

BOX 1

1.1. A green and white covered notebook marked with the archive number DX 18 SAN 18/88.38 containing Sansom's handwritten poems. Contents comprise some epitaphs and poems such as 'Gordon Square', 'At This Hour', 'Flowers in Exile', 'Never Believe', 'Mozart in Vienna', 'William Blake', 'Bramble Hedge', 'Cherry Trees', 'Buchenwald', 'For a Child', 'Alun Lewis', 'Soldier in Exile (for Paul)', and 'To Walter de la Mare'. The book opens with a dedication:

'Take, as tokens of my love –
Tide-laps from those far distant shores
Where beauty and all truth converge –
These songs, that more than half are yours.'

1.2. Theatre program for the production of Sansom's *The Witnesses* at St David's Cathedral 3 June 1970.

1.3. Music score for Sansom's cantata *There is an Island* (words by Sansom and music by Don Kay) dated April 1977.

1.4. Program for a 'Masters of Melody' concert performance of the cantata *There is an Island* held 1 July 1977.

1.5. Sansom's handwritten poems in a green and violet covered notebook marked with the archive number DX 18 SAS 88.36. Frontispiece contains Ruth Sansom's poem to her husband. The book is annotated 'Before marriage' and there is at least one further annotation in Ruth Sansom's handwriting. Poems include 'Chopin Nocturne', 'The Mirror', 'The Greyhound', 'Sonnet', 'The Voyager', 'Words cannot save', 'Mill-Stream', 'Spring-Yellow', 'Convalescence', 'The Birds', and 'Nightingale'. Sansom has added pencilled amendments to some of the poems.

1.6. The typed text of Sansom's unpublished book on the profession and craft of poetry, titled *The Abominable Trade: A Poet's Notes on his Profession*.

1.7. Green folder of letters from Ian Serrailier, Musgrave Horner, Doris Harding, Frederick Tomlin, M.M. Lewis, Leopold Stein, Teresa Hooley, E. Martin Brown (The Pilgrim Players), Catherine Hollingsworth, Percy Hitchman, E.V. Knox, Herbert Palmer, Hal Ward, E.V. Rieu, Martin Armstrong, Shirley Holtham, Wilson Midgley, Mary Somerville, Robert Swire, Bernard Canter, John Hampden, and J. Donald Adams.

1.8. Black folder containing correspondence from Rupert Hart-Davis, Anne McAllister, Richard Flatter, T.H. Pear, Hewlett Johnson (Dean of Canterbury), Sylvia Lynd, Philip Mairet, Dennis Fry, J. Compton, Daniel Roberts (including two from Clive Sansom to Roberts), John Moore, Arthur Thompson (references herein to Walter de la Mare, and two letters from Sansom to Thompson), Gwynneth Thurburn, M.A. Richardson, Peter Hearn and two unidentified writers. The folder is prefaced with a list of correspondents; that listed from Rex Ingamells is not in the folder.

1.9. Brown folder of correspondence from people such as Leonard Clark, Bishop Cranswick, Archbishop Young, Ron James, Leslie Greener, Thomas Moulton, Dorothy Hewlett, J.C. Trewin, Charles Kohler, Tony Allan, Peter Hearn, Hugh Mackindoe,

Clifford Dyment, James Day, Vicars Bell, Alan Searle, Iva Browe [?], Ashley Dicks, Ron James, Rolf Gardiner, John Gainsworth (The Poetry Society) Val Gilgud, Redwood Anderson, Wallace Nichols, Nikolaus Pevsner, A.W.R. Milligan, Hewlett Johnson (Dean of Canterbury) and Clare Soper. One small bundle of letters groups together messages from ecclesiastics in response to Sansom's religious drama.

1.10. Manila folder containing at least a dozen letters from Nan Chauncy.

1.11. Plastic folder of more than thirty letters from English friends including Kath Needham-Hurst, Mrs Ivy Fry, Margaret Miles, Ronald Cook, Margaret Willy, Tim Evens, Harold Holloway, Catherine Hollingsworth, Doris Harding, Hermann Peschmann, Lina Wake, Nan Delaney, Allan Keeling, Helen Linacre, Peter Hearn, Marjorie Jacklin, Ann O'Connor, Therese D'Arcy, Margaret Miles, Frieda Hodgeson and Hilary [Outhwaite?].

1.12. Brown envelope of letters to and from Sansom and his brother Len Sansom.

1.13. White folder of letters on a range of topics including the war (fireguard duties, evacuation procedures, etc), the London Academy of Music and Dramatic Art (LAMDA) and Sansom's early poetry, and from Gwen Harwood, Judith Wright, Aunt Bee, Norman H. Potter and Edgar G. Dunstan. Program for the performance of T.B.Morris's play *I Will Arise* produced by Sansom and performed in March 1948. Sansom's typed 'Dictionary of Clichés' and several paper cuttings on a range of subjects.

1.14. Copy of a verse play titled *Culbin Sands* by Gordon Bottomley. This appears to be the director's copy. Sansom may have directed or acted in the play.

1.15. Manila folder titled 'Odd letters' from people such as Walter de la Mare, Norma McAuley, Thomas Moulton, Nan Chauncy, John Winter (about the publication of a book of poems in honour of James McAuley), Margaret Brown, E.W. Nicholas, W. Kingdom Ward, Anne Kurt and Frieda Hodgeson (LAMDA). Tributes to Sansom from Bob Brown and Don Kay. Life Membership certificate presented to Clive and Ruth Sansom by the Tasmanian Association of Teachers of Speech and Drama. A letter from 'Dan' [Roberts?] written from Assisi in 1964, and one from 'Brigit [?] to Ruth Sansom in 1983. Section of a handwritten letter from Sansom to 'Allan' [Keeling?] dated September 14th.

1.16. White manila folder containing letters of criticism about Sansom's poems written for his collection *An English Year* and dealing with questions such as lack of Tasmanian subjects and the poet's other works. See letter from Kathleen Needham-Hurst and Sansom's reply. Writers include Robert Gittings, Stephen C. Schultz, Peter Hearn, Constance Barrington-Smith, James Reeves, Daniel Jones, Charles Kohler, Ron Shields, Martin Haley and a postcard from W.H. Auden. Other correspondence deals with Sansom's draft autobiography *I Find My Voice*, the 'Society of Dorset Men', the Thomas Hardy Society, Sansom's work at LAMDA and his joint publications with Rodney Bennett. Some letters include Sansom's comments about his and others' poetry. The folder includes letters to Ruth Sansom from Mavis and Ron James following the publication of Sansom's poems after his death and a Vice-

Regal invitation to Ruth Sansom to a reception for the Seventh National Drama in Education Conference held in Hobart.

1.17. Brown manila folder titled 'Biographical' and containing a number of Sansom's letters to others, including letters to and from Hermann Pleschmann and Robert Swire, Sansom's letters about Speech and Drama activities and the teaching of poetry, Sansom's letters to teachers in response to numerous requests for advice and information, to 'Aunt Bee', to the ABC, to Allan Keeling (references here to Truchanas, B. Hean, Max Oldaker and Sansom's personal writing).

1.18. Cream folder marked 'Autobiography and correspondence with Literature Board' about progress with the text *I Find My Voice*. A copy of the program for the production of *The Cathedral* at Winchester Cathedral, July 1969, directed by Ronald James. A copy of the Friends' Newsletter (1984) that includes a poem from Sansom's *Francis of Assisi*.

1.19. Brown folder of letters relating to Sansom's illness in 1965 and his subsequent retirement from the Tasmanian Education Department. Writers include Paul Arnott (nephew), Marlene Lette, Athol Gough (Director of Education), senior Education Department personnel, teachers and interstate colleagues, Joan Woodberry, Gwen Donnelly, Sylvia and Walter Stiasny, W.H. Perkins, the Minister for Education and Rose Bruford. A copy of the Newsletter of the Tasmanian Association of Teachers of Speech and Drama containing a tribute to Sansom.

1.20. Brown folder of letters, some relating to the Society of Friends during a period extending from the 1940s to the 1980s. Sansom's letters to 'Uncle Harry', to Martin Miles, Martin's brother George and letters from Martin Miles and his mother Hilda Miles. Sansom's letter to an unidentified correspondent referring to Jonathan Field and Sansom's texts on speech rhymes. Letters from Rodney Bennett, Allan Keeling, W. Kingdom-Ward and Kathleen Needham-Hurst. Letter from the editor of *The Ayrnan Path*. Sansom's draft article titled 'Mutation'. Letter from the Hobart City Eisteddfod Society acknowledging receipt of money from the Helen Power Memorial Fund to be invested and used for an annual award to competitors in the poetry-writing sections of the Eisteddfod. Circular letter from Ruth Sansom in the late 1980s to members of the Society of Friends about the Society's attitude to homosexuality and aids, together with replies from various members. Ruth Sansom's correspondence with Roger and Catherine Bayes on spiritual matters and copy of a prayer of thanksgiving from the Gnostic library of the Pachomian Monastery of Nag Hammadi sent to Ruth by Roger Bayes. Draft clause of Ruth Sansom's Will bequeathing money to Sarah Buckland.

1.21. Brown folder marked 'Letters to keep'. These cover a range of topics including Amnesty International, the ABC, St Anne's Rest Home (where Sansom assisted with the library and donated books), Jennifer Filby of the Rosny Children's Choir, the Arts Club, the Girls' Friendly Society, the Society of Authors, and Sansom's subscription to *The West Country Magazine*. A letter from Rae Hogg (niece of Helen Power) thanking Sansom for his broadcast on her aunt's life and work.

1.22. Cream folder containing letters from Lina Wake about the Dorset Society and the publication of the Society's annual poetry anthologies.

1.23. Cream folder of letters to and from Mickey and Kathleen Needham-Hursts about a proposed visit to Tasmania and affairs of the London Speech Institute.

1.24. Cream folder containing letters to and from Rodney and Joan Bennett. These letters (predominantly from 1936 --1948) focus on Sansom and R. Bennett's individual writing and their collaboration with school texts. The most recent letter is dated 23/11/73. The folder includes one letter from Winifred Scott about Sansom's *Speech Rhymes*, and part of a letter from an unidentified correspondent.

1.25. Brown folder containing letters from Rose Bruford, founder of the Rose Bruford College of Speech and Drama. These comment on Sansom's *The Cathedral* and *The Witnesses* and productions and readings of these works in England.

1.26. Letters to and from Walter and Sylvia Stiasny.

1.27. Brown folder containing correspondence from Nan Delaney.

1.28. Brown folder containing various letters mainly from Beatrice Desfosses (American speech educator) and Margaret Willy (one-time editor of the journal *English*).

1.29. Cream folder of correspondence from Walter de la Mare, Ian and Anne Serrailier, E.W.F. Tomlin, Myfanwy Thomas (daughter of E.T. Thomas), Eric Savage, and S. George West of Kings College, University of London.

BOX 2

- 2.1. Two spring-back folders (blue and green) containing 490 typed pages of Sansom's unpublished document, *The Abominable Trade: A Poet's Notes on his Profession*. This comprises a series of short anecdotes and observations about poetry.
- 2.2. Green spring-back folder labelled 'Miscellaneous' containing typed manuscripts of Sansom's short story 'Old Frank' and his radio play 'Immortal Evening (December 28th, 1817)'. Characters depicted in this play include Keats, Lamb and Wordsworth.
- 2.3. Black spring-back folder of Sansom's unpublished document, *Strange Goings On: Verses for Children*. This includes one titled 'The Australian Leprechaun'. Many of the poems contain handwritten corrections and amendments.
- 2.4. Typed sheets tied with red ribbon of Sansom's unpublished manuscript *The Voice that Tempted Eve and other Auditory Observations*. This comprises quotations from various writers containing references to the ways in which people speak – descriptions of their voice quality, facial expressions and gestures.
- 2.5. Two red spring-back folders containing Sansom's unpublished manuscript titled *This Quiet Dust: Epitaphs Real and Imagined*
- 2.6. Two further copies of *This Quiet Dust: Epitaphs Real and Imagined*.
- 2.7. Green spring-back folder containing the typed manuscript of Sansom's unpublished text *These Happy Breeds* - a book of poems about dogs.
- 2.8. Typed sheets tied with white string comprising three copies of Sansom's unpublished manuscript *Definitions, Deft and Daft*. Sansom collected most of these from other sources.
- 2.9. Parcel of collected materials about the history and locale of North London, described in a note as 'Archival material which would delight a North London Librarian, eg Winchmore Hill. These are old books and pamphlets on that area'. The parcel also contains copies of Sansom's letters about conservation issues sent to English newspapers and journals during the 1930s.
- 2.10. Two copies of the script of *There is an Island: A Cantata* (words by Sansom and music by Don Kay) and the texts of several Tasmanian poems not included in subsequent collections of his verse.
- 2.11. Orange plastic folder containing handwritten and typed copies of 'Clive's last poem, June 1979' ('Carol of the Three Nails'). Also a typed copy of a poem titled 'Jane Franklin's Journey'.
- 2.12. Three texts: *Highgate and Hampshire*, *Old Southgate* and *Winchmore Hill*, publications that Sansom consulted when writing his autobiography.
- 2.13. Collections of journals containing Sansom's poems, articles, and plays. The poems include 'Nightmare', 'Dr Donne's Unwritten Sonnet', 'Tasmanian Scene', 'The Churchyard', 'Gypsy', 'Orchard', and 'Assisi'. Articles include 'The First

Teacher: the Life and Religion of Akhenaten, 'My Job, Poet, etc', and 'We the Murderers'. There is also a copy of Sansom's short play for children titled 'At the Zoo' which includes some verse.

BOX 3

- 3.1. Folder marked 'General' containing newspaper clippings about spoken English and Sansom's handwritten notes on 'Speech History'.
- 3.2. Folder headed 'labelled by Sansom "Auto"' [Autobiography]. This contains: newspaper and journal cuttings of background material relating to London life at the time of Sansom's childhood and early adult life; published critical responses to his first collection of verse *In the Midst of Death*; Sansom's letters to the *Times* on the role of scientists in creating the atom bomb; copy of a press report about Speech in schools and the work of Ruth Sansom; a letter from 'Tim' titled 'The Second Epistle of Timothy to the Sansomonians'; copies of poems probably read by Sansom during his school days; copy of the London Speech Festival Competitions of March 25 1939; Sansom's scribbled reminders of material for the 'Auto'; an article published in *The Friend* (1971) by Ruth Sansom titled 'The Inner Journey'; photographs of places relating to Sansom's childhood.
- 3.3. Folder labelled 'Reading Aloud' comprising passages for reading, newspaper articles on the subject, and Sansom's notes on the topic, some of which appear to be the draft of the Preface to his anthology *By Word of Mouth: An Anthology of Prose for Reading Aloud*.
- 3.4. Folder labelled 'American Speech' containing newspaper cuttings and conference programs on the topic. Two unrelated items in the folder are articles by others titled 'John Clare Country' and 'The Classical Face of Bath'.
- 3.5. Folder headed 'A.C. Black'. This contains several letters to and from the publisher about Sansom's proposed book of story rhymes and about the publisher's rejection of his book of poems *This Happy Breed*.
- 3.6. Folder headed 'Autobiography' containing Sansom's short handwritten and typed drafts of the early sections of the book describing his childhood experiences, family life and school days. There are also many brief handwritten memos and quotes from writers pertinent to his autobiography, including a note that his proposed title for this was *Finding my Words: A Poet's Beginnings*. Other material comprises several relevant letters about and reviews of Sansom's publications, including Fred Nicholson's review of *Francis of Assisi*, Sansom's review of John Fuller's *Epistles to Several Persons*, letters from his brother Len, a poem Sansom wrote at the age of 16, Sansom's humorous letter to the artist Max Angus, and an obituary written by Ron James and published in the journal *Speech and Drama* (England) following Sansom's death.
- 3.7. Folder marked 'Business / Industry' containing six articles by others on oral communication in the business world.
- 3.8. Folder titled 'What Does it Mean?' containing material Sansom collected and used for teaching the topic.
- 3.9. Folder containing background articles for teaching about film and television.

- 3.10. Folder labelled 'Broadcasting' containing various articles and notes on the subject including one prepared by Sansom.
- 3.11. Folder marked 'Tape-Recording' containing a range of relevant British and Australian newspaper clippings and pamphlets.
- 3.12. Folder headed 'Collection of Sketches and Extracts' that includes Sansom's note 'Return to England' and references to his *The Abominable Trade*, *These Happy Breeds* and *Francis of Assisi*. The folder contains some writing by Robert Gittings, other passages about 'Home', and several jokes for acting and pieces used for speaking.
- 3.13. Folder marked 'Tunes' containing clippings from newspapers and journals on pitch and inflection and Sansom's notes on these topics.
- 3.14. Folder marked 'Technique' includes much material on the topic including Sansom's pamphlet 'The Speech Machine', together with a letter to G. Hinds and one from 'Catherine' [Hollingsworth?] of Aberdeen.
- 3.15. Folder marked 'Written English' containing many articles on the topic including one by Sansom, and copies of Sansom's letters to the Principal of Launceston Technical College and Sister Canice of Thomas Moore's School.
- 3.16. Folder marked 'Questions' containing three relevant articles taken from newspapers and magazines.
- 3.17. Folder with articles on listening and discrimination, and a copy of Sansom's letter to the principal of Kingston Primary School.
- 3.18. Folder with newspaper clippings on sound in speech.
- 3.19. Folder marked 'Please Pass it on' comprising notes on listening and retention skills.
- 3.20. Folder marked 'Reading Aloud' containing newspaper and magazine clippings on the topic and Sansom's article 'Is Your Reading too Fast?'
- 3.21. Folder marked 'Drama' that includes school broadcast scripts and articles written by Sansom, relevant newspaper clippings and a bibliography on the subject.
- 3.22. Folder containing Sansom's pamphlet *The Speech Machine*, his notes on spoken English prepared for teachers, his notes on 'Everyday Speech' and 'Drama', copies of a Schools Board Literature and Written Expression syllabus, Sansom's article 'Underlying Principles of Speech Education' with a bibliography; and relevant newspaper clippings.
- 3.23. Folder containing Sansom's handwritten note about the death of Leslie Greener, and handwritten records of discussions at Quaker meetings.

3.24. Folder headed 'Photographs', but containing none. The folder contains publicity material for Sansom's *World Turned Upside Down* and *In the Midst of Death*, a letter to an unidentified person in Finchley about Sansom's work and a copy of Judith Wright's review of Sansom's edition of Helen Power's poems. There is also a letter from a Harley Street specialist (1948) arranging a consultation with Sansom about his illness.

3.25. Typed extracts from Sansom's unpublished text *The Abominable Trade*, focussing on specifics such as rhythm in speech, pace, repetition and alliteration.

3.26. Loose items held together by a rubber band:

- (i) Handwritten notes apparently relating to Sansom's autobiography.
The program for performances of *Die Fledermaus* at the Theatre Royal, 9-19 March 1955. Sansom produced the opera and wrote the dialogue.
'Our Moral Obligation' – copy of Sansom's address to the Tasmanian Chapter of the Royal Australian Institute of Architects.
The wedding speech Sansom wrote for Brian Paine in 1974.
Copy of Branich's [?] poem 'The Monk in the Kitchen'.
Short story by Reverend Howard Schode [?].
- (ii) Copy of Lloyd James' pamphlet *Talks on English Speech*.
- (iii) Christmas card 1946
Sansom's statement to the Military Tribunal in which he opposed military service in the Second World War.
Owen Reid's article on Sansom published in the journal *Tasmanian Education*.
Sansom's diary notes for 1961 mentioning a visit to Dorchester, to Hardy Country, to Dorset, to Glastonbury, and his meeting with Canon Dawson (to discuss a recital of poems from *The Cathedral*).
Sansom's notes for a talk on 'Writing Poetry' – 1975.
List of poems for a reading by Sansom at Richmond, Tasmania.
Selected quotes from reviews of *The Witnesses*.
Sansom's biographical details that he provided on request to a parent.
Two copies of the text of Sansom's talk titled 'One Poet's Job' with an attachment about his early life.
Sansom's handwritten notes on God and Imagination.
Sansom's brief notes on his life and career that he prepared for entry in the International *Who's Who in Poetry*.
A note about Sansom's poetry reading that he presented in Canberra 8 September 1974.
Sansom's address to the 6th Biennial Assembly of the Australian Society of Education through the Arts on 21/9/76. Also notes on a talk he gave on 22 January 1976.
Two handwritten copies of poems from *Dorset Village*.
A printed sheet containing four of Sansom's poems on Tasmanian themes.
Extracts from reviews of *The Unfailing Spring* and *The Witnesses*.
Two typed poems by Sansom: 'A Recipe for Bones' and 'At Miss Austen's Grave'.
Typed version of Sansom's article 'Poetry Reading and Appreciation'.
Sansom's article about *The Witnesses*.
Several typed pages of Sansom's poems.

- Extracts from reviews of *In the Midst of Death* and *The Witnesses*.
- (iv) Sansom's notes prepared for his introduction of Judith Wright at the Town Hall – 15 March 1972.
 Sansom's speech at the memorial service for Brenda Hean – 29 September 1972.
 Copies of several small advertisements about Lake Pedder, which Sansom placed in the Mercury.
 The text of Sansom's speech about Lake Pedder – 'A Place Apart from all Others'.
- (v) Quaker material including:
 Copy of an edition of *The Australian Friend* containing Sansom's article on 'The Religious Basis of Peace Testimony'.
 Draft typescript of the above article.
 Program for Quakers' Yearly Meeting 1972 at which Sansom and his wife spoke on music and poetry.
 Two copies of a talk and reading presented to the Yearly Quaker Meeting on January 9th 1971.
 Submission to a Senate Committee on Children's Television.
 Newspaper and magazine clippings about school assemblies and religion in schools.
 Program for a presentation to Quakers on 24 November 1973 on the subject of *St Francis of Assisi*.
 A draft of Sansom's article titled 'York Minster'.
 Minutes of two Friends' meetings – 25 July and 28 September 1975.
 'The Timeless Moment' – extracts from poets and writers and Sansom's work, compiled by Sansom.
- (vi) Speech education material by Sansom and others:
 Material from University of Michigan 21/8/56.
 Zoe Community School.
 Newsletter of Tasmanian Education Department Speech Centre, October 1970.
 Topics for talks.
 Range of clippings about speech and talking.
 Noel Atkins' demonstration lesson on speech education.
 Sansom's letter of advice to Sister Canice of Thomas Moore School.
 Articles on group discussion, 'How we Speak', oral language and impromptu talks. Sansom wrote most of these.

BOX 4

4.1. Parcel of letters labelled 'from Clive to Ruth when on his exam tours for LAMDA'. Over thirty letters written in the 1930s both before and soon after the Sansoms married in London.

4.2. 'Letters from Ruth to Clive from Bunce Court, Otterdam near Laversham Kent at the school and not long before marriage'. This comprises over twenty letters written during 1937.

4.3. 'Love letters – Clive to Ruth' in a brown A4 envelope. This contains Sansom's letters to Ruth Sansom written in England, Tasmania, mainland Australia and New Zealand. One group of these is marked 'Some special letters from Clive to Ruth'. It also contains some of Ruth Sansom's letters to Sansom, several of which are significant, dealing as they do with life, love, beliefs and personal relationships. It contains two 'very special letters' from Ruth Sansom to her husband in 1940-41.

Other material in this folder:

Program of a Speech Fellowship seminar in London 1949 at which Ruth Sansom demonstrated techniques of teaching speech.

Copy of a photocopied and bound book of poems by Sansom – dedicated to Ruth.

Several references to education and history recorded by Sansom.

Typed copy of Sansom's poem 'The Poplars'.

4.4. Clear plastic folder containing letters from Sansom to Ruth Sansom mostly before their trip to the Tyrol in the late 1930s.

4.5. Collection of letters from Sansom to Ruth Sansom in a small stationery box marked 'Speedy Notes'.

4.6. Plastic bag containing:

Black diary of pencilled notes about the Sansoms' trip to Europe.

Record of books read by Sansom in 1928 and 1929.

Printed Christmas card containing Sansom's poem 'The Carol of Three'.

Sansom's diary for 1939.

Home Office publication detailing air raid procedures during the Second World War.

HMSO publication about national service regulations for the same period.

Red diaries written by Sansom in 1940.

4.7. Extensive collection of material including:

A brown manila folder containing letters relating to the Sansoms' marriage in 1937.

Miscellaneous letters 1937 –1940.

Two unpublished poems by Sansom, one written in 1936, and 'On a Deserted Shore' written later in Tasmania.

An undated letter from Sansom to his wife Ruth written later in life.

Sansom's Will written on 27/7/36.

The Sansom marriage certificate and congratulatory letters from friends.

Separate statements by Sansom and Ruth Sansom on the topic of poetic

impetus.

A typed poem by Sansom with the words 'See St Swithin' added by Ruth Sansom.

Copy of *In the Midst of Death*.

Several letters marked 'Before marriage' in a brown envelope.

A clear plastic folder of what appear to be Ruth Sansom's writings: 'Three Songs' and other verses, together with letters from Ruth Sansom to her husband including some clipped together and headed by Sansom 'Beautiful Letters, don't lose them love'.

4.8. A clear plastic folder with the heading 'Letters Clive to Ruth'. This package includes a 'Triolet' and a long letter describing the Sansoms' return to England in 1962 and a photograph of Clive.

4.9. Miscellaneous material:

A collection of letters marked 'Clive's letters to his wife Ruth' which includes a typed poem by Sansom titled 'Do you Remember?'

The program of a public recital by members of the London Speech Fellowship and Institute, directed by Marjorie Gullen in the late 1930s (no date). Ruth Sansom featured in three of the items on the program.

A program for a professional development seminar ('Joint Refresher Course') held in Mansfield UK 1949 at which Ruth was a lecturer.

Copy of an undated Airgraph from Ruth Sansom to her parents in Hobart following a bombing raid in Southern England during World War II.

4.10. A clear plastic folder marked 'Letters Ruth to Clive'. These letters cover several decades and include a photo, Ruth Sansom's pen portrait of her husband, and her poems 'The New Dawn' and 'To the Deaf'.

4.11. A brown envelope addressed to Ruth Sansom, Mount Stuart, containing some of Sansom's letters to his wife written from the 1930s through to the 1980s.

4.12. A dark blue album compiled by Sansom containing copies of poems by writers such as Margaret Willey, Walter de la Mare, Rosemary Dobson, A.S.J. Tessimond and C. Day Lewis.

4.13. Pale blue scrapbook containing copies of poems and handwritten quotes from a number of writers, compiled by Sansom.

4.14. Green scrapbook containing more poems from a number of writers.

4.15. Black/grey scrapbook containing clippings of paintings and sketches.

BOX 5

- 5.1. Brown manila folder marked 'Miscellaneous' containing:
- Sansom's typewritten 'Did Jesus have a sense of humour?'
 - Typed copies of poems that Sansom submitted to journals. These include 'Genie', 'The Enchanted Wood', 'The White Horse', 'Widdershins', 'The Swan', and 'Dr Donne's Unwritten Sermon'.
 - A typed article by Sansom titled 'Religion and Art'.
 - Copy of the Tasmanian Association for Teachers of Drama in Education's annual report 1977-78 mentioning life membership awards to Clive and Ruth Sansom.
 - Typed text of 'Swithin of Winchester'.
 - Copy of Sansom's article 'Keats's Accent', published in the Keats-Shelley Memorial volume.
 - Typed 'mock-up' of *These Happy Breeds* with drawings by Max Angus.
 - The Sansom's family tree.
 - Two maps of southern England's roads.
 - Copy of *Daily Express* edition of Tuesday 21 June 1910, the date of Clive Sansom's birth.
 - Sansom's handwritten notes on technology, on intuitive thinking, and on Jean Holm and religious education.
 - Several printed copies of Sansom's biographical and publication information.
 - LAMDA workshop program 1978 at which Sansom spoke about *The Witnesses*.
 - A small Croxley notebook containing Sansom's notes made during a visit to Europe in 1961 referring to cities such as Rome, Naples, and Venice, and a draft of his poem about bells.
 - Cutting from the *Sunday Times* of 21 October 1990 about Hilary Spurling, Paul Scott and the Sansoms.
 - Draft of the Sansom family tree.
 - Miscellaneous correspondence, held together by a paper clip, from publishers, the Thomas Hardy Society, R. L. Wimbush, the Franciscan Herald Press, Len Sansom and an archivist about Diocesan records of the Sansom family. This includes a copy of one of Sansom's letters to his brother Len.
 - A University of London folder containing a copy of Clive Sansom's birth Certificate and his School Certificate.
- 5.2. Brown folder headed 'Clive -- Letters' and 'Copies of Clive Sansom's Letters to Papers' including:
- Letters to various people describing Sansom's experiences of the London bombing during the war.
 - Letter to Aunt Bee.
 - To 'Babe' (an early girl friend), 14 April 1935.
 - To Rodney Bennett referring to Miss Gullan, 28 Dec 1936.
 - To Rodney Bennett, 4 January 1937.
 - To Aunt Bee, 4th October [?]
 - Handwritten notes on range of topics.
 - To George West, 4 January and 18 December 1937.
 - To Williams at Oxford Press, 26 February 1937.
 - To Martin Miles about a poetry reading recital, 25 and 27 January 1937.
 - To Miss Gullan, 26 February 1938.

To the *Listener* on choral speaking, 5 June 1941.
 To *TLS* on the current war, 17 September 1941.
 Typed copies of Sansom's poems: 'Renaissance', 'Fidele Chorus, 1940', 'Sonnet – July 1940', one untitled, 'To Gerard Manly Hopkins', 'Fidele', 'Poem – July 1940'.
 Letter to Ray [?] about the German bombing, 30 August 1940.
 Handwritten notes, which appear to be a diary of a trip.
 To *News Chronicle* about German sterilization claims, 24 January 1940, and on 31 January 1941 about pronunciation.
 A limerick.
 Letter to a newspaper [?] about G.M. Hopkins.
 To Richard Church on 5 October 1940 in response to his comments on Sansom's first book of poetry.
 To Sedgwick and Jackson about errors in their publication *Prefaces to Shakespeare*, 6 October 1940.
 Handwritten letter [incomplete] from Martin Miles to Clive while serving in the army.
 To *TLS* about a published review and the state of affairs in Britain, 2 November 1940.
 Letter from Air Raid Warden/Officer on 31 May 1940 advising that there were no vacancies for training.
 To Penguin Books pointing out errors in a recent publication, 2 April 1940.
 To an unidentified newspaper/journal responding to a reader's query.
 From Oscar Browne about pronunciation.
 To *John O' London* on 7 August 1940 about the title of a book, *The Poet Speaks*.
 To *News Chronicle* on 14 August 1940 about taxes on books.
 To an unidentified correspondent about lines in poetry, 15 May 1941.
 To *Christian World* about the war, 1 May 1941.
 Typed copy of Sansom's poem 'Invocation'.
 To Hermann Pleschmann about T.S. Eliot on 26 November 1945.
 To C.A. West about the Speech Institute.
 Cutting from a newspaper, Sansom's letter about Keats's cockney accent.
 Clippings from newspaper/journal correspondence columns on the subject of phonetics and Sansom's *Speech Rhymes*, from Sansom, Oscar Browne and Elsie Fogarty.
 Poem 'Corne Harvest' in ten parts, apparently written by Sansom.
 To Stanley Godman on 27 August 1941 providing a summary of Sansom's activities during the Second World War.
 To Miss Ames about lectures on speech in the army, 22 July 1942.
 To Jordan Smallfield on 20 August 1942 about speech education at the college.
 To Stella Mead on 28 July 1942 about a proposed poetry anthology of New Zealand and Australian verse.
 To Mr Day (Landlord) about rent payments, 12 July 1943.
 To *John O' London* on 17 July 1943 about Keats's accent.
 To an unidentified periodical on the matter of verse versus poetry ('When is it Poetry?').
 To Mr Cole on 29 September 1943 about religious education.
 To Mr Waller-Bridge on 3 November 1943 about the sale of apples.
 To Miss Birkinshaw on 3 January 1943 about a good speech examiner.
 Typed copy of Sansom's poem 'I am a Leaf'.

Letter to 'R.B.' (Rodney Bennett) about examining Speech and Margaret Mead's poems, 17 July 1945.

Two pages of a handwritten letter to an unidentified correspondent.

To 'R.B.' (Rodney Bennett) on 7 November 1946.

Sansom's review of T.S. Eliot's *Murder in the Cathedral* published in *Christian Drama*.

Letter to an unidentified journal about radio announcers.

The Sansoms' circular Christmas Letter of December 1952.

Letter to *Saturday Evening Mercury* complaining about an article on the Brownings.

The Sansoms' circular Christmas letter of November 1957.

Two letters to *The Mercury* about Battery Point and conservation issues (1958).

To the *Examiner* on 20 June 1962 about a local drama performance.

The Sansoms' Christmas circular letter for 1965.

Letter to Thomas Moulton about the 1967 bushfires and Clive Sansom's retirement plans.

To the *Australian* about copyright, 23 January 1968.

To *Mercury* about Battery Point, 30 July 1968.

To an unidentified newspaper/journal about censorship, 20 June 1969.

Typed extracts from several poets and a copy of a poem by W. Cantan.

To brother Len Sansom on 18 August 1970.

To Rev. James Day about *The Witnesses* and other Sansom publications, 24 May 1976.

To Quaker Greenwood about sound boosting in the meeting room, 23 December 1977.

To a London Bookshop about some purchases, 15 February 1978.

To Don Kay about a production of 'Rapunzel', 15 September 1978.

To Charles Kohler on 15 September 1978 about copies of *Poetry and Religious Experience*.

To Charles Menden at the Guildhall School of Music about an examination syllabus, 15 September 1978.

To Senator Michael Townley about copyright matters on 15 September 1978.

To David Higham Associates on 30 May 1979 about permission to use poems from *The Cathedral*.

To *TLS* about propaganda and the war, 16 August 1941.

To David Higham, publisher about reprinting *The Witnesses*, 30 May 1979.

To A.D. Haigh (Mount Stuart) about the preservation of old buildings, 30 July 1979.

To the *Tasmanian Mail* about an article on religion, 10 August 1979.

To Hilary Webster about two of his Tasmanian poems, 10 August 1979.

To Sylvia (Stiasny) about Kipling's poems and references to fairies, 26 July 1979.

Part of Sansom's letter about a poet whose poem 'The Dreamer' is admired.

Part of Sansom's report on a candidate's performance.

Program of a performance of Euripides' *Alcestis* by the London Verse Speaking Choir on April 1 19[?] in which Clive Sansom spoke the part of the God Apollo.

5.3. Green and red display folders headed 'To do with 'Clive Sansom by 40 Friends' for Archives University Library'. Papers, drafts and proofs for the publication *Clive Sansom by Forty Friends* (1990). Book 1 (Green) comprises the draft text of the *Forty*

Friends book. Here, Ruth Sansom's script and 'Absent Friends' contain more material than that published in the final text. Book 2 (Red) contains the original scripts from the contributors to the publication.

5.4. Copy of *Adventures in Words Books II and III* by Clive Sansom and Rodney Bennett published in 1939.

5.5. Copy of the journal *Good Speech* (April-June 1937) containing an article by Sansom titled 'Speech Rhythm'.

5.6. Copy of the journal *English in Australia No 1* containing Sansom's article 'Oral Tests in English'.

5.7. Brown envelope containing testimonials to Ruth Sansom's work in England.

5.8. Brown manila folder headed 'Copies'. This contains:

Reviews of *Francis of Assisi* by Martin Flanagan, Fred J. Nicholson and Norman Talbot.

A tribute to Sansom by Dr Richard Jones (Tasmanian Wilderness Society).

A letter from Dr Bob Brown inviting Sansom to be Patron of the Tasmanian Wilderness Society (18/5/80) and a newspaper article announcing this.

A press release from the Wilderness Society on the death of Sansom (30/5/81).

A copy of Lina Wake's entry for *Forty Friends*.

A poem in tribute to Sansom by Gerda Shelton.

Some additional biographical information.

5.9. Brown folder marked 'Clive and Ruth's Letters, and recommendations and references in early England'. The material includes:

Extracts from letters praising the London Speech Festival 1935, organised by Sansom.

A personal reference, dated 25/6/1934, from the Sales Manager of the Ironworks Department of the firm Newton Chambers and Co where Sansom worked for eight years. The reference notes that Sansom began work in the firm as a junior clerk and had worked as Traveller for the Light Castings Department for the last two years of his service.

The original of the Marjorie Gullan Certificate awarded Sansom by the London Speech Fellowship and Institute in August 1936.

Original certificates awarded Sansom by the English Verse Speaking Association competitions in July 1934: First in Class III Dramatic Poetry; First in the Final Class; First in Lyrical Poetry.

The original of Clive Sansom's Birth Certificate – 21 June 1910.

Two of Sansom's curriculum vitae prepared in the 1930s and 40s.

5.10. Brown document folder marked 'Sansom's Family Tree' containing:

Plastic folder marked 'Wills'.

Collection of notes on the name 'Sansom' in a white paper cover with paper clip.

Plastic folder with notes about R. Browning's association with Dorset.

Plastic folder of pieces 'Kept by Clive for his autobiography'.

Plastic folder 'Registers from Pentridge- - the Sansom family'.

Plastic folder on the genealogy of 'Fry'
 Plastic folder on the genealogy of 'Thurland'.
 Plastic folder on Cranborne Chase.
 Plastic folder on Owermoigne Village.
 Plastic folder with queries on genealogy and history.
 Plastic folder on the genealogy of Sansoms.
 Plastic folder on the genealogy of the Johnson family.
 Plastic folder on the Sansom/ Owermoigne connection.
 Plastic folder on Thomas Hardy and Owermoigne
 Plastic folder on Sixpenny Handley Glassage (Sansom family).
 Paper clipping on Robert Browning.
 Plastic folder on the Sansoms, notes about the family and their locations.
 Plastic folder with letters from Sansom's family.
 Collection of letters about family history in a white paper folder clip.
 Plastic folder with Sansom's notes on forebears at Owermoigne.
 Brown foolscap envelope headed 'Clive – Biography': various letters and a family tree.
 Plastic folder holding the family tree.

5.11. Framed Certificate awarded to Sansom for gaining First Prize in the Birmingham Music Festival, 1948.

5.12. Three flyers advertising performances of 'Lipstick Dreams' at the Theatre Royal's Backspace, a concert of multicultural music at St David's Cathedral, and several publications of documentary histories of England.

5.13. Brown folder headed 'Christmas Material'. Copies of poems by W. de la Mare, Francis Thompson, Masfield, R Bridges and Kipling, together with a selection of epitaphs. Some prose pieces and short plays titled 'The Christmas Carol', 'Conversation at Christmas', 'After the Dream', 'The Gold Coin' and 'The Gift of the Magi'. These were almost certainly written by Sansom.

5.14. Copy of Sansom's 'Convergence on Bethlehem – a Christmas program for Radio in 21 scenes, and poems' with explanatory notes.

5.15. Brown envelope marked 'Odd notes in Clive's handwriting'. These include:
 Extracts from a draft travel diary describing Singapore, Bangkok, Stomboli and Bath (UK).
 Notes on brief meetings with Mr Grey (retired Principal) and Con Rhee.
 Draft of Sansom's 'Noah and the Pirates'.
 Random notes on 'Definitions'.
 Drafts of a proposed story 'Emily the Brontisaurus'.
 Extract from an issue of the *Readers Digest* titled 'A Toast for Tea'.
 A personal note about allergies and cats.

5.16. Brown folder marked 'Clive's Writings'. A series of jottings about travels in England and other short notes.

5.17. Brown folder headed 'South Downs – 1934, Notes for a Book' Contains snippets from texts and poems and the segment of a diary describing a visit to Sussex.

5.18. Brown folder marked 'Clive's Notes on Dreams'. Sansom's notes on his experiences of dreams. Draft of Sansom's poem 'After Donne ...', and a poem written by Ruth Sansom.

BOX 6

6.1. Proofs of part of a novel titled *Other Little Apples*. The proofs extend from pages 51 to 82, excluding pages 58 and 62 to 68. Is this Sansom's work?

6.2. Manila folder headed 'Autobiography' comprising:

(i) OHMS envelope containing extracts from Sansom's personal diaries, 1947/48, and other diary notes on loose sheets of paper. Copy of the Tavistock Little Theatre Bulletin, 17/18 May 1935, which includes notes on the play *Hassan*. There is a handwritten note next to this indicating that this was the first play production Clive and Ruth Sansom attended together.

(ii) Clear plastic folder marked 'Very Special Autobiography Part 2' containing a draft of a section of the autobiography, a copy of Sansom's poem 'Prophesy' and the Sansom Family Tree.

(iii) Miscellaneous papers including:

Birth Certificate for Ruth (Ruth Annie Large, 14/5/06) and Death Certificate for Clive (Royal Hobart Hospital, 29/3/81).

Sansom's questionnaire to a family member about the history of the Sansoms.

Biographical details headed 'Dosier (sic) on Sansom 1926-1951'.

Handwritten and types notes relating to Sansom's autobiography.

Sansom's statement to the War Tribunal, opposing military service.

Clippings from newspapers/journals relating to London and associated topics.

Copies of two early poems by Sansom: 'Paul's Cross' and 'The Wood'.

Copy of 'Invocation of a Poet Seeking Inspiration' from Arthur Grimble's *Return to the Islands*.

Letters from Nan [Delaney?], the Convent of Sacred Heart and from Margaret and Len Sansom (2/10/75).

Sansom's summary notes of Rilke's letters and Rudolf Steiner's text on agriculture, as well as briefer notes about and extracts from other works.

6.3. Brown folder headed 'Clive by Ruth'

Some of Ruth Sansom's handwritten notes of her memories. These notes are in no logical order and many of the loose pages are not numbered. The material describes aspects of the Sansoms' life in England before, during and after the Second World War, life in Tasmania, work with the Education Department and return visits to England in 1961 and 1978. Topics addressed by Ruth Sansom include Sansom's unpublished work, his attitude to the Quakers and his production of T.B. Morris's play *I Will Arise*. Mention is made of the Sansoms' association and friendship with Allan Keeling, Nan Chauncy, Martin Miles, Margaret Rutherford, Robert Gittings, Nan Delaney and Paul Scott. This file includes Sansom's letter to the *Australian* on the subject of arts grants (17 February 1969).

6.4. Brown folder headed 'Clive Sansom by his Friends' with 'Ruth' in red ink.

Handwritten drafts of Ruth's experiences and life with her husband. Subjects mentioned and sometimes described and discussed in greater length include:

Ruth Sansom's training year at the London Speech Institute.

Ruth's childhood and upbringing.

Ruth's personal and professional relationship with her husband.

Clive and Ruth Sansom's joint public poetry recitals.

Sansom's sense of humour.

Sansom's poetry and poetic dramas such as *The Cathedral*, *The*

Witnesses, Francis of Assisi, and other publications such as *By Word of Mouth, Passion Play*, and unpublished works such as 'The Voice that Tempted Eve'.

Sansom's illness and hospitalisation in 1948.

Paul Scott's critical response to Sansom's *The World Turned Upside Down*.

Both Ruth and Clive Sansom's lack of University qualifications.

The Sansoms' move to Tasmania in 1950.

Sansom's relationship with his mother.

Sansom's interest in Akhenaten.

Sansom's spiritual development.

Response to Hilary Spurling's biography of Paul Scott, particularly as it relates to Scott's friendship with the Sansoms.

The Sansoms' friendship with Madame Helen George and the Rowntree sisters.

Ruth Sansom's deafness.

Quakers and the spiritual life.

6.5. Fawn folder headed 'Clive's Autobiography – Second Half of Clive's (and Ruth's) Autobiography'. This comprises Ruth Sansom's handwritten notes and is a re-working of the material in the previous folder (6.4). These notes contain more detailed information about Ruth's childhood experiences in Tasmania before leaving for England, her initial teacher training at the Launceston Teachers' College and her relationship with Madame Helen George. A separate section of the material is headed 'Religion: on Quakerism'.

6.6. Clear plastic folder 'Letters especially interesting to a biographer'. This contains numerous letters to and from Sansom, some of Sansom's writings and associated material:

(i) Letters to Clive Sansom from The London Speech Fellowship, Leslie Daiker, Joan Bennett, Madame Helen George, Marjorie Gullan, Margaret Willey, Geoffrey Clarke, Aunt Bee, Dorothy Ackman, Len Sansom, Gladys Sansom, Kathleen Needham-Hurst, Arthur Fayne, Hermann Pleschmann, Constance Rennie, D.H. Tribolet, Allan Keeling, Margaret Arnott, Edward Milligan, Martin Davies, Herbert Howells, Richard Graves, Arthur Thompson, and Uncle Harry. There are also two letters from the publishers A.C. Black, one from the editor of *John O' London's Weekly*, and one from Dr R. Vaughan Hudson who treated Clive Sansom during his illness in 1948. There are several letters from unidentified writers.

(ii) Copies of letters from Clive Sansom to:

A.G. Prys-Jones of Aberystwyth Press (3/9/49)

The *News Chronicle* about speech education (27/9/48) and supporting the building of a replica of the Globe Theatre (25/1/49)

The *Spectator* about poetry (2/9/49)

The *Times Literary Supplement* about the Arts Council's support for poetry (22/1/49), choral speaking (26/3/29), Gerard Manly Hopkins (20/5/49), and the broadcasting of poetry (1/12/50)

The *Observer* about the publishing of poetry (7/8/4?)

John O' London's Weekly about the use of the word 'pretty' (21/1/49)

The *Listener* about Eliot's *Murder in the Cathedral* (31/3/49)

The *Friend* about the concept of vocation in work (28/5/48) and the meaning of Divine Guidance (22/10/48)

- The *Sunday Times* about book publishing (7/11/48)
- Muriel Spark about adjudicating and an article on T.S. Eliot (21/2/48)
- Mr Foules about a verse-speaking syllabus (5/3/49)
- Ruth Sansom on personal matters (at least five letters undated and apparently written before the Sansoms married)
- To unidentified correspondents about changing patterns in pronunciation, Quakerism, and *Murder in the Cathedral* (all undated)
- (iii) Newspaper and journal clippings include a photograph of J.R.O. Bartram, a photograph of the comedians 'Ada and Elsie', a 'For Sale' notice and photograph of the house at 31 Gordon Avenue, Lenah Valley, which the Sansoms subsequently bought, a report on Sansom's publication *Choric Drama*, an article from *Speech News* announcing the resignation of Clive and Ruth Sansom and paying tribute to their work for the Speech Institute (January 1951), an item from the *Surrey News* about the crowning of the May Queen ceremony (undated).
- (iv) Copies of Sansom's poems (some typewritten, others by hand): 'Woods under Grass'; 'Colombo, November 1949', 'My love we have been one so utterly ...'; 'On hearing Celtic Lament'; 'Epitaph'; 'Invocation'; 'Because the sun clears in the valleys ...'; and an extract from one of Sansom's poems printed in an obituary notice for Jennie E. Milligan.
- (v) Miscellaneous items including freehand sketches of Sansom and John Bradford, a photograph of Sansom on board ship, a Christmas card from 'Mother', an invitation from St John's Infant School to attend the crowning of the May Queen, a photograph of a building named 'Green Gates', a printed Christmas card from the Sansoms that contains Sansom's poem 'Carol of Three'.
- (vi) Two prose pieces by Sansom: 'A Discussion of Ministry' and 'Sermon in Stones and Trivia on Everything, or Mr Pearsall Smith visits his Chiropodist – a parody'.
- (vii) Documents relating to the Sansoms' travel to Tasmania on the Orion in 1950 including their formal application for a passage on the ship and medical testimonials supporting this.

6.7. Clear plastic envelope headed 'Important letters and articles by Clive'. A copy of Sansom's introduction to a published anthology of passages of verse set for examination purposes by the London Academy of Music and Dramatic Art, and letters from the Secretary of the Academy concerning this. Letters in response to Sansom's article 'We the Murderers', published in *English in Australia*. A copy of Sansom's article on the subject of copyright also published in an issue of *English in Australia*, and associated letters from that journal's editor.

6.8. Plastic zipped case headed 'Letters to do with the war tribunal and Spiceland Camp'. This contains copies of letters and documents that are grouped as follows:

- (i) Correspondence and information about WOODBROOKE, a 'missionary' college or 'settlement ... designed primarily to give members of the Society of Friends an opportunity of preparing for the variety of service required in the cause of Christ today': letter from the Warden, Henry T. Cadbury, with an application form (18/3/40); Sansom's reply (19/3/40); copy of the Prospectus, syllabus and timetable from the Secretary, D. Best, (20/3/40 and 6/4/40).
- (ii) Circular letter from David Jenkin of the London Friends Local Conscription Committee offering advice and assistance to prospective

conscientious objectors (30/4/40). Sansom's letter to Edgar Dunstan about a draft statement to the War Tribunal. Letters from Edgar Dunstan (8/6/40 and 12/6/40) suggesting appropriate work both the Sansoms could offer to undertake in lieu of active service. Sansom's letter of 26/6/40 proposing to establish a house and property in Kent as a centre for conscientious objectors. A further letter to Capper Johnson containing a similar proposal applying to Bunce Court, Otterden (1/7/40) and Johnson's reply (17/7/40). Correspondence with Paul Yates (1/7/40) and George Sutherland (27/6/40, 1/7/40) about this matter.

(iii) Letters relating to Sansom's application for registration as a conscientious objector for service with the armed forces in the Second World War (see his application to the Tribunal in 3.26 above). These include formal notice of the hearing of Sansom's application to be registered as a conscientious objector, copy of a reference from the President of the London Speech Fellowship and Institute to accompany Sansom's application, and letters of advice about his application from Eric Savage and Edgar D. Dunstan. Documents from the Ministry of Labour and National Service advising Sansom that the Tribunal 'was satisfied ... that there was a genuine conscientious objection to combatant military service; but it was not satisfied as to non-combatant service' and that Sansom must therefore undertake full-time 'ARP or AFS work'. Letters including those to and from the City of Birmingham, the Air Raid Precautions Headquarters, the Guildhall Portsmouth, the City and County of Bristol, and the London County Council about the possibility of such employment. Copies of letters from Sansom to the Ministry of Labour indicating that he was seeking admission to the Spicelands Training Centre.

(iv) Letters and documents about Spiceland Training Centre. Circulars outlining the purpose of the Centre. Sansom's application to undertake a training course at the Centre. Two letters from the Centre's Warden and typed extracts from 'The Fifty-Fifth Column' the Centre's newsletter compiled by the residents (including Sansom). Further letters from Sansom to the Labour Exchange, Chipping Norton, to 'Peter' describing Spicelands Centre building and the daily routines, and to Mr Foulis about LAMDA matters. Two letters from Jonathon Field to Sansom about plans to jointly operate a market garden at 'Tinker's Orchard'.

(v) Miscellaneous notes and letters relating to the search for accommodation. Letter from Sansom to the Editor of *Poetry Review* on the subject of poetry and beauty (14/11/40) and one from an unidentified writer [perhaps either Rodney Bennett or Robert Gittings?] on the teaching of oral English and Keats's connection with Dorset (5/12/61).

6.9. Cream manila folder 'To Answer Now' containing a range of material, apparently organised to some extent by Ruth Sansom after her husband's death:

(i) Letters to Sansom from Richard Ailand, Rodney Bennett, Hugh Collinson, Patsy Adam Smith, Kathleen Bethley, Stanley Godman, P. Gurrey, E.M. Gunther, Alec Craig, Gertrude Kirby, Raynor C. Johnson, Clarissa Graves (sister of Robert Graves), Stella Mead, Roger Pilkington, Patricia Ledward, Alan Keeling, Fearn Rowntree, Cecil Roberts, S. George West, G. Wilson Knight, D. Metcalf (Secretary to H.G. Wells), W. Kingdom Ward, Gerald Bullett, John Yates, Elizabeth Buckmeilla [?], the University College Oxford,

Elizabeth Darvell (Tasmanian Association for Drama in Education), Robert Barclay Wilson, Dorothy Sayer's secretary, Father Cuthbert, the Poetry Society, and the Unity Theatre.

(ii) Letters to Ruth Sansom from Myfanwy Thomas, Kathleen Needham-Hurst, Cedric Pearce, Hermann Peschmann, Beth Parsons, Hilary Outhwaite, Thomas Green, Peter Hearn, Bruce Goodluck, Dorothy Aichman, Jim Ward, John Casson, May S. Ali, Therese D'Arcy, Pip Buchanan, Helen and Kenneth Brooks, Roy Chappell, Bev Dorwick, Monash University and Sylvia Read. One unsigned letter.

(iii) Material labelled 'Speech Matters'. This includes a LAMDA pamphlet advertising a course for teachers including a workshop by Sansom on choral speaking, a copy of the Speech Fellowship newsletter edited by Sansom, a notice of the International Arts Centre's Summer Session 1947 at which Sansom presented a poetry reading of works from Hardy, Housman and Hopkins, an article by Sansom on the purpose of verse speaking, and letters to and from Sansom on matters relating to LAMDA administration, the Society of Speech Therapists and Sansom's *Speech Rhymes*.

(iv) Correspondence labelled 'Publishers': Letters to and from the Favil Press and University of London Press.

(v) Group of letters labelled 'To Clive' from the Thomas Hardy Society, the *Tasmanian Mail*, the Tasmanian Department of Agriculture, Carina Robins and E.P. Holton.

(vi) Group of letters labelled 'About Clive's death' from Peter Leonard, Hugh Macindoe, James Darling, Olive Woolman, Geoffrey [?] and William Ridden.

(vii) Correspondence from the National Book Council, London.

(viii) Program of fortnightly meetings conducted by the *Here and Now* society, advertising Sansom's session on 'Poems from the Chinese'.

(ix) Manila folder labelled 'Clive's notes to Ruth on publishing books, just after he came out of hospital about 1968 or 9', with the added note 'It is now 1993 – things have changed since these were written at least 20 years ago'. The folder contains four series of handwritten notes about the management of Sansom's published works and unpublished manuscripts should he die, and two typewritten pages dealing with house deeds, life insurance policy, royalties on published works, disposal of books and autograph letters, poetry manuscripts and publishing.

(x) Miscellaneous items including an incomplete letter to Sansom from an unidentified writer, a Christmas card to Ruth Sansom from 'Norman and Maisie', part of a letter Ruth Sansom wrote to her parents from London during the Second World War, Sansom's handwritten note to his wife, and a note of Ezra Pound's response when the Speech Institute sought permission to reprint one of his poems.

6.10 Green folder headed 'Letters -Hilary Spurling 40 Penn Road, London N7 9RE'. Contains twenty-eight letters from Hilary Spurling to Ruth Sansom during the period May 1986 to January 1993, beginning with her request to Ruth Sansom for information about Paul Scott for her biography, discussing aspects of his life and contacts with the Sansoms in London in the 1940s, considering Scott's approaches to and themes in his writing, seeking copies of Scott's letters to the Sansoms, negotiating their sale/donation to the Tulsa University, and arranging a visit to Hobart. The folder also contains drafts of parts of letters Ruth wrote to Hilary Spurling in reply to her

requests for information, a copy of Scott's poem 'Tell us the Tricks' and several relevant handwritten extracts from Sansom's diaries copied by Ruth for Hilary Spurling.

Other miscellaneous items include:

A copy of Ruth Sansom's poem 'When shall the bubble burst?'

Letter from Graham Dalling, Local History Officer of the Enfield Borough Library, requesting a copy of the Clive Sansom memorial volume edited by Ruth.

A copy of George Moore's poem 'Astrolabe'

Letter from Jenny Scott requesting Ruth Sansom not to divulge any information about 'evil and unpleasant' incidents in Paul's early life and asking her not to release letters from Paul Scott to Sansom.

6.11. Four brown folders marked 'Personal Letters' held together by rubber band.

Folder 1 is marked 'Personal Letters 1970s 1' and contains

Two letters from Max Angus and one letter from Sansom to Max Angus.

Three letters from Robert Swire and one letter from Sansom to Swire.

Two letters from Leonard Clark to Sansom and one letter from Sansom.

Two letters from Myfanwy Thomas to Sansom.

Eight letters from Kathleen Needham-Hurst and one reply from Sansom.

Two letters from Ann O'Connor to Sansom and one letter in reply.

Two letters from Margaret Willy to Sansom.

Two letters from Christabel Burniston and two replies from Sansom.

Two letters from Sansom to Olegas Truchanus and two letters to the publisher David Higham about the possible publication of Truchanus's photographs.

Single letters from Judith Wright, Maisie Cobby, Margaret Delaney, Tim Evens, the Mercy Teachers' College, Philada Palmer, Jean Reid, Musgrave Horner, Alfred Milligan, Martin Haley, Allan Keeling and 'Beverley'.

Single letters together with Sansom's replies from Lina Waite and Eric Wood.

A postcard depicting Salisbury Cathedral from 'Trish'.

Two letters from unidentified writers (one from the ACT, Australia and the other from the UK).

Copies of Sansom's letters to Peter Drombrovskis, Robert Gittings, Cedric Smith, Mrs E. Dawson (and a copy of this forwarded to Margaret Wilkinson), Joan Bennett (wife of Rodney Bennett) and two letters to 'Peter'.

Folder 2, labelled 'Personal letters 1970s 2', contains

Eight letters from Kathleen Needham Hurst, 1976-77.

Eight letters from Allan Keeling.

Six letters from Lina Wake (Dorset Poets' Society) and copy of Sansom's reply to one of these.

One short note and a Christmas card from Leonard Clark.

Three letters from Michael [?], South Australia, and copy of Sansom's replies to two of these.

Three letters from Martin Seymour.

Two letters from Geoffrey Clarke.

Single letters from Nan Delaney, Michael Thwaites (with a copy of his poem 'A Talk to the Willow'), Carina Robins, Beatrice Desfosses, Nancy Caughley, May Ali, Maisie Cobby, Rhoda Felgate, Therese D'Arcy, Musgrave Horner, Ann [?], Katharine Nix-James, Myfanwy Thomas, Margaret Willy, and Tim Evens. A copy of Clive Sansom's letter to Joan [?].

- Folder 3, marked 'Personal letters 1970s 3', contains
- Two letters from Michael Thwaites (Canberra).
 - Three letters from Ann O'Connor and one page of Clive Sansom's letter to her.
 - Single letters from Frieda [?], Stuart and Mary [?], Harold [?], Lil and Stan Johnson, Nora Potter, Eileen [?], Betty Raynor, Beverley [?], Robert Bennett, F.W.Bateson, Jean Reid, Maisie Cobby, Dorothy Aickman, Marjorie Morse, Catherine Hollingsworth, Margaret Willy, Joan Allport, Felicity [?], Sister Mary Rosalia, Ron James, Kath Needham-Hurst, Musgrave Horner, Jane [?].
 - Copies of Clive Sansom's letters to Jane [?], Beth Parsons and Caitlin Constable.
 - Two notes and a greeting card from unidentified writers.
- Folder 4, marked 'Personal letters – C.S & R.S. friends 1970s 4' contains
- Two letters from Allan Keeling.
 - Three letters from Lina Wake (Dorset Poets' Society) and one letter from Sansom in reply.
 - Two letters from Ann O'Connor and one from Sansom in reply.
 - Three letters from Olive Pell (Western Australia) and two from Sansom in reply.
 - Two letters from Kathleen Needham-Hurst.
 - Two letters from Robert Bennett (New Zealand).
 - Two letters from Katherine Nix-James and copies of Sansom's replies.
 - Two letters from Myfanwy Thomas and one copy of Sansom's reply.
 - Single letters from Musgrave Horner, Peter Hearn, Pleasaunce Holton (and Sansom's reply), Leigh Holloway, Dorothy [?], Harold Holloway, Beverly [?], Judith Wright, Margaret Roberts (and Sansom's reply), Elfrida Foulds, Margaret Willy, and Frieda [?].
 - Copies of Sansom's letters to Leonard Clark, Ronald James and James and Ivy Fry.
 - Letters of congratulation to Sansom on being award an Arts Fellowship from Mary Sharland, Anne Roberts, Don Kay, Eileen Connacliff [?], W.V.Tenniswood, Michael Thwaites (2), Mary [?], and Mildred [?].

6.12. Manila Folder headed 'Letters from friends not so well-known but worth keeping':

- Roger Venables 6/10/42; F.R. Bing 24/8/42;
- Stella Mead 18/10/43 and 26/1/44;
- Telfer Dennis (cousin) to Ruth Sansom 7/12/81; Jonathan Field 'Saturday';
- H.E. Brown of the Uni of London Press 4/11/40; Roger Manvell 12/8/44 and 29/8/44 about his contribution to Sansom's *Speech in our Time*;
- Kathleen Cunningham of LAMDA 14/5/44;
- Tim Evens 10/12/78;
- Paul Arnott (nephew) 4/7/78 and 19/7/78 (post cards);
- Harold Ripper 18/12 1966 about a poem by Sansom 'The Crib at Greccio';
- Betty Rainer in April 1959 and 6 January 1960 about Sansom's *The World of Poetry*.
- Fearn Rowntree 'Friday afternoon' advising Clive Sansom on work habits and providing information about her own life;
- Nia Thomas to Ruth about Clive's death 27/7/81;
- Jim and Barbara Roberts to Ruth 28/7/81;

Hilary Outhwaite to Ruth 20/4/82; Lina Wake to Ruth 22/5/82; Maida [?] to Ruth 8/12/81 and 19/12/81; Joan [?] December 1981; Evelyn Abraham 3/9/47; Dorothy Gear 4/4/79; W. Smith 28/9/41; Ralph Wightman 27/8/66; Eileen Holmes (nd); Henry Nix 10/7/41 (official notification of milk supply during the war period).
Copies of letters from Sansom to Dorothy Belcher, Patsy Adam-Smith and Charles Kohler.

6.13. Manila Folder marked 'LAMDA' [London Academy of Music and Dramatic Art]

Pamphlet about the Speech Fellowship's aims, objectives and activities.

Letter from Peter [Hearn?] of 17/8/61 about Sansom's help with a LAMDA lecture on *The Witnesses* while on a visit to England in 1961.

LAMDA flyers advertising a refresher course for teachers on 31 July and 1 August [no year given, although probably in the early 1940s because of the assurance that entrance fees would be refunded if non-attendance was the result of 'enemy action']. Sansom directed a session of Choral Speaking Practice and participated in a 'Brains Trust on Speech'.

LAMDA flyer advertising a refresher course for teachers on 25 July and 26 July 1947 at which Clive and Ruth Sansom presented an explanatory lecture on T.S. Eliot's *The Waste Land* followed by an oral reading of the entire poem.

LAMDA pamphlet about training courses for teachers in elocution and dramatic art.

Brochure of the London Co-operative Society outlining a series of twelve speech training classes conducted by the Speech Fellowship.

Three letters to Sansom from Wilfred Foulis, Governing Director of LAMDA, about examining strategies and administrative matters relating to the Academy, 2/1/40, 4/1/40 and 10/5/40.

Letter dated 16/1/? to Sansom from a teacher of elocution seeking advice about examination standards.

6.14. Plain/Clear plastic envelope marked 'Collector's Items' containing a list titled 'Clive Sansom Letters Index'. This is an incomplete alphabetical list of people with whom Sansom corresponded during his life.

6.15. Clear Plastic envelope marked 'Permission to quote in *The World of Poetry*'.

Brief letters from writers who gave Clive Sansom permission to use extracts from their writing in his anthology *The World of Poetry*: Elizabeth Drew, Aldous Huxley, Basil Willey, E.M. Forster, James Devaney, E.M.W. Tillyard, Clive Bell, Leonard Woolf, George Whalley, G. Wilson Knight, Herbert Read, David Campbell, I.A. Richards, Richard Wilbur, John Ciardi, W.R. Rodgers, Cynthia Asquith, Rosamond E.M. Harding, John Lehman, F.R. Leavis, H.G. Garrod, Erich Heller, Sir George Hamilton, P. Gurrey, Max Eastman and three others whose signatures are indecipherable.

Letters from James Kirkup, V.S. Pritchett and Robert Graves indicating their refusal to grant this permission.

The file also contains correspondence from *Poetry Review* (acknowledging receipt of a poem), Robert Speight (commenting on *The Witnesses*), Dal Stevens (about copyright), Geoffrey Dutton (acknowledging Sansom's letter pointing to errors in one

of Dutton's publications), M. Beatrice Forman (about her publication of Keats's letters), N. Pevsner (acknowledging Sansom's letter about errors in his publication of a text on the buildings of England), Patricia Excell of *Meanjin* (acknowledging a poem Sansom had submitted), Patrick Garland (acknowledging receipt of a drama script).

6.16 Manila folder headed 'These Happy Breeds'.

Mock-up and typescript of the book. Letter from Sansom to David Higham Associates of 30/4/77 about this book and the last three chapters of the early autobiography, *I Find My Voice*. Publishers' rejection notes relating to *These Happy Breeds* from Hamish Hamilton, Jonathon Cape and David Higham.

6.17. Manila folder headed 'Poetry'

A response from Wesley Vale Area School to Sansom's request for poems studied at the school in E, D and C classes 4/12/62.

Letters from Longmans Green and Co, Oxford UP, Australasian Publishing Co. Thomas Nelson and Arnold advising the despatch of poetry anthologies to Sansom. List of poetry anthologies suitable for schools compiled by Sansom.

6.18. Manila Folder headed 'Poems Doubles and Children's Rhymes'

This contains thirty poems and a verse-drama written by Ruth Sansom. Most are typed, but several are handwritten: 'Christ Triumphant'; 'The Way'; 'May the World be born in Oneness'; 'Taipan'; 'We met on a Journey'; 'Testament of Inner Experience'; 'Sitting at the Wellhead'; 'The Adversary'; 'The New Man'; 'Song of the Holy Spirit'; 'The Hand that Swept the Lyre'; 'Son of Man'; 'The Three Kings'; 'One Note of Music'; 'The Grace of His Coming'; 'Philomel'; 'His Voice'; 'The Word was Shared'; 'Eternal Spirit', 'Drifting', 'Divine Spirit'; 'The Return'; 'The New Dawn'; 'All is at Onement'; 'I Search for my Spirit'; 'The Bridge'; 'In the Valley of Death'; 'The Selfless One'; 'Who am I'; 'The Visitation'.

The file also contains preliminary drafts of some of these poems

6.19. Manila Folder headed 'Clive – writings and letters answered in scribbled handwriting'.

Typed script of 'Nightmare Abbey' prepared by Sansom and based on Peacock's novel for an ABC broadcast 'Journeys into Bookland'.

'This Damned Hypocrisy', a handwritten nine-page essay written in response to the public furore about the proposed marriage of Mrs Simpson and King Edward.

'Last pages for "Fenley Green"', written in 1932 as part of a short story or novel.

"Macbeth" Retold by Dr. Fox'. Clive Sansom's 'spoof' on Shakespeare's play.

Typed copies of Sansom's poems: 'Saved (A Bride and Groom to the Rescue)', 'Our Party', 'Brenda Hean: Memorial Service, Scots Church, September 26th 1972', 'This little one ...'. Handwritten poems: 'Oxford, 1938', 'The Ballad of Midnight', 'Inscription for an Old Tomb', 'A Winter Entertainment' (written in a Christmas Card).

Two personal documents (typewritten), one outlining Sansom's career as a lecturer and writer and listing referees, the other providing a case history of Sansom's health problems prepared for Dr Greenward in 1972.

Letters to and from Sansom: to Jim [?] providing a summary of Sansom's training, teaching and writing career, to David Higham about the inclusion of his poem 'Ladybird' in an anthology, from *The Countryman* about the inclusion of one of Sansom's poems in a publication, from Patricia Wrightson seeking permission to include Sansom's 'The Intruder' in a collection of short stories and poetry for children and Sansom's reply. A collection of material headed 'For Diary 1939' that includes notification that Sansom had passed examinations conducted by St John Ambulance Brigade, Southgate Division, handwritten copies of Sansom's poems 'August Holiday', 'The Old Road, Condicote' (three copies) and 'After the Raid', typed copies of 'Words Under Grass' and 'In the Midst of Death is Life ...' Six articles associated with rhythm in speech: two handwritten notes and a handwritten summary of material drawn from a work by F.E. Halliday, a photocopied page from a text by Robert Speight and two typewritten pages, one an extract from Samuel Selden's *The Stage in Action* and the other a series of brief quotations.

A brochure on the Spicelands Training Centre (Society of Friends).

A photograph of a lady and a pig with the caption 'The attack repulsed'.

A typed list of the Patrons of the Speech Fellowship.

A collection of material relating to Clive Sansom's autobiography that includes handwritten drafts, photocopies of sections from books, reminder notes and Sansom's autobiographical article 'My Job, Poet, etc' that appeared in *The Friend* (August 32, 1973).

6.20. Brown foolscap envelope titled 'Photographs'. Only very few of these are annotated with names, places or dates. I have grouped them as follows:

Clive Sansom. Eleven photographs of Sansom taken at stages of his life from 1932 to the 1970s. Several photographs are of Sansom at home (Mt Stuart), one is taken on board a P&O liner and at least one is a passport photograph.

Ruth Sansom. Sixteen photographs taken at times between 1934 and the 1970s. One is of Ruth at Sandy Bay presumably before leaving for England. Later photographs show Ruth on her honeymoon, horse riding (presumably in England) and, later still, at Eaglehawk Neck and Orford. There are several passport photographs and one studio portrait taken in England in 1945.

Clive and Ruth Sansom. Apart from photographs taken in the 1970s, these eleven photographs show the Sansoms in England, on journeys to Ceylon (1950) and the Middle East and in London during the War years. One is a passport photograph of both husband and wife.

The Sansoms with other people. Seven photographs show either one or both of the Sansoms with Walter Stiasny and his wife, with members of the London verse speaking choir at a choir reunion in London in 1961 and with other groups of unidentified people.

Miscellaneous photographs and postcards. A studio portrait of an unknown lady – an old photograph probably of a forebear. Two photographs of unidentified individuals, one annotated 'Tiesie Austria'. Postcard of Reigate Wray Common Windmill. Postcard of Eiger, Mönch, Jungfrau. Pictorial folding letter card of scenes from Reigate. Two postcards of Reigate. Seven postcards of Winchmore Hill. Photograph of the cover designed for the Argo recording of *The Witnesses*. Envelope containing negatives of photographs.

6.21. Brown folder marked 'Poems' that comprises copies of letters Sansom received and wrote in 1939. [Hence the supplementary heading 'Letters etc' added by me]:

Ten letters (several undated and 1 incomplete) from Allan Keeling and a copy of one of Sansom's replies.

Five letters and a post card to the Sansoms from Martin Miles, and one addressed to Ruth Sansom only. Two letters to the Sansoms from Helen Miles, mother of Martin.

Seven letters from Rodney Bennett.

Five letters from Anny and Herbert Gunsburg [?]

Two post cards and six letters from Marjorie Gullan.

Two letters from Sansom's mother.

Two letters from Sansom's aunt (Aunt Bee).

Two letters from Len Sansom (Sansom's brother).

One letter from Eric Savage and Sansom's reply.

Single letters from Rolf Maass, Ruth's mother (19 Carr Street, North Hobart), Cicely Beardsall (including her poem and Sansom's reply), George Buchanan, Lewis W. Phillips, Marjorie Halben, Butch Levistein, J.R. Firth, and H.W.

Chapman

Copies of Sansom's letters to *John O'London's*, *The Listener* and *Palmers Green Gazette*.

Two newspaper clippings of Sansom's letters to the editor (unidentified papers and undated).

Letter to Barclay's Bank.

BOX 7

7.1. Twenty-two scripts of ABC 'Speaking and Listening' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.2. Twenty-three scripts of ABC 'Spoken English' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.3. Seven scripts of ABC 'History for Grades III and IV' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.4. Two scripts of ABC 'From the Library Shelf' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.5. Fifteen scripts of ABC 'Communication' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.6. Ten scripts of ABC 'Once upon a time' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.7. Four scripts of ABC 'Myths and Legends' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.8. Seven scripts of ABC 'Journeys in Bookland' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.9. Four scripts of ABC 'The Correspondence School speaks' radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.10. Nine scripts of miscellaneous ABC radio broadcasts for schools, written by Sansom, sometimes with Ruth Sansom's assistance. Sansom recorded most of these with the assistance of his colleagues from the Speech Education Centre.

7.11. Seven radio plays and parts thereof written for schools by Sansom.

7.12. Sound rhymes and various related notes by Sansom.

7.13. Tongue twisters, speech rhymes and associated notes either collected or written by Sansom.

7.14. Sansom's notes on listening skills and a range of other material either collected or written by him.

7.15. Notes, newspaper clippings, copies of poems all relating to pronunciation either collected or written by Sansom.

7.16. Handwritten notes by Ruth Sansom, including her draft autobiography about life with Clive, and section of a typed manuscript titled 'Married Life'. Additional pages of material relating to the Sansoms' experiences during World War II and mentioning contacts with writers and absent friends including Allan Keeling, Kathleen Needham-Hurst, Marjorie Gullan, Gordon Bottomley, Robert Gittings, Frieda Hodgson, Margaret Rutherford, Judith Wright, Dorothy Gear, Walter de la Mare and the young actor Martin Miles. A handwritten biography of Clive Sansom focussing on his childhood and his mother with a further section titled 'Clive 16 to 27'. Ruth Sansom also describes the Sansoms' holiday in the Tyrol and her work in a Jewish refugee school.

7.17. Segments of a typed manuscript 'England, The Love, Clive Sansom, by his wife Ruth'. This focuses on the Sansoms' war experiences with brief references to their association with Paul Scott. Some pages are missing.

18. Handwritten 'Chapter One' of Ruth's autobiography/ Clive Sansom's biography. The focus here is on Sansom's childhood in Palmers Green and his school days.

7.19. Manila folder containing handwritten drafts of sections of Ruth Sansom's autobiography, covering the period in England before the war, marriage to Clive Sansom, work at the Speech Institute, Sansom's poetry, association with the Quakers, and marriage and life in the 1970s. In the final section, Ruth Sansom explores and describes her mystical experiences and her religious faith.

7.20. Ruth Sansom's handwritten autobiography – 'The War Years'. This describes her school days, her work in England, the Sansoms' friendship with Paul Scott, and their relationship with Jonathon Field, and Clive Sansom's illness at the end of the Second World War.

7.21. Ruth Sansom's handwritten autobiography – '1960s and mysticism'. This mentions work at the Tasmanian Speech Education Centre.

7.22. Ruth Sansom's thoughts on homosexuality. This mentions Jonathon Field and Paul Scott, and discusses changing attitudes to homosexuality in later years.

7.23. Ruth Sansom's handwritten autobiography that describes the Sansoms' last year in London (1950) and travel to Tasmania and early years in that State.

7.24. Ruth Sansom's handwritten autobiography written from the perspective of the age of 85. This includes memories of her childhood in Tasmania and details of her family's history, associations with the Soundy family and Walter and Sylvia Stiasny, Diana Large, Nan Chauncy, W.H.Perkins and Roy Chappell. It mentions the regular

poetry reading sessions at the Sansom home in Mount Stuart, and includes her notes and thoughts on mysticism.

7.25. Ruth Sansom's handwritten autobiography. A number of drafts relating to different stages of her life. This mentions Martin Miles, recitals given by Clive Sansom and herself, Clive Sansom's personal appearance and character, and the Sansoms' return to Tasmania in 1950. It discusses Sansom's published and unpublished works, their experiences at Spicelands Training Centre, their speech work in England and at the Tasmanian Education Department's Speech Education Centre. It includes a description of Clive Sansom's attitude to poetry and its writing, and provides an account of Sansom's final illness, death and memorial service.

7.26. Brown manila folder headed 'Some late letters to Clive from Ruth after he died'. There are five handwritten letters which reflect on past events, work, habits, relationships, etc, mentioning people such as Marjorie Gullan, Gertrude Kerby, Mona Swan, Martin Miles and Robert Gittings. One of the letters describes Ruth Sansom's religious beliefs and concludes with her poem 'Sweet song of Eden ...'. Another reflects on the Sansoms' 1937 holiday in the Austrian Tyrol. Another mentions Hilary Spurling's biography of Paul Scott.

7.27. Manila folder marked 'Miscellaneous' that includes:

Postcard of William Barnes – Dorset poet.

Four reproduced pencil sketches of Sansom.

'The New Alcestes' – a parody on Gilbert Murray by Sansom, written Easter 1933.

Rostra 16/2 July 1981 containing an obituary for Sansom written by Robert Bennett.

A handwritten article by Ruth titled 'Clive in Satire and Parody after Paul's letters'. This was written following Hilary Spurling's visit to Hobart and reflects Ruth's responses to aspects of her husband's writings.

Two poems in Ruth Sansom's handwriting titled 'Snake' and 'Indian Play'.

Several loose pages in Ruth's handwriting that appear to be drafts of her memories of life with her husband.

Ralph Spaulding
March 2006