

Susan Cooper Fonds

Susan Cooper fonds.....	3
Biographical sketch.....	3
Custodial History.....	3
Scope and content.....	3
Arrangement.....	3
Restrictions.....	3
Finding aids.....	3
Note.....	3
Series and Sub-series.....	4
SERIES ONE.....	4
1.0 <i>The Dark is Rising</i>	4
SERIES TWO.....	8
2.0 Juvenile Fiction.....	8
Seaward.....	8
The Boggart.....	10
The Boggart and the Monster.....	11
King of Shadows.....	11
Green Boy.....	11
SERIES THREE.....	13
3.0 Books for young readers.....	13
The Silver Cow.....	13
The Selkie Girl.....	13
Tam Lin.....	13
Matthew's Dragon.....	13
Danny and the Kings.....	14
SERIES FOUR.....	15
4.0 Addresses and published articles.....	15
SERIES FIVE.....	18
5.0 Screenplays.....	18
5.1 "Memory".....	18
5.2 "Memory", second draft.....	18

5.3 “The Dark is Rising” screenplay	18
SERIES SIX	19
6.0 Translations and variant editions	19
6.1 American editions	19
6.2 U.K. editions	19
6.3 Japanese editions	20
6.4 Dutch editions	20
6.5 Norwegian editions	20
6.6 Italian editions	20
6.7 Polish editions	21
6.8 Danish editions	21
6.9 Finnish editions	21
6.10 Swedish editions	21
6.11 German editions	22
6.12 Other editions	23

Susan Cooper fonds. – 1965 - 2003. – 5.25 metres of textual records and printed materials.

Biographical sketch: Susan Mary Cooper was born on May 23, 1935 in Burnham, Buckinghamshire, England, the daughter of John Richard Cooper, an employee of the Great Western Railway, and Ethel May Field, a teacher. She read English at Oxford, graduating with an MA and was the first woman to edit the University magazine, *Cherwell*. After graduation she worked as a reporter for the Sunday Times in London (with Ian Fleming as her editor). During this time she began to write, beginning with *Mandrake*, a science fiction novel published in 1964, and *Over Sea, Under Stone* published in 1965. The latter was to become the first in a five-book series of fantasy books known as *The Dark is Rising* sequence. In 1963 Susan Cooper left England to marry Nicholas J. Grant, a scientist and professor at MIT and the father of three children; the couple had two children (Jonathan and Catherine) and divorced in 1983.

Adult titles published in her early period include *Behind the Golden Curtain, a View of the USA* (1965), and *J.B. Priestley, Portrait of an Author* (1970). She also published in 1970 an autobiographical novel for young readers based on her childhood experiences during the war, *Dawn of Fear*. The second title in her fantasy series was published in 1973, (*The Dark is Rising*), followed by *Greenwitch* in 1974, *The Grey King* in 1975 and *Silver on the Tree* in 1977. Other books in the juvenile category include *Seaward* (1983), *The Boggart* (1993), *The Boggart and the Monster* (1997), *King of Shadows* (1998) and *Green Boy* (2002). Concurrently, she has written a number of picture books for younger readers, many reinterpretations of traditional tales, including *Jethro and the Jumbie* (1979), *The Silver Cow* (1983), *The Selkie Girl* (1986), *Tam Lin* (1986), *Matthew's Dragon* (1991), *Danny and the Kings* (1993), and *Frog* (2002). Other publications include *Dreams and Wishes; Essays on Writing for Children* (1996), a contribution in *When I was Your Age* (1996) and a contribution in *911 – A Book of Help* (2002).

Her successful career has led to a demand for speeches and articles on children's literature. She has also worked as a screenwriter, often collaborating with Hume Cronyn, her husband from 1996 until his death in 2003. Susan Cooper lives in Connecticut and the Bahamas.

Custodial History: The fonds was donated to the Osborne Collection by Susan Cooper.

Scope and content: Fonds consists of manuscript material including original manuscripts, edited copies, printer's copies, galley proofs, and some dust jacket designs. There are a few letters pertinent to the publication process, and memos from Margaret K. McElderry, the author's long-time publisher. Fonds also contains a series of addresses given by the author at various functions relating to children's literature, some of which were subsequently published, and three screenplays. A collection of translated editions and variant editions of her work is also included.

Arrangement: The fonds was arranged by the archivist into the series indicated.

Restrictions: There are no restrictions on access.

Finding aids: An item level finding aid is available for this fonds.

Note: Title based on name of the creator of the fonds.

Series and Sub-series

SERIES ONE

1.0 *The Dark is Rising*

Dates of creation: 1965-1977.

Physical description: 1.45 m of textual records.

Scope and content: This series contains material relating to Susan Cooper's major Fantasy sequence, comprised of five novels known collectively as *The Dark is Rising*. Included are manuscripts in various stages, as well as proof copies and dust jacket designs.

Arrangement: chronological by date of publication

Title	Date	Contents	Box/file #
Dust jacket designs	[1993?]	Preliminary and final designs for the dust jackets produced by the UK publisher (The Bodley Head) for a re-issue of the 5 novels in a uniform format, probably to coincide with publication of <i>The Boggart</i> . The illustrator for <i>The Dark is Rising</i> series is Andrew Skilleter. Trina Schart Hyam illustrated <i>The Boggart</i> . File includes: <ul style="list-style-type: none"> • photocopies of 5 rough designs • colour photocopy of the illustration for <i>Over Sea, Under Stone</i> • 5 dust jackets for The Bodley Head editions of <i>The Dark is Rising</i> series • prototype of dust jacket for <i>The Silver on the Tree</i>, with photography and lettering mounted on board, and the designers annotations. 	1.1
<i>Over Sea, Under Stone</i> - typed manuscript	[1964?]	342 page typed manuscript containing the copy editor's corrections and a note to the printer on the first sheet.	Box 45
<i>Over Sea, Under Stone</i> – carbon copy of typed manuscript	[1964?]	396 page manuscript, bound with a cord through punched holes. Corrected copy, with notations in pencil and pen.	Box 2
<i>Over Sea, Under Stone</i> – galley proofs	1964	Complete set of galley proofs for the first edition, published by Jonathan Cape. Uncorrected copy, text only, with 3 pages printed per long sheet (80 in total)	Box 17
<i>The Gift of Gramarye</i> (working title)	[1973?]	Original typed manuscript with extensive corrections (354 p.)	Box 3

Title	Date	Contents	Box/file #
for <i>The Dark is Rising</i>)			
<i>The Gift of Gramarye</i>	[1973?]	Carbon copy of original typed manuscript, 354 p., uncorrected.	24.1
<i>The Dark is Rising</i> – manuscript, second draft	[1973?]	294 page manuscript, combined carbon copy and photocopy, with 8 pages of hand-written notes.	Box 4
<i>The Dark is Rising</i> – UK editor’s copy of manuscript	[1973?]	Combination of carbon copy and photocopied typescript, with corrections in coloured pencil and ink, 291 pages	Box 5
<i>The Dark is Rising</i> – deletions	[1973?]	49 full and 2 partial pages, corrected photocopies of typescript.	Box 6
<i>The Dark is Rising</i> – printer’s copy	[1973?]	399 page typescript, corrected and annotated.	Box 7
<i>The Dark is Rising</i> – galley proofs	[1973?]	86 pages of text, excluding preliminary material, copy edited in pencil and red ink.	Box 18
<i>Greenwitch</i> – manuscript	[197-]	Small bound note book containing the manuscript draft of chapters 1 to 3, with notes at the end.	24.2
<i>Greenwitch</i> – carbon copy of typescript	[1974?]	189 page corrected manuscript, with notations in pencil, pen and coloured ink. The first sheet is marked ‘S.C. Copy’.	Box 8
<i>Greenwitch</i> – publisher’s copy	[1974?]	Typescript manuscript with editor’s notations and corrections in coloured pencil. This file also includes a memo from Chatto and Windus indicating that the manuscript is being returned to the author.	Box 9
<i>The Grey King</i> – manuscript	[1975?]	206-page original typescript manuscript, with 33 pages of revisions, corrected by the author in pencil and pen.	Box 10
<i>The Grey King</i> – author’s copy	1974	File contains a 218-page typescript copy of the manuscript and related material, including: <ul style="list-style-type: none"> • typed letter, with handwritten section, beginning ‘Dear Vicar’ [Rev. Kenneth Francis?], asking for assistance with the Welsh translations. • Two pages of Welsh words with translations (the same list on two pages), one corrected by Susan Cooper, the other with corrections in a different hand (Rev. Francis?). • two lined sheets containing notes, 	Box 11

Title	Date	Contents	Box/file #
		<ul style="list-style-type: none"> • photocopies of 11 manuscript pages containing Welsh words 	
<i>The Grey King</i> – printer’s copy and marked galleys.	[1975?]	File contains: <ul style="list-style-type: none"> • photocopies of the first 4 pages of Chapter 1, with printer’s notations in red ink • ‘Halliday Time Save Memo’ containing production information • text, with note to printer attached, including editor’s and printer’s notations • 2 typescript pages with changes for the English edition. 	Box 12
<i>The Grey King</i> - galley proofs	[1975]	111-page corrected copy of the publisher’s galleys.	Box 19
<i>The Grey King</i> – galley proofs	March 10, 1975	File contains a 117-page master set of galley proofs, stamped ‘Marked set’. This set of proofs has been copy edited.	Box 20
<i>The Grey King</i> – partial draft	[1975?]	59-page photocopy of typescript with copied and pencil corrections. The first sheet is marked ‘from Chatto copy.’	24.3
<i>The Grey King</i> – signature & holograph sheet	January 29, 1975	File contains: <ul style="list-style-type: none"> • Single signature from ‘The Golden Harp’, probably part of a production quote from The Book Press, Brattleboro, Vermont. The final page of the signature gives details of the printing style. • 1-page lined sheet, handwritten by the author, with half the text crossed out. 	24.4
<i>Silver on the tree</i> – list of imperfect impressions	[1977?]	1-page list consisting of double columns of page numbers on lined paper	24.5
<i>Silver on the tree</i> – manuscript	[1977?]	File contains a bound notebook containing a handwritten draft manuscript of Part II, beginning at chapter 9.	24.6
<i>Silver on the Tree</i> – original manuscript	[1977?]	File contains 377-page typescript manuscript with the author’s notes to herself, including 2 pages of poems and 7 deleted pages.	Box 13
<i>Silver on the Tree</i> – author’s copy with notes	[1977?]	File contains: <ul style="list-style-type: none"> • 12 pages of deletions from the text • 425-page carbon copy of typed manuscript, with corrections • letter to Margaret K. McElderry (editor) with 3 	Box 14

Title	Date	Contents	Box/file #
		<p>pages of notes</p> <ul style="list-style-type: none"> • 5 pages removed for rewriting • 5 pages of handwritten notes • 1 page author's note for copyright page (carbon copy of typescript). 	
<i>Silver on the Tree</i> – editor's copy and related material	[1977?]	<p>File contains:</p> <ul style="list-style-type: none"> • 425-page typed manuscript, edited and annotated in blue pencil • 6 pages of deleted text. 	Box 15
<i>Silver on the Tree</i> – printer's copy	[1977?]	File contains a carbon copy of the text, 435 pages, with typed preliminary sheets marked in red by the printer, with layout and typography sheets laid in. Includes typed 'new pages' and 4 pages of photocopies of galley proof corrections from the English edition.	Box 16
<i>Silver on the Tree</i> – galley proofs	1977	Full set of galley proofs for the New York edition, corrected in Susan Cooper's hand, with her signature on the first sheet. 117 pages, including preliminary sheets.	Box 21
<i>Silver on the Tree</i> – first set of master galley proofs	[1977?]	117-page proof sheets, copy-edited in red, with notations in green ink. Each sheet is stamped 'Master proof'.	Box 22
<i>Silver on the Tree</i> – second set of master proofs	April 28, 1977	141-page proof copy (complete set), copy-edited in green pencil.	Box 23

SERIES TWO

2.0 Juvenile Fiction

Dates of creation: 1970-2002.

Physical description: 1.35 m of textual records and related materials.

Scope and content: This series contains manuscript and printed art work relating to the author's juvenile novels, apart from *The Dark is Rising* series. *Dawn of Fear* stands alone in her oeuvre as an autobiographical work of fiction, while the other two novels, *Seaward* and *The Boggart*, are usually categorized as fantasy. The series chronicles revisions to the manuscript through the writing, editing and publishing process and includes correspondence and other forms of input from editors and printers.

Arrangement: chronologically by date of publication.

Title	End date	Contents	Box/file #
<i>Dawn of Fear</i> – first draft of manuscript	[1970?]	File contains: <ul style="list-style-type: none">• 129-page typed manuscript• 3 pages of handwritten notes• 1 photocopied page with extensive corrections• 1 hand drawn map• 2 pages of typed notes for editor Margaret K. McElderry	Box 25
<i>Dawn of Fear</i> – duplicate of original manuscript	[1970?]	File contains a typed title page, signed by Susan Cooper, followed by a photocopy of the typed manuscript. The label of her literary agent is pasted onto the photocopied title page.	Box 26
<i>Dawn of Fear</i> – galley proofs	1970	Complete set of galley proofs for the New York edition, with 3 pages printed per long sheet. Copy edited in red pencil, with notes regarding the illustrations.	Box 33.
<i>Dawn of Fear</i> – page proofs	[1970?]	99-page set of proof sheets containing minor ink corrections.	Box 27
<i>Dawn of Fear</i> – copy for printer	[1970?]	159 page typed manuscript, with author's corrections and printer's notations.	Box 28
<i>Seaward</i> – notebook	1980-1983	Bound notebook containing notes, ideas and partial text, titled on the spine and first page. Partly blank, the book includes an address, a fruit-cake recipe and other notes	32.1
<i>Seaward</i> – manuscript	[1983?]	118-page manuscript, including 112 pages of typed text, completed by 6 hand-written pages on lined paper. There are extensive ink corrections	Box 29

Title	End date	Contents	Box/file #
		and annotations throughout.	
<i>Seaward</i> – unfinished rough draft	January 1983	238-page manuscript, combination of original typescript and photocopy, with corrections.	Box 30
<i>Seaward</i> – editor’s copy of manuscript	[1983?]	236 page photocopy of typescript, with copy-editor’s corrections, on 3-ringed paper	Box 31
<i>Seaward</i> – typescript	[1982?]	235 page typescript with minor corrections in the author’s hand in ink and a few substantial changes taped in. A relatively clean copy, probably submitted to the publisher.	Box 47
<i>Seaward</i> – final revise	[1983?]	235-page photocopy, with pencil corrections and annotations, on 3-ringed paper.	32.2
<i>Seaward</i> – material relating to revisions	1983	<p>File contains:</p> <ul style="list-style-type: none"> • 3-page letter to Margaret [K. McElderry] discussing the editor’s reaction to the manuscript and an offer to abandon it • 7 pages of the author’s notes, typed and hand-written • a diagram titled ‘Seaward’, drawn by hand in pen, labeled in pencil • 21 pages of notes, typed and hand-written, regarding plot, with additions and deletions in pencil and coloured pens • 8 pages of typed notes, with corrections in ink • 3 pages of typed notes, corrected in ink • 4-page ‘Synopsis to end of the book’, titled on the first sheet (photocopy) • 2-page carbon copy of typed ‘Seaward revisions, March 21, 1983’ • 2 pages of typed text, with hand-written sheet inserted • 8 pages of replaced text, titled on the first sheet • 5-page photocopy of partial text, with corrections. 	32.3
<i>Seaward</i> – author’s galleys	1983	Complete set of galley proofs, marked by the author in red pen. 74 pages, text only with no preliminary sheets.	Box 34
<i>Seaward</i> – galley proofs	1983	Complete set marked ‘Master set’, with annotations in red and green ink and red pencil. 74 pages of text, with no preliminary sheets.	Box 35

Title	End date	Contents	Box/file #
<i>The Boggart</i> – print-out on recycled paper	[published 1993]	204-page computer generated print-out, in 14 chapters, with the author’s corrections.	36.1
<i>The Boggart</i> – print-out, with list of revisions	Feb 1992	211-page manuscript, with hand-written list of page numbers and Author’s Note.	36.2
<i>The Boggart</i> - printer’s copy of manuscript	June 29 1992	215-page computer print-out with copy editor’s and printer’s notations, as well as a few additions in the author’s hand. Included is a memo from Carol Anderson to Lawrence Lieb that accompanies the manuscript.	36.3
<i>The Boggart</i> – galley proof copy	July 10 1992	177-page proof copy with minor corrections in the author’s hand, and a note on the title page indicating that these corrections were sent to MKM on July 21, 1992.	36.4
<i>The Boggart</i> – galleys	July 13 1992	203-page galley (each chapter paginated separately), with a note on the title page indicating that the mark-ups are the author’s corrections and queries, 21 July 92. This file includes a memo from Emma [Dryden, assistant editor] to Marion.	37.1
<i>The Boggart</i> – uncorrected advance proof copy	1993	207-page paper bound proof copy, including a few pencil notations in Susan Cooper’s hand.	37.2
<i>The Boggart</i> – correspondence	1992-1993	File includes: <ul style="list-style-type: none"> • 1-page letter to Susan Cooper from Alison Berry, editor of The Bodley Head, dated November 17, 1992, discussing the ‘anglicized’ version of the book. • 4-page faxed reply from Susan Cooper to Alison Berry, November 27, 1992. • 1-page fax to Anne McNeil, The Bodley Head, from the author dated November 29, 1992. Item consists of a short message regarding the New York edition as the preferred first edition. • 1-page fax to SC from Alison Berry, dated December 1, 1992, discussing changes in the final proof. • 1-page fax to Alison Berry from SC dated December 8, 1992, in response. • 1-page note to SC from Emma Dryden dated May 18, 1993, an inclusion with the return of manuscript copies. 	37.3

Title	End date	Contents	Box/file #
<i>The Boggart</i> - dust jacket designs	[1993?]	3 dust jackets for the American edition (including one proof), and the illustration of The Bodley Head dust jacket.	1.2
<i>The Boggart and the Monster</i> – manuscript	[published 1997]	Computer-generated print-out, 133 pages printed partially on recycled paper, with pen and pencil corrections in the author's hand.	37.4
<i>King of Shadows</i> – original draft before edit	[published 1999]	Uncorrected copy of computer generated 195-page draft.	37.5
<i>King of Shadows</i> – corrected draft	[published 1999]	Computer-generated draft manuscript with corrections and added hand-written pages	46.1
<i>King of Shadows</i> – notes	[published 1999]	Computer-generated and hand-written notes, including chapter rewrites and notes on plot and settings.	46.2
<i>King of Shadows</i> – draft manuscript	[published 1999]	Photocopy of computer print-out with holes for a 3-ringed binder, containing corrections and additions in pencil and red pen in the author's hand. A page of hand-written notes follows the 195-page printed document.	37.6
<i>King of Shadows</i> – comments from Andrew Gurr	May 27 1999	E-mail from Prof. Andrew Gurr, of Reading University, with page-by-page comments on factual details regarding Elizabethan England.	37.7
<i>Green Boy</i> - 3 notebooks	2001	School exercise books from the Bahamas, with lined pages containing notes and partial drafts in Susan Cooper's hand.	38.1
<i>Green Boy</i> – manuscript draft and notes	1998-[200-]	Folder containing complete 166-page draft, computer-generated print-out with corrections in the author's hand. The folder also contains: <ul style="list-style-type: none"> • hand-written sheet of page references • clipping from the New York Times regarding Thomas Malthus • 2-page description (computer print-out) entitled 'morning at Moriah' • 6-page print-out discussing plot and setting, with hand-written annotations • 5-page print-out containing notes, questions and musings on the book and its characters, dated August 29, 2000. • 7-page print-out, an expansion of the preceding, with the same date • copy of page 127 • 7 pages of information on environmental issues in the Bahamas, dated 1998-1999. 	38.2

Title	End date	Contents	Box/file #
		<ul style="list-style-type: none"> • Email regarding development of Moriah, dated April 5, 2000 • 5-page photocopy from a book, titled “Chasing Games” • Tide table for Nassau, Bahamas, January 2000. 	
<i>Green Boy</i> – manuscript draft	2001?	168-page computer generated manuscript, with a few of Susan Cooper’s corrections in red pencil, and other notes in pen, probably by her editor. Comments on yellow ‘post-it’ notes are attached, and the manuscript has been inserted into a Random House catalogue.	38.3
<i>Green Boy</i> – manuscript draft	2001	168-page corrected manuscript with annotations in Susan Cooper’s hand.	38.4
U.K. <i>Green Boy</i>	[2002?]	5 small lined sheets with pencil notes indicating changes by page number	38.5

SERIES THREE

3.0 Books for young readers

Dates of creation: 1983-1993.

Physical description: 0.65 m of textual materials

Scope and content: The material in this series relates to the books published by Susan Cooper as picture books for young children. The earlier books in this series are retellings of traditional tales, while the final two are her own stories, set in the present. As integral to the story, illustrations are a larger part of the archival record for these books and the series contains evidence of the interaction between author and illustrator, as well as the progression of text.

Arrangement: chronological by date of publication.

Title	Date	Contents	Box/file #
<i>The Silver Cow</i> – manuscripts	[published 1983]	<ul style="list-style-type: none">• 7-page typescript, with corrections in pen & pencil• 10-page typescript marked ‘printer’s copy’, extensively annotated in coloured pens and pencils	Box 39
<i>The Silver Cow</i> – proofs	[published 1983]	<ul style="list-style-type: none">• 1-page proof copy of dust jacket• 32-page proof copy of text, lacking page 15	1.3
<i>The Selkie Girl</i> – manuscript material	[published 1986]	<ul style="list-style-type: none">• 8-page typescript, corrected in pen and pencil• 11-page photocopy and typescript, with preliminary sheets. Production copy with notations throughout in coloured pens.	Box 40
<i>The Selkie Girl</i> – proofs	June 6, 1985	<ul style="list-style-type: none">• 5-page reader’s proof copy• 5-page ‘customer copy’, corrected in coloured pencils	1.4
<i>Tam Lin</i> – proofs	[published 1991]	<ul style="list-style-type: none">• 1-page dust jacket proof• 32-page double page proof copy of text, with corrections and annotations	1.5
<i>Tam Lin</i> – manuscript material	[published 1991]	<ul style="list-style-type: none">• 10-page holograph manuscript on lined paper• 11-page computer generated manuscript, corrected and amended in red pen	Box 41
<i>Matthew’s Dragon</i> – manuscript material	1990	<ul style="list-style-type: none">• 1-page autograph letter signed from Margaret K. McElderry to Susan Cooper, dated October 8, 1990• 34-page photocopy of mechanicals or	1.6

		<p>page proofs, including illustration and text, on 11 x 17 inch sheets</p> <ul style="list-style-type: none"> • 6-page partial proof copy containing corrections 	
<i>Danny and the Kings</i> – proofs	[published 1993]	<ul style="list-style-type: none"> • 1-page dust jacket proof • 32-page proof copy of text 	1.7
<i>Danny and the Kings</i> – illustrations	[published 1993]	15 pages of colour and black and white photocopies of the illustrations for the book, on 11 x 17 inch sheets	1.8
<i>Danny and the Kings</i> – drafts and correspondence	1992	File contains corrected 10-page print-out draft, including preliminary sheets, with pencil corrections and a memo ‘from the desk of Margaret K. McElderry’ to Emma [Dryden, editorial assistant’, dated January 1992	42.1
<i>Danny and the Kings</i> – draft	[1992]	8-page photocopy of the above file, lacking the dedication page and memo.	42.2
<i>Danny and the Kings</i> – publisher’s draft	[1992]	16-page publisher’s draft copy, including distribution list, production schedule, preliminary sheets and text.	42.3
<i>Danny and the Kings</i> – editor’s draft	[1992]	6-page draft with editor’s notations	42.4
<i>Danny and the Kings</i> – British edition	1992	7-page draft of the British version, retitled “Sam and the Kings”. File includes a final page of notes and a post-it note from the publisher to Tony, dated 3.15.92	42.5
<i>Danny and the Kings</i> – corrected draft	[1992]	14-page photocopy of corrected draft, including text and preliminary pages.	42.6

SERIES FOUR

4.0 Addresses and published articles

Dates of creation: 1976-2003.

Physical description: 0.13 m of textual material

Scope and content: Susan Cooper has been a popular speaker at conferences relating to libraries and children's literature since winning the Newbery Award in 1976 for *The Grey King*. She has traveled across the United States and to Oxford, to deliver keynote addresses and workshop speeches, as well as addressing the graduates at her son's private school commencement ceremony. Many of these addresses were revised for publication, and the drafts for many of these, written and spoken, are included in this series.

Arrangement: chronological by date, with undated material at the end.

Title	Date	Contents	Box/file #
Newberry Medal acceptance speech	1976	6-page photocopy, probably of the version printed in <i>The Horn Book</i> .	43.1
Address delivered at the Children's Round Table Breakfast, Texas Library Association, Houston	Apr 9 1976	13 numbered pages, lacking 3 and 4. Carbon copy of typescript, marked for the <i>Texas Library Journal</i> , with corrections	43.2
S[an] F[rancisco]	Dec 11 1976	19-page carbon copy of typed address	43.3
"Talent has two faces"	Apr 29-30 1977	19-page photocopy of an address to the 6 th Annual Festival of Children's Books, Fresno CA, with corrections.	43.4
"Fight the good fight"	July 9 1977	19 typescript pages, with a hand-written insert after p.12, and the final two sheets hand-written. The manuscript is marked 'Ohio'. A newspaper clipping has been loosely inserted, along with one page of a photocopied letter to Jane Birkett, Susan Cooper's London editor, relating to <i>The Dark is Rising</i> .	43.5
Xavier, Cincinnati	June 1978	9-page carbon copy of a typescript for an address on children's literature.	43.6
"Take them to the theatre"	1979	8-page article for <i>Parents Choice</i> . Computer generated print-out, with corrections.	43.7
Anaheim, California	1980	21-page typescript of an address, with corrections	43.8
"The falling house that never falls"	March-April	File relates to a visit to the University of Kentucky, Lexington, and includes"	43.9

Title	Date	Contents	Box/file #
	1980	<ul style="list-style-type: none"> • a 19-page typescript of the address, dated Marcy 1980 • a 2-page letter from Nancy, Office for Continuing Education, thanking Susan Cooper for her speech, dated April 1, 1980 • 1-page letter from Priscilla Gotsick from the Office for Continuing Education, dated April 3, 1980 	
“Escaping into ourselves”	[1981?]	Photocopy of an essay published in <i>Celebrating children’s literature in honor of Zena Sutherland</i> . Betsy Hearne and Marilyn Kaye, eds. New York, 1981, pp. 14-23.	43.10
Houston, Texas, Books and Author’s Dinner	October 1983	File includes a 2-page letter from a reader as part of the text of this talk, with Susan Cooper’s response. The address appears to be complete even though the numbering indicates pages 2-13.	43.11
“More light than darkness”	June 6 1984	Commencement address at Buckingham Brown and Nichols, a coeducational private school attended by Susan Cooper’s children, Jonathan and Kate. 6-page computer print-out, corrected in ink, consisting of a 5-page address and a 1-page introduction.	43.12
“Fantasy in the real worlds”	1988-1990	Anne Carroll Moore Lecture, New York Public Library, delivered 1988, revised and published in <i>The Hornbook</i> , May/June 1990. 19-page computer print-out, corrected.	43.13
“Long ago and far away”	1990	Photocopy from <i>Travelers in Time</i> , Children’s Literature New England, Green Bay, 1990. Pages 95-102, probably a proof copy, with corrections.	43.14
“Moving on”	August 1990	21-page address for Homecoming, Children’s Literature New England, Vermont. Computer print-out, corrected.	43.15
“Harvesting the wild values”	1992	File contains a 19-page print-out, corrected and marked ‘publication copy in Susan Cooper’s hand, and a 25-page computer print-out.	43.16
“World apart”	August 1992	Address to the Children’s Literature New England conference in Oxford. 29-page print-out, with corrections in pen.	43.17
“Swords and ploughshares”	August 1993	Address to the Children’s Literature New England conference, Harvard. File includes a 14-page and a 19-page print-out, both containing	43.18

Title	Date	Contents	Box/file #
		corrections.	
“The pattern in the carpet”	July 1993	Address to the East Tennessee State University, 24-page corrected print-out.	43.19
“Image and word: patterns of creativity”	July 1994	29-page corrected print-out of an address to Children’s Literature New England.	43.20
“Tolkien reconsidered”	2001	2 draft copies of the article with accompanying correspondence, relating to Susan Cooper’s article in <i>The Horn Book</i> .	43.21
“Peter Pan foreword”	2003	File contains a copy of the published book, hand-written notes and research, and a 6-page print-out of the draft manuscript.	43.22
“Nahume Tarune’s book”		18-page photocopy from typescript of an unidentified, undated address, with corrections	43.23
Notes relating to lectures and articles		3 pages of rough notes and lists, undated.	43.24

SERIES FIVE

5.0 Screenplays

Dates of creation: 1994-2001.

Physical description: 0.07 m of textual material

Scope and content: This series contains unproduced screenplays written by Susan Cooper, one based on her own fantasy novel, "The Dark is Rising", the other based on a novel by Margaret Mahy. Susan Cooper has written several successful and award-winning stage and screen adaptations; those at the Osborne Collection were written for a juvenile audience.

Arrangement: chronological

5.1 "Memory". – May 1994. – 98-page screenplay based on the novel by Margaret Mahy. Agent's copy in card wraps with the logo of International Creative Management, Inc. and the name and address of Martha Luttrell, ICM, on the title page.

Located in Box 44.1

5.2 "Memory", second draft. – July 27, 1994. – 102-page manuscript, bound in card wraps, with the logo of Soundboard Productions. Post-it note with corrections in Susan Cooper's hand on the title page, and a memo from ICM loosely inserted.

Located in Box 44.2

5.3 "The Dark is Rising" screenplay. – [2001?]. – 91-page manuscript bound in card wraps, with the logo of International Creative Management on the cover.

Located in Box 44.3

SERIES SIX

6.0 Translations and variant editions

Dates of creation: 1980-1999.

Physical description: 1.7 m of printed material

Scope and content: This series contains translations of Susan Cooper's works into a number of languages. Many of the books are signed by her on the title page. The books are shelved with the fonds.

Arrangement: the books have been arranged by language group

6.1 American editions:

1. *Greenwitch*. NY: Atheneum (Aladdin Edition), 1974.
2. *The Grey King*. NY: Atheneum (Aladdin Edition), 1975
3. *The Boggart*. NY: Margaret K McElderry Books, 1973
4. *Greenwitch*. NY: Collier, 1986
5. *The Dark is Rising*. NY: Collier, 1986
6. *The Grey King*. NY: Collier, 1986
7. *Silver on the Tree*. NY: Collier, 1986
8. *King of Shadows*. Thorndike, Maine: Thorndike Press (large print edition), 2000.

6.2 U.K. editions:

9. *Jethro and the Jumbie*. London: Chatto & Windus, 1980
10. *The Silver Cow*. London: Chatto & Windus, 1983
11. *The Selkie Girl*. London: Hodder & Stoughton, 1987
12. *The Boggart*. London: The Bodley Head, 1993
13. *The Grey King*. London: The Bodley Head, 1993
14. *Over Sea, Under Stone*. London: The Bodley Head, 1993
15. *Greenwitch*. London: The Bodley Head, 1993
16. *Silver on the Tree*. London: The Bodley Head, 1993

17. *Seaward*. London: The Bodley Head, 1993.

6.3 Japanese editions:

18. *The Dark is Rising*, 1981
19. *Greenwitch**, 1981
20. *The Grey King**, 1981
21. *Silver on the Tree**, 1982
22. *The Selkie Girl*, 1996
23. *The Boggart**, 1998
24. *The Boggart and the Monster**, 1999

6.4 Dutch editions:

25. *De Toren van Taranis [Seaward]**. Translated by Han de Boer. Haarlem, 1985
26. *De Duistere Vloed [The Dark is Rising]*. Translated by Wiebe Buddingh'. Amsterdam, 2002
27. *Groenheks [Greenwitch]*. Translated by Wiebe Buddingh'. Baarn, 2003.

6.5 Norwegian editions:

28. *Lovheksa [Greenwitch]**. Translated by Marit Berger. Oslo, 1988.
29. *Morket Kommer [The Dark is Rising]**. Translated by Isak Rodge. [Oslo], 1986.
30. *Flammesverdet [Silver on the Tree]**. Translated by Marit Berger. [Oslo], 1990.
31. *Lysets Ridder [Over Sea, Under Stone]**. Translated by Marit Berger. [Oslo], 1987.
32. *Gra Konge [The Grey King]**. Translated by Marit Berger. [Oslo], 1989.
33. *Lysets Ridder*. Translated by Marit Berger. [Oslo], 2003.
34. *Drengen og drommen [King of Shadows]*. Translated by Hanna Lutzen. Copenhagen, 2000.

6.6 Italian editions:

35. *Il Re Grigio [The Grey King]**. Translated by Carola Proto. Milan, 1998.

36. *Stregaverde [Greenwitch]**. Translated by Gabriella Paulucci. Milan, 1997.
37. *Sopra il marie, sotta la terra [Over Sea, Under Stone]**. Translated by Ilva Tron. Milan, 1988.
38. *Uno Spicchio di tenebra [The Dark is Rising]**. Translated by Ilva Tron. Milan, 1996.

6.7 Polish editions:

39. *Ciemnosc Rusza do Boju [The Dark is Rising]**. Translated by Ewa Partyga. Warsaw, 1999.
40. *Szaryl Krol [The Grey King]*. Translated by Beata Chadzynska. Warsaw, [199-].

6.8 Danish editions:

41. *Det Gyldne Svaerd [Silver on the Tree]**. Translated by Birgitte Brix. Copenhagen, 1987.
42. *Den Gronne Heks [Greenwitch]**. Translated by Birgitte Brix. Copenhagen, 1985.
43. *Den Gra Konge [The Grey King]**. Translated by Birgitte Brix. Copenhagen, 1986.
44. *Den Sorte Rytter [The Dark is Rising]**. Translated by Birgitte Brix. Copenhagen, 1984.
45. *Det Byldne Baeger [Over Sea, Under Stone]**. Copenhagen, 1985.
46. *Det Sorte Hul [The Boggart]**. Translated by Inge Sunesen & Peter Norgaard. Copenhagen, 1994.

6.9 Finnish editions:

47. *Viheria noita [Greenwitch]**. Translated by Kristiina Rikman. Helsinki, 1980.
48. *Hopeapuu [Silver on the Tree]**. Translated by Kristiina Rikman. Helsinki, 1981.
49. *Kuningas Harmaa [The Grey King]*. Translated by Kristiina Rikman, 1980.
50. *Pimea Nouse [The Dark is Rising]*. Translated by Kristiina Rikman. Helsinki, 1979.
51. *Kultakaapu, siniviitta [Seaward]**. Translated by Eeva Keikkinen. Helsinki, 1987.

6.10 Swedish editions:

52. *Lovhaxan [Greenwitch]**. Translated by Michael Heslop. Stockholm, 1983.
53. *Grakungen [The Grey King]**. Translated by Jadwiga P. Westrup. Stockholm, 1984.
54. *Ovan hav, under sten [Over Sea, Under Stone]**. Translated by Jadwiga P. Westrup. Stockholm, 1983.
55. *Silverstradet [Silver on the Tree]**. Translated by Jadwiga P. Westrup. Stockholm, 1985.
56. *En ring av järn [The Dark is Rising]*. Translated by Michael Heslop. Stockholm, 1982.
57. *Resan till havet [Seaward]**. Translated by Elsa Svenson. Stockholm, 1989.
58. *Den objudne gästen [The Boggart]**. Translated by Rebecca Alsberg. Stockholm, 1995.

6.11 German editions:

59. *Wintersonnenwende [The Dark is Rising]*. Translated by Annemarie Boll. Munich: C. Bertelsmann, 1977.
60. *Wintersonnenwende*. Translated by Annemarie Boll. Ravensburg: Otto Maier, 1980.
61. *Greenwitch*. Translated by Annemarie Boll. Ravensburg, 1987.
62. *Die Mächte des Lichts [Silver on the Tree]*. Translated by Karin Polz. Ravensburg, 1987.
63. *Am Endes as Meer [Seaward]**. Translated by Karin Polz. Ravensburg, 1987.
64. *Der Graue König [The Grey King]**. Translated by Karin Polz. Ravensburg, 1986.
65. *Wintersonnenwende**. Translated by Annemarie Boll. Ravensburg, 1980.
66. *Greenwitch**. Translated by Annemarie Boll. Ravensburg, 1987.
67. *Wintersonnenwende*. Translated by Annemarie Boll. Ravensburg, 1997.
68. *Greenwitch*. Translated by Annemarie Boll. Ravensburg, 1997.
69. *Die Mächte des Lichts*. Translated by Karin Polz. Ravensburg, 1997.
70. *Der Graue König*. Translated by Karin Polz. Ravensburg, 1997.

71. *Boggart [The Boggart]*. Translated by Hans Ulrich Hirschfelder. Munich: Omnibus, 1996.
72. *Der Boggart im Loch Ness [The Boggart and the Monster]**. Translated by Hans Ulrich Hirschfelder. Ravensburg, 1997.
73. *Bevor die Flut Kommt [Over Sea, Under Stone]**. Translated by Annemarie Boll. Ravensburg, 1988.
74. *Wintersonnenwende*. Translated by Annemarie Boll. Ravensburg, 2002.
75. *Pucks Traum [King of Shadows]*. Translated by Cornelia Holfelder-van der Tann. Ravensburg, 2002.

6.12 Other editions:

76. *L'enfant contre la nuit [The Dark is Rising]*. Translated by Jean Vailhache. Paris, 1978.
77. *Over Sea, Under Stone* [Hebrew]*. 1987.
78. *The Dark is Rising* [Chinese]*.