Kazuo Ishiguro:  
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: Ishiguro, Kazuo, 1954-
Title: Kazuo Ishiguro Papers
Dates: 1955-2015
Extent: 80 document boxes (33.60 linear feet), 2 oversize boxes (osb), 1 oversize folder (osf), 4 serials boxes, and 1,284 electronic files (5.5 GB)
Abstract: The papers of British writer and Nobel laureate Kazuo Ishiguro consist of drafts (typescripts, printouts, electronic files) of published and unpublished works, personal and professional correspondence, notebooks, photographs, clippings, and family papers which document Ishiguro's diverse writing career and range of creative output which includes novels, screenplays, short stories, and song lyrics.

Call Number: Manuscript Collection MS-05377
Language: Predominately English, but also includes material in Japanese and printed material in various languages
Access: Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. Some materials restricted due to condition and conservation status. To request access to electronic files, please email Reference.

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Administrative Information


Repository: Harry Ransom Center, The University of Texas at Austin
Kazuo Ishiguro was born in Nagasaki, Japan, on 8 November 1954 to Shizuo Ishiguro, an oceanographer, and Shizuko, a homemaker. The family moved to England in 1960 when Ishiguro's father was offered a temporary post at the National Institute of Oceanography. Despite expecting to be in England for a brief period, the family ended up making their permanent home in Guildford, Surrey, England. Since the Ishiguro's were expecting to return to Japan, they maintained many aspects of Japanese culture inside the home, but as a child, Ishiguro had, in his own words, a "straightforward kind of British upbringing." He learned to play the piano at age 5 and the guitar at age 15 and as a teenager, expected to make a living as a musician. Music has remained a life-long interest.

Ishiguro took a gap year before attending the University of Kent, and between April and July 1974, he and his friend, Brian Dawes, spent three months back-packing across the western states of the U.S. and Canada. After completing his first year at university, Ishiguro took another year off and went to Renfrew, near Glasgow, Scotland, to volunteer as a community worker on a housing estate. Officially, this year-long intermission was time for Ishiguro to focus on literary pursuits, but unofficially, Ishiguro used it as a final attempt at establishing a music career. After this break, he returned to the University of Kent and in 1978 received a BA in English and Philosophy.

After graduating, Ishiguro worked for a year as a social worker at the West London Cyrenians, a non-profit organization supporting the homeless and other disadvantaged people. While there, Ishiguro met another social worker, Lorna MacDougall, and the two later married in 1986. They had a daughter, Naomi, in 1992.

The emotionally demanding work at Cyrenians led Ishiguro to consider a return to school. He learned about Malcolm Bradbury's creative writing program at the University of East Anglia and began courses there in 1979, mentored by writer Angela Carter. In June 1980, Ishiguro's first published story, "A Strange and Sometimes Sadness," appeared in *Bananas* magazine, which along with two other stories, "Waiting for J" and "Getting Poisoned," were later published in Faber's *Introduction 7: Stories by New Writers* (1981).

During his first year at East Anglia, Ishiguro began writing what would become his first, well-received, and award-winning novel (Winfred Holtby Prize of the Royal Society of Literature), *A Pale View of Hills* (1982). In 1983, along with Martin Amis, Salman Rushdie, Julian Barnes, Rose Tremaine, and Ian McEwan, Kazuo Ishiguro was named one of *Granta* magazine's "20 Best Young British Novelists." That same year, Ishiguro became a citizen of the United Kingdom.

Between his first two novels, Ishiguro ventured into writing scripts and wrote two television plays, *A Profile of Arthur J. Mason* (1984) and *The Gourmet* (1985), both of which were successfully produced and aired on British television.
His second novel, *An Artist of the Floating World* (1986), launched Ishiguro into the literary spotlight; the novel was on the Booker shortlist and won the Whitbread Book of the Year prize.

The third novel, *The Remains of the Day* (1989), received international notoriety and won the Booker prize. Ruth Prawer-Jhabvala adapted the novel into the award-winning film starring Anthony Hopkins and Emma Thompson and directed by James Ivory. The same year, Ishiguro returned to Japan for the first time since his family left in 1960, as part of a Japan Foundation tour.

His next three novels were either shortlisted or awarded major awards: *The Unconsoled* (1995) received the Cheltenham Prize in 1995, *When We Were Orphans* (2000) was shortlisted for both the Whitbread Novel Award and the Booker Prize for Fiction, and *Never Let Me Go* (2005) was shortlisted for the Booker Prize for Fiction, as well as the U.S. National Book Critics Circle Award. The novel was also awarded several literary prizes throughout Europe and was adapted to film by Alex Garland starring Carey Mulligan and Keira Knightley. His short story collection, *Nocturnes: Five Stories of Music and Nightfall* (2009), was shortlisted for the 2010 James Tait Black Memorial Prize (for fiction).

Ishiguro has received numerous honours and awards for his writing. He was appointed as Officer of the Order of the British Empire (OBE) in 1995 for services to literature, is a Fellow of the Royal Society of Literature, and was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1998. Welsh painter Peter Edwards was commissioned to paint Ishiguro's portrait which is part of the permanent collection at the British National Portrait Gallery; the painting was also displayed briefly at Prime Minister Tony Blair's residence at 10 Downing Street.


In 2015, Ishiguro's fifth novel, *The Buried Giant*, was published, and in October 2017, Ishiguro was awarded the Nobel Prize in Literature.

**Sources:**


Scope andContents


It is evident that Ishiguro was very conscious and purposeful in selecting, organizing, and preparing his papers for transfer to the Ransom Center in 2015. He carefully considered what to include (for example, regarding his correspondence, Ishiguro notes "I've excluded from this submission anything I felt had been sent to me in confidence...") and carefully arranged the materials into labeled A4-sized document storage boxes. In addition, Ishiguro annotated his papers with sticky notes; in some cases including typed notes that run to a page or more. These notes offer detailed context and background on circumstances surrounding specific events, identification of key people, and nostalgic memories of the past. Because these notes form an intrinsic part of the archive, they were retained during processing. In cases where Ishiguro used sticky notes, the notes were removed from the paper, placed into plastic Mylar sleeves, and filed in front of the item. In order to easily locate material with extensive comments, an asterisk (*) is used in the container list to identify such documents.

The arrangement of the materials closely reflects Ishiguro's own organization of the documents. Where Ishiguro provided a meaningful label for a grouping of material or a title for an unpublished work, that wording was used in the container list and is indicated in single quotes.

Series I. Works forms the bulk of the material and consists of 51 document boxes of notes, drafts, electronic files, proofs, editorial queries, adaptations, scripts, and film treatments associated with Ishiguro's writings. The works are arranged into four subseries: A. Novels, 1980-2014, undated; B. Screenplays, 1984-2005, undated; C. 'Early Work, Unpublished Work, and Miscellaneous (including 'The Experiments'),' circa 1978-2013, undated; and D. 'Juvenilia,' 1964-2014, undated (bulk 1970-1979). Works within each of these subseries are in alphabetical order by title. If an individual work has corresponding electronic files, an entry for the files is included in the container list within the material associated with that title and includes a brief description, the
number of files, the file formats, and the timestamp. These dates do not necessarily reflect precisely when the file was created or last saved. Files listed as IBM PC DOS were created by Ishiguro using a Panasonic KX-W1510 word processor.

Subseries: A. Novels represents all of Ishiguro's book-length works published between 1982 and 2009 and is in alphabetical order by title. Rough papers, drafts, proofs, etc. for The Buried Giant (2015) are not included because it was published after Ishiguro's papers arrived at the Ransom Center; however a few pages of notes and fragments were mixed in with notes from Nocturnes. Within each title, the material generally follows the chronological order of literary production, from research and notes to publication proofs. When present, related material such as editorial correspondence and film, radio and theatrical adaptations by other writers follow the proofs.

It wasn't until the late 1990s, that Ishiguro began keeping the 'rough papers' of a work; his first ideas, notes, working drafts, and rejected pages that began the initial phases of a writing project. As a result, the amount of material for Ishiguro's published novels vary, with the earlier novels often only containing complete manuscript drafts and proofs. For his later works, including When We Were Orphans, Nocturnes, and Never Let Me Go, he includes pages and pages of early notes, providing a more complete picture of a novel's evolution. These 'rough papers' include outlines, notes, plot sketches, various drafts experimenting with narrative voice and structure, chapter drafts, and rejected pages. The notes were loose and most pages are unnumbered and without dates, making it difficult to discern any order or writing chronology. As a result, no attempt was made to arrange these materials within folders. The exception to this is Ishiguro's heavy use of paperclips. Pages that were clipped together were placed in white paper sleeves during processing in order to maintain the association and reflect Ishiguro's process.

Ishiguro's working method has remained remarkably consistent throughout his career. Before beginning formal drafts, he spends a great deal of time, often two or more years, plotting the "fictional landscape" before ever beginning the actual prose. When his papers were acquired by the Ransom Center, Ishiguro drafted an explanation of his process, titled 'How I Write,' and pulled examples of working draft segments from When We Were Orphans to illustrate each stage of the process. This explanation and the draft segments were placed with his writings during processing at the Center and are filed at the beginning of box 1. Copies are also available in the Ransom Center Reading and Viewing Room.

The novel Never Let Me Go (2005) contains the most material with ten document boxes of 'rough papers,' handwritten working drafts, typescript drafts, proofs, and correspondence. The 'ideas as they come' notebooks contain lengthy notes about possible plots, themes, and narrative structure. Very often these notes take the form of a conversation, where Ishiguro "talks through" his ideas in writing in order to come to a solution. An example of such a note, "Miss Emily, we do need to think more about her…" For preservation purposes, the papers were removed from the original binder notebooks and a photocopy made of the label.
The seven segments marked Clones 1, Clones 2, etc. comprise the 'first rough draft' of the novel and demonstrate a departure from Ishiguro's usual habit of drafting and redrafting large segments of pages before moving on to the next section. With this novel, Ishiguro wrote this rough draft all the way through to the end before revising. The seven notebooks were photographed and prints were made to show the original look and feel of the first draft binder notebooks, but the contents were removed for preservation purposes.

Though Ishiguro's novel *Never Let Me Go* was successfully adapted to film in 2010 by Alex Garland, there is no script or correspondence regarding the adaptation in the papers.

Nocturnes: Five Stories of Music and Nightfall (2009) is Ishiguro's only published short-story collection; however, Ishiguro conceived of it as one entire book with related themes and stories. He approached it as if writing a novel, simultaneously drafting each story one after another. Originally, the "rough papers" were unsorted and the various drafts for each story intermingled. To aid in identification, the stories were sorted and arranged by title.

Ishiguro's first novel, *A Pale View of Hills* (1982), does not include documentation of his early ideas; however, Ishiguro provides sticky notes that explains the changes between the 'penultimate draft' and the 'final draft.' Ishiguro clarifies that the 'final draft' contains his original ending, but after conversations with his editor, Robert McCrum, and his agent, Deborah Rogers, Ishiguro devised a new ending. So, the 'final draft' is actually the last draft of the original story before it was revised. Unfortunately, the archive doesn't contain a final typed draft with the changes incorporated; only the "penultimate draft" with the handwritten-changes.

Several writers expressed interest in adapting *A Pale View of Hills* and the papers include screenplays by Peter Kosminsky, Kosminsky and Ishiguro, Kiju Yoshida, and Semi Chellas, as well as a radio adaptation by Jim Friel.

While preparing his papers, Ishiguro collected together several works that he refers to as 'Run-up to The Remains of the Day.' Each of these four works played a crucial role for Ishiguro, as he experimented with the ideas and explored the themes that would eventually become the Booker-award winning novel, *The Remains of the Day* (1989). *A Profile of Arthur J. Mason* (broadcast 1984) is a teleplay commissioned by England's Channel 4 in 1982 or 1983. Ishiguro explains, "This was my first outing with a butler character, and later, as I began to work on *Remains*, I remember I saw in my mind for Stevens the face and manner of Bernard Hepton, the actor who portrayed Arthur Mason." The unfinished story "England in October" was written in 1983 and Ishiguro describes this as "the first clear manifestation of ideas that later became *The Remains of the Day*...No sign of a butler yet, but the idea of a mythical version of England and Englishness created for 'nostalgia' and the consumption of foreign Anglophiles began, in a literal way, in this story...". The story "The Patron," though abandoned, focuses on a butler whose "voice is quite close to that of Stevens. The butler-master relationship is an earlier version of Stevens/Darlington, though the master here involves himself naively in domestic politics." The notes and outline for the unrealized teleplay, Service in Japan, closely resemble *Remains*, which Ishiguro had already started writing, and so to focus on the novel, abandoned that project.
The first complete draft of *The Remains of the Day* manuscript is in the folders called 'Intermediate Draft and Scrapped Chapters.' On an attached sticky note, Ishiguro explains that he discarded boxes of the earliest drafts while working during his "lock-in" sessions; therefore, this surviving draft is considered the first draft to be found in the papers. This version includes an alternate opening chapter that Ishiguro removed and decided not to include in the published novel. The segments are arranged in the original order as found in Ishiguro's original folder.

The two folders titled "Final draft - Original Top Copy" include a manuscript draft that more closely resembles the final published novel. The heavily edited and revised draft is divided into segments; frequently with notes interfiled among the manuscript draft.

Two attempts were made to adapt the novel into a screenplay—first by Harold Pinter and then later by Ruth Prawer Jhabvala—and both scripts are in the papers. Pinter personally optioned the novel, but Columbia Pictures decided the cost was too great and the project was taken over by Merchant-Ivory Productions. Jhabvala was asked to adapt the novel and her script was successfully produced into the Academy-award winning film starring Anthony Hopkins and Emma Thompson and directed by James Ivory.

Ishiguro's experimental novel, *The Unconsoled* (1995), includes six boxes of material. Four volumes of notes dating from approximately 1991 to 1994 outline Ishiguro's possible plot ideas and structure, political and unifying themes, characters and relationships, and what he refers to as 'The Experiments.' Looking at these writing exercises, one gets a true sense of Ishiguro's desire to try out new techniques and devices. Of interest in box 25.7 is a handwritten sheet which hung by Ishiguro's desk detailing a "menu of methods which I could take in—just in a glance—as I was writing…" Though integral to the creation of this novel's unique form, in preparing his papers, Ishiguro separated 'The Experiments' from the papers associated with *The Unconsoled* and filed them with his miscellaneous works [see Subseries C 'Early Work, Unpublished Work, Miscellaneous (including 'The Experiments')].

Some scholars and critics view Ishiguro's fifth novel, *When We Were Orphans* (2000), as an attempt to correct perceived problems with *The Unconsoled*. After completing his fourth novel, in notes dated 10 October 1994, Ishiguro reflects on the "lessons learned" as he is "struggling to form a foundation for a new novel." He begins, "Okay, here we are, it looks like we've finally finished the long novel. It's called THE UNCONSOLED. Now what thoughts do we have about it? ...Let's give a little time to thinking about things before going onto the next project…" (These notes were in a binder notebook called 'Notes for Novel 5,' but the papers were removed for preservation purposes. Originally, Ishiguro filed the notebook with material from *The Unconsoled*, but since the notes primarily deal with ideas for novel five, the papers are filed with *When We Were Orphans* materials).

Ishiguro's father, Shizuo, was born in Shanghai, the setting for *When We Were Orphans* (Ishiguro's grandfather was sent to China to establish Toyota in the early-mid 20th century). This personal family connection to Shanghai informed Ishiguro's vision of the city and his father provided assistance with research, hoping that it would assist his son. In addition to family photos showing Shizuo as a child in Shanghai, included are photocopied pages, which Shizuo annotated and translated, from a book about Shanghai housed at the Nagasaki Central Library.
Often Ishiguro's notes and drafts begin long before a novel is published, suggesting a contemplative, iterative technique focused on getting it just right. The early plans, notes, and rough papers for *When We Were Orphans* were started in 1994 and these original notes indicate a very different storyline; a mystery within a mystery. Ishiguro ultimately abandoned this thread and the discarded 'Coring Mystery' pages are filed with drafts of Part Three.

Mick Jagger's film production company, Jagged Films, optioned the novel and three script drafts written by Jay Cocks are included.

Subseries B. Screenplays includes drafts (printouts and electronic files) of Ishiguro's film and television projects. Not only have many of Ishiguro's novels been optioned or produced for screen, Ishiguro has written two successfully produced screenplays; *The Saddest Music in the World* (2003) starring Isabella Rosselini and directed by Guy Maddin and *The White Countess* (2005) starring Ralph Fiennes, Natasha Richardson, and Vanessa Redgrave and directed by James Ivory. For both films, the initial screenplay, along with multiple successive drafts, are included.

Subseries C. 'Early Work, Unpublished Work, Miscellaneous (including 'The Experiments')' includes manuscript drafts for Ishiguro's short works which include: early short stories, contributions to works by others, the experiments leading up to *The Unconsoled*, unrealized ideas for film and television projects, nonfiction essays, reviews written by Ishiguro, speeches and addresses, lyrics, notes and ideas for writing projects, and unrealized and/or abandoned writing projects.

The early short stories are arranged chronologically, as that was Ishiguro's original arrangement. The radio play, *Potatoes and Lovers*, was submitted unsuccessfully to the BBC; however, Ishiguro included it as part of his successful application to Malcolm Bradbury's creative writing program at the University of East Anglia in 1979.

The 1991 writing experiments, which Ishiguro labeled as Experiments 1 through 5, were exercises he used to stretch himself as a writer by exploring different literary devices. For example, Experiment 1 is focused on third person / first person narrative voice. After playing with this technique and considering it, Ishiguro concludes "The narrative technique doesn't really take off to become anything special…" Ishiguro was eager to try something new for his fourth novel, *The Unconsoled*, and depart from what readers had come to expect from his first three, very successful novels.

The 'Experiments (neat drafts)' were originally in a black notebook binder, but removed during processing at the Ransom Center for preservation purposes. Experiments 2 through 5 were used to test the "Dream Technique" (found in folder 48.5). Ishiguro states that the documents in folders 48.4 and 48.5 "should be used in conjunction." A revised version of Experiment 3 was published in 2001 as "A Village after Dark" in the New Yorker and as a mini-book in France by Calmann-Lévy. Wishing to use an unpublished piece, Ishiguro revised Experiment 4 and read it at the 1996 Harbourfront Festival in Toronto.
Ishiguro's ability to write across genres is evidenced by his collaboration with American jazz vocalist, Stacey Kent, and her husband British tenor saxophonist Jim Tomlinson. Ishiguro's song lyrics have appeared on three of Kent's albums: *Breakfast on the Morning Tram* (2007, Blue Note / EMI), *Dreamer in Concert* (2011, Parlophone France), and *The Changing Lights* (2013, Parlophone Music/Warner). The collaborators have never been in the same room while working and the "virtual" process begins with Ishiguro drafting the lyrics and then sending them electronically to Tomlinson who puts the words to music, with frequent exchanges of music files and emails to get a song to its final arrangement.

Subseries D. 'Juvenilia' is comprised of childhood stories, song lyrics when Ishiguro was trying to establish a music career, and Ishiguro's earliest attempts at focused writing during and between undergraduate and graduate study. "Run, Melody, Run" is the earliest writing that exists in the papers and was written in a green exercise book between 1964 and 1965 while a student at Stoughton County Junior School. Included with this are annotated inkjet photo printouts from that period (the original photograph prints are filed in folder 64.4).

The 'early (unpublished) novels' are arranged in chronological order and To Remember a Summer By and Sylvie were written while Ishiguro was at the University of Kent. The Archive Note filed in folder 50.1 provides detailed context surrounding–and a critical appraisal of–these early novels, while also providing an incredibly candid and thoughtful assessment of the significance of these "lost" novels to Ishiguro over time.

The folder titled 'song lyrics' includes music and lyrics written between 1970 and 1974; including the first song Ishiguro ever wrote in summer 1970 called "Shingles." Ishiguro recalls performing many of these songs at school programs. Later, Ishiguro often used "foolscap sheets with data charts on the back" given to him by his oceanographer father, "He had reams of it and I sometimes used it to save on paper costs!"

In 1974, Ishiguro took a gap year before beginning university and spent three months back-packing across the western states of the U.S. and Canada. Three notebooks were carried by Ishiguro over the course of the 92-day trip and include daily diary entries, sketches, ideas for songs, and other jottings. The entries for notebooks one and two are written from the back to the front and in notebook three, Ishiguro explains, "I appear to have filled every other page with entries, then when I'd reached the end of the book, come back in reverse order filling up the pages that were still available." Also included in notebooks one and three are brief entries related to a trip to Glasgow, Scotland immediately upon returning to Britain from America. The two booklets, 'And Oh, in Berkeley' and 'In Downtown San Francisco,' were written a few months after returning to England. "These are my very first extended prose works in adulthood, and for all the cringe-inducing, sub-American hippie vernacular, I can see in these pieces a good instinct for structure and narrative shape (which is alarmingly absent in my first efforts to write novels just a few years later - 'To Remember a Summer By' and 'Sylvie')."

Series II. Correspondence is primarily professional and includes letters from publishers (Faber and Faber and others), agents (Deborah Rogers and others), fans, aspiring writers, universities, scholars, and other professional associates. A majority of letters are requests for appearances, interviews, signed books, charitable donations, permission for rights to adapt or publish Ishiguro's work, and invitations to book and literary festivals. The letters
are filed in chronological order; however, individual letters within folders are not further arranged.

Business correspondence between the late 1980s and early 2000s was often conducted via fax machine. As a result, papers contain a large volume of faded faxed correspondence. For preservation purposes, these were photocopied during processing and in extreme cases, some faxes were digitized to enhance the contrast and printouts made.

Ishiguro collected together one document box of letters he labeled as 'slightly more interesting correspondence.' This description was retained in order to provide additional context and insight. These are some of the earliest, more personal letters, often from close University friends or fellow authors; however, many of the same correspondents can be found throughout the correspondence series. A list of correspondents found throughout the archive is provided in this guide's Index of Correspondents; however, routine mail (e.g. regarding home repairs), form letters, requests for autographs, or basic cover letters (e.g. enclosed is a copy of your contract) aren't included in the index.

There is a small group of separately-filed outgoing correspondence from Ishiguro; however, interfiled within the correspondence between the 1980s and 2000s are handwritten and typed outgoing letters that were sent via fax.

Series III. Personal and Professional papers contain documents and items related to Ishiguro's childhood, family life, and writing career. Childhood and family papers, marketing and jacket designs for Ishiguro's publications, notebook journals, photographs, press clippings, travel and public event files, and university and school papers are found in this series. The materials are in alphabetical order by name or topic.

Though Ishiguro estimates that he made well over 100 comic books as a child, these eight are what remain in large part due to Ishiguro's mother safekeeping. The titles and plot lines indicate that Ishiguro was inspired by the programs he watched as a young boy on television: Well Done Noddy, The Flowerpot Men, Bronco, Wells Fargo, The Gun, Whirlybirds, Asanshonday (phonetic spelling of Ascension Day), and Supercar.

The Naomi Comic Strip began when Ishiguro's daughter, Naomi, was 9 years old. He drew the first panel depicting his wife, Lorna, asleep on the couch. Naomi was amused by the drawing and Ishiguro continued to add panels over the next couple of weeks. The comic book "was purely to entertain Naomi (and Lorna) and is full of private jokes and references. Fairly soon, my wife and daughter (and I) grew tired of the project, so the story remains unfinished after fourteen pages."

Ishiguro has prepared a very detailed description of each of the twenty notebooks journals located in this series. For easy identification, he assigned each an alphabetical letter (though letters E, I, O are not used due to mislabeling by Ishiguro). Ishiguro then flagged segments and assigned a number to those segments within the notebook. The index filed in folder 62.6 provides a listing of these footnotes with the corresponding annotations. Additional description of other subjects are listed in the container list. The dates are approximate, and in most cases, were provided by Ishiguro.
Black-and-white and color photographs in the collection include family photographs (print and digital images), informal snapshots, and publicity shots. The photographs related to his writing career depict Ishiguro on international British Council and publicity tours, receiving awards and honorary degrees, at book readings, and on film sets. Of particular interest in folder 64.12 are the photos of Ishiguro's first visit to Japan in 1989 after leaving there as a child more than three decades before. The photos include Ishiguro's Japanese relatives and visits to important sites from his childhood.

Ishiguro's photos of the 1994 Cannes Film Festival jury, of which he was a member, provide images of a distinguished group of actors and filmmakers, including a very relaxed Clint Eastwood. Personal photos of particular interest are Ishiguro's 'childhood' photos in Japan and just after arriving in Britain are filed in folder 64.4. The 'University Days' photos show Ishiguro with long hair and beard, often playing the guitar or with university friends.

A Polaroid snapshot taken in summer 1989 includes Ishiguro, his wife Lorna, English novelist Graham Swift and his wife Candice Rodd, and English novelist Salman Rushdie with his then-wife Marianne Wiggins. On the back of the photo, Ishiguro has written, "This photo taken in summer 1989, when Salman Rushdie and his then-wife Marianne Wiggins stayed the night at our house in Knighton Park Rd, Sydenham, during the darkest days of Rushdie's fatwa. Eight special branch officers stayed the night too, some remaining in cars in the street outside."

For additional context and identification of photos, see the inventory created by Ishiguro in folder 64.4, as well as the Travel and Public Events segment which often includes color inkjet printouts of some of the same photos and annotated by Ishiguro.

There are eight document boxes of press clippings which include book reviews, best seller lists, and profiles of Ishiguro published in British, American, Canadian, Australian, and foreign language publications. The organization follows Ishiguro's general arrangement with book reviews and publicity being organized by the title of the book or film. Profiles, interviews, and mentions are organized by country, also reflecting Ishiguro's original arrangement.

Ishiguro has often discussed in interviews his displeasure regarding the grueling pace of major press tours and the papers also hint at this. The Travel and Public events segment is arranged chronologically following Ishiguro's own organization. This arrangement allows one to get a sense of the time Ishiguro spent away from home and unable to focus on his writing.

'University days' document aspects of Ishiguro's early adulthood beginning with his coursework at the University of Kent, his attempt to establish a career in music, and his early jobs as a social worker. The private diary spans from October 1975 to May 1976 when Ishiguro had taken a year off from the University of Kent. The pages detail Ishiguro's brief stint in London as he visits various record labels in the hope of being discovered, "In many ways, then, this diary tracks my gradual acceptance that I would fail in the music world (the 'London Project' is declared a 'failure' later in the diary), and the movement of my ambitions towards literary projects."

Series IV. Works by Others is one document box of writings and manuscripts sent to Ishiguro from other writers, students, and scholars studying his works.
Series V. Periodicals and Publications consist of entire issues of magazine, journals, and other printed items containing works by Ishiguro, as well as interviews with and articles about him. Issues are in alphabetical order by title and the significance of each is noted within parentheses.

Related Material

For additional materials related to Kazuo Ishiguro at the Ransom Center, see manuscript holdings for: Mel Gussow, Penelope Fitzgerald, Matthew J. Bruccoli, and the Allan Vorda Authors Interview Collection, as well as item number C 5482 in the Allan Vorda non-commercial sound recordings collection.

Separated Material

Twenty-four non-commercial compact discs containing interviews, readings, radio appearances, and songs and performances from Ishiguro's youth were transferred to the Ransom Center Sound Recordings Collection.

Three commercial compact discs featuring vocalist Stacey Kent and three books were transferred to the Ransom Center Library and are listed in the University of Texas Library Catalog.

Moving image material including VHS tapes and DVDs were transferred to the Ransom Center Moving Image Collection.

Two typewriters and one word processor were transferred to the Ransom Center's Personal Effects Collection. After processing the computer disks, they were also transferred to the Personal Effects Collection.

Index Terms

People

McCrum, Robert.
Rogers, Deborah.

Subjects

Authors, English--20th century.
English fiction--20th century.
Novelists, English--20th century.

**Document Types**

- Clippings.
- Correspondence.
- Digital images.
- Electronic documents.
- Journals.
- Manuscripts.
- Photographs.
- Scripts.
- Serials (publications).
Series I. Works, 1974-2014, undated

Subseries A. Novels, 1980-2014, undated

'How I Write'

An explanatory note written by Ishiguro describing his writing process, 2014

Container

1.0

Examples A-H. Working draft segments taken from When We Were Orphans which illustrate each stage of the process, circa 1995-1998

An Artist of the Floating World (1986)

'Second Novel' [aspects of these working drafts evolved into short story "Summer After the War" published in Granta 7 (1983)]

Early working drafts.* Typescript drafts with revisions, circa 1981

Container

1.1

Early notes.* Possible themes, plot structure, characters, circa 1982

Container

1.2

'Rough pages.'* Handwritten and typed fragments, notes, circa 1982-1983

Container

1.3

'Notes and plans.' Handwritten and typed writing notes, outlines, plot sketches, chapter notes, character sketches, research notes, thoughts about novel, notecards, 1983-1985

Container

1.4

'Rough drafts' [working title The War Artist]

October 1948 [Part I].* Multiple working typescript drafts with revisions, rejected chapters, October 1983-March 1984, undated

Container

1.5-7

April 1949 [Part II].* Multiple working typescript drafts with revisions, October 1983, undated

Container

2.1

November 1949 [Part III].* Working typescript draft with revisions, rejected pages, November 1984, undated

Container

2.2

June 1950 [Part IV].* Typed drafts, outlines, notes, March-June 1984, undated

Container

2.3

'Penultimate draft'

Typescript with revisions, notes, new pages, 1984-1985

Container

2.4-5
Notes.* Japanese place names by Shizuo Ishiguro (father), outline, Lorna MacDougall's comments, writing ideas and notes, calendar of events in book, list of possible character names, undated

'Neat top copy; original manuscript.' Typescript, circa 1985

Page proofs with copy-edits, 1985

Editorial queries with associated corrected pages, page proof segment with corrections, replaced pages of manuscript, 1985


Never Let Me Go (2005)

' Rough papers,' February 2001-July 2003

'Ideas as they come'


'First rough draft'


' Clones 2' [removed from red binder notebook]. Partial handwritten draft, March 2001, undated

' Clones 3' [removed from green binder notebook]. Handwritten draft segment (September 2002), additions to part I (June 2001) which includes a sketch of the school grounds, read-back notes, June 2001-September 2002

' Clones 4 - Section 2 Cottages' [removed from blue binder notebook]. Handwritten draft of part II with read-back notes interfiled, draft of 'Appendix: Collection Chests,' October 2001-February 2003

' Clones 5 - Section 2 Cottages' [removed from red binder notebook]. Handwritten draft segment, read-back notes, July 2002
'Clones 6 - Section 3 Centre' [removed from red binder notebook]. Handwritten draft segments (March 2002, May 2003), read-back notes, 2002-2003, undated

'Clones 7 - Section 3 Centre' [removed from blue binder]. Handwritten draft, notes interfiled (May-July 2003), 'scrapped scenes from part III,' 'rough ending,' read-back notes (July 2002), 'new ideas for part III' (December 2002), 2002-2003

'Rejected pages from rough draft.' Handwritten draft fragments, 2002-2003

'Draft 2 (Complete)' [titled: 'The Students of Hailsham Grange or Never Let Me Go Part I Draft I']. Typescript with notes, October 2002-August 2003

'First neat draft'

Typescript (August 2003) with minor revisions, writing notes (May, September 2003), 2003

Typescript (September 2003) with comments by Lorna MacDougall and revisions by Ishiguro, writing notes and summary of MacDougall's comments (8 September 2003), revised pages (16 September 2003), 2003

'Draft 2 (Complete)' [titled: 'The Students of Hailsham Grange or Never Let Me Go Part I Draft I']. Typescript with notes, October 2002-August 2003

'First neat draft'

Typescript (August 2003) with minor revisions, writing notes (May, September 2003), 2003

Typescript (September 2003) with comments by Lorna MacDougall and revisions by Ishiguro, writing notes and summary of MacDougall's comments (8 September 2003), revised pages (16 September 2003), 2003

'Draft 2 (Complete)' [titled: 'The Students of Hailsham Grange or Never Let Me Go Part I Draft I']. Typescript with notes, October 2002-August 2003

'First neat draft'

Typescript (August 2003) with minor revisions, writing notes (May, September 2003), 2003

Typescript (September 2003) with comments by Lorna MacDougall and revisions by Ishiguro, writing notes and summary of MacDougall's comments (8 September 2003), revised pages (16 September 2003), 2003

'Draft 2 (Complete)' [titled: 'The Students of Hailsham Grange or Never Let Me Go Part I Draft I']. Typescript with notes, October 2002-August 2003

'First neat draft'

Typescript (August 2003) with minor revisions, writing notes (May, September 2003), 2003

Typescript (September 2003) with comments by Lorna MacDougall and revisions by Ishiguro, writing notes and summary of MacDougall's comments (8 September 2003), revised pages (16 September 2003), 2003

'Draft 2 (Complete)' [titled: 'The Students of Hailsham Grange or Never Let Me Go Part I Draft I']. Typescript with notes, October 2002-August 2003


Second neat draft'

Typescript (September 2003) with revisions dated October 2003, rejected pages, 2003
Typescript (September 2003) with revisions dated October 2003 and February 2004, notes from phone conversation with Faber editor Jon Riley (7 January 2004), 2003-2004

'Dsecond neat draft (18/9/03) (revised 8/10/03).' Chapter drafts. 24 electronic files: Microsoft Word for Windows, September-October 2003

'Dsecond neat draft (18/9/03) (revised 8/10/03).' Chapter drafts. 25 electronic files: Microsoft Works for Windows, August-October 2003

'Dsecond neat draft (18/9/03) (revised 8/10/03).' Chapter drafts. 26 electronic files: Microsoft Works for Windows, September-October 2003

Typescript (September 2003) with edits by Faber editor Jon Riley, related editorial correspondence and notes, September 2003-February 2004

'Third draft'

Typescript (March 2004) with revisions, March 2004

'Third neat draft (5/2/04).' Chapter drafts. 26 electronic files: Microsoft Works for Windows, September 2003-February 2004


Page proofs

First set (Faber). Proofs with edits and letter from Charles Boyle, April 2004

Second set (Faber). Proofs with edits and list of edits, letter from Charles Boyle, June-September 2004

First pass (Knopf). Proofs with light edits and letter from Leyla Aker, August 2004

Editorial notes and correspondence

Note to Charles Boyle regarding edits, notes to translators, lists of edits, March-November 2004
Chapter 10 and Chapter 22. Ishiguro's attempts to rework chapters [based on editorial notes above], February 2004, undated


'Rough papers'


Crooner, June 2005-December 2007, undated

Come Rain or Come Shine [working titles: Useless Friend, Nostalgia Music], September 2005-February 2006, undated

Malvern Hills, January 2008, undated

Nocturne [working titles: Plastic Surgery, Bandage Days, Bandages, Presentation], July-December 2007, undated

Cellists, August 2005, undated

'1st Draft (rough) vol. 1'


Are You Blue, Joe. Handwritten second draft (February 2005), writing notes, 2005

Useless Friend. Notes, June 2005

Cellist. Handwritten draft (undated), notes (June 2005), 2005, undated
Proud Father. Handwritten draft (January 2005), writing notes (February-June 2005), 2005

'1st (rough drafts) vol. 3'

Plastic Surgery [working title: Bandage Days]. Handwritten draft, September-October 2007

Cosmetic Surgery. Handwritten draft (June 2006), writing notes (June, July, November 2006), 2006


'Draft 2 (neat) vol. 1'

Crooner. Typescript of draft 3 (June 2005) with revisions dated December 2007 and January 2008

Come Rain or Come Shine. Typescript of draft 2, February 2006

Malvern Hills. Typescript of draft 3, January 2008

Nocturne. Typescript of draft 3 (December 2007) with revisions dated December 2007

Cellists. Revised typescript of earlier draft (August 2005) revised February 2008

General notes including Lorna MacDougall's comments and possible titles, January-February 2008

'Submission to RCW' [Rogers, Coleridge & White] draft. Clean copy typescript, February 2008

Typescript draft with copyedits, circa March-June 2008

Typescript draft with 'post-Knopf edits,' June 2008

'Final edit - WP version – separate files (June 2008).’ Story drafts. 9 electronic files: Microsoft Works for Windows, February-June 2008


'Word document – separate files - pre-editing (19/2/08).’ Story drafts. 7 electronic files: Microsoft Word for Windows, February 2008


Page proofs (Faber), August 2008

Correspondence with translators and editors, editorial queries, March 2008-February 2009

A Pale View of Hills (1982)

Draft fragment.* Single line of text, circa 1980s

Penultimate draft.* Typescript with revisions and photocopied pages, circa 1980-1981

Final draft (with original ending). Clean copy typescript (with note from Deborah Rogers dated 22 February 1982), circa 1981

Printer's proof (Faber). Photocopied typescript with copyedits and printer's marks, 1982

Page proofs (Faber), 1982

Film Adaptations

Sticky note from Ishiguro explaining scripts, 2014

Screenplay by Peter Kosminsky

First draft. Photocopied screenplay with annotations by Ishiguro, September 1985

Second draft. Clean copy photocopied typescript, September 1987

Second draft. Photocopied typescript with annotations by Ishiguro, September 1987

Notes regarding Kosminsky's script, meeting notes, handwritten and typed scene revisions by Ishiguro, undated

Script notes, letter from Kosminsky, 1987
Screenplay by Kazuo Ishiguro and Peter Kosminsky. Typescript with annotations by Ishiguro, September 1990

Screenplay by Kiju Yoshida

First draft (English), July 1996

Second draft (English), photograph of Kiju Yoshida and Ishiguro, October 1996

Third draft (English), March 1997

Printed screenplay (Japanese), undated

Screenplay by Semi Chellas. First draft typescript with annotations by Ishiguro (April 2004), handwritten reading notes (April 2004), Ishiguro's ideas for additional scenes (May 2004), 2004

Correspondence and agreements regarding film rights and options, 1995-2001

Radio Dramatization

First draft script by Jim Friel (9 May 2005). Ishiguro's notes after first reading (11-12 May 2005), 2005

Rehearsal draft, letter, June 2005


Precursors to novel

A Profile of Arthur J. Mason (television film, 1984)

Sticky note from Ishiguro describing project, 2014

Film synopsis, writing notes, 'The August Passage' poster, working drafts*, 1982-1983

Final draft, shooting draft, 1983-1984

England in October (unfinished story).* Typescript drafts with handwritten revisions, circa 1983

The Patron.* Typescript drafts with handwritten revisions, circa 1984
Service in Japan.* Notes and outline for unrealized television film, December 1987

'Butler (notes & roughs)* [removed from red binder notebook]

A Butler in England. Scrapped draft of Chapter one, 28 August 1986

'Ideas for Stories, etc.' Handwritten and typed notes for possible writing projects, including plot summaries, themes, and rough drafts for 'Butler Novel,' 'East-West novel,' and 'Butler in Japan' circa 1985-1986


'Butler - notes and ideas as they come.' Writing notes, plot summaries, research notes based on readings, 'ideas as they come' notes including themes, characters, chronology, 1986-1987

'Early drafts.' Various handwritten and typed drafts, writing notes, and rejected chapters, 1986-1987

'Intermediate draft and scrapped chapters.'* Chapter drafts which form the first complete draft of manuscript, notes, scrapped chapters, 1987

'Final draft - original top copy'


'Part Two (original)' [removed from black binder notebook]. Top copy typescript of Part 2 with revisions (original ending and revised ending), plot notes, read-back notes (24 August 1987, 14 May 1987), writing notes, 1987-1988

'Original.' Photocopied typescript with annotations by Faber editor Robert McCrum, 24 June 1988

Printer's proof (Faber). Photocopied typescript with copy-edits and printer's marks, copy-editor's queries with Ishiguro's responses, draft of letter to editor, 1988

Page proofs (Faber) with copy-edits, 1989
Page proofs (Faber Library edition, 1996)*, circa 1996

Film Adaptation

Screenplay (revised 24 January 1991) by Harold Pinter with postcard*, 1991

Screenplay by Ruth Prawer Jhabvala.* Notes, daily shooting schedule, second draft script with inserted pages, rejected pages from second draft, 1992


Radio Dramatization

First draft script (December 2003) by Jim Friel, Ishiguro's notes after reading, letter, 2003

Rehearsal draft, 2003

The Unconsoled (1995)

'Notes 1'

Handwritten and typed writing notes (possible plot ideas and themes, plot structure, characters, related to Dream Techniques, etc.), March-July 1991, undated

'Novel 4 - Ideas as they come.' August 1991-January 1992, undated

Typescript working drafts, undated

'Notes 2'

Handwritten and typed writing notes (plot structure, characters, related to Dream Techniques, etc.), January-December 1992, undated

Typescript working drafts and writing 'experiments,' January 1992

'Notes 3'

Handwritten and typed writing notes (plot structure, themes), January 1993, undated

'Ideas as they come.' Writing notes, read-back notes, October 1992-June 1993, undated
'Notes 4'

'Unifying ideas,' December 1993-February 1994, undated

'Finale notes,' April-November 1993, undated

'Amendments for [?] passages,' August-September 1993, undated

'Ryder - loose notes.' Plot sketches, read-back notes, draft fragments, scrapped passages, writing notes, August 1991, undated

'First draft'

Typescripts (some labelled 'rough draft' some labelled 'first draft'), notes, writing plans, November 1991-April 1993, undated

'Revisions - political story.' Notes regarding "Sophie" plot, revision plans, undated

'Ryder - draft two (un-neat).' Typescript drafts of chapters 1-8 (February-March 1992), amended chapter fragments (undated), 1992, undated

'Final draft before editing (rough copy).’ Typescript with revisions, notes and ideas, February-October 1992, February-April 1993, undated

'Final Copy (with editorial changes and Sophie re-writes).’ Typescript photocopy with revisions and inserted handwritten pages, 21 July 1994

'Final Draft (before editorial changes) (original top copy).’ Typescript (revised draft), 24 September 1994

'Rejected pages'

'Chapter 8 - first revised draft' and 'odd pages from first revised version,' undated

'Penultimate draft parts 1-4,' undated

'Ryder - scrapped drafts,' February-November 1992, undated

'Notes and revisions'

Revision notes, read-back notes, 'notes toward draft 3,' revised pages, May-October 94, undated
Theatrical adaptation by Toby Farrow and Martin Constantine.* First draft script (February 2007), 'latest draft' (undated), cast list for staged reading, email printouts, February 2007

Container 25.8

When We Were Orphans (2000)

'Notes for Novel 5' [removed from black binder notebook].* Reflections on the novel The Unconsoled (1994), notes with ideas and themes for fifth novel, 'The English Detective ideas as they come,' October 1994-April 1996

Container 26.1

Research

Photo-album: Memory of Shanghai.* Photocopied excerpts with annotations by Shizuo Ishiguro

Container 86

Family photos with accompanying letter from Shizuo Ishiguro

Source material about China with accompanying letter from Peter Fritz, 1996

Container 26.2

'History: China' [removed from blue binder notebook. Note on binder states: 'Research related to When We Were Orphans and The White Countess']. Research notes from readings and based upon conversation with Shizuo Ishiguro, 1995-1997

Container 26.3

'Plans and notes'


Container 26.4

Handwritten chapter plans and notes, January-November 1998, undated

Container 26.5

New outline, 'notes and ideas as they come,' February 1996-August 1997, undated

Container 26.6

'Rough papers'

August 1995, undated

Container 26.7

March 1996, undated

Container 26.8-9, 27.1

March-December 1996, undated

Container 27.2-5

November 1996-November 1997, undated

Container 27.6, 28.1-3

July 1997-May 1998, undated

Container 28.4-6
February 1998, undated

April-September 1998, undated

September-December 1998, undated

August 1998-March 1999, undated

September 1998-May 1999, undated

April-May 1999, undated

May 1999, undated

Chronology of novel and characters*, undated

Part I ('Early rough draft for Part I'). Handwritten and typescript drafts [also includes handwritten drafts from Part II], rejected pages, read-back notes, November 1995-August 1997, undated


'Draft One – Part One Back-up (revised Sept 96).' Assorted chapter drafts. 15 electronic files: IBM PC DOS, circa 1996

'Eng. Det. MS DOS.' Chapter drafts. 2 electronic files: IBM PC DOS, circa 1990s

Part II ('Rough handwritten drafts [Part II] S'hai memories + Notes on above'). Handwritten chapter drafts, notes, August-December 1996, undated


Part III

'Rough handwritten drafts of Part III (including Coring Mystery),' August 1997, undated

Rejected pages

'Rejected - Coring mystery.' Handwritten 'rough' chapter drafts with typed pages interfiled (undated), notes (June 1998), June 1998, undated

Container 34.2

'Rejected - Coring mystery.' Handwritten 'rough' chapter drafts with typed pages interfiled (undated), notes (June 1998), June 1998, undated

Container 34.2

'New Part III - rejected (the detective story).' Chapter typescripts with revisions (undated), notes, August 1998, undated

Container 34.3

Part IV

Chapter one rough draft, writing notes, read-back notes, outlines, September 1998-March 1999, undated

Container 34.4

'Rough draft (return to Shanghai to end). Handwritten drafts of parts IVa and IVb, writing notes, notes about Shanghai from photo album, November 1998, undated

Container 34.5

'Rough draft (return to Shanghai & epilogue). Handwritten drafts of parts IVc and IVd, writing notes, notes about Shanghai from photo album, November-December 1998, undated

Container 34.6-7

'Neat draft one' (titled The English Detective). Typescript with light edits [chapter three is out of order], undated

Container 35.1-3

'Neat draft two' (titled The English Detective)

Clean typescript, 8 May 1999

Container 35.4-6


Disk-ID-No. 1505021P_041

'Neat draft three'

'Revised chapters for neat draft three. Typescript of chapters 1-4, 7-9, and renumbered chapters 10-11 and 24, May 1999, undated

Container 35.7-8

Typescript (dated 28 May 1999) with hand-corrections completed 11 June 1999

Container 36.1-3

'Faded print copy.' Typescript with some edits, June 1999

Container 36.4-6


Disk-ID-No. 1505021P_035


Disk-ID-No. 1505021P_036

Disk-ID-No. 1505021P_045

Typescript with markers for inserted pages (dated June 1999), revised pages to be inserted (undated), revision plan and notes toward neat draft four (9 August 1999), edits from Nina Salter of Calmann-Lévy (July 1999), June-August 1999

Container 36.7-8, 37.1


Disk-ID-No. 1505021P_037


Disk-ID-No. 1505021P_038


Disk-ID-No. 1505021P_039

'Rejected pages from neat draft three before revisions,' circa June 1999

Container 37.2

'Notes and reactions to neat draft 3 towards neat draft 4 (Final).' Page counts; notes; plans for Part IV and Part VI; notes of comments made by Lorna MacDougall, Deborah Rogers, Robert McCrum, Jon Riley, Joanna Mackle, Ann Warford Davis, and Toby Faber, May-July 1999, undated

Container 37.3

'Neat draft four'

Typescript (19 August 1999) with revisions dated 31 August 1999, proof-reader's queries and Ishiguro's response (December 1999), 1999

Container 37.4-6

Typescript (10 September 1999), read-back notes, September 1999

Container 37.7-8, 38.1


Disk-ID-No. 1505021P_040


Disk-ID-No. 1505021P_044
Page proofs (Faber)

Copy one. Page proofs with edits, editorial correspondence, proofreader's queries, dustjacket proofs, notes, October-December 1999, undated

Copy two. Clean page proofs, November 1999

Film adaptation by Jay Cocks for Jagged Films*

First draft script (March 2003) with notes by Ishiguro (September 2003), 2003

Second draft script, circa 2004

Third draft script (September 2005) with notes by Ishiguro, notes towards Ishiguro's own adaptation (September-November 2005), 2005

Subseries B. Screenplays, 1984-2005

Diary of a Mad Old Man (unrealized film project)

'Tanizaki Project'


Notes for adapting novel to film, ideas and themes, correspondence regarding film option, meeting notes with Jim Ivory and Ismail Merchant, 1992-1994

'Diary of Mad Old Man (2)' [removed from black notebook binder]. Typed and handwritten writing notes (June-July 1995); rejected ideas, drafts of treatments 1 and 2 (October 1994); writing notes, themes, historical backdrop (October 1994-January 1995), 1994-1995

Handwritten writing notes and plans, themes (February 1995), 'current treatment' (undated) [removed from green binder notebook], 1995, undated

Handwritten draft [removed from green binder notebook], undated

'Miscellaneous papers.' Typed and handwritten writing notes and plans, handwritten draft pages, April 1995, undated

'Draft One (corrected).' Script draft. 11 electronic files: IBM PC DOS, circa 1990s

Disk-ID-No. 1505021P_050
The Gourmet (television movie, 1984)

Rough draft. Clean copy, undated

Rough draft. Clean copy photocopy with revisions and letter to Michael Whyte, undated

Second draft. Typescript with revisions, undated

Final draft. Clean copy, 26 September 1984

Final draft. Photocopy with revisions and revised pages interfiled, 26 September 1984

Draft. Photocopy with revisions, undated


Notes, revised script segments, 'budget cuts for Gourmet,' drafts, June 1985, undated

Cast and crew lists, call sheet, October 1985

The Saddest Music in the World (film, 2003)

Screenplay by Kazuo Ishiguro

Rough draft. Handwritten script, film proposal (5 June 1987), notes and plans, rejected pages, brochure about Palestinian documentary, circa 1987

'Second draft' [actually first complete draft]. Handwritten draft, undated

First neat draft. Typescript with edits and inserted pages, 31 October 1988


'Draft three / Peter Yates typescript.' Clean copy typescript, 27 July 1990
Working drafts, rejected and revised pages, outline of scenes, original film proposal (5 June 1987), notes for rewrites, CVs of researchers, correspondence, 1987, undated

Screenplay by Kazuo Ishiguro (Paramount Pictures)

Early draft fragments, notes, treatments, rejected pages, plot outlines, undated

'Draft three.' Handwritten draft, 'plan for draft 2,' notes, revisions, undated

First neat draft [removed from green binder notebook]. Typescript (undated); read-back notes dated 24 September 1991, July 1993, 8 June 1997, 1 June 1998; revised and rejected pages, 1990-1997, undated

Clean copy typescript, July 1998

Typescript with minor copy edits, circa July 1998

Guy Maddin Rhombus Media Production

Preliminary treatment by Guy Maddin. Photocopy, undated

Screenplay adaptation by Guy Maddin and George Toles. Typescript with annotations by Ishiguro, 7 October 2002

Screenplay adaptation by Guy Maddin and George Toles. Clean copy, 13 November 2002

Screenplay adaptation by Guy Maddin and George Toles. Clean copy, 28 January 2003

Synopsis by Ishiguro (9 July 1999), writing notes and plans, 'sad music shorts,' correspondence, 1999-2004

Publicity. Film screening correspondence and notes, clippings and reviews, 2003-2004

'Saddest Music in the World development.' Correspondence regarding option agreements and film development, actor and director profiles and lists, script changes, 1993-1999

The White Countess (film, 2005)

Early drafts
‘First draft (pen/ink copy)’ [working title The Aesthete] [removed from black binder notebook]. Writing notes, handwritten draft, December 1995, undated

Container 43.7

‘First draft (neat) (copy)’ [removed from green binder notebook]. Clean copy photocopied typescript (8 February 1996), notes from meeting with Jim Ivory (July 1996), ideas after discussion with Lorna MacDougall (July 1996), 1996

Container 44.1

‘Draft One (7/2/96).’ Script draft. 7 electronic files: IBM PC DOS, circa 1996

Disk-ID-No. 1505021P_048


Disk-ID-No. 1505021P_049

‘Second draft treatment’ [removed from green binder notebook]. Handwritten treatment (23 January 1997), rejected pages from second draft script (undated), 1997, undated

Container 44.2

‘Second draft (rough)’ [removed from black binder notebook]. Handwritten draft and edited pages from previous draft, 17 February 1997

Container 44.3


Container 44.4


Container 44.5

Merchant Ivory Productions, Inc.


Container 44.6

‘Draft 5.’ Typescript with handwritten edits, 30 September 2003

Container 45.1

‘Draft 5.’ Typescript (30 September 2003) with handwritten edits incorporated and additional edits, circa September-October 2003

Container 45.2

‘Draft 6.’ Typescript (12 December 2003) with handwritten edits ['superseded' written on the cover], December 2003

Container 45.3

‘Draft 6.’ Typescript (January 2004) with handwritten edits ['superseded' written on the cover], January 2004

Container 45.4
'Draft 6.' Typescript (January 2004) with handwritten edits incorporated and additional edits ['superseded' written on the cover], January 2004

'Draft 7.' Clean copy typescript ['superseded' written on the cover], February 2004

'Draft 7.' Typescript with possible cuts ['superseded' written on the cover], February 2004

'Draft 8.' Typescript with minor edit ['superseded' written on the cover], July 2004

'Draft 9.' Clean copy typescript, September 2004

'Miscellaneous papers.' Second draft of rough treatment (undated), script segment drafts, read-back notes (May 1998), synopsis, writing notes (June 1997), outline for second draft screenplay and treatment (undated), 1997-1998, undated

Film synopsis, list of new scenes, writing notes, history notes (September 2003), read-back notes (September 2003), 2003, undated

'Mr. Kao rewrites.' Segment of draft 6 with edits; segment of draft 6 with handwritten edits incorporated, circa 2004

Revisions and scene cuts. Matsuda/Jackson dialogue with suggested cuts and alterations by John Hill (April 2005), scene one-liners, written intro (three drafts; including revised based on post-LA screening), notes for Jim Ivory, additional scene cuts, email printouts, 'blind draft summary' (December 2003), historical comments, comments from Natasha Richardson and Jim Ivory, 2003-2005

'Late revisions.' Handwritten notes and revised scenes, undated

See also research notebook for When We Were Orphans for additional notes

Subseries C. 'Early Work, Unpublished Work, Miscellaneous (including 'The Experiments'),' 1978-2013, undated

Early short stories

Potatoes and Lovers: A Play for Radio.* Notes, working drafts, clean copy typescripts, circa 1978-1979

Untitled story.* Draft fragment, circa 1979
Waiting for J.* Notes, working drafts, clean copy typescripts, draft of outgoing letter to Bill Buford 1979-1980

The Playground.* Working draft, clean copy typescript, 1979

Getting Poisoned.* Clean copy typescript, photocopied typescript, 1979

A Strange and Sometimes Sadness.* Clean copy typescript, photocopied typescript, published issue of Bananas (June 1980), 1979-1980

Untitled war story.* Draft fragment, circa 1979-1980


An Empty Flat.* Typescript, 1980

A Bassline Through the Ceiling.* Photocopied typescript, circa 1980

The Summer After the War.* Typescript, photocopied typescripts, circa 1981-1982


Contributions to Works by Others


Hockney, David and Stephen Spender. Hockney's Alphabet (Faber and Faber for the AIDS Crisis Trust, 1991). T is for T-Bone. Draft, July 1990


'Experiments 1-5' [pre-cursors to The Unconsoled]

'Drafts and notes'

Experiment 1. Typescript, writing notes, first draft reading notes, April 1991

Experiment 2 [aspects evolved into The Unconsoled]. First draft, photocopy of first draft, second draft, April 1991

Experiment 3 [evolved into A Village After Dark]. First and second draft typescripts, notes for Experiment 5, circa 1991


Experiment 5. First and second typescript drafts, 1991


'The Dream Technique and Memory Techniques' [removed from black binder notebook].* Writing notes for dream techniques tested in Experiments 2-5; themes, second draft reading notes, qualities of dreams and how to represent them in narrative, April 1991-February 1996

A Village after Dark (published in The New Yorker 21 May 2001). Drafts (one titled Now That I am Older), correspondence, galley proofs, April-May 2001

'Ideas for TV and film'

Tramps (unrealized feature film). Treatment drafts, notes, October 1984-August 1986, undated
Assorted story ideas including The Decline of English Murder (May 1986), Contacts (November 1986), a biopic about Sir Oswald Mosely (April 1986), and notes for television adaptation of Family Supper and The Gourmet, circa 1984-1986

**Nonfiction**

In Conversation with Timothy Mo.* Interview notes, issue of The Fiction Magazine (Winter 1982), 1982

Dear Stuart…(epistolary essay).* Typescript draft, circa 1983

Film review for Ran (directed by Akira Kurosawa).* Published clipping, typescript photocopy, 12 November 1985

University of Kent, Honorary degree ceremony speech.* Typescript, July 1990


Letters to the Editor regarding Booker Prize (September 1999) and Graham Swift (March 1997).* Handwritten drafts and typescripts, 1997-1999


Kazuo Ishiguro remembers Ismail Merchant (published in Entertainment Weekly, 23 December 2005). Email printout, 31 May 2005

Memories of Ismail Merchant (read at memorial held at Curzon Cinema Mayfair, 18 November 2005). Typescript, November 2005


Kinokuniya Bookshop (published on bookshop website and magazine). Typescript, 13 November 2006

Contribution to Rosemary Goad's 80th birthday celebration, Typescript, September 2008

Kazuo Ishiguro on Film (published in 'Six Novelists on their Favourite Second Artform' in The Guardian, 27 April 2013 and as part of King's College London series The Joy of Influence: Six Novelists on Another Art Form). Typescript, 1 May 2013

'Song lyrics' for Stacey Kent


Dreamer in Concert (2011, Parlophone France). Drafts of Postcard Lovers, 2008 (*CD transferred to HRC Library)

Tango in Macao and Craigie Burn. Working drafts, 2007

Final drafts (as sent to Stacey Kent and Jim Tomlinson)*, 2006-2012

Thoughts on novels read and films seen.* Notes about 'great writers,' films, and novels ranging from Jane Austen to War and Peace to Natural Born Killers; also includes Ishiguro's notes after re-reading An Artist of the Floating World in 1999, August 1985-April 2011

Unpublished / Unrealized

Owl (idea for 'potential second novel').* Draft fragment, circa 1981-1982

Flight from Nagasaki (incomplete novel).* Typescript draft of chapters one through four, notes, circa 1983-1986

Gershwin (see also Nocturnes).* Draft three typescript, revised June 2008

'Sleazy Port SE Asian story and miscellaneous.' Typescript drafts, notes [many titled 'fourth novel' and some titled 'the motorway story,' 'the foreign aid novel,' 'a western,' 'sleaziest port in the world,' 'plan for short story 3,' 'infidelity story'], list of 'ideas for stories, etc.,' research and clippings (1989), read-back notes (July 1995), 1989-1990, 1995

'Ghosts project.'* Film treatment, outline, notes for unproduced documentary about Japanese ghosts, February-April 1987
'Tragic vampire film for Guy Maddin.' Film treatment, December 2000

Untitled start to novel [man living in shack]. Draft fragment, circa 2005-2006


List of possible subjects to be written about, undated

Subseries D. 'Juvenilia,' 1964-2014 (bulk 1964-1979)

'The early (unpublished) novels'

Archive note, 2014

To Remember a Summer By

First draft [titled Something to Remember a Summer By]. Typescript draft with edits (December 1975-April 1976), readers' reactions, 1975-1976

Second draft [removed from navy blue binder notebook]. Typescript and handwritten draft with edits, circa 1976

Third draft [removed from orange binder notebook]. Clean copy of second draft used for submission, letter dated 1978 from Duckworth publishers, 1977

Sylvie

First draft [working title: The Cold and Winter Sky] [removed from purple binder notebook]. Typescript and handwritten draft with edits (August 1977-October 1978); also artist's sketch book with notes, 1977-1978

Second draft [removed from red binder notebook]. Typescript draft with edits, 1978

Third draft. Clean copy typescript, August 1977-October 1978


Short works

The Cleaner and the Cat.* Short story, circa 1977-1978

Hitch-hiker / Double Agents / J. and Mr. Rogers / Reinhart.* Early drafts of short stories, circa 1975

I Used to Know Alison.* Rough notes for a novella or short screenplay, circa 1977-1978

The Man with no Brain.* Handwritten script draft, photocopied script fragments, and notes for play performed on the occasion of Tony Beagley's 21st birthday; also pay slip inserted among pages, 1976

Film short.* Script, 1975

Gundown in Dead City: A Western (novella).* Typescript drafts with edits, 1975

Untitled fragment. Handwritten for untitled work, circa 1976-1977

Notes for stage play.* Typescript, circa 1979

Songs

Song lyrics.* Handwritten and typed songs, lyrics, and notes; doodles; comical letters; sheet music, 1970-1974

'Rough songwriting' [removed from green binder notebook]. Loose sheets with typed and handwritten notes and song lyrics (including notes for "To Remember a Summer By"), doodles, 1975-1976

'Travel pieces'

Note from Ishiguro, 2014

USA/Canada diary and notebooks #1-3, 1974

And Oh, in Berkeley / In Downtown San Francisco.* Typed booklets, letters, Greyhound map, 1974, 1994-1995
Series II. Correspondence, circa 1970s-2010s

1980s

1990-1993

1994; includes Rushdie Alert newsletter

1995; includes letters related to Officer of the Order of the British Empire appointment

1996

1997

1998

1999

2000

General; includes audiobook cover art for When We Were Orphans

Regarding 'Early Japanese Stories' edited by Lord Kenneth Baker

Regarding 'the John Swires/When We Were Orphans affair'

2001

2002

2003; includes edited transcript of Ishiguro speaking at the Sorbonne

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2009
2010
2011

'(Slightly) more interesting correspondence'

1970s; also outgoing to Sue Roe and Judith Evans; sketch by Gill Hall

1980s; some outgoing

1990s

2000s; box 60.7 contains proofs of profile published in The Paris Review

2010s

Outgoing, 2001-2007

Childhood and Family Papers

- Comic books.* Eight booklets written and illustrated by Ishiguro, circa 1960-1962
  
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- The Naomi Comic Strip.* Cartoon drawings drawn for Ishiguro's daughter Naomi, 2001
  
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- Photographs. 14 electronic files: JPG, 2001
  
  Disk-ID-No. 1505021P_052

Marketing and Jacket Designs

- Unconsoled and backlist reissues. Correspondence, jacket proofs and copy, marketing plan, 1994-1999
  
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- When We Were Orphans. Jacket proofs and copy, guest list, publicity schedule, correspondence, posters, 2000-2001
  
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- Never Let Me Go and backlist reissues. Jacket proofs and copy, correspondence, guest lists, publicity schedule, author questionnaire, 2004-2005
  
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- Nocturnes and backlist reissues. Jacket proofs and copy, queries regarding American language and other edits, press releases, 2008-2010
  
  Container 62.4

- Author questionnaires for When We Were Orphans and Never Let Me Go* [also known as press cheat sheets], 2000, 2005
  
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Notebooks

- Notebook index prepared by Ishiguro*, 2014
  
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- Sketchbook. Hitchhiking trip in France with two schoolmates at the age of 16, 1971
  
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- Notebook A. Travel journal of summer trip across Austria, Switzerland, Italy, Belgium, Holland with three school friends (1973). Various jottings and sketches, 1972-1973
  

Notebook B. Jottings, lyrics, and sketches, circa 1973

Notebook C. Comedy sketch ideas, partial journal entries, notes from radio plays, lists of creative graduate programs, letter drafts, 1978-1979

Notebook D. 'Timings' logs, Single Homeless Action in West London (SHAWL) meeting minutes, jottings, notes on television writing, interview notes with novelist Timothy Mo, partial journal entries, 1982-1983

Notebook F. Writing notes for An Artist of the Floating World [working title War Artist], jottings, notes for Arvon Foundation writing workshops, letter draft, early writing notes for what became The Remains of the Day [titled 'Butler'], 'timings,' film and story ideas, 1984-1985


Notebook J (used by both Ishiguro and wife Lorna MacDougall). Writing notes for The Remains of the Day, British Council Germany lecture notes, notes for unrealized Japanese Ghosts TV documentary, jottings including notes about home purchase, Lorna MacDougall's "to-do" lists and notes, 1987

Notebook K. Notes for Arvon Foundation writing workshop, idea for The Remains of the Day [titled Butler], June 1987


Notebook P. Jottings, 'timings' logs, travel notes for Bournemouth Booksellers Convention, 1990
Notebook Q. 'Timings' logs for The Unconsoled, sketches, 1991-1993

Notebook R. Jottings, notes for film projects including list of film directors, speech notes for acceptance of Chevalier de l'Ordre des Arts et Lettres, early outline for Never Let Me Go, notes for meetings with Joanna Mackle (head of Faber publicity) and Jon Riley (Faber editor) about When We Were Orphans, notes for meeting with Mick Jagger and others of Jagged Films regarding film option for When We Were Orphans, notes for speech for launch of When We Were Orphans, 1994-2000

Notebook S. 'Timings' logs for The Unconsoled, Diary of Mad Old Man/The White Countess, and When We Were Orphans, 1993-1999

Notebook T [notebook begins at the back]. Notes for what became When We Were Orphans [labeled English Detective] and Nocturnes, meeting notes for film project, drafts of faxes sent to Philippe Jacquier [French producer working on unrealized Japanese adaptation of A Pale View of Hills], 1995-1996


Photographs

Photo inventory prepared by Ishiguro, 2015

Childhood in Japan and England. Black and white, color snapshots of Ishiguro as baby and toddler, schooldays, birthday parties, 1955-1965

University Days. Color snapshots of Ishiguro as musician, traveling, 1976-1977

1986 Whitbread Book of the Year Award

Award presentation and dinner, January 1987

Faber party. Black and white contact sheets of Ishiguro and guests, January 1987

Ishiguro at Sydenham, London home. Black and white publicity prints, circa 1987

Booker Award for The Remains of the Day. Color snapshots, black and white publicity prints, color inkjet printouts, 1989


Japan Foundation tour of Tokyo, Nagasaki, Takayama, Fukuoka, Kyoto, Nara. Black and white publicity prints, color snapshots of events and family, November 1989


Cannes Film Festival Jury. Color snapshots of Ishiguro with Clint Eastwood, Catherine Deneuve, Alexander Kaidanovsky, Shin Sang-ok, Alain Terzian, Pupi Avati, Lalo Schifrin, Marie-Françoise Leclère, Gilles Jacob, Guillermo Cabrera Infante, May 1994


Tokyo. Color snapshots, October 2001

Never Let Me Go film set. Ishiguro with Charlotte Rampling, Alex Garland, Andrew MacDonald, Allen Reich at Ham House, June 2009

Publicity photos. Color prints of Ishiguro at home in London, 2009

Snapshots

1980s. Color snapshots of Ishiguro with family, friends and other writers; travel, 1983-1989

Ishiguro with Salman Rushdie, his then-wife Marianne Wiggins, Lorna MacDougall, Candice Rodd, Graham Swift, summer 1989

1990s. Color snapshots of Ishiguro with family, friends and other writers; travel, 1990-1999

2000s. Color snapshots of Ishiguro in Japan and with author Haruki Murakami, 2000-2014
'Portraits of Kazuo Ishiguro.' Photos taken by Francesco Guidicini for Sunday Times taken at Ishiguro London home. 68 electronic files: JPEG, 2000

'Dorset / Devon 2009.' Family photos. 49 electronic files: JPEG, 2009

'Dorset / Devon 2008.' Family photos. 82 electronic files: JPEG, 2007

'Ireland 2008.' Family photos. 100 electronic files: JPEG, 2007

'Malvern Hills / Cotswolds / Soar Mill Cove / Devon 2005.' Family photos. 81 electronic files: JPEG, 2005

Family photos. 2 electronic files: JPEG, December 2002

Duplicated published photos (for example, a photo that appeared in a magazine and this is a photocopy or digitized version of that page), 1988-1995

Press Clippings

An Artist of the Floating World

UK and US; also poster by Yohan, 1986-1987

Foreign language (some translations attached), 1985-1987


Never Let Me Go (novel)

UK, 2005-2010

US and Canada, 2005-2009

Foreign language, 2005-2006

Never Let Me Go (film)

UK, 2009-2011

US and Canada, 2010-2011
Film festival programs, 2010-2011

Nocturnes
UK, US, Canada, 2009-2010
Foreign language, 2009-2010

A Pale View of Hills
Green scrapbook. Includes letters, postcards, clippings, reviews, photographs, 1980-1983
UK and foreign language (some translations attached), 1982-1985, 1991

The Remains of the Day (novel)
UK (paperback), 1990
US, 1989-1990
Canada, 1989-1993

The Remains of the Day (film)
US, 1992-1993

The Saddest Music in the World (US and UK), 2003-2004

The Unconsoled
UK, 1995-1996
US, 1995-1996
Canada, 1995-1996
Australia and other foreign press, 1995

When We Were Orphans
UK, 2000
Booker Prize and Whitbread Prize coverage. Clippings, program, invitation, 2000

US, 2000

Canada, 2000

France, 2001

Germany, 2000-2001

Spain, 2001

Brazil, Denmark, Italy, Japan, 2000-2001

The White Countess, 2005-2006

Profiles, interviews, mentions

UK

1980s

1990s

2000s; including segments on Malcolm Bradbury's death and Radio4 Book Club

US, 1980s-2000s

Australia, 1989-1993

Brazil, 1990-1996

Canada, 1980s-1990s

France, 1987-1998; including publisher catalog

Germany, 1989-1997

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Japan (many with translations), 1990-1997

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Assorted international press (Greece, Israel, Netherlands, Portugal), 1988-1991

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Australia and New Zealand, Adelaide Writers' Week, Wellington Festival (February-March 1988). Itineraries, travel information, correspondence, color inkjet photographs, color photographs (headshots), clippings, telephone messages, drawing by Nado Milat, programs, 1987-1989

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Barcelona, Spain, British Council (September 1988). Itineraries, travel information, correspondence, color inkjet photograph, speaking notes, 1988

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Germany, Klett-Cotta tour for An Artist of the Floating World (October 1988). Itineraries, correspondence, plane tickets, 1988

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1989

Nantes, France, British Council (February 1989).* Itineraries, travel information, correspondence, 1988-1989

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Northern Germany, British Council (April 1989).* Itineraries, travel information, correspondence, 1989

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UK (Faber) tour for The Remains of the Day (May 1989). Itinerary, 1989

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USA and Canada (Knopf) tour for The Remains of the Day (September 1989). Itineraries, travel information, correspondence, color inkjet photographs, 1988-1989

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Japan, Japan Foundation (October 1989).* Itineraries, travel information, correspondence, color inkjet photographs, tickets, letter from father about Japan and family, souvenirs and ephemera, business cards, notebook (includes Lorna MacDougall's notes), 1988-1989

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1990

Houston International Festival (March 1990). Correspondence, travel information, Ishiguro's travel notes about Houston, itineraries, clippings, 1989-1990

Brazil, Rocco / British Council (August 1990). Itineraries, color inkjet photographs, Ishiguro's travel notes about Rio and Sao Paulo, travel information, correspondence, travel ephemera, 1990

USA (Knopf and Vintage) tour for The Remains of the Day (September 1990). Itineraries, messages, travel information, color inkjet photographs, travel ephemera, 1990


Czechoslovakia (cancelled). Correspondence, 1990


Italy (Einaudi / British Council) for The Remains of the Day (December 1990). Itineraries, correspondence, travel information, travel ephemera, 1990


1995

UK tour for The Unconsoled (May 1995). Itinerary, 1995

Chicago American Booksellers Association (May 1995) and Toronto (June 1995) for The Unconsoled. Itineraries, travel information, correspondence, clippings, bestseller lists, 1995

Scanno, Italy for The Unconsoled (July 1995).* Itinerary, travel information, 1995

Rome tour for The Unconsoled (September 1995). Itinerary, notes, 1995
USA (Knopf) tour for The Unconsoled (October 1995). Itineraries, travel ephemera, correspondence, publicity material, audience question cards, 1995

1996

Sweden (September 1996) for The Unconsoled.* Travel information, 1996

US (Vintage) and Canada (Knopf Canada) for The Unconsoled (October-November 1996). Itineraries, correspondence, 1996

1997

France (Calmann-Lévy) (January 1997) for The Unconsoled. Itineraries, correspondence, 1996-1997

Barcelona, Spain (Anagrama) (March 1997) for The Unconsoled. Correspondence, travel information, 1997

Germany (Rowohlt) (March 1997) for The Unconsoled. Itineraries, correspondence, travel information, ephemera, 1996-1997

1998. Mantova Festival, Italy (September 1998).* Correspondence, travel information, program, 1998

1999

Auschwitz, Poland, International Youth Meeting Center (October 1999). Handwritten notes for live interview event, travel ephemera, color inkjet photographs, correspondence, 1999


2000

Germany (September 2000) for When We Were Orphans. Itineraries, correspondence, travel ephemera, Introductory remarks, clipping, color inkjet photographs, 2000

USA / Canada (October 2000) for When We Were Orphans.* Itineraries, correspondence, author questionnaire, travel ephemera, 2000

Copenhagen (November 2000) for When We Were Orphans.* Travel ephemera, correspondence, 2000

2001
France (June 2001) for When We Were Orphans. Itineraries, correspondence, publicity, book jackets, 2001

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Japan (October 2001) for Hayakawa International Forum. Itineraries, color inkjet photographs, correspondence, travel information and ephemera, business cards, notebook with autographs, 2000-2001

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2003

Paris, Sorbonne Conference (March 2003). Itineraries, program, correspondence, travel information and ephemera, color inkjet photographs, 2003

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University of St. Andrew's (June 2003) for honorary doctorate.* Itineraries, correspondence, program, travel information and ephemera, 2003

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USA and Canada, Knopf (April 2005) for Never Let Me Go. Correspondence, itineraries, travel information, 2005

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Man Booker Prize (October 2005). Programs, printed material, 2005

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Los Angeles, premiere for The White Countess (October 2005). Itineraries, correspondence, invitations, business cards, remarks written on back of sheet, 2005

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Spain (November 2005) for Never Let Me Go. Itineraries, email printouts, November 2005

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Milan and Rome, Italy (February 2006) for Never Let Me Go. Itineraries, email printouts, 2006

France (March 2006) for Never Let Me Go. Itineraries, email printouts, 2006

Arthur C. Clarke Award (April 2006). Email printouts, invitations, 2006

Serono Prize, Rome, Italy (June 2006). Correspondence, 2006

Corine International Book Award, Munich, Germany (September 2006). Itineraries, correspondence, programs, Ishiguro's handwritten remarks, award certificate, 2006

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2007


Spain, Santiago and Galicia (September 2007) for European Prize of Casino de Santiago. Travel itineraries, email printouts, printed material, award certificate, 2007


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2010

USA / Canada (September 2010) Fox Searchlight tour for Never Let Me Go film. Itineraries, talking points, film festival programs and badges, travel ephemera, time zone list, 2010

BFI London Film Festival (October 2010) for Never Let Me Go film / Newcastle University visit (October 2010).* Itineraries, speech drafts, program, film screening guest list, 2010


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Hotel bills, etc., 1997-2000

'University days' / Early adulthood

Edinburgh Festival Fringe.* Program, photocopy photographs, 1978

Ephemera.* Train ticket, Piccadilly Music Musique Boutique catalog, guitar strings, music publishers association directory, 1973-1978


'Private diary'*, October 1975-August 1977

Renfrew Social Works Department (Renfrew, Scotland). Handwritten notes regarding community work at Moorpark, circa 1976

Typing manual*, 1970

University acceptance letters, 1973, 1979

University of Kent at Canterbury

Admissions prospectus (1973), account statement (1975), permit to use practice pianos (1974-1975)

Practice papers for finals*, April-May 1978

Reading notes*, 1977-1978

Undergraduate essays*, 1977-1978

West London Cyrenians. Printed material, newsletters, journal notes and jottings, 1978-1979

Unidentified papers. Notes, press kit for film Guantanamero, French language exercises, phone numbers, circa 1990s
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Current, January/February 1996 (contains story A Family Supper)  Container 81

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The Fiction Magazine

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December/January 1985 (contains excerpt of An Artist of the Floating World)

Frau, 25 December 2001 (contains profile in Japanese)

Fujin no Tomo, no. 1, 1990 (contains profile in Japanese)

The Good Book Guide, April 2000 (contains review of When We Were Orphans)

The Guardian

Weekend, 25 March 2000 (contains profile)

Review, 19 February 2005 (contains profile)

Harper's Bazaar (Japan), January 2002 (contains profile)

Inside Borders, September 2000 (contains review of When We Were Orphans)

Kent Bulletin, No. 7, 1986 (contains profile)

Litteratures, October/November 1994

London Review of Books, 13 April 2000 (contains review of When We Were Orphans)

Madame Figaro, August 2001 (contains excerpt from When We Were Orphans in French)

Mystery Magazine

January 2002 (contains profile/interview in Japanese)

February 2002 (contains profile/interview in Japanese)


The New Republic

22 January 1990 (contains review of The Remains of the Day)

16 October 2000 (contains review of The Unconsoled)

New Statesman, 3 April 2000 (contains review of When We Were Orphans)

New York Times Book Review

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24 September 2000 (contains review of When We Were Orphans)

The New Yorker

23 October 1995 (contains profile)

Newsweek, 30 October 1989 (contains review of The Remains of the Day)

Le Point, 19-25 February 1990 (contains profile in French)

Prospect, April 2005 (contains review of novel Never Let Me Go)

Quarto, August 1981 (contains story A Family Supper)  Container 47.9

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The Shape of Literature to Come, 1998 (contains profile in Japanese)

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Time International

30 October 1989 (contains review of The Remains of the Day)

8 February 1993 (contains profile)

29 March 1993 (contains profile of Emma Thompson and film The Remains of the Day)

22 November 1993 (contains profile of Anthony Hopkins and film The Remains of the Day)

14 February 1994 (contains profile)

15 May 1995 (contains profile)

24 April 2000 (contains review of When We Were Orphans)

La Vanguardia, 2 December 1990 (contains profile in Spanish)

Vogue, October 2010 (contains profile of Carey Mulligan and film Never Let Me Go)

W: The Waterstone's Magazine, Spring 1995 (profile about The Unconsolled)

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