Nichols, Beverley, 1898-1983.

Beverley Nichols papers
1698, 1911-1991, undated
(bulk dates 1911-1991)

Abstract: The Beverley Nichols papers document the personal and professional activities of prolific twentieth-century English novelist, playwright, journalist, composer, and political activist Beverley Nichols. The collection comprises correspondence, diaries, scrapbooks, manuscripts, musical compositions, and photographs primarily dating between 1911 and 1991.
Descriptive Summary

Identification: MSS 620
Creator: Nichols, Beverley, 1898-1983.
Title: Beverley Nichols papers
Inclusive Dates: 1698, 1911-1991, undated
Bulk Dates: 1911-1991
Extent: 3.5 linear feet and 6 oversize boxes (10 boxes)
Language: Materials entirely in English.

Administrative Information

Citation: MSS 620, Beverley Nichols papers, Special Collections, University of Delaware Library, Newark, Delaware.

Shelving Summary: Boxes 1-3: Shelved in SPEC MSS record center cartons; Box 4: Shelved in SPEC MSS manuscript boxes; Box 5: Shelved in SPEC MSS oversize boxes (17 inches); Boxes 6 and 9: Shelved in SPEC MSS oversize boxes (18 inches); Box 7: Shelved in SPEC MSS oversize boxes (15 inches); Box 8: Shelved in SPEC MSS shoeboxes; Box 10: Shelved in SPEC MSS oversize boxes (24 inches)

Location: Special Collections Department, University of Delaware Library Newark, Delaware 19717-5267 Phone: 302-831-2229 Fax: 302-831-6003 URL: http://www.lib.udel.edu/ud/spec/


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Biographical Note

Novelist, playwright, journalist, composer, and political activist John Beverley Nichols was born September 9, 1898, in Bristol, England. Nichols was a popular writer, best known for his sentimental and witty "musings on gardening, country life, and cats."

After an unsuccessful first term at Balliol College, Oxford, in 1917, Nichols joined the Army Labour Corps, a noncombat division. Transferred to Cambridge in 1918 to train officer cadets, he was made secretary to vice-chancellor of Cambridge University Dr. Arthur Everett Shipley and joined Shipley and the British Education Commission on a tour of United States colleges and universities. The Commission was charged with extending cooperation between English and American educational institutions. During this trip, Nichols finished what became his first novel, *Prelude* (1920), which drew much from his schooldays at Marlborough College.

Returning to Oxford in 1919, Nichols assumed the editorial responsibilities of the Oxford student newspaper, *Isis*, while simultaneously launching and editing his own periodical, *Oxford Outlook*. Nichols served as the president of the Oxford Union, a debating society, for a short time. While a student, Nichols emerged as a somewhat controversial figure for his outspokenness in the press on topics such as politics, women's rights, and his commentary on the post-War rebellion and cynicism of young British men and women.

Greatly affected by the war, Nichols became an outspoken pacifist and advocate for disarmament, giving speeches at rallies and appropriating the slogan "peace at any price." Themes reflecting this ideology are prominent in several of Nichols's literary pieces. His 1931 play production *Avalanche* explores the theme of individuality, collective identity, and nationalism. In 1933, he published *Cry Havoc*, which investigates the ways in which the connection between government and industry perpetuates armament in developed nations and denounces modern warfare, stating, "chivalry was a flower too fine to blossom on the poisoned fields of Flanders." Nichols's outspokenness was not limited to the war and its aftermath; as an openly gay man, Nichols became an advocate for sexual tolerance, a theme often incorporated into his work, particularly during the early 1930s, when he met and began living with English actor Cyril Butcher, who remained his lifelong partner.

Nichols's creative output is as varied generically as it is topically. Novels, juvenile fiction, short stories, plays, poetry, travel books, and musical revues all comprise Nichols's repertoire. Nichols served as a reporter and columnist for both London and American newspapers and magazines, including the *London Daily News*, the *London Sunday Times*, the *London Sunday Chronicle*, and *Good Housekeeping*. Nichols developed a moderately successful career in theater in the 1920s, composing music for revues and writing his own plays; in 1933 a collection of three plays under the title *Failures* was published.

Perhaps Nichols’s most widely read work was his "garden literature," inspired by his country homes: Ellerdale Close in Hampstead, Thatch Cottage in Glatton, Sudbrook Cottage, and Merry Hall in Surrey. The style of his garden books is marked by long digressions incorporating memories and musings on politics. Nichols also published a popular fictionalized version of his own gardening experiences at Glatton titled *Down the Garden Path* (1932).
A prolific writer of creative non-fiction, Nichols published on a variety of topics in addition to politics and gardening, including religion, social satire, cats, parapsychology, and his own life. Nichols irreverently penned a memoir at twenty-five, titled *Twenty-Five* (1926). One of Nichols's most scandalous publications, *Father Figure* (1972), recounts his three attempts to murder his abusive alcoholic father. Another controversial piece, not based on his own life, was *A Case of Human Bondage* (1966), a volume that excoriates English author Somerset Maugham for the treatment of his wife, noted English interior decorator Syrie Maugham.


**Sources:**


Additional biographical information derived from the collection.
Scope and Content Note

The Beverley Nichols papers document the personal and professional activities of prolific twentieth-century English novelist, playwright, journalist, composer, and political activist Beverley Nichols. The collection comprises correspondence, diaries, scrapbooks, manuscripts, musical compositions, and photographs dating between 1911 and 1991. The collection is organized in seven series: I. Personal records; II. Correspondence; III. Works by Nichols; IV. Beverley Nichols: A Life; V. Photographs and Artwork; VI. Printed Matter; and VII. Media.

Series I. consists of personal records maintained by Beverley Nichols, divided into two subseries. The first subseries includes diaries and scrapbooks kept by Nichols documenting his personal life, professional accomplishments, and travels, and include correspondence, flyers, brochures, photographs, and clippings. One scrapbook was maintained by American fan Ray Harris, whom Nichols met on his 1918 lecture tour of the United States and later employed while working as the editor of American Sketch. Materials are arranged in rough chronological order. The second subseries consists of appointment books that document Nichols's daily activities and financial material. The twenty-five appointment books span the years from 1932 to 1981; the bulk of the books cover 1932 to 1942. The financial material include royalty statements, tax documents, and stock receipts. Materials are arranged chronologically.

Series II. consists of two groupings: outgoing correspondence from and incoming correspondence to Beverley Nichols, reflecting the arrangement of the series as received by the University of Delaware Library. The first grouping consists of outgoing correspondence, arranged alphabetically by correspondent's surname; one file has been created for letters collectively addressed to members of Nichols's family. Significant correspondents include Nichols's close friend and confidante Cornelia Thorne and members of his family, with whom he shared details of his travels in Greece, Australia, the United States, and France. The second grouping is comprised of incoming correspondence, sub-arranged alphabetically by the surname of the correspondent or by the first letter of a business's name and then chronologically. Significant correspondents include English writer Rebecca West; English photographer and designer Cecil Beaton; English poet John Betjeman; Winston S. Churchill, grandson of Prime Minister Sir Winston Churchill; and English author W. Somerset Maugham. Miscellaneous correspondence includes a circa 1922 letter from English travel writer Freya Stark to Jean Connolly, the wife of English literary critic Cyril Connolly, and one letter responding to Nichols biographer Bryan Connon's newspaper advertisement for information concerning Nichols, which includes a photocopy of a 1981 letter from Nichols to a Mrs. Dele concerning Nichols's battle with cancer toward the end of his life.

Series III. consists of materials contributing toward the publication of works by Beverley Nichols and is divided into three subseries. The first subseries comprises manuscripts of published and unpublished dramatic works, novels, short stories, speeches, prose pieces, sketches, musical verse, and poetry, as well as some of Nichols's notes about his works. Nichols's involvement with social and political movements such as disarmament are also represented. The manuscripts are arranged alphabetically by title. Project folders often contain multiple drafts: where possible discrete drafts have been identified; however, no attempt was made to arrange the drafts chronologically. Titles applied to project folders during processing appear in square brackets. One folder contains untitled and/or otherwise unidentified manuscript material, some of
which are fragments. The second subseries contains materials related to Nichols's musical compositions, which includes scores and manuscript material. The third subseries consists of materials contributing to the production of Nichols's published works arranged into two groupings: illustrations and proofs. Included in the series are illustrations for two of Nichols's garden works, *Merry Hall* (1953) and *Green Grows the Garden* (1939), marked for layout purposes and Nichols's advance uncorrected proofs of his 1933 collection of plays titled *Failures*. The set of proofs for *Failures* includes the original preface by Nichols, much of which was cut for final publication. Within the two groupings, material is arranged alphabetically by title of the work.

Series IV. consists of a typescript of Bryan Connon's biography of Nichols *Beverley Nichols: A Life*, extensively corrected in what is presumed to be Connon's hand.

Series V. comprises photographs and artwork that document Nichols's personal and professional activities, arranged into loose groupings of portraits, professional activities, Nichols's gardens and homes, and miscellaneous, in rough chronological order. Though the bulk of the photographs were taken on his various estates and in English gardens, the earliest portraits present Nichols in his Army uniform shortly after World War I. Various candid photographs capture Nichols giving speeches, playing cards, playing piano, signing books, sitting with his cats, and attending the 1936 Olympic Games in Berlin. The artwork in this series consists of two pencil drawings by artist Harly Trott of Nichols posing in the nude. Dates provided during processing appear in square brackets.

Series VI. consists of a variety of printed matter collected by Beverley Nichols, including programs, invitations, clippings, and catalogs. Materials are arranged in rough chronological order.

Series VII. is a small series consisting of one seven-inch reel-to-reel audio tape, the contents of which are unknown at this time.
Selected Search Terms

Personal Names

Nichols, Beverley, 1898-1983.

Topical Terms

Authors, English--20th century.
Authors, English--20th century--Archives.
Cats--Anecdotes.
Gardens--England--History--Pictorial works.
World War, 1914-1918--Protest movements--Great Britain.
Gardening--England--Surrey.

Form/Genre Terms

Clippings (information artifacts)
Correspondence.
Manuscripts.
Scrapbooks.
Scores.
Photographs.
Tintypes (prints)
Appointment books.

Occupation

Journalists.
Authors.
Playwrights.

Personal Contributors

West, Rebecca, 1892-1983--Correspondence.

Materials Cataloged Separately

Two monographs that were received with the collection, *Beverley Nichols: A Life* (1991) by Bryan Connon and *In an Eighteenth-Century Kitchen* (1968), were removed and catalogued separately with the printed holdings in Special Collections.
Arrangement

I. Personal records
   I.A. Diaries and scrapbooks
   I.B. Appointment books and finances

II. Correspondence

III. Works by Nichols
   III.A. Manuscripts and notes
   III.B. Musical projects
   III.C. Illustrations and proofs

IV. Beverley Nichols: A Life

V. Photographs and artwork

VI. Printed matter

VII. Media
Detailed Description of the Collection

Series I. Personal records

Consists of personal records maintained by Beverley Nichols, divided into two subseries. The first subseries includes diaries and scrapbooks kept by Nichols documenting his personal life, professional accomplishments, and travels, and include correspondence, flyers, brochures, photographs, and clippings. One scrapbook was maintained by American fan Ray Harris, whom Nichols met on his 1918 lecture tour of the United States and later employed while working as the editor of *American Sketch*. Materials are arranged in rough chronological order. The second subseries consists of appointment books that document Nichols's daily activities and financial material. The twenty-five appointment books span the years from 1932 to 1981; the bulk of the books cover 1932 to 1942. The financial material include royalty statements, tax documents, and stock receipts. Materials are arranged chronologically.

Subseries I.A. Diaries and scrapbooks

This subseries includes diaries and scrapbooks kept by Nichols documenting his personal life, professional accomplishments, and travels, and include correspondence, flyers, brochures, photographs, and clippings. One scrapbook was maintained by American fan Ray Harris, whom Nichols met on his 1918 lecture tour of the United States and later employed when working as the editor of *American Sketch*. Materials are arranged in roughly chronological order.

Diary , 1912 [Box 1 F1]

Diary , 1914 [Box 1 F2]

Diary , 1918 [Box 1 F3]

Diary , 1919 [Box 1 F4]

Diary , 1920 [Box 1 F5]

Diary , 1930 [Box 1 F6]

Diary , 1931-1932 [Box 1 F7]

Diary , 1934 [Box 1 F8]

Diary , 1955-1956 [Box 1 F9]

Scrapbook--British Education Mission , 1918 [Box 1 F10]

Documents Nichols's service on the British Education Mission, a committee of English educators who toured 40 of the leading colleges and universities in the United States from October to November 1918 "to confer on future relations of English and American universities." Nichols served as the secretary to vice-chancellor of Cambridge University, Dr. Arthur Everett Shipley. The scrapbook contains photographs,
menus, seating charts, clippings, tintypes, and a maple leaf that had fallen on George Washington's tomb. The scrapbook records not only Nichols's service on this transatlantic endeavor, his opinion of American journalism, and visits to many of the United State's major cities, but it also chronicles the tail-end of World War I, Nichols having been in the United States when armistice was declared in November 1918.

Scrapbook--British Education Mission--Binder , 1918 [Box 1 F11]

Scrapbook--Oxford ("The Early Life and Writings of Beverley Nichols") , 1919-1921 [Box 1 F12]

Contains clippings of articles by and about Nichols documenting his creative, political, and critical activities while a student at Oxford. Nichols served as the president of the Oxford Union Society, a debate club. Also included are Nichols's notes that record phrases, conversations, and plots of novels.

Press cuttings , 1926-1927 [Box 5 F13] (Shelved in SPEC MSS oversize boxes (17 inches))

Press cuttings , 1929-1932 [Box 6 F14] (Shelved in SPEC MSS oversize boxes (18 inches))

Scrapbook--Ray Harris , circa 1930-1939, 1953 [Box 7 F15] (Shelved in SPEC MSS oversize boxes (15 inches))

Press cuttings , 1933-1935 [Box 6 F16] (Shelved in SPEC MSS oversize boxes (18 inches))

Press cuttings , 1936-1938 [Box 6 F17] (Shelved in SPEC MSS oversize boxes (18 inches))

Subseries I.B. Appointment books and finances

The second subseries consists of appointment books that document Nichols's daily activities and financial material. The twenty-five appointment books span the years from 1932 to 1981; the bulk of the books cover 1932 to 1942. The financial material include royalty statements, tax documents, and stock receipts. Materials are arranged chronologically.

Appointment book , 1932 [Box 8 F18] (Shelved in SPEC MSS shoeboxes)

Appointment book , 1933 [Box 8 F19] (Shelved in SPEC MSS shoeboxes)

Appointment book , 1934 [Box 8 F20] (Shelved in SPEC MSS shoeboxes)

Appointment book , 1935 [Box 8 F21] (Shelved in SPEC MSS shoeboxes)

Appointment book , 1936 [Box 8 F22] (Shelved in SPEC MSS shoeboxes)

Appointment book , 1937 [Box 8 F23] (Shelved in SPEC MSS shoeboxes)

Appointment book , January-June 1938 [Box 8 F24] (Shelved in SPEC MSS shoeboxes)
Series II. Correspondence

Series II. consists of two groupings: outgoing correspondence from and incoming correspondence to Beverley Nichols, reflecting the arrangement of the series as received by the University of Delaware Library. The first grouping consists of outgoing correspondence, arranged alphabetically by correspondent’s surname; one file has been created
for letters collectively addressed to members of Nichols's family. Significant correspondents include Nichols's close friend and confidante Cornelia Thorne and members of his family, with whom he shared details of his travels in Greece, Australia, the United States, and France. The second grouping is comprised of incoming correspondence, sub-arranged alphabetically by the surname of the correspondent or by the first letter of a business's name and then chronologically. Significant correspondents include English writer Rebecca West; English photographer and designer Cecil Beaton; English poet John Betjeman; Winston S. Churchill, grandson of Prime Minister Sir Winston Churchill; and English author W. Somerset Maugham. Miscellaneous correspondence includes a circa 1922 letter from English travel writer Freya Stark to Jean Connolly, the wife of English literary critic Cyril Connolly, and one letter responding to Nichols biographer Bryan Connon's newspaper advertisement for information concerning Nichols, which includes a photocopy of a 1981 letter from Nichols to a Mrs. Dele concerning Nichols's battle with cancer toward the end of his life.

Outgoing correspondence from Beverly Nichols, circa 1906-1976

Cole, Lesley, 1976 [Box 1 F44]
Evans, Rose, circa 1906 [Box 1 F45]
[Nichols] family, 1924-1927, circa 1920-1929 [Box 1 F47]
Thorne, Cornelia, 1911-1929, undated [Box 1 F48]

Incoming correspondence, circa 1917-1985

A-B, 1917-1983, undated [Box 1 F49]
Correspondents found in this file: Christabel Aberconway, Betty Askwith, Cecil Beaton, A.C. Benson, Theodora Benson, John Betjeman, David Bowes-Lyon.

C-G, 1921-1970, undated [Box 1 F50]
Correspondents found in this file: Chatto and Windus, Winston S. Churchill, Kenneth Clark, Noel Coward, Fleur Cowles, A.G. Diamond, Daisy Fellowes, Lynn Fontanne, John Gielgud

H-R, 1923-1976, undated [Box 1 F51]
Correspondents found in this file: Christopher Hassall, A.P. Herbert, Meig Herridge, Lord Kinross, Micheál Mac Liammóir, Marina, Duchess of Kent, W. Somerset Maugham, Oliver Messel, Paul Nichols, Cecil Roberts, A.L. Rowse

S-Z, 1922-1978, undated [Box 1 F52]
Correspondents found in this file: C.P. Snow, Sophia, Queen of Greece, G.B. Stern, Rt. Hon. Jeremy Thorpe, Violet Trefusis, Rebecca West, Emlyn Williams, Godfrey Winn, Cecil Woolf

Unidentified correspondents, 1920-1971, undated [Box 1 F53]

Miscellaneous correspondence, circa 1922, 1985 [Box 1 F54]

Series III. Works by Nichols

Series III. consists of materials contributing toward the publication of works by Beverley Nichols and is divided into three subseries. The first subseries comprises manuscripts of published and unpublished dramatic works, novels, short stories, speeches, prose pieces, sketches, musical verse, and poetry, as well as some of Nichols's notes about his works. Nichols's involvement with social and political movements such as disarmament are also represented. The manuscripts are arranged alphabetically by title. Project folders often contain multiple drafts: where possible discrete drafts have been identified; however, no attempt was made to arrange the drafts chronologically. Titles applied to project folders during processing appear in square brackets. One folder contains untitled and/or otherwise unidentified manuscript material, some of which are fragments. The second subseries contains materials related to Nichols's musical compositions, which includes scores and manuscript material. The third subseries consists of materials contributing to the production of Nichols's published works arranged into two groupings: illustrations and proofs. Included in the series are illustrations for two of Nichols's garden works, Merry Hall (1953) and Green Grows the Garden (1939), marked for layout purposes and Nichols's advance uncorrected proofs of his 1933 collection of plays titled Failures. The set of proofs for Failures includes the original preface by Nichols, much of which was cut for final publication. Within the two groupings, material is arranged alphabetically by title of the work.

Subseries III.A. Manuscripts and Notes

This subseries comprises manuscripts of published and unpublished dramatic works, novels, short stories, speeches, prose pieces, sketches, musical verse, and poetry, as well as some of Nichols's notes about his works. Nichols's involvement with social and political movements such as disarmament are also represented. The manuscripts are arranged alphabetically by title. Project folders often contain multiple drafts: where possible discrete drafts were identified; however, no attempt was made to arrange the drafts chronologically. Titles applied to project folders during processing appear in square brackets. One folder contains untitled and/or otherwise unidentified manuscript material, some of which are fragments.

[Advertisement Sketch], undated [Box 1 F55]

The Athenians; A Romance of Modern Greece, circa 1922 [Box 1 F56]

Last half of manuscript of The Athenians; A Romance of Modern Greece, which was never published but episodes of which were used in Nichols's autobiography Twenty-Five. A notebook recording his visit to Greece is also included.

The Author in Person, undated [Box 1 F57]
Brave Old World, undated [Box 1 F58]

[Cat calendar captions], undated [Box 1 F59]

The Christmas Cake, undated [Box 1 F60]

"Consolation" by Robert Louis Stevenson, undated [Box 1 F61]

Typescript of Stevenson's poem with some autograph revisions, presumably by Nichols.

[Crusoe], circa 1973, undated [Box 1 F62]

Dancing Things to Come, undated [Box 1 F63]

Don't Turn the Floodlight upon Me, undated [Box 1 F64]

Down the Kitchen Sink, circa 1974 [Box 2 F65]

Drunk, undated [Box 2 F66]

Elbow Sleeves and Fig-Leaves, undated [Box 2 F67]

The End of the Beginning, circa 1978 [Box 2 F68]

Chapter presumed to have been removed from The Unforgiving Minute (1978).

Every Picture Tells a Story, undated [Box 2 F69]

Photocopy of typescript.

Father Figure, circa 1972 [Box 2 F70]

Flowers of England, undated [Box 2 F71]

A Guide to Ladies; A Light Comedy in Three Acts, undated [Box 2 F72]


Horn Rimmed Glasses, undated [Box 2 F73]

In an Eighteenth-Century Kitchen, circa 1698 and 1750 [Box 2 F74]

Ten leaves apparently removed from an original manuscript of cooking and household recipes, circa 1698; part of a manuscript book found by Nichols in his home circa 1930 and subsequently published together as In an Eighteenth-Century Kitchen (1968) edited by Dennis Rhodes, for which Nichols wrote the preface. Nichols wrote of the discovery of the manuscript in A Thatched Roof (1933).
Keep on Dancing, undated [Box 2 F75]

Lamplight, undated [Box 2 F76]

Last Will and Testament, undated [Box 2 F77]

Mid-Stream, circa 1978 [Box 2 F78]

Chapter presumed to have been removed from The Unforgiving Minute (1978).

A Millionaire on £20 a Week, undated [Box 2 F79]

Modern Lullaby, undated [Box 2 F80]

The Moonflower, undated [Box 2 F81]

Carbon typescript of the screenplay, The Moonflower, adapted from Nichols's detective novel of the same name.

Morning Glory, undated [Box 2 F82]

My Garden, undated [Box 2 F83]

A Newly Discovered Extract from the Diary of Leda, undated [Box 2 F84]

Old Boore's Almanac for 1938, undated [Box 2 F85]

On Discovering that Jane Austen Was One's Great-Great-Great Aunt, undated [Box 2 F86]

Other People's Pants, undated [Box 2 F87]

Peace, undated [Box 2 F88]

["Peace at Any Price" speech], 1932 [Box 2 F89]

Publicity Club speech on the topic "Can advertising help in the abolition of war?" Includes additions and revisions for the second delivery of the speech to a disarmament rally at Albert Hall, November 15, 1932, organized by the League of Nations Union, where Nichols used the slogan "Peace at Any Price," the advertising slogan devised by Nichols for the campaign (see Connon's Beverley Nichols, A Life, p. 166).

Penny-in-the-Slot, undated [Box 2 F90]

Photography 1937, undated [Box 2 F91]

Le Plage, undated [Box 2 F92]
A Play for Television, undated [Box 2 F93]
Carbon typescript of play in three acts A Play for Television

A Plea for Gomorrah, undated [Box 2 F94]

[Port Never Goes to Right], undated [Box 2 F95]

Portrait of an Actor, undated [Box 2 F96]

Press Gang, undated [Box 2 F97]

Recording the Dreams, undated [Box 2 F98]

The Rose, the Thistle and the Leek, undated [Box 2 F99]

Rural Delights, undated [Box 2 F100]

["Speech in honor of H.H. Asquith"], 1919 [Box 2 F101]
Speech dedicated to English prime minister H. H. Asquith, who served from 1908-1916 and played a critical role in leading the nation to war in 1914.

Super Witch; A Story for Children of all Ages, circa 1971 [Box 2 F102]

Susie Ku, undated [Box 2 F103]

Telephone Tattle, undated [Box 2 F104]

Three Seconds after Death, undated [Box 2 F105]

Thunderstorm, undated [Box 2 F106]

Tim, undated [Box 2 F107]

To an Opponent of Voluntary Euthanasia, undated [Box 2 F108]

[To Rupert Brooke], 1940 [Box 2 F109]

A Touch of the Sun, undated [Box 2 F110]
Possibly related to the piece of the same name published in Revue (1939).

Travel Talk, undated [Box 2 F111]

A Victorian Tragedy, undated [Box 2 F112]
Series III. Subseries III.A.

What the Stars Foretell, undated [Box 2 F113]

The Wickedest Cat in the World, undated [Box 2 F114]

Winter Flowers, undated [Box 2 F115]

["Women Are Cowards"], undated [Box 2 F116]

Words of Comfort, circa 1960 [Box 2 F117]

Includes mixed manuscript and typescript of Words of Comfort, never completed. Ribbon typescript bear autograph revisions in Nichols’s hand.

Untitled manuscripts, undated [Box 2 F118]

Project notes, undated [Box 2 F119]

Unidentified notes, undated [Box 2 F120]

Subseries III.B. Music Projects

This subseries contains materials related to Nichols's musical compositions, which includes scores and manuscript material.

Floodlight

Notes, 1937 [Box 2 F121]

Castanetitis, circa 1937 [Box 2 F122]

Dancing with the Daffodils, circa 1937 [Box 2 F123]

Also published in Revue (1939).

Drunk with Love, circa 1937 [Box 2 F124]

Finale, Part One, circa 1937 [Box 2 F125]

Good-Night, Number One, circa 1937 [Box 2 F126]

["I love the sun"], circa 1937 [Box 2 F127]

Little White Room, circa 1937 [Box 2 F128]

Madonna of the Moustaches, circa 1937 [Box 2 F129]
Series III. Subseries III.B.

Three Little Bits of Gum, circa 1937 [Box 2 F130]

Up and Down, circa 1937 [Box 2 F131]

Scores, circa 1937 [Box 9 F132] (Shelved in SPEC MSS oversize boxes (18 inches))

["Piano concerto"], undated [Box 2 F133]

The Tree That Sat Down, circa 1961 [Box 2 F134]

Manuscript score and lyrics of a never-produced musical version for television of Nichols's children’s book The Tree That Sat Down.

Subseries III.C. Illustrations and Proofs

This subseries consists of materials contributing to the production of Nichols's published works arranged into two groupings: illustrations and proofs. Included in the series are illustrations for two of Nichols's garden works, Merry Hall (1953) and Green Grows the Garden (1939), marked for layout purposes and Nichols's advance uncorrected proofs of his 1933 collection of plays titled Failures. The set of proofs for Failures includes the original preface by Nichols, much of which was cut for final publication. Within the two groupings, material is arranged alphabetically by title of the work.

Illustrations for Green Grows the Garden, circa 1939 [Box 2 F135]

22 illustrations marked for layout.

Illustrations for Merry Hall, circa 1951 [Box 2 F136]

23 illustrations by William McLaren marked for layout.

Failures, 1933 [Box 2 F137]

Series IV. Beverley Nichols: A Life

This series consists of a typescript of Bryan Connon’s biography of Nichols Beverley Nichols: A Life, extensively corrected in what is presumed to be Connon's hand.

Typescript (1 of 3), circa 1991 [Box 3 F138]

Typescript (2 of 3), circa 1991 [Box 3 F139]

Typescript (3 of 3), circa 1991 [Box 3 F140]

Series V. Photographs and artwork

Series V. comprises photographs and artwork that document Nichols's personal and professional activities, arranged into loose groupings of portraits, professional activities, Nichols's gardens and homes, and miscellaneous, in rough
chronological order. Though the bulk of the photographs were taken on his various estates and in English gardens, the earliest portraits present Nichols in his Army uniform shortly after World War I. Various candid photographs capture Nichols giving speeches, playing cards, playing piano, signing books, sitting with his cats, and attending the 1936 Olympic Games in Berlin. The artwork in this series consists of two pencil drawings by artist Harly Trott of Nichols posing in the nude. Dates provided during processing appear in square brackets.

Early portraits of Nichols, [circa 1915-1920] [Box 9 F141] (Shelved in SPEC MSS oversize boxes (18 inches))
4 items
Black and white portraits of Nichols as a young man. Three are mounted on board. All are signed by the photographers

Early portraits, [circa 1915-1920] [Box 9 F142] (Shelved in SPEC MSS oversize boxes (18 inches))
4 items
Black and white portraits of Nichols as a young man mounted onto boards and paper. One bears the label "Pirie MacDonald Photographer-of-men New York."

Nichols with Academics, circa 1919 [Box 9 F143] (Shelved in SPEC MSS oversize boxes (18 inches))
3 items

Mounted and autographed portraits, circa 1920 to 1930 [Box 9 F144] (Shelved in SPEC MSS oversize boxes (18 inches))
3 items
Black and white studio portraits of Nichols in photographer's covers. One by Pearl Freeman, one by Raphael.

Portraits of Nichols, 1932, 1938, undated [Box 3 F145]
61 items; includes 1 negative.
Black and white portraits of Nichols as a young man. There are several of Nichols on a boat in different poses, and multiple versions of Nichols posed with his arms folded across his chest.

Portraits of Nichols, 1934, 1937, undated [Box 3 F146]
45 items; includes 6 negatives.
Black and white portraits of Nichols as a young man including poses with two black cats, in gardens. There is a run of five negatives with one print of Nichols in pajamas in a bed and on a balcony. Two photographs on Nichols with a black dog, possibly "Whoops". Most are formal portraits, but three are a series of Nichols in a forest.

Portraits of Nichols , circa 1970-1979 [Box 9 F147]
49 items; includes 6 negatives

Black and white portraits of Nichols as an older man. Includes photographs of Nichols posing with a suitcase displaying "Go Back to Britain, Beverly" stickers. Two negatives and one print of Nichols in a hospital bed with a nurse taking his pulse. Six passport photographs in three poses. Five images by the Hugh White Studios. One of Nichols in St. Marks Square, Venice, Italy. One of Nichols with a large bunch of bananas over his shoulder. Most are formal portraits, and some include cats.

Portraits of Nichols , [circa 1970-1983][Box 9 F148] (Shelved in SPEC MSS oversize boxes (18 inches))
3 items

Theater, Public Appearances, Publicity , circa 1930-1960 [Box 3 F149]
24 items

Photographs related to Nichols's professional activities in theater, including Nichols having his palm read, Nichols with British actress Greer Garson as Irene in The Forsyth Saga, Nichols in a harness on the set of Peter Pan, Nichols with British actress Merle Oberon in her dressing room and one of Frances Day in Floodlight. Public Appearance photographs include Nichols giving speeches at the 1938 Royal Photographic Society Dinner, 1952 tea at J. Lym's factory, at the Aldwych Club in 1949, 1950 Harlequinade editors and chorus, and an appearance at Ashted Memorial Hall for a Y. M. C. A. meeting. Publicity related images include a 1948 Signing and reading at Harrod's of The Stream the Stood Still and images of buses and billboards advertising A Pilgrim's Progress 1951.

Portraits at Glatton , circa 1930 [Box 3 F150]
11 items

Black and white portraits of Nichols taken at Glatton with an unidentified man and woman.

Ellerdale Close, Hampstead , circa 1930 [Box 3 F151]
74 items

Black and white interior, gardens, and exterior construction photographs. Also included are portraits of Nichols in the garden.

Thatch Cottage, Glatton , circa 1932 [Box 3 F152]
35 items
Black and white photographs of the interior, exterior and garden at Glatton. Also included is a postcard map of Glatton. Several of the photographs include Nichols in the garden.

Glatton album, circa 1932 [Box 3 F153]
38 items
Black and white photographs of Nichols, Walpole, Lord Berners, Cyril Butcher, and others including cats and dogs at Glatton, traveling, and at a beach.

Glatton album, circa 1932 [Box 3 F154]
49 items
Black and white images of Nichols and others at Glatton and traveling. Included are images in and of the gardens and of "Whoops" the dog.

Merry Hall, Surrey, circa 1950 [Box 3 F155]
35 items
Contact sheets and portraits of Nichols at Merry Hall.

Merry Hall, Surrey, circa 1950 [Box 3 F156]
73 items
Black and white photographs of interiors, exteriors, gardens, and cats. Includes 35MM slides of roses. Also included are photographs from a 1952 party with guests including Hermione Gingold and Nichols's niece Jill.

Château, villa, and Rebecca West, circa 1957 [Box 3 F157]
51 items
Black and white images of Nichols, Rebecca West and others at a villa and chateau. One book of negatives, two contact strips and some loose negatives with prints are also included.

Sudbrook Cottage, circa 1958-1980 [Box 3 F158]
60 items
Black and white and color images of Sudbrook Cottage, gardens, people, and cats. Images include cats in the garden, Arthur Gaskin, and open day, a Queen Anne garden urn, a bureau, the patio, a woman with dogs and children, a BBC interview, an art print, a chandelier, a party and groups of people. A book of negatives showing cats and the garden is also included.

Sudbrook Cottage, 1960-1980, undated [Box 3 F159]
106 items
Black and white and color images of Sudbrook Cottage, gardens, people and cats. Images include Nichols in the gardens, an outdoor party, "Emleigh in 1980," a sign for Sudbrook Cottage as part of the National Gardens Scheme, contact strips, slides, and negatives.

Thatch Cottage in Glatton, undated [Box 9 F160] (Shelved in SPEC MSS oversize boxes (18 inches))
7 items
Three prints and four photocopies of the same image of Nichols standing by the Thatched Cottage's gate with a black dog, possibly "Whoops," and a man with a horse-drawn cart.

Thatch Cottage in Glatton, undated [Box 9 F161] (Shelved in SPEC MSS oversize boxes (18 inches))
8 items
Black and white photographs of Glatton interiors, gardens, and "Priory Stores." Three images are labeled "Sitting Room," "Dining Room," and "Study" of the Thatched Cottage mounted on cardboard; were originally one composite piece.

Portraits of cats Hugo & Leo, undated [Box 4 F162]
78 items
Black and white photographs of two cats with an envelope labeled "Hugo & Leo." Possibly at Sudbrook Cottage.

Miscellaneous, circa 1920 to 1960 [Box 4 F163]
67 items
Photographs feature a variety of subjects including group photographs, candids, architectural details, home interiors, and slides of gardens. Noted subjects include Rebecca West, Monica Dickens, Mrs. John Nichols, Nichols with British Ambassador in 1928 at the White House, David Peel and Hector Bolitho, Cecil Beaton, Gladys Cooper, and a 1948 trip to Washington, D. C.

"Nude studies of Nichols" by Harly Trott, 1918 [Box 9 F164] (Shelved in SPEC MSS oversize boxes (18 inches))
2 items
Two pencil sketches of Nichols by Harly Trott mounted on board.

Series VI. Printed Matter
This series consists of a variety of printed matter collected by Beverley Nichols, including programs, invitations, clippings, and catalogs. Materials are arranged in rough chronological order.

Programme of the Penny Reading, Marlborough College, 1916 [Box 4 F165]

Malcolm Sargent memorial program, 1967 [Box 4 F166]
Fine Old Master Drawings, Christie's, London, 1970 [Box 4 F167]

"Famous Author's Amazing Confession," *The Sunday People*, 1972 [Box 10 F168] (Shelved in SPEC MSS oversize boxes (24 inches))

Chidiock Tichborne's Elegy, from "Praise and Joy" (1586), undated [Box 4 F169]

Printed on stationary from the Hammond Museum, North Salem, New York. According to Nichols's preface in *In an Eighteenth-Century Kitchen*, the original manuscript receipt book that provided the text for the publication found in his home was acquired by the Hammond Museum.

Invitation, undated [Box 4 F170]

Text is in French.

"William James," E. Stacy-Marks, Ltd., undated [Box 4 F171]

Pages removed from a fine arts catalog featuring eighteenth-century painter William James from London-based dealer E. Stacey-Marks, Ltd.

**Series VII. Media**

This small series consists of one seven-inch reel-to-reel audio tape, the contents of which are unknown at this time.

Reel-to-reel tape, undated [Box 4 F172] (Shelved in SPEC Media audio reels (7"))

7 inches