letters held by Ransom Center 52](#_Toc354400492)

[13/29. Transcripts 52](#_Toc354400493)

[13/30- 52](#_Toc354400494)

[14. Personal documents 53](#_Toc354400495)

[15. Non-literary interests 53](#_Toc354400496)

[16. Household (principally accounts/receipts) 54](#_Toc354400497)

[16/1-16/6 54](#_Toc354400498)

[16/7. “Pictures” 54](#_Toc354400499)

[16/8-16/12 58](#_Toc354400500)

[17. Letters of appreciation, including ‘Time’ letters 59](#_Toc354400501)

[18. Memorial service and memorials 60](#_Toc354400502)

[19. Biography, including literary biography 61](#_Toc354400503)

[20. Appreciation of J.B. Priestley’s life and work 62](#_Toc354400504)

[20/1 The J.B. Priestley Society 62](#_Toc354400505)

[20/1/1. Administration 62](#_Toc354400506)

[20/1/2. Annual lectures 62](#_Toc354400507)

[20/1/3. Other Society events 62](#_Toc354400508)

[20/1/4 Publications 63](#_Toc354400509)

[20/1/5. Society’s Archive 63](#_Toc354400510)

[20/2 The University of Bradford 63](#_Toc354400511)

[20/3 Events, festivals, conferences 64](#_Toc354400512)

[20/4. Other authors’ responses to Priestley’s work 65](#_Toc354400513)

[20/5 The Harry Ransom Humanities Research Center at The University of Texas at Austin 67](#_Toc354400514)

[20/6 Senate House Library 67](#_Toc354400515)

[21. Photographs from the Priestley family collections 68](#_Toc354400516)

[21/1 Background and childhood 68](#_Toc354400517)

[21/2 Army 68](#_Toc354400518)

[21/3 1920s 69](#_Toc354400519)

[21/4 Early 1930s 69](#_Toc354400520)

[21/5 Late 1930s 72](#_Toc354400521)

[21/6 Charity sports events 73](#_Toc354400522)

[21/7 Priestley performance in When We Are Married 74](#_Toc354400523)

[21/8 Wartime 75](#_Toc354400524)

[21/9 Late 1940s 76](#_Toc354400525)

[21/10 Early 1950s 77](#_Toc354400526)

[21/11 Late 1950s 79](#_Toc354400527)

[21/12 Early 1960s 80](#_Toc354400528)

[21/13 Late 1960s 83](#_Toc354400529)

[21/14 Early 1970s 85](#_Toc354400530)

[21/15 Late 1970s 87](#_Toc354400531)

[21/16 Early 1980s 88](#_Toc354400532)

[21/17 “Foreign places” 90](#_Toc354400533)

[21/18 “Birthday parties” 93](#_Toc354400534)

[21/19 “Photographs of Jacquetta” 94](#_Toc354400535)

[21/20 “Family without JBP” 95](#_Toc354400536)

[21/21 Colour photographs from album 96](#_Toc354400537)

[21/22 Priestley family 1984 onwards, Priestley memorials 96](#_Toc354400538)

[21/23 Portrait photographs by Howard Coster 97](#_Toc354400539)

[21/24 Portrait photographs by Reynolds News photographer. 98](#_Toc354400540)

[21/25 Portrait photographs by Mark Gerson 98](#_Toc354400541)

[21/26 Portrait photographs by Lord Snowdon 98](#_Toc354400542)

[21/27 Portrait photographs by Tara Heinemann 98](#_Toc354400543)

[21/25 Portrait photographs by Alan Hillyer 98](#_Toc354400544)

[21/29 Portrait photographs by Stephen Hyde 98](#_Toc354400545)

[21/30 Portrait photographs by various photographers 98](#_Toc354400546)

[21/31 “Paintings and drawings by and of JBP”: pictures by others 98](#_Toc354400547)

[21/32: “Paintings and drawings by and of JBP”: work by Priestley 100](#_Toc354400548)

[21/33 Photographs from productions of Priestley plays and films 101](#_Toc354400549)

[Dangerous Corner 101](#_Toc354400550)

[Dragon’s Mouth 101](#_Toc354400551)

[Eden End 101](#_Toc354400552)

[Ever since Paradise 101](#_Toc354400553)

[The Good Companions 101](#_Toc354400554)

[Home is Tomorrow 101](#_Toc354400555)

[An Inspector Calls 102](#_Toc354400556)

[Johnson over Jordan 102](#_Toc354400557)

[Last Holiday 102](#_Toc354400558)

[Let the People Sing 102](#_Toc354400559)

[The Linden Tree 102](#_Toc354400560)

[The Olympians 102](#_Toc354400561)

[The Rose and Crown 102](#_Toc354400562)

[Sing as we Go 102](#_Toc354400563)

[Summer Day’s Dream 102](#_Toc354400564)

[Take the Fool Away 103](#_Toc354400565)

[They Came to a City 103](#_Toc354400566)

[Time and the Conways 103](#_Toc354400567)

[When We Are Married 103](#_Toc354400568)

[The World of J.B. Priestley 103](#_Toc354400569)

[21/34 “Drawings of JBP” 103](#_Toc354400570)

[22. Photographs from other sources 104](#_Toc354400571)

[22/1 Photographs of or relating to Priestley 104](#_Toc354400572)

[22/2 Photographs of or relating to Priestley’s works 104](#_Toc354400573)

[22/3 “Parents, boyhood and army” 104](#_Toc354400574)

[23. Realia 105](#_Toc354400575)

[24. Ephemera 105](#_Toc354400576)

[25. Adaptations of Priestley’s works by other authors 107](#_Toc354400577)

[The Good Companions 107](#_Toc354400578)

[Summer Day’s Dream 107](#_Toc354400579)

# Introduction

The J.B. Priestley Archive is the best-known and most popular of the hundreds of archives held in Special Collections at the University of Bradford. You can find details of several of the stories it has to tell in our 100 Objects online exhibition[[1]](#footnote-1). Special Collections also has a large collection of published works by and about Priestley, which can be seen on the library’s catalogue and on COPAC[[2]](#footnote-2).

This new edition of the Archive Catalogue supersedes the interim handlist produced in 2008 and all previous versions of the collection description or the handlist. It incorporates items received since the previous edition, a few belonging to Priestley (e.g. 14/12 and 14/13) and many relating to the “legacy” of his life and works, such as new play productions, new publications and adaptations of his writings.

We have improved the numbering of series, in particular series 20 where we have eliminated very long reference numbers. We have also enriched the descriptions in several sections of special interest to researchers, notably the scripts in series 1-4 and the Priestleys’ art interests in 16/7.

The Catalogue remains Interim because we do not believe this is our final word on the matter: several areas require more detailed listing, the collection is growing daily, and we need to incorporate online and other digital materials.

You will notice that in many cases we do not have definite dates or other information about items in the Archive. If you can help, please do let us know.

The University of Bradford would like to record its thanks to Tom Priestley and the Priestley Estate for donating this incredible Archive and working so closely with us to make it available. Also to the J.B. Priestley Society and the many individual Priestley enthusiasts who have donated material or helped find out more about it. Special mention goes to Priestley’s bibliographer Alan Day for his invaluable assistance in identifying Priestley works. Everyone involved has helped to make this Archive a growing source of information and inspiration for all who are interested in Priestley, his writings, his ideas and his times.

Alison Cullingford, Special Collections Librarian.

# Collection description

## Reference code

GB 0532 PRI.

## Title

The J.B. Priestley Archive.

## Dates

1895-ongoing.

## Level of description

Fonds (collection).

## Extent

20 linear metres.

## Name of creator

J.B. Priestley, 1894-1984, novelist, dramatist, essayist and broadcaster.

## Biographical history

Prolific writer and broadcaster John Boynton “Jack” Priestley was born in Bradford, West Yorkshire, in 1894, son of a schoolmaster. After serving in the British Army during the First World War and studying at the University of Cambridge, he moved to London to develop a literary career, initially as an essayist and reviewer. The picaresque novel *The Good Companions* (1929) made him famous and during the 1930s he moved into drama and political writing. Among his most admired works are *English Journey*, novels *Angel Pavement*, *Bright Day* and *Lost Empires*, and plays including *Dangerous Corner*, *An Inspector Calls* and *When We Are Married*. He is particularly well known for his inspiring Second World War BBC broadcasts, the *Postscripts*. Priestley was awarded the Order of Merit in 1977 and died in 1984. He was married three times: in 1919 to Emily “Pat” Tempest, who died in 1925, to Jane Wyndham Lewis, and in 1953 to the archaeologist and writer Jacquetta Hawkes.

## Immediate source of acquisition

Most material donated by the Priestley Estate during the 1990s and subsequently. The remainder has been donated by other individuals or acquired pro-actively or by purchase by Special Collections. Series 8/2, 9/2 and 22 are all from sources other than the Priestley Estate.

## Scope and content

**Series 1-7. J.B. Priestley’s writing.**

Books, Plays, Films, Television, Periodical articles, Lectures and broadcasts, Other writing, such as introductions, appeals, notes.

**Series 8-12. The profession of writing.**

Press cuttings, Programmes and publicity material, Memorabilia, Publishers, productions, agents, contracts and agreements, Professional associations.

**Series 13-16. Private life.**

Personal letters, Personal documents, Non-literary interests, Household (principally accounts/receipts).

**Series 17-20. J.B. Priestley and the public.**

Letters of appreciation, Memorial service and memorials, Biography, including literary biography, Appreciation of J.B. Priestley’s life and work.

**Series 21-24. Photographs, realia, ephemera.**

Photographs and images from the Priestley family collections, Photographs from other sources, Realia. Ephemera.

**Series 25- . Priestley’s legacy: Priestley Estate and activities celebrating Priestley.**

This catalogue lists only material we hold in non-digital formats. It is hoped to include our growing digital collections concerning Priestley in a future edition.

## System of arrangement

This archive has been artificially arranged on archival principles. The original pattern of series 1-23 devised for previous editions has been revised to accommodate new materials: series 24 for ephemera and series 25 and beyond for activities of his Estate and commemorative events. Further accruals for series 25 and beyond are expected: the present structure is interim and it is likely that some material incorporated into the original series will later be moved into those series.

Where material was already divided into files, that structure has been retained: otherwise, the material has been divided alphabetically by title, by subject, date or other method considered to be most helpful to users.

## Access conditions

Available to researchers, by appointment. Access to archive material is subject to preservation requirements and must also conform to the restrictions of the Data Protection Act and any other appropriate legislation.

## Copyright/conditions governing reproduction

Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate.

Copies of other material in the Archive may be supplied or produced at the discretion of Special Collections staff, subject to copyright law and the condition of the originals. Applications for permission to make published use of any material should be directed to the Special Collections Librarian in the first instance. Special Collections will assist where possible with identifying copyright owners, but responsibility for ensuring copyright clearance rests with the user of the material.

## Physical characteristics

Many items throughout the Archive are fragile, notably newsprint and 1940s paper. Where condition is so poor as to require access restrictions, this is noted in the relevant section. Note also restricted access to uncleaned tobacco pipes in series 23.

## Language of material

The vast majority of this Archive is in English. A few items, mainly correspondence, programmes and press cuttings, are in other languages, noted under those items.

## Related units of description

The Archive of Priestley’s third wife, Jacquetta Hawkes, archaeologist and author, is also held by Special Collections. (GB 0532 HAW).

Special Collections holds a large collection of published works by and about Priestley.

Books, typescripts, notes and letters were transferred by the Priestleys to the Harry Ransom Humanities Research Center, The University of Texas at Austin, during the 1960s and 1980s.

## Archivist’s note

Collection description by Alison Cullingford. Other descriptions by John Brooker, Alison Cullingford and Martin Levy.

## Rules or conventions

ISAD (G) 2nd ed.

## Date(s) of description

Original description July 2001, revised April 2008 and March 2013.

## Indexing

### Persons

Priestley, J.B., John Boynton, 1894-1984.

Hawkes, Jacquetta.

### Corporate Bodies

J. B. Priestley Society.

### Subjects

Authors, English – 20th century.

Dramatists, English – 20th century.

English literature – 20th century.

Essayists, English – 20th century.

Novelists, English – 20th century.

# Abbreviations and other notes

JBP = J.B. Priestley.

Titles of files and folders labelled by JBP, Jacquetta Hawkes, or JBP’s secretary are given in “double quotes”, as are direct quotations from the material. Titles of published or performed works are in *italics*.

We occasionally use square brackets [like this] to show that information has been supplied or conjectured by the archivist.

# 1. Book typescripts

**Immediate source of acquisition:** Priestley Estate.

**Copyright:** Priestley Estate. Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate.

**Note:** Special Collections holds copies of JBP’s published books in the J.B. Priestley book collection.

1/1. *Company at the Pheasant.* Subtitled “An indulgent chronicle by one of its permanent residents – Robert Treed. Set down by J.B. Priestley”. Quarto. 50 pages. 17 chapters. With Priestley’s amendments. Includes brief notes and list of characters. Note by Alan Day: “Novella (?) set in West Midlands private residential hotel, halfway between Burmanley and Lackminster. Or, more likely, opening chapters of a full-length novel”.

1/2. *Party at the Black Horse*. Novel. Quarto. 106 pages.

1/3. “The Great Inimitable”. The first chapter of *Charles Dickens 1812-1870: A Centenary Volume,* edited by E.W.F. Tomlin (Weidenfeld and Nicolson, 1969). Quarto. 43 pages. Sections 2 and 3 of Priestley’s text (pp.2-8) were dropped from the article as published. Almost certainly there was a page 44, which would have carried Priestley’s draft to the end of the article as published.

# 2. Theatrical scripts

**Immediate source of acquisition:** Priestley Estate unless otherwise stated.

**Copyright:** Priestley Estate. Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate. Joint works are also copyright to that author or their Estate.

**Note:** Special Collections holds copies of JBP’s published plays in the J.B. Priestley book collection.

## 2/1. Play scripts

2/1/ASH. *Ash View*: *a play in one act.* 2 copies. Both quarto, 36 and 42 pages. The copies appear to be substantially the same, the difference in pagination being attributable to the size of the fonts. List of characters and scenario: “The action, extending over many weeks, takes place in Woodsend, a new borough in North London, chiefly in the sitting room of the Grenstone’s house, *Ash View,* Portland Avenue, and the headmistress’s room in the Woodsend Girls’ Grammar School. Present time.”

2/1/AST. *The Astronauts: a play in two acts*. Quarto. 95 pages. Co-written with Fred Hoyle. Includes character list, a note on casting and guidance on staging. Many amendments in Priestley’s hand, including alteration of title page to read “J.B. Priestley and Fred Hoyle” rather than vice versa. With two loose pages with amendments in pencil, possibly by Hoyle. See also 13/27.

2/1/BAD. *The Bad Samaritan*. Quartos. Bound in two volumes, Acts One and Two and Acts Three and Four. All of the acts are separately paginated. Includes character list and a short note on staging. Produced at the Liverpool Playhouse in 1937.

2/1/BAR. *The Barber’s Seventh Brother*: *an extravaganza in three acts*. Quarto. Paginated by act, 47, 35 and 45 pages.

2/1/BEE. *Bees on the Boat Deck*: *a farcical tragedy in two acts*. 2 copies: a marked proof and a copy edited for the Heinemann Acting Edition, with numerous amendments in Priestley’s hand, including props list and guidance on staging. Paginated by act, 77 and 117 pages. Both items donated by Nicolas Hawkes, 2000.

2/1/CAR. *The Carfitt Crisis*: a play in two acts. 2 copies, both quartos. One bound (125 pages) and one unbound, paginated by act (48 and 47 pages). Unbound copy contains amendments in Priestley’s hand. Both copies include character lists and notes on set design.

2/1/CLO. *Cloud Cuckoos: a comedy in three acts*. 2 copies. Both quartos, paginated by act. One bound (31, 29 and 25 pages) and one unbound (30, 4-28 and 23 pages - the first three pages of Act Two are missing). Unbound copy contains amendments in Priestley’s hand. Both copies include a character list.

2/1/CRA. *Crack Up at Ten: a play in three acts.* Quarto. 82 pages, plus two versions of the final part of Act Three. Includes amendments in Priestley’s hand.

2/1/DRA. *Dragon’s Mouth: a platform drama in two parts*. Co-written with Jacquetta Hawkes. 4 copies. Quarto, Part One, 55 pages, Part Two, 45 pages, all bound. 3 copies marked ‘Prompt’ or ‘Prompt copy. 1 copy marked ‘Jacquetta Hawkes Jay [i.e. January] 13th 1952’.

2/1/EIL. *The Eildon Tree* (or) *Tomorrow’s Victory: a play in three acts.* Quarto. Paginated by act, 34 and 32 pages; Act Three (if written) is missing. Amendments in Priestley’s hand on title page.

2/1/ELS. *Elspeth*: *a play in three acts*. Quarto. Paginated by act, 26, 31, 29 pages. Amendments in Priestley’s hand. Author’s note on title page.

2/1/EVE. *Ever since Paradise; a discursive entertainment, chiefly referring to the love and marriage in three acts*. Quarto. Paginated by act, 52, 50 and 42 pages. Marked as Priestley’s personal copy on title page. Amendments in Priestley’s hand.

2/1/FEN. *Fenderbolt*. 2 copies of Act One and 1 copy of Acts One and Two, with an additional copy of Act One and some pencilled notes. Quarto. The first two copies both 27 pages.

2/1/IKI. *I Killed my Partner*. Quarto. Notes, sketches and some dialogue for a three act play. Typescript and pencilled notes.

2/1/ISL. *Island incident* *(or New Year in Malenka): a play in two acts.* Quarto. 4 copies in typescript. 3 have 125 pages, one – paginated by act - 48 and 33 pages. Latter copy includes amendments in Priestley’s hand. All contain a character list and guidance on staging.

With notebook. Draft version of play in front, at back account of one of Priestley’s dreams and poem titled “Progress”.

2/1/JEN. *Jenny Villiers*. Photocopy typescript. 122 pages. Note on cover by Tom Priestley explains that this script is the original play, written before the novel of this title (published by Heinemann) 1947, and that a second version of the play was written after the novel.

2/1/JOH. *Johnson over Jordan: a modern morality play in three acts.* Quarto. Includes versions of Acts One, Two and Three, with extensive revisions in Priestley’s hand.Also music for *The Little Blue Cornflower*. English words by W.A.; music by Alfred Margis. 68 further pages of heavily revised sheet music.

2/1/LEA. *Leadership and Johnny Cracker: a play in one act*. Quarto. 37 pages. Includes character list and guidance on staging.

2/1/LIF. *Life, Death and Unocom Five*: a play in one act. 2 copies. Quarto. One bound, one unbound, 35 and 30 pages respectively. Both copies include character lists and guidance on staging. The unbound copy includes amendments in Priestley’s hand.

2/1/LON. *The Longbow Meeting*: a platform piece in two parts. Quarto. Paginated by act, 30 and 22 pages. Includes character list and “note to director and players”. Compliments slip from The Crest Theatre, Toronto, attached to cover.

2/1/MON. *Money to Burn: a topical farce in two acts*. 3 copies. Quarto. Paginated by act: one copy has 49 and 45 pages, the other two 63 and 53 pages. All copies include character lists and guidance on staging, while there is a “note to director” in two copies. Amendments in Priestley’s hand on one copy, from which it appears that an earlier title for the play was “Money for Dust”.

2/1/MOO. *Moon over Capricorn*: *a play in three acts*. Quarto. Paginated by act, 38, 40 and 40 pages. Includes character list, “note to director and designer” and guidance on staging.

2/1/MOT. *Mother’s Day*: *a comedy in one act*. Quarto. 21 pages. Includes list of characters and guidance on staging. Amendments in Priestley’s hand.

2/1/MRG. *Mr Grimaldi*. Play synopsis for two-act play.

2/1/NIG. *Night at the Black Horse: a play in two acts*. 2 copies. Quarto. One copy 133 pages, the other, paginated by act, 46 and 43 pages. Both copies include character lists and guidance on staging. Amendments to the latter copy in Priestley’s hand.

2/1/PAV. *The Pavilion of Masks: a comedy in three acts.* 6 copies. Quarto. 4 bound, one unbound and one in a file. The first five all paginated by act, 37, 30 and 29 pages, the last also paginated by act, but 32, 26 and 25 pages and containing amendments in Priestley’s hand. All copies include character lists, a “note” or an “author’s note” and guidance on staging.

*The Pavilion of Masks: a comedy in a romantic setting*, a novelisation of the play. Quarto, 129 pages.

2/1/PRI. *Private Rooms: a one act comedy in the Viennese style.* Quarto. 25 pages. Includes character list and guidance on staging. Amendments in Priestley’s hand.

2/1/RAC. *The Rack*: a play in three acts. Quarto. Paginated by act, 28, 30 and 29 pages. List of characters.

2/1/SEC. *Security and James Julius Hardin: a play in one act.* 2 copies, one bound, one unbound, 40 and 35 pages respectively. Quarto. Both copies include character lists and guidance on staging. Unbound copy has amendments in Priestley’s hand.

2/1/SEV. *A Severed Head*: *a play in three acts* (with Iris Murdoch). Typescript with amendments in Priestley’s hand. Amendments and substantial quantities of additional pages of manuscript in another hand which is almost certainly Murdoch’s. Various paginations and unpaginated. Quarto.

2/1/SNO. *Snoggle: a play in two acts (for anybody between 10 and 90).* 3 copies. Quarto. 2 copies paginated by act, 45 and 49 pages. One copy, with amendments in Priestley’s hand, paginated by act, 30 and 34 pages. All copies contain character lists, a “note on ‘Snoggle’’ and guidance on staging, with a synopsis in one case.

2/1/TAK. *Take the Fool Away: a play in three acts.* 1 copy. Quarto. 121 pages and a revised ending (unpaginated, 3 pages). Includes character list and guidance on staging.

German translation titled *Schafft den Narren fort!* Photocopy typescript. With letter from Regina Fitl to Harry Ratcliffe, from Vienna, 29 September 1993. Donated by Harry Ratcliffe, 2001.

2/1/THE. *These Our Actors: a play in two acts*. Photocopy typescript. With photocopies of reviews of the premiere at Glasgow Citizen’s Theatre in 1956 and a letter from Miss E.M. Watson, of the Scottish Theatre Archive to Harry Ratcliffe, dated 10 March 1994. Includes character list, a “note for programme” and guidance on staging. Donated by Harry Ratcliffe, 2001.

2/1/THI. *The Thirty-first of June: a comedy in two acts*. 2 copies, one bound, one unbound, paginated in acts, 52 and 45 pages and 75 and 48 pages, respectively. Quarto. Bound copy contains amendments in Priestley’s hand. Both copies include character lists, synopses (which differ) and guidance on staging, with the unbound copy also including a “note of doubles etc.”.

2/1/TIM. *Time Was, Time Is*. Proofs, printed single-sided. 61 pages. Includes introduction by Gareth Lloyd Evans (vii-xi).

2/1/TRY. *Try It Again: a one act play.* Quarto. 21 pages. Includes character list, guidance on staging and a “note on costume” at the end of the play. Amendments in Priestley’s hand.

2/1/VEN. *The Venetian Door*: a play in three acts. Quarto. Paginated by acts, 27, 28 and 28 pages. Includes character list and guidance on staging. Amendments in Priestley’s hand.

2/1/WHI. *The white countess: a play in three acts* (with Jacquetta Hawkes). 5 copies (1 typescript, 4 roneo copies) and letters. Two of the copies are paginated by act (35, 29 and 33 pages), three consecutively (96 pages). Most include character lists and guidance on staging. The consecutively numbered copy, inscribed ‘Jacquetta Hawkes, November 1953’ on the title page, contains amendments in Hawkes’ hand.

White envelope with one of the copies contains a letter from Elizabeth ? to Jacquetta Hawkes, dated Albany, 13 May 1953, enclosing a set of revisions. Also a letter from Alfred de Liagre to Jacquetta Hawkes, dated New York, 9 March 1955, returning a synopsis and an account of the playwrights’ intentions.

2/1/WHW. *The Whitehall Wonders*: a farce in three acts. 5 copies. Quarto. 92 pages. Includes character list and guidance on staging. One copy, with Priestley’s Isle of Wight address on the title page and a BBC Central Script Library compliments slip on the cover, includes slight amendments.

2/1/WOM. *Women’s Institute: a play in one act*. 3 copies. Quarto. 21 pages. All include character lists and guidance on staging. One includes amendments in Priestley’s hand.

## 2/2. Pseudonymous play scripts

2/2/BAG. *Baghdad Mansions: a comedy thriller in three acts* (as B. K. Hill). Paginated by act, 30, 24 and 28 pages. Includes character list, guidance on staging and Priestley’s amendments.

2/2/DOL. *Dolphin Seesaw: a comedy in three acts* (as Tom Oldfield). 4 copies. Quarto. One copy paginated by scene and act, 17, 14, 36, and 29 pages. Three copies paginated (105 pages) consecutively. All include character lists and guidance on staging. The copy in the binder carries the alternative title “End Game at the Dolphin”. With note presumably by Alan Day referring to article by Frederick Law, “Priestley Premiere”, *Radio Times*, 27 July 1956.

2/2/ELV. *The Elvas Riddle*: a play in two acts (as Peter Goldsmith). 3 copies. Quarto. All copies paginated by act, either 37 and 32 pages or 28 and 25 pages. All include character lists and guidance on staging. The 28 and 25-page copy contains Priestley’s amendments.

2/2/GUE. *Guess who* (or)*Todd for Television: a comedy in three acts* (as B. K. Hill). Quarto. Paginated by act, 39, 31 and 41 pages. Includes character list, a brief note on casting and guidance on staging.

2/2/NOW. *Now Here’s a Thing: a comedy in three acts* (as B. K. Hill). Quarto. Paginated by act, 39, 34, 41 pages. Includes character list, a brief note on casting and guidance on staging. Acts One and Three appear to be the same or substantially the same as Acts One and Three of *Guess Who (or) Todd for Television* (2/2/GUE). Character lists and the brief note on casting are the same. With letter from Susan Clifford of Curtis Brown Ltd to Priestley, dated 2 July 1958, enclosing both plays.

2/2/WAI. *Wait for Dr. Watson: a play in three acts* (as Peter Pomfret). 4 copies. Quarto. All paginated by act, 31, 33, 31 pages. All include character lists and guidance on staging.

## 2/3. Operas

2/3/MIL. *The Millionaire: an opera in two acts*. Quarto. 17 pages. Includes character list and guidance on staging. Only Act One is included.

2/3/OLY. *The Olympians: opera in three acts* (with Sir Arthur Bliss). Printed piano score and libretto. “Mr J.B. Priestley” inscribed on cover and “Jack from Arthur May 1950” inscribed on title page. Libretto in English and in German.

# 3. Film scripts

**Immediate source of acquisition:** Priestley Estate.

**Copyright:** Priestley Estate. Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate. Joint or adapted works are also copyright to that author or their Estate.

3/BAS. *The Bastion Affair*. 2 copies. Foolscap. 58 and 73 pages. The 58 page copy includes Priestley’s amendments. Both copies include “notes on background and characters”.

3/HEY. *Hey Nonny*. Quarto. 39 pages. Subtitled “Original Screen Story”. Includes a plan of “the market square”, and a list of characters, with suggestions in Priestley’s hand as to who should play them. Appears to be an experimental piece, almost entirely without dialogue. According to an article in *The Times*, 4 January 1933, “arrangements have been made for the making” of a film of this title.

3/INT. *International Quartet*. 2 copies. Both foolscap, 76 pages. Note in pencil on page 1 of one copy: “... very end missing!”

3/LAS. *Last Holiday*. Foolscap. 134 pages. “June 1949” and “Copy No.1.2 on cover. Includes Priestley’s amendments. Filmed by the Associated British Picture Corporation, with Alec Guinness as George Bird.

3/PAR. *The Parita Story*. Film outline, 1949. Foolscap and quarto. Includes character list and summary (9 pages), two summaries (2 and 4 pages) and another character list with the title *The Parita Story (or Night of the Ninth)*. Also pencilled notes (2 pages) and a typewritten copy of Schiller’s *Ode an die Freude*, with translation.

3/PEN. *The Pennington Story*. Quarto. 137 pages. Dated on cover 11 April 1950. Amendments in Priestley’s hand. “The Pennington Story” is described on the front cover as a “working title”.

3/TOB. *Tober and the Tulpa: an original screenplay* (with Jan de Hartog). 2 copies. Foolscap. Both paginated in five separate sequences: 20, 19, 17, 13, 21 pages. The copy in the A.D. Peter’s folder also includes a quarto one page summary of changes Priestley was thinking of making to the plot[[3]](#footnote-3).

3/WHW. *The Whitehall Wonders*. Foolscap. 56 pages, in three sequences A-C. Sequence A is annotated as a “revised version”, presumably of the play of same name (see 2/1/WHW) and as a “new opening, introducing Vivien, Blair & sculptor”. All contain amendments but not in Priestley’s hand.

3/WON. *Wonder Hero* (adapted by Rene Clair & Geoffrey Kerr from the novel of the same name, Heinemann, 1933). Foolscap. 45 pages. With letter from the secretary of Rene Clair describing the scenario as a “copy of the last adaptation of *Wonder Hero*”.

# 4. Television scripts

**Immediate source of acquisition:** Priestley Estate.

**Copyright:** Priestley Estate. Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate. Joint or adapted works are also copyright to that author or their Estate.

4/ANY. *Anyone for Tennis*. 2 copies. Quarto. One bound, one unbound, both 68 pages. Both include character lists and “notes for the producer and the director” (i-ii):

“If [the producer or director] does not understand the importance of [the play’s] fundamental ideas and beliefs – far more important than housing, trade unions, Vietnam, and the rest – he should leave it alone.”

A “Wednesday Play”, transmitted on 25 September 1968. Uses time theories. Note presumably by Alan Day, on the cover of the bound copy, refers to Priestley’s *Radio Times* article, “Anyone for Tennis?”, 19 September 1968, which explains his intentions in writing the play.

4/DOO. *Doomsday for Dyson*. 2 copies. Foolscap (“camera script”) and quarto, 43 and 41 pages respectively. The camera script, issued by the director Silvio Narizzano on 8 March 1958, includes cast and crew lists and a brief description of the four members of the Dyson family. Transmitted by Granada TV on 10 March 1958. Note presumably by Alan Day includes reference to review of the play by Maurice Richardson in the *Observer*, 16 March 1958, “Didactic Missile”.

4/FOU. *Found, Lost, Found*. Quarto. 49 pages. Typescript, with smaller sheets interpolated and amendments in Priestley’s hand. A novel with this title was published by Heinemann, 1976.

4/LEV. *Level Seven*. Foolscap. 61 pages. Typescript with corrections by Priestley. Adaptation of novel Level Seven, by Mordecai Roshwald (Heinemann, 1959). A version of the script was transmitted by BBC2 during October 1966 as part of the “Out of the Unknown” second series. The script seems to have originated as a film script[[4]](#footnote-4).

4/LIN. *Linda at Pulteneys*. A monodrama for television. 2 copies. Foolscap and quarto, 15 and 14 pages respectively. Quarto copy, with amendments in Priestley’s hand and dated 21 May 1968, was originally titled “Linda – back at Pulteney’s”. Transmitted by the BBC, 2 January 1969.

4/NOW. *Now Let Him Go*. 2 copies. Both foolscap. With different title pages. Paginated by part, 16, 17 and 30 pages. Transmitted by A.B.C. T.V., 15 September 1957. Armchair Theatre, season 2, episode 2. With note by Alan Day referring to article by Philip Purser, “Big Exciting Priestley bulges out of the set”, *Daily Mail*, 16 September 1957.

4/STO. *The stone faces: a play for television*. 3 copies. One quarto, 41 pages, two foolscap, both 54 pages, one of which is a “rehearsal script”. The quarto includes Priestley’s “notes for director”, guidance on staging and some amendments. The rehearsal script includes a map, times and locations of rehearsals, the names of the staff involved in the production, and some annotations. With note by Alan Day referring to Priestley article “My TV Play – And How the Critics Failed”, *Reynolds News*, 15 December 1957. Transmitted by the BBC on 1 December 1957 in the Sunday Night Theatre series.

4/STR. *Strange Winter*. Quarto. 38 pages. Amendments in Priestley’s hand.

# 5. Periodical articles collected by Priestley

**Immediate source of acquisition:** Priestley Estate.

**Copyright:** Priestley Estate.Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate. Other rights holders may be the publishers or the illustrators of Priestley articles.

**Note:** These are JBP’s periodical articles as collected by him and do not represent the full holdings of Special Collections. Special Collections holds published versions of Priestley’s journalism in the Priestley book collection.

## 5/1. Articles up to 1919

5/1/1. "Early writing". Typescripts of *The Fallacy of Realism, The Renaissance of the Cinema, The Way In, Poor Old Dad, Evensong to Atlantis (poem), An Excess of Discipline, At the Pantomime, Moorton Sketches: at the music hall, The Woes of a Novelist.*

5/1/2. Article from *Bradford Pioneer* in Round the Hearth series, 4 April 1913. Photocopy.

## 5/2. Articles from the 1920s

5/2/1. Reviews and articles from the *London Mercury*, photocopies. Marked by Alan Day with month and year: November 1922, June 1923, July 1923, August 1923, August 1923 (as John Boynton), September 1923, October 1923, May 1924, June 1924, July 1924, October 1924 (“Sir James Barrie”), November 1924, December 1924, March 1925 (“Contemporary Criticism : a note”), December 1932 (“Some Reflections of a Popular Novelist”).

## 5/3. Articles from the 1930s

5/3/1. “No More ‘Best-seller’*”! The Bookseller*, 2 March 1934. Photocopy.

## 5/4. Articles from the 1940s

5/4/1. Scrapbook containing Priestley’s Page from *John Bull*, numbered 1-91 and dated 16 November-12 April 1946-1947.

5/4/2. “What I’m After in my New Play”. *Picture Post*, 20 November 1948.

5/4/3. “The Work of E.N.S.A.”. *Picture Post*, 28 June 1941.

5/4/4. “Monday … a giant wash”. 22 June 1943: extracts from broadcast of 21 June 1943, the first of a six-part series, *Make it Monday*.

5/4/5. “A Tribute to Britain”. *Picture Post*, 28 April 1945. Last page is photocopy.

5/4/6. *New Statesman* articles: 9 April - 24 September 1949, 3 April 1954, 6 July 1957, 31 August 1957, 28 December 1957.

5/4/7. “The Difficulties I had to Fight”, Censorship, propaganda, BBC. *Sunday Express*, 27 October 1940. Photocopy.

## 5/5. Articles from the 1950s

5/5/1. “Life in this World”. *News Chronicle* series of articles, 1950. Cuttings.

5/5/2. “Chamber Music comes Home”. *Picture Post*, 30 September 1950.

5/5/3. “The Story of ‘Dragon’s Mouth’”. *Everybody’s*, 24 May 1952.

5/5/4. “Priestley’s Primer”. *Punch* series, 1954. Proof sheets.

5/5/5. “Jung and the Writer”. *Times Literary Supplement*, 6 August 1954.

5/5/6. “The wise old man”. *Sunday Times*, 24 July 1955.

5/5/7. “TV of Tomorrow”. *TV Mirror*, 1 October 1955. Photocopy.

5/5/8. “James Bridie and the Theatre”*. The Listener*, 27 September 1956.

5/5/9. “On Literature”. *Punch*, 21 January 1959.

5/5/10. “The Bradford Schoolmaster”. *The Listener*, 23 July 1959. 2 copies.

## 5/6. Articles from the 1960s

5/6/1. “*New Statesman* pieces. 1957-72”. Variety of typescripts, reprints and multiple copies. Including “The Uneasy Chair” series (1971-1972) and list of pieces for the series, some ticked, possibly for book publication.

Letter from Paul Johnson, editor of the *New Statesman*, requesting articles, 25 January 1965.

Letter signed “Dick” [Richard Crossman] concerning a series of articles, 19 September 1971.

5/6/2. “Unsound to the Summit”. Article reprinted from the *New Statesman*, 7 May 1960.

5/6/3. “Brand in Surprise Pink”. *Punch*, 18 July 1962.

5/6/4. “Giving up Conferences”. *Punch*, 28 July 1965.

5/6/5. “English Social Classes”. *Punch*, 8 December 1965.

5/6/6. “Wuthering Heights to Arcadia in a sharp two-hour walk”. *Life International*, 7 March 1966.

5/6/7. “One Clerk’s Life”. *The Clerk*, April 1966. Photocopy.

5/6/8. “Like Life?” Typescript. 2 copies: 1 heavily edited and headed “Centrepiece”, 1 fair copy marked “7.9.66: sent to Pat Kavanagh for the *Saturday Evening Post*”.

5/6/9. “Light in a Thousand Dark Places”. *Horizon*, Winter 1966. Article on H.G. Wells. Photocopy.

## 5/7. Articles from the 1970s.

5/7/1. “Books: Pick of Punch”. *Punch*, 20 September 1972. Review.

5/7/2. “Priestley’s Sentimental Journey”*. Observer* *Magazine*, 1 October 1972. On Poland.

5/7/3. “Bradford that I Knew Best”*. Telegraph and Argus*, 7 September 1973. Photocopy.

5/7/4. “Paradise with Premonitions of Hell”. *Observer Magazine*, 9 September 1973. New Zealand.

5/7/5. “Alistair Cooke’s America and Mine”. *Books and Bookmen*, April 1974. Review of *America,* by Alastair Cooke.

5/7/6. “Alistair Cooke’s America and Mine”. *Books and Bookmen*, May 1974. Continuing review of *America,* by Alastair Cooke.

5/7/7. “Arizona Revisited”. No publication details: probably for *Travel & Leisure Magazine*, 1974.

5/7/8. “Let the People Sing”. *Books and Bookmen*, February 1975. Review of *A Touch of the Times*, by Roy Palmer.

5/7/9. “Let the People Sing 2”. *Books and Bookmen*, March 1975. Continuing review of *A Touch of the Times*, by Roy Palmer.

5/7/10. “Middle Class Awakening”. *Sunday Times*, 16 March 1975.

5/7/11. “Mr Healey should Heed the Squeaking Pips”. *Sunday Times*, 6 April 1975.

5/7/12. “The Heyday of the Royals”. *Observer Magazine*, 20 April 1975. About Bradford theatres.

5/7/13. “A Warm Snowman”. *Books and Bookmen*, December 1975. Review of *Trollope*, by C.P. Snow. 2 copies.

5/7/14. “Let Us Be Careful not to Upset this Delicate Balance”. *Daily Express*, 23 October 1976.

5/7/15. “Cactus Country”. *Observer Magazine*, 1 January 1978. On Arizona. 2 copies.

5/7/16. “Poets’ Island”. *Observer Magazine*, 27 August 1978. About the Isle of Wight.

5/7/17. “Demo, Aggro and Bonko”. Typescript with hand-written amendments. Publication details unknown.

# 6. Lectures and broadcasts

**Immediate source of acquisition:** Priestley Estate.

**Copyright:** Priestley Estate.Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate.

**Note:** These are JBP’s lectures and broadcasts as collected by him and do not represent the full holdings of Special Collections in this area. Special Collections holds published versions of such works in the Priestley book collection.

## 6/1. “Lectures and addresses”

6/1/1. *The English Novel*. Broadcasts. In 9 parts.

6/1/2. “Art of the Dramatist”. File containing *Shakespeare*, *Shakespeare and the modern world*, *The Art of the dramatist* (2 versions), and *The Art of the dramatist / 7: Dons and the drama*.

6/1/3. *Arnold Bennett Centenary Lecture*, delivered at Stoke-on-Trent on Friday 26 May 1967. Typed transcript.

6/1/4. *Life, Literature and the Classroom*, delivered at Chicago in November 1960, at convention celebrating Golden Anniversary of the National Council of Teachers of English.

## 6/2. “War broadcasts, Potluck, and others”

6/2/1. Letter, signed G.W.G., with ideas for TV broadcasts.

6/2/2. Notes for series of TV broadcasts on the English theatre.

6/2/3. *Rider Haggard*.

6/2/4. Broadcast scripts. *Moments of happiness, Dreams, Tobacco* (marked “Potluck” and “DLO 13493”), *Pioneer* (marked “Potluck” and “DLO 14039”), *Delight* (marked “Potluck” and “DLO 14038”), *Billiards* (marked “Potluck” and “DLO 14037”), *Idling* (marked “Potluck” and “DLO 14040”), *American detective stories, Foreign affairs, Public hospitality, Intellectuals.*

6/3. *Dickens: three faces*. Broadcast.

6/4. *J.B. Priestley […] says -*. Text of broadcast of 14 January 1950, used as Labour Party leaflet for Stafford and Stone constituency in 1950 general election.

6/5. *Henry Fielding*. “Probably script of a BBC broadcast, reprinted as “Henry Fielding: then and now”, in *The Listener*, 14 October 1954” - Alan Day.

# 7. Other writing, such as introductions, appeals, notes

**Immediate source of acquisition:** Priestley Estate.

**Copyright:** Priestley Estate.Copying of unpublished writings by Priestley is possible only with written agreement from the Priestley Estate. There may be other rights holders in the case of joint or published works.

**Note:** These are JBP’s writings as collected by him and do not represent the full holdings of Special Collections in this area. Special Collections holds published books containing Priestley introductions in the Priestley book collection.

## 7/1. “Introductions”

7/1/1. Introduction to David Devant’s *My Magic Life* (Hutchinson, 1931). Photocopy. Relevant to magic acts in *Lost Empires*.

7/1/2. “The Happy Introvert”. Article for John Cowper Powys number of *Review of English Literature*, Vol. 4, no.1, January 1963. Typescript.

7/1/3. Introduction to *The Lost Steps,* by Alejo Carpentier. Typescript. Probably the review, titled “Book of a Hundred Months”. *Sunday Times*, 4 November 1956, p.7.

7/1/4. *Alejo Carpentier, or the Eternal Return.* Not by JBP; author not known. Section of *Into the mainstream* by Luis Harss and Barbara Dohmann (New York: Harper and Row, 1967). Proof pages.

7/1/5. Introduction to *Bright Day* (London: Dent, 1966. Everyman’s Library). Typescript and carbon copy.

7/1/6. Introduction to *An Everyman Anthology* (London: Dent, 1966). Typescript.

## 7/2. Introductions and contributions

7/2/1. Introduction to *Autobiography*, by John Cowper Powys (London: MacDonald, 1967). Photocopy.

7/2/2. Introduction to *Margaret McMillan: a memoir*, by D’Arcy Cresswell (London, Hutchinson, 1948).

7/2/3. Introduction to anthology from the *London Mercury*.

7/2/4. Section (pp. 27-28) from P.E.N. *The Author and the Public* (London: Hutchinson, 1957).

7/2/5. *The case against Shakespeare*. Article from Ivor Brown (ed.) *Theatre 1954-5* (London: Reinhardt, 1955).

7/2/6. Introduction to *The Bodley Head Scott Fitzgerald, Vol. 1* (London: Bodley Head, 1958).

7/2/7. Introduction to *Joseph Andrews,* by Henry Fielding (London: Bodley Head, 1929).

7/2/8. Introduction to *The Heart of England,* by Ivor Brown (London: Batsford, 1935).

7/2/9. Introduction to *A Lost Lady,* by Willa Cather (London: Hamish Hamilton, 1961).

7/2/10. Introduction to *The Web and the Rock,* by Thomas Wolfe (London: Heinemann, 1947).

7/2/11. Introduction to *The story of Lady Precious Stream,* by S.I. Hsiung (London: Hutchinson, 1950). Photocopy.

7/2/12. Introduction to novelisation of his play *Dangerous Corner* by Ruth Holland (London: Hamish Hamilton, 1932). Photocopy.

7/2/13. Introduction to *Manchester: heart of the industrial North* (Manchester: Manchester Chamber of Commerce, 1937). Photocopy.

## 7/3. “Articles and appeals etc.”

7/3/1. “Mrs. Pro and Mr. Con discuss their visit to Ceylon”. Article by JBP and Jacquetta Hawkes, 1970. Typescript.

7/3/2. “What Happened to Falstaff”? Article. Typescript with handwritten corrections, fair-copy typescript dated “19.7.60”, and the article as published in 2 parts in *The Listener*, 19 January and 26 January 1961.

7/3/3. Afterthoughts: (1) About day-dreaming, (2) About building a blind wall, (3) About those daft little dreams, (7) About the defeat of time, (8) About being real, (14) About Carl Gustav Jung. Typescript. These appear to have been intended for the Afterthoughts section of *Instead of the Trees*, but have mostly been incorporated into the first section of the book.

7/3/4. “The Initial Shock”. Article for *Punch*. Proofs. Probably “Margins of the Mind: the initial shock”, *Punch*, 4 December 1963.

7/3/5. *Why Shandy Hall must be Saved*. Article for Shandy Hall appeal. Typescript. Used, without introductory paragraphs, for appeal booklet *The Saving of Shandy Hall*, 1968 (in 10/2/2).

7/3/6. “Miss Phyllis Bentley”. Obituary, written for the Times Obituary Department, January 1967. Typescript. Identified by Alan Day as that used by the *Times*, 29 June 1977, p. 8.

## 7/4. “Notes”

7/4/1. Page 2 of typed notes for *Arnold Bennett Centenary Lecture*, delivered at Stoke-on-Trent on Friday 26 May 1967 (see 6/1/3), with typed excerpt from *Clayhanger*, used in the lecture.

7/4/2. Typed list of documents, scripts and files, contents of boxes 2 to 4. Possibly made when moving house, or for sending to Ransom Center, Texas (see 20/5).

7/4/3. Carbon copy of note for Mr. Eyre, a list of scripts to be re-worked for TV.

7/4/4. Note dated “16.7.64” headed “1913: Mondays”, concerning location of the action in *Lost Empires* for October-December 1913.

## 7/5. Miscellaneous

7/5/1. Contribution to “Messages on the Centenary”, *Library Association Record*, September 1950, pp. 345-346.

7/5/2. *Epilogue for Sybil*. Verse for Sybil Thorndike. Signed reproduction.

7/5/3. *Critics and the Theatre*. Verse, 4 lines. Typescript.

7/5/4. “Very Short Stories”. Typescript. Published in *The Bryanston Miscellany*, edited by V. Bonham-Carter (Blandford, Dorset: Bryanston School, 1958). With word-processed transcript of the printed version.

7/5/5. “Tribute to Robert Lynd: spoken by J.B. Priestley at the memorial service at St. Dunstan-in-the-West, Fleet Street, October 20, 1949”. *John o’London’s Weekly*, 28 October 1949, p. 645.

7/5/6. A Declaration of the Rights of Man: a charter prepared by a committee under the chairmanship of Lord Sankey, with a postscript by J.B. Priestley. Printed for the Research Co-ordination Committee, February 1942.

7/5/7. “… I’ll make the pips squeak …”, verse by JBP, typescript, with hand-written amendments, circa 1976.

## 7/6. Notebooks containing handwritten notes

7/6/1. Black notebook, 16 x 10 cm. Inside front cover, “J.B. Priestley, 27 Well Walk, London N.W.3”. First 30 pages have very brief notes of ideas for plays and books.

7/6/2. “University school series composition book”, 22 x 17 cm., pages loose. Includes notes for *The Golden Door*, *Elspeth*. Contains 2 loose sheets of typewritten notes on characters in *Strange Blockade* and a handwritten list of modern English poems.

7/6/3. “University school series composition book”, 22 x 17 cm. Includes notes for *Mr. Kettle and Mrs. Moon*, *Strange Winter*, *When We Are Married* (cast list under title *Up our way*).

7/6/4. Spiral-bound “Dachstein” notebook, 21 x 15 cm. At rear is a list of “Illusions”, near the middle are lists of dramatists and novelists, possibly for *Literature and Western Man*, otherwise blank.

7/6/5. Spiral-bound notebook, 21 x 15 cm. Various short notes, including notes on movement of 23rd Division 1915-1916, “More delights”, and notes for *The Prince of Pleasure*.

7/6/6. Spiral-bound notebook, Russian, floral cover, 21 x 15 cm. Notes for *The Image Men*, *Snoggle*, *It’s an Old Country*, and, at rear, *Money to Burn*, *The Carfitt Crisis* and *Time Was, Time Is*.

7/6/7. “Student note book”, 17 x 10 cm. Notes of headings for essays. At rear, and on sheet enclosed, notes for *The Happy Dream* and *Afterthoughts*.

7/6/8. 2 loose sheets. One is headed “Fauré: Piano Quartet No. 1 in C minor”: 8 typewritten lines, the first sentences of the section about this work in *Particular Pleasures* (pp. 78-80). The other bears handwritten notes on the development of a book or play; characters include Mildred Dragby and S.K. Overton Briggs.

7/6/9. The “Giant” jotter, 18 x 12 cm. Potential subjects for *Particular Pleasures*: names of painters, composers, actors, and “Here Come The Clowns”. At the rear is a short list of topics to discuss with C. Pick, most of them crossed out.

7/6/10. Blue notebook, unlined. Stories and articles handwritten in pencil: *An Excess of Discipline*, *The Modern Juggernaut* ('The Juggernaut of the street' crossed out), *A Remarkable Interview*, *Moorton sketches (2) At the pantomime*, *Keen Kayne & the Centre Forward: a story of the celebrated private detective*, *The Fallacy of Realism*, *The "Pank" and the Pillarbox: Keen Keen captures Kitty Clarence*, and *The Love of a Woman[[5]](#footnote-5)*.

7/6/11. Brown notebook, unlined. Includes a handwritten poem, short articles, possibly incomplete, and part of a story, *An Extraordinary Episode in University Life*.

# 8. Press cuttings

## 8/1 Press cuttings collected by JBP and Priestley family

8/1/1. Press cuttings book

Many cuttings from 1925: reviews of *The English Comic Characters*, reviews by JBP from *The Saturday Review* (19 September, 3 October, 10 October and 24 October 1925). A few cuttings from 1930, 1949, 1957-1958.

8/1/2. Loose cuttings

8/1/2/1. Sheet from *The Graphic*, February 1931, with pictures from the ‘Columbus party’ given by Priestley’s publishers. Cutting from unnamed newspaper, referring to the party.

8/1/2/2. Sheet from *The Sketch*, 14 December 1932, p. 493, with picture of Jane Priestley with baby Tom.

8/1/2/3. Photocopy of two press cuttings: “Et tu, Priestley?” on Frank Hollings’ sale of a copy of *The Chapman of Rhymes*, and “The unknown dramatist was J.B. Priestley” on the authorship of *Spring Tide*.

8/1/2/4. Cutting from *Los Angeles Evening Herald*, 24 October 1935, on arrival of Priestley family in the U.S.A.

8/1/2/5. Press notices of Sherborne Nursery School opening, July 1937.

8/1/2/6. Collection of cuttings from early November 1938 on Priestley’s appearance in *When We are Married*.

8/1/2/7. Sheet from *Arizona Republic*, 27 October 1940, with article by Harvey L. Mott on Priestley broadcast to the U.S.A.

8/1/2/8. “Do Listeners Like Priestley?”, by Charles Fenby, *Picture Post,* 22 March 1941, pp. 16-18.

8/1/2/9. Photocopy of 8/1/2/8.

8/1/2/10. Cuttings from the *Evening News*, *Evening Standard* and *The Star*, 19 September 1950, on the wedding of Sylvia Priestley to Michael Goaman.

8/1/2/11. Sheet from *Truth*, 12 June 1953, p.705, with article “Priestley in the Pillory” on Judge Tudor Rees’ remarks about the Hawkes divorce.

8/1/2/12. “TV must Find its Place”. Interview with Elizabeth Gray from *TV Mirror*, 2 July 1955. Photocopy.

8/1/2/13. Sheet from *India News,* 14 May 1960, with photograph of Pandit Nehru meeting Priestley and Jacquetta during his visit to the U.K.

8/1/2/14. Cutting of photograph from *Birmingham Post*, April 1964, showing Priestley at the Shakespeare exhibition at Stratford-on-Avon.

8/1/2/15. “That’s J.B. Priestley for You”. Interview with Susan Cooper, *Sunday Times Magazine*, 7 September 1969.

8/1/2/16. “The J.B. Priestleys”. Interview with Pamela Marsh, *Christian Science Monitor*, 21 November 1973.

8/1/2/17. “My strongest point is my great feeling for life”. Interview with David Pryce-Jones, *Radio Times* 5 September 1974.

8/1/2/18. “J.B. Priestley, the octogenarian, offers a bit of advice on writing”. Interview with Herbert Mitgang, *New York Times*, 2 January 1978.

8/1/3. Press cuttings: reviews and reports of *Midnight on the Desert*, *Cornelius*, *Bees on the Boat Deck*, *I Have Been Here Before*, *Time and the Conways*.

8/1/4. Scrapbook (1943-1949) containing programmes and reviews for: *Desert Highway*, *How Are They At Home?*, *An Inspector Calls*, *Ever since Paradise*, *The Linden Tree*, *Eden End* (reviews but no programme), *Home is Tomorrow*, *Summer Day’s Dream*, *The Olympians*.

8/1/5. Reviews of *Dragon’s Mouth*.

8/1/6. Reviews of *The Magicians, Britain Speaks, Low Notes on a High Level, Journey Down a Rainbow, Man and Time*, and the 60th birthday dinner.

8/1/7. *Literature and Western Man*: reviews 1959-1960, and letters from Frances Lindley (30 June 1959) and Colin Wilson (25 February 1960). Includes 2 press-cuttings on Campaign for Nuclear Disarmament.

8/1/8. “Cuttings to end 1974”. Press cuttings and articles 1937, 1953-1974: principally early 1960s.

8/1/9. “Cuttings”. Press cuttings 1974-1995. Mostly reviews of *English Journey*, reviews of *Dangerous Corner*, and obituaries.

8/1/10. Scrapbook of press cuttings, collected by Tom Priestley, dated 1937, 1963-1989. Includes Priestley’s New Statesman articles of 13 September 1963, 5 October 1963, 27 December 1963 and 23 April 1965.

8/1/11. Scrapbook concerning marketing of *English Journey*, 1934. Including correspondence between publishers and local newspapers, reviews, letters to the Editor etc.[[6]](#footnote-6).

8/1/12 “JBP various clippings” collected by Tom Priestley. 1965, 1969-1975, 1990s. Press cuttings and programmes. Including Winifred Scott at Cowling School, Centenary 1994, renaming of Bradford Playhouse, Brandt photograph of Priestley in Bournemouth, W.R. Mitchell, Claire Rayner on *The Good Companions*, *I Have Been Here Before*, Royal Exchange Theatre Manchester, typescript of *Encounter with J.B. Priestley* by Roger Berthoud, script of speech by Tom Priestley about Michael Denison, articles by Peter Holdsworth.

## 8/2 Press cuttings collected by others

**Immediate source of acquisition:** most items collected by Special Collections or other University of Bradford staff. Other donors noted where known.

**Note:** this series has been slightly renumbered in the 2013 edition for ease of use.

### 8/2/1. Cuttings up to 1984

8/2/1/1. *Theatre World*, July 1939. Articles on *Johnson over Jordan* and *Time and the Conways*. Photocopies.

8/2/1/2. Letters to the Editor from Kenneth Clark and JBP criticising an obituary of Sir Hugh Walpole, presumably *The Times* obituary of 4 June 1941.

8/2/1/3. *An Inspector Calls*. Reviews of New Theatre production, October 1946. Photocopies.

8/2/1/4. Issue of *The Stage*, 25 June 1953. Relevance to Priestley not yet established.

8/2/1/5. “A Picnic with J.B. Priestley”: article by Shona McFarlane circa 1974 on meeting with Priestley in New Zealand. Photocopy.

8/2/1/6. *Play Pictorial*, Vol. LXXIV, no. 438, January 1939, featuring *When We are Married* at St Martin’s Theatre. Photocopy.

8/2/1/7. “Encouragement” by Vashti N. Rosenfield, about meeting Priestley on a train in 1933, *Dalesman*, January 1981. Press cuttings, 1930s-1950s, including Priestley pieces from *Life in this World* series; *Observer* profile 2 October 1949; “R.L.S.: the Real Romantic” (Priestley on Robert Louis Stevenson).

8/2/1/8. “‘J.B.’ – Meet the Younger Mr Priestley”, by Norah Fienburgh. *Bradford Pioneer*, 18 November 1932, p.5. Photocopy. Donated by R. Jenness, 2009.

### 8/2/2. Cuttings 1984-1994

Including memorial service in Bradford 1984, flyer and cuttings for the Bradford statue 1986, Royal National Theatre Daldry production of *An Inspector Calls* at the Lyttelton Theatre 1992, revisiting *English Journey* inn “The George”, Hubberholme.

### 8/2/3. Centenary cuttings 1994

Including Bradford centenary activities, memories of the Bradford pie shop immortalised in the *Postscripts*, Ilkley Literature Festival, Pictureville, *Tribute to J.B. Priestley* at the Albery Theatre. Profiles by Peter Lewis, Vincent Brome. Paul Johnson, Michael Foot, Beryl Bainbridge and Ray Gosling. Colin Ward on Priestley’s anarchism. Typescript and cutting of “J.B. Priestley: independent father” by Tom Priestley in the *Yorkshire Journal*. Kissing Tree House. Blue plaque at 3 The Grove Highgate. *Eden End* at the Shaw Festival. Peter Ackroyd on *Time and the Priestleys*, by Diana Collins.

### 8/2/4. Cuttings 1994-1995

Including *An Inspector Calls* (Royal National Theatre production), *Dangerous Corner*.

### 8/2/5. Cuttings 1996-2002

Including:

1996. T*he Long Mirror* at Theatr Clywd. *I Have Been Here Before*, Connaught Theatre Worthing.

1997. Ronald Harwood on Priestley. *An Inspector Calls*. Priestley Centre for the Arts. Jim Greenhalf on founding of the J.B. Priestley Society.

1998. Martin Wainwright on the first Priestley Night and pie, Judith Cook’s book: *Priestley*, Tom Priestley on managing the Priestley Estate, Barry Cryer.

1999. Margaret Drabble on Priestleys’ kindness to her in Stratford. *English Journey.* Malcolm Bradbury on dinner party with Richard Hoggart and JBP.

2000. National Theatre 200 plays of the century including *An Inspector Calls*.

2001. *Time and the Conways*, Royal Exchange Manchester. Performance of lost Priestley play *The Rebel* to support Priestley Centre, Bradford, *Telegraph and Argus*. *An Inspector Calls* returns to the West End, Playhouse London.

2002. Beryl Bainbridge critique of the Royal National Theatre *An Inspector Calls* production, *Oldie*.

### 8/2/6. Daily Mail Weekend series, October-November 1999

Bill Hagerty follows route of *English Journey*.

### 8/2/7. West Yorkshire Playhouse Priestley season 2001

Directed by Jude Kelly. *Johnson over Jordan* with Patrick Stewart, *Dangerous Corner*. *Independent* profile by Paul Vallely including visit to Bradford and the University.

### 8/2/8. Press cuttings from Greek newspapers

**Language:** Greek.

Review of *Dangerous Corner* (*Epikinduni strophi*) from *Eleutheros Tipos*, 25 October 1989, and review of biography *J.B. Priestley,* by Vincent Brome, from *I Kathimerini*, 9 July 1989.

### 8/2/9. Broxwood Court Hostel items

Correspondence 1941 between Jane Priestley and Mrs. Sturgess. Photocopies.

*Illustrated*, 19 April 1941 No. 8. “J.B. Priestley on war - and our children”, featured on cover and story on pp. 3-7 and 25. Photocopy.

### 8/2/10. Cuttings collected by Harry Ratcliffe

Press cuttings found during cataloguing of JBP books from the library of Harry Ratcliffe.

### 8/2/11. News cuttings 2003-2005

Including:

2003. Inclusion of JBP in a list compiled by George Orwell of people “who should not be trusted as propagandists”. Closure of the Priestley Centre for the Arts (Playhouse), *Bradford Telegraph and Argus.*..

2004. Simon Hoggart’s diary, JBP’s attitude to Liverpool Irish in *English Journey*, Guardian, 23 October, p.16.

“War hero out of oblivion” on Melbourne Johns in *The Foreman went to France*, *Western Mail*.

*Local Heroine* on Marie Hartley including JBP memories, *Yorkshire Post Magazine*, 27 November, pp. 4-7.

2005. *Stars share memories of John Mills*. Judi Dench’s memories of acting with John Mills in the musical version of *The Good Companions* in 1974, *Guardian*, 1 July.

*Whiteley revisits JB’s 50s trip to city*. Richard Whiteley retracing *Lost City, Telegraph and Argus*.

“Writer not afraid of controversy”, by Ian L. Handford, about JBP living at Kingswear, Devon, in 1920s, *Torquay Herald Express*, Bygones series, 12 July, p.28.

“Daddy’s working!”, by Tom Priestley, *Guardian* 2 July. Memories of JBP’s writing habits.

Priestley and Southampton, in *Hampshire Society* February.

“Carnal knowledge”, by Christine Finn, about relationship of JBP and Jacquetta, *Sunday Times Magazine,* 24 July.

### 8/2/12. Cuttings 2006-2007

Including:

Naming of “Priestley Square” at Junction 32 Outlet Village M62; Nicolas Hawkes interview and letter on *Postscripts* and J.B. Priestley Society Annual Lecture; *Bright Day*; *The Linden Tree*, Orange Tree Theatre, Richmond; *Rose and Crown*, Graft Community Theatre Group; Jonathan Priestley and school dinners; Alan Plater on *The Good Companions*; Ilkley Literature Festival, Priestley’s Great War letters in Special Collections; *I Have Been Here Before,* Nottingham Playhouse.

### 8/2/13 Cuttings 2008-2012

Including:

2008. Margaret Drabble in Stoke-on-Trent following *English Journey*; *The Glass Cage*, Mint Theater; *Shaw Magazine* article on *An Inspector Calls*; *Priestley’s Wars*; Guardian flashback to *The Linden Tree* 1947.

2009. *English Journey* including Bradford, North-East Journal; *Delight*; Tom Priestley’s memories of 3 The Grove, Highgate, 1937; *An Inspector Calls* interview with Stephen Daldry; *Time and the Conways* directed by Goold; *When We are Married,*  West Yorkshire Playhouse; Tom Priestley interview in *The Oldie*; obituary Michael Goaman (JBP’s son-in-law); *English Journey* in *London Review of Books* (John Baxendale, Stefan Collini).

2010. Iain Sinclair on *English Journey*, Tom Priestley and Maureen Lipman interview about *When We Are married*, Garrick; sale of 3, The Grove, Highgate (home of Priestley and Coleridge), *Postscripts* on BBC Radio 4.

2011. *When We Are Married* at the British Film Institute; *When We Are Married,* Garrick; *They Came to a City*, Southwark Vaults; *English Journey*; *Eden End* and interviews with Tom Priestley.

2012. Priestley’s refusal of honours; Jim Greenhalf (Telegraph and Argus) on *English Journey* revisited and J.B. Priestley Archive.

# 9. Programmes and publicity material

**Note:** further publicity material concerning book publications can be found in series 11, and see also 8/1/11 and several photographs in 21.

## 9/1 Programmes and publicity material collected by Priestley

9/1/1. *Dangerous Corner*. Ambassadors’ Theatre, 1980. Leaflet.

9/1/2. *Delight*. Leaflet for Paradine limited edition of 100 copies signed by the author.

9/1/3. *Dragon’s Mouth*. Winter Garden Theatre, London, 1952. Proof-sheets of programme.

9/1/4. *Eden End*. National Theatre, May 1974. Souvenir programme (no production details) and leaflet.

9/1/5. *The Good Companions*. His Majesty’s, 1931. Programme.

9/1/6. *How Are They At Home?* Apollo Theatre, 1944? Programme.

9/1/7. *An Inspector Calls*. Leningrad Comedy Theatre, 1945. Poster. Also full-size colour photocopy. [Oversize, stored rolled].

9/1/8. *J.B. Priestley Festival*. BBC Light Programme, 1955. Programme of Priestley plays and books on radio.

9/1/9. *Johnson over Jordan*. New Theatre, 1939. Programme.

9/1/10. *Johnson over Jordan*. Saville Theatre. Leaflet.

9/1/11. *The Moments*. Leaflet. 4 copies.

9/1/12. *A Severed Head*. Criterion, 1963. Programme.

9/1/13. *When We Are Married*. St. Martin’s, 1938. Programme, 5 copies of which 1 contains slip about stage appearance of J.B. Priestley. Extra copy of slip, with photographic negative.

9/1/14. *When We Are Married.* Princes Theatre, 1939. “Silver wedding souvenir programme”.

9/1/15. “Random ideas on the promotion of a new book by J.B. Priestley”. Doubleday Doran & Co. (New York) album on appearance, presentation and promotion of *Angel Pavement*. Sketches of ideas with typed comments. The U.S. publisher of *The Good Companions* in 1929 and of *Angel Pavement* in 1930 was Harper, and a later edition was Little Brown & Co. Doubleday had published the U.S. edition of *Farthing Hall*. [Oversize].

## 9/2 Programmes and publicity material collected by others

**Immediate source of acquisition:** most older and some modern programmes presented by Harry Ratcliffe. Others donated by the Priestley Estate, Michael Nelson, John Horton, Special Collections staff and their colleagues, or the theatres themselves.

**Note:** Unless otherwise stated these all relate to theatre performances.

**Related:** Special Collections also holds a collection of programmes and other publicity material gathered by the J.B. Priestley Society for exhibition purposes.

### Bees on the Boat Deck

9/2/BEE/1. Lyric Theatre, 1936. Programme.

### *Candida* (by Bernard Shaw)

9/2/CAN/1. Westminster Theatre, London Mask Theatre production, 1938? Programme with photocopy about history of Theatre: JBP involved in establishing Theatre, programme mentions *Dangerous Corner*.

### Cornelius

9/2/COR/1. Duchess Theatre, 1935. Programme.

9/2/COR/2. Duchess Theatre, 1935. Programme.

9/2/COR/3. Westminster Theatre, 1940? Programme.

### Dangerous Corner

9/2/DAN/1. Lyric Theatre, 1932. Programme.

9/2/DAN/2. Westminster Theatre, 1938? Programme. London Mask Theatre Company.

9/2/DAN/3. Westminster Theatre, 1940? Programme. London Mask Theatre Company.

9/2/DAN/4. Theatre Royal, Huddersfield, 1947. Programme.

9/2/DAN/5. Ambassadors Theatre, 1980. Programme.

9/2/DAN/6. Number not in use.

9/2/DAN/7. Royal George Theatre, Shaw Festival, Ontario, 1988. Programme, calendar, press cutting.

9/2/DAN/8. Minerva Theatre, Chichester Festival Theatre production, 1994. Programme.

9/2/DAN/9. Atlantic Theater, New York, 1995. Programme (in Encore magazine).

9/2/DAN/10. Japanese production, 1995. Programme.

9/2/DAN/11. Whitehall Theatre, 1995. Programme and flyer.

9/2/DAN/12. The Watermill, West Berkshire Playhouse, 1999. Programme.

9/2/DAN/13. Palace Theatre, Watford, 1999. Programme.

9/2/DAN/14. Priestley Centre for the Arts, 2000. Programme and 2 leaflets.

9/2/DAN/15. Really Useful Theatres, undated. Draft poster. Colour photocopy. [Oversize].

9/2/DAN/16. Harrogate Dramatic Society, 2002. Programme and A4 poster.

9/2/DAN/17. Abbey Foregate URC Drama Group, Shrewsbury, November 2006. Programme.

9/2/DAN/18 Bradford Civic Playhouse, 16-23 June 1956. Programme.

9/2/DAN/19 New Vic Theatre, 26 September - 18 October, 2008? Programme, postcard.

9/2/DAN/20 Theatre Royal Bury St Edmunds, 10-19 March 2011. Programme and 3 postcards

9/2/DAN/21 Mercury Theatre, Colchester and The Lowry, Salford, Ian Dickens Productions. Flyer, reviews.

9/2/DAN/22 Compass Theatre, Ickenham, 2-5 May 2012. 2 programmes, 2 postcards.

### Desert Highway

9/2/DES/1. 1944? Programme.

### Dragon’s Mouth

9/2/DRA/1. Winter Garden Theatre, London, 1952. Programme.

9/2/DRA/2. Winter Garden Theatre, London, 1952. Programme.

9/2/DRA/3. Tour, 1952. Programme.

### Duet in Floodlight

9/2/DUE/1. Apollo Theatre, 1935. Programme.

### Eden End

9/2/EDE/1. Duchess Theatre, 1934. Programme.

9/2/EDE/2. Shakespeare Memorial Theatre, Stratford-upon-Avon, 1948. Programme.

9/2/EDE/3. Duchess Theatre, 1948? Programme.

9/2/EDE/4. Stephen Joseph Theatre in the Round, Scarborough, 1988. Programme.

9/2/EDE/5. Court House Theatre, Shaw Festival, Ontario, 1994. Programme.

9/2/EDE/6. Richmond Theatre, 5-9 July 2011. Programme. Donated by Paul Rustad.

9/2/EDE/7. Playhouse Ilkley 27 May-3 June 1950. Programme.

9/2/EDE/8. Royal & Derngate Northampton. Spring 2011 season programme includes *Eden End*.

### Ever since Paradise

9/2/EVE/1. New Theatre, St. Martin’s Lane, 1947. Programme.

### Fortieth Festival

9/2/FOR/1. Bradford Playhouse and Film Theatre, 1969. Programme. Events include talk by J.B. Priestley and performances of *When We Are Married*.

### The Glass Cage

9/2/GLA/1. Piccadilly Theatre, 1958? Programme.

9/2/GLA/2. Mint Theater, 21 September 2008. 2 programmes and 2 programmes, poster, cards.

9/2/GLA/3. Royal and Derngate, 1-17 November 2007. Programme.

### The Good Companions

9/2/GOO/1. His Majesty’s, 1931. 2 Programmes

9/2/GOO/2. Her Majesty’s Theatre, 1974. Programme.

9/2/GOO/3. New Victoria Theatre, Newcastle-under-Lyme, 1995. Programme.

9/2/GOO/4. Belgrade Theatre, Coventry, 1998. Programme.

9/2/GOO/5. New Wolsey Theatre, Ipswich, 2003. 2 leaflets, A3 poster. “Adapted for the stage by Bob Eaton and Sayan Kent”.

9/2/GOO/6. Ilkley Playhouse, 2006. Season programme. 2 copies.

9/2/GOO/7 Musical version, BBC Concert Orchestra, Colosseum, Watford, 5-6 November 1995. Programme.

### Good Night Children

9/2/GNC/1. New Theatre, St. Martin’s Lane, 194? Programme with press cutting.

### Home is Tomorrow

9/2/HOM/1. Cambridge Theatre, 1948. Programme.

### How Are They At Home?

9/2/HOW/1. Apollo Theatre, 1944. Programme.

### I Have Been Here Before

9/2/IHA/1. Royalty Theatre, 1937. Programme (2 copies, one donated by Bob Duckett).

9/2/IHA/2. Hen & Chickens Theatre, Islington, 1994. Programme and postcard.

9/2/IHA/3. Phoenix Players, The Professional Centre, Nairobi, Kenya, 1994. Programme.

9/2/IHA/4. Key Theatre, Peterborough, 1996. Leaflet and ticket.

9/2/IHA/5. Middle Ground Theatre Company tour, 1996. Programme.

9/2/IHA/6. Middle Ground Theatre Company tour, 1996. Programme.

9/2/IHA/7. Royal Exchange Theatre Company at Upper Campfield Market, Manchester, 1996. Programme.

9/2/IHA/8. Maddermarket Theatre, Norwich, 2002. Programme, poster, photocopies of 2 reviews.

9/2/IHA/9. Gatehouse Theatre, Stafford, April 2003. A4 poster and A5 flyer.

9/2/IHA/10. Watford Palace Theatre, February-March 2005. Programme and tickets.

9/2/IHA/11. Nottingham Playhouse, 27 April-12 May 2007. Programme

9/2/IHA/12. Bradford Playhouse, 17-22 September 1973. Programme, flyer

### An Inspector Calls

9/2/INS/1. Film. British Lion 1954, with Alastair Sim. Music by Francis Chagrin for the “Eva Smith” theme from the film. Photocopy.

9/2/INS/2. *Ein Inspektor Kommt.* Landesbuhne Hannover, 1975. Programme.

9/2/INS/3. Royal Exchange Theatre, Manchester, 1986. Programme.

9/2/INS/4. Westminster Theatre, 1987. Programme.

9/2/INS/5. Birmingham Repertory Theatre, 1988. Programme.

9/2/INS/6. *Un inspecteur vous demande*. Theatre Daunou, Paris, 1995. Programme.

9/2/INS/7. Japanese touring production, 1996. Programme and leaflet.

9/2/INS/8. Stables Theatre, Hastings, 1996. Programme.

9/2/INS/9. Priestley Centre for the Arts, 1997. Programme, invitation and ticket.

9/2/INS/10. Japanese touring production, same company as 1996 production above, 2002. Programme, and leaflet for opening week at Haiyuza Theatre, Tokyo.

9/2/INS/11. Royal National Theatre touring production, 1992. Programme.

9/2/INS/12. Aldwych Theatre, Royal National Theatre production, 1993. Programme and leaflet.

9/2/INS/13. Royale Theatre, New York, Royal National Theatre production, 1994. Programme, 2 tickets and 2 invitations to event at Sardi’s.

9/2/INS/14. Garrick Theatre, Royal National Theatre production, early 1996. Programme, leaflet and tickets.

9/2/INS/15. Ahmanson Theatre, Los Angeles, Royal National Theatre production, 1996. Programme, in *Performing Arts*, June 1996.

9/2/INS/16. Garrick Theatre, Royal National Theatre production, mid-1996. Programme.

9/2/INS/17. Garrick Theatre, Royal National Theatre production, 1996-1997. Programme.

9/2/INS/18. Garrick Theatre, Royal National Theatre production, 1997. Programme.

9/2/INS/19. Garrick Theatre, Royal National Theatre production, 1998. Programme.

9/2/INS/20. Garrick Theatre, Royal National Theatre production, 1999. Programme.

9/2/INS/21. Garrick Theatre, Royal National Theatre production, 1999-2000. Programme.

9/2/INS/22. Garrick Theatre, Royal National Theatre production, 2000. Programme, in *Theatregoer*, December 2000.

9/2/INS/23. Playhouse Theatre, Royal National Theatre production, 2001. Programme and leaflet.

9/2/INS/24. Cameri Theatre Company, Habimah Theatre, Tel Aviv, 2000. 2 leaflets.

9/2/INS/25. Analiti Theatre, Athens, 1986-87 season. Programme.

9/2/INS/26. Alhambra Theatre, Bradford, 2003. 2 leaflets, A4 poster, A3 poster [Oversize].

9/2/INS/27. Birmingham Repertory Theatre, Royal National Theatre production, February 2005. Programme.

9/2/INS/28. *Pan Inspektor Przyszedl*. Teatr Ateneum, Warsaw, 2003. Programme and large poster.

9/2/INS/29. *An !nspector Calls*. Ilkley Playhouse, April 1998. Programme.

9/2/INS/30. *Llama un inspector*. Una producción de Juanjo Seoane, 2011? Flyer.

9/2/INS/31. English Theatre Frankfurt, 25 February 2011. Season programme 2010/11.

9/2/INS/32. *Ein Inspektor Kommt*. Renaissance Theater Berlin. 2 copies of 2010 programme, poster, press cuttings

9/2/INS/33. Japanese production, 2005? Flyer.

9/2/INS/34. Kinokuniya Hall Tokyo, 14 February-15 March 2009. Poster and flyer.

9/2/INS/35. Royal National Theatre production in Japan, 1994. Flyer.

9/2/INS/36. Alhambra Theatre Bradford, 23-28 November 1992. Royal National Theatre production. Programme.

9/2/INS/37. NT2000 100 Plays of the Century. Cottesloe, 10 March 2000. Flyer.

9/2/INS/38. Birmingham Repertory Theatre, Royal National Theatre production, 30 January-14 February 2009. Programme.

9/2/INS/39. Norwich Theatre Royal. Royal National Theatre production, 3-7 March 2009. Programme.

9/2/INS/40. Novello Theatre. Royal National Theatre production, 22 September-14 November 2009. Programme and flyer.

9/2/INS/41. Leeds Grand. Royal National Theatre production, 2009? Flyer and promotional letter.

### J.B. Priestley Festival

9/2/JPF/1. Radio series. BBC Light Programme, 1955. Programme of Priestley plays and books on radio. 2 copies.

### J.B. Priestley’s Bradford

9/2/JPB/1. Exhibition. J.B. Priestley Library, University of Bradford, 1997. Leaflet (2 copies), and catalogue.

### Jenny Villiers

9/2/JEN/1. Theatre Royal, Bristol, 1946. Photocopy of programme.

### Johnson over Jordan

9/2/JOH/1. New Theatre, 1939. Programme and leaflet.

9/2/JOH/2. Saville Theatre. Programme.

9/2/JOH/3. Ladbroke Players, West London, 1993. Programme (2 copies).

9/2/JOH/4. West Yorkshire Playhouse, 2001. Leaflet.

### Laburnum Grove

9/2/LAB/1. Duchess Theatre, 1933. Programme (2 copies), and flyer.

9/2/LAB/2. King’s Theatre, Hammersmith. Flyer.

### Last Holiday (film)

9/2/LAS/1. Bradford Playhouse & Film Theatre, 3 July-2 September 1972. Flyer.

### Let the People Sing

9/2/LET/1. Film. Performance at British Film Institute, National Film Theatre, 1998? Handout.

### The Linden Tree

9/2/LIN/1. Duchess Theatre, 1947. Programme.

9/2/LIN/2. Orange Tree Theatre, 2006. Programme (3 copies), leaflet (4 copies), A4 poster (2 copies).

9/2/LIN/3. Talisman Theatre, Kenilworth, May 2006. Programme, season programme (2 copies).

9/2/LIN/4. Abbey Theatre St Albans, 20-28 March 2009. Poster.

### The Long Mirror

9/2/LON /1. New Lindsey Theatre Club, 1940? Programme.

9/2/LON/2. Theatr Clwyd, Mold, 1996. Programme and 2 tickets.

9/2/LON/3. Northern Lights Theatre Company, Yorkshire tour, 2006. Flyer (2 copies).

9/2/LON/4. Pentameters Theatre, Hampstead, 18 January-6 February 2011. Flyer and programme.

### Lost Empires

9/2/LOS/1. Musical. Theatre Royal, York, 1985. Programme.

### Music at Night

9/2/MUS/1. Malvern Festival, Malvern Theatre, 1938. Programme, with pencil inscriptions which appear to be comments on a performance.

9/2/MUS/2. Westminster Theatre, 1938. Programme.

### The Olympians

9/2/OLY/1. Royal Opera House, 1949. Programme.

### People at Sea

9/2/PEO/1. Apollo Theatre, 1937. Programme, invitation and 2 guest tickets.

9/2/PEO/2. Apollo Theatre, 1937. Programme.

9/2/PEO/3 Salisbury Playhouse, 28 February-22 March 2008. Programme.

### The Rose and Crown

9/2/ROS/1. Graft Community Theatre Group production, October 2006. Programme, laminated A4 poster.

### The Scandalous Affair of Mr. Kettle and Mrs. Moon

9/2/SCA/1. Duchess Theatre, 1955. Programme.

### A Severed Head

9/2/SEV/1. Criterion, 1963. Programme.

9/2/SEV/2. Bradford Playhouse, 9-14 October 1967. Programme.

### Spring Tide

9/2/SPR/1. Duchess Theatre, 1936? Programme.

### Summer Day’s Dream

9/2/SUM /1. St. Martin’s Theatre, 1949. Programme.

### They Came to a City

9/2/THE/1. Globe Theatre, 1943. Programme.

9/2/THE/2. Manchester Opera House, 1943. Programme.

9/2/THE/3. Leeds Grand Theatre and Opera House, 1943. Programme.

9/2/THE/4. Common Touch Theatre Company, 1995. Programme.

9/2/THE/5. Priestley Centre for the Arts, 1999. Programme.

9/2/THE/6. Mountview Theatre London, 30 June-9 July 2005. Programme and season programme.

9/2/THE/7. Southwark Playhouse, 3 May-28 May 2011. Flyer (2 copies).

### Time and the Conways

9/2/TIM/1. Duchess Theatre, 1937. Programme and invitation.

9/2/TIM/2. The Old Vic, 1990. Programme.

9/2/TIM/3. Salisbury Playhouse, 1997. Programme.

9/2/TIM/4. Drayton Court Theatre, 1997. Programme and 2 tickets.

9/2/TIM/5. Grace Theatre, Battersea Park Road, 2000. Programme.

9/2/TIM/6. Royal Exchange Theatre, Manchester, 2001-2002. Programme (2 copies), A4 poster, A3 poster [Oversize], leaflet (3 copies).

9/2/TIM/7. Belgrade Theatre, Coventry, 2003. Programme, leaflet (2 copies) and publicity letter.

9/2/TIM/8. Talisman Theatre & Arts Centre, Kenilworth, April 2003. A4 poster.

9/2/TIM/9. Richmond Theatre, 2004. Programme.

9/2/TIM/10. National Theatre, 2009. Programme and flyer, flyers for platform discussions, NT Update.

### Time and the Priestleys (book biography)

9/2/TP/1. Biography of JBP and Jacquetta Hawkes, by Diana Collins. Flyer (2 copies).

### Tribute to J.B. Priestley

9/2/TRI/1. Albery Theatre, 1994. Programme.

9/2/TRI/2. Albery Theatre, 1994. Programme, leaflet (2 copies).

### When We are Married

9/2/WHE/1. St. Martin’s, 1938. Programme and invitation.

9/2/WHE/2. St. Martin’s, 1938. Programme.

9/2/WHE/3. Princes Theatre, 1939. Programme.

9/2/WHE/4. Whitehall Theatre, 1986. Programme.

9/2/WHE/5. Whitehall Theatre, 1986. Programme and newspaper reviews.

9/2/WHE/6. Chichester Festival Theatre, 1996. Programme and leaflet.

9/2/WHE/7. Savoy Theatre, 1996. Programme.

9/2/WHE/8. Bingley Little Theatre, 1998. Programme and 2 tickets.

9/2/WHE/9. Bolton Little Theatre, 2002. Programme.

9/2/WHE/10. York Theatre Royal, March 2003. A3 poster. [Oversize].

9/2/WHE/11. Limelight Drama Group at The Carriageworks, Leeds, 2006. Flyer (2 copies).

9/2/WHE/12. West Yorkshire Playhouse and Liverpool Everyman and Playhouse 30 April-23 May 2009. 2009 theatre guide part 2, programme (3 copies), flyer (3 copies), invitation-style flyer (2 copies), A4 poster (2 copies), press cuttings book, Liverpool Playhouse programme.

9/2/WHE/13. Garrick Theatre, 19 October 2010-26 February 2011. Flyer and press cuttings book. Yvonne Arnaud Guildford, 6-16 October 2010. Programme.

9/2/WHE/14. Bradford Playhouse 10-21 June 1969, 40th festival programme, programmes.

9/2/WHE/15. Bradford Civic Playhouse, 20-25 January 1958. Programme.

9/2/WHE/16. National Theatre, 1979. Programme.

9/2/WHE/17. Ladbroke Players, St Peters Church W11. Programme.

9/2/WHE/18. Bradford Civic Playhouse, 8-18 October 1952. Programme.

9/2/WHE/19. *Vastanaineet*. Helsinki City Theatre (Helsingin Kaupungin Teatteri), 29 September 2011. Programme and press cuttings.

### The White Countess

9/2/WHI/1. Saville Theatre, 1974? Programme.

# 10. Memorabilia

10/1. Collection of envelopes addressed to Priestley, during the Second World War, from around the world.

10/2. “Memorabilia”. Theatre programmes and events brochures 1954-1985.

10/2/1. Programmes of Priestley works.

*Duchess Theatre Souvenir 1932-1938*. Includes photographs, articles and cast lists for *Laburnum Grove*, *Eden End*, *Cornelius*, *Spring Tide* and *Time and the Conways*. 2 copies.

*Dragon’s Mouth*. Maddermarket Theatre, Norwich, 1954. Programme.

*A Severed Head*. Criterion, 1963. Programme. 3 copies.

*Open House* (later title *The World of J.B. Priestley*, devised and edited by Leslie Sands: Leicester Phoenix theatre, 1972). Programme.

*I Have Been Here Before*. Welsh Drama Company, 1974. Programme.

*Time and the Conways*. Yvonne Arnaud theatre, Guildford, 1975. Programme.

*Dangerous Corner*. Ambassadors Theatre, 1980. Programme and leaflet.

*An Inspector Calls*. British Embassy Players, Washington, 1985. Programme.

10/2/2. Other items including appeal *The Saving of Shandy Hall*, the Savile Club souvenir book, brochure for ceremony of admission of Priestley as a Freeman of the City of Bradford, booklet from opening of the National Theatre (1976), “Antipanegyric” at the requiem for Tom Driberg (1976), information on the Order of Merit (1977), Chichester Festival Theatre programme 1982, photocopy of Priestley’s entry in the Gestapo “Black book”, and service of thanksgiving for the life of Air Marshal Sir Peter Wykeham (1995).

10/3. “Russia 1945”. Press cuttings, concert programme (Berlin Philharmonic, 9 September 1945), theatre programme (Turgenev’s *Nest of Gentry*, Pushkin Drama Theatre, Leningrad, September 1945), 2 photographs.

# 11. Publishers, productions, agents, contracts, agreements

## 11/1. Publishers

**Immediate source of acquisition:** Priestley Estate. 11/1/12 also includes material donated by Lee Hanson or gathered by Alison Cullingford.

11/1/1. “Harper & Brothers”. Correspondence 1960-1981, from Harper & Brothers and Harper & Row.

11/1/2. “Heinemann 1958-73”. Correspondence.

11/1/3. “Heinemann 1974-79”. Correspondence.

11/1/4. “Heinemann”. 1976-91. Includes correspondence on *English Journey* with Cupid Press and University of Chicago Press, 1982-1984.

11/1/5. “Heron Books”. Correspondence 1966-1970.

11/1/6. International Profiles – *Chekhov*. Correspondence 1968-1972, includes proofs.

11/1/7. “Penguin Books”. Correspondence 1969.

11/1/8. “Rainbird books”. Correspondence 1968-1982 on production of *The Prince of Pleasure, The Edwardians, Victorian Heyday, The English, Particular Pleasures* and *English Humour*.

11/1/9. “Miscellaneous writing J.B.”. Correspondence re articles, introductions, prefaces, 1970-1986. Includes some typescripts (original and photocopy) and proof-sheets.

11/1/10. Hansom Books, 1974-1976.

11/1/11. Patrick Hamilton. Correspondence 1971 from Constable Publishers and Lois Hamilton. Includes pp. 237-244 of typescript work about Priestley, whose author appears to have worked as Priestley’s secretary during the early 1970s. Pp. 241-242 covers Priestley’s introductions to works by Patrick Hamilton,

11/1/12. Great Northern. Reprinting Priestley works 2006-. Publicity and press cuttings. *Bright Day,* including invitations to events at Bradford Grammar School and the House of Commons*.* *Priestley’s Wars*, *Good Companions*, *English Journey*. Notes by Lee Hanson on researching Fred Lang Studios, Tweed Heads Australia image of Priestley with dolphin (21/13/21).

## 11/2. Productions: Priestley works on stage, screen and radio

11/2/1. Theatrical accounts. Account for Duchess Theatre production of *Laburnum Grove* for week ending 5 May 1934. Production account for *Johnson over Jordan* (typescript) includes production fee for Basil Dean. Account for St. Martins Theatre production of *When We Are Married* for week ending 11 February 1939. Approximate transfer expenses to move *Johnson over Jordan* from the New Theatre to the Saville Theatre, March 1939 (typescript).

11/2/2. “War broadcasts etc.” Correspondence and news cuttings 1940-1942, including letters from Duff Cooper and Patrick Ryan on the ending of Priestley’s radio broadcasts. Book of signatures in appreciation of Priestley’s 1940 broadcasts, kept by Mason & Hodges bookshop of Worthing. German magazine Karalla 12 July 1942, with serial *Deer Held wider willed* (a translation of *Wonder Hero*): pencil note, “Wonder if he will get his royalty?” Sketch of the flagstaff on Hampstead Heath by Maxwell Ayrton.

11/2/3. Licensing agreement for performance of *An Inspector Calls* by the Old Vic Theatre Company in 1946. Colour photocopy. [Oversize].

11/2/4. “Theatre”. Correspondence, accounts, ephemera 1965-1992.

11/2/4/1. “National Theatre”. Board of National Theatre 1965-1967, and productions at the National Theatre 1973-1979.

11/2/4/2. “*Dangerous Corner*”. Correspondence re productions, 1981-1991. Includes 7 photographs (Photo credit: Rag Wilson) from Peter Bridge production at the Ambassadors Theatre, 1980-1981.

11/2/4/3. “*Eden End*”. Correspondence re productions, 1972.

11/2/4/4. “*Good Companions*”. Correspondence on the creation and production of the musical version, 1971-1975.

11/2/4/5. “*An Inspector Calls*”. Correspondence about the Mermaid Theatre production (including typescript of the author’s programme note), 1972-1974, and letter from Stephen Daldry enclosing reviews of his production, 1992.

11/2/4/6. ”*Laburnum Grove*”. Correspondence with Triumph Theatre Productions, 1976-1977, and programme for production at Harrogate Theatre, circa 1977.

11/2/4/7. “*Time and the Conways*”. Correspondence re productions, 1969-1983.

11/2/4/8. Other plays. Poster for *When We Are Married* (Strand Theatre, circa 1972). Press release for Horseshoe Theatre Company production of *I have been here before*, 1980.

11/2/5. “Radio and television 1955-69”. Correspondence.

11/2/6. “Radio and television 1970-75”. Correspondence 1970-1976.

11/2/7. Radio and television. Correspondence 1976-1990.

11/2/8. List of Priestley TV and radio broadcasts supplied from files of PFD. 1951-1982.

11/2/9. Print-out of records for Priestley material in BBC TV Archive, dated 1999. Fax.

## 11/3. Agents

11/3/1. “Nielsen”. (European literary agent). 1962-1983.

11/3/2. “Peters and Ramsay 1971-79”.

11/3/3. “Peters and Ramsay”. 1963-1970 and 1986-1990.

11/3/4. “Peters and Ramsay from 1980” to 1996.

## 11/4. Agreements and permissions

11/4/1. “Agreements – old”. 1932-1943.

11/4/2. “Agreements File 2”. 1943-1946.

11/4/3. “Agreements File 1”. 1947-1958.

11/4/4. “Agreements and contracts”. 1958-1991.

11/4/5. Agreements 1945-1966.

11/4/6. “Permissions Feb. 1967 to Sept. 1979”.

11/4/7. “Permissions 1980 on” to 1992.

11/4/8. Royalty statements 1954.

11/4/9. Royalty statements 1955.

# 12. Professional associations

12/1. “Society of Authors”. 1963-1984.

12/2. “Writers Action Group” and Public Lending Right. 1973-1984.

12/3. “P.E.N.” 1974-1981.

# 13. Personal letters

**Immediate source of acquisition**: Priestley Estate unless otherwise noted.

**Related**: The Jacquetta Hawkes Archive includes a great deal of correspondence concerning Priestley.

## 13/1-13/28

13/1. Letter from JBP to Amy Priestley, his step-mother, 5 January 1928, mentioning *The Good Companions*.

13/2. Letters: 2 October 1933 from Freddie? to Jane, enclosing a recently-bound item; 31 December 1933 from J.M. Barrie to Priestley, congratulating him on “the most amazing Christmas book that has appeared”; 3 January 1940 from Harold Embank? occupant of Carisbrooke Vicarage, to Jane Priestley, on the history of Billingham Manor.

13/3. Letters from JBP to his step-daughter Angela, 1934-1973. Bought at auction, 1990.

13/4. “Hospitality”. Correspondence 1953-1972, principally Jacquetta’s dinner invitations.

13/5. “Engagements: personal”. Correspondence 1960-1975, principally Jacquetta’s dinner invitations.

13/6. Letters. 13 items of business and personal correspondence 1962-1974, with some verses on politics, probably 1950s.

13/7. “Susan Cooper – letters to Jack”. 1968-1975.

13/8. “Letters to keep 1969 on”. 1969-1980.

13/9. “Atlantic Monthly Press”. Letters from Peter Davison 1971-1976, with reply from Jacquetta on arrangements for stay at Albany in 1974.

13/10. “New Zealand”. Correspondence 1973-1977.

13/11. 2 letters from Priestley to Peter Holdsworth of the Telegraph and Argus, 20 September 1974 and 28 August 1979.

13/12. “Letters to keep 1981 on”. 1981-1986.

13/13. “Misc.”. Letters to Priestley 1965-1975 and 1984, the beginnings of 2 articles and an introduction, a pamphlet.

13/14. Photographers. Letters 1960-1984 from portrait photographers.

13/15. Letters from JBP to Joan Lampen, 1970-1982. Photocopies. Includes self-caricature. Loaned by Joan Lampen for copying.

13/16. Photograph of postcard to grand-daughter Beth, with greeting and self-caricature by JBP. 2 copies.

13/17. Letter from JBP to W. Foges concerning suggested book, 29 April 1941, written from Broxwood Court Hostel. Purchased 2005.

13/18. Letter from JBP to Mr Dinner and Mr Morum, giving thanks for their very pleasant telegram, and apologising for the noise of his “atomicar”, 15 September 1949. Purchased 2005.

13/19. Letter from JBP to Mr. C. Neilson Gattey of the Society of Civil Service Authors, refusing invitation to be guest of honour at dinner, 20 February 1965. Purchased 2005.

13/20. Photocopy of 13/1.

13/21. Letter from JBP re expenses, presumably to the income tax authorities, 26 August 1937. Donated by Ann Millmore.

13/22. Letters from JBP to Gene and Cass Canfield, 1940-1942. Photocopies.

13/23. Letter from JBP to “Ena”, re novel *The Undercurrent*, dated 7 February, on Billingham Manor headed paper.

13/24. Letter from Alan Day to JBP, enclosing *J.B. Priestley: an interim bibliography*, 26 February 1962.

13/25. Letters from JBP’s half-sister Winnie to Tom, 4 September 1984 and 22 September 1984.

13/26. Letter from JBP to Keith Farnsworth, 16 September 1964, following piece in the *Sheffield Telegraph* after interview with JBP. Colour reproduction with photo of JBP sent by KF to Tom Priestley.

13/27. Copies of items in the Hoyle Collection at St John’s College, Cambridge concerning the collaboration on *The Astronauts* (letters, notes and lists of scenes). Donated by St John’s College Library.

Conditions governing reproduction: no reproduction without permission from St John’s College Library.

13/28. Reproduction of letter from JBP to Mr Gillibrand, 13 April 1928, accepting invitation from “your Society” to be its President 1928-29, discussing possible lecture date, and sharing his plan to visit Deal for the summer.

## 13/29. Priestley’s Great War letters home

**System of arrangement:** as sorted by Tom Priestley: numbered, with corrected dates and other notes, and put into modern envelopes if originals missing. Summaries based on synopses by Tom Priestley.

**Conditions governing access/reproduction:** copying permitted only with written permission from the Priestley Estate.

**Physical condition:** access to originals currently limited because paper is very fragile and pencil text vulnerable to physical damage.

**Location of originals:** originals of letters 33, 36, 37, 41, 44 held by the Ransom Center.

**Publication note:** These letters were reprinted in *Priestley’s Wars* (Great Northern, 2008).

### 13/29/1-13. 1914.

13/29/1. 23 September 1914. “Dear People”. Pencil, 4 pages on folded sheet. No envelope. Journey from Halifax to Frensham Camp near Farnham on enormous train with cheering crowds. Conditions in camp. Hot weather though cold at night. Asks for stationery.

13/29/2. 23 September 1914. Frensham Camp. “Dear Dad”. Postcard of the Bourne Farnham. No envelope. Asks for tobacco.

13/29/3. 2 October 1914. Frensham Camp. “Dear People”. Pencil, 4 pages on folded sheet. No envelope. “Dog-tired!” Hard routine, bad food. Beautiful countryside. Taking good care of his feet. Possibly to be sent to Front February/March. PS to Winnie, “Regimental crop” drawing of self with shaved head.

13/29/4. 14 October 1914. Frensham Camp. “Dear People”. Pencil, 4 pages on folded sheet, with “For King and Country letterhead”. No envelope. Thanks for parcel (“It was a feast!”), appreciates Testament but handkerchief too fine for camp. Asks for tobacco and set of draughts (penny sets from Market). Lost 2 shillings. New serge uniform with convict cap. Walk with lavish tea at farmhouse for 6 pence, his letters not for publication in “the columns of the local press”.

13/29/5. 20 October 1914. Frensham Camp. “Dear People”. Pencil, 2 pages on large folded sheet, with YMCA letterhead of soldier silhouette. No envelope. Inoculation, laundry, showery weather, bought chess set from Farnham, Received gift of mittens and scarf. Asks for old copy of *White Company* by Conan Doyle. Musket drill and rifle handling.

13/29/6. 29 October 1914. Frensham Camp. “Dear People”. Pencil, 2 pages on folded sheet, with YMCA letterhead of tents and group of soldiers. No envelope. Very busy. Thanks for parcel, no more fudge or clothes. Laundry, new wash-house for baths. Ten in tent share all eatables. Food in camp.

13/29/7. 2 November 1914. Frensham Camp. “Dear People”. Pen, 2 pages on large folded sheet, with YMCA letterhead of soldier silhouette. Envelope with same design. Thanks for parcel of toffee and parkin. Asks for cake to share. Sending money for expenses and asks to donate some to charity e.g. toys for refugee children. Very wet weather, General condemned camp conditions. Rumours about move to Front or beyond (asks family to keep such information quiet).

13/29/8. 11 November 1914. Frensham Camp. “Dear People”. Pencil, 2 pages on large folded sheet, with YMCA letterhead of soldier silhouette. No envelope. Thanks for nice cakes in parcel. He has been ill: throat, feverish. Camp doctor no good. Miserable conditions in camp. Sends 5 shilling postal order for Winnie’s birthday. Has had enough cake, would like fruit and biscuits.

13/29/9. 15 November 1914, Frensham Camp. “Dear People”. Pencil, 2 pages on large folded sheet, with original envelope. Thanks for 2 parcels. Feeling better though doctor an ass! Sent him back to drill but was route march, very hard. Doctor told young man to return to work but he died. Rumour of move to Aldershot, possible leave at Christmas. Asks for shaving soap, French grammar and vocabulary.

13/29/10. 23 November 1914. Postcard with coloured illustration of child in bed “Who said Nestlé’s milk?” Pencil. Move to Aldershot cancelled. Cold frosty weather but feeling fit.

13/29/11. 27 November 1914. Frensham Camp. “Dear People”. Pencil, 4 pages on folded sheet. No envelope. Thanks for parcel. Lot of rain and mud. To Aldershot Tuesday. Praises work of YMCA (titled ladies waiting on labourers “Democracy rules”). Invited to Lady Napier’s for hot bath, armchair and fire “delirious pleasure”. Happy to lend “Wagner things” to refugee. Asks for Chesterton’s *Barbarians of Berlin*. Expecting Christmas leave.

13/29/12. 7 December 1914. “Dear People”. Pencil, 1 side on letter card. Left Aldershot barracks and marched to Camberley for week of field work. Billeted in villas, 50 men per house. Pleasant little town. Doubts about Christmas leave. Training well advanced.

13/29/13. No date “Saturday”. Aldershot. “Dear People”. Pen, 4 sides on folded sheet good quality paper with regiment’s “Hindoostan” crest. Original envelope. Thanks for letter and parcel – mince pies were damaged. Returned from Camberley Thursday, on to Brigade training, in Eversley. Not to France soon, perhaps Ireland. Work hard but interesting. Asks for Palgrave’s *Golden Treasury*. Bad food. In “Third Army”. A general said their battalion better than any in First Army. Digging trenches in the dark – hard on hands, no piano-playing for a while!

### 13/29/14-28. 1915. In England

13/29/14. No date “Monday”. “Dear People”. Pencil, 4 pages on folded sheet. No envelope. Battalion moved to Finchamstead (in Berkshire). Living in stables and lofts. Had to buy food, thanks for parcel and please send more especially food for lunch such as mixed biscuits. Stayed in Aldershot for visit by Kitchener and French Minister of War, snow and sleet, 20,000 men, soaked, review of six motorcars drove past. Pretty certain to Ireland next month.

13/29/15. 22 February 1915. Aldershot. “Dear People”. Pencil, 4 pages on folded sheet. Original envelope. About to march to Folkestone, to be inspected by Kitchener en route. They carry full kit, which he lists. Possible short leave, though Bradford is far and expensive. Asks for “housewife” (sewing kit). Sign of spring in the air. “Great New Armies have started moving, slowly but surely”. End of war in sight?

13/29/16. 1 March 1915. Folkestone. “My Dear People”. Pen, 4 pages on folded sheet. Original envelope. Great march over, describes experience – 20 miles a day. Inspected by Kitchener “older & greyer, with huge staring eyes”. Billeted in house of some French people, looking forward to bed and real meals, like a seaside holiday. 71 Radnor Park Road.

13/29/17. No date, postmark appears to be 14 March 1915. “Dear People”. Pen, 4 pages on folded sheet. Original envelope. Thank Winnie for her letter. On Officers’ Mess Fatigue, means better food. Like a seaside holiday, summery weather, listen to orchestra and watch sea. No news about going to Front. Asks for “anthology of War Poems”.

13/29/18. 1 April 1915. 71 Radnor Park Road, Folkestone. “Dear Ma”. Pen, 4 pages on folded sheet. No envelope. Still in Folkestone. First Army to France soon, Third in a month or two. Has no use for scarves, but needs socks, “housewife” and watch. Will have photo taken. Possibly will get pass for four days leave but may not be worth journey. Beautiful weather. Will have strange Easter as vaccination due. Working as “Kitchen Porter” in Officers’ Mess, “lap of luxury”. He is becoming good at housework! Sends joke to Winnie about crosses on hot cross buns.

13/29/19. 10 April 1915. 71 Radnor Park Road, Folkestone. “Dear People”. Pen, 4 pages on folded sheet. Original envelope. Thanks for “housewife” and watch. War poems disappointing, other than Mackereth’s last verse. Not well after vaccination. Move imminent - getting new equipment. No passes now as men have overstayed. Troubles caused by drink when men tired, can’t compare beer to foreign spirits. Now assisting Company Paymaster. Promoted to Lance Corporal.

13/29/20. 25 April 1915. 1 Melville Road, Maidstone. “Dear People”. Pen, 4 pages on folded sheet. Original envelope. Travelled by train to construct trenches as part of London Defence Scheme, returning to Folkestone in 2 weeks. Beautiful weather, went boating on the Medway. Rumour that they are going to Dardanelles or Egypt. Working in Company Orderly Room. Staying in private house with 3 men including “Bingley fellow called Donald Auty”. He is well but “impatient & disgusted” at delay.

13/29/21. 17 May 1915. Folkestone. “Dear People”. Pen, 1 side of postcard. Impossible for them to come as he is leaving for Borden Camp (Bramshott) next weekend. Should be “out” in less than six weeks. Will try to get leave. Going into “huts”. Moved to 2nd Army. Has had photo taken and will send. Asks what they will do about bank: he has about £6 in Post Office savings bank.

13/29/22. 25 May 1915. Bramshott Camp. “Dear People”. Pen, 3 sides on folded sheet. No envelope. Arrived yesterday at gigantic camp with rows of huts, like something from Klondyke. Well equipped, electric light. Family at Keswick. Weather stifling, dust, tar melting on hut roofs. Fed up with waiting, food good, sends funny postcards.

13/29/23. Undated “Saturday”, postmark 5 “Ju” (probably June) 1915. Pen, postcard depicting Hindhead view from Gibbet Cross. Bramshott Camp. Thanks for razor, left comb at home - please send it on. Still “hot, dusty and uncomfortable”.

13/29/24. Undated, postmark 15 “Ju” (probably June) 1915. Pen, postcard depicting Woolmer Common, Whitehill. On musketry course at Whitehill.

13/29/25. 20 or 28 June 1915. Bramshott Camp. “Dear People”. Pen, 4 pages on folded sheet. No envelope. News from Front, tonight in trenches, bivouac later in the week. New green uniform with green buttons. Glad to be back from Langmoor and Whitehill – very bad food and great heat - men sick with heatstroke. He was affected but not as bad as others. Good food at Bramshott, describes in detail. Miss Southwart’s playlet. Asks for really good tobacco.

13/29/26. 3 July 1915. Bramshott Camp. “Dear People”. Pen, 4 pages on folded sheet. No envelope. Thanks for tobacco and cheroots. Has been in army for 10 months. Suggest family could holiday in this area. Have been learning new methods of warfare – bomb throwing, sniping. Lists nearby army camps. New chaplain Henderson is quite a “sport”. Miss Southwart’s playlet not reviewed. Visited camp cinema, films keep breaking. Winnie’s exams soon.

13/29/27. 2 August 1915. Bramshott Camp. “Dear People”. Pen, 2 sides of sheet with YMCA letterhead (soldier silhouette). Original envelope with red YMCA triangle. Reflects on *Weekly Telegraph* report of death of Day in firing line, he knew him quite well. Still in England. Endless training and waiting frustrates men. They are well trained in new methods of war and properly equipped. Family on holiday in Llandudno (envelope addressed to “Sambourne [?], Caroline Road”).

13/29/28. 14 August 1915. Bramshott Camp. “Dear People”. Pen, 3 pages on folded sheet. No envelope. Met Sallie Horsfall, who used to teach at Listerhills and Belle Vue Schools, volunteer for YMCA. Edith Evans, famous singer, sang at YMCA. Waiting to go to Front, forbidden to mention port of embarkation, rumours suggest Dardanelles. Asks for thirst quenching things.

### 13/29/29-42. 1915. In France.

13/29/29. Undated, “Saturday”. “Somewhere in [presumably France, deleted by Censor]”. “Dear People”. Pencil, 2 sides on folded sheet. No envelope. In dilapidated barn where they eat and sleep. Dreamlike: cheering crowds, marches, cattle trucks. Asks for tobacco and matches. Address. “L/Cpl Priestley no. 12396, 10th SB West Riding Regt, 23rd [censored], British Expeditionary Force, [censored i.e. France].”

13/29/30 and 31. 1 September 1915. Letter from his Father Jonathan Priestley on Green Lane School letterheaded paper, sending parcel. 2 sides of folded sheet. Doing this by himself as mother and Winnie away in Grassington; he has had to tell them a “mild untruth” about JBP’s situation so as not to spoil the holiday.

Letter from JBP on the reverse. 8 September 1915. “Somewhere in -----“. Blue pencil, 2 sides of folded sheet. Original envelope, green, “On active service” with note about censorship. “Dear Dad”. Thanks for parcel. Living in ruined farmhouse. Mud and rain, no entertainment or facilities, has not had trousers off since left England though no vermin so far. Asks for tobacco, chocolate, “vermin-killer” etc., no clothing. Sends £1 as had some money left.

13/29/32. Undated, postmark appears to be 18 September 1915. “Dear People”. Pencil, 2 sides of folded sheet. Original envelope, with red triangle stamp of censor. Envelope and letter signed S.L. Glover, presumably the censor. Thanks for birthday parcel, does not want more salmon, would like fruit. Much marching and sleeping in fields. Their third day in Fire Trench, seen Germans through periscope. Bullets and shells, rats and other vermin in dugouts. In good spirits but filthy.

Letter 33. Original at Ransom Center. Copies and synopsis below under 13/29/Ransom.

13/29/34. Undated, “Monday”. Postmark 19 October 1915. “Dear People”. Pencil, 4 sides of folded sheet. Original envelope, green, “On active service” with note about censorship. Thanks for parcel no. 4, took a long time, suggests they send through the “Telegraph”. He gets little mail. Don’t send tobacco, they get plenty and it is expensive in England. In fire-trenches, quiet except snipers, long monotonous nights. Feeling off colour. Disgusted with officers and petty regulations, may revert to the ranks. No rest when relieved from trenches: have to work as “supernavvies”. Asks for “Times French Literature sheets” and substantial food such as “stand-pie” or tinned pudding.

13/29/35. 24 October 1915. No envelope. Letter from James Mackereth to JBP’s father, who had sent him a book loaned to JBP. Intends to write to JBP and would like to “chat about him and his doings”. Impressed by JBP’s “unusual imaginative faculty” and hopes he may come through safely.

Letters 36 and 37. Originals at Ransom Center. Copies and synopsis below under 13/29/Ransom.

13/29/38. Undated, “Saturday”. Postmark 21 November 1915. “My Dear People”. Pen, 2 sides of folded sheet. Original envelope, green, “On active service” with note about censorship. Now clerk to 3rd Corps HQ, a clerk in wooden hut, long hours till 10 or 11 at night, no recreation. Moved in a hurry – shells all around. Address “A. & Q. Office, 3rd Army Corps Headquarters, B.E.F., France”.

13/29/39. 3 December 1915. “Dear Mother”. Blue pencil, 3 sides of folded sheet. Original envelope, with red triangle stamp of censor. Writing to her for a change. Back with his own Battalion as the man he relieved at HQ out of hospital. Received parcel of socks from “Little Congs [?]” Knitting Guild, distributed among men. Enormous shock: while away, his best friend Irvine Ellis killed, enlisted with him, “cheery companion”. His sister wrote: no official word, but heard rumours. Gives address if Dad would like to write. News of Varley’s death. Not yet received parcel.

13/29/40. Undated, “Saturday”. Postmark 12 December 1915. “Dear Winnie”. Pen, 2 sides of folded sheet, water-damaged. Original envelope, green, “On active service” with note about censorship. Writing to her so she has letter from trenches. Now in reserves but will soon be back in firing line. Probably spending Christmas in trenches. Winter. Continuous rain. Little fighting other than bombardment yesterday, as both sides suffering bad weather. Detail about clothes and how he tries to keep warm: “Teddy Bear coats”, mackintosh capes, whale oil on legs. Cannot keep warm or dry despite 3 pairs of socks. Thank “Ma & Pa” for oatcakes and sweets and Christmas number of the “L.O.”

Letter 41. Original at Ransom Center. Copies and synopsis below under 13/29/Ransom.

13/29/42. 24 December 1915. “Dear Ma”. Blue pencil, 2 sides of folded sheet. Original envelope, green, with note about censor. Sends fancy handkerchief for Winnie, from small town nearby. Thanks for parcel. What is mysterious white powder? “Bradford parcels” laughable, Halifax sent splendid parcels, Huddersfield sends cigarettes. More rain.

### 13/29/43-52. 1916. In France

13/29/43. 1 January 1916. “In the Trenches”. “My Dear Parents”. Blue pencil, 4 sides on folded sheet. Original envelope, green, with note about censor. In reserve trenches, in small dugout with guttering candle. Previous night was night attack, hell on earth, crouched by machine gun, non stop firing, an hour of hell. Introduction to 1916. Lost 80 men and several officers. Thanks for parcel and pudding. Covered in mud. Back into firing line this afternoon (2 January). Asks for old sixpenny paperback novels and chocolate toffees.

Letter 44. Original at Ransom Center. Copies and synopsis below under 13/29/Ransom.

13/29/45 1 February 1916. “Dear Dad”. Blue pencil on 1 side each of 3 folded sheets of lined paper. No envelope. Describes wrecked village, ruined church, cemetery, living in trenches among tombs, little crosses for British soldiers. Veterans now: take it as it comes. Sent wrong type of tobacco: wants Navy Mixture not Navy Cut. Joined by some “lads” from a Scotch Battalion.

13/29/46. Undated, “Thursday”. Postmark 13 January 1916. “My Dear People”. Blue pencil, both sides of long folded sheet of lined paper. Original envelope, green, with note about censor. Has not yet had letters from them. Hurried back to line, weather arctic, slept in shed, no blankets, but not needed in line, back to camp in snow, one day then cattle trucks, marched to British lines, no rations, inspected by General. Future uncertain. Weather now bright as further south. French army not as well organised as British. Factories and collieries around make them feel at home.

13/29/47. “14 March 1915 [i.e. 1916]”. “Dear People”. Blue pencil, 3 sides of 2 long folded sheets of lined paper. Original envelope, green, with note about censor. Soldiering in earnest, relieved French from “labyrinth”, heads, arms and legs like a vast morgue, crawl in dark and lie in trench, Germans close even 20 yards. Luckily his company only into Reserves, many losses in front line. Blizzards, only a slice of bread a day, slept in cellars. Shells hit military cemeteries. Now back from line billeted in town. Snow gone, now Spring. French soldiers better treated than British. Letter from Miss Southwart (Southwark?), comments on her play.

13/29/48. Undated, “Thursday”. Postmark 4 March 1916. “Dear People”. Blue pencil, 1 side of long folded sheet of lined paper. Admits he has been unwell. Doctor gave pills, finally sent to hospital last week. In Field Ambulance 4 days, now at Divisional Rest Station. Up now and feeling better, has had nothing forwarded.

13/29/49. Undated, Monday. Postmark 18 April 1916. “Dear Dad”. Blue pencil, 3 sides of folded sheet. Original envelope, green, with note about censor. Has not had letters or parcel, may have gone astray. Now back at Base and passed fit for Line. Miserable without money. Asks for 10 shillings or £1 and an old pipe. Base is huge camp.

13/29/50. Undated, “Saturday”. Postmark 7 May 1916. “Dear People”. Blue pencil, 2 sides of long folded sheet of lined paper. Original envelope, green, with note about censor. Thanks for letter and 10 shillings. In a town. Discusses Hudson, who is evidently “dodging”. Did not receive first 10 shillings nor Ramsford’s letter. They can deduce district from letters and newspapers.

13/29/51. 18 May 1916. “Dear People”. Blue pencil, 8 sides of 2 folded sheets. Original envelope, green, with note about censor. Long letter. Thanks for letter and received Mr Ramsford’s (Ransford’s?). Out of trenches after 5 days, in again soon, trenches near Germans. Wounded by rifle grenade, recent narrow escapes made him nervy. The French said this was the worst part of their line. Had been coming back from fortnight’s rest 15, 20 miles back, returned in train, shelling, driver bolted, stuck in train but not hit. Zeppelin bombs small beer. Abandoned hope of pass to visit home, but expects a “Blighty” soon. Very hot so would like thirst quenching things and summer stuff. They carry on. Examples of soldiers’ humour, some gruesome.

13/29/52. Undated, “Monday”. Postmark 1 June (?) 1916. “Dear Dad”. Pencil, 4 sides of 2 folded sheets. Original envelope, green, with note about censor. Long letter. Thanks for parcel. 5 days in village, 4 days in, now reserve trenches, shelling of village and roads, kinds of shells, destruction & noise, pitiful wounded, narrow escapes. Carrying on. He has had 10 months without leave; some officers have been three times. Awaiting more men: his company 70 instead of 260. Men are stretched having taken over more trenches, bases packed, poor food. Family can follow our movements. Asks for parcel but not things to mix with water, as they have so little. In a postscript, encloses flowers from parapet, probably growing from the dead.

### 13/29. 1918.

Two postcards from Fowey:

1 June 1918. Postcard with image of Fore Street, Fowey. Delightful weekend. Fowey is “Q”’s “Troy Town” i.e. *The Astonishing History of Troy Town*, by Sir Arthur Quiller-Couch (1888).

Undated. Postmark 2 “Ju” (June or July) 1918. Postcard with image of Polruan from Fowey. Staying at the Commercial Hotel.

### 13/29. Ransom. Copies of letters held by Ransom Center

Photocopies of letters and envelopes for letters 33, 36, 37, 41, 44, held by the Ransom Center. See 13/29 Transcripts for transcripts.

Letter 33. “Monday”, 27 September 1915. “Somewhere in France”. Relieved from trenches after 12 days, now in little huts, cold wet and muddy, 8 hours sleep in 4 days, stretcher bearers struggle to carry wounded, heavy bombardment. Shell burst in his trench, 4 men wounded, he has slight wound to thumb. Others very bad e.g. Murphy hole in head. Did not lose his nerve, felt exultation, not afraid. Thanks for parcel no. 3, ate biscuits although broken, will let them know about “winter comforts”. Feels he is a man now after ordeal.

Letter 36. 26 October 1915. “The Usual Place”. Thanks for parcel. Indulged in grouse in last letter: trench fighting wearisome. Billeted in town in rickety flour mill. Grievance about many with soft jobs, though at least infantry get the glory. Very hard work digging trenches in heavy clay. No gifts from Bradford though other towns have sent. Angry at unfairness of some officers. Thanks for “The Times”, send more if have them.

Letter 37. “Sunday morning”. Postmark 8 November. 5 days in trenches, flooded & dangerous, 3 killed with falling dugouts, endless bombardment, night mission to dig 50 yards from Germans, but flares led to firing, 3 killed nearby. Attached to other division for tough jobs. There were 300 Bradfordians in Battalion. Under strength, covered in mud, but more cheerful now. Leaves due 26 November.

Letter 41. “Thursday”. Postmark 17 December 1915. Doesn’t want commission, miserable in trenches. Wants to think family enjoying Christmas. Remote chance of leave, unless a “Blighty”. Asks for plum pudding. Things quiet and monotonous.

Letter 44. 22 January 1916. Back from Hospital, missed parcels, into trenches soon, another friend lost. Feeling lonely, affected by loss of friends, illness due to overwork, sleep loss and rotten conditions. Hospitals full. Encloses 10 shillings gnawed by rats. Asks for tobacco.

### 13/29. Transcripts

Wordprocessed synopsis and transcripts by Tom Priestley of letters 1-52.

## 13/30-

13/30. Letter from JBP to Joachim Schwarz, a schoolchild in Idar-Oberstein, Germany, 19 January 1967. Letter reached JBP though only addressed to “England”. JBP’s interest in music, tobacco preferences, and school career. With letter from J. Schwarz to Alison Cullingford. Donated by J. Schwarz, 2012.

# 14. Personal documents

14/1. JBP’s diaries (1959-1976, 1978-1979).

14/2. JBP’s passports (1947-1956, 1956-1966, 1973-1983) and National Registration identity card (1943-1946).

14/3. JBP’s cremation certificate, 1993 copy of JBP’s birth certificate, photocopy of Emily (Pat) Tempest’s birth certificate, photocopy of Emma Tempest’s death certificate.

14/4. Insurance policies and payment books 1895-1929. Incomplete.

14/5. Army items: Field Service Pocket Book 1914. Red wallet containing “D of W’s” shoulder-tab, fragmentary 10/- note. Field Message Book. Red folder containing JBP’s certificate of discharge from the ranks and officer’s commission.

14/6. Certificate of authenticity for Charles Dickens’ walking-stick, signed by Georgina Hogarth, Dickens’ sister-in-law.

14/7. Obituary of Edward Davison, memorial address for H.G. Wells, and announcement of the death of C.G. Jung.

14/8. Grant of the Order of Merit 1977 [Oversize].

14/9. Booklet: Statutes of the Order of Merit.

14/10. *Autumn Zodiac*. Poem for JBP’s 80th birthday by Peter Davison. Hand-lettered, bound in wood veneer boards, signed by friends.

14/11. Handmade birthday card for JBP’s 70th birthday from Sylvia, Michael, Vicki, Karen and Sophie.

14/12. Menu for 4th birthday dinner for “Thomas” (Tom Priestley), 22 April 1936: blank ship’s menu for Pacific Reliance with printed illustration of Panama Canal, featuring water colour of JBP with Tom and a birthday cake, and hand lettered menu items (artist unknown).

14/13. Sheets of Priestley's letterheaded notepaper for Albany and Kissing Tree House.

# 15. Non-literary interests

**Related:** files concerning Priestley’s CND role in Hawkes Archive.

15/1. “Bradford”. Correspondence 1967, 1973-1994. Includes correspondence with Bradford University, and Priestley centenary activities.

15/2. “Christian Action”, and Defence and Aid Fund, 1966-1985.

15/3. “Music”. Chamber music festivals 1950-1959.

# 16. Household (principally accounts/receipts)

**Immediate source of acquisition:** Priestley Estate, unless stated.

**Related:** files concerning art collected from 1950s onwards in Hawkes Archive.

## 16/1-16/6

16/1. Lease of College House, Church Hanborough, 1926-1928. Photocopy.

16/2. Billingham Manor (Isle of Wight) visitors’ book 1933-1950. Includes family signatures.

16/3. “Albany 1957-78”. Correspondence and leases 1943-1981.

16/4. Catalogue from auction of effects at Brook Hill House (Isle of Wight) 1959.

16/5. Correspondence about the purchase of Halsall House, Alveston, Stratford-upon-Avon (later called Kissing Tree House), 1959.

16/6. “Chessell estates”. Correspondence, agreements, accounts 1950-1960.

## 16/7. “Pictures”

Lists, bills, insurance, catalogues, shipping, and correspondence about loans, purchases and other matters with dealers and exhibitors, 1944-1956.

16/7/1. List of “Pictures & Sculptures at Brook Hill & B3/4 Albany, W.1.”. Dated August 1950. Named artists in various media include: Rowland Alston (2 works), Atherton, Audubon (9), S. Bone, Boudin (4), Burr, G.E. (7), T. Carr (2), William Coldstream (2), Cotman (2), Coon (3), Daumier (3), Degas (6). Dring, Dunlop (3), Parry Eden (2), Elmore, Mark Gertler, Gordine, Gowing, G. Graham (2), La Grande (3), Duncan Grant (2), Edna Clarke Hall (7), N. Hamnett (“12 pins”), Harpignies, Hawthorne, Henderson, Sir C. Holmes (3), Cecil Hunt, S.A. Hunt, Innes (3), Augustus John (18), Gwen John, Gwynne Jones (2), Jongkind (2), J.A. Joyce, J. Van Kessell, Klinghoffer (3), J. Baverstock Knight, John Leech, Derwent Lees (7), Morland Lewis, Moynihan, Paul Nash, Pont, Mary Potter, Prout (2), Rembrandt (3), Claude Rogers, Rowlandson, Sandby, Sickert (5), H. Silk, J. Warwick Smith, Wilson Steer, Steggles, Tonks, Towne (2), Tunnicliffe (2), Wyndham Tyron, Utrillo (2), P. De Wint (4).

16/7/2. List of “Pictures & Sculpture at B3 & 4 Albany, London, W.1.”. Dated 27 June 1951. Named artists in various media include: John Armstrong (2 works), Muirhead Bone, Brabazon, Christall (13), Cotman (3), Cruikshank, Samuel Daniell, Dunlop (2), J. Farrington, Frost, Gertler, Girtin, Gowing, Leonard Greaves, Griggs, C. Guys (2), Hillier, Baverstock Knight (3), Leech, Gwen May, W. Pearson, Prout (2), Rowlandson, J. Russell (4), Sandby, Segonzac, J. Warwick Smith, (2), Towne (2), Varley, de Wint (2). 8 “Chinese paintings on silk”.

16/7/3. Letter from Miss E. Frey to Mrs. Bevan, 18 May 1951. Enclosing a list of the pictures, etc. made at Brook Hill “last September.”

16/7/4. List of “Pictures & Sculptures at Brook Hill September 1951”. Includes dates of purchase in some cases and prices paid. Named artists in various media include: Audubon (6 works), S. Bone, Bonnard (5), Boudin (4), G.E. Burr (7), T. Carr (2), Coldstream (2), Coon, Daumier, Degas (6), Dring, Dunlop, Elmore, Jacob Epstein (2), Gertler, D. Gordine, L. Gowing (2), Le Grande (3), Duncan Grant, E. Clark Hall (8), Hamnett (“12 pins”), Harpignies, Hawthorne, Henderson, C. Holmes (15), Cecil Hunt, Innes (4), Augustus John (13), Gwen John, Gwynne Jones, Jongkind, J. Van Kessell, Klinghoffer (3), M. Lambert (4), Leech (11), Derwent Lees (6), Morland Lewis, Moyhihan, Mary Potter, Rembrandt (3), Claude Rogers, Sickert (3), H. Silk, Skeaping, Steer, Steggles, Tonks, Tunnicliffe (2), Utrillo, Vuillard, Lyons Wilson (6).

16/7/5. Insurance policy, including “specification of property insured” (artworks) and the sums insured for. Dated 23 August 1949. Named artists in various media include: Rowland Alston (2 works), John Armstrong (2), Atherton, J.D. Audubon (5), Nelson Black (2), Muirhead Bone, Stephen Bone (4), Bonnard (4), E. Borein, Boudin (4), H.K. Browne, G.W. Burr (5), T. Carr (2), W. Coldstream (2), P. Connard, J.S. Cotman (3), R. Coon (2), R. Cruikshank, Daumier (2), Degas (5), Dring, Dunlop, R.O. Dunlop (3), Parry Eden, A. Elmore, Epstein (2), J. Farrington, Gertler (3), D. Gordine, L. Gowing (3), G. Graham, Duncan Grant (2), L. Greaves, Constantin Guys (3), Edna Clarke Hall (7), E. Hawthorne, Henderson, Tristram Hillier, Sir Charles Holmes (9), S.A. Hunt, Innes (2), J.D. Innes (4), Gwynne Jones, Augustus John (17), Gwen John, J.B. Jongkind, J.A. Joyce, Jan von Kessell, Klinghoffer (3), J. Baverstock Knight (7), Maurice Lambert (4), J. Leech, Derwent Lees (7), Morland Lewis, T. Lupru, Manet, John Nash, Paul Nash, W. Pearson, Pont, Mary Potter, S. Prout (2), Rembrandt (3), Claude Rogers, Rowlandson, J. Russell (3), Paul Sandby (6), Sickert (3) H. Silk, Skeaping, J. Warwick Smith (13), Ruskin Spear, Steer, W.J. Steggles, Ernest Thesiger, Tonks, Francis Towne (2), Wyndham Tyron, Utrillo, John Varley, E. Vuillard, James Ward, John Wells, H.W. Williams, Lyons Wilson, P. De Wint (4) Also a “Chinese Gild Wood Figure” of ““Amitabha” Buddha in an Earth touching attitude”. Also a letter from “Resident Inspector” (signature illegible), Norwich Union to Miss E. Frey, dated 11 September 1950, regarding the policy.

16/7/5. Lists of “Pictures & Sculptures at Brook Hill & B3/4 Albany”. Dated 14 November 1951 and “Pictures & Sculpture at B3 & 4 Albany, W.1.” Cost price and some present values included.

16/7/6. Bills from Arthur Tooth and Sons Ltd., Ernest Brown & Phillips, Ltd. and the Redfern Gallery, Cork Street, for the purchase of “Hunt the Thimble” by Henry Tonks, “Melancholy” by Elinor Darwin and “Lake Averno” by Derek Hill respectively. All addressed to Mrs. J.B. Priestley. Dated 29 April 1947, 10 August and 1 September 1950.

16/7/7. Mrs. J.B. Priestley’s Statement of Account with the Redfern Gallery Ltd., Cork Street, London. Dated 30 December 1944.

16/7/8. General Catalogue for La Gravure: the International Guild of Collectors of Engravings (Autumn 1950). With a brief introduction by Herbert Read. Also 4 loose pages of illustrations of artworks with possible links to former.

16/7/9. Brief notes on some art works. Pen and pencil. 4 pages.

16/7/10. List of oil paintings, watercolours and “Important Pictures for Sale only if good Price obtainable”. 1 page.

16/7/11. List of “Pictures to be sent to Brook Hill”. Dated 30 January 1953. 1 page.

16/7/12. Catalogue of the Sickert Exhibition at Hove Museum, August-September 1950, including “Noctes Ambrosianae” and “L’Eldorado”, both lent by Mrs. J.B. Priestley.

16/7/13. “List of Pictures and Sculpture at B.3 and 4 Albany, London, W.1”. The property of Mrs. J.B. Priestley”. November 1946. 3 pages.

16/7/14. “List of Pictures and Sculptures at Billingham Manor, Chillerton, Isle of Wight, The Property of Mrs. J.B. Priestley, November 1946.” 4 pages. Also “Additions and Alterations to list of Pictures & Sculptures at Billingham Manor and Albany since inventory made November 1946.” 1 page.

16/7/15. 2 letters from Gerald Agnew to J.B. Priestley and Miss Irene Bevan, regarding the use of Priestley’s name in Tom Girtin’s full catalogue of works by his great-grandfather, Thomas Girtin. Dated 1 and 10 December 1952 respectively.

16/7/16. 2 letters from Thomas Agnew and Sons, Ltd. to Mrs. J.B. Priestley and Miss E.D. Walden regarding a sale at Sotheby’s. Dated 31 March and 29 May 1947 respectively.

16/7/17. 2 letters from Thomas Agnew and Sons to Mrs. J.B. Priestley regarding the despatch of thirteen drawings to Newport Station. Dated 8 and 14 November 1946.

16/7/18. Letter from Gerald Agnew to J.B. Priestley regarding the sale of “Landscape in blue” by John Sell Cotman. Dated 24 June 1946.

16/7/19. Letter from Mrs. Lilian Somerville, director of the Fine Arts Department of the British Council to J.B. Priestley regarding the loan of Edward Middleditch's “Flowers, chairs and bed-springs” for exhibition in the British Pavilion at the Venice Biennale, 1956. Dated 6 March 1956.

16/7/20. Letter from Patrick L. Phillips of Ernest Brown & Phillips Ltd. to J.B. Priestley regarding the sale of a portion of Priestley’s art collection. Dated 19 June 1954.

16/7/21. 5 letters from Oliver F. Brown of Ernest Brown & Phillips, Ltd. to J.B. Priestley regarding the sale of large parts of Priestley’s art collection, including pictures by Derain and Sickert. Dated 31 October 1950 and 12 and 15 November and 29 December 1953

16/7/22. Postcard from Andrew Wordsworth to J.B. Priestley regarding the latter’s loan of works by Derek Hill and Gwen May. Dated 21 October 1950.

16/7/23. Letter from the branch manager of Curtiss & Sons Ltd. to Priestley’s secretary regarding the transfer of an alabaster statue and pedestal from Brook Hill to the Royal Academy, Piccadilly. Dated 23 February 1953.

16/7/24. Certificate of Insurance for the transfer of twelve pictures from Ryde, Isle of Wight, to 4B Albany, Piccadilly. Dated 12 February 1953. List of pictures attached.

16/7/25. Certificate of Insurance for the transfer of pictures belonging to J.B. Priestley from Brook Hill to B3 Albany, Piccadilly. Dated 10 January 1952. Letter, list of pictures and related documents attached.

16/7/26. Letter from the branch manager of Curtiss and Sons Ltd to Mrs. J.B. Priestley regarding the transfer of five pictures from Brook Hill to Arthur Tooth & Sons, Ltd, Bruton Street, London. Dated 18 May 1951. List of pictures attached.

16/7/27. Six letters and one postcard from Jack Dove, K.C. Harrison, E.M. Talmey of Hove Museum and one unnamed other regarding the exhibition of Mrs. Priestley’s Noctes Ambrosianae” and/or “L’Eldorado” by Walter Sickert at the Hove Museum of Art in 1950.

16/7/28. Letter from a secretary at Curtiss and Sons Ltd. regarding the despatch and delivery of pictures by Andre Derain, Dunlop, “Grecian” Williams and Paul Sandy to three London art galleries. Dated 20 March 1947.

16/7/29. 2 letters from Thomas Girtin to Priestley regarding the appearance of the latter’s name in Girtin’s catalogue of his great grandfather’s pictures and the artist’s style and history. One dated 29 January 1953, one undated

16/7/30. 2 letters from Leonard Greaves to Mrs Priestley regarding the loan of one of his pictures to the Redfern Gallery, London, and the prospect of his painting a portrait of her daughter. Dated 10 and 24 July (no year).

16/7/31. Letter from “secretary” to Colonel Blishen of Norwich Union Insurance enclosing the “revised list of pictures taken from the list compiled in August 1950 by Miss Frey and recently corrected by Mrs. Priestley”. Dated 14 November 1951.

16/7/32. Letter from Rex de C. Nan Kivell of the Redfern Gallery to Miss Irene Bevan regarding the return of Mr. and Mrs. Priestley’s pictures to Albany. Dated 4 June 1952.

16/7/33. Letter from Henry M. Roland of Roland, Browse & Delbanco of Cork Street, London, to Mr. and Mrs. Priestley regarding the loan of an oil painting by Josef Herman. Dated 29 January 1955.

16/7/34. Letter from Lillian Browse of Roland, Browse & Delbanco of Cork Street, London to Mrs. J.B. Priestley regarding the loan of a painting by Pierre Bonnard. Dated 14 April 1950.

16/7/35. 2 letters from Rex Nan Kivell of the Redfern Gallery to Mrs. J,B. Priestley regarding pictures by Dunlop, Innes and Meteyard, an exhibition of drawings and paintings by Derwent Lees and some etchings by Augustus John and a drawing by Sickert. Dated 20 December 1946 and 15 March 1947.

16/7/36. 2 letters from Stuart Ray, head of South-West Essex School of Art, to Mrs. J.B. Priestley regarding the loan of Sir William Coldstream's portrait of her daughter. Dated 20 and 29 June 1951.

16/7/37. Letter from R. Hayward of the Soho Gallery to Mrs. J.B. Priestley regarding the loan of the Avalon Press block of her Utrillo “Mon Cenis” Dated 20 October 1950.

16/7/38. Receipt from Sotheby and Co. addressed to Mrs. J.B. Priestley. Dated 2 August 1946.

16/7/39. 2 letters from David Cleghorn Thomson to J.B. Priestley regarding the exhibition of the latter’s “Chinese pictures” at the Savile Club, Brook Street. Dated 31 January and 20 February 1953.

16/7/40. “Credit” addressed to Mrs W.A. Priestley, O.B.E., Southwick House, by Dumfries” for H. Harpignies” “Bords de riviere”. Dated 22 May 1952.

16/7/41. Five letters from Dudley Tooth of Arthur Tooth and Sons to Mrs J.B. Priestley regarding the sale of her “small” Boudin, a picture by Gwen John, Andre Derain”s “Marguerites” and other works. Dated 7 November 1946, 23 November 1950, 6 June and 9 and 10 October 1951. Plus attachment.

## 16/8-16/12

16/8. “Receipts – Joint account”. 1959-1984.

16/9. “Receipts – KTMG a/c”. Kissing Tree Market Garden 1960-1984.

16/10. “Will, legal, annuity”. Legal and tax correspondence 1960-1984.

16/11. “J.B. Priestley estate”. Solicitors” and accountants” correspondence 1984-1990.

16/12. Ledgers showing income and expenditure for J.B. Priestley business accounts: one for Piccadilly [Albany] (1956-1971), and one for Isle of Wight (1956-1959) and Stratford-on-Avon (1959-1967). [Oversize].

# 17. Letters of appreciation, including ‘Time’ letters

**Immediate source of acquisition:** Priestley Estate, unless otherwise stated.

17/1. “Letters of appreciation”. 1960-1982.

17/2. “*Festival at Farbridge, The Magicians, Low Notes on a High Level*”. Reviews and letters of appreciation 1951-1954.

17/3. “Letters resulting from *Sunday Times* pieces”. 1962.

17/4. “Time”. Letters (1938-1946 and 1963-1966) and scientific statements circa 1963 on temporal relativity and precognition.

17/5. “Time”. Letters March 1963.

17/6. “Time”. Letters March 1963.

17/7. “Time”. Letters March 1963.

17/8. “Time letters (some still to be answered)”. Letters 1963-1966.

17/9. “Time”. Letters 1967-1974.

17/10. “Time, parapsychology etc.”. Correspondence and publications 1963-1969 and undated, including letters from John G. Bennett (of the Institute for the Comparative Study of History, Philosophy & the Sciences Ltd.) and duplicated typescripts by Caron Kent (of the Highgate Clinic for Psychotherapy).

17/11. Letters from pupils at Highfield Junior School, Bromley, in appreciation of *Snoggle*, January 1972.

17/12. Loose letter. Letter of appreciation from Sidney R. Campion, 18 August 1972.

17/13. Envelopes addressed to JBP.

17/13/1. Envelope addressed “To:- The Most Distinguished Man of Letters in Britain, somewhere near STRATFORD on AVON”, postmarked 22 July 1973, and inscribed in Jacquetta’s hand, “Promptly delivered by the P.O. J.P.”. Letter not present.

17/13/2. Envelope addressed to “Monsieur J. Priestley, homme de lettres, London”, from Romania, 1946.

17/14. *Threnody for a Vanished Epoch*. Music score by David Barlow of Kettering, “Based on a sketch for Elgar’s 3rd Symphony” and dedicated “For J.B. Priestley, with enormous admiration”. January 1975.

17/15. Letters from David Foster and replies from JBP and Jacquetta, 1975-1977 and 1984. Donated by David Foster in 2001.

17/16. “Memorial letters – friends”.

17/17. “Memorial letters – acquaintances and colleagues”.

17/18. “Memorial letters – strangers”.

# 18. Memorial service and memorials

18/1. “Westminster Abbey and Guild Chapel services”. Correspondence 1984-1985.

18/2. Recording of J.B. Priestley’s memorial service at Westminster Abbey. 4 audiocassettes.

18/3. Bradford memorial service, 1984.

18/4. “Memorials to J.B.P.”. Correspondence 1984-1989.

18/5. Order of service for the unveiling of a memorial to J.B. Priestley at the Church of St. Michael and All Angels, Hubberholme, 1986.

18/6. Stained glass window at Bellevue Boys School, 1994. Letter from Tom Priestley to Peter Holdsworth on wording.

# 19. Biography, including literary biography

**Immediate source of acquisition:** Priestley Estate, unless stated.

**Note:** the Priestley book collection contains copies of published works about Priestley.

19/1. “Biographical material”. Short outlines, bibliographies etc., circa 1930-1986. Includes article by Mary Priestley and horoscope.

19/2. Review of JBP’s work, author unknown.

19/3. “Biographies of J.B.P. and studies of his work”. 1985-1994.

19/4. *Radio Lives: J.B. Priestley*. Biographical programme presented by Ronald Eyre and produced by Penny Lawrence, broadcast on BBC Radio 4 on 13 June 1991 at 7.20 p.m. Audiocassette.

19/5. Foreword by Iris Murdoch for Diana Collins’ *Time and the Priestleys*. Photocopy typescript.

19/6. Letter, 8 November 1994, to Jacquetta from Judith Cook, asking permission to write a biography of Priestley. Jacquetta’s reply is on the back of the letter. Judith Cook’s obituary, *Guardian*, 15 May 2004, p.27.

19/7. Review (2002) by Michael Nelson of *J.B. Priestley’s Fiction*, by Holger Klein. Donated by Michael Nelson.

19/8. “Like Father Like Daughter”. John McEwen article on Barbara Wykeham from *The Oldie Magazine* website, 10 August 2004[[7]](#footnote-7).

19/9. Correspondence received by Mavis Dean on the making of *Lost City*, a film for BBC television, 1958[[8]](#footnote-8). Small collection of press cuttings from shooting of film and reactions to broadcast of film: includes article by JBP, “In Search of the Bradford I Knew”, *Radio Times* 24 October 1958, p.9. Donated by Mavis Dean.

19/10. “Priestley and *The Dalesman”*. Article by W.R. Mitchell, sent to J.B. Priestley Society for publication, 2006.

19/11. Press cuttings and correspondence re *J.B. Priestley*, by Judith Cook, 1997-1998. Some photocopies.

19/12. “Rediscovering J.B. Priestley”, Ilkley Literature Festival 2006. Michael Billington, Kenneth Cranham, and Tom Priestley discuss Priestley’s legacy. Recorded in the Wildman Theatre for the J.B. Priestley Society, 8 October 2006.

19/13. Article by Alan Day, “My dear Jack, if I may”, about letters from JBP to John Moore, *John Moore Society Journal*, no. 36, Summer 2007, pp.4-6 and 23. Photocopy.

# 20. Appreciation of J.B. Priestley’s life and work

**Note:** substantially renumbered from 2008 edition to eliminate very long reference numbers.

## 20/1 The J.B. Priestley Society

**Immediate source:** donated by Alison Cullingford and other members of Society Council.

### 20/1/1. Administration

**Access:** restricted under the Data Protection Act.

Including minutes and papers of Steering Group, Council and Committee meetings, Annual General Meetings, notices to members, Members’ handbooks.

### 20/1/2. Annual lectures

Text of annual lectures published in Society Journals. CD recordings under 20/1/4.

2003. Hattersley, Roy. *J.B. Priestley - the Great Journeyman*. Inaugural J.B. Priestley Society Lecture, University of Bradford, 14 June 2003. Flyer.

2004. Klein, Holger. *Home is Utopia: Priestley’s vision of an ideal society*. University of Bradford, 15 May 2004. Flyer, word-processed script.

2005. Murray, Braham. *J.B. Priestley in the 21st century*. University of Bradford, 19 March 2005. Flyer.

2006. Hawkes, Nicolas. *Priestley’s War-time Broadcasts: triumph and controversy.*  About the BBC *Postscripts*. University of Bradford, 18 March 2006. Flyer, speaker’s handout.

2007. Broady, Bill. *A New Kind of Great Man: J.B. Priestley and Fred Jowett, Bradford and socialism.* University of Bradford, 17 March 2007. Flyer, lunch invitation.

2008. Baxendale, John. *Priestley the Visionary*. University of Bradford, 8 March 2008. Flyer.

2010. Smith, Ken E. “*Literature and Western Man” at Fifty*. University of Bradford, 20 March 2010. Flyer.

2011. Hanson, Lee. *J.B. Priestley and his friendship with Carl Gustav Jung*. University of Bradford, 12 March 2011. Flyer.

2012. Gale, Maggie B. *Priestley, Man of the Theatre*. University of Bradford, 10 March 2012. Flyer.

### 20/1/3. Other Society events

Publicity, tickets, programmes, press cuttings and other ephemera relating to Society events including Priestley Nights, social evenings, walks, talks, audio-visual shows and exhibitions. Higham Hall teaching session, November “bit of a do” socials, collaborations with other organisations including The Shakespeare Birthplace Trust in 1998. See also 20/4.

### 20/1/4 Publications

#### 20/1/4/1. Printed publications.

**Note:** Copies of the Society Journal, newsletter, and other published materials in the J.B. Priestley book collection.

Lists of publications 2005, undated post 2008, “Sales list December 2008”.

#### 20/1/4/2. Audiovisual publications

**Source:** Society audio publications created and donated by Tony Reavill.

The Audio Transactions of the J.B. Priestley Society, vol. 1. *Chiefly yourselves*. (“It really all took off on the 7th of December 2001 at “Bob’s bit of do””). Readings from J.B. Priestley and performance of *Private Rooms*.

*Trevor Hill Talks to the J.B. Priestley Society*. CD. Talk, given by Trevor Hill to the J.B. Priestley Society at the Shakespeare Centre, Stratford-upon-Avon, 5 April 2003. Talk illustrated with sound clips, including some from *Postscripts*.

The Audio Transactions of the J.B. Priestley Society, vol. 3. *Nicolas Hawkes on the wartime broadcasts of J.B. Priestley*. The J.B. Priestley Society Annual Lecture for 2006, *Priestley’s war-time broadcasts: triumph and controversy*, given by Nicolas Hawkes at the University of Bradford, 18 March 2006. CD bears date 18 April 2006, but March date is correct.

The Audio Transactions of the J.B. Priestley Society, vol. 2. *An afternoon at the Priestley Centre with Tom Priestley*. 19 April 2006.

*Alan Plater on Priestley*. CD. Recording of talk and discussions, Friends’ Meeting House Hampstead, 23 April 2005.

### 20/1/5. Society’s Archive

Superseded catalogues of the Society’s collection of programmes, publicity material, press cuttings etc. This collection is on deposit to Special Collections from whom current catalogue can be obtained.

## 20/2 The University of Bradford

**Immediate source of acquisition:** Special Collections files (inherited from previous Librarians) or gathered by Special Collections staff.

20/2/1 *J.B. Priestley’s Bradford*, exhibition in J.B. Priestley Library 1997 for Bradford Centenary. Publicity, press cuttings.

20/2/2. Centre for Continuing Education (later name: School of Lifelong Education and Development.).

*J.B. Priestley’s Bradford 1894-1914*. Day school, 28 June 1997, tutors Ken Smith and Gary Firth. Flyer.

*J.B. Priestley: prophet and sage 1952-1984.* Day school, 30 October 2004, tutor Ken Smith. Speaker’s handout, flyer.

## 20/3 Events, festivals, conferences

**Immediate source of acquisition:** Priestley Estate, Special Collections files (inherited from previous Librarians), gathered by Special Collections staff.

20/3/1. Bradford Celebrates J.B. Priestley Centenary 1994.

Publicity for programme of events in Bradford, press cuttings, Ilkley Literature Festival 1994 leaflet (included lecture by Tom Priestley).

20/3/2. Bradford Centenary 1997.

University content at 20/2/1/1. Material unconnected with the University will be collected in this section if received.

20/3/3. *J.B. Priestley: the politics of reputation: conference and symposium*, September 2001, West Yorkshire Playhouse, complementing the Priestley at the Playhouse season of *Johnson over Jordan*, *Dangerous Corner* and *Eden End*.

2 copies of conference pack, including details of productions and N.M.P.F.T. (later National Media Museum) *J.B. Priestley Filmography*. Publicity, press cuttings.

20/3/4. Ilkley Literature Festival 29 September – 15 October 2006. Included mini season celebrating JBP: *Bright Day* reading, *Rediscovering J.B. Priestley* discussion by Tom Priestley and Michael Billington, *Time and the Priestleys*, *Picturing Priestley*, exhibition of images from J.B. Priestley Archive and dramatic presentation *The Uneasy Peace.* Festival programme, publicity, tickets, press cuttings.

Note: see 20/4/5 for material relating to *The Uneasy Peace*.

20/3/5. *NT 2000 100 Plays of the Century*. Series of platforms at the National Theatre, including discussion of *An Inspector Calls* 10 March 1999. Leaflet promoting part 2 1930-1956 and flyer for the platform.

20/3/6. Ikley Literature Festival 3-19 October 2008. Session on *Priestley’s Wars,* 13 October, featuring Neil Hanson and Tom Priestley. Programme and ticket.

20/3/7 Beverley Literature Festival 4-14 October 2007. Alan Plater and Tom Priestley in conversation on Great Northern reissue of *The Good Companions,* 7 October. Programme.

20/3/8. *Tribute to J.B. Priestley O.M.* directed by Stephen Daldry, Albery Theatre, 18 September 1994. Centenary charity show. File collected by Tom Priestley. Includes flyer.

Photographs of performers: John Oakley-Tucker by Malcolm Crowthers; Prunella Scales; Patricia Routledge by John Timbers; Edward Petherbridge; Barbara Leigh-Hunt, Richard Pasco by Michael Whitehall Limited.

Letters from participants: Irene Worth, Thomas Allen, Edward Petherbridge, John Gielgud, Prunella Scales, Iris Murdoch, Alec Guinness, Ian McKellan, Judi Dench, Paul Eddington, Timothy West, Michael Williams.

Letter from Peter Lewis, 23 August 1994, about *Sunday Times* piece.

Photograph and mini-biography of pianist Jeremy Fisher.

Typescript with handwritten annotations of talk by Jacquetta Hawkes about JBP referring to the shared landscape of his Happy Dream.

20/3/9. British Film Institute screenings. Flyers for showings of films involving Priestley: *We Live in Two Worlds* (1937, JBP script/narrator), *Level Seven* (BBC, 1966, JBP dramatist), *When We Are Married* (1943), *Britain at Bay* (1940, GPO film unit, JBP commentator).

## 20/4. Other authors’ responses to Priestley’s work

**Immediate source of acquisition:** Priestley Estate, unless stated.

**Note:** adaptations of Priestley works in 25.

20/4/1. Essay by Anne McDonough.

20/4/2. *Boynton ? !!!* by Geoffrey Bryson and C.E. Peter Walker. Musical entertainment about Priestley’s life and work, written July 1994.

20/4/2/1. Script. Donated by John Horton, 2002.

20/4/2/2. Programme for October 1994 production at Cartwright Hall.

20/4/2/3. Programme for June 1997 production. Donated by Harry Ratcliffe, 2002.

20/4/2/4. *Boynton*. CD. Performed 8 November 2002 in the Bradford Club. With Geoff Bryson, John Horton, David Denbigh, Stuart Farrell, and Mavis Dean playing piano.

20/4/3. *Down a Rainbow*. Multi-media presentation by film-maker Jeremy Nicholls and the Theatre in the Mill, based on *Journey Down a Rainbow*. Adaptation and additional material were by Christine Finn and Iain Bloomfield, the director Iain Bloomfield, performed in the J.B. Priestley Library, 17 and 18 June 2004. Review by Michael Nelson, donated by him.

20/4/4. *A Weapons Inspector Calls:* poster for satire by Justin Butcher echoing design of An *Inspector Calls* poster circa 2003.

20/4/5. *Time and the Family*. A celebration of J.B. Priestley with dramatised readings from his plays and novels, devised by Michael Nelson. Hope Theatre Group, 2004. Programme, poster, flyers.

20/4/6 *The Uneasy Peace: J.B. Priestley in 1946*, devised by Michael Nelson, a production by the J.B. Priestley Society and Graft Community Theatre Group, Ilkley, 2006, featuring a narration about the period, excerpts from JBP’s works, and a performance of *The Rose and Crown*. 2 copies of programme, draft and final versions of word-processed script.

For other Ilkley Literature Festival 2006 material, see 20/3/4.

20/4/7 *Autumn Zodiac*. Poem for Priestley’s 80th birthday by Peter Davison. Donated by John Waddington-Feather.

20/4/8. *The Priestley Connection* by Elsie Wood. Memories of a Bradford woman of a talk by Priestley at Belle Vue School and of hearing his *Postscripts* broadcasts. 2 copies.

20/4/9. *Open House* (later *The World of J.B. Priestley*). Collection of material gathered by Stephen MacDonald, director, and donated by his executors.

20/4/9/1. *The World of J.B. Priestley,* devised by Leslie Sands from the works of J.B. Priestley (“8” lettered on title page). 86 pages. Typescript.

20/4/9/2. *Open House* at the Leicester Phoenix Theatre, 1972. Programme.

20/4/9/3. Press cuttings.

20/4/9/4. Photograph (uncredited) showing cast and crew reading scripts with JBP and Jacquetta Hawkes: Cherith Mellor, Keith Drinkel, Stephen MacDonald, Leslie Sands and Pauline Williams.

20/4/9/5. *JBP*, a biographical overview probably by MacDonald, 9 pages. Typescript.

20/4/9/6. Agenda and minutes of Taurus Productions meetings 8 and 17 July 1972 concerning *The World of J.B. Priestley*.

20/4/9/7. Flyer for *The World of J.B. Priestley*.

20/4/9/8. 1972 correspondence between JBP and MacDonald, mainly concerning casting.

20/4/9/9. Correspondence between MacDonald and Sands, 1970s, practical arrangements, critique of Open House.

20/4/9/10. *Curtain Up*, magazine programme of the Theatre Royal Windsor, featuring *The World of J.B. Priestley*.

20/4/9/11. Theatre Royal Bath flyer.

20/4/9/12. Alhambra Theatre Bradford programme.

20/4/9/13. Six photographs, uncredited and marked up for reproduction. Priestley with pipe, cropped version of cast photograph above, Leslie Sands and Pauline Williams, Pauline Williams, Derrick Gilbert, Judy Loe.

20/4/10. *Peggy for You* by Alan Plater, Tonbridge Theatre and Arts Club, 18-25 March 2006. Programme. Play about agent Peggy Ramsey, featuring photograph of JBP.

20/4/11. Works by John Baxendale:

Re-narrating the Thirties: *English Journey* Revisited. Sheffield Hallam Working Papers on the Web, ISSN 1478-3703, Volume 6, June 2003.

‘I Had Seen A Lot of Englands’: J.B. Priestley, Englishness and the People. *History Workshop Journal*, issue 51, 2001.

Flyer for *Priestley’s England* (Manchester University Press, 2007).

20/4/12. 3 copies (including one photocopy) of an abridged version of *Dragon’s Mouth*, produced by Tony Reavill for a reading by the J.B. Priestley Society on 11 October 2003. Donated by Tony Reavill.

## 20/5 The Harry Ransom Humanities Research Center at The University of Texas at Austin

20/5/1. Correspondence, 1962-1987, on transfer of a collection of Priestley’s works, typescripts and letters to the Harry Ransom Humanities Research Center.

20/5/2. *A Writer’s Life – J.B. Priestley: an exhibition of manuscripts and books*: annotated catalogue, compiled by Lucetta Teagarden, of 1963 exhibition. 2 copies.

20/5/3. “The J.B. Priestley Collection” by Lucetta J. Teagarden. Article consisting of pages 27-32, probably published in the *Library Chronicle* of the Center circa 1963. Photocopy.

20/5/4. Collection description of the collection at the Center in typescript and wordprocessed forms. Copies of 3 typescript lists made by Priestley of materials sent to Texas, including typescripts, published books and letters and some explanatory text.

## 20/6 Senate House Library

20/6/1. Invitation to launch of J.B. Priestley Collection at Senate House Library, 22 April 2005.

# 21. Photographs from the Priestley family collections

**Copyright:** photo credits/copyright holders stated where known. Photos without such identification are anonymous out of copyright or orphan works depending on their date. UK law relating to photographic material is complex but in general any orphan work less than 70 years old will be in copyright. Special Collections will assist where possible with identifying copyright owners, but responsibility for ensuring copyright clearance rests with the user of the material.

**Related:** Further photographs of JBP and his family and other people in the Hawkes Archive and the University Archive and in *Reynolds News*.

## 21/1 Background and childhood

21/1/1. Emma Priestley (nee Holt), JBP’s mother. (Photo credit: R. Clifford).

21/1/2. Jonathan Priestley, JBP’s father.

21/1/3. JBP’s parents at Blackpool. (Photo credit: South Pier Studio, Blackpool).

21/1/4. JBP, baby picture. (Photo credit: Slade, Bradford).

21/1/5. Saltburn United football team, 1905/1906 season.

21/1/6. Cunliffe Junior School football team, November 1908.

21/1/7. Postcard from JBP in Copenhagen to his father, 1913.

21/1/8. Priestley family photo, showing Jonathan, Amy and Winnie. This photo was in the red wallet in 14/5 with JBP’s army possessions.

21/1/9. JBP with Pat Tempest, 1924. Modern print.

21/1/10. Enlargement of the above, close-up of Pat. Modern print.

21/1/11. Mrs Eli Tempest (née Jane Stannard), JBP’s mother-in-law, with Barbara, 1924.

21/1/12. Amy Priestley (née Fletcher), JBP’s step-mother, 1936.

21/1/13. 4 photographs of unidentified family, possibly relations of the Tempest family.

## 21/2 Army

21/2/1. JBP in uniform, as a lance-corporal (three-quarter length portrait).

21/2/2. Modern enlargement of above.

21/2/3. JBP in uniform, as a lance-corporal (head and shoulders), postcard. Message, “Dear people …”

21/2/4. Another copy of the same postcard. Message, “With love to Grandfather, & Aunt Sarah & Aunt Annie, Jacky”.

21/2/5. Modern copy of above.

21/2/6. Hambleton Hall, Rutland: convalescents concert party, 1916.

21/2/7. At the cadet battalion. With modern reprint.

21/2/8. With officers and men of the 2nd. With modern reprint.

21/2/9. Prisoners of war company football team, 1919.

21/2/10. Souvenir photograph of German prisoners of war, 1919.

21/2/11. Souvenir photograph of German P.o.W. warrant officers and senior N.C.O.s, 1919.

## 21/3 1920s

21/3/1. JBP in the early 1920s, with academic gown over officer’s uniform. 2 prints.

21/3/2. JBP with baby.

21/3/3. Pat with Barbara, 1923. Modern print.

21/3/4. JBP with Edward Davison and Gerald Bullett, 1920s. 3 photographs.

21/3/5. Portrait of Edward Davison, 1926. (Photo credit: Eugene Hutchinson) [Oversize].

21/3/6. Charabanc outings run by JBP’s uncle Tom Holt, landlord of the Volunteer in Green Lane, Manningham. 2 postcards.

21/3/7. Hanborough, view from church tower. Postcard. (Photo credit: Frank Packer, Chipping Norton).

21/3/8. JBP with Hugh Walpole in a garden, facing each other. (Photo credit: Mayson of Keswick).

21/3/9. JBP with Hugh Walpole in a garden, facing left. Postcard. (Photo credit: Mayson of Keswick).

21/3/10. Hugh Walpole studio portrait. (Photo credit: Virgil Apger, M.G.M.).

21/3/11. Bookshop window display for *The Good Companions*, Selfridge’s, London, probably December 1929. (Photo credit: Sims & Co. for Selfridge & Co.).

21/3/12. JBP portrait by H.J. Whitlock & Son. 3 photographs. [Oversize].

21/3/13. JBP portrait by Lenare. 4 photographs. [Oversize].

21/3/14. JBP portrait by Howard Coster. 5 photographs. [Oversize].

21/3/15. JBP, Percy Monkman, R.H. Facey, Alex Keighley, in Bradford, 1920s. (Photo credit: Commercial Graphic Co.).

21/3/16. JBP and 5 un-named men, 1920s, probably in Bradford. (Photo credit: Commercial Graphic Co.).

## 21/4 Early 1930s

21/4/1. JBP writing, circa 1930. (Photo credit: Photopress).

21/4/2. JBP with pipe, in the study, circa 1930. (Photo credit: Photopress).

21/4/3. JBP with the gramophone, circa 1930. (Photo credit: Photopress).

21/4/4. JBP with model ship, circa 1930 (Photo credit: Photopress).

21/4/5. JBP with the gramophone, October 1930. (Photo credit: Sport & General).

21/4/6. JBP with the gramophone, October 1930. (Photo credit: Sport & General).

21/4/7. JBP with boxing-gloves and punchbag, October 1930 (Photo credit: Sport & General).

21/4/8. JBP and Jane with baby, full-length.

21/4/9. JBP and Jane with baby, close-up.

21/4/10. Rachel’s christening, with Rose Macaulay and Hugh Walpole, 1930. (Photo credit: Pacific & Atlantic Photographs).

21/4/11. Rachel’s christening, with Rose Macaulay, Hugh Walpole, and Priestley family, 1930. (Photo credit: Pacific & Atlantic Photographs).

21/4/12. JBP at railway carriage window, at Waterloo en route for the U.S.A., 1931. (Photo credit: L.N.A.).

21/4/13. JBP and Jane with Ronald Colman, 1931.

21/4/14. JBP with Ronald Colman, 1931. Print as 21/4/13, cut down to remove Jane.

21/4/15. JBP with Ronald Colman, 1931. Print as 21/4/13, cut down to remove Jane.

21/4/16. Ronald Colman, 1931. Signed. [Oversize].

21/4/17. JBP, Jane and Buster Keaton in a Hollywood studio, 1931: Keaton doffing his hat.

21/4/18. JBP, Jane and Buster Keaton in a Hollywood studio, 1931.

21/4/19. JBP, Jane and Buster Keaton in a Hollywood studio, 1931 (as 21/4/18).

21/4/20. JBP portrait with pipe. (Photo credit: Melbourne Spurr of Hollywood).

21/4/21. JBP, possibly drying off after exercise?

21/4/22. JBP wearing short-sleeved shirt, with pipe, leaning forward to read.

21/4/23. JBP at Malvern Festival, 1931, taken from cinefilm. (Print stamped “Property of Thomson Newspapers” and “17 Jul 1961”).

21/4/24. JBP with George Bernard Shaw at Malvern Festival, 1931, taken from cinefilm. (Print stamped “Property of Thomson Newspapers” and “17 Jul 1961”).

21/4/25. JBP with George Bernard Shaw and John Drinkwater at Malvern Festival, 1931 (probably 1961 print taken from cinefilm, as 21/4/23 and 21/4/24).

21/4/26. “Priestley in the early 1930s in Hampstead”. Taken from cinefilm. (Print stamped “Property of Thomson Newspapers” and “17 Jul 1961”).

21/4/27. JBP with cast of play *The Good Companions*, autumn 1931. (Photo credit: Pacific and Atlantic Photographs Ltd.).

21/4/28. Postcard of print, probably view of Coleridge’s room at 3 The Grove, Highgate.

21/4/29. JBP holding print, probably 21/4/28.

21/4/30. JBP with Jane and baby Tom, May 1932. (Photo credit: Special Press).

21/4/31. JBP in study at 3 The Grove, holding pipe and pen, 1932 or 1933, dated from book on desk, *The Christmas Omnibus*, published late 1932. (Photo credit: A.W. Kerr).

21/4/32. JBP in study, smoking pipe, 1932 or 1933. (Photo credit: A.W. Kerr).

21/4/33. JBP in study, holding pipe, 1932 or 1933. (Photo credit: A.W. Kerr).

21/4/34. JBP in study, with book open, 1932 or 1933. (Photo credit: A.W. Kerr).

21/4/35. Bookshop window display for *Faraway*, Mawson Swan & Morgan, Newcastle?

21/4/36. Book trade poster, reprinted from the *Daily Telegraph*, on the process of book production, related to *Faraway*.

21/4/37. Bookshop window display for *Angel Pavement*, D. Wilson, Kirkgate, Bradford.

21/4/38. JBP drinking tea with man, probably John W. Dunne, has a copy of *An Experiment with Time* under his arm.

21/4/39. JBP with small cine-camera.

21/4/40. Another copy of the above.

21/4/41. JBP smoking, leaning against the outside of a bay window.

21/4/42. JBP looking at bookshelves. (Photo credit: Wide World Photographs).

21/4/43. JBP smoking and writing. (Photo credit: Evening Standard).

21/4/44. JBP, three-quarter face. (Photo credit: Evening Standard).

21/4/45. JBP, three-quarter face, looking down. (Photo credit: Evening Standard).

21/4/46. JBP in front of large radio cabinet, early 1930s. (Photo credit: Hugh Marr).

21/4/47. JBP and Jane in the garden.

21/4/48. JBP and Tom, mid-1930s. (Photo credit: Dorothy Woollons).

21/4/49. JBP and Tom. (Photo credit: Dorothy Woollons) [Oversize].

21/4/50. JBP and Tom with book. (Photo credit: Dorothy Woollons) [Oversize].

21/4/51. Tom and Rachel. (Photo credit: Dorothy Woollons) [Oversize].

21/4/ 52-67. Album of photographs of the children at Billingham, April 1935. (Photo credit: Dorothy Woollons) [Oversize].

21/4/52. From the lawn. Billingham Manor.

21/4/53. Three girls, backs to camera.

21/4/54. Barbara. On horseback.

21/4/55. Sylvia & Tubby. Sylvia on horseback.

21/4/56. Angel with Ginger. With dog.

21/4/57. Barbara & Miggy. With dog.

21/4/58. Tommy & Tubby & Dove. Tom on horseback with groom.

21/4/59. Rachel on Tubby, with Dove.

21/4/60. Barbara & The “Elephant”. Barbara at horse’s head.

21/4/61. A flower for Nannie. Tom.

21/4/62. All of them. Rachel, Barbara, Sylvia, Mary, Angela, Tom.

21/4/63. Barbara, Rachel, Sylvia, Mary, Angela, Tom.

21/4/64. Rachel does some climbing. On climbing frame.

21/4/65. Rachel in the garden.

21/4/66. Rachel looks through. Looking through arch in garden wall.

21/4/67. Find the thrush. Branches with nest.

## 21/5 Late 1930s

21/5/1. Tennis court at Billingham, Isle of Wight (Photo credit: Studio Wight).

21/5/2. Lodge at Billingham, Isle of Wight.

21/5/3. Rachel and Tom on deck of M.S. Europa en route to Jamaica, 1935.

21/5/4. Priestley family in Jamaica, 1935. From left: Mary, Eileen Binns (nanny), Sylvia, Angela, Rachel, Jane, Tom, Barbara. Unknown man behind them.

21/5/5. Priestley family in Arizona, 1936. Signed by Jane as a New Year card, 1936.

21/5/6. JBP with Rachel and Tom (the children wearing dungarees).

21/5/7. JBP in rocking chair. “Taken in Wickenburg, Arizona, about 1936”.

21/5/8. Priestley family with 2 cowboys but without Rachel or Tom, Arizona. Remuda Ranch?

21/5/9. JBP with Rachel and Tom at Coronado, California. Spring 1936. JBP standing.

21/5/10. Same occasion as 21/5/9, JBP sitting back.

21/5/11. Same occasion as 21/5/9, close-up.

21/5/12. “American South-West”: envelope of photographs and drawings. Scenery, Navajo, Rainbow Bridge (Utah), Rainbow Lodge.

21/5/13. JBP (in suit) with a cowboy “in Arizona - about 1937”.

21/5/14. JBP (in wide-brimmed hat) with cowboy.

21/5/15. JBP “and a petrified pumpkin on the Painted Desert”.

21/5/16. JBP (back to camera) “on the road to Rainbow Lodge”.

21/5/17. JBP with Tom in the garden, before opening of Priestley House, 1938. (Photo credit: Photopress).

21/5/18. JBP with Tom in the garden, as 21/5/17. (Photo credit: Photopress).

21/5/19. Same occasion as 21/5/17, Tom looking at camera. (Photo credit: Photopress).

21/5/20. Same occasion as 21/5/17, JBP, Rachel and Tom rolling or unrolling garden hose. (Photo credit: Photopress).

21/5/21. JBP with pipe, leaning against wall.

21/5/22. JBP in the garden. Negative. Envelope marked “For the camera shop”.

21/5/23. JBP at his desk in the study at Billingham, in dressing-gown, pouring tea.

21/5/24. *Salute to America*. B.B.C. television recording at Alexandra Palace, 8 May 1939. JBP and Cedric Belfrage. (Photo credit: BBC).

21/5/25. Woman in Edwardian dress, with hat and veil, standing on brick steps in garden, possibly fancy dress party? Negative.

21/5/26. JBP on Cunard liner returning to UK late 1930s with Sylvia, Jane, Mary and Angela. (Photo credit: Ella Barnett, New York).

## 21/6 Charity sports events

21/6/1. Scratch football side. Team photo with JBP, J.C. Squire, A.D. Peters.

21/6/2. Team for Authors v. Actresses charity cricket match, “probably 1934”. Gerald Gould, Miles Malleson, James Laver, R.C. Sherriff, Alec Waugh, Ivor Brown, A.J. Cronin, Arthur Bliss, JBP, J.C. Squire, Ralph Strauss. (Photo credit: London News Agency).

21/6/3. Another print of team, as 21/6/2. (Photo credit: London News Agency).

21/6/4. Cricket team. Includes JBP, A.D. Peters and Ralph Strauss.

21/6/5-8. Garden at 3 The Grove, Highgate: preparing for charity cricket match, 1935.

21/6/5. Bobbie Hawes (comedian), Gladys Cooper, JBP, John Drinkwater reading the team list. (Photo credit: Photopress).

21/6/6. JBP at the wicket with Bobbie Hawes, John Drinkwater and Gladys Cooper. (Photo credit: Photopress).

21/6/7. Gladys Cooper bowling to Rachel. (Photo credit: Photopress).

21/6/8. Gladys Cooper bowling to Rachel, Rachel laughing. (Photo credit: Photopress).

21/6/9-20. Charity cricket match between Authors and Actresses teams at Caen Wood Towers in aid of the Sherborne Nursery School and the North and South-West Group of the St. Pancras House Improvement Society, 12 July 1938. JBP captained the Authors.

21/6/9. Beatrice Lillie and JBP marking the crease. (Photo credit: Sport & General).

21/6/10. The Actresses team going out to field. Includes Elspeth March, Marjorie Taylor, Joyce Barbour, Jane Baxter, Ursula Jeans, Helena Pickard and Ellen Pollock. (Photo credit: Keystone View Co.).

21/6/11. Hugh Walpole and Lord Dunsany going out to bat for the Authors. (Photo credit: Sport & General).

21/6/12. Lord Dunsany batting. (Photo credit: Topical Press Agency).

21/6/13. JBP at the wicket; Ursula Jeans, Jane Baxter, Nora Swinburne and Ellen Pollock fielding. (Photo credit: Central Press Photographs).

21/6/14. JBP at the wicket, similar to 21/6/13. (Photo credit: Planet News).

21/6/15. JBP at the wicket, similar to 21/6/13. (Photo credit: Keystone View Co.).

21/6/16. JBP at the wicket, similar to 21/6/13. (Photo credit: London News Agency).

21/6/17. JBP at the wicket, similar to 21/6/13. (Photo credit: Sport & General).

21/6/18. JBP at the wicket, close-up. (Photo credit: Topical Press Agency).

21/6/19. Lady Cedric Hardwicke batting: swinging at a high ball. (Photo credit: Associated Press).

21/6/20. JBP bowling. (Photo credit: Sport & General).

## 21/7 Priestley performance in When We Are Married

JBP appearing as the photographer in *When We Are Married*, November 1938.

21/7/1. Rehearsal, taking photo. (Photo credit: London News Agency). With modern print used in German publicity material.

21/7/2. Rehearsal, with Patricia Hayes as parlourmaid, not in costume. (Photo credit: Planet News).

21/7/3. Rehearsal, with Patricia Hayes as parlourmaid, in costume. 6 copies. (Photo credit: Planet News).

21/7/4. Rehearsal, discussing script with Basil Dean. (Photo credit: Planet News).

21/7/5. Rehearsal, discussing script with Basil Dean. (Photo credit: London News Agency).

21/7/6. Performance, alone, setting up camera. (Photo credit: News Chronicle).

21/7/7. Performance, with 3 others. (Photo credit: News Chronicle).

21/7/8. Performance, with 2 others. (Photo credit: News Chronicle).

21/7/9. In costume. (Photo credit: Howard Coster). 2 copies and 3 postcards.

21/7/10. In costume. Album of photographs by Howard Coster. 7 photographs, 4 extra copies, 1 postcard. [Oversize].

21/7/11. In costume, with unidentified man. (Photo credit: Howard Coster) [Oversize].

## 21/8 Wartime

21/8/1. JBP and Jane at head of garden steps, probably Broxwood. (No credit on this print of photo, but in issue of *Illustrated* in 8/2/9 credit is given as Bishop Marshall for *Illustrated*).

21/8/2. JBP, hair brushed back, reading in study at Billingham.

21/8/3. JBP, on piano, accompanying Mary on violin, 1941.

21/8/4. JBP with drink and pipe, 1940s. [Oversize].

21/8/5. JBP and Geraldine Lack, Tintagel, August 1942.

21/8/6. JBP standing by car.

21/8/7. JBP at formal dinner. (Photo credit: Daily Herald).

21/8/8. JBP at formal dinner, smiling, with bouquet?

21/8/9. JBP with Angela and Rosalie or Rosalind? (“Bunty”) Crutchley. 2 copies. Angela and Bunty were at the Oxford Playhouse together.

21/8/10. Jane, JBP and Tom outside house.

21/8/11. JBP, Jane, Rachel and Tom outside house.

21/8/12. Playing ludo: Rachel, JBP, Tom and Mary, probably at Whitehall Court.

21/8/13. Family in St. James’ Park: Tom, JBP, Jane, Mary, Rachel. (Photo credit: Oswald Wild / Hans Wild, Life magazine).

21/8/14. Family on bridge. (Photo credit: Oswald Wild / Hans Wild, Life magazine).

21/8/15. JBP and Tom with ducks. (Photo credit: Oswald Wild / Hans Wild, Life magazine). 3 copies.

21/8/16. JBP at B.B.C. microphone, 21 April 1943. (Photo credit: BBC).

21/8/17. JBP with Jane (in W.V.S. uniform) in garden at the Priestley Nursery, Broxwood Court, Herefordshire.

21/8/18. Tea in the garden for children at Broxwood Court.

21/8/19. JBP with pipe and book in the study, Broxwood Court.

21/8/20. Close-up of JBP at Albany, 1944? (Photo credit: Reuter).

21/8/21. JBP at desk with bowl of pipes. (Photo credit: Reuter).

21/8/22. JBP at desk, typing. (Photo credit: Reuter).

21/8/23. JBP on a balcony in Moscow, 1945. 2 copies.

21/8/24. JBP speaking with pipe in mouth. (Photo credit Cyrillic: B.B. Cheitlin?).

21/8/25. JBP with pipe and document. ((Photo credit Cyrillic: B.B. Cheitlin?).

21/8/26. JBP with pipe, close-up. (Photo credit Cyrillic: B.B. Cheitlin?).

21/8/27. JBP speaking. (Photo credit Cyrillic: B.B. Cheitlin?).

21/8/28. JBP and Jane (with binoculars).

21/8/29. JBP with Tairov of the Kamerny Theatre, Moscow, 1945.

21/8/30. Photograph album from JBP’s visit to the U.S.S.R. in 1945 for the premiere of *An Inspector Calls*. 51 photographs. JBP and Jane are seen with Vladimir Meskheteli, Nikolai Khmelev, Nikolai Tikhonov, Constantine Simonov, Shangeri Dzhaniya, and Miger Abegyan, and there are scenes from productions of *An Inspector Calls* at the Kamerny Theatre and the Leningrad Theatre of Comedy, *Dangerous Corner* at the Leningrad Theatre of Comedy, and *The Cherry Orchard* and *The Three Sisters* at the Moscow Art Theatre. [Oversize].

21/8/31. JBP at typewriter, National Hotel, Moscow, 1945.

## 21/9 Late 1940s

21/9/1. JBP and Jane at a reception with Thomas Russell of the London Philharmonic Orchestra circa 1940, probably connected with Priestley’s work on *A Musical Manifesto* (July 1940). 2 copies.

21/9/2-9. Billingham, Isle of Wight.

21/9/2. JBP on garden steps with tennis racket. (Photo credit: Farmers Press Agency).

21/9/3. Close-up of above. (Photo credit: Farmers Press Agency).

21/9/4. JBP with tennis racket sitting on wall. (Photo credit: Farmers Press Agency).

21/9/5. JBP in garden, tending a rose. (Photo credit: Farmers Press Agency).

21/9/6. The study, view showing table and part of window. (Photo credit: Farmers Press Agency).

21/9/7. The study, view showing table and fire. (Photo credit: Farmers Press Agency).

21/9/8. Desk in the study, with typewriter and bowl of pipes. (Photo credit: Farmers Press Agency).

21/9/9. Exterior of house, showing the study. (Photo credit: Farmers Press Agency).

21/9/10. Billingham, house exterior.

21/9/11. JBP at the study window, Billingham, holding pipe. (Photo credit: Daily Herald).

21/9/12. JBP at the study window, Billingham, smoking pipe. (Photo credit: Daily Herald).

21/9/13. JBP at the study window, Billingham, window open. (Photo credit: Daily Herald).

21/9/14. JBP sitting in the study, Billingham, smoking pipe. (Photo credit: Daily Herald).

21/9/15. Angela’s wedding to Jan de Hartog, 1946. Jane, Jan de Hartog, Angela, Mme. de Hartog, JBP.

21/9/16. Angela’s wedding to Jan de Hartog, 1946. Peter Wykeham, Barbara, Jane, Mme. de Hartog, Tom.

21/9/17. JBP and Tom on stairs at Billingham, 1946. (Photo credit: Daily Herald).

21/9/18. JBP and Tom reading, Billingham, 1946. (Photo credit: Daily Herald).

21/9/19. JBP leaning on car, Czechoslovakia, September 1946. (Photo credit: Boh. Smejkal).

21/9/20. JBP and Jane abroad, Central Europe?

21/9/21. JBP being interviewed by Bernard Braden for the Canadian Broadcasting Corporation, at the BBC, 16 July 1947. (Photo credit: BBC).

21/9/22. JBP getting into car in Mexico City, 1947. (Photo credit: UNESCO press office).

21/9/23. JBP in Mexico City, 1947. (Photo credit: UNESCO press office).

21/9/24. JBP addressing a public meeting, late 1940s. Split image showing the audience and the speakers.

21/9/25. JBP putting with Billy Butlin. (Photo credit: Butlin’s Photographic Service).

21/9/26. Billy Butlin, Jane and JBP (filling pipe). (Photo credit: Butlin’s Photographic Service).

21/9/27-30. JBP being filmed in BBC TV programme, *Personal impressions*, 4 November 1949.

21/9/27. JBP holding lapels. (Photo credit: BBC).

21/9/28. JBP holding his spectacles in left hand. (Photo credit: BBC).

21/9/29. JBP sitting, with pipe. (Photo credit: BBC).

21/9/30. JBP speaking to man and woman (W.E. Holloway and Margaret Boyd): the man is holding a toy boat. (Photo credit: BBC).

## 21/10 Early 1950s

21/10/1. Aerial view of Brook Hill, Isle of Wight, 1950s. (Photo credit: Skyfotos, Lympne Airport, Kent).

21/10/2. Rooms at B4, Albany; study. (Photo credit: Photographic International).

21/10/3. Rooms at B4, Albany; sitting-room. (Photo credit: Photographic International).

21/10/4. JBP sitting on running-board of car. Photograph used for re-issue of *English Journey*. (Photo credit: Ford Motor Co.). 2 copies and negative.

21/10/5. JBP looking at front of car. (Photo credit: Ford Motor Co.).

21/10/6. JBP with A.D. Peters, his literary agent and friend, co-producer in 1950 of *Last Holiday*. The man on the left is not known. (Photo credit: Leslie H. Baker).

21/10/7. Figure study. Sculpture (1951) by Jane Canfield, wife of Cass Canfield. (Photo credit: Tom Leonard, New York) [Oversize].

21/10/8. JBP tying shoelace. (Photo credit: Tom Priestley).

21/10/9. JBP playing croquet. (Photo credit: Tom Priestley).

21/10/10. JBP and Tom playing croquet. 2 copies.

21/10/11. Mrs. Jane Priestley.

21/10/12-24. Tour of Japan, October 1952. JBP, Jacquetta Hawkes and JBP’s secretary, Elizabeth. Folder includes itinerary.

21/10/12. Party with hosts.

21/10/13. JBP at the microphone.

21/10/14. JBP at dinner.

21/10/15. JBP in discussion, photographed from left.

21/10/16. JBP in discussion, photographed from right front.

21/10/17. Jacquetta under Japanese arch.

21/10/18. JBP and Jacquetta under Japanese arch.

21/10/19. Miniature postcard of views.

21/10/20. Japanese man.

21/10/21. Jacquetta with Japanese youth.

21/10/22. Jacquetta and Japanese youth in porch.

21/10/23. Elizabeth on boat.

21/10/24. Jacquetta, JBP and Elizabeth.

21/10/25. Cast and authors of *Dragon’s Mouth*. Left to right: Dulcie Gray, JBP, Jacquetta Hawkes, Michael Denison, Rosamund John, Norman Wooland. (Photo credit: Charles Adams). 3 copies.

21/10/26. Cast and authors of *Dragon’s Mouth*. Left to right: Michael Denison, Dulcie Gray, JBP, Jacquetta Hawkes, Norman Wooland, Rosamund John. (Photo credit: Charles Adams). 6 copies.

21/10/27. JBP at reception with glass, with unknown woman (Photo credit: Clayton Evans).

21/10/28. Jacquetta, JBP and actress at rehearsal of *The White Countess*, 1953. (Photo credit: Erich Auerbach for Illustrated).

21/10/29. Jacquetta, JBP, John Fernald and actress at rehearsal of *The White Countess*, 1953. (Photo credit: Erich Auerbach for *Illustrated*).

21/10/30. JBP and Jacquetta Hawkes: wedding photo, July 1953. (Photo credit: Howard Coster).

21/10/31. JBP and Jacquetta’s wedding, 1953. 3 photographs. (Photo credit: Howard Coster) [Oversize].

21/10/32. JBP and Jacquetta on the roof of Brook Hill. (Photo credit: Mirrorpic).

21/10/33. JBP and Jacquetta on the roof of Brook Hill, JBP pointing. (Photo credit: Mirrorpic).

21/10/34. JBP and Jacquetta at Brook Hill, sitting with folder. (Photo credit: Mirrorpic).

21/10/35. JBP and Jacquetta with two friends, probably in the U.S.A...

21/10/36. JBP and Jacquetta with two friends, probably in the U.S.A. One person different from above.

21/10/37. JBP and Jacquetta with two friends, probably in the U.S.A. One person different from above.

21/10/38. JBP and Jacquetta with two friends, probably in the U.S.A.

21/10/39. JBP at Aldeburgh, June 1951.

## 21/11 Late 1950s

21/11/1. JBP at B4 Albany, 1955. Contact sheet. (Photo credit: Robin Harker).

21/11/2. JBP and Jacquetta in Vienna, December 1955.

21/11/3. JBP speaking, right hand on hip, on stage with local council officials. (Photo credit: Cecil J. Blay, Reading).

21/11/4. Same occasion as 21/11/3, JBP leaning on table. (Photo credit: Cecil J. Blay, Reading).

21/11/5. Same occasion as 21/11/3, fingertips on table. (Photo credit: Cecil J. Blay, Reading).

21/11/6. Same occasion as 21/11/3, speaking. (Photo credit: Cecil J. Blay, Reading).

21/11/7. JBP portrait. (Photo credit: Derek Allen).

21/11/8. JBP passport photo, 1956. 5 copies.

21/11/9. Jacquetta with unknown woman. (Photo credit: Clayton Evans).

21/11/10. Jacquetta with unknown man and woman. (Photo credit: Clayton Evans).

21/11/11. JBP in desert landscape, Peru. Inscribed, “with love from Thea Gildemeister Paracas 1957”.

21/11/12. JBP and Jacquetta with Kingsley Martin, and Julian and Juliette Huxley, at Brook Hill, 1957.

21/11/13. JBP and Jacquetta in Sweden, possibly 1959. 2 sheets of contact prints. (Photo credit: Dagens Bild).

21/11/14. JBP portrait by Gisele Freund, September 1959.

21/11/15-18. “Banquet photographs” [Oversize].

21/11/15. 1920s? (Photo credit: F.A. Swaine).

21/11/16. 1920s? (Photo credit: Rawood).

21/11/17. JBP with members of the Kamerny Theatre, Moscow, 1945.

21/11/18. New Statesman dinner; JBP, Kingsley Martin, David Low, Richard Crossman and others, 1950s?

21/11/19. JBP in Bradford, turning away from camera, probably 1958, at filming of *Lost City*. (Photo credit: Telegraph & Argus).

## 21/12 Early 1960s

21/12/1. JBP at Bush House with George Gretton, Head of BBC European Talks and English Service, and Ian Lang, BBC English Service Organiser, April 1960. (Photo credit: BBC).

21/12/2. JBP at Bush House with George Gretton, Head of BBC European Talks and English Service, April 1960. (Photo credit: BBC).

21/12/3. JBP outside house, close-up, July 1960.

21/12/4. Rear of Kissing Tree House, July 1960. (Photo credit: Mark Gerson).

21/12/5. Front of Kissing Tree House, July 1960. (Photo credit: Mark Gerson).

21/12/6. The Exchange pub, July 1960. (Photo credit: Mark Gerson).

21/12/7. Punts on the river, July 1960. (Photo credit: Mark Gerson).

21/12/8. Window display for *Literature and Western Man*, 1960. (Photo credit: John R. Freeman).

21/12/9. Jacquetta, JBP, Pat Wallace and Ngaio Marsh, April 1961.

21/12/10. Close-up of Jacquetta, JBP, Pat Wallace and Ngaio Marsh, April 1961.

21/12/11. JBP at the door of Kissing Tree House, showing steps, October 1961. (Photo credit: Ivan Boldizsar).

21/12/12. JBP at the door of Kissing Tree House, October 1961. (Photo credit: Ivan Boldizsar).

21/12/13. JBP with pipe, September 1961. (Photo credit: Hans-Ernst Muller, Hamburg).

21/12/14. JBP with pipe. (Photo credit: Barbara Niggl, Munich).

21/12/15. JBP leaning back in chair, animated. (Photo credit: Barbara Niggl, Munich).

21/12/16. JBP seated, leaning to right. (Photo credit: Barbara Niggl, Munich).

21/12/17. JBP sitting by balcony rail. (Photo credit: Barbara Niggl, Munich).

21/12/18. Enlargement of 21/12/17.

21/12/19. JBP being interviewed by Ruth Cohen for the BBC Hebrew Service, October 1961. (Photo credit: BBC).

21/12/20. JBP holding pipe, photographed from television, October 1962. (Photo credit: E.J. Battle, Leicester). 2 copies.

21/12/21. JBP lighting pipe, photographed from television, October 1962. (Photo credit: E.J. Battle, Leicester). 2 copies.

21/12/22. Card for Women’s International Liaison Committee for International Co-operation Year. Jacquetta was U.K. representative.

21/12/23-35. In the U.S.S.R., October-November 1962.

21/12/23. JBP, Jacquetta and entourage in Moscow. Their interpreter is an anthropologist called Sergei.

21/12/24. At the office of Yunost (“Youth”) magazine, standing.

21/12/25. At the office of Yunost (“Youth”) magazine, seated around table, JBP reading.

21/12/26. At the office of Yunost (“Youth”) magazine, seated, JBP speaking.

21/12/27. At the office of Yunost (“Youth”) magazine, seated, JBP looking at pictures.

21/12/28. At the office of Yunost (“Youth”) magazine, seated, JBP looking at pictures while holding pipe.

21/12/29. At the office of Yunost (“Youth”) magazine, seated, JBP gesticulating.

21/12/30. Enlargement of 21/12/29.

21/12/31. At the office of Yunost (“Youth”) magazine, seated, JBP speaking, pipe in mouth.

21/12/32. At the office of Yunost (“Youth”) magazine, standing, looking at pictures.

21/12/33. JBP speaking during the planning meeting at the Writers Union. Interpreter Oxana.

21/12/34. JBP and unknown man. (Photo credit Cyrillic: Al. Lesch?).

21/12/35. Jacquetta at Zvartnots Cathedral, Armenia. Inscribed, “J.H and K.O. at Zvartnots”.

21/12/36. “Yorkshire quartet”. JBP, Len Hutton, Henry Moore and Fred Hoyle standing outside Kissing Tree House. Taken by Jacquetta.

21/12/37. Photograph of letter from Henry Moore, mentioning the above photograph.

21/12/38. JBP portrait.

21/12/39-44. Kissing Tree House exteriors in autumn fog.

21/12/39. Urn, foliage and rear of house.

21/12/40. Dew-hung spider’s web on ironwork.

21/12/41. Gates, with trees beyond.

21/12/42. Rear of house, with trees.

21/12/43. Trees.

21/12/44. Driveway gates.

21/12/45. JBP by fireplace, Kissing Tree House. Contact print.

21/12/46. JBP with Sadie Wykeham.

21/12/47. Christmas card from Barbara, photo of Barbara, Joel, JBP, Jacquetta, Sylvia and Sadie.

21/12/48. Christmas card from Barbara, photo of Sadie, Jacquetta and JBP.

21/12/49. A.J. Ayer, JBP and Isaiah Berlin in *Conversations for Tomorrow*: a BBC series of 6 “after-dinner conversations”, presented by JBP, 1964. (Photo credit not marked: presumably BBC).

21/12/50. JBP, with cigar, lighting Isaiah Berlin’s cigarette in *Conversations for Tomorrow*, 1964. (Photo credit not marked: presumably BBC).

21/12/51. Isaiah Berlin in *Conversations for Tomorrow*, 1964. (Photo credit not marked: presumably BBC).

21/12/52. Fred Hoyle in *Conversations for Tomorrow*, 1964. (Photo credit not marked: presumably BBC).

21/12/53. JBP wearing beret. (Photo credit: Colin Jones, *Observer*). 3 copies.

21/12/54-61. Probably Greece, near Delphi.

21/12/54. JBP and Jacquetta at café table.

21/12/55. JBP on hillside, sketching.

21/12/56. JBP standing near waterside.

21/12/57. JBP seated at waterside, writing or sketching.

21/12/58. Jacquetta and JBP at café table.

21/12/59. JBP and two unknown women at café table.

21/12/60. JBP walking towards car.

21/12/61. JBP and Jacquetta, standing.

21/12/62. JBP with Miss Kathleen Binns of Bradford, winner of a national essay competition, 1965 (Photo credit: Telegraph & Argus).

## 21/13 Late 1960s

21/13/1. JBP with Lord Boothby, possibly a Heinemann event. (Photo credit: T. Biro).

21/13/2. JBP with unknown man, possibly a Heinemann event. (Photo credit: T. Biro).

21/13/3. JBP at Malvern Festival, March 1965. (Photo credit: Norman May).

21/13/4. Mayan temple at Tikal, February 1966.

21/13/5. Mayan temple at Tikal, February 1966.

21/13/6. JBP sketching at Tikal, February 1966.

21/13/7. JBP sketching at Tikal, February 1966.

21/13/8. JBP speaking, photographed from television, March 1967.

21/13/9. JBP in the summer-house in the garden, with pipe and painting, March 1967. (Photo credit: Leisure painter).

21/13/10. JBP in corduroy jacket with pipe, three-quarter face, May 1967. (Photo credit: Rex Moreton for Heron Books).

21/13/11. JBP in corduroy jacket with pipe, full face, May 1967. (Photo credit: Rex Moreton for Heron Books).

21/13/12. W.B. Yeats grave in Sligo, 1967. Colour transparency.

21/13/13. JBP and Jacquetta, summer 1967. (Photo credit: Mrs Gabriel Karminski).

21/13/14. JBP and 2 guests on the patio at Kissing Tree House.

21/13/15. Daytona Beach, Florida, with the London Symphony Orchestra. 10 contact sheets.

21/13/16. Jacquetta’s trip to the Everglades. 3 folders of colour negatives.

21/13/17. JBP with Michael and Mrs. Winfield on poolside recliners.

21/13/18. Solano, Florida. Woman puts a flower in JBP’s buttonhole.

21/13/19. Solano, Florida. Jacquetta.

21/13/20. Solano, Florida. JBP standing, holding books.

21/13/21. JBP standing on diving board, playing with dolphin. Inscribed in Jacquetta’s hand, “Florida / visited from Dayton Beach”. (Photographer’s stamp, “Fred Lang Studios, Tweed Heads”). Actually in Australia, see 11/1/12.

21/13/22. JBP smoking, wearing dressing gown.

21/13/23. JBP smoking, wearing dressing gown, side view.

21/13/24. JBP smoking.

21/13/25. JBP with other man, possibly Sir Arthur Bliss.

21/13/26. JBP on a sand-dune.

21/13/27. JBP and Jacquetta on sand-dune.

21/13/28. JBP leaning on bookshelf with masks, Albany, January 1968. (Photo credit: Jerry Bauer).

21/13/29. JBP standing by bookshelf with sheet music, Albany, January 1968. (Photo credit: Jerry Bauer).

21/13/30. JBP standing by desk, Albany, January 1968. (Photo credit: Jerry Bauer).

21/13/31. JBP standing, with pipe, Albany, January 1968. (Photo credit: Jerry Bauer).

21/13/32. JBP seated, with pipe, Albany, January 1968. (Photo credit: Jerry Bauer).

21/13/33-39. Kodak folder.

21/13/33. JBP, Tony Garrett and Angus Wilson, in the garden at Kissing Tree, April 1968.

21/13/34. Tony Garrett and Angus Wilson, in the garden at Kissing Tree, April 1968.

21/13/35. JBP and Jacquetta, in the garden at Kissing Tree, April 1968.

21/13/36. Daffodils at Kissing Tree House, April 1968.

21/13/37. JBP sketching, Wales 1968.

21/13/38. Susan Cooper and JBP.

21/13/39. Gertrude Jones.

21/13/40. Jacquetta leaning over page proofs.

21/13/41. JBP and Jacquetta on the front steps at Kissing Tree, September 1968. (Photo credit: Sir Ralph Richardson).

21/13/42. JBP with lilies, Kissing Tree 1969.

21/13/43. JBP seated with pipe. Negative.

21/13/44. Mary Potter. Negative.

21/13/45-50. Kodak folder, 1969.

21/13/45. JBP and Iris Murdoch on drive at Kissing Tree.

21/13/46. JBP and Iris Murdoch on steps at Kissing Tree.

21/13/47. John Bayley, arms akimbo.

21/13/48. John Bayley and Diana Collins.

21/13/49. John Bayley.

21/13/50. The garden at Kissing Tree.

21/13/51. JBP seated in study, with pipe.

21/13/52. JBP with two of his paintings.

21/13/53. JBP with pipe. (Photo credit: Lewinski).

21/13/54. JBP at dinner table with Jacquetta, Peter Wykeham, Barbara and others. Hemel Hempstead Music Festival. (Photo credit: Echo & Post). 4 copies.

21/13/55. JBP lighting pipe at dinner table. (Photo credit: Echo & Post). 4 copies.

21/13/56. The above image enlarged and cropped. (Photo credit: Echo & Post)

21/13/57. JBP writing in album, with Jacquetta and civic dignitary. (Photo credit: Hemel Hempstead Gazette). 3 copies.

21/13/58. JBP’s 75th birthday party, 1969: JBP with Canon and Mrs Collins. (Photo credit: Tomas Jaski).

21/13/59. JBP’s 75th birthday party, 1969: JBP and Jacquetta at the dinner table with Iris Murdoch and Kenneth Clark. (Photo credit: Tomas Jaski).

21/13/60. JBP’s 75th birthday party, 1969: JBP with Susan Cooper and Gareth Lloyd Evans. (Photo credit: Tomas Jaski).

21/13/61. Piazza San Marco, Venice, 1969. Transparency. Blurred.

21/13/62. Angela Dancy, John Dancy, Marigold Johnson, Paul Johnson and JBP, October 1969.

21/13/63. Marigold Johnson, October 1969.

21/13/64. Janet Adam Smith, October 1969.

## 21/14 Early 1970s

21/14/1. Ceylon landscapes, sculptures, elephants, 1970. Transparencies.

21/14/2. JBP and Sylvia at stamp design exhibition, June 1970.

21/14/3. JBP at the time of his honorary degree from University of Bradford, with Harold Wilson and E.G. Edwards, July 1970. (Photo credit: University of Bradford).

21/14/4. JBP and Jacquetta. Photograph taken by one of a group of Italian visitors, July 1971. Out of focus.

21/14/5. Kissing Tree House. Colour photograph taken by one of a group of Italian visitors, July 1971.

21/14/6. JBP in Bradford on his 78th birthday, September 1972. (Photo credit: Telegraph and Argus).

21/14/7. JBP at formal function with unknown man. (Photo credit: Sport & General).

21/14/8. JBP lighting cigar. (Photo credit: Sport & General).

21/14/9. JBP and Jacquetta playing bingo.

21/14/10. JBP and Jacquetta.

21/14/11. JBP, Susan Cooper and Evelyn Ames.

21/14/12. JBP, Susan Cooper and Evelyn Ames.

21/14/13. In the grounds of the Grinkle Park Hotel, Saltburn, Cleveland, circa 1980: John Collins, Jacquetta, JBP, Nicolas Hawkes and Corinna Hawkes. (Photo credit: Camilla Hawkes).

21/14/14. Kissing Tree House from outside the gates. (Photo credit: Rosalind Pulvertaft).

21/14/15. Kissing Tree House.

21/14/16. JBP with pipe.

21/14/17. JBP with unknown man.

21/14/18. JBP and Jacquetta on patio at Kissing Tree with Fred Hoyle and others.

21/14/19-26. “Engeland” envelope of photographs from Barbara of Christmas at Kissing Tree.

21/14/19. Sadie Wykeham and Jacquetta building a second snowman.

21/14/20. Sadie and Jacquetta with unfinished snowman.

21/14/21. Sadie and Jacquetta with finished, leaf-crowned snowman or snowwoman.

21/14/22. Boy throwing snowball.

21/14/23. William, Peter Wykeham, Sadie, Jacquetta and Joel at dinner.

21/14/24. Gertrude Jones, JBP, Sadie, Miss Pudduck.

21/14/25. Sadie in foreground.

21/14/26. JBP and Jacquetta.

21/14/27. “Utopia” film conference with Louis Malle on Funen Island, Denmark. Jacquetta and others seated. (Photo credit: George Rodger, Magnum).

21/14/28. “Utopia” film conference with Louis Malle on Funen Island, Denmark. Jacquetta and others standing. (Photo credit: George Rodger, Magnum).

21/14/29. JBP and Jacquetta in the garden at Kissing Tree House. Colour. (Photo credit: Tom Priestley).

21/14/30. JBP sketching in New Zealand, 1973.

21/14/31. JBP sketching in New Zealand, with fumaroles in the distance, 1973.

21/14/32. Jacquetta at the Société Jersiaise centenary celebration, January 1973. (Photo credit: Le Brocq & Le Clercq).

21/14/33. JBP and Jacquetta with Piper Cherokee aircraft, New Zealand, April 1973. (From, and probably by, E. Varcoc).

21/14/34. JBP speaking at microphone, with cigar, at opening of new building for Heinemann, May 1973. (Photo credit: Hamilton Marshall).

21/14/35. JBP and others with plaque to mark the occasion. (Photo credit: Hamilton Marshall).

21/14/36. JBP with 3 others, older building in background. (Photo credit: Hamilton Marshall).

21/14/37. JBP speaking on the occasion of award of Freedom of the City of Bradford, September 1973. (Photo credit: Press Association).

21/14/38. J.B. Priestley exhibition at the Shakespeare Centre, 1974. 33 photographs.

21/14/39. Book displays. Priestley works in translation. (Photo credit: T.F. Holte). 10 photographs.

21/14/40. JBP entering the study, Kissing Tree House. (Photo credit: Mayotte Magnus). [Oversize].

21/14/41. JBP with Jacquetta outside Kissing Tree House. (Photo credit: Mayotte Magnus). [Oversize].

21/14/42. Aerial photograph of Kissing Tree House, 1970s. (Photo credit: Skyviews and General). [Oversize].

21/14/43. JBP with E.G. Edwards, Lord Mayor Councillor John Singleton and Harold Wilson before JBP’s honorary degree, July 1970. (Photo credit: University of Bradford).

21/14/44. JBP on stage replying to the conferment of his honorary degree, July 1970. (Photo credit: University of Bradford).

21/14/45. JBP with Dennis Linford, chairman of Bradford Playhouse, 1973. (Photo credit: Telegraph & Argus).

21/14/46. JBP in front of his portrait by Michael Noakes, 1975. (Photo credit: Telegraph & Argus).

## 21/15 Late 1970s

21/15/1. JBP with cigar, at formal dinner.

21/15/2. JBP with Tom, outdoors in town.

21/15/3. JBP in beret, on park bench.

21/15/4. Enlargement of 21/15/3.

21/15/5. JBP holding small child, with Jacquetta.

21/15/6. JBP and Jacquetta outside Kissing Tree.

21/15/7. JBP with Michael Foot. (Photo credit: Press Association).

21/15/8. JBP, Jacquetta and others outdoors, by an ancient wall, a cathedral?

21/15/9. JBP with pipe, gesturing with left hand.

21/15/10. JBP, with pipe and glass, with Sidney Keighley, a farmer from Farsley, 16 November 1976. (Photo credit: Telegraph & Argus).

21/15/11. Formal occasion, JBP, Jacquetta and others, some wearing medal ribbons. Behind group is an antique carriage, possibly a fire engine. January 1977.

21/15/12. Same occasion as 21/15/11, JBP signing visitors’ book.

21/15/13. Same occasion as 21/15/11, Jacquetta signing visitors’ book.

21/15/14. Same occasion as 21/15/11, JBP writing on card.

21/15/15. JBP with pipe, 1978. (Photo credit: Sheri Bankes).

21/15/16. JBP and Jacquetta outside Kissing Tree, 1978. (Photo credit: Sheri Bankes).

21/15/17. JBP and Jacquetta outside Kissing Tree, 1978. (Photo credit: Sheri Bankes).

21/15/18. JBP walking in the Isle of Wight, 1978. Colour (Probably by David Steen).

21/15/19. JBP and Jacquetta in garden at Kissing Tree. (Photo credit: Tom Priestley).

21/15/20. JBP and Jacquetta in garden at Kissing Tree, with coffee pots. (Photo credit: Tom Priestley).

21/15/21. JBP and Jacquetta in garden at Kissing Tree, JBP wearing dark glasses. (Photo credit: Tom Priestley).

21/15/22. JBP on lawn with Kissing Tree House behind him. (Photo credit: Ian Tyas, Keystone Press Agency).

21/15/23. JBP in study, at typewriter. (Photo credit: Ian Tyas, Keystone Press Agency).

21/15/24. JBP in study, at typewriter, with Jacquetta leaning over him. (Photo credit: Ian Tyas, Keystone Press Agency).

21/15/25. JBP with pipe, looking up over his spectacles. (Photo credit: Ian Tyas, Keystone Press Agency).

## 21/16 Early 1980s

21/16/1. JBP at typewriter. (Photo credit: Yorkshire Post). 5 copies.

21/16/2. JBP at typewriter, with pipe, March 1980. (Photo credit: David Parry).

21/16/3. JBP seated, speaking, with pipe, March 1980. (Photo credit: David Parry).

21/16/4. Photograph taken from the television of *The Good Companions*.

21/16/5. Photograph taken from the television, of JBP seated.

21/16/6. Photograph taken from the television, of JBP with pipe.

21/16/7. JBP speaking animatedly, wearing beret. Photo slightly blurred.

21/16/8. JBP and Jacquetta with coffee pots, JBP reading.

21/16/9. JBP and Jacquetta with coffee pots, Jacquetta with album.

21/16/10. JBP, Jacquetta and Chu Chan-Yeh.

21/16/11. JBP, unknown man, and Chu Chan-Yeh.

21/16/12. JBP watching Mo Dodson with child, Toby?

21/16/13. Toby Littlewood and his wife Jing, in Hawaii? Photocopy.

21/16/14. JBP and Jacquetta in the garden.

21/16/15. JBP indoors, with foliage.

21/16/16. JBP seated.

21/16/17. Same occasion as 21/16/16, JBP speaking.

21/16/18. JBP leaning forward attentively. Colour.

21/16/19. Same occasion as 21/16/18, looking down to left. Colour.

21/16/20. JBP with pipe. Colour, inscribed to Tom.

21/16/21. Sylvia, Tom and JBP.

21/16/22-31. Naming of B.R. locomotive ‘J.B. Priestley O.M.’, December 1980.

21/16/22. Introductory speech. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/23. JBP at the microphone. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/24. Unveiling the nameplate. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/25. JBP pointing at the nameplate. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/26. JBP standing by the nameplate. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/27. JBP shaking hands with a railwayman. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/28. JBP standing by the driver at the door of the cab. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/29. Group photo indoors: JBP, Jacquetta and British Rail officials. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/30. Formal dinner. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/31. A bouquet for Jacquetta. (Photo credit: Central Photographic Unit, British Railways Board).

21/16/32. JBP and Jacquetta reading the papers on a Sunday. (Photo credit: Tom Priestley).

21/16/33. JBP and Jacquetta reading the papers on a Sunday: PRI 21/16/32, enlarged. (Photo credit: Tom Priestley).

21/16/34. JBP reclining, with pipe, reading an article about himself, title possibly “The Good Companion”.

21/16/35. JBP reclining, with pipe, reading an article.

21/16/36. JBP reclining, with pipe, reading an article.

21/16/37. JBP reclining, with pipe, reading an article, photographed from side.

21/16/38. JBP reclining, with pipe, reading an article, photographed from behind.

21/16/39. JBP’s typewriter (Photo credit: Tom Priestley).

21/16/40. JBP and Barbara in the library.

21/16/41. New Year card from Sadie, 1981, with pictures of Sadie, Gwynne Roberts and their son.

21/16/42. JBP and Jacquetta, 1982. (Photo credit: Lord Snowdon, signed) [Oversize].

21/16/43. Jacquetta, Helen Forman and JBP in the garden by the apple trees, October 1982. (Photo credit: Denis Forman).

21/16/44. Helen Forman and JBP in the garden by the apple trees, October 1982. (Photo credit: Denis Forman).

21/16/45. Isle of Wight, from Shale Bay looking towards Freshwater Bay, October 1983.

21/16/46. Isle of Wight, from the start of the Tennyson Trail looking East, October 1983.

## 21/17 “Foreign places”

21/17/1-21. Tahiti, 1931.

21/17/1. JBP using cine-camera.

21/17/2. JBP carrying cine-camera in its case.

21/17/3. JBP and two men at bar table.

21/17/4. JBP by seashore, hands on hips, dated March 1931.

21/17/5. JBP, with pipe, and unknown man.

21/17/6. JBP after swimming.

21/17/7. Man leaning against house.

21/17/8. Landscape; houses, palms and crags.

21/17/9. Beach with palms and canoes.

21/17/10. Sea, cloud and crags.

21/17/11. Children sitting on a canoe.

21/17/12. Garlanded child sitting on cloth.

21/17/13. JBP at dockside with child.

21/17/14. Large gathering outside building with French flag.

21/17/15. 14 July at Papeete, dancers from the island of Moorea. (Photo credit: H.R. Muller).

21/17/16. Girl with guitar. (Photo credit: H.R. Muller).

21/17/17. Two girls. (Photo credit: H.R. Muller).

21/17/18. Tahiti: natives and their hut. Postcard.

21/17/19. République Française, Établissements Français de l’Océanie: Extrait du registre d’immatriculation des étrangers. Foreigners’ registration document for Tahiti for JBP and Jane.

21/17/20. Menu for dinner at Hotel Tiare, Tahiti, 27 April 1931. 2 copies.

21/17/21. Cloud effects over Moorea. Postcard.

21/17/22-28. Germany and Austria.

21/17/22. JBP and Jacquetta (with flowers) in Vienna, probably 1955.

21/17/23. JBP, Jacquetta and others in conversation round table. (Photo credit: Bilderdienst-Pressestelle der Stadt Wien).

21/17/24. JBP, Jacquetta and another at round table. (Photo credit: Bilderdienst-Pressestelle der Stadt Wien).

21/17/25. JBP writing, possibly signing visitors’ book? (Photo credit: Bilderdienst-Pressestelle der Stadt Wien).

21/17/26. JBP boarding aircraft.

21/17/27. JBP during television interview, Hamburg, September 1961. (Photo credit: Hans-Ernst Muller).

21/17/28. JBP at a party, Hamburg, 1961. (Photo credit: Gabriele du Vinage). 2 contact sheets.

21/17/29-38. Soviet Union 1962, 1964.

21/17/29. JBP at the microphone, Moscow 1962. (Photo credit Cyrillic: Al. Lesch?).

21/17/30. JBP reading to a group, Soviet Union 1962.

21/17/31. Same occasion as 21/17/30, JBP leaning on the table to write.

21/17/32. Group photograph at the office of Yunost (“Youth”) magazine, standing, 1962. JBP and Jacquetta in the middle.

21/17/33. JBP, Jacquetta and two men in the street, Moscow, 1962. One of the men is Sergei.

21/17/34. JBP, Jacquetta and two men in the street, 1962.

21/17/35. JBP and Jacquetta in the street, 1962.

21/17/36. JBP, writing, with Jacquetta, 1962.

21/17/37. JBP at the door of the House of Friendship with Foreign Countries with Alexei Arbusov, Oksana Kungenskaya and Ninel Maslova, 11 June 1964.

21/17/38. JBP at the House of Friendship with Foreign Countries with Oleg Efremov, Alexei Arbusov, Victor Komissargevsky, Yuri Zavadsky, Ninel Maslova and Oksana Kungenskaya, 11 June 1964.

21/17/39. Remuda Ranch. Card with photograph - season’s greetings from the family.

21/17/40-42. Singapore.

21/17/40. JBP and Jacquetta with Christmas tree, Christmas 1964.

21/17/41. Jacquetta, Barbara and JBP, Christmas 1964.

21/17/42. Bill, Sadie, Joel and Barbara, Christmas 1964.

21/17/43-54. Trinidad, January 1966.

21/17/43. JBP with pipe, in an office. (Photo credit: Trinidad Guardian).

21/17/44. JBP speaking animatedly, in an office. (Photo credit: Trinidad Guardian).

21/17/45. JBP shaking hands with young black man (winner of B.P. Trinidad novel award, judged by JBP). Jacquetta beside him. (Photo credit: Trinidad Guardian).

21/17/46. JBP speaking to the novelist. (Photo credit: Trinidad Guardian).

21/17/47. Same occasion as 21/17/46. JBP and Jacquetta with unknown man and woman. (Photo credit: Trinidad Guardian).

21/17/48. JBP and Jacquetta with Sir Errol dos Santos and the Hon. Robert E. Wallace, Minister of Labour. (Photo credit: Trinidad Guardian).

21/17/49. JBP and Jacquetta with Sir Errol dos Santos and the Hon. Robert E. Wallace, Minister of Labour. Sir Errol offering JBP a light for his pipe. (Photo credit: Trinidad Guardian).

21/17/50. JBP and Jacquetta with unknown group. (Photo credit: Trinidad Guardian).

21/17/51. Jacquetta, JBP and unknown man reading programme [music?]. (Photo credit: Trinidad Guardian).

21/17/52. Mr and Mrs Michael Bailey’s party at Palo Seco. JBP with the Baileys’ daughter.

21/17/53. Mr and Mrs Michael Bailey’s party at Palo Seco. Jacquetta with the Baileys’ son.

21/17/54. Mrs. Bailey, JBP and Jacquetta.

21/17/55-57. New Zealand, 1973.

21/17/55. JBP sitting on the ground, sketching. (Same as 21/14/30). Large transparency.

21/17/56. JBP sitting on the ground, sketching, with fumaroles in the distance. (Same as 21/14/31). Large transparency.

21/17/57. Fumaroles. Large transparency.

## 21/18 “Birthday parties”

21/18/1. Celebrating JBP’s 70th birthday, Heinemann’s Savoy dinner, 14 September 1964. JBP and Jacquetta with three unknown men. (Photo credit: Rawood).

21/18/2-6. JBP’s 75th birthday party at the Savoy, 1969:

21/18/2. JBP with unknown man. (Photo credit: Tomas Jaski).

21/18/3. JBP with two unknown men. (Photo credit: Tomas Jaski) 2 copies.

21/18/4. JBP with Susan Cooper. (Photo credit: Tomas Jaski).

21/18/5. Jacquetta, C.P. Snow and unknown woman. (Photo credit: Tomas Jaski).

21/18/6. Jacquetta with Robert Robinson. (Photo credit: Tomas Jaski).

21/18/7-13. Sir Arthur Bliss’s 80th birthday party, given by Denis Forman, 1971:

21/18/7. JBP with unknown man.

21/18/8. Unknown woman, JBP and Trudy Bliss.

21/18/9. Sir Arthur Bliss, Jacquetta and Helen Forman.

21/18/10. Jacquetta and two unknown men at the dinner table.

21/18/11. JBP and unknown woman.

21/18/12. JBP, Helen Forman and Arnold Goodman.

21/18/13. Arnold Goodman and Jacquetta.

21/18/14-18. JBP’s 80th birthday, 1974:

21/18/14. Jacquetta and C.P. Snow. (Photo credit: Tomas Jaski).

21/18/15. JBP with unknown man. (Photo credit: Tomas Jaski).

21/18/16. JBP with unknown man and woman. (Photo credit: Tomas Jaski).

21/18/17. Angus Wilson, JBP and unknown man. (Photo credit: Tomas Jaski).

21/18/18. JBP making speech at the dinner table. (Photo credit: Tomas Jaski).

## 21/19 “Photographs of Jacquetta”

21/19/1. Jacquetta in wedding dress, 1933. (Photo credit: Ramsey & Muspratt, Cambridge) [Oversize].

21/19/2. Portrait (Photo credit: Walter Bird).

21/19/3. Portrait, same as 21/19/2, smaller print, notes on reverse indicate use by Chatto & Windus. (Photo credit: Walter Bird).

21/19/4. Jacquetta and unknown men at dinner table in marquee. Seated at “Mesa no. 30”, Mexico 1947?

21/19/5. Jacquetta portrait, late 1950s. 6 photographs. (Photo credit: Lotte Meitner-Graf). [Oversize].

21/19/6. Jacquetta outdoors. (Photo credit: Barbara Niggl, Munich).

21/19/7. Jacquetta close-up. (Photo credit: Barbara Niggl, Munich).

21/19/8. Jacquetta in the garden with a trug, from above, April 1961.

21/19/9. Facing camera. (Photo credit: J.S. Lewinski).

21/19/10. Looking down. (Photo credit: J.S. Lewinski).

21/19/11. In library, sitting back, with Buddha head in foreground. (Photo credit: J.S. Lewinski).

21/19/12. In library, sitting forward, with Buddha head in foreground. (Photo credit: J.S. Lewinski).

21/19/13. In library, sitting forward, with Buddha head in foreground. (Photo credit: J.S. Lewinski). [Oversize].

21/19/14. In library, three-quarter face, with Buddha head in foreground. (Photo credit: J.S. Lewinski).

21/19/15. Close-up, three-quarter face, from right. (Photo credit: J.S. Lewinski).

21/19/16. Close-up, from left. (Photo credit: J.S. Lewinski).

21/19/17. Close-up, from right. (Photo credit: J.S. Lewinski).

21/19/18. Jacquetta and unknown man at formal dinner.

21/19/19. Standing by window, holding *A Charm of Names* by Ivor Brown, mid-1970s. Colour photograph. (Photo credit: Bern Schwartz). 2 copies.

21/19/20. Seated, against the light.

21/19/21. Seated, with statuettes, about 1980. (Photo credit: Mark Gerson).

21/19/22. Seated, holding book, about 1980. (Photo credit: Mark Gerson).

21/19/23. Seated, various poses, about 1980. Contact sheet, 10 pictures. (Photo credit: Mark Gerson).

21/19/24. With Winifred at the Bradford Playhouse tribute to J.B. Priestley, 4 November 1984: presentation to Winifred.

21/19/25. With Winifred at the Bradford Playhouse tribute to J.B. Priestley, 4 November 1984: Jacquetta and audience applauding presentation.

21/19/26. With Tom, cutting ribbon at ceremony at Victoria Hotel, Bradford, 1994.

## 21/20 “Family without JBP”

21/20/1. Unidentified woman sitting in garden. Possibly Mrs. Jane Tempest, JBP’s mother-in-law.

21/20/2. Tom’s christening, 1932. J.M. Barrie holding Mary’s hand, Sylvia in foreground. Taken from cinefilm. (Print stamped “Property of Thomson Newspapers” and “17 Jul 1961”).

21/20/3. Tom’s christening, 1932. Ina Holland Jones, Tom, J.M. Barrie, two of the girls. Taken from cinefilm. (Print stamped “Property of Thomson Newspapers” and “17 Jul 1961”).

21/20/4. Sylvia (on right, machine 10914) and two other Wren despatch riders, wartime. (Photo credit: Kent Messenger).

21/20/5. Rachel, portrait. (Photo credit: Mindel and Faraday).

21/20/6. Wedding photograph of Barbara Priestley and Peter Wykeham-Barnes. (Photo credit: P.A. - Reuter).

21/20/7. Sylvia and Michael Goaman with child, probably Vicki. (Photo credit: Portman Press Bureau).

21/20/8. Sadie in the garden, as a toddler.

21/20/9. William aged 2 weeks, March 1953.

21/20/10. Unidentified girl, possibly Sadie, at easel.

21/20/11. Mary with the twin babies, portrait. (Photo credit: Fotek, Copenhagen).

21/20/12. Mary, with the twins playing piano and violin. (Photo credit: Kai Wilmann Nielsen).

21/20/13. Tom at Hydra (Greece), 1955.

21/20/14. Christmas card photo of the Wykehams, 1955. Barbara, William, Sadie, Peter and dog Zulu.

21/20/15. Sadie on a pony. Postcard, with message to JBP from Barbara.

21/20/16. Tom, bearded.

21/20/17. Unidentified child in pram.

21/20/18. Unidentified child on garden seat.

21/20/19. Littlewood family. Left to right: Miriam, Mark, Beth, Lucy, Rachel, Kristin, Toby and Leila.

21/20/20. Sadie and Jacquetta at Hidcote Manor Garden.

21/20/21. Sadie and Jacquetta at Hidcote Manor Garden, among daffodils.

21/20/22. Sadie in check shirt.

21/20/23. Barbara, Joel and Sadie at Yarmouth, Isle of Wight, on Sadie’s 17th birthday.

21/20/24. Vicki Chesterman with Raphael at 5 weeks, February 1978.

## 21/21 Colour photographs from album

21/21/1. At the Goamans’ holiday place in Dorset: Jacquetta, JBP, Michael Goaman, Diana Collins, Sylvia (speaking to Michael), 2 children and woman, Vicki?

21/21/2. At the Goamans’ holiday place in Dorset: Jacquetta, JBP, Michael Goaman, Diana Collins, Sylvia (playing with child), 2 children and woman, Vicki?

21/21/3. JBP and Karen holding Toby.

21/21/4. JBP playing, Michael Goaman, and Karen holding Toby.

21/21/5. JBP, Karen and Toby, reaching for the dinner-table.

21/21/6. JBP and Jacquetta in the study, 1983.

21/21/7. Jacquetta, JBP and Sylvia in the study, 1983.

21/21/8. 20 photographs of the gardens at Kissing Tree House.

21/21/9. Unknown church, viewed through trees.

21/21/10. Unknown church, viewed through trees, from a slightly higher point.

21/21/11. Tom and Jacquetta in a country churchyard.

## 21/22 Priestley family 1984 onwards, Priestley memorials

21/22/1. In the Wykeham’s conservatory: Sophie, Winifred, Jacquetta and others, possibly a retirement party for Miss Pudduck.

21/22/2. Michael Noakes, Jacquetta and Princess Michael of Kent at The Mall Gallery, October 1985.

21/22/3-21. Priestley statue by Ian Judd, in Bradford, unveiled 1986.

21/22/3. JBP with pipe, portrait about 1980. (Photo credit: Mark Gerson) One of 23 photographs used by the sculptor.

21/22/4. The original statue in the workshop, prepared for taking a cast. Viewed from left.

21/22/5. The original statue in the workshop, prepared for taking a cast. Full face. Work being done on the coat-tails.

21/22/6. The original statue in the workshop, viewed from right. Colour.

21/22/7. Casting sections, viewed from front.

21/22/8. Raising the finished statue for transport.

21/22/9. Jacquetta. (Photo credit: Barry Wilkinson, Picture House).

21/22/10. The unveiling and Jacquetta with the statue. Contact sheet of 27 photographs. (Photo credit: Barry Wilkinson, Picture House).

21/22/11. The statue, seen from behind, with Bradford City Hall clock tower in the background. (Photo credit: Tim Smith, Guzelian Photography).

21/22/12. Jacquetta speaking to the press. Colour.

21/22/13. Jacquetta at the base of the statue. Colour.

21/22/14. The statue, seen from the left. Colour.

21/22/15. The statue and the audience, seen from the right. Colour.

21/22/16. The statue, three-quarter face. Colour.

21/22/17. The statue, from the front. Slightly out of focus. 3 photographs.

21/22/18. The statue, from the right.

21/22/19. The statue, from the front. (Photo credit: Halifax Evening Courier).

21/22/20. The statue, from the front. Colour.

21/22/21. The statue, from the left, 1988. Colour. (Photo credit: Joan Lampen).

21/22/22. Wedding guests at John Priestley’s wedding, St. Gennys House (Cornwall), 18 April 1992.

21/22/23. Commemorative plaque on the wall at 34 Mannheim Road, installed 1994.

21/22/24. Stained glass window, designed by Keith Grant and dedicated to JBP and Jacquetta, in the J.B. Priestley Hall at Bellevue Boys School, Bradford, unveiled September 1994.

21/22/25. Jacquetta, Winifred, Tom and Diana Collins, 1994.

21/22/26. Unveiling of a commemorative plaque at 3 The Grove, Highgate, 1994. 3 contact sheets, each of 35 exposures.

21/22/27. Group at the unveiling of a commemorative plaque at 3 The Grove, Highgate, 1994. From left to right: Unidentified man, Michael Goaman, Sadie Roberts, Tom Roberts, John Priestley (holding Alicia), Angela, Mary, Sylvia, Barbara, Karen Dodson, Toby Dodson, Luke Dodson, Tom, Dominic Chesterman, Vicki Chesterman, Joel Wykeham.

21/22/28. Another photo of the same group as 21/22/27.

21/22/29. Launch of *J.B. Priestley’s Bradford*, exhibition in J.B. Priestley Library for Bradford Centenary June 1997. 18 prints (colour). Individuals depicted mainly Priestley family and friends, including Tom Priestley, Nicolas Hawkes, Joel Wykeham, Diana Collins, Mark, Rachel and Miriam Littlewood, Sylvia and Michael Goaman. David Johns, Vice-Chancellor of the University of Bradford.

## 21/23 Portrait photographs by Howard Coster

Circa 1930, circa 1938, 1953. 17 prints. [One 1953 print Oversize].

## 21/24 Portrait photographs by Reynolds News photographer.

Circa 1948. 16 prints.

## 21/25 Portrait photographs by Mark Gerson

1960, circa 1980. 16 prints, 9 contact sheets. Many pictures of Jacquetta on contact sheets. [One print of JBP portrait circa 1980 Oversize - 51 cm. x 60 cm.].

## 21/26 Portrait photographs by Lord Snowdon

1969. 8 prints. [1 print Oversize].

## 21/27 Portrait photographs by Tara Heinemann

1979. 16 prints, 2 contact sheets. Several pictures of Jacquetta.

## 21/25 Portrait photographs by Alan Hillyer

October 1981. 4 prints, 5 contact sheets. The paler prints were made in Riyadh in 1983.

## 21/29 Portrait photographs by Stephen Hyde

April 1982. 8 prints, 2 contact sheets.

## 21/30 Portrait photographs by various photographers

21/30/1. Ismay Taylor of Harrogate, 1930s? 4 photographs. [Oversize].

21/30/2. Angus McBean, circa 1950. 1 print.

21/30/3. Quentin Crewe, March 1963. 1 print.

21/30/4. Horst Tappe of Switzerland, May 1963. 2 prints.

21/30/5. Alfred Bernheim of Jerusalem, April 1968. 4 prints.

21/30/6. Roger Clark of East Sheen. 6 prints.

21/30/7. Jill Krementz of New York. 5 contact sheets.

21/30/8. Bill Brandt. 1 print.

21/30/9. Bern Schwartz. 1 colour print.

21/30/10. Portrait of JBP, taken by Arnold Newman for *The Great British* exhibition at the National Portrait Gallery in 1980. [Oversize].

21/30/11. Harry Kerr, for *The Times*, 1981. 10 prints.

21/30/12. Glyn Barney, 1982. [Oversize].

21/30/13. Monire Childs of Nottingham, 1982. 2 prints.

21/30/14. Granville Davies, summer 1984. 2 prints.

## 21/31 “Paintings and drawings by and of JBP”: pictures by others

21/31/1. Drawing of JBP by Austin, 1925. Colour reproduction.

21/31/2. Drawing of JBP by Austin, 1925. Monochrome reproduction, small, by Grove, Son and Boulton, art photographers.

21/31/3. Drawing of JBP by Austin, 1925. Monochrome reproduction. 3 copies.

21/31/4. Drawing of Edward Davison by Austin, 1925. Monochrome reproduction, small, by Grove, Son and Boulton, art photographers.

21/31/5. JBP portrait by Henry Carr, 1950. Black and white photograph. 2 copies. [Oversize].

21/31/6. JBP portrait, painted by Henry Carr. Detail of face. Black and white photograph. 3 copies [1 Oversize.].

21/31/7. JBP portrait by Michael Noakes, 1970. Oil, 40” x 44”. Black and white photograph.

21/31/8. JBP portrait by Michael Noakes, 1970. Oil, 30” x 40”. Black and white photograph.

21/31/9. JBP portrait by Michael Noakes, 1970. Oil, 16” x 20”. Black and white photograph.

21/31/10-13. Colour transparencies of JBP portraits.

21/31/10. Austin, 1925. 2 copies.

21/31/11. James P. Barraclough, 1932.

21/31/12. Michael Noakes, 1970. The 40” x 44” three-quarter length.

21/31/13. David Hockney, 1973.

21/31/14. Unidentified woman. Pencil sketch.

21/31/15. JBP with cigar. Pencil drawing by Stephen Bone, 20 January 1935. Sketch of face on reverse.

21/31/16. Sketch for above drawing.

21/31/17. Pianist and violin player. Probably sketch of JBP and Mary. [Indian ink?].

21/31/18. “Daddy painting 14th August ’55”. Pencil sketch. Photocopy.

21/31/19. 2 caricatures of JBP by Vicky, 1950. “Here I am, apparently living in a desert of dislike” and “Bigger and better fountains”.

21/31/20. Caricature of JBP by Vicky, 1950. “Begins to imitate our ancestors”, News Chronicle 20 December 1950.

21/31/21. Topolski’s Chronicle, nos. 22-24 (226-228), Vol. 10, 1962. Caricatures, includes JBP, no. 1676. [Oversize].

21/31/22. Caricature of JBP by Rosen, 1973. Photocopy, signed.

21/31/23. Bust. Photograph.

21/31/24. Bust by Maurice Lambert. Photograph.

21/31/25. Painting by Jane Priestley of garden and rear of 3 The Grove, Highgate, circa 1937. [Oversize].

21/31/26. Painting by Jane Priestley of the hut in Arizona where JBP worked, described by JBP in *Midnight on the Desert*.

## 21/32: “Paintings and drawings by and of JBP”: work by Priestley

21/32/1-11. Photographs of paintings, some unlabelled.

21/32/1. *Delphi*. Black & white photograph. (Photo credit: John Webb, Brompton Studio).

21/32/2. *Lake Sevan.* Black & white photograph. (Photo credit: John Webb, Brompton Studio).

21/32/3. *Tennyson Cliffs, Freshwater, I.O.W.* Black & white photograph. (Photo credit: John Webb, Brompton Studio).

21/32/4. *Near Yalta, Black Sea*. Black & white photograph. (Photo credit: John Webb, Brompton Studio).

21/32/5. Unlabelled. Black & white photograph. (Photo credit: John Webb, Brompton Studio).

21/32/6. *[Meleira?], N. Greece*. Colour reproduction on glossy paper [magazine proof?].

21/32/7. *Tikal, 1966*. Colour reproduction on glossy paper [magazine proof?].

21/32/8. *The Caucasus from [Collectar?] vineyard*. Colour photograph.

21/32/9. *Lake Sevan, Soviet Armenia, 1962.* Colour photograph.

21/32/10. *Peasant pilgrims returning home, Georgia, 1962*.

21/32/11. *Lucia Engels’ house nr. Albuquerque.* Colour photograph.

21/32/12-18. Black & white photographs for Leisure Painter, March 1967.

21/32/12. *J. asleep with newspaper*.

21/32/13. *IoW Oil*.

21/32/14. *Chichicastenango Guatemala*.

21/32/15. *Fiji*.

21/32/16. Unidentified landscape.

21/32/17. Unidentified harbour.

21/32/18. Unidentified peninsula.

21/32/19. Photographs of 15 unidentified paintings; all but one have two photographs taken at different settings.

21/32/20. 8 colour transparencies: 7 unidentified landscape paintings and photograph of W.B. Yeats’ grave.

21/32/21. View near Brook Hill, Isle of Wight. Colour transparency.

## 21/33 Photographs from productions of Priestley plays and films

### Dangerous Corner

21/33/DAN/1. *Dangerous Corner*. USSR production. Theatre and date unknown. 4 photographs.

21/33/DAN/2. *Dangerous Corner*. Ian Dickens production. 6 colour photographs, laminated.

### Dragon’s Mouth

21/33/DRA/1. *Dragon’s Mouth*. Cast photographs of Norman Wooland, Michael Denison, Dulcie Gray, Rosamund John ; 3 poses of each, stamped “Proof only” (Photo credit: Desmond Tripp of Bristol). One of the photographs of Rosamund John has been used by the Daily Mail for 13 May 1952.

21/33/DRA/2. *Dragon’s Mouth*. Cast and authors of *Dragon’s Mouth*: left to right: Dulcie Gray, JBP, Jacquetta Hawkes, Michael Denison, Rosamund John, Norman Wooland. (Photo credit: Charles Adams).

21/33/DRA/3. *Dragon’s Mouth*. Production photographs, showing Norman Wooland, Michael Denison, Dulcie Gray, Rosamund John on stage. 7 photographs (Photo credit: A.R. Coats of Worcester).

21/33/DRA/4. *Dragon’s Mouth*. Michael Denison and Dulcie Gray. 1 photograph.

### Eden End

21/33/EDE/1. *Eden End*. London Mask Theatre revival at Duchess Theatre, 1948. 4 photographs. (Photo credit: Angus McBean).

### Ever since Paradise

21/33/EVE/1. *Ever since Paradise*. Cast and author on stage, and cast and author around a piano. 2 photographs. (Photo credit: Sheffield Telegraph and Star).

21/33/EVE/2. *Ever since Paradise*. Ursula Jeans, JBP, Roger Livesey. 1 photograph. (Photo credit: Angus McBean).

21/33/EVE/3. *Ever since Paradise*. Un-named production. 22 photographs.

21/33/EVE/4. *Ever since Paradise*. Foreign production, possibly Vienna. 6 photographs.

### The Good Companions

21/33/GOO/1. *The Good Companions*. Film, 1933. Album of stills from the film, and some from the making of the film. The photographs have been glued onto 68 sheets of canvas-backed paper, now considerably buckled.

### Home is Tomorrow

21/33/HOM/1. *Home is Tomorrow*. London Mask Theatre production. 6 photographs. (Photo credit: Angus McBean).

### An Inspector Calls

21/33/INS/1. *An Inspector Calls* (*Pan Inspektor przyszedl*). Panstwowy Teatr Polski, Warsaw, 1947. 5 photographs. (Photo credit: Film Polski photographic agency, Warsaw).

21/33/INS/2. *An Inspector Calls*. Theatro Technis (Art Theatre), Athens, 1948. 3 photographs.

21/33/INS/3. *An Inspector Calls*. Film, British Lion Films, 1954 (with Alastair Sim). 9 photographs.

21/33/INS/4. *An Inspector Calls*. Saar University, Saarbrucken, 1964. 4 photographs. (Photo credit: Presse- und Werbephoto J. Schmidt).

21/33/INS/5. *An Inspector Calls*. Boston, USA, theatre and date unknown. 1 photograph, contact strip of 2 images, contact strip of 3 images. (Photo credit: Richard Tucker).

### Johnson over Jordan

21/33/JOH/1. *Johnson over Jordan*. 1939. 12 photographs. (Photo credit: Angus McBean).

### Last Holiday

21/33/LAS/1. *Last Holiday*. Film, 1950. 125 photographs: stills from the film and cast photographs.

### Let the People Sing

21/33/LET/1. *Let the People Sing*. Film, 1942. 1 photograph. (BFI film still).

### The Linden Tree

21/33/LIN/1. *The Linden Tree*. Lyceum Theatre, Sheffield/Duchess Theatre, London, 1947. 5 photographs. (Photo credit: Houston Rogers).

### The Olympians

21/33/OLY/1. *The Olympians*. Royal Opera House, 1949. 1 photograph, possibly used by *Picture Post* given annotation on reverse.

### The Rose and Crown

21/33/ROS/1. *The Rose and Crown*. Graft Community Theatre Group production, October 2006. 4 colour photographs, laminated.

### Sing as we Go

21/33/SIN/1. *Sing as we Go*. Film, 1934. 1 photograph. (BFI film still).

### Summer Day’s Dream

21/33/SUM/1. *Summer Day’s Dream*. London Mask Theatre production, 1949. 6 photographs. (Photo credit: Houston Rogers).

21/33/SUM/2. *Summer Day’s Dream*. BBC television production. 12 photographs, most showing TV cameras. (Photo credit: BBC).

### Take the Fool Away

21/33/TAK/1. *Take the Fool Away*. 1 photograph. (Photo credit: R. Pittner of Vienna).

### They Came to a City

21/33/THE/1. *They Came to a City*. Film, 1944. 1 photograph. (BFI film still).

### Time and the Conways

21/33/TIM/1. *Time and the Conways*. Theatro Technis (Art Theatre), Athens, 1946. 1 photograph.

### When We Are Married

21/33/WHE/1. *When We Are Married*. Film, 1943. 1 photograph. (BFI film still).

21/33/WHE/2. *When We Are Married*. 2 photographs, taken from cinefilm.

### The World of J.B. Priestley

21/33/WOR/1. *The World of J.B. Priestley*. Yorkshire Television, 1974. Cast and JBP. Actors include Robert Stephens, Michael Cashman, Frank Middlemass, Noel Dyson, Marcia Warren, Philip Stone. 1 photograph.

## 21/34 “Drawings of JBP”

Reproductions of JBP portraits by Percy Smith, David Hockney, Austin, Wyndham Lewis.

# 22. Photographs from other sources

## 22/1 Photographs of or relating to Priestley

22/1/1. JBP with pipe on seashore, circa 1928. With letter from Rupert Hart-Davis.

## 22/2 Photographs of or relating to Priestley’s works

**Source:** 22/2/1-2 donated by Bradford Central Library.

**Finding aids:** a detailed list by Michael Nelson of the items in 22/2/1-2 is available from Special Collections.

22/2/1. Collection of glass slides of film stills from: *The Good Companions* (as 21/33/GOO/1, including production stills showing the shooting of the film), *The Old Dark House*,and *Laburnum Grove*. There is also a slide of a photograph from a stage production of *Eden End*, and a few unidentified scenes.

22/2/2. 14 photographs from the film of *The Good Companions* (as 21/33/GOO/1 and 22/2/1 above). 13 are production stills; one is probably a publicity photograph.

22/2/3. *I have been here before*. Three colour photographs from Maddermarket Theatre production, Norwich, 2002.

## 22/3 “Parents, boyhood and army”

**Immediate source of acquisition:** Retained from file of working copies, notes etc. relating to creation of Priestley Centenary Exhibition at Bradford and inherited by Special Collections from former Librarians.

File of modern prints, transparencies and slides of photographs in series 21, mainly JBP’s childhood and war service. Reproduction of photograph of First World War trench, Imperial War Museum. 1 copy of J.B. Priestley Society founding postcard. 3 copies of postcard advertising broadcast of *Time and the Priestleys* on ITV 2 September and depicting scene from its filming including Tom Priestley with JBP and camera crew.

# 23. Realia

**Immediate source of acquisition:** Priestley Estate.

**Physical characteristics:** access to uncleaned pipes and smoking materials is restricted for health reasons. Cleaning is in progress.

**Note:** a full list of the pipes is in preparation.

23/1. Brown canvas sketching-bag containing palette and brushes. Statuette: the Ellen Terry Award 1947, awarded for *The Linden Tree*. Red tubular case containing JBP’s degree certificates.

23/2. Blue bag with 2 berets. Red velvet jacket. Blue leather overalls, wrapped, labelled ‘Siren suit’. Portable typewriter, Hermes 3000.

23/3. Blue ‘Air Canada’ bag, containing about 30 pipes. 2 pipecases made of hollow copies of *The Good Companions*. Shoebox marked ‘JBP pipes and pipe-cleaning’, containing pipes etc. Smoking accessories: pouches and bowl.

23/4. Broken box of ties, labelled ‘Mask Theatre Ties’. Box containing 2 Amerindian dolls and 6 painted wooden figures [possibly Central American]. 3-tier pipe-rack. 3 cigar-boxes hand-painted by JBP. Grey-brown Aquascutum overcoat.

23/5 - Suitcase. Tweed overcoat. Tie, in Hawes & Curtis folder. 2 laundered shirts. 11 ties. Hanger-bag with dressing-gown and 2 cardigans. 3 laundry tie-carriers, containing 9 ties.

23/6. Leather folder for photo portrait. Box with 3 broad-brimmed hats and 2 yellow ties. Framed female portrait, dedicated ‘To John Priestley, Cristina Galvy’. Shoebox containing memorabilia of JBP and Jacquetta Hawkes. Printer’s plate of Radio Times cover with Priestley 80th birthday portrait.

23/7. 2 pairs hairbrushes, 1 comb. Metal plaque: ‘J.B. Priestley O.M. 1978’ with bust, signed KORMIE. Engraved glass goblet: ‘J.B.P.’ in a wreath. Mug from Freshwater Pottery, Isle of Wight: ‘J B HIS MUG’. Deed-box, containing: military soldiers miniatures; seal of Heidelberg University; medallion from Belgian Ministry of Education; pipecase with pipe; Frinton-on-Sea matchbook cover.

# 24. Ephemera

**Immediate source of acquisition:** Priestley Estate.

24/1 Voting Yes. Poster produced by People for Europe showing J.B. Priestley, Richard Briers, David Bailey, Kenneth More, Katie Boyle, Arthur Lowe, Henry Moore, Viscount Weymouth, Janet Suzman.

24/2 Empire Theatre, Bradford souvenir 31 October 1902. Images of Vesta Tilley in female and male dress with inscription (not clear whether written or printed).

24/3 Priestley’s Bradford no. 1. Flyer published by the Kirkgate Market Action Committee 1973 featuring pictures of the Swan Arcade and Priestley’s writings about it.

24/4. Postcard from “Edie” to Miss Smith, 1909, featuring photograph of Mabel Sealby, music hall star admired by Priestley.

# 25. Adaptations of Priestley’s works by other authors

**Immediate source of acquisition:** Priestley Estate.

**Scope/content:** scripts and correspondence – published adaptations in Priestley book collection.

**Conditions governing reproduction:** for unpublished scripts, copying is possible only with written permission from the Priestley Estate and the authors or other copyright holders.

**Related:** published versions of adaptations in Priestley book collection. Several items in series 19 build on Priestley’s works.

## The Good Companions

25/GOO/1. Script for the musical of “J.B. Priestley’s *The Good Companions*, music André Previn, lyrics Johnny Mercer, book Ronald Harwood”. January 1974. Bernard Delfont Organisation. “3” in pen at top of title page. 99 pages.

25/GOO/2. Script of “*The Good Companions: a musical adaptation of the novel by J.B. Priestley* by Bob Eaton and Sayan Kent”. Third draft, July 1995. “N.B. Not rehearsal draft”. 120 pages. With letter to Jacquetta Hawkes copied to Tom Priestley from Nicki Stoddart of Peters, Fraser and Dunlop, 19 July 1995.

## Summer Day’s Dream

25/SUM/1. Script for television adaptation of *Summer Day’s Dream*, BBC 1994, directed by Christopher Morahan. 130 pages.

1. http://100objectsbradford.wordpress.com [↑](#footnote-ref-1)
2. http://catalogue.brad.ac.uk and http://copac.ac.uk [↑](#footnote-ref-2)
3. This blog post by Alison Cullingford summarises the plot, Priestley’s writings about it, the updates for the 1960s, and the connection with Norman Wisdom, who wanted to film it, as *Adam and Evil*. <http://wp.me/pdpJh-j8> [↑](#footnote-ref-3)
4. http://www.britishtelevisiondrama.org.uk/?p=3086, whose author, Oliver Wake, describes Level Seven as “a grim depiction of the spiralling cold war leading to nuclear apocalypse”. [↑](#footnote-ref-4)
5. Transcripts published in several editions of the J.B. Priestley Society Journal. Object 12 in the 100 Objects exhibition: http://100objectsbradford.wordpress.com [↑](#footnote-ref-5)
6. No. 34 in 100 Objects exhibition http://100objectsbradford.wordpress.com [↑](#footnote-ref-6)
7. Link to original URL http://www.theoldie.co.uk/feature05\_wykeham.html, 10/08/2004.broken, 2013. [↑](#footnote-ref-7)
8. Number 55 in the 100 Objects exhibition http://100objectsbradford.wordpress.com [↑](#footnote-ref-8)