Guide to the John Betjeman Collection

GEN MSS 675

by H. Dean

2009

P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
http://beinecke.library.yale.edu/

CALL NUMBER: GEN MSS 675

CREATOR: Betjeman, John, 1906-1984

TITLE: John Betjeman collection

DATES: 1908–2002

BULK DATES: 1936–1984

PHYSICAL DESCRIPTION: 23.42 linear feet (22 boxes) + 1 broadside folder, 1 roll.

LANGUAGE: English

SUMMARY: The John Betjeman collection documents the personal and professional life of John Betjeman between 1908 and 1990, with the bulk of material dating between 1936 and 1984. The collection provides evidence of Betjeman’s career as a writer and broadcaster and consists of correspondence, writings, personal papers, newspaper clippings, audiovisual materials, and a small number of candid photographs. The collection traces Betjeman’s creative process through initial scribblings in his notebooks to more formal drafts and the publishing process (as found in galleys and correspondence with editors and publishers). A substantial volume of the correspondence is from Betjeman to his wife Penelope Chetwode and provides insight into their relationship. More broadly, owing to Betjeman’s role as Poet Laureate and connection with various authors, the collection is a window into literary life in Britain during the twentieth century. The majority of the collection is comprised of the Duncan Andrews Collection of John Betjeman.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/beinecke.betjeman

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/beinecke.betjeman.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:
b. box
f. folder
item barcode
Administrative Information

Immediate Source of Acquisition
Other material came to the library in small quantities from various sources as indicated on individual folders.

Conditions Governing Access
The materials are open for research.
Boxes 10-12, Oversized boxes 21-22 (audiovisual materials): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Conditions Governing Use
The John Betjeman Collection is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation
John Betjeman Collection. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Processing Information
This collection includes materials previously identified by multiple call numbers: Uncat MS Vault 652, Uncat MS Vault 680, Uncat MS Vault 720, Uncat MS Vault 766, Uncat MS Vault 770, Uncat MS Vault 817, Uncat MS Vault Betjeman

John Betjeman (1906-1984)
John Betjeman was a British poet, writer, and broadcaster. Poet laureate between 1972 and his death in 1984, Betjeman became a household name through his accessible poetry and appearances on radio and television.
Born in north London to Ernest Edward Betjeman and Mabel Bessie Dawson, Betjeman attended Byron House Montessori School and Highgate junior school (where he was taught by T.S. Eliot) before enrolling in Dragon School and Marlborough College, Oxford, in 1917. Betjeman then attended Magdalen College, University of Oxford (1925-1928), where he was tutored by C.S. Lewis and joined a cohort of other creative-minded students consisting of Evelyn Waugh, Osbert Lancaster, W.H. Auden, Tom Driberg, Edward James, and George Alfred Kolkrhorst. Betjeman left Oxford without obtaining a degree, under the pretense of having failed divinity; he rejected joining his father’s furniture manufacturing business, and instead dabbled in a series of positions ranging from insurance broker to cricket instructor and English teacher.
In the 1930s Betjeman’s writing career began in earnest, as demonstrated by the publication of his first books, Mount Zion (1931), Ghastly Good Taste (1933), and Continual Dew (1937), and his employment as the assistant editor of Architectural Review (1930-33) and film critic for the Evening Standard (1933-34).
Betjeman also wrote and edited a series of guides on British counties for Shell during the mid-1930s. This period was also eventful in Betjeman’s personal life, marking his marriage to Penelope Valentine Hester Chetwode (1910-1986) in 1933, their move to Garrard’s Farm, Uffington, Berkshire and the birth of their first child, Paul, in 1937. That same year Betjeman became a member of the Church of England, after a period of experimenting with different faiths.

With the outbreak of the Second World War Betjeman unsuccessfully tried to join the Royal Air Force, and instead served as a press attaché for the United Kingdom in Dublin, Ireland from 1941 to 1942. He then returned to England where he worked for the British Admiralty (1944) and the British Council’s Books Department (1944-1946). Betjeman continued to publish during this period, including *Old Lights for New Chancels* (1940) and *New Bats in Old Belfries* (1945).

Upon returning to England, Betjeman and his family, which now included their daughter Candida (born in 1942), moved to Farnborough and then to Wantage where Chetwode opened a teashop called King Alfred’s Kitchen. Chetwode’s conversion to Roman Catholicism and Betjeman’s relationship with Elizabeth Cavendish caused a rupture in the couple’s marriage. And while Betjeman and Chetwode stayed married and deeply connected throughout their lives, they agreed to separate.

Betjeman’s publications during the 1950s, such as *A Few Late Chrysanthemums* (1954) and *Collected Poems* (1958), reflect his exploration of themes touched on in his earlier works: an interest in Victorian and provincial architecture, a nostalgia for the past, and religiosity, among others. *Collected Poems* was popular with critics and the public alike, and helped establish Betjeman’s reputation, which was further cemented with *Summoned by Bells* (1960), an autobiographical account of his early student life and teaching days. While perhaps not as widely read as these works, Betjeman’s later writings, such as *High and Low* (1966), *A Nip in the Air* (1974), and *Collected Poems* (1979) were met with pleasure by an audience already devoted to his poetry.

During this period Betjeman received several awards, including the Foyle Poetry Prize (1955 and 1959), the Russell Loins Memorial Fund (1956), Duff Cooper Prize (1959), and the Queen’s Gold Medal for Poetry (1960). Betjeman was also declared Commander, Order of the British Empire (1960) and knighted (1969).

By this time Betjeman was also a beloved radio and television personality. It is perhaps no surprise, then, that his appointment as Poet Laureate in 1972 was much celebrated. While not all of Betjeman’s poems written in this capacity were well received, as demonstrated in the criticisms of his hymn for Queen Elizabeth’s Silver Jubilee, by this point Betjeman had reached celebrity status and was a figure of intense interest and scrutiny.

During the mid-seventies Betjeman was diagnosed with Parkinson’s disease. However, he continued to write, publish, and appear on television. One of the last poetry compilations that he published in his lifetime includes *Uncollected Poems* (1982), which brings together a collection of poems omitted from earlier publications. In addition to his regular programs on radio and television, Betjeman also created a number of television documentaries in the mid- to late-seventies: *Metro-Land* (1973), *A Passion for Churches* (1974), *Vicar of This Parish* (1976), and *Betjeman’s Dublin* (1979).

After a series of strokes and further deterioration due to Parkinson’s, Betjeman died on May 19, 1984.

Penelope Chetwode published *Two Middle-Aged Ladies in Andalusia* (1963) and *Kulu: The End of the Habitable World* (1972), as well as a series of articles. She was born in 1910 to Field Marshal Sir Philip Walhouse Chetwode (first Baron Chetwode) and Lady Alice Hester Camilla Chetwode (née Cotton). Having lived in India while her father served there as Commander-in-Chief, she maintained a lifelong interest in Indian culture and architecture. In fact, Chetwode initially met Betjeman when she submitted an article on the archaeological site Ellora (Maharashtra, India) to *Architectural Review* at the recommendation of Robert Byron. Throughout her life, Chetwode researched and wrote about Indian architecture and traveled there frequently (often leading tours). She died in the Himalayas in 1986.
**Scope and Contents**

The John Betjeman Collection documents the personal and professional life of John Betjeman between 1908 and 1990, with the bulk of material dating between 1936 and 1984. The collection provides evidence of Betjeman’s career as a writer and broadcaster and consists of correspondence, writings, personal papers, newspaper clippings, audiovisual materials, and a small number of candid photographs. A substantial volume of the correspondence is from Betjeman to his wife Penelope Chetwode and provides insight into their relationship. More broadly, owing to Betjeman’s role as Poet Laureate and connection with various authors, the collection is a window into literary life in Britain during the twentieth-century.

Betjeman’s writing career, as a poet, reviewer, and prose author, is chronicled in the collection. Most notably, the collection traces Betjeman’s creative process through initial scribblings in his notebooks to more formal drafts and then the publishing process found in galleys and correspondence with editors and publishers. Since Betjeman often doodled, annotated, and commented on his early drafts these are rich documents of his creativity at work. A number of Betjeman’s well-known poetry publications are represented in the collection, including *Church Poems*, *Summoned by Bells*, and *New Bats in Old Belfries*. Betjeman’s correspondence chronicles his literary life and acquaintances. For example, in a letter to the journalist Thomas Driberg he discusses his interest in the poet laureateship (May 18, 1969) and in his correspondence with the poet Siegfried Sassoon he explains his approach to reading and analyzing poetry. Numerous clippings provide a sense of Betjeman’s public life as poet laureate, such as celebrations and criticisms of his poetry, inquiries into his private life, and more mundane observations, such as his astrological sign and birthday wishes. Ephemera from the Betjeman-inspired production “Betjemania” and menu and matchbook from the “Betjeman Carving Restaurant” further capture his presence as a public figure.

In addition to his poetry, the collection also provides evidence of Betjeman’s writings on architecture. His work for *Architectural Review* and his book-length publications such as *Ghastly Good Taste* and *The City of London Churches* attest to his lifelong passion for architecture (particularly buildings of Victorian and provincial design). In addition to drafts for these publications, Betjeman’s sketchbook is full of drawings of various buildings (especially churches), which were often later used in print. Betjeman fought to save a number of buildings from destruction through his writings, broadcast work, appearances at fundraisers, and by lending his name to various campaigns. The collection contains an assortment of publications resulting from this work as well as a number of newspaper clippings following Betjeman’s involvement in conservation work, whether successful (as in St. Pancras Station) or unsuccessful (Euston Arch).

The collection also includes a few scripts from Betjeman’s work in broadcasting as well as several recordings of his radio and television appearances. The majority of the recordings are reel-to-reel audio tapes, although the collection does contain some film and video. As the recordings demonstrate, Betjeman’s work in the media industry was predominantly with the British Broadcasting Corporation (BBC). Betjeman’s radio and television programs reflect his interests in poetry, architecture/urban development, and religion, as his series “Choirs and the Places Where They Sing” and “Three in Hand: Three Churches” illustrate. In addition to the scripts and recordings, the collection contains newspaper clippings reflecting Betjeman’s various projects, including his documentary *Metroland*.

The majority of the collection is comprised of the Duncan Andrews Collection of John Betjeman. Duncan Andrews, of New York, began collecting Betjeman material during the 1950s, and shortly thereafter met both Betjeman and Chetwode. The collection contains items reflecting Andrews’s role as a collector, such as his correspondence and printed material, which provide insight into the collecting process and the personality behind the project. Andrews’s relationship with Betjeman, Chetwode, their children, book dealers, scholars, and his work to create a bibliography (achieved later by William S. Peterson) can be traced through the correspondence. As Betjeman began to suffer from Parkinson’s disease and struggled to maintain his correspondence as Poet Laureate, Andrews replied to letters on Betjeman’s behalf. Andrews’s willingness to provide researchers with access to the collection and to pull together exhibits is documented. Notes in Andrews’s hand throughout the collection further demonstrate his effort to build the collection and to ensure its cohesion for future researchers.
Arrangement

Collection Contents

Series I. Correspondence

2.0 linear feet (2 boxes)

The John Betjeman Correspondence largely consists of his outgoing correspondence to colleagues, friends, and family between 1936 and 1984. The majority of the correspondence is from Betjeman to his wife Penelope Chetwode between 1942 and 1981. These letters provide insight into the complexities of their relationship and, in spite of their separation and Betjeman’s relationship with Elizabeth Cavendish, the deep respect they maintained for each other throughout their lives. Often written in an imitation-cockney and childish accent, Betjeman’s letters to Chetwode, or “Plymmie,” discuss family members (such as their children Paul and Candida, or “Wibz”), friends, and colleagues and are a window into the couple’s personal and professional lives. Other family members represented in the correspondence are his mother Mable Betjeman and Aunt Elsie Avril. Avril’s correspondence includes a photograph of Betjeman as a child with his teddy bear Archibald.

Although smaller in number, Betjeman’s correspondence with his colleagues helps illuminate his social and literary milieu, which are represented here by publishers John G. Murray and Martin Secker; authors Siegfried Sassoon, Richard Buckle, Thomas Driberg, John Hayward, Beverley Nichols, and Alan John Ross; and artists Nicolas Bentley and Eric de Maré. The correspondence also contains letters from Betjeman’s former tutor C. S. Lewis, in which Lewis openly discusses the history of their acrimonious relationship, apparently stimulated by Betjeman’s request to make amends. Betjeman’s advice to aspiring poets and opinions on poetry can be found in his General “A-Z” correspondence and letters to fellow authors.

Betjeman often decorated his letters with illustrations. The letters also demonstrate Betjeman’s deterioration due to Parkinson’s disease during the latter years of his life, which significantly curbed his ability to maintain correspondence without the aid of a secretary.

The Duncan Andrews Correspondence contains his communications with John Betjeman and Penelope Chetwode as well as book dealers, scholars, and others regarding his Betjeman collection. The correspondence also includes Andrews’s interactions with William S. Peterson (author of John Betjeman: A Bibliography) and others regarding his Betjeman bibliography in addition to notes and a draft for the bibliography. Earlier attempts at compiling a bibliography can be found in Betjeman’s correspondence with Geoffrey Handley-Taylor. Also included is correspondence documenting Andrews’ work with Wellesley College for an exhibit on Betjeman.

The series is organized into two subseries: John Betjeman Correspondence and Duncan Andrews Correspondence. Correspondence is arranged alphabetically by name of the writer or addressee of the letter.

<table>
<thead>
<tr>
<th>John Betjeman Correspondence</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 1, f. 1 General “A-Z”</td>
<td>1964–1968</td>
</tr>
<tr>
<td>b. 1, f. 2 Ager, A.L.</td>
<td>1949–1950</td>
</tr>
<tr>
<td>b. 1, f. 3 Atthill, Robin</td>
<td>1947</td>
</tr>
<tr>
<td>b. 1, f. 4 Avril, Elsie</td>
<td>1968–1972</td>
</tr>
<tr>
<td>Includes photographs of Avril and Betjeman (with his teddybear Archie), Gilbert Betjeman and Matilda Rose Daffone, and correspondence between Avril and Andrews.</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 5 Bagnold, Enid</td>
<td>1959 May 19</td>
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<tr>
<td>Container</td>
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<td>b. 1, f. 6</td>
<td>Barlow, Amy</td>
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<tr>
<td>b. 1, f. 7</td>
<td>Bason, Frederick T.</td>
</tr>
<tr>
<td>b. 1, f. 8</td>
<td>Bayes, Reverend Charles</td>
</tr>
<tr>
<td>b. 1, f. 9</td>
<td>Bean, Marshall</td>
</tr>
<tr>
<td>b. 1, f. 10</td>
<td>Bentley, Nicolas</td>
</tr>
<tr>
<td>b. 1, f. 11</td>
<td>Betjeman, Mable Bessie</td>
</tr>
<tr>
<td>b. 1, f. 12</td>
<td>Blakeston, Oswell</td>
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<td>b. 1, f. 13</td>
<td>Bonham Carter, Mark</td>
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<tr>
<td>b. 1, f. 14</td>
<td>Brooke, Jocelyn</td>
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<tr>
<td>b. 1, f. 15</td>
<td>Buckle, Richard</td>
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<td>b. 1, f. 16</td>
<td>Carter, Will</td>
</tr>
<tr>
<td>b. 1, f. 17-32</td>
<td>Chetwode, Penelope</td>
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<td></td>
<td>Includes correspondence between Chetwode and Elizabeth Cavendish</td>
</tr>
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<td>b. 1, f. 33</td>
<td>Clay, Enid</td>
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<td>b. 1, f. 34</td>
<td>Colby, Reginald</td>
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<td>b. 1, f. 35</td>
<td>De Maré, Eric Samuel</td>
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<td>b. 1, f. 36</td>
<td>Driberg, Tom</td>
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<td>b. 1, f. 37</td>
<td>Duschnes, Philip C.</td>
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<td>b. 1, f. 38</td>
<td>Elborn, Geoffrey</td>
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<td>b. 1, f. 39</td>
<td>Garlick, Raymond</td>
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<td>b. 1, f. 40</td>
<td>Gaunt, William</td>
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<td>b. 1, f. 41</td>
<td>Gawsworth, John</td>
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<tr>
<td>b. 1, f. 42</td>
<td>George, Daniel</td>
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<tr>
<td>b. 1, f. 43</td>
<td>Graham, Sarah Harvey</td>
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<tr>
<td></td>
<td>Includes correspondence between Graham and Duncan Andrews</td>
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<tr>
<td>b. 1, f. 44</td>
<td>Gunston, David</td>
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<tr>
<td>b. 1, f. 45</td>
<td>Handley-Taylor, Geoffrey</td>
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<tr>
<td>b. 1, f. 46</td>
<td>Harrisson, Michael</td>
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<td>b. 1, f. 47</td>
<td>Hayward, John</td>
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<td>b. 1, f. 48</td>
<td>Higgins, Brian</td>
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<td>b. 1, f. 49</td>
<td>Hughes, Pennethorne</td>
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<td>b. 1, f. 50</td>
<td>Hunt, Peter</td>
</tr>
<tr>
<td>b. 1, f. 51</td>
<td>James, Edward Frank Willis</td>
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<tr>
<td>b. 1, f. 52</td>
<td>Jolliffe, M.</td>
</tr>
<tr>
<td>b. 1, f. 53</td>
<td>Kolkhorst, George Alfred</td>
</tr>
<tr>
<td>b. 1, f. 54</td>
<td>Lane-Poole, Austin</td>
</tr>
<tr>
<td>b. 1, f. 55</td>
<td>Leach, Rosemary</td>
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<tr>
<td>b. 1, f. 56</td>
<td>Lewis, C. S. (Clive Staples)</td>
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<tr>
<td>b. 1, f. 57</td>
<td>McNabb, Dan</td>
</tr>
<tr>
<td>b. 1, f. 58</td>
<td>MacNamara, Brinsley</td>
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<tr>
<td>b. 1, f. 59</td>
<td>Manning, Hugo</td>
</tr>
<tr>
<td>b. 1, f. 60</td>
<td>Mills, Peter W.</td>
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<tr>
<td>b. 1, f. 61</td>
<td>Mooney, Dawn Macleod</td>
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<tr>
<td>b. 1, f. 62</td>
<td>Murray, John G.</td>
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<tr>
<td>b. 1, f. 63</td>
<td>Nelson, J. Gilbert</td>
</tr>
<tr>
<td>b. 1, f. 64</td>
<td>Nichols, Beverley</td>
</tr>
<tr>
<td>b. 1, f. 65</td>
<td>Oakley, Mrs. R.J.</td>
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<tr>
<td>b. 1, f. 66</td>
<td>Petschek, Willa</td>
</tr>
<tr>
<td>b. 1, f. 67</td>
<td>Prosser, Owen Humberstone</td>
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<tr>
<td>b. 1, f. 68</td>
<td>Raymond, Ernest</td>
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<tr>
<td>b. 1, f. 69</td>
<td>Ross, Alan</td>
</tr>
<tr>
<td>b. 1, f. 70</td>
<td>Sassoon, Siegfried</td>
</tr>
<tr>
<td>b. 1, f. 71</td>
<td>Secker, Martin</td>
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<tr>
<td>b. 1, f. 72</td>
<td>Senhouse, Roger</td>
</tr>
<tr>
<td>b. 1, f. 73</td>
<td>Sergeant, Howard</td>
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### John Betjeman Correspondence (continued)

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<tr>
<th>Container</th>
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<tbody>
<tr>
<td>b. 1, f. 74</td>
<td>Spender, Stephen</td>
<td>1964–1965</td>
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<tr>
<td>b. 1, f. 75</td>
<td>Stanford, Derek</td>
<td>1954–1975</td>
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<tr>
<td>b. 1, f. 76</td>
<td>Stanley-Wrench, Margaret</td>
<td>1951–1959</td>
</tr>
<tr>
<td>b. 1, f. 77</td>
<td>Turner, Laurence</td>
<td>1967–1969</td>
</tr>
<tr>
<td>b. 1, f. 78</td>
<td>Turner, W.J.</td>
<td>circa 1944–1956</td>
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<tr>
<td>b. 1, f. 79</td>
<td>Waverley, Ava Bodley, Lady</td>
<td>1973 November 4</td>
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<tr>
<td>b. 1, f. 80</td>
<td>Willcock, H.D.</td>
<td>1957</td>
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<tr>
<td>b. 1, f. 81</td>
<td>Wollman, Maurice</td>
<td>1956–1957</td>
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<tr>
<td>b. 1, f. 82</td>
<td>Wood, Mr.</td>
<td>1956 September 6</td>
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<tr>
<td>b. 1, f. 83</td>
<td>Correspondence removed from printed material</td>
<td>1936–1967</td>
</tr>
<tr>
<td>b. 1, f. 84-85</td>
<td>Unidentified</td>
<td>1961, undated</td>
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### Duncan Andrews Correspondence

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<tr>
<td>b. 1, f. 87</td>
<td>Alecto Gallery</td>
<td>1970</td>
</tr>
<tr>
<td></td>
<td>Includes drawing by Betjeman and publisher’s prospectus for Ten Wren Churches</td>
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<tr>
<td>b. 1, f. 88</td>
<td>Bainbridge, John</td>
<td>1974–1976</td>
</tr>
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<td>b. 1, f. 89-91</td>
<td>Betjeman, John</td>
<td>1964–1975, undated</td>
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<td>b. 1, f. 92-93</td>
<td>Chetwode, Penelope</td>
<td>1968–1987</td>
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<tr>
<td>b. 2, f. 94</td>
<td>Gardner, Philip</td>
<td>1986</td>
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<td>b. 2, f. 95</td>
<td>Handley-Taylor, Geoffrey</td>
<td>1973–1978</td>
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<tr>
<td>b. 2, f. 96</td>
<td>Hillier, Bevis</td>
<td>1976–1986</td>
</tr>
<tr>
<td></td>
<td>Includes photographs of Heddon Court</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Includes newspaper clipping from 2002</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 100-101</td>
<td>Peterson, William S.</td>
<td>1986–</td>
</tr>
<tr>
<td></td>
<td>Includes Andrews correspondence with Peterson and others regarding Betjeman bibliography as well as notes and draft for Andrews’ unrealized Betjeman bibliography</td>
<td></td>
</tr>
</tbody>
</table>
### Duncan Andrews Correspondence (continued)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>b. 2, f. 103</td>
<td>Stapleton, Margaret L.</td>
<td>1973–1974</td>
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</table>
| b. 2, f. 105 | Troxell, Gilbert  
Contains correspondence with Edw. G. Allen and Son Ltd. and Sotheby's catalogue (1959) | 1959 |
| b. 2, f. 106 | Wellesley College Library | 1973–1976 |
Series II. Writings

4.0 linear feet (4 boxes)

Writings, which are comprised of drafts, proofs, published versions, and reviews, reflect Betjeman’s career as a poet as well as his work in radio and television. The writings contain Betjeman’s work throughout the creative process, and occasionally a piece can be traced from its origins in a notebook, to later drafts, published versions, and consequent reviews.

Betjeman’s poetry is located in the Major Works and Single Poems subseries (the latter contains individual poems, some of which were eventually compiled into book-length publications). A number of drafts and proofs for Betjeman’s poetry collections, such as Church Poems, Summoned by Bells and New Bats in Old Belfries, are included in the collection, and are often annotated in the author’s hand. Betjeman’s Ground Plan to Skyline, which he published under the pseudonym Richard M. Farran, also incorporates correspondence explaining the circumstances around the publication and Betjeman’s frustration with the project. Betjeman often decorated his drafts with illustrations, such as his poem beginning with the lines “My four footed friends, they bark all night” with doodles of the dogs described therein.

Themes explored in Betjeman’s poetry, such as religion and architecture, also pervade his essays and media work. For example, among Betjeman’s essays and articles are his The City of London Churches and series on London neighbourhoods “Ballet-Goer’s London Guide” published with illustrations by David Thomas in Ballet.

Broadcast scripts concern Betjeman’s work in radio and television, the recordings for which can be found in the Audiovisual Series. The scripts include Betjeman’s own series, such as BBC’s “Buildings and Places” and “Three in Hand,” in addition to programs on which Betjeman was interviewed or which included his poetry.

The Reviews subseries contains Betjeman’s reviews of other authors for various magazines. Betjeman’s Other Writings vary from his farcical magazine “The DOOGG Weekly,” written for Penelope Chetwode, to a translation and various introductions. The subseries Writings of Others include derivatives of Betjeman’s work and biographies and criticism of the author.

The series is organized into nine subseries: Major Works; Single Poems; Essays and Articles; Broadcast Scripts; Reviews; Other Writings; Notebooks; Publicity; and Writings of Others.

### Major Works

**Church Poems**

- Galley proofs, corrected
  - Stored in: BSD, folder 559
  - 1978 February 8

- b. 2, f. 107
  - Author’s proofs, revised printing
  - 1980 June 5

- b. 2, f. 108
  - Page proofs, revised printing
  - 1980 December 31

- Paste-ups
  - Stored in: Oversize box 13, folder 560
  - 1980

- b. 2, f. 109-110
  - Printed version
  - 1981

**Continual Dew**

- b. 2, f. 111
  - “Suicide After Abstention From Evening Communion in North London,” Before 1937
  - “Muscular Christianity,” “A Commercial Traveler,” “A Hike With a First or Wykehamist Redivivus,” and “Dorset,” drafts, holograph and typescript, signed, corrected

Page 13 of 35
## Major Works > Continual Dew (continued)

<table>
<thead>
<tr>
<th>Container</th>
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<th>Date</th>
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<tbody>
<tr>
<td>b. 2, f. 112</td>
<td>Designer's layout</td>
<td>1937</td>
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<tr>
<td></td>
<td>Includes type instructions to the printer and misspelling of Betjeman as “Bateman” on titlepage</td>
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<tr>
<td>b. 2, f. 113</td>
<td>Correspondence</td>
<td>1960</td>
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<tr>
<td>b. 2, f. 114</td>
<td>Draft, typescript, corrected</td>
<td>1960</td>
</tr>
<tr>
<td>b. 2, f. 115</td>
<td>Setting copy, typescript</td>
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<tr>
<td>b. 2, f. 116</td>
<td>Galley proof</td>
<td>1960</td>
</tr>
<tr>
<td>b. 2, f. 117</td>
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### Ground Plan to Skyline

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<td>1960</td>
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<tr>
<td>b. 2, f. 114</td>
<td>Draft, typescript, corrected</td>
<td>1960</td>
</tr>
<tr>
<td>b. 2, f. 115</td>
<td>Setting copy, typescript</td>
<td>1960</td>
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<tr>
<td>b. 2, f. 116</td>
<td>Galley proof</td>
<td>1960</td>
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<td>b. 2, f. 117</td>
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### High and Low

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<tr>
<td>b. 2, f. 118</td>
<td>Galley proof</td>
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### John Betjeman’s Collected Poems

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<tr>
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<tbody>
<tr>
<td>b. 2, f. 119-120</td>
<td>Printed version, second printing</td>
<td>1958</td>
</tr>
<tr>
<td></td>
<td>Copy belonged to Roger Senhouse and includes his notes as well as loose material such as correspondence, notes, and clippings</td>
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### Lord Mount Prospect

<table>
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<tr>
<td>b. 2, f. 121-122</td>
<td>Proof copy</td>
<td>1981</td>
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### Mount Zion

<table>
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<tbody>
<tr>
<td>b. 2, f. 123</td>
<td>Galley proof</td>
<td>1931</td>
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### New Bats in Old Belfries

<table>
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<tr>
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<tr>
<td>b. 2, f. 124-125</td>
<td>Setting copy</td>
<td>1945</td>
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<tr>
<td>b. 2, f. 126-127</td>
<td>Page proofs, corrected</td>
<td>1944–1945</td>
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### A Nip in the Air

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<td>b. 2, f. 128</td>
<td>Page proofs, bound</td>
<td>1974</td>
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### Old Lights for New Chancels

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<td>b. 2, f. 129</td>
<td>Page proofs, bound</td>
<td>1940</td>
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### Summoned by Bells

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<tr>
<td>b. 3, f. 130</td>
<td>Drafts, holograph, corrected</td>
<td>Before 1960</td>
</tr>
<tr>
<td>b. 3, f. 131</td>
<td>Page proofs, corrected</td>
<td>1960</td>
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<tr>
<td></td>
<td>Includes early dust wrapper</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 132</td>
<td>Publicity</td>
<td>1960</td>
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<tr>
<td>b. 3, f. 133</td>
<td>Excerpted printed version</td>
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## Major Works (continued)

### Uncollected Poems

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<tbody>
<tr>
<td>Galley proofs</td>
<td>Stored in: Oversize box 13, folder 561</td>
<td>1982</td>
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<tr>
<td>Page proofs</td>
<td></td>
<td>1982</td>
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<tr>
<td>“1930 Commercial Style,” draft, holograph, corrected</td>
<td></td>
<td>undated</td>
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<tr>
<td>“And Is It True?”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical score set to Betjeman’s poem by Mervyn Horder</td>
<td>Also stored in: Oversize box 14, folder 563</td>
<td>1975</td>
</tr>
<tr>
<td>“Anglo-Catholic Congress,” draft, holograph, corrected</td>
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<td>undated</td>
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<tr>
<td>“An Archaeological Picnic,” draft, holograph, corrected</td>
<td></td>
<td>undated</td>
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<tr>
<td>“The Arrest of Oscar Wilde in the Cadogan Hotel,” holograph</td>
<td></td>
<td>undated</td>
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<tr>
<td>“Autumn 1964,” holograph</td>
<td>Copied out for Marshall Bean</td>
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<tr>
<td><em>The Barrier: A Novel Containing Five Sonnets by John Betjeman</em> by Robin Maugham, drafts, holograph, corrected, signed and first draft, typescript</td>
<td>circa 1971–1973</td>
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<tr>
<td>“A Bay in Anglesey,” holograph, illustrated, signed</td>
<td></td>
<td>1963</td>
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<tr>
<td>“Before Invasion 1940,” draft, holograph, corrected</td>
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<td>1940</td>
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<tr>
<td>“Before the Anaesthetic, or, A Real Fright,” draft, holograph, corrected</td>
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<td>undated</td>
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<tr>
<td>“Big Business,” drafts, holograph, signed</td>
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<td>undated</td>
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<tr>
<td>“The Brent, Perivale,” printed version, <em>In and Out</em></td>
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<td>1954 May</td>
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<tr>
<td>“Bristol,” draft, holograph, corrected</td>
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<tr>
<td>“Cheltenham,” drafts, typescript, corrected</td>
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<td>“Cheshire Lines,” drafts, holograph and typescript</td>
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<tr>
<td>“Civilised Woman,” holograph and typescript</td>
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<td>“Clay and Spirit,” typescript, signed</td>
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<tr>
<td>“Cornish Cliffs,” draft, holograph, signed</td>
<td></td>
<td>1965</td>
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<tr>
<td>“Christmas,” printed version, Poetry Society</td>
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<td>1966</td>
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### Single Poems (continued)

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Material Details</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>b. 3, f. 159</td>
<td>“Delectable Duchy,” draft, holograph, corrected</td>
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<td>undated</td>
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<tr>
<td>b. 3, f. 161</td>
<td>“Eighteenth-Century Print,” typescript</td>
<td></td>
<td>undated</td>
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<tr>
<td>b. 3, f. 162</td>
<td>The Essex Fields Try to Push Their Verdure Through, holograph, signed</td>
<td></td>
<td>undated</td>
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<tr>
<td>b. 3, f. 163</td>
<td>From Hampstead Garden Suburb, draft, holograph</td>
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<td>undated</td>
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<tr>
<td>b. 3, f. 164</td>
<td>“George V,” holograph</td>
<td></td>
<td>undated</td>
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<tr>
<td>b. 3, f. 165</td>
<td>Goo-bell! Goobell! On this hillock, draft, holograph, corrected</td>
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<td>undated</td>
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<tr>
<td>b. 3, f. 166</td>
<td>“Great Central Railway,” drafts, holograph, corrected</td>
<td>1962, undated</td>
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<tr>
<td>b. 3, f. 167</td>
<td>“Great Life: Letchworth,” typescript</td>
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<td>b. 3, f. 168</td>
<td>“Harrow-on-the-Hill,” draft, holograph, corrected</td>
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<td>b. 3, f. 169</td>
<td>“Henley-on-Thames,” drafts, holograph, corrected</td>
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<tr>
<td>b. 3, f. 170</td>
<td>Here on the sooty London height, draft, holograph</td>
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<tr>
<td>b. 3, f. 171</td>
<td>“How to Get on In Society,” printed version</td>
<td></td>
<td>undated</td>
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<tr>
<td>b. 3, f. 172</td>
<td>“An Impoverished Irish Peer,” draft, holograph, corrected</td>
<td></td>
<td>undated</td>
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<tr>
<td>b. 3, f. 173</td>
<td>I like to put until it falls, draft fragment, holograph</td>
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<td>undated</td>
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<tr>
<td>b. 3, f. 175</td>
<td>“In Westminster Abbey,” typescript carbon</td>
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<td>undated</td>
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<td>b. 3, f. 176</td>
<td>“Indoor Games Near Newbury,” draft, holograph, corrected</td>
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<tr>
<td>b. 3, f. 177</td>
<td>“Ireland With Emily,” drafts, holograph and typescript, corrected</td>
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<td>undated</td>
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<tr>
<td>b. 3, f. 178</td>
<td>“A Lament for Moira McCavendish,” drafts, holograph, corrected and printed versions</td>
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<td>undated</td>
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<tr>
<td>b. 3, f. 179</td>
<td>“Lines Written to Martyn Skinner Before His Departure From Oxfordshire in Search of Quiet,” draft, holograph, corrected and printed version <em>S. Cuthbert with S. Matthias, Earls Court</em></td>
<td>1964 Spring</td>
<td></td>
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<tr>
<td>b. 3, f. 180</td>
<td>“Margate,” drafts, holograph and typescript, corrected</td>
<td></td>
<td>undated</td>
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<tr>
<td>b. 3, f. 181</td>
<td>“May-Day Song for North Oxford,” drafts, holograph, corrected and printed version, corrected</td>
<td></td>
<td>undated</td>
</tr>
<tr>
<td>b. 3, f. 183</td>
<td>My four footed friends, they bark all night, holograph, illustrated</td>
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<td>undated</td>
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### Single Poems (continued)

<table>
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<tr>
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<tbody>
<tr>
<td>b. 3, f. 184</td>
<td>&quot;The Newest Bath Guide by the New Christopher Anstey,&quot; draft, typescript, corrected</td>
<td>undated</td>
</tr>
<tr>
<td>b. 3, f. 185</td>
<td>&quot;Old Friends,&quot; typescript, signed</td>
<td>1962 April</td>
</tr>
<tr>
<td>b. 3, f. 187</td>
<td>&quot;Olney Hymns,&quot; typescript and typescript carbon</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 188</td>
<td>&quot;On Hearing the Full Peal of Ten Bells From Christ Church, Swindon, Wilts,&quot; drafts, holograph and typescript, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 189</td>
<td>&quot;On Miss. E. Badger,&quot; holograph, corrected</td>
<td>1939</td>
</tr>
<tr>
<td>b. 3, f. 190</td>
<td>&quot;On Leaving Wantage,&quot; holograph, corrected, signed</td>
<td>1972</td>
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<td>b. 3, f. 191</td>
<td>&quot;On Seeing an Old Poet in the Café Royal,&quot; typescript and typescript carbon</td>
<td>undated</td>
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<td>b. 3, f. 192</td>
<td>&quot;Parliament Hill Fields,&quot; drafts, holograph and typescript, corrected</td>
<td>undated</td>
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<td>b. 3, f. 193</td>
<td>Pew openers, beadles, charity children, draft, holograph, signed</td>
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<tr>
<td>b. 3, f. 194</td>
<td>&quot;A Poem By My Old Bear Archibald,&quot; typescript</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 195</td>
<td>&quot;Pot Pourri From a Surrey Garden,&quot; draft, holograph</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 197</td>
<td>&quot;Quaker Silence,&quot; draft, holograph</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 198</td>
<td>&quot;Revenge,&quot; typescript</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 199</td>
<td>&quot;Saint Cadoc,&quot; drafts, holograph and typescript, corrected</td>
<td>undated</td>
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<td>b. 3, f. 200</td>
<td>&quot;Saint Saviour’s, Aberdeen Park, Highbury, London N.,“ draft, holograph, corrected</td>
<td>undated</td>
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<td>b. 3, f. 201</td>
<td>&quot;Shetland 1973,&quot; draft, holograph and typescript, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 202</td>
<td>&quot;A Shropshire Lad,&quot; typescript and typescript carbon, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 203</td>
<td>&quot;Slides,&quot; draft, holograph, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 204</td>
<td>&quot;Slough,&quot; draft, holograph, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 205</td>
<td>&quot;The Small Towns of Ireland,&quot; draft, holograph</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 206</td>
<td>&quot;South London Sketch, 1844,&quot; drafts, holograph and typescript, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 207</td>
<td>&quot;South London Sketch, 1944,&quot; drafts, holograph and typescript, corrected</td>
<td>undated</td>
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<tr>
<td>b. 3, f. 211</td>
<td>So devises on a winter Saturday night, draft fragment, holograph</td>
<td>undated</td>
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</table>
Single Poems (continued)

b. 3, f. 212  “Sunday Morning, King’s Cambridge,” drafts, holograph and typescript, corrected
Includes letter from Betjeman regarding interpretation of poem (1964 September 28)  1947–1964

b. 3, f. 213  “Tea With Poets,” holograph  undated

b. 3, f. 214  “Telford,” acrostic poem, draft, holograph, corrected  undated

b. 3, f. 215  Thus Sidmouth looked an hundred years ago,” holograph  undated

b. 3, f. 216  “Tre betterick,” drafts, holograph and typescript, corrected  1939

b. 3, f. 217  “Tregar dock,” page proof, corrected, signed  undated

b. 3, f. 218  “To Uffington Ringers,” typescript  undated

b. 3, f. 219  Undenominational, holograph  undated

b. 3, f. 220  “Verses Turned In Aid of a Public Subscription Towards the Restoration of the Church of St. Katherine, Chiselhampton, Oxon,” printed versions  undated

b. 3, f. 221  “Winter Seascape,” draft, holograph, corrected  undated

b. 3, f. 222  Yes, the guv’nors still living in Streatham, draft, holograph, corrected  undated

b. 3, f. 223  Various poems
Includes poems signed by Betjeman as well as letter from Betjeman stating that he never signs poems he hasn’t typed himself (1967 October 10). Poems include: “Olney Hymns,” “In a Bath Teashop,” “Daily Express,” and “Inevitable.”  1967, undated

b. 3, f. 224  Untitled draft fragment
Written on the back of a letter from Terence Greenidge (1945 July 8)  undated

Essays and Articles


Also stored in: Oversize box 14, folder 564
Includes articles “Charing Cross Road” (no. 3, February), “Ivy House (4, March), “Hanover Square” (5, April), and “Pheasantry” (no. 7, June) accompanied by pen and ink drawing by David Thomas  1952

b. 3, f. 229  The City of London Churches, printed version, signed
London: Garrod and Lofthouse, 1972  1972

b. 3, f. 230  “Clifton College Buildings,” reprinted from Centenary Essays on Clifton College  1962

b. 3, f. 231  “Diary of Percy Progress,” copies of printed version, Night and Day  1937


b. 3, f. 233  “Norfolk Churches,” drafts, holograph, corrected  undated
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<th>Description</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>b. 3, f. 234</td>
<td>“Old Books,” draft, typescript, corrected and printed versions</td>
<td>1966</td>
</tr>
<tr>
<td></td>
<td>Written for the Book Collectors Fair 1966</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 235</td>
<td>Oscar Wilde: A Memoir by Theodore Wratislaw, foreward, proofs</td>
<td>1979</td>
</tr>
<tr>
<td></td>
<td>Number 15</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 237</td>
<td>“A Plea for Holy Trinity Church, Sloane Street,” printed version</td>
<td>1974</td>
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<tr>
<td></td>
<td>With drawings by Gavin Stamp</td>
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<td>b. 3, f. 238</td>
<td>“Parson Hawker, Cornish Mystic,” printed version, Orthodox Observer</td>
<td>1974 Autumn</td>
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<td>Number 56</td>
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<td>b. 3, f. 239</td>
<td>“Pleasures and Palaces,” printed version, Diversions: Twenty-Two Authors on the Lively Arts, edited by John Sutro</td>
<td>1950</td>
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<tr>
<td></td>
<td>London: Max Parrish</td>
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<td>b. 3, f. 242</td>
<td>Untitled article on Barrie Humphries, printed version</td>
<td>undated</td>
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<td>Buildings and Places No. 8</td>
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<td>b. 3, f. 245</td>
<td>“Hugh Gaitskill: A Radio Portrait,” typescript, corrected</td>
<td>1964 January</td>
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<tr>
<td></td>
<td>Compiled by Kenneth Harris and Robert Pocock with Betjeman’s recollections of Hugh Gaitskill</td>
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<tr>
<td>b. 3, f. 246</td>
<td>“In Defence of the Beard,” typescript and typescript carbon, corrected</td>
<td>1949 January 29</td>
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<td></td>
<td>Pamphlet by James Ward read by Lockwood West</td>
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<tr>
<td>b. 3, f. 247</td>
<td>“I Remember,” typescript, corrected</td>
<td>1962</td>
</tr>
<tr>
<td>b. 3, f. 248</td>
<td>“John Betjeman at 70 by John Sparrow,” typescript, copy</td>
<td>1976</td>
</tr>
<tr>
<td>b. 3, f. 250</td>
<td>“New Comment,” photocopy of typescript and typescript, corrected</td>
<td>1963</td>
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<td></td>
<td>Anthony Thwaite interviews John Betjeman about Summoned by Bells</td>
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<tr>
<td>b. 4, f. 251</td>
<td>“Personal Choice,” typescript, corrected</td>
<td>1958 February</td>
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<tr>
<td></td>
<td>Chosen and introduced by John Betjeman and read by John Betjeman and Cecil Day Lewis</td>
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<tr>
<td>b. 4, f. 252</td>
<td>“Poetry Programme” by Robert Donat, typescript, copy</td>
<td>1953, 1968</td>
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<td></td>
<td>Programme included Betjeman’s poem “Death in Leamington”</td>
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<tr>
<td>&quot;Portrait of Martin Willson,&quot; tribute by Frank Gillard with contribution by John Betjeman</td>
<td>1962 March</td>
<td></td>
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<tr>
<td>&quot;Pride of Place&quot; press release and reviews, typescript</td>
<td>1966</td>
<td></td>
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<td>&quot;Scenes That Are Brightest,&quot; typescript</td>
<td>1968</td>
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<tr>
<td>&quot;Tennyson as a Humourist,&quot; draft, typescript carbon, corrected</td>
<td>1950</td>
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<tr>
<td>&quot;Three in Hand: Three Churches,&quot; draft, typescript</td>
<td>1948 August</td>
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<tr>
<td>&quot;Trains of Thought,&quot; draft, typescript, corrected</td>
<td>1953 May</td>
<td></td>
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<tr>
<td>&quot;Victorian Knights,&quot; drafts, holograph and typescript, corrected Introduction by Betjeman</td>
<td>1973</td>
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<tr>
<td>&quot;We Beg to Differ,&quot; typescript, corrected Panel on which Betjeman participated</td>
<td>1954</td>
<td></td>
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<tr>
<td>&quot;The Land of Railways,&quot; Review of <em>British Railway History: An Outline from the Accession of William IV to the Nationalization of Railways, 1827-1947</em> by Hamilton Ellis, draft fragment, holograph, corrected</td>
<td>1959</td>
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<td>&quot;The Public Gallery of the Streets,&quot; Reviews of <em>Looking at Townscape</em> by Christopher Hussey and <em>Oxford Observed</em> by Thomas Sharpe, draft, holograph</td>
<td>1953</td>
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<tr>
<td>&quot;The DOOGG Weekly&quot; and questionnaire, holograph, illustrated</td>
<td>circa 1933</td>
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<tr>
<td>Exhibition catalogues</td>
<td>1951-1981</td>
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<tr>
<td>&quot;Foreward.&quot; Rose, Clarkson, <em>Red Plush and Greasepaint: A Memory of Music Halls from the Nineties to the Sixties</em>, drafts, typescript, typescript carbon, and proof, corrected</td>
<td>1964</td>
<td></td>
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<tr>
<td>&quot;Introduction.&quot; <em>Civil Service Poetry</em>, printed version</td>
<td>1975</td>
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<tr>
<td>&quot;Introduction.&quot; <em>Poetry From Beowulf to the End of the Nineteenth Century</em>, printed versions Catalogue from Bertram Rota Ltd. at the Bookshop of Frank Hollings</td>
<td>1970</td>
<td></td>
</tr>
</tbody>
</table>
### Other Writings (continued)

- Stored in: Oversize box 14, folder 565
- Date: 1975

**b. 4, f. 278**
- "Preface." Little, John E., Thomas Hughes: 1822-1896, printed version
- Date: 1972

**b. 4, f. 279**
- "The See of Canterbury," draft, typescript, corrected
  - Film pitch; includes letter from Betjeman to Peter Mills
- Date: 1967

**b. 4, f. 280**
- Sir John Piers, draft, holograph, corrected
- Date: 1938

**b. 4, f. 281**
- Translation. Gerani by Filippo Donini, printed version
- Date: 1966

**b. 4, f. 282**
- Untitled, notes for address at memorial service for Noël Coward, draft, holograph, corrected
- Date: 1973

**b. 4, f. 283**
- Incomplete excerpts, printed versions
  - Includes “Leaves in London” and “Satires and Suburbs” by Alan Ross
- Date: 1945–1950

**b. 4, f. 284**
- Photocopies of poetry manuscripts
  - Date: undated

#### Notebooks

**b. 4, f. 285**
- Notebook with title “J. Betjeman Churches Seen in Rome October 1936”
  - Includes essay “The Harm of Antiquarianism” and numerous drawings
- Date: 1936

**b. 4, f. 286**
- Notebook with working drafts of poems (such as “A Lincolnshire Church”), notes about churches, sketches, and personal reflections
- Date: 1946–1947

**b. 4, f. 287**
- Notebook with working drafts of poems (including a poem about Betjeman’s teddy bear Archibald), notes about churches, and sketches
- Date: 1963

#### Publicity

**b. 4, f. 288**
- Publisher’s Announcements
- Date: circa 1940–1983

#### Writings of Others

**b. 4, f. 289**
- "Betjemania,” programs, posters, publicity material and other correspondence
  - Also stored in: Rolls, folders 566-567
  - Musical comedy entertainment based on the works of John Betjeman
- Date: 1980

**b. 4, f. 290**
- Date: 1962

**b. 4, f. 291**
- Date: 1983

**b. 4, f. 292**
  - Inscribed by Betjeman and includes note from Betjeman to Mr. Bryson
- Date: 1947

**b. 5, f. 293**
- Fermor, Patrick Leigh. “In Honour of Mr. John Betjeman.” Cornhill Magazine
- Date: circa 1950
### Writings of Others (continued)

<table>
<thead>
<tr>
<th>Page, f.</th>
<th>Description</th>
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<tbody>
<tr>
<td>b. 5, f. 298</td>
<td>Heaven, J.W.G. “Marlborough College,” printed version, signed by the author and inscribed from Betjeman to Beverley Nichols undated</td>
</tr>
<tr>
<td>b. 5, f. 305-308</td>
<td>Stanford, Derek. <em>John Betjeman: A Study</em>, author’s notebooks, holograph and drafts, typescript, corrected; related correspondence; and original photographs and illustrations used in the publication. Also stored in: Oversize box 15, folder 568-570. circa 1961</td>
</tr>
</tbody>
</table>
Series III. Personal Papers

0.42 linear feet (1 box)

Personal papers contains photographs of Betjeman as well as other personal items, such as sketchbooks, a diary, and other ephemera. The photographs are mostly candid snapshots, although the series includes some formal portraits of Betjeman. Family and friends are also captured in the photographs, which portray the Betjemans while in Ireland and in old age, as well as a playful shot from Osbert Lancaster’s sixtieth birthday party.

Betjeman’s sketchbook and loose drawings capture various churches, homes, landscapes, and streetscapes, mostly in pen and ink. Betjeman drew people less frequently, although his sketches here include caricatures of George Alfred Kolkhorst, or “Colonel” Kolkhorst from Betjeman’s Oxford days. Betjeman’s diary for 1954 is a mix of professional and personal responsibilities, ranging from meetings and BBC recordings to notes about his children’s comings and goings.

The series is organized into two subseries: Photographs and Other Papers.

<table>
<thead>
<tr>
<th>Photographs</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 6, f. 312 John Betjeman as a child</td>
<td>circa 1908</td>
</tr>
<tr>
<td>b. 6, f. 313 John Betjeman with friends and family, Ireland</td>
<td>circa 1941</td>
</tr>
<tr>
<td>b. 6, f. 314 Informal portraits of John Betjeman and Penelope Chetwode</td>
<td>1961–1975, undated</td>
</tr>
<tr>
<td>b. 6, f. 315 Betjeman and Chetwode at Osbert Lancaster’s sixtieth birthday party</td>
<td>1968</td>
</tr>
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</table>

<table>
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<tr>
<th>Other Papers</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 6, f. 316 Ten resolutions, holograph</td>
<td>1936</td>
</tr>
<tr>
<td>b. 6, f. 317 Sketchbook</td>
<td>1945</td>
</tr>
<tr>
<td>Contains pen and ink and water colour drawings (largely of buildings)</td>
<td></td>
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<tr>
<td>b. 6, f. 318 Drawings by Betjeman</td>
<td>1946–1953, undated</td>
</tr>
<tr>
<td>Includes pen and ink and water colour drawings of buildings, Colonel Kolkhorst, and doodles</td>
<td></td>
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<tr>
<td>b. 6, f. 319 Desk Diary</td>
<td>1954</td>
</tr>
<tr>
<td>b. 6, f. 320 Ephemera regarding Honorary Doctorate, University of Hull</td>
<td>1973</td>
</tr>
<tr>
<td>b. 6, f. 321 Ephemera regarding Honorary Doctorate, Oxford University</td>
<td>1974</td>
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<tr>
<td>b. 6, f. 322 Menus and matchbook from Betjeman Carving Restaurant, Charing Cross Hotel Also stored in: Oversize box 15, folder 571</td>
<td>circa 1989</td>
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</table>
### Series IV. Printed Material

**4.0 linear feet (4 boxes)**

The series contains publications about Betjeman and his family, namely clippings, pamphlets, brochures, and booklets, dating from 1946 to 1990. The majority of the printed material consists of clippings obtained by Duncan Andrews through a news clippings service, largely during the 1970s, and concerns Betjeman’s work as a preservationist.

The subseries Pamphlets, Brochures, and Booklets includes ephemera relating to events in which Betjeman participated, varying from readings to fundraisers for churches. Programs from memorial services held in Betjeman’s honour following his death in 1984 are also found in the subseries.

Other Printed Material Collected by Duncan Andrews pertains to Andrews’s work in creating and promoting his John Betjeman collection (for instance, exhibition and book dealers’ catalogues). Ephemera removed from Andrews’s book collection – such as printed ephemera and correspondence – is also located in this subseries. Andrews’s book collection contained his own books and some formerly belonging to Betjeman. The book from which individual items were removed is recorded with each item.

The series is organized into three subseries: Clippings; Booklets, Brochures, and Pamphlets; and Material Collected by Duncan Andrews. The clippings are arranged in chronological order. Prior to processing some clippings were grouped into various subjects, which are retained here and arranged alphabetically by topic.

#### Clippings

**General**

<table>
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<th>Container</th>
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<td>Also stored in: Oversize boxes 17-19, folder 579-591</td>
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<td>Also stored in: Oversize boxes 17-19, folder 579-591</td>
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<tr>
<td>b. 8, f. 387-388</td>
<td>Receipts</td>
<td>circa 1950–1980</td>
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**Topical**

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<tr>
<td>b. 8, f. 389</td>
<td>&quot;Anecdotes&quot;</td>
<td>1976–1979</td>
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<td>b. 8, f. 390</td>
<td>&quot;Anthologies -- Non-fiction&quot;</td>
<td>1976–1980</td>
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<tr>
<td>b. 8, f. 391</td>
<td>&quot;Anthologies -- Poetry&quot;</td>
<td>1977–1979</td>
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<tr>
<td>b. 8, f. 392</td>
<td>&quot;Architectural Review&quot;</td>
<td>1980</td>
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<td>b. 8, f. 393</td>
<td>&quot;Astrology and Numerology&quot;</td>
<td>1977</td>
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<tr>
<td>b. 8, f. 394-397</td>
<td>&quot;Betjemania&quot;</td>
<td>1978–1980</td>
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<tr>
<td>b. 8, f. 398</td>
<td>&quot;Biographical and Interviews&quot;</td>
<td>1976–1977</td>
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<td>b. 8, f. 399</td>
<td>&quot;Birthday Announcements&quot;</td>
<td>1977</td>
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<tr>
<td>b. 8, f. 400</td>
<td>&quot;Books -- Collected Poetry&quot;</td>
<td>1976–1979</td>
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<td>b. 8, f. 401</td>
<td>“Books -- Non-fiction”</td>
<td>1978–1980</td>
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| b. 8, f. 402 | “Brief Citations”  
Also stored in: Oversize box 20, folders 592-599 | 1979–1980  |
<p>| b. 8, f. 403 | “Ceremonies Performed” | 1976–1979  |
| b. 8, f. 404 | “Competitions Judged” | 1978  |
| b. 8, f. 405 | “Conservation -- All Saint’s Church, Tooting” | 1977  |
| b. 8, f. 407 | “Conservation -- Baulking” | 1976  |
| b. 8, f. 408 | “Conservation -- Bloomsbury Homes” | 1979–1980  |
| b. 8, f. 409 | “Conservation -- Bradpole Church Bells” | 1980  |
| b. 8, f. 410 | “Conservation -- Brighton West Pier” | 1975–1980  |
| b. 8, f. 411 | “Conservation -- Camel River Marina” | 1980  |
| b. 8, f. 412 | “Conservation -- Clevedon Pier” | 1980  |
| b. 8, f. 413 | “Conservation -- Countess of Huntingdon’s Chapel” | 1976–1977  |
| b. 8, f. 414 | “Conservation -- Crown Liquor Saloon” | 1978  |
| b. 8, f. 415 | “Conservation -- Dicken’s Home” | 1977–1980  |
| b. 8, f. 417 | “Conservation -- Grand Theatre, Blackpool” | 1975–1977  |
| b. 8, f. 418 | “Conservation -- Green Park Station” | 1977  |
| b. 8, f. 419 | “Conservation -- Guyhirn Chapel” | 1977  |
| b. 8, f. 420 | “Conservation -- Hillrise House, Walton” | 1978  |
| b. 8, f. 421 | “Conservation -- Holy Trinity Church” | 1977  |
| b. 8, f. 422 | “Conservation -- Isle of Wight Ferry” | 1976  |
| b. 8, f. 423 | “Conservation -- Keats’ House” | 1976  |
| b. 8, f. 424 | “Conservation -- Liverpool Street Station” | 1975  |
| b. 8, f. 425 | “Conservation -- National Piers Society” | 1979–1980  |
| b. 8, f. 426 | “Conservation -- Oundle Chapel” | 1978–1980  |
| b. 8, f. 429 | “Conservation -- Pheasantry Club, Chelsea” | 1975  |
| b. 8, f. 430 | “Conservation -- Piers Art Centre, Stromness” | 1977  |
| b. 8, f. 431 | &quot;Conservation -- Pont Street, Chelsea&quot; | 1976 |
| b. 8, f. 432 | &quot;Conservation -- Prussia Cove&quot; | 1979–1980 |
| b. 8, f. 433 | &quot;Conservation -- Rothay Hotel, Wordsworth Village, Grasmere&quot; | 1977 |
| b. 8, f. 434 | &quot;Conservation -- St. Andrew’s, Cullompton&quot; | 1980 |
| b. 8, f. 435 | &quot;Conservation -- St. Andrew’s Church, Wraysbury&quot; | 1977 |
| b. 8, f. 436 | &quot;Conservation -- St. Andrew’s Church Clock, Soho&quot; | 1977–1979 |
| b. 8, f. 437 | &quot;Conservation -- St. Erkenwald’s Church&quot; | 1977 |
| b. 8, f. 438 | &quot;Conservation -- St. Mary-le-Strand&quot; | 1977–1978 |
| b. 8, f. 439 | &quot;Conservation -- St. Mary’s Parish Church, Battersea&quot; | 1977 |
| b. 8, f. 440 | &quot;Conservation -- St. Michael’s and All Angels Parish Church&quot; | 1978–1979 |
| b. 8, f. 441 | &quot;Conservation -- St. Michael’s Parochial Parish Church, Stourport&quot; | 1976 |
| b. 8, f. 442 | &quot;Conservation -- St. Pancras Station / British Library&quot; | 1979–1980 |
| b. 8, f. 443 | &quot;Conservation -- Southland Pier&quot; | 1979–1980 |
| b. 8, f. 445 | &quot;Conservation -- Sydeney Street, Chelsea&quot; | 1979 |
| b. 8, f. 446 | &quot;Conservation -- Thirties Society&quot; | 1980 |
| b. 8, f. 447 | &quot;Conservation -- Thomas Gray Monument&quot; | 1977 |
| b. 8, f. 448 | &quot;Conservation -- Tantine Hotel, Stourport&quot; | 1977–1978 |
| b. 8, f. 450 | &quot;Conservation -- United Reformed Church, Maswell Hill&quot; | 1977–1978 |
| b. 8, f. 451 | &quot;Conservation -- Wells Cathedral&quot; | 1976–1977 |
| b. 8, f. 452 | &quot;Conservation -- Westminster Cathedral&quot; | 1976 |
| b. 8, f. 453 | &quot;Conservation -- Wilton’s Music Hall&quot; | 1977 |
| b. 8, f. 454 | &quot;Conservation -- Yardley Chase Airport Opposition&quot; | 1979 |
| b. 8, f. 458-459 | &quot;Coronation Street (T.V. Show)&quot; | 1980 |
| b. 8, f. 460 | “Donations” | 1976–1978 |
| b. 8, f. 461 | “Elgar Memorial” | 1979 |
| b. 8, f. 463 | “Family” Also stored in: Oversize box 20, folders 592-599 | 1975–1979 |</p>
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<td>b. 8, f. 464</td>
<td>“Honorary Degrees”</td>
<td>1975–1979</td>
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<td>b. 8, f. 465</td>
<td>“Introductions and Prefaces” Also stored in: Oversize box 20, folders 592-599</td>
<td>1975–1980</td>
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<td>b. 8, f. 466-468</td>
<td>“Jubilee Hymn” Also stored in: Oversize box 20, folders 592-599</td>
<td>1976–1977</td>
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<td>b. 8, f. 469</td>
<td>“Lowry Gallery”</td>
<td>1975–1976</td>
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<td>b. 8, f. 470</td>
<td>“Memorials”</td>
<td>1975–1980</td>
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<td>b. 8, f. 471</td>
<td>“Metroland”</td>
<td>1977–1980</td>
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<td>b. 9, f. 474</td>
<td>“Office of Poet Laureate”</td>
<td>1977–1980</td>
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<td>b. 9, f. 475</td>
<td>“Opposition to Green Giant”</td>
<td>1980</td>
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<td>b. 9, f. 476</td>
<td>“Poems -- Christmas”</td>
<td>1977–1979</td>
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<td>b. 9, f. 477</td>
<td>“Poems -- Diary of a Church Mouse”</td>
<td>1976–1979</td>
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<td>b. 9, f. 478</td>
<td>“Poems -- Olympic Girl and Subaltern Love-Song”</td>
<td>1976–1980</td>
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<td>b. 9, f. 479</td>
<td>“Poems -- Quotes, Citations, References, and Readings”</td>
<td>1977–1979</td>
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<td>b. 9, f. 480</td>
<td>“Poems -- Slough”</td>
<td>1976–1979</td>
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<td>“Portraits” Also stored in: Oversize box 20, folders 592-599</td>
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<td>b. 9, f. 482</td>
<td>“The Queen’s Realm”</td>
<td>1977</td>
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<td>b. 9, f. 483-487</td>
<td>“Quotations”</td>
<td>1977–1980</td>
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<td>b. 9, f. 488-489</td>
<td>“Radio” Also stored in: Oversize box 20, folders 592-599</td>
<td>1975–1980</td>
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<td>b. 9, f. 490</td>
<td>“Readings”</td>
<td>1976–1979</td>
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<td>b. 9, f. 491</td>
<td>“Renaming of Montfort Restaurant”</td>
<td>1978–1980</td>
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<td>b. 9, f. 492</td>
<td>“Reviews”</td>
<td>1976–1980</td>
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<td>b. 9, f. 493</td>
<td>“Revised Book of Common Prayer”</td>
<td>1979</td>
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<td>b. 9, f. 494</td>
<td>“Royal Society of Literature”</td>
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<td>b. 9, f. 495</td>
<td>“Societies”</td>
<td>1976–1978</td>
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<td>b. 9, f. 496</td>
<td>“Somerset House Turner Exhibit”</td>
<td>1977–1980</td>
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<td>b. 9, f. 497</td>
<td>“Spoken Recordings”</td>
<td>1977–1980</td>
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<tr>
<td>b. 9, f. 498</td>
<td>“Summoned by Bells”</td>
<td>1977–1980</td>
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</table>
### Clippings > Topical (continued)

| b. 9, f. 501 | “Dylan Thomas in Poet’s Corner” | 1980 |
| b. 9, f. 503-512 | Untitled | 1970–1980 |

### Booklets, Brochures, and Pamphlets

| b. 9, f. 513-514 | Programs for events and publications with Betjeman | 1959–1974 |
| b. 9, f. 515-516 | Programs memorializing Betjeman | 1984–1986 |
| b. 9, f. 517 | Brochures for various appeals to which Betjeman lent support | 1958–1976, undated |

| Broadsides for the opening of the Festival of the City of London Stored in: Oversize box 20, folder 600 | 1961 |
| b. 9, f. 518 | Material relating to friends and family | 1961–1981 |

### Other Printed Material Collected by Duncan Andrews

| b. 9, f. 519-521 | Catalogue (including paste-ups), photographs, and other ephemera relating to exhibition on John Betjeman at Wellesley College | 1975–1976 |
| b. 9, f. 522 | Book dealers’ catalogues and exhibition catalogues | 1974–1989 |
| b. 9, f. 523-525 | Ephemera removed from printed material Includes some correspondence and notes | circa 1950–1980 |
| b. 9, f. 526 | Catalogue cards removed from printed material | undated |
Series V. Audiovisual Materials

3.0 linear feet (3 boxes)

This series is comprised of audiovisual recordings, encompassing reel-to-reel sound recordings as well as film and VHS videotapes, which capture Betjeman’s radio and television appearances. This work is of interest since it is largely through this medium that he became a household name.

The majority of the recordings were made in the 1960s and 1970s, although some recordings are from an earlier period, the earliest dating from 1936 (this being Betjeman’s broadcast for BBC’s “West Country Calendar” on “May Games or Matter for a May Morning”). While the recordings largely document Betjeman’s work with the British Broadcasting Corporation (BBC), the series includes one sound recording from his personal life, possibly of a visit of Andrews with Betjeman and Chetwode.

In his radio work Betjeman read his own poetry and that of others as well as conducting interviews and investigations into topics such as architecture, religion, and literature. Among the television programmes in the collection are Betjeman’s series for BBC such as “Four With Betjeman” in which he discusses a set of Victorian architects and “Bird’s-Eye View” in which Betjeman explores England by helicopter. Betjeman’s appearances on other programmes are also represented in the recordings; for example, his radio interview by teenagers on BBC’s “Let’s Find Out.” The majority of Betjeman’s television work is documented through audio recordings.

Series is restricted pending digital reformatting. Consult Access Services for information about reference copies.

The series is organized into four subseries: Radio; Television; Home Recordings; and Unidentified. Arranged chronologically.

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### Radio

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Format Details</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>1968 Dec 17</td>
<td>“Café Royal: A Study in Conversation and Reminiscence”, “Tennyson - a beginning and an end”, BBC Home Service</td>
<td>1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>39002099365042</td>
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<tr>
<td>1967 Oct 22</td>
<td>“Choirs and the Places Where They Sing: Leeds Parish Church,” BBC Radio 3</td>
<td>1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
<td>39002099365059</td>
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<tr>
<td>1967 Oct 29</td>
<td>“Choirs and the Places Where They Sing: St. John’s College, Oxford,” BBC Radio 3</td>
<td>1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>39002099365067</td>
</tr>
<tr>
<td>1969 Mar 16 and Mar 23</td>
<td>“Scenes That Are the Brightest: A Sense of Place” and “Scenes That Are the Brightest: Up Stream,” Parts 3 and 4, BBC Radio 4</td>
<td>1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>39002099365075</td>
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<tr>
<td>1970 June 9</td>
<td>“Betjeman’s Dickens,” BBC Radio 4</td>
<td>1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
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### Radio (continued)

<table>
<thead>
<tr>
<th>Container</th>
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</table>
| b. 10, 39002099365091 | Untitled, various recordings, BBC  
1 Audiotape Reel; 1/4 inch; diameter 5 3/4 inches  
Includes: “West Country Calendar: May Games or Matter for a May Morning” (1936 May 18); “Three in Hand. Three Churches (3): St. Marks, Swindon” (1948 August 4); “John Betjeman Reads a Selection of His Own Poetry” (1949 August 20); “John Betjeman Reads His Own Poems,” (1949 October 6); “Trains of Thought” (1953 May 8); “The Faith in the West” (1953 October 6); “Conversation Piece” (1956 December 23); possibly “John Betjeman Reads a Selection from His Collected Poems” (1958 December 26 or 28); “People Today” (1959 December 24); “Summoned by Bells” (1960 November); Lady Montgomery Massingberd interview (1961 June); “Portrait of Martin Willson” (1962 March 11); “Royal Academy of Arts: Annual Dinner” (1962 May 1); “Let’s Find Out” (1962 August 10); possibly “New Comment” (1963 July); “Hugh Gaitskell” (1964 January 16); “John Betjeman” (1964 June 15). | 1936–1964 |
| b. 10, 39002099365109 | Untitled, BBC Radio 3  
1 Audiotape Reel; 1/4 inch; diameter 5 3/4 inches | 1961 October 8 |

#### Television

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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</thead>
</table>
| b. 10, 39002099365117 | “Betjeman’s London (6): Let’s All Go Down to the Strand,” Redifussion Network  
1 Audiotape Reel; 1/4 inch; diameter 5 inches | 1967 September 18 |
| b. 10, 39002099365125 | “The Picture Theatre,” John Betjeman of some London cinemas, BBC-1  
1 Audiotape Reel; 1/4 inch; diameter 4 1/2 inches | 1967 October 10 |
1 Audiotape Reel; 1/4 inch; diameter 7 inches | 1968 |
| b. 10, 39002099365141 | “Contrasts: Tennyson -- A Beginning and an End,” BBC-1  
1 Audiotape Reel; 1/4 inch; diameter 5 inches  
See also: “Café Royal: A Study in Conversation and Reminiscence”, “Tennyson - a beginning and an end”, BBC Home Service | 1968 December 17 |
| b. 10, 39002099365158 | Untitled  
1 Audiotape Reel; 1/4 inch; diameter 5 inches | 1968 December 25 |
| b. 10, 39002099365166 | “Bird’s-Eye View: The Englishman’s Home,” BBC-2  
1 Audiotape Reel; 1/4 inch; diameter 5 3/4 inches | 1969 March |
| b. 10, 39002099365174 | “Bird’s-Eye View: Beside the Seaside,” BBC-2  
1 Audiotape Reel; 1/4 inch; diameter 4 inches | 1969 December 25 |
| b. 10, 39002099365182 | “Four with Betjeman (1-4): Victorian Architects and Architecture,” BBC-2  
1 Audiotape Reel; 1/4 inch; diameter 5 3/4 inches | 1970 June and July |
### Television (continued)

<table>
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<tbody>
<tr>
<td>39002099365224</td>
<td>&quot;Bird's Eye View: Inis Fáil,&quot; BBC-2</td>
<td>1971 March 17</td>
</tr>
<tr>
<td>39002099365232</td>
<td>&quot;Wantage Weekend&quot;</td>
<td>1969 March 2</td>
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### Home Recording

<table>
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<tr>
<th>Call No.</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>39002099365240</td>
<td>&quot;41 Poems&quot;, 3 and 4</td>
<td>undated</td>
</tr>
<tr>
<td>39002099365257</td>
<td>&quot;Edgware RD (JB)&quot; and &quot;Cowper&quot;</td>
<td>undated</td>
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### Unidentified

<table>
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<tr>
<th>Call No.</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>39002099365265</td>
<td>Untitled (audiotape reel)</td>
<td>undated</td>
</tr>
<tr>
<td>39002099365273</td>
<td>Untitled (audiotape reel)</td>
<td>undated</td>
</tr>
<tr>
<td>39002099365281</td>
<td>Untitled (audiotape reel)</td>
<td>undated</td>
</tr>
<tr>
<td>39002099365299</td>
<td>Untitled (audiotape reel)</td>
<td>undated</td>
</tr>
<tr>
<td>39002099365307</td>
<td>Untitled (audiotape reel)</td>
<td>undated</td>
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<tr>
<td>Call Number</td>
<td>Title</td>
<td>Description</td>
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<tr>
<td>-------------</td>
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<tr>
<td>GENMSS675_0001</td>
<td>Unidentified</td>
<td>1 Videocassette (VHS) duration: 03:07:19</td>
</tr>
<tr>
<td>GENMSS675_0002</td>
<td>&quot;Betjeman II, III&quot;</td>
<td>1 Videocassette (VHS) duration: 01:45:11</td>
</tr>
<tr>
<td>GENMSS675_0003</td>
<td>&quot;Betjeman IV, V, VI&quot;</td>
<td>1 Videocassette (VHS) duration: 02:44:43</td>
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<tr>
<td>GENMSS675_0004</td>
<td>Unidentified</td>
<td>1 Videocassette (VHS) duration: 01:03:43</td>
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</table>

The contents of the video appear to be mix of several different programs. At 00:57:54, a program called Time With Betjeman is recorded. It runs to 01:47:19. The copyright is dated 1983. Other programming include footage of Duran Duran performing and a tennis match between Ivan Lendl and Jimmy Connors.
**Oversize**

*12.0 linear feet (10 boxes)*

<table>
<thead>
<tr>
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<tr>
<td>b. BSD, folder 559</td>
<td><em>Church Poems</em>, galley proofs, corrected</td>
<td>1978 February 8</td>
</tr>
<tr>
<td>b. 13 (Oversize), f. 560</td>
<td><em>Church Poems</em>, paste-ups</td>
<td>1980</td>
</tr>
<tr>
<td>b. 13 (Oversize), f. 561</td>
<td><em>Uncollected Poems</em>, galley proofs</td>
<td>1982</td>
</tr>
<tr>
<td>b. 13 (Oversize), f. 562</td>
<td>“Narcissus,” galley proof for <em>London Magazine</em></td>
<td>circa 1958</td>
</tr>
<tr>
<td>b. 14 (Oversize), f. 563</td>
<td>Musical score set to Betjeman’s poem by Mervyn Horder</td>
<td>1975</td>
</tr>
<tr>
<td>b. Roll 1, f. 566</td>
<td>“Betjemania,” programs, posters, publicity material and other correspondence Folder number 567 not used.</td>
<td>1980</td>
</tr>
<tr>
<td>b. 15 (Oversize), f. 568-570</td>
<td>Stanford, Derek. <em>John Betjeman: A Study</em>, author’s notebooks, holograph and drafts, typescript, corrected; related correspondence; and original photographs and illustrations used in the publication</td>
<td>circa 1961</td>
</tr>
<tr>
<td>b. 15 (Oversize), f. 571</td>
<td>Menus and matchbook from Betjeman Carving Restaurant, Charing Cross Hotel</td>
<td>circa 1989</td>
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<tr>
<td>b. 20 (Oversize), f. 600</td>
<td>Broadsipe for the opening of the Festival of the City of London</td>
<td>1961</td>
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<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
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<td>-----------</td>
<td>-------------</td>
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<tr>
<td>b. 21 (Oversize), f. 601</td>
<td>“John Betjeman Goes by Train,” British Transport Films and BBC East Anglia</td>
<td>1962</td>
</tr>
<tr>
<td>b. 21 (Oversize), f. 602-604</td>
<td>Unidentified film reels</td>
<td>Before 1971</td>
</tr>
<tr>
<td>b. 22 (Oversize), f. 605-607</td>
<td>Unidentified film reels</td>
<td>Before 1971</td>
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</table>
Selected Search Terms
The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects
Architecture -- England
Authors, British -- 20th Century -- Archives
British literature -- 20th Century
Poets -- 20th Century -- Archives
Poets laureate
Radio broadcasters -- Great Britain
Radio programs -- Great Britain
Television personalities -- Great Britain
Television programs -- Great Britain

Corporate Body
John Murray (Firm)

Geographic Names
England -- Description and travel

Genres / Formats
Audiotapes
Audiovisual materials
Drawings (visual works)
Filmstrips
Photographic prints
Videocassettes

Names
Andrews, Duncan
Bentley, Nicolas, 1907-1978
Betjeman, John, 1906-1984
Buckle, Richard
Chetwode, Penelope
De Maré, Eric Samuel, 1910-2002
Driberg, Tom, 1905-1976
Duschnes, Philip C.
Gawsworth, John, 1912-1970
Handley-Taylor, Geoffrey
Hayward, John, 1905-1965
Kolkhorst, George Alfred
Lancaster, Osbert, 1908-1986
Lewis, C. S. (Clive Staples), 1898-1963
Lycett Green, Candida
Murray, John, 1909-1993
Nichols, Beverley, 1898-1983
Raymond, Ernest, 1888-1974
Ross, Alan, 1922-2001
Sassoon, Siegfried, 1886-1967

Secker, Martin, 1882-1978
Senhouse, Roger
Sergeant, Howard, 1914-1987
Spender, Stephen, 1909-1995