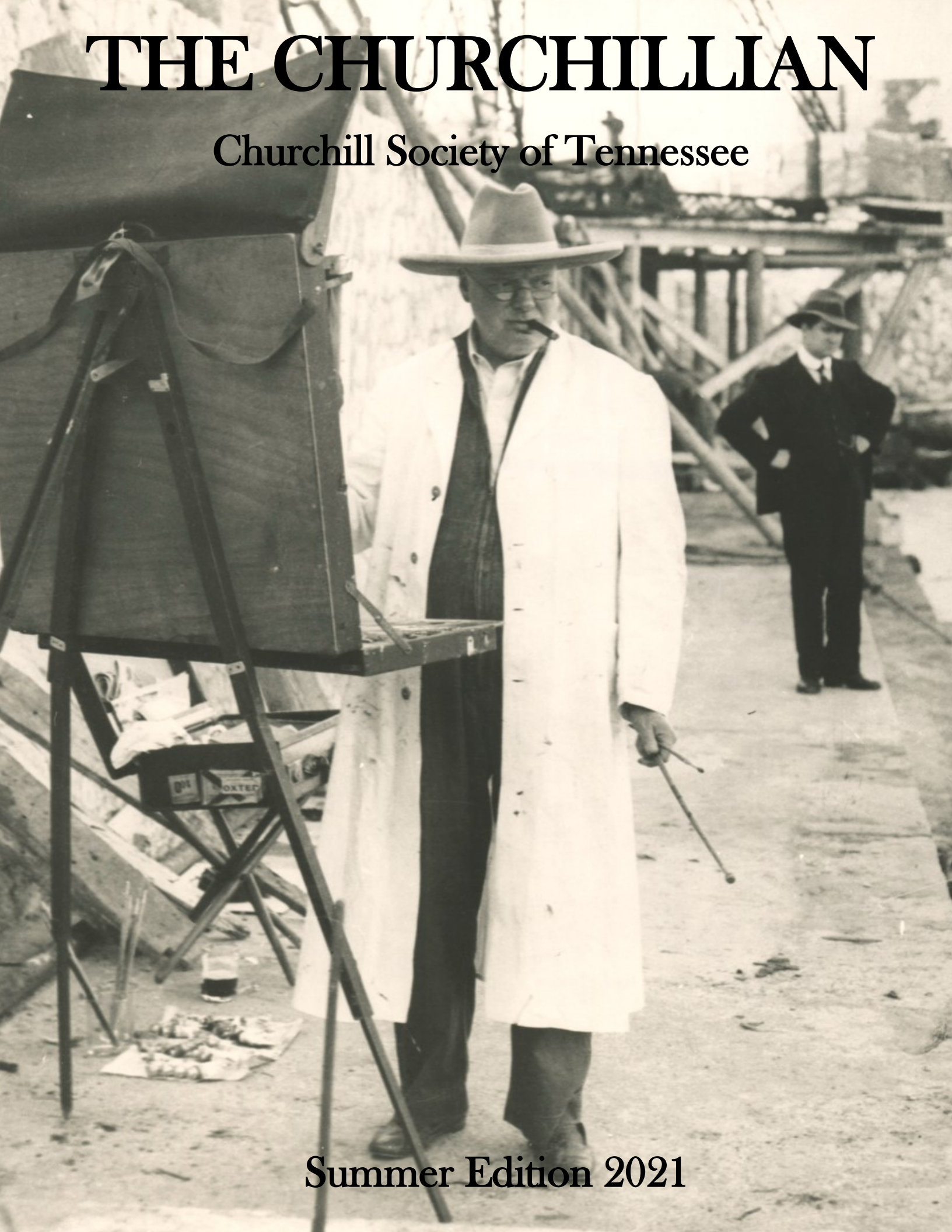


THE CHURCHILLIAN

Churchill Society of Tennessee



Summer Edition 2021

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by kind permission of Paul Rafferty**

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Churchill Society of Tennessee

Upcoming Events



Churchill at War on the Nile

August 26, 2021

A Talk By Professor James W Muller
At the Studio of Michael Shane Neal

[Click here to register](#)

Annual Formal Banquet

October 2, 2021

Brentwood Country Club

Tickets go on sale soon

From the President



Greetings Churchillians!

It has been almost two years since we have been able to assemble in person. Thankfully, that is about to change.

On August 26, Professor James W Muller will be giving a talk about his just released new edition of Winston Churchill's *The River War*. Professor Muller will speak to us at the studio of Michael Shane Neal in Nashville. James and his daughter Helen are traveling all the way from Alaska so let's give them a fine Tennessee welcome!

There are a few seats still available if you are interested in attending. [Click here to register.](#)

This year our annual formal dinner will be held on October 2nd at the Brentwood Country Club. Invitations and details will be going out soon. Mark your calendars!

I look forward to seeing everyone again very soon.

All my best wishes,

Jim Drury

What I learned from editing *The River War*

James W Muller

Readers of Winston Churchill's autobiography *My Early Life* will recall his rueful admission that he did not excel in learning Greek or Latin at school, or in any of the ways that students usually distinguish themselves. Despite his remarkable memory, unbounded ambition, and wide-ranging imagination, which were evident to all but the dullest of his teachers, he was loath to apply himself to ordinary assignments, or indeed to anything that did not interest him.

What did interest him, because it appealed to his spiritedness, his intelligence, and his desire to shine, was war and politics. In his family tree he looked up to his great ancestor John Churchill, the first duke of Marlborough, who as captain-general put together the international alliance that defeated the armies of Louis XIV and preserved the Protestant liberties of Europe at the beginning of the eighteenth century. He also looked up to his father Lord Randolph Churchill, who had a meteoric political career as he raised the banner of Tory democracy at the end of the nineteenth century.

So in his nursery, Winston Churchill learned to deploy his lead soldiers; at Harrow School he joined the Army Class and sharpened his marksmanship; at the military academy at Sandhurst he worked hard to master horsemanship; and in his early postings as a cavalry officer he sought recognition for courage. He began to gather and read his own small library

of military books and to study and discuss questions of strategy with officers who far outranked him.

As a boy Churchill admired his father's speeches, both in the House of Commons and at political meetings out of doors. But he was also interested in wider questions of history, philosophy, and politics. An avid reader, he wrote precocious essays, poems, and letters to the editor of the school newspaper at Harrow, and while his regiment was posted in India he read great books every afternoon to make up for never having gone to college. Such a comprehensive program of reading left him wanting to try his hand at writing. His father had written a book on his trip to South Africa. Winston Churchill had helped to pay for his own trip to Cuba to accompany Spanish troops trying to suppress a nationalist insurrection by writing newspaper dispatches and magazine articles on the campaign, and he carried on this parallel career as cavalry subaltern and war correspondent in India, the Sudan, and South Africa.

His literary ambitions went beyond writing war dispatches, however, and soon he was writing about an imaginary statesman who rescued his nation from tyranny by restoring its ancient constitution. What he wrote was serialized in magazines and eventually published as a book named *Savrola*, his only novel. Meanwhile he had drawn on his war dispatches from India to write a book called *The Story*

of the Malakand Field Force, as he did subsequently with dispatches in books on wars in the Sudan in *The River War* and in South Africa in *London to Ladysmith via Pretoria* and *Ian Hamilton's March*.

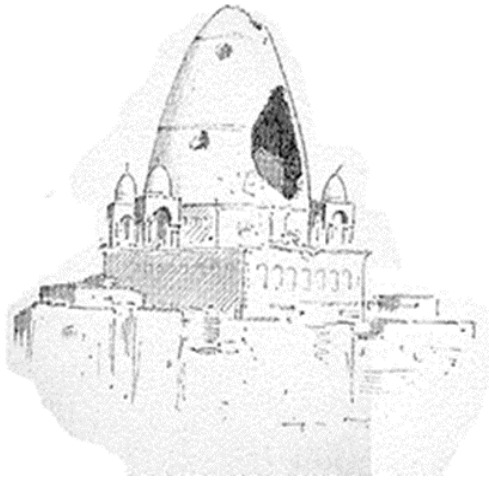
Among these five early books—all published before he took his seat in the House of Commons at the age of twenty-six, and all remarkable in their own ways—*The River War*, published in two volumes in 1899, stands out as the young Churchill's most impressive achievement as an author. Drawing on fifteen dispatches he had sent to the *Morning Post* in London during the climax of the 1898 Sudan campaign, in which he doubled as a cavalry officer and a war correspondent, Churchill resigned his commission to spend a year afterward writing a book that included a history of the Sudan's successive Turco-Egyptian, Islamist, and Anglo-Egyptian regimes in the nineteenth century; an account of Britain's military campaigns in the Sudan, culminating in the 1896–99 campaign in which he participated in the cavalry charge at Omdurman; and an examination of the future prospects for the Sudan as part of the British empire.

In *The River War* Churchill splashes out far beyond conventional military history, examining the whole conduct of the campaign by his commander-in-chief, General Kitchener, who had not wanted to allow Churchill to take part in it: he feared that the young man would criticize him. Young Churchill asks whether the British conquest, which ended native Dervish rule in the Sudan, was justified by right and good for the country. It is a big, ambitious

book, wide-ranging and full of Churchill's thoughts on the strengths and failings of people who figure in his story: Britain's Victorian hero Charles Gordon, martyred by Dervishes at the end of the 1884–85 siege of Khartoum; former prime minister William Gladstone, who dragged his feet before trying to rescue Gordon; Kitchener and his subordinates; and the Dervish leader Mohammed Ahmed, who called himself the Mahdi, his successor the Khalifa Abdullahi, and their followers. His admiration for the British agent in Cairo, Lord Cromer, and the current prime minister, Lord Salisbury, is more unqualified.

Churchill also considers the different peoples and races who figured in the Sudan, their diverse cultures and religious faiths, and the rival regimes they sought to impose on the country. He addresses these questions with the same independence from conventional British opinions that he showed in his papers at Harrow School, but with more sophisticated arguments engendered by reading and hard thinking.

In editing *The River War*, one challenge I faced was to restore the original text of the book, which was severely curtailed three years after it was published, when Churchill agreed to an abridged one-volume second edition. Many of his most interesting observations and personal experiences were dropped from the shorter edition, to avoid continuing to give offense to those he had criticized, to streamline a book that some thought prolix, or simply to fit the story into one volume; and no complete edition of the book has been published for more than 120 years, until now.



Angus J. McNeill's illustration of the Mahdi's tomb in Omdurman after it was bombarded by howitzers, restored in the new edition (II 189), by permission of his granddaughter Sheila Fanshawe

I also wanted to restore the colored maps and the illustrations by Churchill's brother officer and fellow Harrovian Angus McNeill that were illuminating and appealing parts of the first edition of *The River War* but were dropped from the second and subsequent editions. Thanks to the publisher's willingness to produce a book with tipped-in maps, text printed in two colors (red and black), and other features that have all but disappeared from books published today, these aims have been realized in the new edition.

But I had other aims too. I wanted to understand, and help Churchill's twenty-first century readers understand, his references to terms, people, places, events, and writings that are unfamiliar to readers more than a hundred years after he wrote the book. As an American, I had questions about references that might have been clearer to readers in Britain. My students at the University of Alaska, Anchorage had

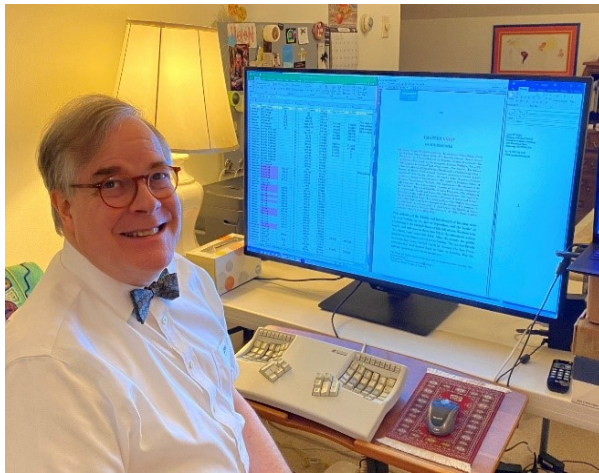
more questions. The detective work required to write explanatory footnotes—assisted by visits to libraries, archives, and historical sites, correspondence with experts in many fields, and leads from the growing resources of the internet (which must always be checked against reliable printed sources)—was one of the most satisfying parts of preparing the new edition.

At the beginning of *The River War*, Churchill listed twenty-two books he had consulted on Egypt and the Sudan, but often he made literary allusions without mentioning his sources.



Sketch from a notebook by Angus J. McNeill, not in any previous edition of *The River War* but reproduced in Appendix IV of the new edition (II 740), by permission of Sheila Fanshawe

Over the years I was able to track down references to many other books, stories, plays, poems, and articles he had read. Not only did they help to illuminate his meaning by providing the context for his observations, but they also showed how voluminous and varied his reading was and how capacious and retentive his memory.



The editor at work on *The River War*, taken by Judith Muller, 2020

The young Churchill's acquaintances who watched him at work on the book were startled to see how serious and industrious he was: often they considered his literary diligence ungentlemanly or even slavish. Biographers who blithely attribute his literary career, which began before and was even longer than his political career, chiefly to his need for earnings to support himself and his family should consider more seriously how Churchill's ambition to shine at everything he found worthwhile to undertake distinguishes him from politicians who write a book or two (or claim credit for something ghostwritten by others) to keep their names before

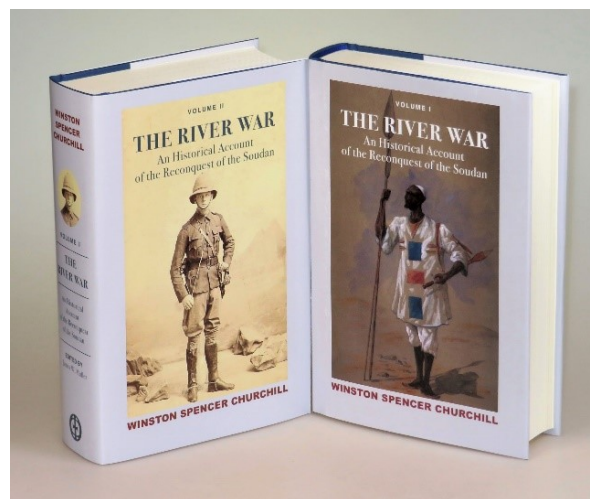
the public and try to impress people who read.

Churchill's purposes in writing *The River War* were more serious and more ambitious. He wanted to study political problems that he and his countrymen would be called on to address, so he could learn to understand them better and earn the right to claim a larger part in making choices about them. The five books he wrote before he took his seat in Parliament gave him the political education that prepared him for his new responsibilities as a statesman. Taken together, they show just how exceptional were Churchill's literary ambition, his yearning to understand politics, and his industry as a writer while he was a young man—and *The River War* is his early masterpiece, the first of his books mentioned by the Swedish Academy when it conferred on him the Nobel Prize for Literature half a century later.

Nor was the education he gave himself by writing books like *The River War* only an interlude in his life before he took his seat in the House of Commons or joined his country's government as a minister. That education continued with his subsequent books and deepened in parallel with his rise to higher office; it even continued with completion of his multi-volume *History of the English-Speaking Peoples* after he stepped down for the second time as prime minister. Instead of writing one or two books that deserve to be forgotten, as most politicians do, Churchill wrote more than forty books that deserve to be read and reread.

James W. Muller is editor of the new two-volume definitive edition of Winston S. Churchill's early book *The River War: An Historical Account of the Reconquest of the Soudan* in two volumes (St. Augustine's Press, 2020), ISBN 978-1587317002. He was educated at Harvard University and the Ecole Normale Supérieure in Paris before serving as a White House Fellow in 1983–84. A professor of political science at the University of Alaska, Anchorage, where he has taught since 1983, for more than two decades he has chaired the Board of Academic Advisers of the International Churchill Society. He is editor of several other books by and about Churchill, including editions of his interwar books *Thoughts and Adventures* and *Great Contemporaries* (ISI Books, 2009 and 2012).

Note to prospective readers of the new edition of *The River War*: Favorable reviews and strong demand for this new edition caused the first printing to sell out in April. Supply chain issues occasioned by the COVID-19 pandemic have delayed subsequent printings of



The new definitive edition of *The River War* is published in two volumes by St. Augustine's Press.

the book. But a second printing should be available at the end of August and a third printing later this year. The fastest way to reserve your copy is to go to the St. Augustine's Press web page for the book, <https://www.staugustine.net/our-books/books/the-river-war/>, where you may pre-order the book by clicking the button "BUY THIS BOOK." Orders will be filled as soon as books are available.



Churchill's great-grandson Randolph S. Churchill reading his Aunt Mary's Foreword to the new edition of *The River War* on a clement English day in spring

A new series on collecting Churchill's published writings from Ronald I. Cohen

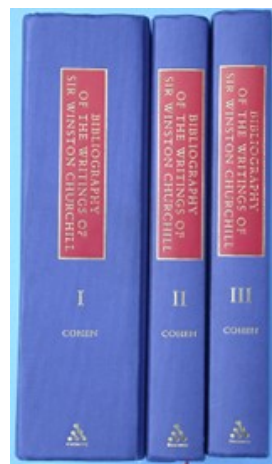
Readers of *The Churchillian* are fortunate that Ronald I. Cohen CM MBE has agreed to produce a series of articles on *Collecting Churchill's Published Writings* which will assist readers in setting up their own library of key Churchillian books.



Ronald I. Cohen CM MBE is the author of the *Bibliography of the Writings of Sir Winston Churchill* (2006) and the editor of *The Heroic Memory: The memorial addresses to the Rt. Hon. Sir Winston S. Churchill Society, 1990-2014* (2016). Readers can obtain copies of both volumes of *The Heroic Memory* for \$60 from the Sir Winston Churchill Society of Ottawa. A great place to start a library!

In 2014, Mr. Cohen was invested as a Member of the Most Excellent Order of the British Empire for his services to British history, and as a Member of the Order of Canada in 2020.

A co-founder and president of the [Sir Winston Churchill Society of Ottawa](#), he writes and speaks regularly about Churchill. The Hillsdale College Churchill Project now houses his collection of printed works with Churchill contributions, forewords, prefaces, articles and speeches, and his collection of audio recordings of Churchill's speeches and broadcasts.



Collecting Churchill's published writings

Ronald I Cohen CM MBE

As you know, Sir Winston Churchill was a brilliant orator. As you likely also know, he won the Nobel Prize in Literature in 1953, and, on November 2, 1949, upon receiving the Annual Literary Award from the *Sunday Times*, his acceptance speech summarized in very Churchillian fashion his description of the experience of writing.

As an author, I can speak about the difficulties and dangers of writing a book. I have written a great many, and when I was 25 years old, I had, I believe, written as many books as Moses. I have almost kept up that pace since.

Indeed he did.

When I began collecting his writings in the late 1960s, I was unaware of the extent of his writing background; at that time I thought that his first published book was *The Gathering Storm* (the first volume in his *Second World War* series). I soon learned, on reading Ralph Martin's *Jennie* (Vol. I), that I was wrong by 50 years. It was then that, armed with that lead but very little detailed information, I began my personal quest to find that first Churchillian book (*The Story of the Malakand Field Force*) and

thereafter everything else that he had written. Ultimately, I wrote the *Bibliography of the Writings of Sir Winston Churchill* with the goal of helping other collectors and researchers know what they had and what they needed to find to build their libraries.

While I will spare you the saga of the development of my own collection over the more recent half century (although there are some amusing stories to recount), I will tell you something of its components. This may help you focus on *your* Churchill collecting direction. I will also refer liberally to my *Bibliography*, which grew out of that collection and was published just over 15 years ago.

It goes without saying that you are not likely to wish to find everything of his that was published and that there may be sections of the Churchill canon that will appeal to you more than others. My goal in this article is to sketch for you what *can* be done if you are what booksellers refer to as a "completist".

Where to find Churchill's published words (all 20 million of them plus his speeches)

Churchill's words have been published in numerous places: first of all, in works

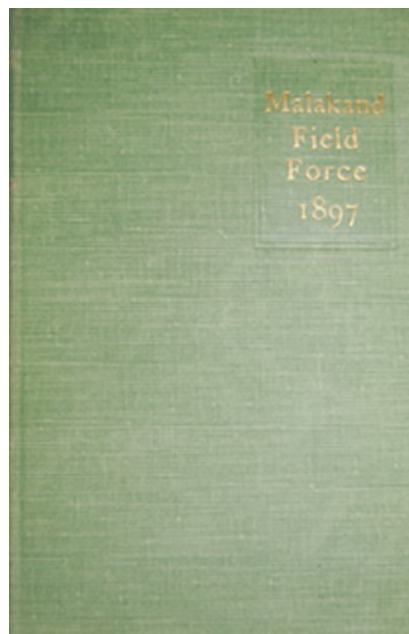
of which he was the sole (or principal) author (Section A); second, in works by other authors to which he contributed a foreword, introduction, preface, chapter or epilogue (Section B); third, in periodical publications, such as newspapers or magazines, which published a Churchill article (Section C); fourth, in works by other authors which included a speech or speeches by Churchill (Section D); fifth, in periodical publications which included a speech or speeches of his (Section E); sixth, in works by other authors which include a letter or letters written by him, often biographies or histories (Section F); and last of all, periodical publications which include a letter or letters by him, frequently letters to the editor of a newspaper (Section G).

If I haven't exhausted you with that list, which is basically the structure of my bibliography of Churchill's published writings (and the standard approach of any author bibliography), let me explain their relevance, indeed their importance to the Churchill canon. I will do this in two parts. In this article, I will focus on the works by Churchill and the works by other authors which include a section by Churchill. In my next article, I will talk about the more obscure contributions, such as his speeches, articles, and letters. They are all relevant to an appreciation of what Churchill had to say; they are just, in general, more difficult to find.

Section A (works wholly by Churchill)

Section A includes all stand-alone artifacts by Churchill, whether books,

pamphlets or leaflets. The first of these, as noted above, was *The Story of the Malakand Field Force*, the history of the north-west Indian frontier wars, in which Churchill participated, and about which he contributed articles to the *Daily Telegraph* from the battlefield. It was published in March 1898, when its author was a mere 23 years of age.



It was followed by *The River War* in November 1899, the two-volume saga of the Anglo-Egyptian reconquest of the Sudan (subsequently published numerous times over the next century in a truncated one-volume edition), which has just been republished in its original form for the first time in more than 120 years.

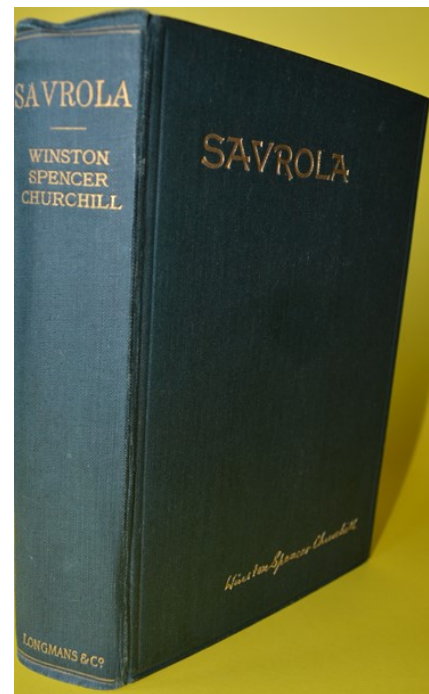
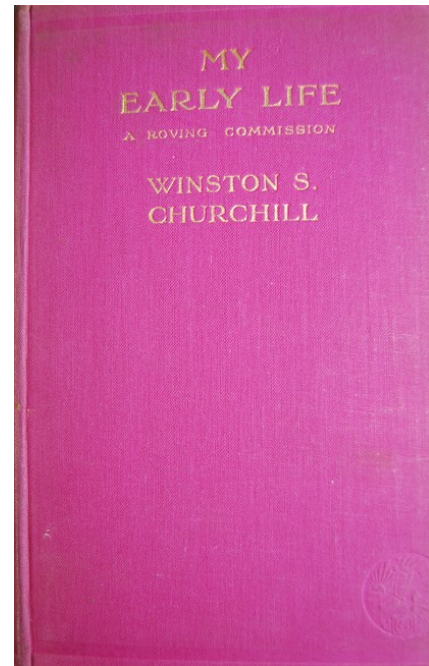
Permit me a brief aside: the new edition's Editor, Professor James Muller of the University of Alaska, has restored and corrected the text and added myriad

references, clarifications, and an extremely thoughtful essay on the subject of the conflict, as well as every reference to the war on the Nile throughout the Churchill canon. Prof. Muller has also included the texts of Churchill's 15 articles for the *Morning Post* (originally submitted between August and October 1898) as filed and as published by the paper, often in radically altered form. In a review I have recently written, I describe the 2021 edition of the *River War* as *indispensable* to anyone with an interest in Churchill.

Returning to Section A, there are 58 volume works, four of which are multi-volume (*The World Crisis*, *Marlborough: His Life and Times*, *The Second World War* and *A History of the English-Speaking Peoples*), and many of which remain in print, which is no small achievement for a non-fiction writer who has been dead for more than half a century. These books include, among other works, 16 histories, 22 volumes of speeches, 7 books of memoirs, a single novel (*Savrola*), his delightful (albeit regrettably *sole*) autobiography (*My Early Life*), which is another must-read work, and his books of reflective essays (*Thoughts and Adventures*) and biographies of important historical figures (*Great Contemporaries*

The pamphlets and leaflets

Since Section A comprises all stand-alone works wholly by Churchill, what-

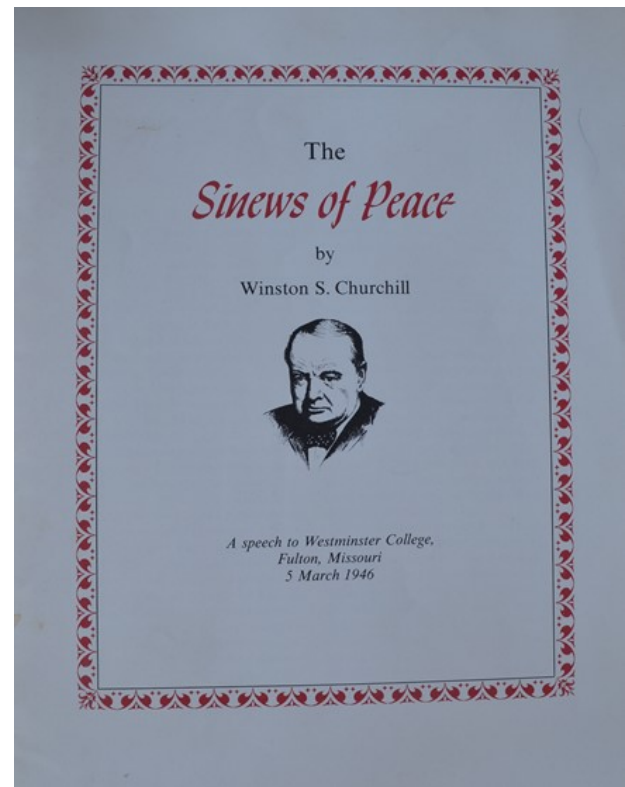


ever their length, it includes pamphlets (as brief as four pages) and leaflets (a single sheet, which may include as little as one or two pages of text). There are

262 of these in Section A, most of which are very difficult to find. Some are exceedingly rare, even unique, and accordingly quite pricey. The good news is that the texts of those which are speeches (and many, although not all, of them) can be found in the more accessible volumes of speeches referred to in the previous paragraph, or in Robert Rhodes James's eight-volume set of *Winston S. Churchill: His Complete Speeches 1897-1963*, or indeed in Hansard online (if the speech was originally given in the House of Commons).

If one is interested in finding the individual or brief collections of speeches in pamphlet form, there is a fascinating sub-collection published by the British Library of Information in New York City, designed, there can be little doubt, to attract American politicians to the Prime Minister and his inspirational leadership. After all, the British desperately wanted the United States in the war. There are 31 of these, running from Churchill's first speech as Prime Minister on 13 May 1940 to his broadcast of 29 November 1942 (almost one full year after Pearl Harbor). There were also three small pamphlet collections of speeches published at the Times of India Press, ten published by the British Legation in Berne between 1943 and 1945, *Their Finest Hour* - a collection of 21 inspirational 1940 speeches or broadcasts published by three Western Canadian newspapers, and so on.

There are, in other words, many ways to collect Section A works, the heart of the Churchill canon. And the several great dedicated Churchill booksellers can help in that quest.



Section B (Contributions to the works of other authors)

Important Churchill writings, although briefer in length, include contributions in the form of a foreword, preface, introduction, chapter, appendix, epilogue or the like in a book, pamphlet, leaflet or portfolio written, edited or compiled by someone else. These began as early as 1901 in *The War against the Dutch Republics*, which included all of the following Churchill contributions: an article, a statement, a telegram, and a speech extract. Of the 222 works of other authors which include a Churchill

contribution, fewer than 25% have been reprinted in other collections such as the *Collected Essays*, the *Complete Speeches*, the Official Biography Documents Volumes, or Churchill's own essay volumes mentioned above. These are often significant examples of Churchill's writings and should not be written off as obscure and immaterial.

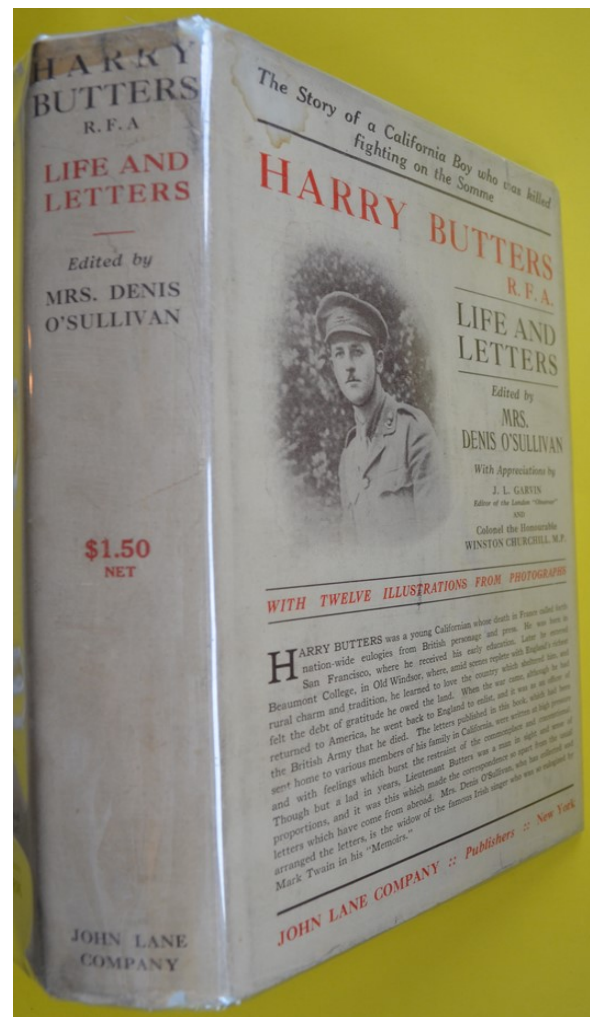
For example, in the 1901 work noted in the previous paragraph, the telegram I mentioned consists of a thoughtful article entitled *The Advantages of Clemency*. In another early collection called *National Physical Training*, Churchill's uncharacteristic chapter, on a subject unfamiliar to followers of his writings, is entitled *Good Feeding a Necessary Antecedent to all Physical Training*, in which he writes about "under-fed" children. In another unusual, but significant collection, *The Bravest Deed I Ever Saw*, Churchill discusses bravery or courage in a chapter entitled *The Doctor and the Soldier*; a theme to which he returns throughout his career.

Another Section B work that I particularly like, about a young American soldier who gave his life in the Great War, *Harry Butters R.F.A.*, includes Churchill's tribute to Butters first published in *The Observer*.

In it, he wrote:

I met him quite by chance in his observation post near Ploegsteert and was charmed by his extraordinary fund of wit and

gaiety...A whole table could sit and listen to him with the utmost interest and pleasure. He was a great 'character,' and had he lived to enjoy his bright worldly prospects he could not have failed to make his mark.



In Section B works there are tributes to many bodies which are largely unknown today, including the Building Societies, the Chartered Surveyors, the Employment Exchange Service, the Civil Defence Organisation of the Borough of Wanstead & Woodford, the Bombay, Baroda and Central India

Railway, the Royal Liver Friendly Society, and the Victory Club for ex-Service men and women. To these must be added individuals, such as his long-forgotten literary agent A.P. Watt, his bodyguard Inspector W.H. Thompson, his secretary Phyllis Moir, and political friends and foes, such as David Kirkwood, the artist Paul Maze, his Private Secretary Eddie Marsh, T.E. Lawrence, and General the Lord Ismay, among others. The most emotional of these, in my view, is his 1941 letter to General Sir Ian Hamilton, on the death of the General's wife Jean, in Hamilton's own tribute volume *Jean*:

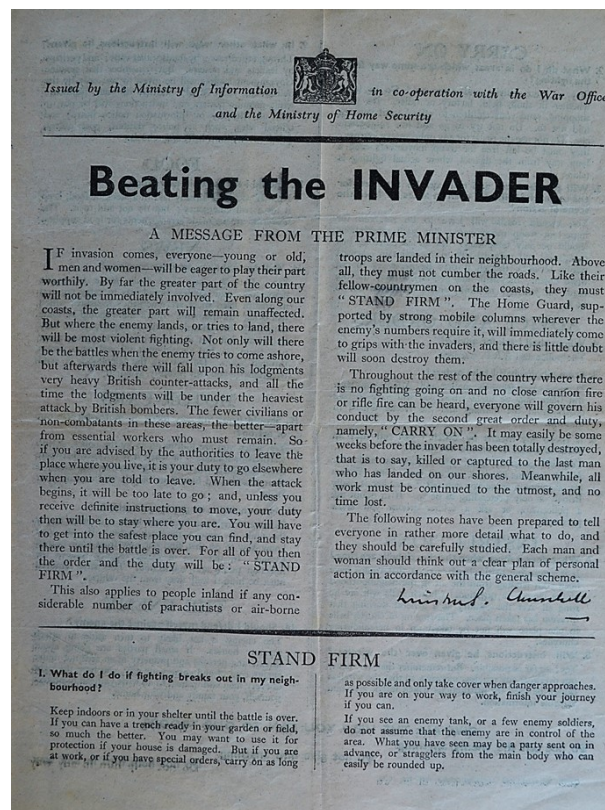
My dear Johnnie,

It is with vy gt sorrow that I read of yr grievous loss, & of the ending of that long and splendid companionship of wh I have been for so many years a witness. You have my deepest sympathy in yr great trouble, falling upon you as it does in these hard times.

Yours ever,
WINSTON S. CHURCHILL

Other types of Forewords and Introduction

There are also impersonal forewords and introductions in Command Papers issued by Churchill as a Cabinet Minister, whether as First Lord, Secretary of State for War, or other posts.



While there are many more deserving Prefaces, Introductions and Forewords to which I might refer you, I will conclude this article by referring to Churchill's important letter of support to the Jewish community in his letter to the 1922 *British Jewry Book of Honour*, in which he wrote in part:

It is with great pleasure that I accede to your request to contribute a message to the British Jewry Book of Honour. I feel, however, that any such message from me is unnecessary in view of the facts, which speak for themselves...I can truthfully say that this record [of the Jews who fought in the First World War] is a great one, and British Jews can look back with pride on the hon-

ourable part they played in winning the Great War.

Conclusion

I feel that I have but scratched the surface of the immense Churchill canon and the rich contributions Sir Winston has made over the years to literary thought. These contributions are, of course, to be found in his own primary works, as well as in the other style of contributions I have noted in this article.

I will be pleased if this article encourages some of you to look beyond the customary well-known works. You should of course include those in your Churchill readings but you can expect to find delight well beyond those broadly familiar titles.

The Secretaries' Office at Chartwell

Katherine Carter



Katherine Carter, Chartwell's Curator, outside Churchill's painting studio

Photo: Chartwell NT

As the Curator of Chartwell in Kent (UK), I have the privilege of meeting a vast range of individuals and showing them around Winston Churchill's beloved home. Visiting VIPs who I have had the pleasure of greeting have included everyone from royalty to heads of government and military leaders to film stars, and yet these big names on the world stage are for me eclipsed in importance by a small exclusive group of individuals who have a connection to Chartwell far beyond the most recognisable of names.

These are the individuals who lived and worked at Chartwell. Those whose worlds orbited around Winston Churchill and who's steadfast loyalty and dedication were vital across all elements of the Churchill family's lives. Within this group are the Secretaries – a group of remarkable women who worked up to 20-hour days to deliver everything needed across Sir Winston's personal and professional life. They witnessed him conjuring with words and had the responsibility of capturing them and readying them for his oracy. As a result, they offer

unique insights into not only the man himself, but the processes that allowed for his phenomenal political literary output. It is for this reason, that their loss is felt so keenly by historians and those who seek to understand this side of Winston Churchill. The recent news of the death of Doreen Pugh, Churchill's last secretary, sees the beginning of the end of the chapter in which the life of Winston Churchill has been in living memory.

The first time I met Doreen was in 2015. A petite and softly spoken woman, she was joined by a number of other former secretaries who had come to Chartwell to be interviewed so we could record their recollections of life at Chartwell and, more specifically, the Secretaries' Office – a room which had been part of the National Trust's back-offices since the house opened in 1965, but one which we were keen to open to the public for the first time.

“I came when Winston retired as prime minister in '55 and was with him until '65” she recalled. “I was what was known as a personal secretary, arranging meetings, and writing letters. At this time, he was working on his History of the English Speaking Peoples. That was his main interest.”

I hung on Doreen's every word. Her memories offered a glimpse into a world long since gone but with insights into Churchill's home life that few others could provide.

“The library was the television room: very important for the racing, although he didn't trust it for the news; for this we had to ring up the Daily Telegraph or the Daily Express. We did this after the film that was shown after supper. Everyone came up to the Drawing Room and I would come to the office to get the latest news.”

And what of the film screenings themselves - with films including Lawrence of Arabia and James Bond being shown in the lower ground room today shown in its pre-war guise as the Dining Room. She paused and said, “Winston and Lady Churchill and guests would sit in the front, then the male nurses, Roy Howells and Mr Sheppard.... There was a sofa in the front for family, and other chairs for family, guests and staff. The room was usually quite full!”

She also recalled fellow members of staff. There was Mr Rose, the butler, who Doreen described as “a wonderful character – very lazy” and Kirkwood the valet, whom she remembered as “a good Scot, terrible temper; a glorious man, he later became the commissionaire at the Savoy”.

We interviewed Doreen that day alongside Jill Ballantyne who was Lady Churchill's secretary from 1956-60, Lady Williams who had been Sir Winston's Secretary from 1949-55, and Nonie Chapman who joined the Churchills in 1964 and remained with the family until

Lady Soames' death in 2014. We were keen to hear all about their time with Sir Winston and Lady Churchill but their recollections about the Secretaries Office were particularly of interest. This room holds the key to the full picture of Churchill's working life but few had ever had the chance to see it – something I and my colleagues at Chartwell were keen to change, with a hope to open the room for the first time in 2020.



Katherine Carter and former secretaries of the Churchills following a group oral history recording at Chartwell in 2015. Left to right: Katherine Carter, Jill Ballantyne, Doreen Pugh and Nonie Chapman. Photo: Chartwell NT

At that time of the above photograph I was meticulously combing through archive records to ascertain the layout, contents and general look-and-feel of that room, as well as the stories that could bring it to life for our visitors. The room's curation needed to not only be as accurate as possible, but also do

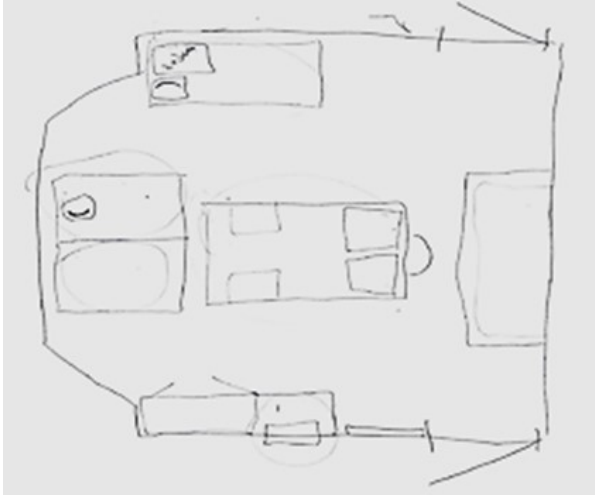
justice to the remarkable women who worked tirelessly in that room, night and day, in the service of the Churchills. It needed to give a sense of the near-constant buzz of activity, the huge responsibility resulting from the very nature of the work, the constant pressure and how this remarkable group of individuals contributed so much to Churchill's own legacy. He would have been lost without their loyalty, dedication and support. The women whose stories we would tell for the first time at Chartwell had front-row seats at the making of history itself and events of National and international importance in one of the most extraordinary periods in our history, much of which played out within the Secretaries' Office's four walls.



The north wall of the Secretaries' Office at Chartwell c.1956. Photo: Chartwell NT

The above photograph is the only visual record of the room during the Churchills' time. Fortunately I had the Secretaries' recollections, historic inventories to help me populate the rest of the space

as accurately as possible, and a sketch kindly done by Doreen to show me the layout of the furnishings in the room with the telephone exchange highlighted as being of particular importance at the top of the drawing:



Sketch of the Secretaries' Office layout drawn by Doreen Pugh in 2018. Photo: Chartwell NT

The following photographs show the room at the time I began working at Chartwell in 2013, showing just how much work there was to be done to turn the room back to how it had been in the 1950s. It had been used since Chartwell's opening in 1966 as an office space/meeting room, as Lady Churchill and Lady Soames had not chosen to include it in the visitor route due to the bottleneck nature of the space. However, with an increased interest in the staff at Chartwell (something I reference as 'The Downton Abbey Effect' which has become prevalent across English country houses), we were keen to find a way to open the room and recreate it as per



The Main Office at Chartwell, 2013 (The space previously used by the Churchills as the Secretaries' Office) Photos: Chartwell NT



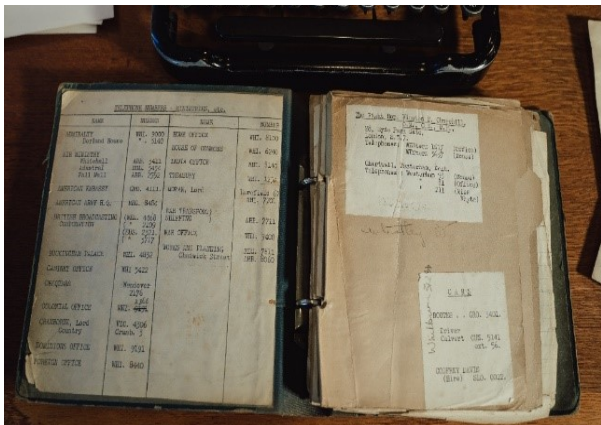
the recollections of the Churchills' post-war secretaries.

The work to reopen this space in total included countless oral history interviews, archive research, curation, conservation, sourcing images, arranging copyright-clearance, commissioning furniture, materials, graphics, interpretation and audio/visual interactive elements, redecorating, and finally the installation of the display. The result of which can be seen in the photograph, which I hope you will agree is a true recreation of the original 1950s photograph as well as the layout of the room as Doreen recalled.



***The Secretaries' Office—
Curation by Katherine Carter-
Photograph taken prior to public
opening in March 2020. Photo:
Chartwell NT***

We were also able to display a number of original collection items which had been in store since Chartwell opened in the 1960s, including original typewriters, stationery, and my particular favourite, the original telephone book detailing numbers including government departments, embassies, the BBC



***The Churchills' original
telephone book, which is on public
display for the first time. Photo:
Chartwell NT***



***The replica telephone exchange and
telephones which have been adapted
using digital technology and through
which visitors to Chartwell can hear
former secretaries telling them about
life at Chartwell. Photo: Chartwell NT***

and, perhaps most impressively, Buckingham Palace.

Beyond the recreation of the room and its contents, I was keen to use the opportunity to weave in interactive elements that were sympathetic to the room but could enhance the stories we could tell, creating a multi-layered way of engaging with its history. I created a number of different audio-visual elements, from a vintage-look digital photo frame showing pictures of the secretaries on a loop, to a replica version of the Churchills' post-war television set showing clips of the secretaries from both *The Gathering Storm* and *Darkest Hour*. My favourite element however are the telephones and telephone exchange, which I had created in a way where you pick up the receiver, dial a number, and a clip from one of the oral history interviews could be

heard – as if you were listening to one of the secretaries on the other end of the phone. Even now it gives me goosebumps when I use them; hearing the voices of the women who lived their lives in that room, telling you – in their own words – what life was like for them there.

It is through the opening of the Secretaries' Office, and by finding new and innovative ways of sharing the stories of the past, that we can best engage our audiences with this 'new' aspect to the history of life at Chartwell. It is through such endeavours that we can shine a spotlight on not only how vital the secretaries were to life at Chartwell, but their own individual stories and legacies too.

I would like to conclude with one of Doreen's memories which, if you are able to make it to Chartwell, you can hear her saying to you alongside those of her colleagues. It is their voices and their words which truly answer the question 'What was it like to work for Winston Churchill?' and, in turn, bring the room to life. We are so grateful to each of them for their kindness and support, without which, none of this would have been possible.

"I'm sure it was a Bank Holiday Monday and he was going over there because they were going to talk about Suez and he'd prepared some notes to take with him but there were some more things he'd thought of so he said he'd dictate them in the car - it was quite a long journey - and we'd take the typewriter and then I could type it. And so he dictated them.

Of course I couldn't type with the car going along – huge heavy typewriter - and so, well, it went rather fast and we stopped in a lay-by when we were nearly there. And it was lovely because he was awfully thrilled because we hadn't done this in my time - I suppose he had in the past – and he was being terribly helpful and helping me turn the paper and handing me pencils and rubbers and being very sweet and funny and I got the thing typed. And then off we went and when we arrived Anthony Eden came racing down the steps to greet him and Sir Winston had all these papers clutched in his hand. 'She typed this!', and Anthony went on about something, not really paying attention... 'She typed it in the car!' – awfully sweet."

***Doreen Pugh, oral history interview
conducted at her home in 2018***



Katherine Carter is an historian and curator, specialising in early twentieth century political and military history.

As Curator of Chartwell she leads the research, presentation, interpretation and care of the house and the collections housed within its walls.

Her exhibitions have included *Death of a Hero*, *Into the Trenches*, *Child of the Commons*, *Lady Churchill: Speaking for Herself* and *A History of Winston Churchill in 50 Objects*.

She is a Member of the Royal Historical Society and a Fellow of the Royal Society of Arts. She speaks on the subject of Sir Winston Churchill's life and legacy internationally, has been published in academic journals and exhibition catalogues, and appears frequently in print and broadcast media.

Katherine will be co-hosting the 38th International Churchill Conference: Churchill and Freedom to be held in London in October 2021.

Be on the lookout for Katherine's forthcoming book about Chartwell!

Winston Churchill the painter

Paul Rafferty

Sir Winston Churchill took his painting very seriously, more than any other hobby he tried his hand at. Any opportunity he had to paint, he would do so. So much so that almost all travel involved the inclusion of his formidable painting equipment among his luggage.

Lately this aspect of Churchill's life has been given more coverage and come under greater scrutiny than at any time since his death. The Netflix show *The Crown*, the FDR / Pitt-Jolie / Marrakech painting selling for a record sum, all adding to the casual observer's interest in his paintings.

Most WSC aficionados have known for a long time about his penchant for the paintbrush and canvas but delving into the subject far deeper, it amazed me at how much was still to discover.

I was born in England the same year Churchill died. His shadow loomed large over the British even in death and for good reason. 1,010 books have been written about him to date.

I was aware he'd painted but did not pay much attention to it, even though my profession was painting. In 2015 this all changed and by the time I had completed my journey, the discovery of well over forty; unknown locations for his paintings, culminating in the release of my book; *Winston Churchill Painting on The French Riviera*, I saw the great man's paintings in a very different light.

He painted fast, boldly blocking in a large canvas in no time at all. Often completing a painting in one and a half to two hours at most. He painted on location, alla prima, in one go. This was when his paintings were 'fresh' and not over worked. It was to Lady Churchill's chagrin that back in the studio, Winston would continue to work over the dried painting, sometimes 'killing' the freshness he'd achieved en plein air.

He tended toward garish colours, acid greens, pure Vermilion red and his 'heavenly' of colours' Cerulean, right out of the tube but his love of colour was absolute. He painted what he saw and did not edit or employ excessive artistic license.

He hated to be disturbed. Anyone hovering over him while he painted would pay the price, he would let it be known in no uncertain terms. Children and animals were the rare exception, he adored animals.

He would grumble to himself while painting "that's no good" and proceed to scrape the paint off from the offending passage, or even from the entire canvas. Often the painting was better for it and leave a ghost impression for him to work back into.

None of these descriptions noted by his aids are unusual. In fact most artist, especially those that paint outside and from nature, will exhibit many of these traits.



Future aspirations are that a statue of Winston Churchill, standing at his easel and sculpted by Paul Rafferty, will be placed in the harbor at Cannes, France. The French Riviera was one of Churchill's favorite places to paint. Photo and artwork by Paul Rafferty

To his detractors I say, purchase a large 25x35 inch canvas, set up your easel in front of a very *paintatious* (beautiful) subject outside, preferably in public and see how you do. At the very least, you will appreciate how difficult this business of painting is.

Remember, he too was an amateur, beginning his painting journey at the age of forty. He was also Prime Minister twice and wrote approximate ten million words in books, essays and speeches. Yet he still found the time to paint possibly 600 or more canvases, many that a professional artist would be proud to produce.

WSC painted with 'gusto' according to one contemporary in his party, 'he lived how he painted'.

Ralph Wormeley Curtis, close friend of John Singer Sargent, wrote that Churchill was 'painting fearless impressions'. This being my favourite description and one I have come to agree with completely.



As a young musician, **Paul Rafferty** moved from London to California in 1989, recording, writing and performing with Rod Stewart, Peter Frampton, Pat Benatar and Johnny Hallyday, among others. Later, as an artist, he moved to the French Riviera in 2008, where he became familiar with - and fascinated by - Winston Churchill's paintings in Provence.

A highly successful artist in his own right, Rafferty has exhibited around the world and is represented by the Portland Gallery in London. He also has his own [gallery in St-Paul-de-Vence](#) on the Riviera, where he lives with his wife Isabella and three children, Emanuelle, Charlotte and Harrison.

Winston Churchill: Painting on the French Riviera by Paul Rafferty is a must read if you are interested in Winston Churchill's artistic side. Paul has gone to great lengths to identify the exact locations where Churchill indulged his passion for painting and where he created some of his best works. Beautifully illustrated, researched and presented, Rafferty takes us on a wonderful journey to the French Riviera that Churchill loved so much. This is a great summer read!

Jim Drury

All Quiet Along The Potomac Tonight: A Favorite Churchill Song *Cita Stelzer*

How did Winston Churchill, at the age of 77, again Prime Minister of Great Britain, find himself on the *Queen Mary*, its sailing delayed by a fouled anchor, on New Year's Eve, singing a Civil War song to Fourth Sea Lord Louis Mountbatten? It all began 64 years earlier, at a small private school in Brighton, with a letter from a homesick schoolboy writing to his social lioness mother, asking her to visit him or at least to send him, for his 13th birthday, a copy of General Ulysses S. Grant's history of the American Civil War. An interest that proved to be life-long, resulting along the way in Churchill's four-volume *History of The English-Speaking Peoples*, begun in 1938 and completed after World War 2 with seven chapters, complete with maps, on the US Civil War.

Churchill, never one to waste a dinner, had used the occasion of the delayed sailing to invite Lord Mountbatten aboard for a discussion of the political relationship of his country to the United States, where the PM would be meeting with President Harry Truman. To be discussed: how best to prevent a Cold War with Joseph Stalin's Soviet Union from morphing into a hot, nuclear battle.

And, not incidentally, to address congress at a time when the US and the UK were once again wartime allies, engaged in a bloody effort to prevent a communist takeover of Korea. Not obviously a topic likely to elicit a robust performance of the American Civil War song, *All Quiet Along The Potomac Tonight*. But like the American war, the Korean "police action", as it was known, was a war between warring factions of a single nation, which might – we can only speculate – have been what connected that event with that song.

Churchill attributed his boyhood interest in the American Civil War to his reading of a book of cartoons when at a private school in Brighton. During Churchill's 1929 visit to America, more than four decades after he asked his mother for the Grant volume, he spent two days in Virginia walking and touring the battle sites, led by an academic expert on Confederate military history and on Robert E. Lee, the Confederacy's great general. In 1932, Jock Colville recalls some American generals listening 'open mouthed' to Churchill's detailed description of the battle of Gettysburg.

Later still, at the age of 84, some 70 years after he first expressed an interest in the war between America's states, Churchill visited his wartime colleague, the general, now President of the United States, Dwight Eisenhower, at Ike's Gettysburg farm, now a National Historic Site. Fortunately, Ike's farm had a view towards the nearby Gettysburg battle field as Churchill was a bit too frail at 84 for walking open ground. Most likely these one-time warriors would discuss this important Civil War site. Would that I could have heard that discussion of military strategy, which almost certainly included comparisons with battles these giants had planned and authorized in World War 2.

It was the habit of one of Lincoln's generals, George McClellan, to end his communiques when circumstances permitted, with these words: "All Quiet Along the Potomac Tonight". From that later came a song that captured Churchill's attention – and voice – *All Quiet Along The Potomac Tonight*. Based on a poem titled *The Picket-Guard* by the poet Ethel Lynn Beers – her authorship of the song was contested by a soldier who had been in the front lines -- it was set to music by John Hill Hewitt in 1863. Churchill would undoubtedly have come across the song during his studies of the Civil War or on one of his many his visits to the US.

We know from the diary of Fourth Sea Lord Lord Louis Mountbatten that in late December 1951, when he accepted Churchill's dinner invitation, that Mountbatten had the privilege of hearing Churchill sing *All Quiet Along The Potomac Tonight*.

Alas, we have no recordings of Churchill's performance of that song. Mountbatten did not record his reaction to the serenade, so we can only guess at it. But we can be certain that Churchill did not fall into an error into which so many of my British friends stumble, pronouncing the river that runs through Washington Pot-a-mac, emphasis on the first syllable, rather than Po-to-mac, emphasis on the second. On his first night in Washington, perhaps Churchill hummed it as he and President Truman dined and worked aboard the presidential yacht, the *Williamsburg*.

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The Picket-Guard

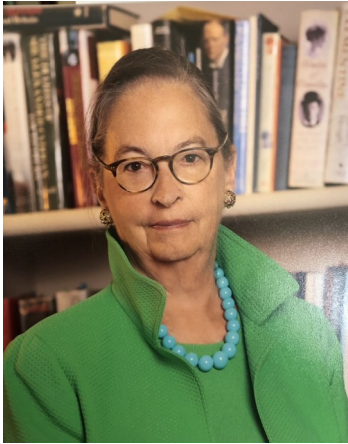
Ethel Lynn Beers

All quiet along the Potomac tonight,
where the soldiers lie peacefully dreaming,
and their tents in the rays of the clear autumn moon,
and the light of the camp fires are gleaming;
there's only the sound of the lone sentry's tread,
as he tramps for the rock to the fountain,
and thinks of the two on the low trundle bed,
far away in the cot on the mountain.
"All quiet along the Potomac tonight!"

His musket falls slack – his face dark and grim,
grows gentle with memories tender,
as he mutters a pray'r for the children asleep,
and their Mother – "may heaven defend her!"
The moon seems to shine as brightly as then –
that night when a love yet unspoken
leap'd up to his lips and when low murmur'd vows
were pledg'd to be ever unbroken.
"All quiet along the Potomac tonight!"

Then drawing his sleeve roughly over his eye
He dashes off tears that are welling,
And gathers his gun closer up to its place
As if to keep down the heart-swelling.
He passes the fountain, the blasted pine tree
The footstep is lagging and weary;
Yet onward he goes, through the broad belt of light,
Toward the shades of the forest so dreary.
"All quiet along the Potomac tonight!"

Hark! Was it the night wind that rustled the leaves,
Was it moonlight so wondrously flashing?
It looks like a rifle — "Ah! Mary, good-bye!"
And the lifeblood is ebbing and splashing.
All quiet along the Potomac tonight,
No sound save the rush of the river;
While soft falls the dew on the face of the dead –
The picket's off duty forever.
"All quiet along the Potomac tonight!"

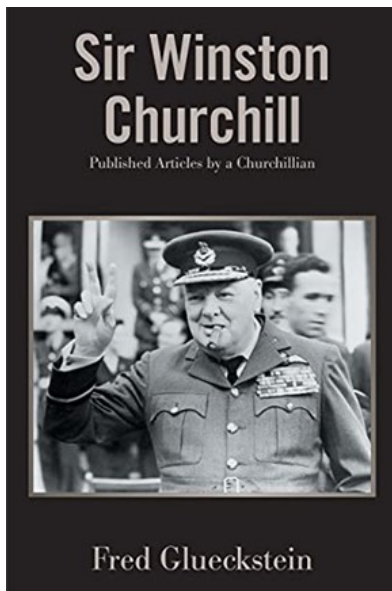


Cita Stelzer received a BA degree from Barnard College with a major in history, worked in educational publishing, and has been a stringer for the Financial Times.

She founded a public relations firm in New York City and served as special aide to Mayor John Lindsay and to Governor Hugh Carey before joining an economic consulting firm specializing in regulatory policy.

She is an Advisor to the Churchill Archives Centre, Churchill College, Cambridge, a member of the Board of Advisers of the International Churchill Society, and a former Trustee of Wigmore Hall. Her first book, *Dinner with Churchill: Policy-Making at the Dinner Table*, was published in 2011. Her second, *Working with Winston*, was published in 2019.

Fred Glueckstein's Churchill Anthology



For more than two decades, Fred Glueckstein has published articles on various aspects of Winston Churchill's life, family, friends and great contemporaries. Many of these have been published in *Finest Hour* and by the Hillsdale College Churchill Project. The author has now published a collection of 60 of these articles, of which 38 relate to Churchill, his family and friendships. Fourteen chapters describe great contemporaries, both political and literary. Finally, eight chapters comprise

book reviews written by Glueckstein that have examined some aspects of Churchill's life. Although many of the articles are readily accessible online, many readers will find it valuable to have them as a published collection.

The book (436 pages) is available as a softcover (\$27.23) and ebook (\$5.49) from Amazon.com (https://www.amazon.com/Sir-Winston-Churchill-Published-Churchillian-ebook/dp/B099WD4GMY/ref=tmm_kin_swatch_0?encoding=UTF8&qid=1627423813&r=8-1)

Or from Amazon.co.uk for £14.95 (paperback) and £3.99 (for the ebook). https://www.amazon.co.uk/Sir-Winston-Churchill-Published-Churchillian-ebook/dp/B099WD4GMY/ref=tmm_kin_swatch_0?encoding=UTF8&qid=1627424268&r=8-5

David Freeman, Editor of *Finest Hour*, wrote the Preface, and this is published in *The Churchillian* by his kind permission.

Sir Winston Churchill by Fred Glueckstein

Foreword by David Freeman

Fred Glueckstein knows Winston Churchill. As can be seen in the essays that follow, Fred's Churchillian interests are both catholic and eclectic. Fred can tell us in detail about members of the Churchill family, such as the seventh Duke of Marlborough; Churchill's mentors, such as J. E. C. Welldon, the headmaster of Harrow; and political patrons such as Sir Henry Campbell-Bannerman, who gave Churchill his first government office. But Fred can also tell us about the lighter side of Churchill's life including the name of every racehorse that Churchill ever owned. What emerges from this collection is a picture of the kaleidoscopic interests and pursuits that made up the life of the most extraordinary person of the twentieth century.

Churchill was fascinated by new technology, and we read here about his early interest in aviation. Churchill knew the great families of his time, and we read about his efforts to assist the son of Theodore Roosevelt. We also learn about the people whose lives orbited that of Churchill's, such as several of his bodyguards. In an address to the Royal Academy made in 1953, Church-

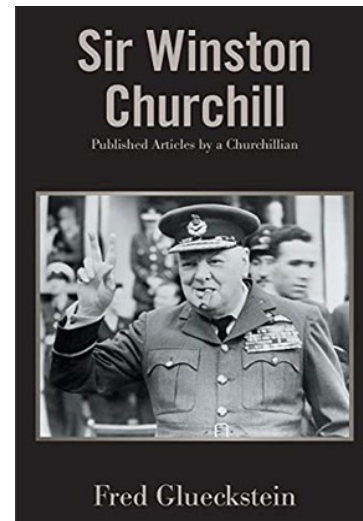
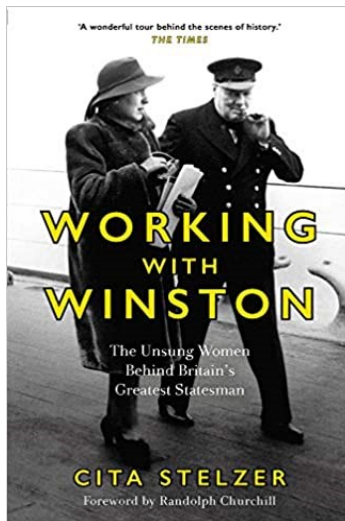
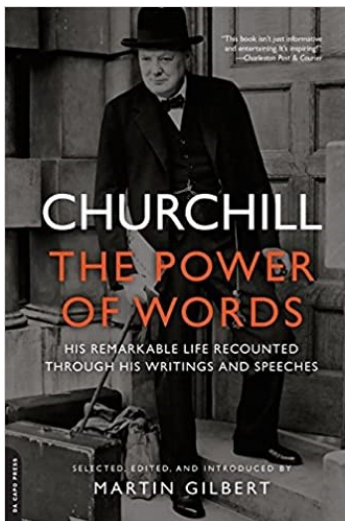
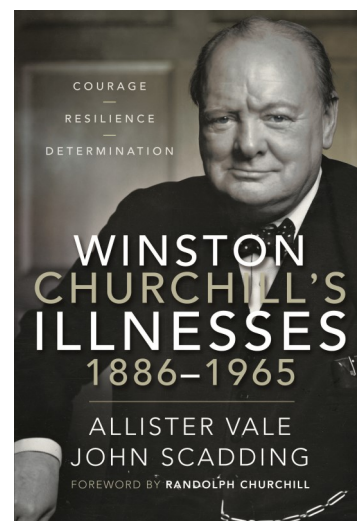
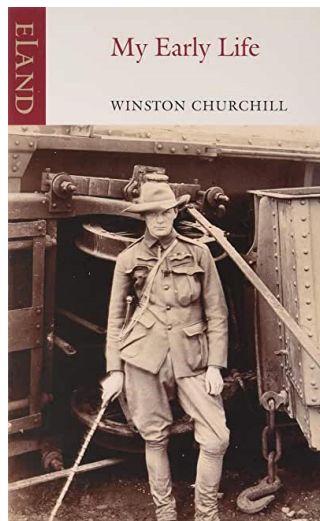
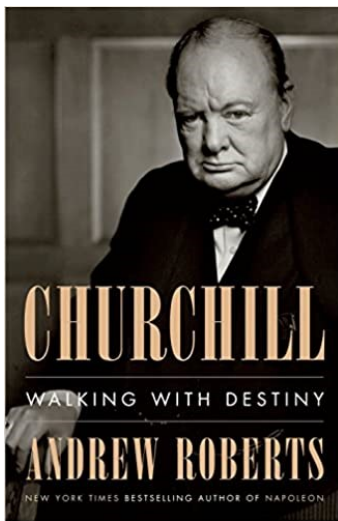
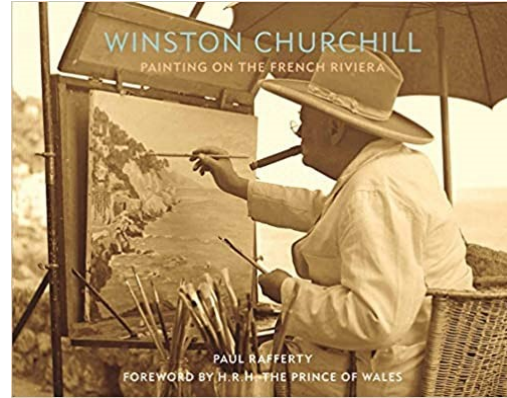
ill said, "Without tradition art is a flock of sheep without a shepherd. Without innovation it is a corpse." Through the historical potpourri collected in this book, we discover the many dimensions of a man who was at once a proud heir and guardian of old traditions while also looking to the future and welcoming the innovations that brought improved conditions to people's lives. Part of Winston Churchill's genius was his ability to hold these views in a fine and healthy balance.

As editor of *Finest Hour*, the journal of the International Churchill Society, I was responsible for commissioning some of the essays that follow and having the pleasure of being the first person to read them. You will enjoy as much as I have delving into these studies in miniature of the many facets of Winston Churchill.

David Freeman PhD
Director of Publications
International Churchill Society
Department of History
California State University

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