IN THIS ISSUE

CUTTING YOUR SWEETHEART’S TOENAILS
MacDiarmid Unplugged

A SCOTTISH COLLECTOR IN THE 1930s
Hugh Sharp and the Quangle Wangle’s Hat

ITALIAN CORNUCOPIA
Collections and Connections

GOAT FELL TO TABLE MOUNTAIN
The Papers of ‘Jane Shaw’

THUMB’S UP!
Children’s Books on Show
Crying Out to be Written
MacDiarmid History in the Making

ALAN RIACH

How far did the public persona of ‘Hugh MacDiarmid’ differ from the private man Christopher Murray Grievne? An icon of Scottish identity and one of the great writers of the twentieth century, Hugh MacDiarmid was dauntingly outspoken in his political views and no stranger to controversy and confrontation. In private life, however, Christopher Murray Grievne was a passionate, warm and vulnerable man who inspired intense admiration and love in his friends. The many facets of this complicated individual are expressed with unabashed immediacy in his correspondence. As Alan Riach and his fellow editors of the New Selected Letters discovered, the MacDiarmid material at the National Library of Scotland illuminates an extraordinary life.

intimate personal responses to contemporary political events: knowledge of these helps humanise MacDiarmid and might subvert the process by which a poet becomes a caricature and a caricature becomes an icon. And in a culture so prone to unquestioning reliance on iconic self-representation (think of Burns or Scott), a more humanised comprehension of identity would help.

Sidelights illuminate features otherwise indistinct: it’s valuable to have that little word ‘but’. If the story of the Grieves’ life together, so much hangs from that little word ‘but’. If the pressures of living with MacDiarmid were great at times, the weight of the man’s work was also felt by others: from ostentatious feminists unwilling to analyse and understand the complexity of the profoundly sexist world MacDiarmid came out of. Even more to the point would be an investigation of the women in MacDiarmid’s life undertaken on their terms, rather than his. In the National Library of Scotland, the letters of Valda, his second wife, are a wonderful, daunting repository, displaying her vulnerability and her protective devotion to her husband and son as well as her independence of spirit and ferocity. In MS 27149 she talks of her Aunt Jane reading MacDiarmid’s story ‘Five Bits of Miller’, reaching the bit about ‘the ear’ and becoming violently sick – ‘she has definitely come to the conclusion that you’re mad’. Yet there is also a letter of 1934 that includes these lines: ‘life isn’t worth living in my opinion – if only I had the pluck … suicide would be an easy way out … just swim out and our … beautiful blue sea … can go no further … arms up … a few gurgles and all is over …’.
a number of Scottish writers of later generations, some of whom simply wished it would go away. So, in a sense, part of my work was to free up the critical accounts. Such papers are also a means to show this – there are many roads and byways still requiring exploration.

The Library offered two major resources: the printed items in newspapers, journals and books, and the manuscript archives in the Special Collections Division. The newspapers and newspapers were a revelation. We take so much for granted, reading our daily paper: we don’t consciously keep in mind much for granted, reading our daily newspapers, journals and books, and the resources: the printed items in byways still requiring exploration.

The Library offered two major resources: the printed items in newspapers, journals and books, and the manuscript archives in the Special Collections Division. The newspapers and newspapers were a revelation. We take so much for granted, reading our daily paper: we don’t consciously keep in mind much for granted, reading our daily newspapers, journals and books, and the resources: the printed items in byways still requiring exploration.

There was an urgency involved in this project particular to the moment. In another hundred years, perhaps, variorum editions will proliferate on CD-ROM and in the end, a sustaining trust in the resources of nature, a joy in remembering and a willingness to face the unknown with courage – confident, despite whatever risk. In his last interview, MacDiarmid said that he’d been told that he’d published over a hundred books and pamphlets and would ‘hate like hell to see them all lined up in front of me!’ Perhaps he would have disapproved of the MacDiarmid project too. I cannot imagine that he would disapprove of the extent to which our humanity can be told ... and there is yet so much more to be told ...
on the afternoon of 10 December 1937, Hugh Sharp was travelling by train from Dundee to Glasgow to visit his fiancée. Just after 4.30 the train drew to a halt at Castle Cary, west of Exeter. A snowstorm was raging and the driver of the Edinburgh train did not see a vital red signal in the darkness and made Disaster struck. The express train from Edinburgh to Glasgow plopped into the back of Sharp’s train and he and thirty-four others lost their lives.

Hugh Sharp had been born into rather privileged circumstances and was brought up in splendid surroundings. In 1904, his father, proprietor of John Sharp and Sons, jute spinners in Dundee, had purchased Wemyss Hall near Cupar in Fife, changed its name to Hill of Tarvit, and commissioned the Scottish architect Robert Lorimer to transform the late-seventeenth century mansion. The house was filled with Chinese porcelain, pictures and tapestries, and fine furniture, including new pieces designed by Lorimer himself. (The house and contents are today preserved as a National Trust property.)

Hugh Sharp went to school at Rugby and was seventeen when World War I broke out. In 1915 he received a commission as a Second Lieutenant in the Royal Field Artillery Special Reserve, commanded by Euan McPherson of the Clunie. The auction catalogue

In January 1936, the great American book dealer Dr Rosenbach acquired at auction, on Sharp’s behalf, Washington’s own copy of his Official Letters to the President of the United States (1793) (H.S.385), which was on display at the Library’s Scotland’s Pages exhibition in the summer of 2000.

Murray Simpson
discusses some of the highlights of the Hugh Sharp Collection and interprets the collecting approach of the man who assembled it.

Hugh Sharp, a successful Dundee businessman and book collector, met a tragically early death in a railway accident in 1937.

Below: Tenniel’s illustration of the Mad Hatter’s tea party for Alice’s Adventures in Wonderland: the Hugh Sharp collection includes the rare first issue of 1865 (H.S.355), which was recalled from circulation shortly after publication.

Hugh Sharp, a successful Dundee businessman and book collector, met a tragically early death in a railway accident in 1937. Subsequently, his private book collection was donated to the National Library of Scotland by his family. Here Murray Simpson discusses some of the highlights of the Hugh Sharp Collection and interprets the collecting approach of the man who assembled it.
description of this item, also bound into the volume, states:

McPherson held command of a company in Lord Loudoun’s regiment, and, although the clan had fought for the Pretender in 1715, he professed his determination to support the Government. On 28th August, 1745, he was seized in his own house during the night by a large party from the Young Pretender’s army, and brought as a prisoner to their camp.

It seems that McPherson was persuaded to support the Jacobite cause and subsequently aided the Prince in his escape to France.

The album also contains original manuscripts of Edward Lear’s ‘The Pobble with a Kobble’ poem and ink drawing. Two letters in the album relate to the Lear acquisitions. A letter from Angus Davidson dated 4 February 1936 notes difficulties he encountered in tracing Lear papers that were apparently dispersed at auction in 1929 and 1932, thanking Sharp for the loan of certain Lear items, Davidson

The ‘Old Man of Leghorn’ from Edward Lear’s ‘The Botany and Alphabets’ (1877) (H.S.953). In both cases the dedicatee of the verse was Edward Lear: Landscape painter and Nonsense Poet (1812–1888) (NC 259a.17), published by John Murray in 1836, contains the variant stanzas of Sharp’s ‘The Pobble’. Also of Lear interest is a small sketchbook (H.S.954) kept by the artist, containing vividly depicted birds and butterflies – the latter cut out and mounted on pencil drawings of foliage to give a 3D effect. The collection includes both the rare 1846 first published edition of Lear’s Book of Nonsense (H.S.949 950), and the Privately Printed edition (H.S.948) of the same year, as well as first editions of More Songs, Stories, Botany and Alphabetts (1871) (H.S.952), More Nonsense (1872) (H.S.951) and Laughable Lyrics (1877) (H.S.953). Album H.S.889 contains a poem written in the hand of Andrew Lang on Royal and Ancient Golf Club note-paper, which reads:

Forget me not, although I break your paster
Beating your dog; and cheated you at pool,
For the love I bear you
And send you homeward senseless on a duffer
And very often bullied at school,
Forget me not, although the maid who loved you
Pretend own congenial career,
Remember how I was the man who showed you
Into the Harbour once, in crevice dea.

Sharp was a member of the Royal and Ancient Golf Club, St Andrews – golf being one of his many sporting pursuits.

The Sharp Collection includes some notable ‘Lewis Carroll’ items including the rare 1865 edition of Alice in Wonderland (H.S.255) and a copy of the 1869 edition of Phantasmagoria, inscribed by the author to Dean Liddell of Christ Church, Alice Liddell’s father (H.S.260). The collection also includes two specially produced Christmas cards: the 1930 card features, in facsimile, a poem inscribed by ‘Lewis Carroll’ on the fly-leaf of Sharp’s copy of Alice in Wonderland (H.S.237). In both cases the dedicatee of the verse was Marion Bessie Terry, younger sister of the more famous Ellen. Sharp sent a copy of the 1830 card to T.J. Wise, the other card, described by Sharp as his ‘Christmas Carroll’ for 1931, shows a poem written in his 1866 Alice (H.S.237). In both cases the dedication reads:

FOLIO

A family card with affectionate spoof verse and picture based on ‘The Quangle Wangle’s Hat’. (H.S.289/17)

And for a piece of social history has emerged because, according to a Library memo, ‘a small collection of books of such disparate character can hardly be extensive enough within any one field to be of significance to any single branch of serious study.’ Another memo, dated 22 May 1962, from the Keeper of Printed Books, D.M. Lloyd, to the Librarian, Dr W. Beattie, went further. ‘The publication of the catalogue might even be hurtful to the reputation of Hugh Sharp. He died a young man of 35 (sic) and, with increasing experience, would probably have sold many of his books and specialised in certain kinds of Americana and the English novel. It is hardly fair to draw undue attention to such unfinished ends as the collection presents in its present state.’

While it is true that the Sharp Collection may be too diverse and small to be considered truly first-rate, it contains some wonderful examples of major works in first issue state. Its value as a piece of social history has emerged with the passage of time, in that it can now be perceived as illuminating the efforts of a Scottish collector in the 1930s who had at his disposal considerable wealth and the services of top-flight book dealers. As a result of the 1937 tragedy, we will never know whether Hugh Sharp’s collecting zeal was destined to peter out or to develop in a seriously thematic way. That the National Library of Scotland has benefited from the generous bequest of the Hugh Sharp Collection is beyond dispute.

Note on sources

The Hugh Sharp Collection comprises over 1,200 volumes, including many fine first editions of the classics of English and American literature. The collection was gifted to the Library by Hugh Sharp’s mother and sister with the proviso that each volume in it should bear Hugh Sharp’s memorial bookplate. The shelf-mark of all volumes in the collection bears the prefix ‘H.S.’. Further detailed information may be gleaned from H.F.B. Sharp, Books of American and Canadian Interest, 1613–1932, Privately Printed [1932] (H.S.1242). The Short-Title Catalogue of the Hugh Sharp Collection, Edinburgh, 1954 (H.S.1245), compiled by Hugh Sharp, contains his own notes about many of the works. Inscriptions, letters and papers inserted in the printed books are described and indexed in volume 2 of the Library’s Catalogue of Manuscripts. A concise overview of the Library’s Special Collections is available in Special and Named Printed Collections on the National Library of Scotland 1999 by Graham Hogg (GNE.2000.2.1), and an online directory is available on the Library’s website at www.nls.uk/catalogues/online/snpcc/
From Boccaccio to Berlusconi
The Bel Paese and the National Library of Scotland

Italian literature, art, music, philosophy and politics have greatly influenced Scottish life and letters. Think of Gavin Hamilton, Allan Ramsay, Christopher Smart, Allan Massie and Muriel Spark – full interpretation of the work of these and many other Scots would not be possible without reference to the Italian connection. Correspondingly, in Italy, there is a lively interest in things Scottish. For instance, books about James Clerk Maxwell, David Hume, Adam Smith, Thomas Carlyle and Adam Ferguson feature regularly on scholarly publishers’ lists. Robert Burns and Robert Louis Stevenson are endurably popular, while the work of Gaelic poet Kevin MacNeil is currently being well received in translation as part of Dalle Èbrì Pàrai a Malta (HP1 20139).

The Italian collection’s origins lie in the Library’s foundation inheritance of the non-legals holdings of the Advocates’ Library. These included substantial European collections built up from the 1680s onwards, reflecting Scotland’s cultural and economic ties with the rest of Europe. French was the strongest represented of the foreign languages, and there was also a strong emphasis on Latin. Two famous Florentines, Giovanni Boccaccio and Francesco Guicciardini, adored the first Advocates’ Library catalogue in 1562 and Italian language learning in the Scots was continued under the auspices of early keepers such as Thomas Ruddiman. In 1752 came the keepership of the great philosopher David Hume, who clashed with the directors over the purchase of various foreign books. The Library catalogue of the late eighteenth century showed a strong presence of Italian material. However, the twilight of the eighteenth century Italian literature that was absent from the collections.

During the 1970s and early 1980s, Italian book purchasing reached a new golden age, with budgets at an all-time high and a specialist curator appointed in 1971. New subscriptions were taken out to journals and monographs series, and correspondence were forged with key contacts such as Renaissance scholar Professor Denys Hay, who served as a trustee of the Library, and sculptor and designer Sir Eduardo Paolozzi, part of whose archive (Acc.11632) is a component of the present collection.

Several manuscript collections at the library include interesting Italian material. For instance, among the Cockburn papers there are letters from the exile writer Ugo Foscolo to Lord Jeffrey on topics as diverse as Dante and rheumatism. On 15 May 1818, heolditscriticItalianliterary by the Augustinians who, being court academicians, priests and monks, have written under the dictation of princes, preachers and the Inquisition. They have adopted and practiced with a scrupulous fear the maxim of extracting literature from politics and religion, and they have never dared to enquire which manner the influence of revolutions against governments or customs that have exercised on the genius of our writers.

The British Vice-Counsul in Catania had written to Parker on 25 January, 1848:

I beg to enquire you a dispatch just arrived from Palermo. I am told that he ought to have arrived three days ago, but the courier was twice arrested on the road.

On the turn of the events in Palermo reaching this place, the inhabitants took up the national cause and with the exception of two pests, the castle and prison, the city may be said to be in the hands of the Civic Guard and a committee elected by the inhabitants: this was effected without bloodshed, with the exception of a skirmish last evening between a patrol of the Civic Guard and some soldiers.

I am enabled to say to a few lines this morning to say that a regular attack has begun between the armed inhabitants, assisted by people from the neighbouring villages and towns.

There is firing in every part of the city. The inhabitants have procured two cannon from a private merchant vessel, and are making or about to make an attack on the Collegio Cattelli, one of the points still in possession of the troops. There seems to be a great deal of consternation on the part of the people. The Collegio Cattelli is close to my house and I therefore unfortunately see the whole proceedings.

We are lucky to have this precious item. Later in 1848, Purves sent a manuscript to Thomas, who almost lost it. He writes to Purves:

Enclosed at last, your book. You have every reason to be satisfied, it is [in] a most remarkable collection, and I can imagine how upset you must have felt when you thought a natty man, me, had lost it. I can’t tell you how upset I was to realise how much I had upset you by my irreparable carelessness.

Thomas provided a handwritten poem, ‘In My Craft or Sullen Art’, Edwin Mauz and Norman MacCaig are among the Scottish contributors to Purves’s anthology, but appropriately the last word voiced was left to the Sicilian poet and Nobel prize-winner, Salvatore Quasimodo, who dedicated his poem ‘I Daring Talk, or Deal with, or Even Examine’ to the Library.

Ten years later, an Italian Cultural Institute study day on Gabriele D’Annunzio held in the National Library was the occasion of a remarkable donation (Acc.12028) from an Italian Scot whose father had served in the Italian army during World War One and subsequently with Gabriele D’Annunzio at the infamous invasion of Fiume. Of Italian immigrant family, Libero di Focis (1890–1956) was brought up in St Andrews and went on to fight for the Italian Army in 1918, seeing action on the front around the town of Cagliari. He later gave vivid accounts of his wartime experiences that detail the misery of being bombarded, wounded, and, as during forays to lay ambushes for the Austrians. This donation also includes photographs of Fiume at the time of D’Annunzio’s annexation of the port.

The Library continues to build its unique archive of material on the Italian Scot—one project which justly included Hansard of the Italian scene – though its manuscripts and drawings were usually left to the Library, and its exhibition on the subject in 1991 curated by Alison Harvey Wood. The Library continues to build its unique archive of material on the Italian Scot—one project which justly included Hansard of the Italian scene – though its manuscripts and drawings were usually left to the Library, and its exhibition on the subject in 1991 curated by Alison Harvey Wood.

We are lucky to have this precious item. Later in 1848, Purves sent a manuscript to Thomas, who almost lost it. He writes to Purves:

Enclosed at last, your book. You have every reason to be satisfied, it is [in] a most remarkable collection, and I can imagine how upset you must have felt when you thought a natty man, me, had lost it. I can’t tell you how upset I was to realise how much I had upset you by my irreparable carelessness.

The Library continues to build its unique archive of material on the Italian Scot—one project which justly included Hansard of the Italian scene – though its manuscripts and drawings were usually left to the Library, and its exhibition on the subject in 1991 curated by Alison Harvey Wood.

We are lucky to have this precious item. Later in 1848, Purves sent a manuscript to Thomas, who almost lost it. He writes to Purves:

Enclosed at last, your book. You have every reason to be satisfied, it is [in] a most remarkable collection, and I can imagine how upset you must have felt when you thought a natty man, me, had lost it. I can’t tell you how upset I was to realise how much I had upset you by my irreparable carelessness.

The Library continues to build its unique archive of material on the Italian Scot—one project which justly included Hansard of the Italian scene – though its manuscripts and drawings were usually left to the Library, and its exhibition on the subject in 1991 curated by Alison Harvey Wood.

We are lucky to have this precious item. Later in 1848, Purves sent a manuscript to Thomas, who almost lost it. He writes to Purves:

Enclosed at last, your book. You have every reason to be satisfied, it is [in] a most remarkable collection, and I can imagine how upset you must have felt when you thought a natty man, me, had lost it. I can’t tell you how upset I was to realise how much I had upset you by my irreparable carelessness.
The genesis of children’s literature from the seventeenth century through to the present day is the theme of the summer exhibition at the National Library of Scotland. Exhibits have been drawn from all over the Library, notably from the Hugh Sharp, Eudo Mason and Lauriston Castle Collections. This book belongs to me: From Tom Thumb to Harry Potter will offer a spectacular display of books expressing the development of the genre, assembled by guest curator, children's book expert Brian Alderson. To everyone’s delight, Joanne Rowling has generously loaned her manuscript of the Quidditch chapter from Harry Potter and the Philosopher’s Stone – first time on show in Scotland.

In the children’s department of any modern bookshop, a starburst of images beckons youngerst to visit imagined worlds. How very different it was for children born into the seventeenth century. Before 1650, virtually no books were produced for children, most could not read or write – the lucky few would learn from horn books made of bone and wood, showing the alphabet.

The first publications in conventional book form specifically aimed at children were moralistic works. The earliest children’s book in the exhibition, The Proverbs of Solomon: Newly translated into the original tongue. Very commodious, for the use of young children, Edinburgh, 1672 (R.B.4.441) is hardly recognisable as a child’s book in today’s terms: a manual of religious instruction, devoid of illustrations, reflecting austere Puritan values. Yet, as one of the earliest books printed in English for the use of children, this dull-looking volume is one of the Library’s real treasures.

The more fabulous and imaginative themes in children’s literature have their roots in oral tales. Many such popular tales first appeared in print in chapbook form, sold around the country by itinerant peddlars. Of around 15,000 chapbooks printed in Scotland, the National Library has over 4,000; most catalogued under MSS.15560. The main body of the John Purves Papers are accessed under MSS.27120 containing further papers and notebook Acc.7203 contains further papers and notebook Acc.7175/4 contains writers’ contributions, as mentioned above. The National Library of Scotland has a unique and diverse archive of Italo-Scottish heritage that demonstrates Scotland’s political and cultural relationship with Italy. Curator of the Italian collections, Chris Taylor, welcomes requests for information from researchers.

Jean Wylie’s illustration in art nouveau style for H. G. Wells: Tom Thumb and Other Fairy Tales, Grant Richards c. 1903. (T.149.b)

Tilt’, it shows a side view of our vertically imagined worlds. How very different it was for children born into the seventeenth century. Before 1650, virtually no books were produced for children, most could not read or write – the lucky few would learn from horn books made of bone and wood, showing the alphabet.

The first publications in conventional book form specifically aimed at children were moralistic works. The earliest children’s book in the exhibition, The Proverbs of Solomon: Newly translated into the original tongue. Very commodious, for the use of young children, Edinburgh, 1672 (R.B.4.441) is hardly recognisable as a child’s book in today’s terms: a manual of religious instruction, devoid of illustrations, reflecting austere Puritan values. Yet, as one of the earliest books printed in English for the use of children, this dull-looking volume is one of the Library’s real treasures.

The more fabulous and imaginative themes in children’s literature have their roots in oral tales. Many such popular tales first appeared in print in chapbook form, sold around the country by itinerant peddlars. Of around 15,000 chapbooks printed in Scotland, the National Library has over 4,000; most catalogued under MSS.15560. The main body of the John Purves Papers are accessed under MSS.27120 containing further papers and notebook Acc.7203 contains further papers and notebook Acc.7175/4 contains writers’ contributions, as mentioned above. The National Library of Scotland has a unique and diverse archive of Italo-Scottish heritage that demonstrates Scotland’s political and cultural relationship with Italy. Curator of the Italian collections, Chris Taylor, welcomes requests for information from researchers.

This book belongs to me: From Tom Thumb to Harry Potter

The internationally recognised UNESCO guidelines of 1987 state that a national library should collect a representative sample of foreign published material. Part of the National Library of Scotland’s chosen sample is Italian publications. This is based on a long tradition of Italian book purchasing dating back to the days of the Advocates’ Library collections. The main body of the John Purves Papers are catalogued under MSS.15560. The National Library of Scotland has a unique and diverse archive of Italo-Scottish heritage that demonstrates Scotland’s political and cultural relationship with Italy. Curator of the Italian collections, Chris Taylor, welcomes requests for information from researchers.

The Famous History of Tom Thumb (L.C.3747) published in London c. 1750. From the Lauriston Castle Collection.
A Woman with Ideas
The Papers of Jean Evans, ‘Jane Shaw’

When I was at school, my class included an abundance of Collins Children’s Press hardbacks; it was amongst these shabby green copies that, at the age of nine, I first encountered ‘Jane Shaw’. By fortunate coincidence, ‘Jane’s’ wild choice fell on her first novel, Breton Holiday and from then on I delighted in each discovery of a new Jane Shaw title. She wrote school and adventure books and stories for children, set in Britain and abroad, many featuring Scottish character, her characters, her storylines, regularly plunged into a series of chaotic events and unexpected encounters, all with a highly comic flavour. But in the end, everything is happily resolved.

As an adult my interest developed, focusing as much on the author as on the books. I wanted to find out what I could about her life, and my research eventually led me to the author herself (in private life, Jean Evans). I was fortunate to enjoy her friendship for the last seven years of her life, and following her death her family allowed me to look through her literary and business papers. These have now been deposited in the National Library of Scotland where, along with the papers of other twentieth-centurychild...

Flimsy portable on the dining room table. Amongst her papers are several of these manuscripts written in her round hand, and showing that she made a number of alternations between first draft and finished typescript. Plots were evidently worked out before she started a book or story, and changes are usually limited to the introduction or substitution of the occasional phrase.

The colourful single sheet of notes for Firefly Mystery (Nelson, 1950) shows Jean employing pencil, red ink and blue ink, and writing both along and across the lines. The correct spelling of Innsbruck’s main street appears alongside a verse of treasure-seeker’s doggerel and a timetable of her heroine’s journey from Glasgow to Innsbruck. The reverse side of the page carries a draft of part of Chapter Two, ‘What Happened in Athens’, written in the first person – a narrative style that was abandoned for the finished work.

Firefly Mystery formed part of the ‘Susan’ books, Jean’s serial series, which began with Penny Foolish (1953) (N.F.1160.3.31) set on Arran, where she and Robert had both spent holidays as children. Bernen Heimat (1960) (V.312.2) was set in Grindelwald, where they spent their honeymoon. The Library has a diary of a return trip to Switzerland in 1955, outings taken by the Carmichaels in Susan Interferes (1957) and the final excursions around Lucerne; she has taken her journal observations and woven them into a comic drama. There were eventually eleven books in the ‘Susan’ series, published between 1952 (Susan Pulls the Strings) and 1969 (A Job for Susan and Friends), as well as a number of short stories published in Collins’ annuals.

The library has nine typescripts of short stories as well as radioscripts, including ‘The Cat, the Owl and the

Paperback; two letters from Collins press her to complete ‘A Girl with Ideas’. As far as I know, Collins never published this classic school story, which appears in Susan and Friends (Betty Press, 2002).

In 1978, Jean and her husband retired from South Africa to Arran, the setting for some of her books. Robert died in 1988. In her retirement Jean Evans was modest about her writing, which she evidently regarded as a minor part of her very full life. Nevertheless, she was highly professional in her approach and frequent reprints of her titles to her popularity. She still has a considerable following.

For researchers at the National Library of Scotland and Jean Evans’ papers provide significant insight into one writer’s experiences. More broadly, they summate the Book 5 (from 1956 includes pages from the Radio Times with details of story broadcasts.

Category 6: Correspondence 1941–94 and undated. 6(1) letter to Jean from her father, regarding Blitz damage to Collins’ London office; 6(2) letters 1964–77, mostly from publishers, including correspondence with Collins concerning the paperback publication of the Susan series and Swedish rights for ‘A Girl with Ideas’; 6(3) nine fan letters, 1962–70; 6(4) four fan letters, 1994 and undated; 6(5) correspondence 1952–71 with publishers and fans. Category 7, Notebooks: 7(1) journal of visit to Lucerne, 1955, (7) Susan in Trouble draft and notes on plot, 7(3) notes on trips in South Africa, 1960, 1961, 7(4) first draft of The Man at Villa Carlotta, 7(5) notes on characters, visits to safari parks; 7(6) notes on various locations, draft at scene of end at Venture to South Africa, 7(7) account book 1950–61.

A Woman with Ideas
The National Library of Scotland has collections of papers from publishers such as W. & R. Chambers and authors including Jean Lingard, Mallie Hunter and Allan Campbell McLean, that shed light on the inner workings of the world of children’s publishing in the twentieth century. Its most recent acquisition in this area is the papers of Jean Evans, author of the ‘Susan’ series, who wrote numerous books for children, mainly under the pseudonym ‘Jane Shaw’.

1939, a year after her marriage to Robert Evans, an accountant from Glasgow. The couple settled in London, taking the top floor of an old manse in Colllege Road, Dulwich, (which, as 12 Tollgate Road, later appeared as the Carmichael family’s home in the ‘Susan’ books). Jean and Robert had their children – born during these war years – were forced to move around as a result of the Blitz, staying with friends in Bath and Kent, (settings later employed in her books), and returning to Dulwich after the war. The only letter which survives from this period is from her mother, written in January, 1941. He mentions the bombing of Collins’ premises in London and the possible loss of the typescript of Highland Holiday, however, the book was safely published in 1942. During the war, Jean built up contacts at the BBC, and of many of her short stories were broadcast on Children’s Hour and Listen with Mother. In 1952 Robert took a job in South Africa and the family sailed out on the Warnwick Castle to join him. This journey to a new life was recreated in Venture to South Africa (1960) (NG.1630.17).

Jean’s writings from this period form part of a valuable resource for researchers into the history of writing for children.

Jean Shaw’s son Ian remembers her sitting in the room table. Amongst her papers

ACCREDITED NO. 13321
THE NATIONAL LIBRARY OF SCOTLAND
EDINBURGH

Note on sources
The Jean Evans papers include

Notes on contributors

ALISON LINDSAY is editor of Susan and Friends: The Jane Shaw Companion (ISBN 0 9524680 6 9), published in spring 2002 by the Bettany Press. The book gathers together short stories originally published in annuals as well as unpublished stories from Jane Shaw’s personal archives, now deposited at the National Library of Scotland. It also includes critical essays on the books and their settings, biographical information and a full bibliography. Alison Lindsay, Publications Officer at the National Archives of Scotland, has spent several years researching Jane Shaw’s life and writings.

ALAN RACIT, Head of the Department of Scottish Literature at the University of Glasgow is author of Hugh MacDiarmid’s Epic Poetry (Edinburgh University Press, 1991) and The Poetry of Hugh MacDiarmid (Association for Scottish Literary Studies, 1999). He has also written several volumes on poetry and numerous essays and chapters on Scottish and other literatures. He is the General Editor of the Carcanet Press Collected Works of Hugh MacDiarmid, of which the most recent volume is New Selected Letters, co-edited with Owen Dudley Edwards and Dorian Grieve.

MURRAY SIMPSON is Director of Special Collections at the National Library of Scotland, a department which covers Manuscripts, Maps, Music and Rare Books. Prior to that he was in charge of Special Collections at Edinburgh University Library. He is particularly interested in the contents of Scottish private libraries, and has written on examples dating from the seventeenth to the twentieth centuries.

CHRIS TAYLOR is curator of French and Italian collections at the National Library of Scotland. He has written on examples dating from the seventeenth to the twentieth centuries. He has written on examples dating from the seventeenth to the twentieth centuries. He has written on examples dating from the seventeenth to the twentieth centuries.

NLS diary dates

May 2002

“Mr D.O. Hill Presents his Compliments . . .” A small display of the correspondence of David Octavius Hill goes on show as part of a nationwide series of events to mark the bicentenary of the Scottish photography pioneer’s birth. 29 April to 24 May.

The winner of the Caium Macdonald Memorial Award for the publication of poetry pamphlets is announced.

Musid Spark – ‘Scottish by Formation’. An appreciation of Scotland’s most celebrated literary emigrate by authors Alan Taylor and Allan Massie. Free but ticketed. Tuesday 21 May at 7.30pm.

Robert Louis Stevenson – Still Travelling Hopefully. An illustrated talk by RLS biographer Jenni Calder on one of Scotland’s most internationally appealing authors, with additional contributions by Owen Dudley Edwards. Free but ticketed. Wednesday 22 May at 7.30pm.

The above events form part of the Festival of Scottish Writing; please note that while they take place in the National Library of Scotland, tickets are only available from the Lending Enquiry Desk at the Edinburgh Central Library in George IV Bridge.

June 2002

This Book Belongs to Me: from Tom Thumb to Harry Potter

The Library’s summer exhibition, celebrating the appeal of children’s books through the centuries, is launched by the Children’s Laureate, Anne Fine. The exhibition is open from 1 June to 31 October, and features regular storytelling sessions and a programme of children’s book events throughout its run. More information is available at www.nls.uk/tomthumb.

From Accession to Coronation

To mark the Queen’s Golden Jubilee, the Library presents a small display of material relating to the period of the accession and Coronation in 1953. 4 June to 3 August.

August

Conference of Directors of National Libraries

Over 100 National Librarians from around the world hold their annual conference at the National Library of Scotland on 21 August.

In the next Folio (Autumn 2002)

DUNCAN GLEN explains the significance of the resources of the National Library of Scotland in his research for his extensively illustrated Printing Type Designs: A New History from Gutenberg to 2000. This 300-page work was launched in the Library in March 2001 when guests came to hear him introduce the book and see the display mounted by the Library. Duncan Glen is poet, editor, publisher and emeritus Professor of Visual Communication. The National Library of Scotland has an extensive holding of his literary papers, including those of Alexs Publications, the literary imprint that Duncan and Margaret Glen founded in the early 1960s.

RODERICK GRAHAM, author of John Knox – Democrat, describes the journeys he undertook while researching the book in the National Library of Scotland. A self-confessed romantic and bibliophile, he also reflects on the joys of unexpected discovery as bibliographies lead the researcher further down the paths and byways of memor and history. A good bibliography is like an Ordnance Survey map, but it has no morals and can invite you to explore quite irrelevant areas, which are often more fun, but less directly useful. The feeling of irresponsibility while reading quite unnecessary books is delightful – but a wanton misuse of the book-fetchers time and effort. It takes a Scottish upbringing to feel guilt reading in the National Library of Scotland!

MICHAEL NIX, a curatorial assistant at the National Library of Scotland, pieces together the story of how 100,000 books were imported from the continent in 1820 for the Advocates’ Library. While pursuing research into emigration from Leith to Australia he came across documents relating to the importation of the Dieterich Collection’s, which was purchased in Leipzig, taken by river to Hamburg, and from there, by sea, to Leith. Examining Customs records for 1820, he came across two letters referring to the Advocates’ efforts to avoid paying import duties. Delving further into the subject he discovered an enthusiasm, following the ending of the Napoleonic Wars, for collecting from overseas involving private individuals and institutions in Scotland.

CHRISTOPHER WYTHE, in preparing an all but complete edition of Sorley MacLean’s Dain du Emìr for the Association for Scottish Literary Studies, made valuable use of the Library’s extensive Sorley MacLean holdings, many of them only recently acquired. These include unpublished poems and translations, letters to and from the poet, and a rare joint pamphlet with Robert Garioch. Poet, novelist and Gaelic scholar Christopher Whyte talks about his work on the edition, the problems he faced, and the rich store of manuscript material he was able to draw on. Previously unpublished poems from the Dain du Emìr cycle have been incorporated into the new edition.