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FOREWORD BY
Sir Anthony Kenny
Master of Balliol College 1978–1989
Seamus Perry
Fellow Librarian, Balliol College
Neil Record
Balliol 1972

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Studio portrait of Josephine Reid taken in the late 1940s or early 1950s. Photographer unknown.
Handwriting © Josephine Reid’s Estate
Details from postcards from Graham Greene to Josephine Reid © Verdant SA.
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Detail of Josephine Reid’s working transcripts of Graham Greene’s Dictabelt recordings © Verdant SA/Josephine Reid’s Estate
Christmas card envelope from Graham Greene to Josephine Reid © Josephine Reid’s Estate
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‘I am sorry but I am not prepared to talk . . .’, from a letter from Josephine Reid to Donald Scarbrook, 3 October 1993 © Josephine Reid’s Estate

ABOVE: Postage stamp detail from a postcard from Josephine Reid to her aunt © Josephine Reid’s Estate.
When Grahame Greene was an undergraduate at Balliol in the early 1920s nobody would have guessed that some of his memorabilia would eventually take their place among the most prized possessions of the College Library. He was an unhappy and unruly student, not well regarded by his tutors, and he would have to get drunk to face his termly interview with the Master. His literary output at the time consisted of indifferent verses, published in a volume called Babbling April in his last year as an undergraduate.

After leaving Balliol, Greene became a Roman Catholic. He made his name in the literary world with a series of novels with Catholic themes: Brighton Rock, with its teenage gangster, The Power and the Glory with its whisky priest, and The End of the Affair, which inserts the miraculous into a love story. David Lodge, in his recent autobiography, records that when he was a teenage Catholic with aspirations to be a writer, it was encouraging and inspiring that the two most famous English literary novelists living in the 1940s and 50s were both Catholics writing of Catholic themes – the other, of course, being Evelyn Waugh.

Greene's later novels ranged over a variety of themes and topics, and his fame spread far beyond Catholic circles. The College with which he had had such an uneasy relationship made him an Honorary Fellow, and in 1979 Oxford University made him an honorary Doctor of Letters at Encaenia. On that occasion the College feasted him, and as Master, I had the pleasure of entertaining him at the very table at which he had once had to be propped up to face handshaking. Where Oxford led the nation followed, and in 1982 Greene was awarded the OM.

ANTHONY KENNY
Master of Balliol College 1978–1989

This handsome and fascinating book accompanies, and commemorates, an exhibition put on in the College's Historic Collections Centre, to mark the arrival at Balliol of a remarkable collection of papers and books Josephine Reid was Graham Greene's secretary, assistant, typist, and friend for many years, and evidently played a crucial but immensely discreet part in one of the most important novelistic careers of the 20th century. Josephine Reid for one never doubted that she was working for an author whose works would last as masterpieces: 'Graham will go on for ever', she writes in a letter here. Her keen wish to remain in the shadows of English literary history is manifest in several of the items described in these pages, as is her doughty defence of Greene's privacy: enquiries from an increasingly large number of biographers and academics were rebuffed with unambiguous crispness. But for all the attractive native reticence that these documents evoke, there are glimpses enough here to evoke a strong, vivid, and entirely individual personality.

The acquisition of these books and papers is a significant addition to Balliol's extensive modern literary holdings. The collection forms the central part of what is probably the most important gathering of material relating to Greene in the UK. Its coming to Balliol is thanks in the first instance to the kind wishes of Josephine Reid's family, and its purchase was made possible by many gifts, including significant support from the Friends of the National Libraries, and many individuals, but principally by the great generosity of Neil Record. We are both delighted and honoured to name the collection The Cherry Record Collection of Josephine Reid's Papers and Books Relating to Graham Greene, in memory of Neil's mother, an English graduate, and a teacher of English Literature, who counted Greene's novels among the set texts she taught to her fortunate A-level students.

SEAMUS PERRY
Fellow Librarian, Balliol College

Cherry Record (née Hammond) (1919–1993) was the senior scholar at Westfield College, London, on her admission there in 1938 to read English. She bitterly regretted the fact that she was forced by financial pressures to turn down a place she had won at Lady Margaret Hall, Oxford, to read English, as her local authority chose to reduce her grant by the amount of the Westfield Scholarship – significant in those days. In the event, Westfield ladies were evacuated to Oxford at the outbreak of the Second World War, and she completed her (London) degree in the city in which she had always wanted to be educated: Oxford.

She remained in Oxford, teaching English, for the rest of her life. She taught, inter alia, Greene's The Power and the Glory as an A-level text. She married a Brasenose man, Peter Record, a renowned cricketer, and had three sons, Robert, Richard and Neil. Only one, Neil, survived to adulthood, and he came up to Balliol in 1972 to read PPP.

NEIL RECORD
Balliol 1972

Studio portrait of Josephine Reid
Date and photographer unknown

FOREWORD
JOSEPHINE REID was Graham Greene’s secretary from 1958 to 1992. Despite those 34 years working with Greene, she makes only a fleeting appearance, in a footnote, in his official biography. The unhesitating refusal she gave to the maker of an Arena documentary on the recently deceased writer seems characteristic of her unwavering discretion:

“I am sorry but I am not prepared to talk to you about Mr Greene or have anything to do with your project – I only wish I could say this to you in a more friendly and polite way. But there it is. I wish you luck.”

Norman Sherry, Greene’s official biographer, received a similar rebuff in 1977.

Greene’s nephew, Nicholas Dennys, recalls how, on a visit to Reid’s house in Minehead, he listened to a recording of Graham Greene reading his play Yes and No. Greene had instructed that all the recordings he sent Reid for typing were to be destroyed after use:

“It says much about Josephine’s own integrity and respect for his wishes that I knew within a few seconds, though she courteously said she would think about it, that this last belt would now begin its journey to the dustbin.”

In acquiring and making available the collection of items relating to Graham Greene that Josephine Reid felt it safe to leave to posterity, Balliol College is opening a hitherto closed avenue into Greene’s writing and life.

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JOSEPHINE REID was born on 15 June 1925 and spent her childhood in Argentina before coming to school in England. She was employed by the War Office, the British Embassy in Athens, and the Foreign Office before starting to work for Graham Greene in 1958. In 1975 she gave up the more secretarial side of the job, but continued to type Greene’s literary manuscripts until the year after his death in 1991. She died on 19 May 2012 aged 86.

Josephine Reid’s childhood was spent at La Carolina, her parents’ fruit farm in Rio Negro near Cinco Saltos, Argentina. She was the youngest of four and was very close to her father, Alvan Reid. Although the Reid parents only came to England (i.e. saw their children) every couple of years, letters from Alvan Reid to his daughter, written when she was an adult, reveal a family life of warmth, humour and affection, in which family nicknames stuck fast. Graham Greene refers to her Argentine connection in correspondence during his own travels there.

EXHIBITED: Two letters from Alvan Reid to Josephine Reid, ‘La Carolina’, Cinco Saltos, 9 January 1959 and 19 March 1964 [GGKR 10/105, 106]; Two letters from Alvan Reid to Donald Sturrock, 3 October 1993 [GGKR/01/03]. Footnote on Reid in Sherry, N., The Life of Graham Greene (London, 1989–2004), v.3, p.239 [81 g 002/06C].
‘The day you came to help’

THE CORRESPONDENCE gives tantalising glimpses of Josephine Reid’s involvement in the Intelligence world. She was at the War Office in the early 1940s, possibly her first job after leaving school. In 1946, she wrote congratulating Lt Col. Hugh Saunders on receiving an OBE for his work there. His reply thanks her for ‘all the help you gave me so cheerfully over so many weary months . . . I well remember the day you came up to help us from the Pool’.

She returned to Argentina after the war and lived there until 1950, then worked at the British Embassy in Athens for a time. A letter about a fur coat from Lt Col. Archibald Henderson-Scott describes his First World War travels in Russia: ‘I wanted to know the country like you know Greece.’ He advises her to check the lining of his old fur coat for secret documents before Greene thinks of borrowing it to wear in Russia. Reid’s handwriting notes ‘coat sold’. Henderson-Scott was married to a relative of Reid’s mother, and may have also known Reid through farming in Argentina (1922–1959) and working in the War Office after the First World War.

From Greece, Reid returned to England for a post in the Foreign Office. In a postcard of 1958 to her aunt, she puts off a visit of 1 October until the afternoon ‘as Fourth Sea Lord wants to see me that a.m. at 12!!!’.

Reid’s Intelligence background may partly explain how she managed to put the secret in secretary when others with her knowledge of Greene’s business may have been tempted to talk.

EXHIBITED: Two studio portraits of Josephine Reid taken in the late 1940s and/or early 1950s [GGJR11/09 and GGJR11/10]; Postcard from Josephine Reid to her aunt, postmarked Paddington W2, 29 September 1958 [GGJR 10/86]; Letter from Lt Col Archibald Henderson-Scott to Josephine Reid, dated 1964 by Reid [GGJR 10/102].

Letter from Lt Col. Archibald Henderson-Scott to Josephine Reid, dated 1964 by Reid

Postcard from Josephine Reid to her aunt © Josephine Reid’s Estate

Studio portrait of Josephine Reid taken in the late 1940s or early 1950s. Photographer unknown

EXHIBITED: Two studio portraits of Josephine Reid taken in the late 1940s and/or early 1950s [GGJR11/09 and GGJR11/10]; Postcard from Josephine Reid to her aunt, postmarked Paddington W2, 29 September 1958 [GGJR 10/86]; Letter from Lt Col Archibald Henderson-Scott to Josephine Reid, dated 1964 by Reid [GGJR 10/102].
GREENE ALSO WORKED for British Intelligence. Greene’s sister, Elisabeth, joined the Secret Intelligence Service (SIS) at Bletchley in 1938 and recruited Greene [Life in Letters, p.108]. His SIS work took him to Lagos and then Freetown, Sierra Leone, which inspired the setting for his novel The Heart of the Matter. On his return in 1943, he continued to work for SIS in an office off St James Street, which he recalled nostalgically for The Sunday Times in 1963:

Security in those days was quite a flippant word: we were not concerned with the fate of governments, we were free from the Press and Parliament, we were able to enjoy our small secrets.

He goes on to describe how he played out a rivalry with the American Intelligence personnel who lived upstairs: when on fire-guard duty for the building, he would remove the American agency’s secret files from a poorly secured filing cabinet and leave them on the night-duty officer’s desk. The owner of the files would receive a fine the next day for failing to secure secret documents. In terms of secrecy and filing Josephine Reid would certainly beat the Americans.


On the back of the envelope containing Norman Sherry’s request for an interview, Josephine Reid records the date she started to work as Graham Greene’s secretary, 17 November 1938, as well as 3 October 2.30pm and 10 October 11.30am, possibly the dates she was interviewed. Although she refused to talk to Sherry for Greene’s biography, she did promise to send him:

a few points which may be of interest, like the date when I was interviewed for the job of being Mr Greene’s secretary, as he was then just off to Havana to see about the film Our Man in Havana’. Greene went out to Havana in early October. The dates suggest that Reid’s meeting with the Fourth Sea Lord on 1 October 1958 and her interview with Graham Greene were connected; mutual Intelligence brought them together.


Balliol men have the monopoly in these volumes: in 1924 five of the 21 authors featured are from Balliol and in 1925 the number rises to six. The contributors include several of Greene’s university friends. One, Robert Scott, once guided him to an academic progress meeting with the Master because he was too drunk to make his own way [A Sort of Life, p.135].


Josephine Reid’s notes on the reverse of an envelope containing a letter from Norman Sherry © Josephine Reid’s Estate


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A key part of Josephine Reid's work for Graham Greene was dealing with his voluminous correspondence, which often included work and personal issues. Dictaphone technology made it possible for correspondence to continue even when Greene was travelling; he recorded letters, both verbatim and with notes for Reid, onto plastic belts which could be folded flat for posting. She transcribed the belts in full and made fair copies for posting or composed the letters in draft form. These Dictabelt transcripts are a central part of this collection. Reid used both black and red type when transcribing; for the most part, black seems to indicate quotes to be used verbatim as drafts for letters, and often includes crossings out, changes of words and other corrections, perhaps made on listening to the recording again. Red type shows both Greene's recorded notes for Reid and occasionally her own notes to self. Further layers of editing, correcting and fact checking are shown in manuscript.

EXHIBITED: Josephine Reid's working transcripts of Graham Greene's Dictabelt recordings, showing the different states of letters as dictated, including several letters immediately following his return from a visit to Russia, 1987 [GGJR 3/1, 11-12, 23]. Two adverts for the Dictabelt technology, 1953 and 1957. Letters from Graham Greene outlining process for conveying manuscript, typescripts and dictabelts between Minehead, Antibes and Capri via post and couriers, January to April 1979 [GGJR 10/061-63].

'If you could undertake it'
JOSEPHINE REID’s work extended beyond the day-to-day secretarial; she was also involved in the production of Greene’s books. This is a selection of the 40-odd novels and other books that Josephine Reid typed for Graham Greene. Most of Greene’s works in Reid’s library are inscribed by him, often referring to her part in their making.

EXHIBITED:
All by Graham Greene:
A Burnt-Out Case (London, 1961) [GGJR 15/02] For Josephine Reid, who had a bout of slavery over this. From Graham Greene.
The Human Factor (London, 1978) [GGJR 15/38] For Josephine in the Country from Graham in the City. [Alternative titles are recorded in pencil in Josephine Reid’s hand above the printed title on the title page:] 1) A Sense of Security, 2) The Cold Fault, 3) [arrow pointing at printed title]
The Human Factor (London, 1982) [GGJR 15/26] For Josephine with love from Graham. [Alternative titles are recorded in pencil in Josephine Reid’s hand on the first free end leaf] 1) A sense of Security, 2) The Cold Fault, 3) [the number 3 is written in pencil beside the printed title on the half title page.]
Travels with My Aunt (London, 1980) [GGJR 15/24] For Josephine with love from Graham. [This warmth is typical of inscriptions from 1978 onwards.]
Typescript of short story ‘Up-Ended’, with covering note from Graham Greene to his literary agent and translator in Paris, Marie Biche: ‘Dear Marie, Here’s a mordid little comic story. I don’t know if you can do anything with it. Love Graham’ and manuscript French translation of ‘Up-Ended’ as ‘Haut et Bas’ [Greene Papers acquired February 2015, item 10].
‘Curious about the tomb’

THE PRINTED BOOKS in this collection were used as a kind of filing system for Josephine Reid to keep reviews, articles, notes and even correspondence in. The papers and books have been separated for conservation reasons, but are cross-referenced to preserve their original order and association. They clearly demonstrate her continuing professional and personal interest in Greene’s life and work, not only during his lifetime but throughout her own.

EXHIBITED: Letters between Josephine Reid, Graham Greene and members of the Malet family, re Lord Rochester’s Monkey, her visit to Chargot and discussion of book’s background [GGJR 14/22].

‘Given to me by Mr Greene’

WITH DEDICATIONS in the books and personal addenda to letters, the collection intimates that Greene and Reid’s working relationship developed into one of friendship. In one such closing line to a letter of 7 July 1978 [GGJR 10/59] Greene asks whether she had named her new ‘cottage’. She has annotated it: ‘No, I didn’t! Greenaway Cottage’, perhaps aware of the irony of the name of the house she moved to on giving up the secretarial side of her work for Greene.

Reid carefully recorded Graham Greene’s gestures of appreciation for her work. In September 1962, he bought a painting, Windy Day on Coast, from Leicester Galleries. On the back of the frame under the artist’s signature, title, date and purchase details, Reid’s handwriting tells us that Greene gave it to her in October the same year.

A minimal Christmas card, just a few sentences in both Greene and Reid’s hands, paints another poignant seaside picture:

Greene’s message: ‘Josephine 1959–1970 … a well-deserved tribute to all the help you have given me! Graham Greene. Why not have a gamble with premium bonds?’ [Presumably the card once enclosed a cheque.]

Reid’s note: ‘Given to me by Mr Greene at the end of a lovely day in Brighton on 19/12/70.’

EXHIBITED: Oil painting ‘Windy Day on Coast’ by Archibald Edward Webster (1899–1991), from Leicester Galleries, Artists of Fame & Promise part 2, 1962, exhibition no. 1243 [GGJR Collection]; Christmas card from Graham Greene to Josephine Reid dated 12 December 1970 [GGJR 10/27]; Selection of postcards from Graham Greene and Yvonne Cloetta to Josephine Reid.

Oil painting ‘Windy Day on Coast’ by Archibald Edward Webster (1899–1991), with permission of John Webster. Text © Josephine Reid’s Estate

Christmas card from Graham Greene to Josephine Reid © Josephine Reid’s Estate

Postcard from Graham Greene to Josephine Reid © Verdant SA
‘His revenge and our consolation’

**THE LAST WORD** comes from two of the women in Graham Greene’s life, one of whom was prominently associated with him in biographies and the press, the other of whom has been almost invisible. Yvonne Cloetta, his partner in later life, writes to Josephine Reid of the ‘minus biographers . . . who give a completely false image of him’. ‘As you say: They will be forgotten; Graham will go on for ever. That will be his revenge and our consolation.’ 

Josephine Reid’s papers at Balliol finally reveal part of an essential and longstanding working relationship and friendship in Graham Greene’s life, hitherto all but unknown and unacknowledged. The collection has the rare value simply of being completely new to Greene scholarship, but it also adds a large number of original letters by Graham Greene with details of his work in progress, travels, research, political interests, opinions and personal life. It ‘shows the working’ behind much of his official and personal correspondence, and demonstrates the breadth of Josephine Reid’s contribution to his work.

**EXHIBITED:** Letter from Yvonne Cloetta to Josephine Reid, 16 May 1995 [GGJR 1/8]; Colour prints of Graham Greene, Yvonne Cloetta, Josephine Reid and two other friends (not identified, taking the photos) in bathing costumes on a yacht, undated [GGJR11.01 and 2]; B/W print of Graham Greene by Yousuf Karsh, 1964 [GGJR 11/8].

SELECTED BIBLIOGRAPHY

