

Our thanks to the following donors
who made the acquisition possible:

Paul Almond (1949)
Professor John Stephenson (1953)
Professor John-Christopher Spender (1957)
Roger Jefferies (1957)
Paul Lewis (1958)
Peter Buckman (1959)
Matthew Nimetz (1960)
Doug Rosenthal (1961)
Alan James (1962)
Stephen Crew (1964)
Jim Rogers (1964)
Emeritus Professor Paul Crittenden (1965)
Alan Heeks (1966)
Geoff Wright (1967)
Neil Record (1972)
Julie Record
Richard Jones (1977)
Mark Storey (1981)
Danny Truell (1982)
Alison Roberts (1984)
Claire Foster-Gilbert (1984)
Virginia Preston (1985)
Richard Locke (1985)
Jonathan Lewin (1992)
Adam Dixon (1994)
Sarah Longair (1998)
Jo Valentine (2001)
Jeff Kulkarni (2001)
Sean McDaniel (2002)
Alice McDaniel (2003)
Blackwell Charitable Trust
Friends of the National Libraries

ISBN 978-1-78280-500-7



9 781782 805007 >



The Cherry Record Collection of
Josephine Reid's Papers and Books Relating to

GRAHAM GREENE



An exhibition held at
BALLIOL COLLEGE
HISTORIC COLLECTIONS CENTRE
ST CROSS CHURCH, ST CROSS ROAD, OXFORD

25 & 26 April 2015



EXHIBITION AND CATALOGUE BY

Naomi Tiley
Librarian, Balliol College
 Anna Sander
Archivist, Balliol College

FOREWORD BY

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

The organisers are indebted to Nicholas Dennys of Dennys, Sanders & Greene who allowed us to use his sale catalogue of the collection freely, and to Mary Millner, Alvan Seth-Smith and Ian Castle for offering their aunt's collection to Balliol College in the first place and for their continued support and information.

© Balliol College, University of Oxford, 2015

Published by Balliol College, University of Oxford

Catalogue design by Becky Clarke Design
www.becky-clarke.com

Printed by Ciconi

ISBN: 978-1-78280-500-7

COVER ILLUSTRATIONS:

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.
 Top postage stamp detail from a postcard from Josephine Reid to her aunt © Josephine Reid's Estate
 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
 'To Josephine with love from Graham' artwork reproduced by arrangement with The Random House Group Ltd. © Verdant SA
 'I am sorry but I am not prepared to talk . . .', from a letter from Josephine Reid to Donald Sturrock,
 3 October 1993 © Josephine Reid's Estate

LEFT: Travels with My Aunt (London, 1969), detail. Artwork reproduced by arrangement with The Random House Group Ltd.
 ABOVE: Postage stamp detail from a postcard from Josephine Reid to her aunt © Josephine Reid's Estate

FOREWORD



Studio portrait of Josephine Reid
Date and photographer unknown

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

'I am not prepared to talk'

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.

EXHIBITED: Letter from Donald Sturrock to Josephine Reid, 2 October 1992 [GGJR01/02]; Letter in reply from Josephine Reid to Donald Sturrock, 3 October 1993 [GGJR01/03]; Footnote on Reid in Sherry, N., *The Life of Graham Greene* (London, 1989–2004), v.3, p.239 [81 g 002/06C].

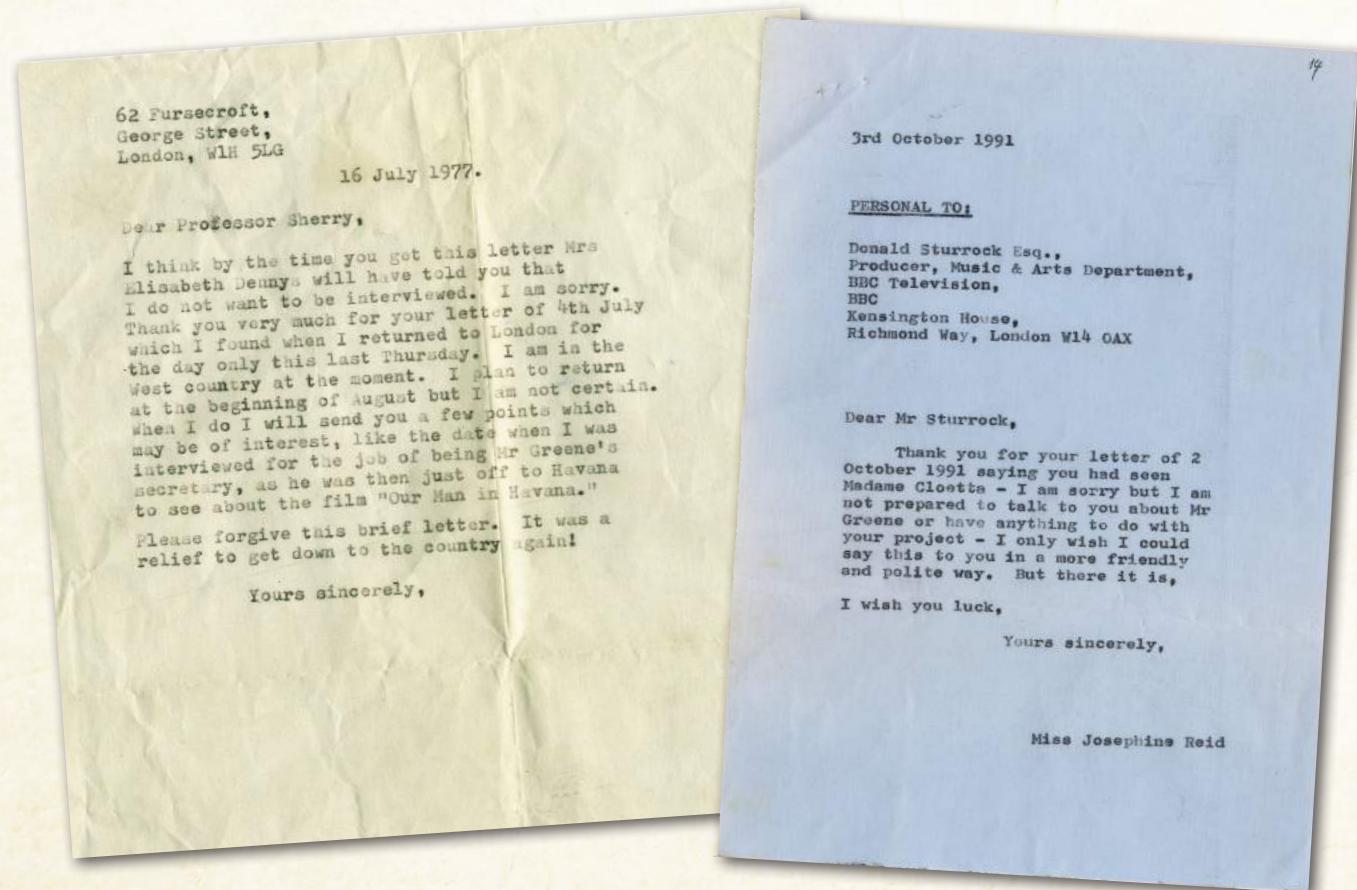
'Dear Squizzle'

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

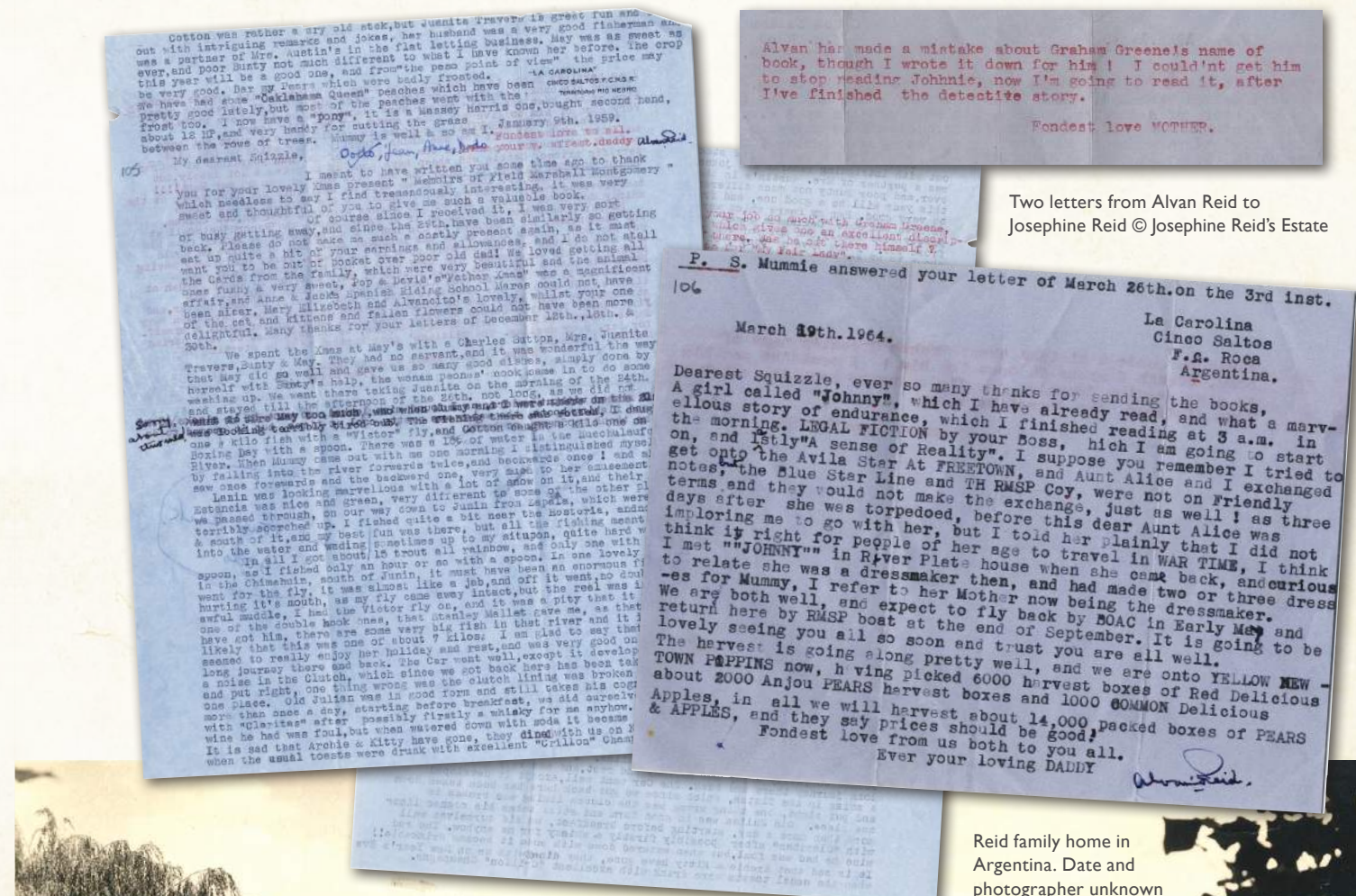
England (i.e. saw their children) every couple of years, letters from Alvan Reid to his daughter, written when she was an adult, reveal a family life of warmth, humour and affection, in which family nicknames stuck fast. Graham Greene refers to her Argentine connection in correspondence during his own travels there.

EXHIBITED: Two letters from Alvan Reid to Josephine Reid, 'La Carolina', Cinco Saltos, 9 January 1959 and 19 March 1964 [GGJR 10/105, 106]; B/W photo of Reid family home in Argentina, annotated on reverse "'La Carolina" wishing Jean a Happy Xmas + New Year from Daddy. Dec. 1934' [GGJR 11/11]; Two photographs of Josephine Reid as a young woman in an unidentified ?South American location, with a background of flowering shrubs and trees [GGJR11/12, 13]; Josephine Reid as a young woman in Athens, 1952–1954 [GGJR 11/14].



Letter from Josephine Reid to Norman Sherry, 16 July 1977 [GGJR 10/55] © Josephine Reid's Estate

Letter in reply from Josephine Reid to Donald Sturrock, 3 October 1993 © Josephine Reid's Estate



Reid family home in Argentina. Date and photographer unknown

'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 [GGJR 11/09 and GGJR 11/10]; 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].

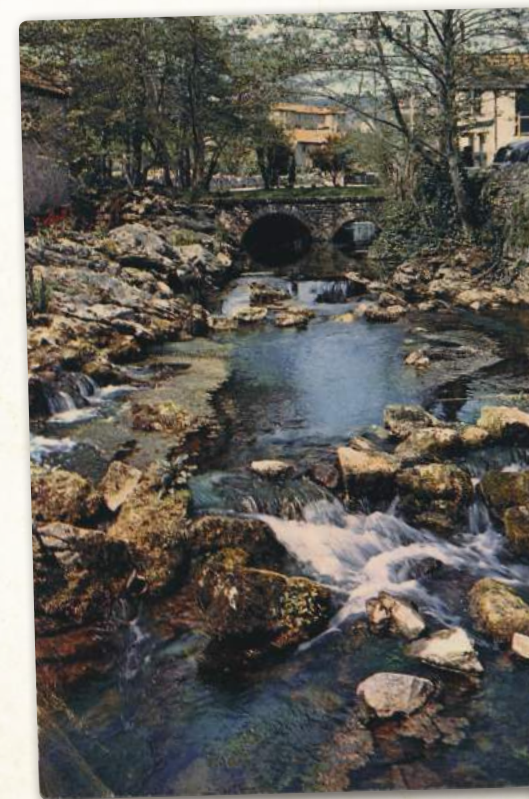


Josephine Reid as a young woman in Athens, 1952-4. Photographer unknown

Josephine Reid as a young woman in an unidentified ?South American location. Date and photographer unknown



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



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

102
RECEIVED BY THE POST OFFICE
I can't really remember where I got it. But it was from some fur merchant in the city of London which at that time was the principal fur market of the world. I can't remember if it was made to measure or not. Anyway it was always a real good coat. I was seconded from my regiment to go to Russia to learn to talk Russian. And by the time I had finished I was a first class interpreter in Russian and in addition got £200 cash - which for a subaltern in those days was a lot of money indeed. Also extra pay whilst in Russia. In addition to knowing the language I wanted to know the country like you do Greece. So after I got fairly fluent I started off travelling. I went South down through the Ukraine via the River Dnieper towards Odessa, thence train to Sebastopol. And on along the Crimean coast. From Yalta I was booked to the Caucasus where I wanted to go South and try and clamber up Mount Ararat. I always liked climbing. I climbed up Snowdon as a very small boy with my Mother (although we did come back by train). And all the lovely hills in the Mourne Mountains and the Wicklow mountains too. From the Caucasus I was going up The Volga to Archangel and then back to Moscow. But in the Crimea I fell terribly ill with double mastoids AND WAS KNOCKED right out and had to stagger home via Odessa, Warsaw and Berlin and to the convalescent home at Osborne I of W.

However I went back again and was in St. Petersburg as it was then until I was up to passing my exam. Quite an adventure it was. I always remember the trip by steamer down the river Dnieper. Several days at Whisuntide and the vessel full of peasant pilgrims who had been to the very famous monastery in Kiev where there were tunnelled caves miles of them it seemed to me. With nooks where saints lay in glass covered coffins which the pilgrims kissed - most insanitary. All carrying candles as there was no other light. Some Stench as Winston would have said. Now I come to think of it I may perhaps have left some secret service documents in the fur coat between the fur lining the the outer back cloth. So you had better warn Mr. Greene if he borrows it to go to Russia. All our love for Christmas and the New Year
Archibald Henderson-Scott
1964
Coat sold

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

Nancy.
Very much regret
can't get down
till Wednesday
afternoon as Fourth Sea
Lord wants to see me
that a.m. at 12!!!
Done nothing but since
all morning do do something
Cheddar for your cough
The River Yeo which flows through Cheddar village.
This river once flowed through Gough's Caves, but
has since changed its course to a lower level. It has
no known source.
Printed and published by J. Arthur Dixon Ltd., Newport, E.W.
J. Arthur Dixon
NATURAL COLOUR
36
29 SEP 1958
Mrs R. Reid
Wrecclesham Lodge
Farham
Sussex
Sofy doing nothing Josephine

'Our small secrets'

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.

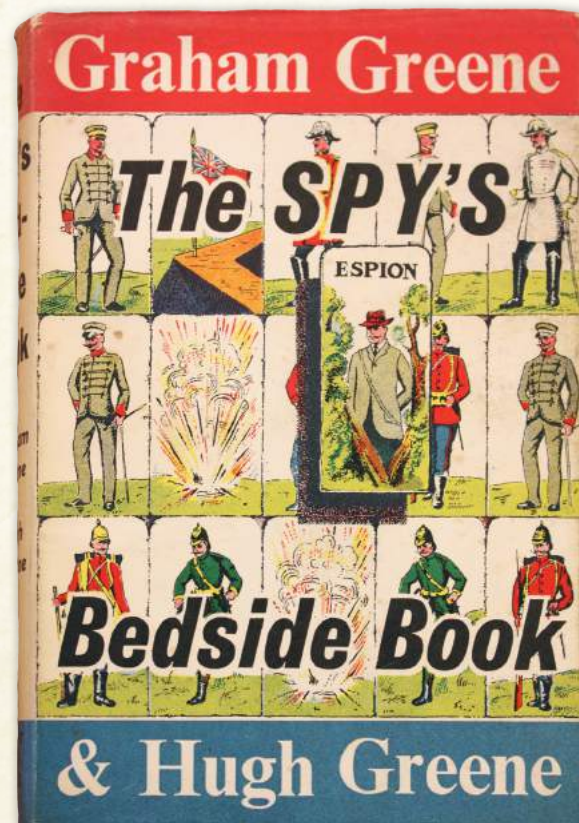
He goes on to describe how he played out a rivalry with the American Intelligence personnel who lived upstairs: when on fire-guard duty for the building, he would remove the American agency's secret files from a poorly secured filing cabinet and leave them on the night-duty officer's desk. The owner 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 1958, 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.

EXHIBITED: Greene, G., 'A Third Man entertainment on security in Room 51', *The Sunday Times*, 14 July 1963 [GGJR14/15/1]; Greene, G. and Greene, H. (eds), *The Spy's Bedside Book* (London, 1957) [Greene Collection].



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

The Spy's Bedside Book (London, 1957)
Artwork reproduced by arrangement with
The Random House Group Ltd.

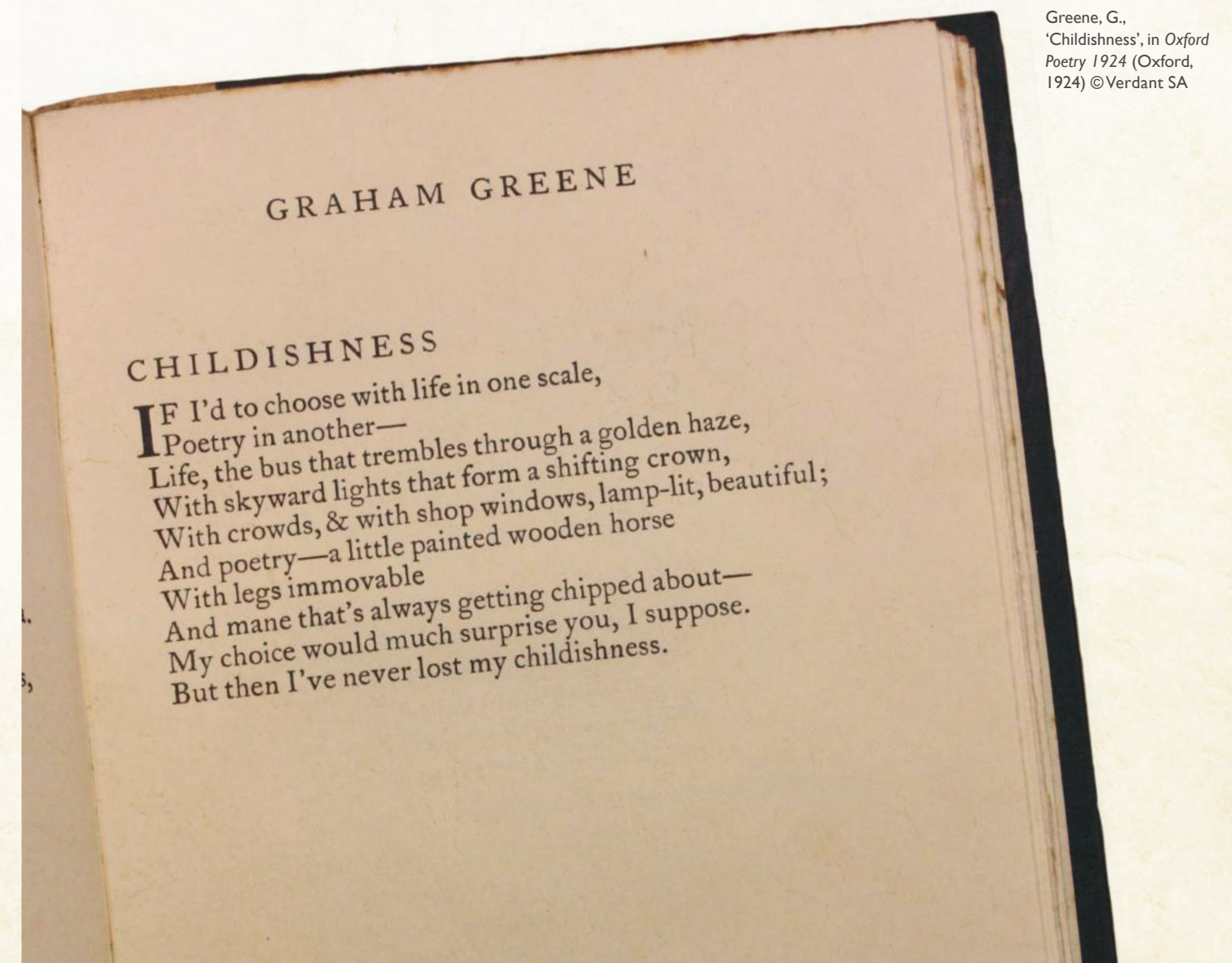
'Painted wooden toys'

AS AN UNDERGRADUATE at Oxford, Graham Greene flirted with poetry. As he recalls in *A Sort of Life*, this was accessory to flirting with his siblings' governess back home. Examples of Greene's love-struck poems appear in *Oxford Poetry 1924* and *1925*.

His poem 'Childishness' opposes 'life', 'with crowds, & with shop windows, lamp-lit, beautiful', and 'poetry', 'a little painted wooden horse / With legs immovable'. Unsurprisingly in the circumstances, Greene chooses his nursery playmate. What is perhaps more surprising is that in a short poem the young Greene encapsulates the battle between the homely and a compulsion to escape from it which seems to have dogged his life.

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].

EXHIBITED: Greene, G., *A Sort of Life* (London, 1971) pp.124-5 [GGJR 15/73]; Greene, G., 'Childishness', in *Oxford Poetry 1924* (Oxford, 1924) [Greene Collection]; Greene, G., 'I shall be happy', in *Oxford Poetry 1925* (Oxford, 1925) [Greene Collection].



Greene, G.,
'Childishness', in *Oxford Poetry 1924* (Oxford, 1924) © Verdant SA

'If you could undertake it'

A KEY PART of Josephine Reid's work for Graham Greene was dealing with his voluminous correspondence, which often mixes 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, on to 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 according to the verbal notes. 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 to France from a visit to Russia, 1987 [GGJR 3/I, 11-12, 23]; Two adverts for the Dictabelt technology, 1953 and 1957; Letters from Graham Greene outlining process for conveying manuscript, typescript and dictabelts between Minehead, Antibes and Capri via post and couriers, January to April 1979 [GGJR 10/061-63].

A DICTAPHONE EXCLUSIVE!



Brilliant new Dictabelt makes dictation easier for you...clearer for your secretary!

It's so clear you can read through it... so small, pliable, and strong you can mail it anywhere in a standard envelope... so inexpensive you use it only once.

YET—this brilliant new plastic development, Dictabelt, records and reproduces so clearly it brings out the best in you. It plays back with FM radio quality.

No need "to dictate." Just talk... think out loud... without shorthand's distractions and delays. Every thought is caught—electronically.

Your secretary transcribes faster, better; gets time to become a more important assistant to you.

Gone forever is that costly secretarial complaint: "What did he say?"

The new Dictabelt is exclusive with the Dictaphone TIME-MASTER, the simplest and most versatile dictating machine in history—the dictating machine which will truly change all your ideas about dictating methods.

With TIME-MASTER and Dictabelt you're tooled up for greater accomplishment in business. You gain up to 50% more time.

But more important—you master routine. Your mind is free from detail... free to plan... free to do creative work... free to get the best out of yourself.

Find out how TIME-MASTER can help you. Clip the coupon!

DICTAPHONE CORPORATION
The greatest name in dictation

Dictaphone Corp., Dept. 1133,
420 Lexington Ave., N.Y. 17, N.Y.
I would like: ☐ A free Dictabelt and folder.
☐ A free TIME-MASTER demonstration.

Name _____
Company _____
Address _____
City & Zone _____ State _____

IT'S SAID— AND DONE!

Look rosier at the office since her boss began dictating on DICTABELT records



...you say. What's that?

Dictaphone's exclusive dictation record—clear, unbreakable, and positive—emits and fastest way to put words into action. DICTABELTS are small and flexible you can mail or file with ordinary letters. Dictation is reliable, so you can't lose your place; permanently, so it can't be erased or accidentally changed.

The reason our secretary in the picture likes DICTABELT dictation best is this: she doesn't have to keep her work every time the boss has work to do—and she transcribes the DICTABELT when it fits into her schedule. She has more time to be a real assistant to her boss—because work doesn't pile up.

Call your local Dictaphone office for a free desk trial, or write Dictaphone, Dept. H, 420 Lexington Ave., N.Y. 17, N.Y. Ask about our rental plan, too.

DICTAPHONE CORPORATION
Service available the world around

Two adverts for the Dictabelt technology, 1953 and 1957

8/9/87

set in hand by Omar Torrijos. He used to be Chuchu's chief friend but Chuchu suffered a period of being handcuffed in Diaz's house he told me on the telephone. The man is really cuckoo. Porgive a hasty dictated letter but I've only just returned from Sibersia. Best wishes to you and Tim

To the man ~~xxxxxxxxxxxx~~ whose notepaper is marked CESHE

Dear Mr Tassatory,

I am afraid that the pressure of work and age makes it quite impossible ~~xxxxxxx~~ for me to come to your meeting at Palermo.

Yours sincerely,

EXPRESS

The Editor,
The Commonwealth,
15 Dutch Street,
New York,
NY 10038
U.S.A.

Sir,

In your issue of August 14 which has only just reached me, Mr Christopher Buckley tells "a true story" told to me (I am unaware of course to me who knows Mr Buckley) that I attended said by Padre once attend such a Mass, but word of truth in the rest of church was not "packed" (it in the morning), there was no the stigmata, I left at the quite normally, there was no me", no priest came running to me, I would have been at sitting with a bottle, at in fact there was no town

I trust that the lies be corrected before it appears I am sending a copy of this forthcoming publishers of Houghton Mifflin.

Yours truly

66666666666666666666 **second envelope** Rec'd 14 Sept. 1987 11

To Tatiana Koudriavsteva
125319 Moscow
Krasnoarmejskaja, 23 Apt 96

Dearest Tanya,

We got back safely and on time. The only thing was that our luggage didn't come with us as for some reason it had been marked Orly West in Moscow although our tickets were for Charles de Gaulle. However it arrived safely the next day. I do hope this letter will not take as long as the last one! It's a letter of course of thanks for all you did for us and how efficiently you programmed everything and what a joy your company was. I've still got a request to make to you.

I am asking my secretary in England to send you 2 copies of the Penguin Monsignor Quixote - one for yourself and if it's possible for Mark. I promised to send Mark a copy and he wrote his address on some present he gave me and I can't find it anywhere. Can you possibly trace him and send him his copy. I am sorry to give you so much trouble. I told Pollinger that I'll sign for Monsignor Quixote and I've also told him to do nothing without telling me if he received a letter about The Human Factor. Today September 8 I shall get on to Imison about For Whom The Bell Chimes and I have written to him to make a photocopy of A House of Reputation for you. His address is: 18 Maddox Street, London W1R 6EU. As you can imagine I have an enormous mail and so this letter is dictated but even a dictated letter can send all my love and all the love of Yvonne too.

to save do Henry
the Imison agency
14 m
Richard Imison
Plaza 11/15 Ho
28 Almeida
Street
London
NW1 7D

To Gerald Pollinger

Dear Gerald,

I have written of Rules. "Thank kind and generous there will always more of name me too much by you another one to pro Room in memory als was equally fond of cartoons of both o

I look forward I am in London.

I have written the for the files, and

Change over at 10.

Dear Christopher H

Many thanks for like to see a type I shall be interest with the period of avoid it.

Yours ever

P.S. I do hope Bett

Frank Muir

Dear Frank Muir,

I entirely agree Powell. I enclose help. Yours, sincer

To The Appointments Secretary

Dear Sir,

I think the time is overdue recognition of what Dilys Powell has been doing over nearly half a century in the cause of British film making. Her reviews have always been fair and enlightening in their criticism. They should indeed be published as a whole for they deserve

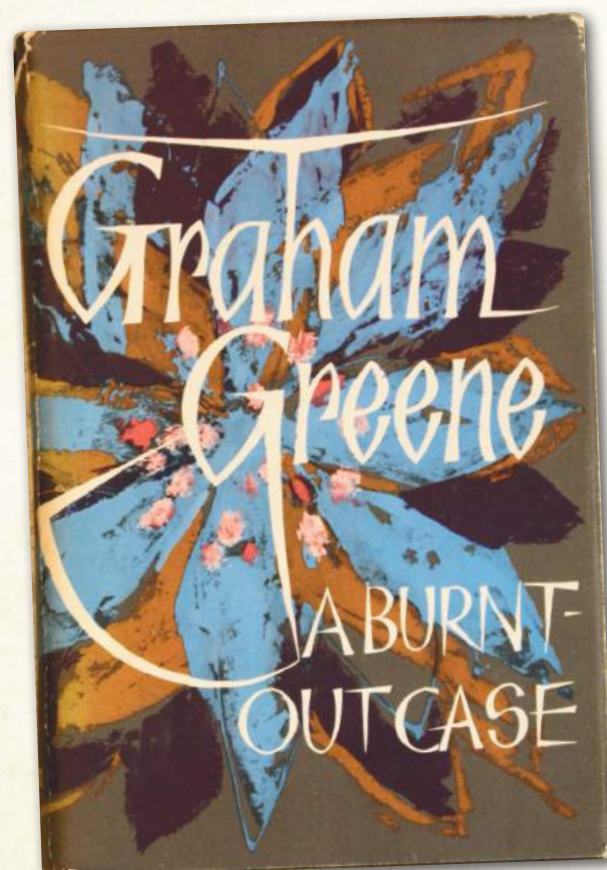
Professor Giles Fowler
Dear Professor Fowler,

I am only just back from Russia and a pile of correspondence is facing me and I wish to get back on to a book and I simply can't answer all your questions. I am refusing all interviews. I will answer one question about my experience on The Times. I was a sub-editor and I think a sub-editor has a training which a reporter doesn't have. He is correcting the reporter's work and in nearly all cases cutting it and I think this is a very useful training for the novelist who will spend most of his time cutting after the book is completed. Yours sincerely,

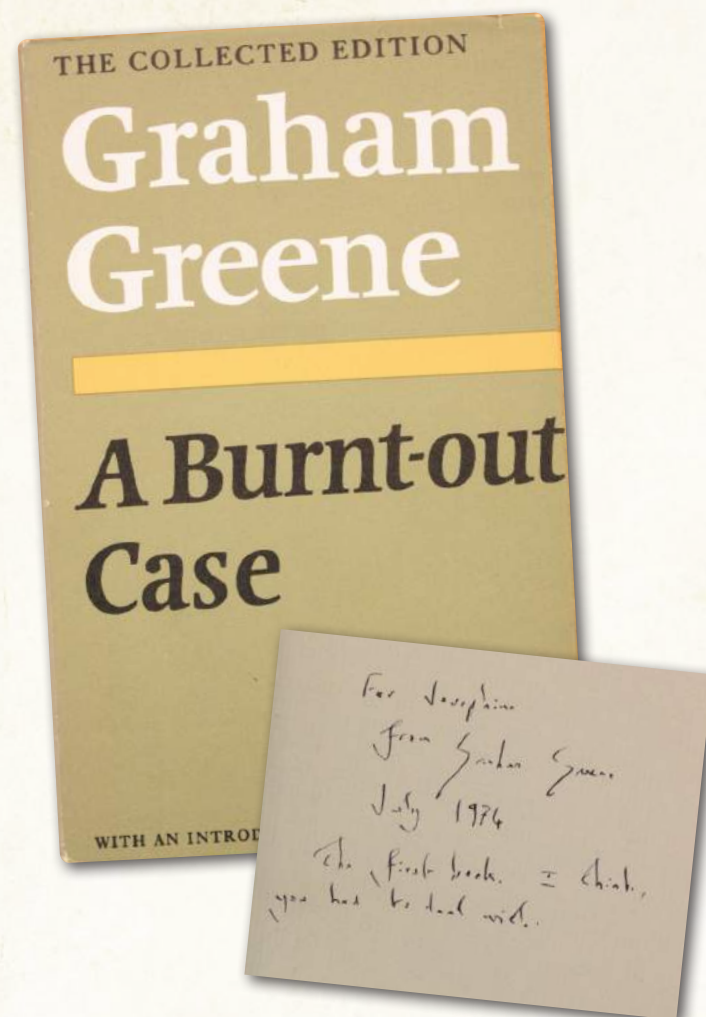
Josephine Reid's working transcripts of Graham Greene's Dictabelt recordings
© Verdant SA/Josephine Reid's Estate

'With love from Graham'

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.



For Josephine Reid,
who has a book of letters from this
from Graham Greene.



For Josephine
from Graham Greene
July 1974
The first book I think
you had to deal with.

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.

A Burnt-Out Case (London, 1974) [GGJR 15/18]: For Josephine from Graham Greene July 1974. The first book I think, you had to deal with.

The Honorary Consul (London, 1973) [GGJR 15/37]: For Josephine. This end of a long job. From Graham Greene.

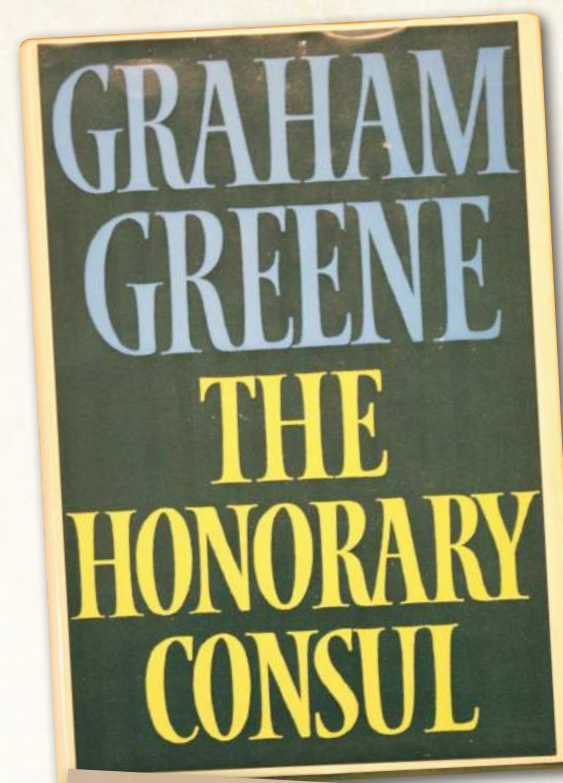
The Man Within (London, 1976) [GGJR 15/19]: For Josephine – a book on no account to be read – from Graham Greene.

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:] '1st A Sense of Security, 2nd The Cold Fault, 3rd [arrow pointing at printed title]'.
① A sense of Security, ② The Cold Fault. [The number 3 is written in pencil beside the printed title on the half title page.]

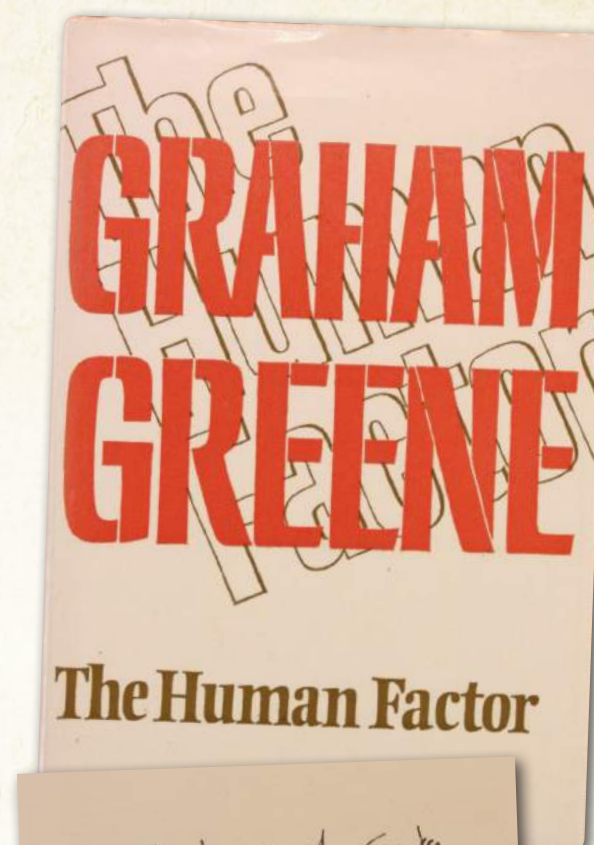
The Human Factor (London, 1982) [GGJR 15/26]: For Josephine with love from Graham. [Alternative titles are recorded in pencil in Josephine Reid's hand on the first free end leaf:] '1) A sense of Security' 2) 'The Cold Fault'. [The number 3 is written in pencil beside the printed title on the half title 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.]

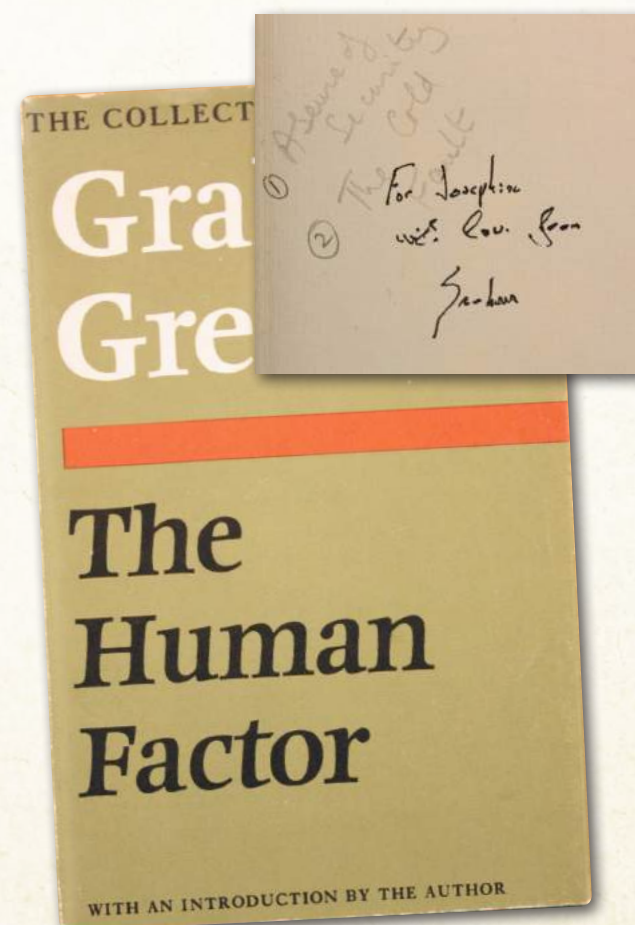
Typescript of short story 'Up-Ended', with covering note from Graham Greene to his literary agent and translator in Paris, Marie Biche: 'Dear Marie, Here's a morbid little comic story. I don't know if you can do anything with it. Love Graham' and manuscript French translation of 'Up-Ended' as 'Haut et Bas' [Greene Papers acquired February 2015, item 10].



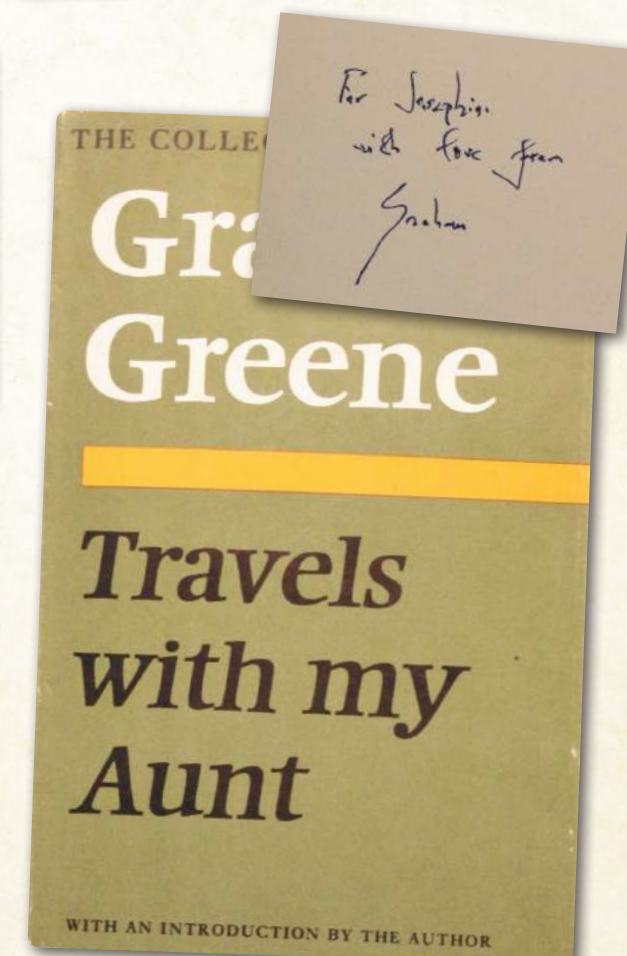
For Josephine,
this end of a long job.
from Graham Greene.



For Josephine in the Country
from Graham in the City.



① A sense of Security
② The Cold Fault
For Josephine
with love from
Graham



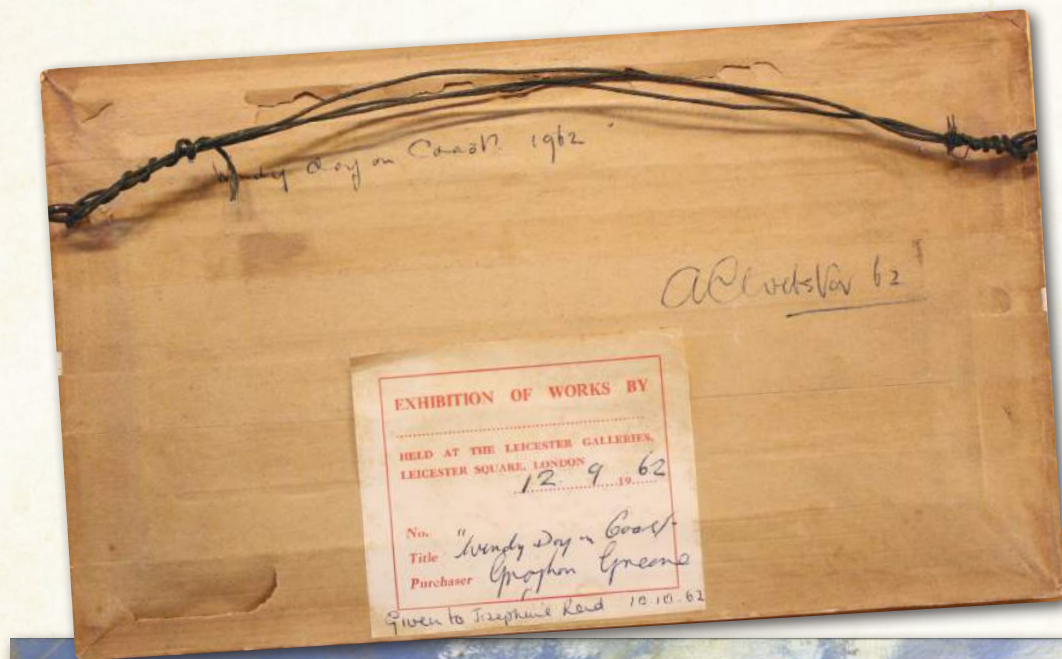
For Josephine
with love from
Graham

'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 Chagot and discussion of book's background [GGJR 14/22].



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.



'Given to me by Mr Greene'

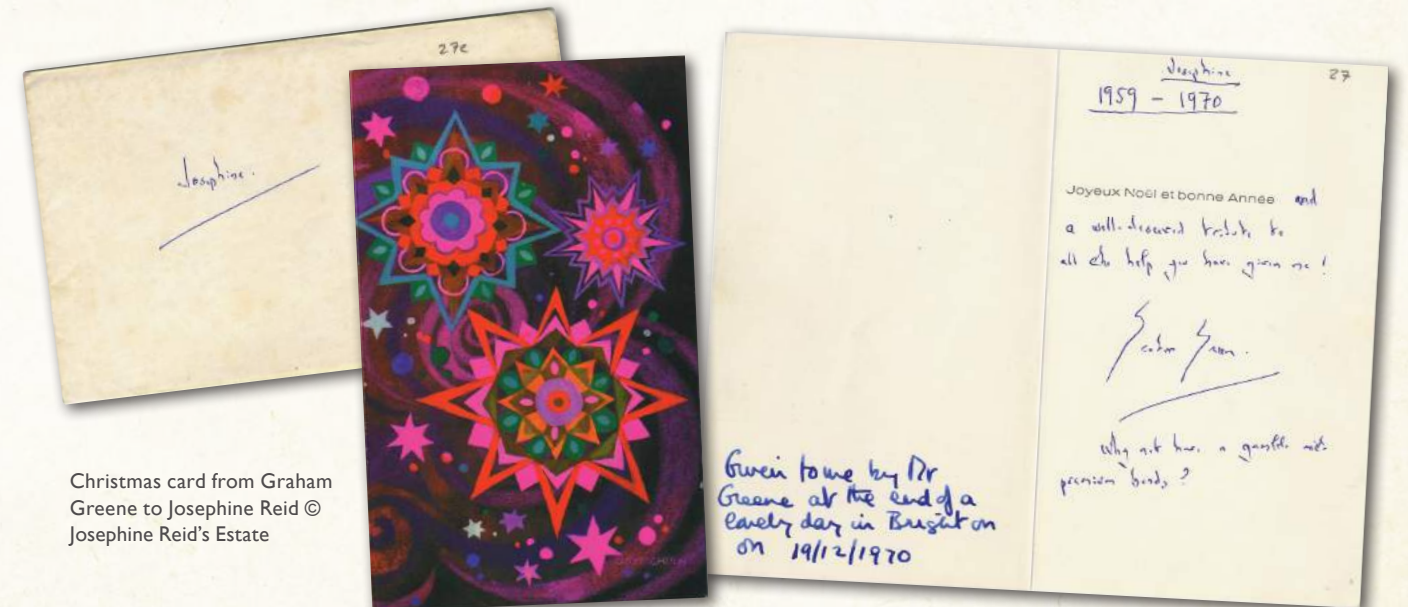
WITH DEDICATIONS in the books and personal addenda to letters, the collection intimates that Greene and Reid's working relationship developed into one of friendship. In one such closing line to a letter of 7 July 1978 [GGJR 10/59] Greene asks whether she had named her new 'cottage'. She has annotated 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.'



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



Postcard from Graham Greene to Josephine Reid © Verdant SA

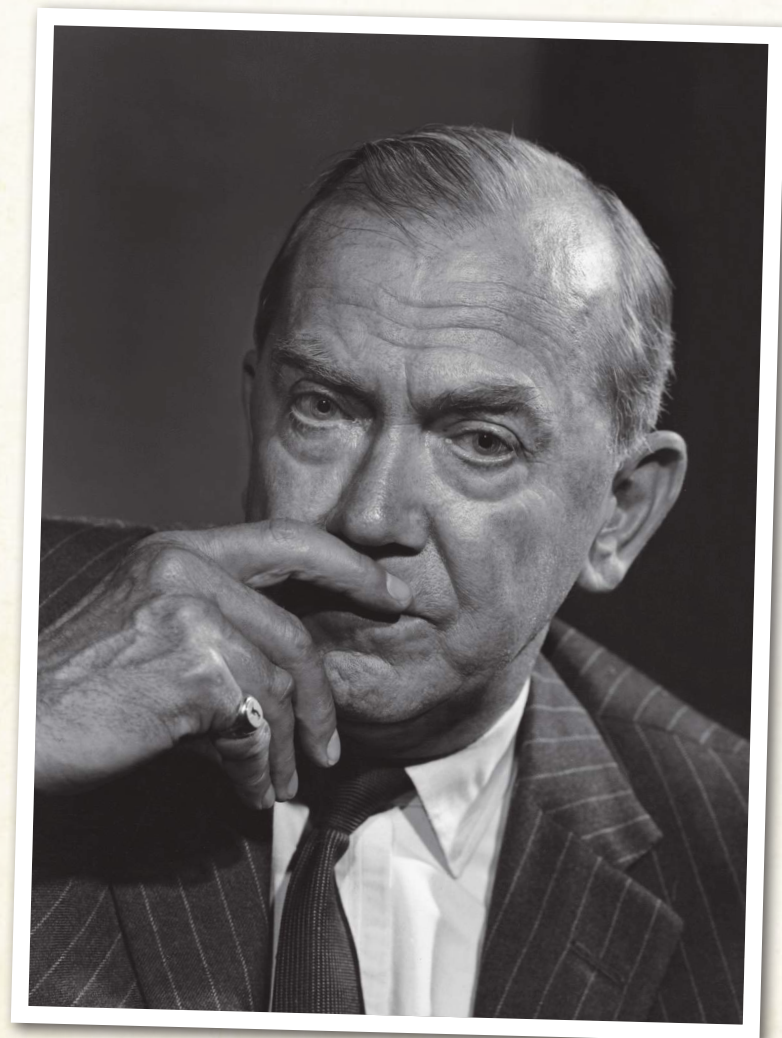
‘His revenge and our consolation’

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].



Graham Greene, 1964. Photograph by Yousuf Karsh, Camera Press London.

SELECTED BIBLIOGRAPHY

Greene, G., *A Sort of Life* (London, 1971)
Greene, R. (ed.), *Graham Greene: a Life in Letters* (London, 2007)
Sherry, N., *The Life of Graham Greene* (London, 1989–2004)