Duncan Glen & Akros: Forty Years of a Scottish Press

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DUNCAN GLEN & AKROS

FORTY YEARS OF A SCOTTISH PRESS

AN EXHIBIT FROM THE G. ROSS ROY COLLECTION

THE THOMAS COOPER LIBRARY UNIVERSITY OF SOUTH CAROLINA SPRING 2002
DUNCAN GLEN & akros
forty years of a Scottish press
Dr. C.M. Grieve ("Hugh MacDiarmid"), Valda Grieve, and Duncan Glen at Brownsbank Cottage, October 25th, 1968.
DUNCAN GLEN
& akros
forty years of a Scottish press
an exhibit from the
G. Ross Roy Collection

Thomas Cooper Library
University of South Carolina
2002
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Cover portrait by Tom Browning, from Portraits, ed. Duncan Glen, 1983.
Text printed by USC Printing Services.
Cover printed by Scott Gwara at The Maxcy Press.
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Preface

Duncan Glen and I have parallel interests which have been operating for over forty years: Glen published Hugh MacDiarmid, Rebel Poet and Prophet: A Short Note on the Occasion of his Sevenieth Birthday in 1962, and in that same year I received an enthusiastic letter from MacDiarmid agreeing to serve on the Editorial Board of Studies in Scottish Literature, which first appeared in 1963. Glen’s publications have concentrated on poetry, including his own and that of MacDiarmid and many other Scots, whereas SSL has been devoted to all aspects of the literature of Scotland.

I have been in contact with Professor Glen since the earliest days and collected his imprints for myself before they were transferred to the University of South Carolina as part of the G. Ross Roy Collection. Over the forty years which make up this exhibition no publishing house has done as much as Akros--to give the principal house name Glen used--to present to the public both well-known poets and those at the beginning of a career. It is ironic that most of Glen’s work appeared in England and that SSL, the scholarly publication of record, appeared in the United States. “A prophet is not without honour . . .”

I am greatly pleased that Professor Patrick Scott has mounted this fascinating exhibition about Duncan Glen and his pioneering work.

G. Ross Roy
About this exhibition

This catalogue records the first major exhibition outside Scotland about one of the most influential of modern Scottish literary publishers, Akros Publications, and its founder, Duncan Glen. Professor Glen, a graphic designer as well as poet and publisher, issued his first hand printed publication just forty years ago. Since then he has published over 300 separate items by many of the best-known Scottish writers, in a variety of strikingly-designed and colorful publication formats. Thomas Cooper Library has, as part of the Ross Roy Collection of Robert Burns & Scottish Poetry, the fullest Akros collection in the U.S. The current exhibition selects for display over one hundred items, many inscribed to Professor Roy or annotated by the publisher, and some originally published in tiny editions (as small as only five or ten copies).

Duncan Glen, born in 1933 in Cambuslang, Lanarkshire, Scotland, began his career as a printer in Glasgow, serving an apprenticeship as a compositor while attending Edinburgh College of Art. His pioneer research into the early writings of the Scottish poet Hugh MacDiarmid resulted in an influential book, led to him hand print several 'lost' MacDiarmid poems in limited editions, and launched him as a publisher. Soon afterwards, Glen established his independent poetry imprint, Akros, and a poetry magazine of the same name, while pursuing a full-time career as a college teacher of graphic design and visual communication.

This exhibition charts three intertwining stories: the development of Akros (and of several associated publishing imprints); its important role in recovering MacDiarmid's poetry and reputation in the poet's later years; and Glen's own career as poet, publisher and graphic designer. As his specially-written introduction makes clear, Glen is no doctrinaire hand printer, and his design interest has allowed him to exploit a variety of printing technologies over his years as a publisher. The present exhibition was curated by Patrick Scott in consultation with Professor Roy. Few of the items have been previously displayed at Thomas Cooper Library. The catalogue from the library's Hugh MacDiarmid centenary exhibition (1992), also drawn from the Roy Collection,
lists only one item included here. In preparing this exhibit, we have been greatly aided by Mr. Glen’s generous help in Professor Roy’s acquisition efforts, as well as by his published accounts in *A Small Press and Hugh MacDiarmid* (1972), *The Autobiography of a Poet* (1986), *MacDiarmid Remembered* (2001), and the advance copy of his updated *Checklist of Akros publications* (2002). A few items, chiefly inscribed recent publications, have been loaned from Professor Roy’s personal collection. In tribute to Glen’s own hand printing, Dr. Scott Gwara, founder of USC's Maxcy Press, has designed and hand printed the cover for this limited-edition exhibition catalogue.

P. G. S.
Introduction

It is perhaps not too far-fetched to say that the ground seeds for Akros Publications were planted in 1956 whilst I was a National Serviceman in the Royal Air Force. Whilst home on leave I picked up a copy of the first issue of the bibliographical magazine *The Bibliolheck* with Geoffrey Wagner's checklist of the writings of Lewis Grassic Gibbon. I was most impressed by this checklist which gave many interesting references to essays in periodicals as well as works by Mitchelv Gibbon. Within days I was in Glasgow in the Mitchell Library making tentative beginnings for a decent checklist of Hugh MacDiarmid's works. I spoke to a senior librarian there, Mr Hepburn, and he already had the beginnings of a list, in card-index form, which he showed me. *The Bibliolheck* was published from Glasgow University Library, and I went to see the editor but, unlike the helpful staff at the Mitchell, he was not able to see me.

My first full-length book was *Hugh MacDiarmid and the Scottish Renaissance*, which I mostly researched in the round Reading Room of the British Museum. W. & R. Chambers did not publish that book until November 1964 but the bibliography was completed in London in June 1958, although later brought up to date. It was whilst compiling this bibliography (most of which still lies unpublished) that I first saw MacDiarmid's poem “Poetry Like the Hawthorn.” I found the poem in the magazine *Wales*; it had been incorporated into the long poem *In Memoriam James Joyce* (Glasgow, MacLellan, 1955) but at that time I did not know this and thought I had made an important find.

I first went to see MacDiarmid at his home, Brownsbank Cottage, in July 1962 and there suggested to the poet that I would like to print, in small hand-printed editions, some of his poems that I had found. This was not because I followed William Morris in regarding hand-printing as important to good book production; Francis Meynell, of the Nonesuch Press, was more important to me as a book designer than any of those who ran the great private presses. I turned to hand-printing because I did not have funds to have even small booklets printed by a commercial printer. In
August 1962, showing typical generosity, MacDiarmid wrote to me, “Of course I’ll be very happy if you print ‘Poetry like the Hawthorn’ as you suggest.” I was more than happy and the type - Monotype Bembo Italic for the poem - was hand-set and hand-printed by me. The author generously wrote to his publisher, “an elegant job, beautifully printed and produce.” Although by then working in London as a professional designer of books, I had no experience of the marketing side of publishing and grossly under-priced the ordinary copies at 3s 6d and the twenty-five signed copies at 10s 6d. As early as the late 1970s I saw a bookseller offering one of the twenty-five signed copies of Poetry Like the Hawthorn, which I had sold at 10/6d (less 33 1/3% discount to booksellers), for £50! I am not in publishing for the money, which is just as well, but to make poetry known and available.

One of the fruits of my research into the work of MacDiarmid was the discovery that his first Scots poems had appeared in an article he wrote for a small weekly paper The Dunfermline Press as poems written by a 'friend'. I can now, almost fifty years later, very clearly remember the excitement I felt when - in the Colindale newspaper library of the British Museum - I turned the pages of that newspaper to find these two Scots poems. Recognition of them as by MacDiarmid was instant as one of them was the famous “The Watergaw”; the other was quite unknown and entitled “The Blaward and the Skelly”. This poem is of no importance except as one of the first Scots poems MacDiarmid wrote, although the article is important for giving insight into how he first came to write in Scots. In September 1962, for rather sentimental reasons, I set this first poem in type and printed ten copies on brown ('kraft') wrapping paper.

Although “Poetry Like the Hawthorn” was not a lost poem, I had, however, discovered in my MacDiarmid researches poems which I thought important but which had not been reprinted since their appearance in magazines in the thirties and forties, and it pleases me that the important librarian and bibliographer, W. R. Aitken, wrote of these limited editions of poems by MacDiarmid that I published in the 1960s: “They must not be dismissed as though they were irresponsibly conceived bibliographical
curiosities, produced in deliberately limited editions more for the glory of the printer and publisher than for the poet. It is, for example, very doubtful if the poems contained in *A Lap of Honour* (1967), the first of the collections designed to supplement the *Collected Poems* of 1962, and perhaps the best-planned recent volume of his poetry, would be known but for Duncan Glen's succession of pamphlets, privately printed between 1964 and 1967. Hugh MacDiarmid acknowledges that 'Duncan Glen has done a great deal . . . to recover many poems I'd lost sight of and forgotten I'd written.'"

At one time I was best known as the editor and publisher of *Akros* poetry magazine, which ran for fifty-one numbers, from 1965 to 1983, but in founding the magazine I always planned to use it as an aid to publishing collections of poetry; in chapbook, paperback and hardback formats. It was through editing the first number of *Akros* magazine that I learned of the poetry of Alastair Mackie, and the first book unrelated to MacDiarmid that we published was Mackie's *Soundings* which was his first collection of poetry and was published on 24th February 1966. The first item, however, to appear under the Akros Publications imprint was not *Soundings* but the second number of *Akros* magazine which was also the first to carry the address 14 Parklands Avenue, Penwortham, Preston, and the first item to be printed at that address carrying the printing imprint of 'Printed in Great Britain at the press of the publishers'. The 'press' of the publishers, which had been active since 1964, consisted of a small Adana hand press, two cases of Baskerville type, some leads, and a very small quantity of imposing furniture. The Adana machine cost £27. 17/- including carriage, and the type, etc. about £10. The only other outlay we had was printing ink and paper for the text and covers of each publication, so we can claim to have started on about £40.

I have been asked more than once which of the many books that have appeared under the Akros Publications imprint I am most pleased to have put into print. Poets, and I include myself, tend towards both egocentricity and paranoia, so as a wise publisher I should not respond to such a question other than by saying that I am proud of all the authors that I have been allowed to publish. Of
course, some have proved to be less important than I initially believed. Beyond that it has been very pleasing to be involved with so many creative writers; wherever writers gather, life is likely to be interesting, not least for a publisher when confronted by a 'difficult' poet! As a poet I have learned as much, or more, from American poets that I have not met as from British ones I have known personally, but acting as an editor has given me insights that I like to think have been beneficial to my own poetry.

Perhaps a small independent publisher is most pleased by works that were published when he was newly established in the troublesome business of literary publishing. Certainly in the 1960s it was a joy to get delivery from the bookbinders of copies of hardback collections of poems by Alexander Scott (Cantrips), Maurice Lindsay (This Business of Living), Alastair Mackie (Clytach) and myself (In Appearances). Putting into print in 1973 Edwin Morgan's long sequence The Whittrick, which had been written between 1955 and 1961, still seems to me to have been helpful to both the poet and poetry in a Scotland where traditional verse forms have tended to be over-dominant. Similarly, the two novels by John Herdman that we published (A Truth Lover and Pagan's Pilgrimage) were breaking new Scottish ground. Robert MacLellan's Linmill short stories are more traditional, but in 1977 no other publisher offered to publish these now acclaimed stories which Mclellan wrote in the Scots of rural Lanarkshire. In the late 1990s, as large bookstores across the UK focused on mass sales of a few books, there was a revival of interest in poetry chapbooks (called pamphlets in the UK). Our chapbooks go back to the Parklands Poets series of the 1960s and I cannot deny that I was pleased, in 2001, to be termed “King of the Pamphlets.”

It is perhaps easier for a small independent publisher who has another career to take risks with what are seen by larger companies, with down-bearing overheads, as works that have little likelihood of selling more than a few hundred copies. As an author, I have grown accustomed to being told by commercial publishers that my books appeal only to a small number of readers. I have published under the Akros imprint works that were rejected by editors working for medium-sized publishers but which achieved sales that would have
pleased the accountants of many such publishing companies. I think immediately of my *Splendid Lanarkshire* of 1997, and today my *Printing type designs; a new history from Gutenberg to 2000* is well above our red bottom line. Going back to 1967, *Poems Addressed to Hugh MacDiarmid*, on which we risked all the Akros capital to publish a well-printed and bound book, is another work that made a considerable profit which we used to publish loss-making collections of poetry. I am grateful to the Scottish Arts Council for subsidizing Akros magazine and also some collections of poetry, but through thirty-nine years my aim has been to publish enough works (of literary merit and cultural worth) that produce profits, thus enabling Akros Publications to be independent in making editorial decisions. Many commercial London publishers see the distinctly Scottish literary market as being too small to interest them. I like to believe that by making available new forward-looking work written within Scottish literary traditions, which encompass at least three languages (Scots Gaelic, Lowland Scots and English) and that also look across seas and oceans, a small independent Scottish publisher can make a contribution to our world-wide cultural heritage.

Since the late 1960s I have been appreciative of the many libraries across the USA that have bought Akros books and magazines. Now I know that the Library of the University of South Carolina has a collection of my works and those published under the Akros imprint that is second to none. My thanks to the University for honouring me with this exhibition. My thanks especially to Professor G. Ross Roy not only for this exhibition but, if I may speak for all those involved in Scottish literature, also for the major contribution that, as critic, editor and publisher, he has made to Scottish literary studies.

Duncan Glen

*Kirkcaldy, Fife, Scotland, January 2002*
THE EXHIBITION


--Duncan Glen began research on the Scottish poet Hugh MacDiarmid and his early poetry while doing National Service in the Royal Air Force. When Glen first began publishing, he was a professional typographic designer in London. Delays in the appearance of his major book on MacDiarmid (1964) led him to publish this short tribute for the poet’s seventieth birthday (August 11, 1962), the first title to appear under Glen’s own imprint.

MacDiarmid, Hugh, 1892-1978, *Poetry like the Hawthorn: from In Memoriam James Joyce*.

Hemel Hempstead, Herts: Duncan Glen, 1962. Original yellow printed wrappers. Shown are nos. 83 and 103 of 125 regular copies, and no. 1, of 25, signed by Glen and MacDiarmid.

--Glen’s researches had identified several early MacDiarmid poems in newspapers and periodicals that appeared never to have been reprinted or collected, and MacDiarmid gave him permission to issue this poem in a limited handprinted edition (ordinary copies 3s. 6d., signed at 10s. 6d.), planned to be Glen’s first such small-press venture, but appearing after Rebel Poet.


--For Glen’s comment on this very rare item, listed third in Glen’s own Akros bibliography, see his Introduction, p. 10 above.
-This two-fold leaflet of ten short poems was printed by Glen himself.

-Glen taught typographic design at Watford College of Technology. This trifold leaflet of fifteen poems had been set and printed as a class exercise there during the winter of 1962-1963, though it was issued second in the series.

-This clean sans serif broadsheet shows Glen’s ability and stylishness as typographic designer. The “apprentice angel” of MacDiarmid’s poem (reprinted from *New English Weekly*, 1932) was the Very Rev. Lauchlan MacLean Watt who had castigated MacDiarmid’s poetry in the *Glasgow Herald* as “like Homer after he had swallowed his false teeth.”

-Glen’s first reprints of uncollected MacDiarmid, together with his bibliographical research, led the way for this more formal volume, issued by MacGibbon and Kee, for whom Glen himself had done design work.

Glen, Duncan, *Hugh MacDiarmid (Christopher Murray Grieve) and the Scottish Renaissance*. 
-Glen’s pathbreaking book on MacDiarmid had been begun during
his National Service, completed in 1959, expanded in 1960, and rejected by at least two Scottish publishers. Even after acceptance by Chambers, it was significantly delayed in publication. But, once published, the book immediately established itself as the cornerstone for all future study of MacDiarmid’s career, and the depth of its research established Glen’s own authority as scholar and critic.

2: Skelmorlie and Glasgow, 1964-1965


In 1963, Glen moved back from London to Scotland, to work in educational publishing, and at first moved his Drumalban imprint to his parents-in-law’s address, at Skelmorlie. The two poems are MacDiarmid’s “The Terrible Crystal” and “A Vision of Scotland.”


The return to Scotland limited Glen’s access to a press, and he bought himself a very basic Adana platen and just two sizes of Baskerville. Glen himself added to each copy the four striking caricatures of MacDiarmid in red and black marker.


The two poems are “By Wauchopeside” (1932), which Glen later described as “my favourite” among those he reprinted, and “The Diamond Body” (1939).


—MacDiarmid was a notably combative writer, taking on most figures from the Scottish literary scene during his career. Of the slim 1964 version, Glen noted that "These poems [dating from 1932 onwards] were rescued and twenty-five copies printed without the permission of either Mr. MacDiarmid or Dr. C. M. Grieve and if we cannot thank him—or them—or the editors of the periodicals in which they appeared for permission we can thank Mr MacDiarmid ... for adding spice to the literary scene through writing these previously uncollected poems." This 1964 version was never actually published, because one of the six vituperations turned out not to be MacDiarmid’s.

The second smaller-format pamphlet, issued as a surprise tribute to the poet in January 1965, rescued and expanded on the earlier effort. The pamphlet carries a dedication to a group of MacDiarmid’s “friends,” all in fact among MacDiarmid’s own literary personae.

3: The Akros Imprint & the Move to Preston


—in fall 1965, Glen left Scotland again, to become lecturer in graphic design at Harris College (subsequently Preston Polytechnic). Shortly before that move, however, he initiated this new Scottish poetry magazine, issued three times a year and initially handprinted. The title from the Greek reflected his ambitions: “the highest and the furthest out.” (As the catalogue cover shows, the name also allowed Glen an attractive typographic idiosyncrasy in its presentation.) His reputation as
publisher and critic gained him contributions for his first issue from many major Scottish figures—Robert Garioch, Norman MacCaig, J. K. Annand, and MacDiarmid himself, as well as from younger poets such as A. D. Mackie and Roderick Watson. Glen’s location outside Scotland aided him in keeping the magazine above faction or clique, and Akros remained enormously influential throughout its eighteen-year run. Shown is the MacCaig issue, 3:7 (March 1968).

MacDiarmid, Hugh, The Burning Passion. Glasgow: Akros Press, 1965. Orange and black wrappers. No. 9 of 35 numbered copies. —This pamphlet is a wrappered offprint of MacDiarmid’s contribution to the first handprinted issue of Akros.

“Ronald Eadie Munro” [Duncan Glen], Stanes: a Twalsome of Poems. Cardenden: the Author, 1966. White card oversize covers, with grey jacket. No. 2 of 150 copies, signed 'Ronald Eadie Munro', on colophon, with additional inscription initialed “D. G.” —This is Glen’s first book of poetry, issued under a pseudonym and from an address unconnected with his previous publishing activity. Reproduced also is his recent inscription in this copy describing how he chose his poetic alias.

Bruce, George, b. 1909, Landscapes and Figures: a Selection of Poems. Preston: Akros Publications, 1967. Original dark blue wrappers. Inscribed by Bruce to G. Ross Roy. —As this and the next items indicate, the Akros imprint quickly built up a list of separate publications by many of the best-known modern Scottish poets..


Scott, Tom, At the Shrine o the Unkent Sodger: a Poem for Recitation. Preston: Akros Publications, 1968. Gray wrappers. —The Roy Collection has two variants, one with wrappers printed in white, the other in black.


-In the 1960's, Morgan was one of the leading Scottish poets to experiment with visual or concrete poetry. Glen, who had utilized typographic elements in his own volume *Idols* (1967), designed Morgan's collection accordingly.


### 4: MacDiarmid & Akros


-This poem, first printed in *The Modern Scot* in January 1933, was reprinted in *Akros*, August 1966.

Glen, Duncan, ed. and intro., *Poems addressed to Hugh MacDiarmid, and presented to him on his Seventy-fifth Birthday by . . . George Bruce, . . . G. S. Fraser, Hamish Henderson, . . . Norman MacCaig, . . . Sydney Goodsir Smith [et al.].* Preface by

-This volume, the ultimate birthday tribute, brings together almost all the then-living major Scottish poets of the twentieth century. Penrice's illustrations were separately reissued in a portfolio in 2001.

MacDiarmid, Hugh; edited by J. K. Annand, Early Lyrics by Hugh MacDiarmid; recently discovered among letters to his Schoolmaster and Friend George Ogilvie; with an Appreciation of Ogilvie by Hugh MacDiarmid. Preston: Akros Publications, 1968. Light green pictorial wrappers. No. 10 of 50 signed by MacDiarmid and Annand. The Roy Collection also has a review copy, the regular unnumbered issue (with Akros and price on cover), and the second edition (1969 reprint, displayed) in blue pictorial wrappers.

Duncan Glen with the Grieves, 1968
Dr. C.M. Grieve ("Hugh MacDiarmid"), Valda Grieve, and Duncan Glen at Brownsbank Cottage, October 25th, 1968. From a previously-unreproduced color slide, enhanced by USC Instructional Services.

The Grieves in 1968
Photograph by Jim Bamber. Privately printed Christmas card including reproduction of two MacDiarmid manuscript poems. Designed by Akros Publications.


This important interview, first privately issued with the 1969 portfolio (previous item), also appeared in *Akros*, numbers 13-14 (April 1970). Only a selection of the original contact prints photographs were included as illustrations in the 1970 published versions.


This catalogue (chiefly of books from Akros Publications’ own collection) is important for having facsimiles of two manuscript MacDiarmid poems, “O Jesu Parvule” and “The Innumerable Christ.” Several items are deleted in ink, presumably because they had already been sold.


Glen, Duncan, ed., *Akros*, nos. 13-14 (April 1970). Special Hugh MacDiarmid Issue. In two separate parts or gatherings, each with pictorial cover, and with additional pictorial card band grouping the two loosely together.

Part One contained Glen’s 1968 interview, though not with the *Conversation* cover used for its separate issue, while Part Two printed a selection of new critical appreciations.

- Shown here are the uncorrected proof for the collection (in gray printed wrappers) and the first edition, in green pictorial jacket. The Edinburgh edition was also distributed from London by Chatto & Windus, and a U.S. edition was published by Barnes & Noble.

- Glen's essay, marking the poet's eighty-fifth birthday, praises MacDiarmid for having shown "the possibility of truly great art springing from a Scottish consciousness," and celebrates the openness of his mind and Glen's joy in its poetic expression. Akros, the magazine, marked the birthday with another bumper special number (nos. 34-35, August 1977, also displayed).


5: Poetry, Graphic Design, & the Harris Press

- This collection, published in the wake of the Conservative election victory in 1970, includes essays by Norman Buchan, Anthony Ross, Derick Thomson, George Mackay Brown, Alexander Scott, as well as Hugh MacDiarmid's "Scotland: Full Circle" and Glen's own essay "Nation or Region?"


—The first complete publication of Glen’s 80-page poem sequence, from which extracts had been appearing in periodical and chapbook form for some five years.


—In 1976 Glen issued a collection titled Buits and Wellies, and this 1975 issue is sometimes omitted from later Akros checklists.


—From Glen’s sequence Realities.


—One of a sequence of four slim books, the others being Ten Songs, Ither Songs, and Ten Bird Songs.


—Alongside his extraordinary activity as publisher, editor, and poet,
Duncan Glen also had a fulltime career as a college teacher of graphic design. From 1965 till 1978, he taught at Harris College, Preston, establishing the graphic design program as Harris College developed into Preston Polytechnic.


--The Harris Press was the imprint under which Glen and his colleagues at Preston Polytechnic issued a variety of projects in creative writing and graphic design. This satire on Scottish critics was reprinted from *Akros*.


--The poem here about timetables and the caricature of Glen are reminders of his work as college teacher and administrator.


This volume includes all the poems from the author's previous collections: *Feres, Clydesdale*, and *A Cled Score*.

**6: Nottingham**


--Duncan Glen moved from Preston to teach at Trent Polytechnic (now Trent University) in Nottingham in 1978, remaining till he retired as Professor Emeritus in 1987. While in Nottingham, he concentrated primarily on his own poetry, including the first collected publication this major sequence, previously published in parts.


--The cover illustration refers to Glen’s poem about Lincoln Cathedral, a short drive across from Nottingham.


--Shortly after this celebratory anthology, Glen issued the final number of his poetry magazine *Akros*. In his autobiography, he notes his relief at no longer feeling obligated to read hundreds of unpublishable poems each year.

-Glen’s inscription in this copy notes: "This edition was hand-made by me to give to friends. Few of these poems have been printed in a more formal edition."


-Glen’s inscription notes: "Although not 'officially' a limited edition this was hand-made by me in a small edition. D.G."


-Glen’s inscription explains: “I met John Henderson in Heidelberg, who during a formal dinner with very good wine, offered to print this collection of 30 short poems, few, if any, of which have been reprinted in selections of my poems.”


-This volume of faculty caricatures with a short poem on each must be the most unusual departmental guide ever published under an academic department’s own imprint.


-Among Glen’s writings during his time in Nottingham was this autobiography, which focuses on his poetry and imaginative development, though also providing much useful background on his publishing activity. Also shown is a reproduction from Euan Duff’s 1981 photograph of Glen.
7: Returning to Scotland: People, Places, & Literary Traditions


—Glen's retirement from Trent Polytechnic, as professor emeritus, and his return to Scotland (initially to Edinburgh), began a period of greatly increased activity, as a writer, editor, and publisher, on topics from Scottish topography and the Scottish cultural tradition.


—This completely new work on MacDiarmid grew from Glen's first visit to MacDiarmid's birthplace and childhood home. It sold out rapidly and was reprinted with revisions and a variant cover in 1996.


—These two anthologies are perhaps the clearest indication of Glen's
renewed sense of writing with a specific Scottish (and local) literary tradition.


- The ScotView Essay Series (General Editor Duncan Glen) aimed “to print or reprint essays making an independent contribution to understanding the cultural condition of Scotland (and so also the UK) in the 1990s.”


Yellow wrappers, inscribed

—one of three guides, previously published together as *Splendid Lanarkshire Past and Present: A Rediscovery and Anthology of Prose & Verse* (Kirkcaldy: Akros, 1997).


- In 1320, the Scottish nobles gathered at Arbroath and asserted that “it is Liberty alone that we fight and contend for.” In Glen’s introduction, the Declaration of 1320 is presented as “the most
celebrated document in Scottish history,” of parallel importance to the American Declaration of Independence in 1776.


8: Internationalism, Translation, and Galliard


–Duncan Glen, like Hugh MacDiarmid, has recognized the potential of Scottish literature, not only in a national, but also in an international context.


–Glen’s inscription notes this collection of translations into Scots was prepared for an exhibition he mounted in the Italian Institute, Edinburgh, with help from Alison Harvey Wood of the National Library of Scotland and the Scottish Poetry Library.


–As this item illustrates, Glen’s idea of internationalism was not all unidirectional.


–In addition to his much increased activity in Edinburgh under the
Akros imprint, Glen was also involved in the early 1990s, with partners, in another Edinburgh-based publishing venture, Galliard.


- Glen’s autograph note gives information on the book’s production.

- In addition to its gift books and anthologies, Glen ensured that Galliard also published some original poetry.

- W.N. Herbert (with Robert Crawford and Henry Hart, one of the original editors of the little magazine *Verse*) is now perhaps the best-known of younger Scottish poets outside Scotland.


- A retrospect on changes in literary publishing and an assertion of the cultural importance of serious small press publication.

Glen, Duncan, *From Upland Man: For My Mother*. Kirkcaldy: printed by the author for Joyce & Tom Watson, 1977. Light blue wrappers. Limited to ten copies numbered and signed; no. 7 of 10, inscribed "For G. Ross Roy, pioneering advocate of Scottish
literature in the United States, with thanks and best wishes, from Duncan Glen."

-Glen notes: "'Upland Man' is a largely-unpublished sequence of poems, written in the 1970's, that retell events in the life of the family of my maternal grand-father George Tennent."


Glen's colophon notes that this pamphlet was "Privately printed 1st September 1997 by the author for Betsy & Bill Aitken [the MacDiarmid bibliographer and editor] in an edition of five numbered copies signed by the author & printer. . . . 'Walkin' in Fife' is a sequence of fourteen poems which is printed in Duncan Glen's Realities Poems, 1980."


-Companion anthologies of short passages and poems. The authors anthologized include Henry David Thoreau and Emily Dickinson.


A New Year Keepsake from Akros Publications and Duncan


The cover illustration is of the American nineteenth-century printing press, the Columbian, and Morris was among the pioneers of modern limited edition hand press literary publication.


Glen started this innovative annual miscellany in 1991, while still in Edinburgh.

10: Akros Now--Some Recent Publications


-A beautifully illustrated and very substantial history of typefaces and type design, running to nearly three hundred large pages.

**Publicity from two Akros exhibits in St. Andrews, 2001**
In July 2001, the University of St. Andrews Library displayed an exhibition of Akros Publications for a conference entitled "Re-Ma(r)[R]king the Text," and in October 2001 StAnza 2001, the St. Andrews Poetry Festival, included a major exhibition *MacDiarmid Remembered*, drawn from the archives of Duncan Glen and Akros Publications.


-This suite of drawings was commissioned to illustrate *Poems Addressed to Hugh MacDiarmid*, published by Akros in 1967 to mark MacDiarmid's seventy-fifth birthday. The original edition of 350 copies was over-subscribed and had never been reprinted.
—Also displayed is the Glens’ Christmas card using the cover photograph.

—Glen sent this advance copy of his forty-year retrospective checklist to aid with this exhibit.

—The original of this item, one of the most elusive of all Glen’s early MacDiarmid reprints, is displayed in case 1. This reprint was initially intended for those who lacked the 1962 printing, but it adds significant background information (and incidentally also makes more widely available a MacDiarmid poetic inscription in the Roy Collection, originally printed in Thomas Cooper Library’s 1992 MacDiarmid Catalogue).
Two hundred and twenty-six copies of this catalogue have been produced: two hundred numbered, and twenty-six copies lettered and signed, with a color photograph of Duncan Glen with Hugh Mac-Diarmid (Dr. C. M. Grieve) and Valda Trevellyn Grieve.

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