

Evelyn Smith

Hilary Clare reveals all!



Three years ago, when I wrote an article about the books of Evelyn Smith [*Folly 5*], I knew nothing about her as a person except that she had died before 1930. Since then, owing to a series of lucky breaks, I have been able to trace much of her life, and though certain lacunae remain enough has emerged to give a fairly clear picture of her career. By an ultimate piece of good fortune I have found her family, and her nephew has kindly lent me not only a photograph but also a series of letters written to her sister, his mother, in the last three years of her life. Who he is proved quite a surprise - but I leave that revelation until the second part of this article!

Evelyn Smith was born on 27 December 1885 at 21 Brunswick Street, Leamington Spa, the eldest daughter of Henry Bartlett Smith and his wife Eleanor (née Langford). Her birth and death certificates, and various other official documents, speak of her as Constance Evelyn, but family tradition and her school records refer to her as Evelyn or Eva - not to mention the fact that she herself chose as an author to be called Evelyn - and it would appear that she was habitually known by her second name.

Henry Bartlett Smith was the High Bailiff of Warwickshire County Court, a position in which he had succeeded his father. At the time of his death in 1915, at the age of 64, he had been in the County Court office for over 40 - perhaps as many as 49 - years, so must have entered it as a mere boy. He cannot therefore have had any higher education, and his status was that of a professional rather than a gentleman. All the indications are that the Smith household was comfortably but not well off and that the daughters were definitely educated to make their own ways in the world - very much the sort of background Evelyn was to give to most of her own heroines. Fathers and their occupations tend to be rather understated in her works; where they are mentioned they are usually professionals - doctors, sea captains, vaguely "in business". No landed gentry, impoverished or otherwise, or impecunious clergy for Evelyn Smith!

When it came to education the Smith girls were lucky. Leamington High School (now the Kingsley School) had been founded in 1884 by Rose Kingsley (daughter of Charles) to provide girls with "a thorough and systematic Education by the best trained and most efficient Teachers". The course included "Religious Instruction, Reading, Writing, Arithmetic and Mathematics, English Grammar, Composition and Literature, History, Geography, French, German, Latin, Experimental and Natural Science, Laws of Health, Political Economy, Drawing, Freehand and Model, Class Singing, Harmony, Needlework and Gymnastic Exercises"; religious instruction was "in general accordance with the tenets of the Church of England" but was not compulsory. Instrumental Music, Special Drawing and Dancing were extra. [Advertisement for the High School, *Leamington Courier*, 23 August 1884, quoted in Anne B. Parry, *The Kingsley School, A Dream Realised, 1884-1984* (1984)]. The first headmistress was Miss Florence Gadesden, aged 27, a Cambridge (Girton) graduate in History, fresh from teaching at Oxford High School.

She lasted only two years, departing in 1886 for Blackheath High School, and was succeeded by Miss Mary Huckwell, aged 31, from Brighton High School, again a Cambridge graduate (Mathematics). She lasted until 1909, and so it was she who was Evelyn Smith's headmistress.

Clearly Leamington High School was a very good school: modern and stimulating, but small enough to be intimate (149 in 1898/9, dropping to 93 in 1908/9 apparently more for external than internal reasons). Accounts of the school at this time show that the girls were enthused by the opportunities open to them, a feeling so clearly depicted in Evelyn Smith's works that we cannot doubt that she had felt it for herself. Interestingly, Leamington High School educated another notable writer for children: Eleanor Doorly, who won the Carnegie Award in 1939 for her biography of Marie Curie, was a pupil there from 1892 to 1898. Her subsequent reminiscences of the school throw fascinating light on what must have been the similar experiences of Evelyn Smith, some five years her junior:

"In those days we had a succession of rather brilliant Mistresses, who made lessons a festival. Dr Geraldine Hodgson, so far as I remember, played Shakespeare to us, gave us the most unusual opinions in History, puzzled us with a Botany which never seemed quite right, and taught us there was no greater gift than a wonderful speaking voice used in the service of great literature.

"Ethel Elise Freeman introduced us to the new idea that Greek and Latin were both spoken tongues, and I shall never forget floods of scolding in the most poetic and beautiful Latin pouring in upon me from the far distant top of the bannisters; it didn't matter what one was doing; I can give little idea of the sheer joy it used to be to rouse "Fuit", as we called her, to pour forth those constant and lovely quotations.

"The Headmistress taught us Mathematics. Towards the end of our career I am afraid some of us found geometrical riders so exciting that we did them in bed after lights were out, and the Head confessed on more than one occasion that she had to work hard because she would not have liked to have found that we had done either our Algebra or Geometry and she hadn't.

"Last, not least, our English Mistress, M.P. Willcocks, brought tremors to our Head and pride to us by producing a novel quite unfit for girls (in those days) and yet a best-seller."



Dr Hodgson left the school in 1897, so may not have impinged much on the young Evelyn, but Miss Willcocks was there until 1907 and so must have taught her throughout her school career.

At this time the school was in The Parade, Leamington, in a house which sounds very much as though it was the model for the school in *The Small Sixth Form*. At one time the Smiths lived the same street, though they seem to have moved rather often: they were at Evelyn's birthplace, 21 Brunswick Street, until the late 90s, 72 The Parade between at least 1900 and 1904, 3 St

Mary's Crescent around 1908 and Clive Villa, 55 Russell Terrace, by 1912 until about 1916. The moves apparently represent increasing prosperity: Brunswick Street is an early 19th century terrace (now in a sad state of dilapidation, apparently awaiting gentrification); St Mary's Crescent a semi-detached villa; 55 Russell Terrace a detached one. (The Parade is now Leamington's main shopping street.) They are all in roughly the same part of Leamington, and convenient for the station - Henry Smith's office was near the County Court in Warwick.

Leamington High School opened a Kindergarten Class in 1890, so Evelyn Smith may well have entered the school at 5. By 1900, aged 14, she was featuring in the school's record of awards with the Elementary exam of the Associated Board of the Royal Academy of Music and Royal College of Music; in 1902 she gained the lower certificate of the Oxford and Cambridge Joint Board in History and Literature (both with distinction), French and Maths; in 1903 the Higher Certificate in History and English (again with distinction), French, Elementary and Additional Mathematics; in 1904 she was awarded a scholarship for 3 years at Royal Holloway College: altogether a most satisfactory pupil. By 1902 she was sub-editing the school magazine, rising to editor the following year and in 1904. Her own contributions take the form of three stories set at the time of the French Revolution - very melodramatic and gory with no hint except technical competence of the greatness to come.

In 1903-4, however, she had reached the schoolgirl's apogee - Head of the Sixth, Head of School, Form Prize, Literature Prize, English Essay Prize. (She had had the Fourth Form prize in 1903 and the History and Latin prizes in Form V.) Here is the real foreshadowing of the future: the girl who knew what school success was like and who actually was Head Girl. Although, because of lack of records, there is no record of her involvement, the school did put on plays, and there were botanical excursions, a school museum and debating society: here at least we know that in 1903 she spoke for the motion (carried) that "Cheap literature is to our advantage". There was a fair amount of music, but in spite of that early certificate there is little in the books and we can only conclude that it was not something which meant much to her.

It is, in short, overwhelmingly clear that Leamington High School was Evelyn Smith's principal model when she came to create her fictional day schools. In particular, Myra Dakin's girls' school in Dakin Priors, which features in *Val Forrest in the Fifth*, *Milly in the Fifth* and the short story *The Right Head Girl*, is surely Leamington High School in all but name. One amusing point is that the headmistress of Myra Dakin's is Miss Beauchamp: Beauchamp is very much a "local" name in the Warwick area, and in 1922 Leamington High School moved to Beauchamp Hall. Can this really be a coincidence?

Evelyn Smith was followed at school by her two sisters, of whom the next, Kathleen, about eighteen months her junior, was in the year below. Kathleen seems to have been slightly more "all round" - she passed Higher Botany - but her only distinction was in Higher English. In 1904 she joined Evelyn in editing the school magazine, in 1903 gained the Maths prize in Form IV (of which she was head), and in 1904 got the History prize in form V. In the same year she was awarded a minor, apparently Sixth Form, scholarship, and in 1905 passed London Matriculation, Division II. She did not, however, go on to university but in 1907 got the Louisa Ann Ryland Scholarship at Birmingham School of Art - £20 a year for two years and free admission. She was able to live at home while studying, but later managed to get herself to Paris to teach in a

girls' school at Versailles, and even to get a picture in the Paris Salon. A teaching career took her, apparently briefly, to St Anne's, Abbot's Bromley, and then out to teach in Pietermaritzburg in Natal, South Africa. That in turn was to lead to meeting the man she was to marry, who had come "home" from South Africa - but all in due time!

Curiously, it is not Kathleen who features in the school records with drawing certificates but the youngest sister, Marjorie, born in 1895, who was usually called Daisy. She gained the Form I Botany prize in 1904, and a minor scholarship for three years from 1908, followed by another in 1911, deferred for a year, which appears to have covered her schooling. In 1914 she ended up in a blaze of glory with a scholarship to Lady Margaret Hall.

Meanwhile Evelyn had performed outstandingly at Royal Holloway, graduating with first class honours in English in 1907 and being granted a two year scholarship. This was presumably for post-graduate work, but what she was doing or what it led to are, so far, unknown quantities. I suspect that she failed to get a second degree because she simply ran out of time and money, for the next thing we know of her is a note in the school magazine in 1910 recording her appointment as Second English Mistress at Glasgow High School - an appointment which may therefore date from the autumn term of 1909.

Why Glasgow? On the face of it this seems an odd choice, given that she had, as far as can be seen, no previous Scottish connections. The answer seems to be that the fairly recently appointed (1906) Headmistress of Glasgow High School, Miss Alice Reid, was a London graduate and apparently made something of a policy of introducing English staff. It has unfortunately not been possible to find any record of Evelyn Smith's teaching career; the only mention of her in school magazines is simply that of June 1923, which records her resignation "during the past year". We may, however, guess that she was involved in school theatricals, since the introductions she subsequently wrote to various collections of plays for schools make evident use of experience. It may also be significant that a number of short stories are definitely for and about younger children: was she involved in teaching more junior children than we might perhaps expect?

It must have been during these years that she met Dorothea Mohr, with whom she was to share a flat, holidays and a houseboat, but it is not clear whether or not they were colleagues. Dorothea Mohr (daughter of a German father long settled in Scotland and a Scottish mother) taught Art, but there is no record of her at Glasgow High School. This may well simply be due to lack of records; it would certainly be the easiest explanation of their friendship.

During Evelyn's time at Glasgow High School tragedy struck at her family. On 5 August 1915 her father committed suicide by shooting himself in his garden shed. At the subsequent inquest it was established that he had been suffering from depression for some months because of trouble at work - his salary had been reduced following the loss of an assistant, and he had felt a decline in prestige as well as an increased work load. (It is not clear why he had lost his assistant; perhaps because of a war-time reduction in staff?) Letters to his wife and a friend made it clear that he dreaded disability and perhaps mental derangement. The verdict was of "suicide during temporary insanity" and sympathy was expressed to the widow and family.

To have one's father take his own life is bad enough, but it must have been made even worse for Evelyn by the fact that it was she who found him. He had called to her early in the morning that he was going to the garden (not at their then house but one near their original home in Brunswick Street); this does not seem to have been abnormal, and she only became worried when he did not return at the usual time. She then found the letter addressed to her mother, guessed what had happened and went to look for him. She found him in the tool-shed "in a moribund condition" which we can too readily imagine; he was removed to hospital and died the same evening.

There is no overt trace of her father's end in Evelyn Smith's work, but we may find it significant how few fathers she portrays, and how the ones she does bring in are no more than token figures. The only one with any trace of individuality is Pat's, in *The First Fifth Form*, who quotes Shakespeare when the seed catalogues come round; perhaps he is a reminder of the gardening Henry Smith. But if Henry Smith was right in his suicide note to say that he had "suffered during the last forty years from nerves" and wrong to allege that "no one knows but myself what I have suffered", the absence of fathers from his daughter's books may be masking a family life not altogether free from shadows.

Mothers, be it noted, are almost equally absent, but we know little about Eleanor Smith and it is pointless to speculate. Evelyn's letters, however, refer to her with affection, and Kathleen wrote to her regularly, so there is no reason to suppose that there was any difficulty in the mother-daughter relationships.

After Henry Smith's death it is hardly surprising that the family did not stay on in Leamington. Evelyn was teaching in Glasgow; Kathleen was then in South Africa, and married in 1917; Marjorie was up at Lady Margaret Hall, apparently taught for a time and married in 1922. By 1921 the family had apparently left Leamington; by 1926 Eleanor Smith was living on the Hampshire/Sussex border.

[Hilary Clare]

Part 2 of this article will appear in the March issue of *Folly*.



But then Molly (Dineen) is like that. A young 36, she could be a heroine from an Angela Bazil chalet school novel, the sort of capable and plucky head girl teachers knew could be left to organise the end of term concert or the rescue of a group of irresponsible fellow pupils stranded on a mountainside after staying out after dark. But she would still be one of the girls, a willing participant in midnight feasts of chocolate and pop.

[Alison Graham at Large: Radio Times 7-13 October]

We think Ms Graham may have meant that Molly Dineen was like Elinor Brent-Dyer's Dimsie, in those famous Abbey books.

Evelyn Smith: part 2

Hilary Clare

Some time during the academic year ending in 1923 Evelyn Smith resigned from her post at Glasgow High School and began to support herself by writing full-time. Her earliest known works date from 1920, and consist of play anthologies and an edition (for schools, with acting notes) of *Julius Caesar*. Her fiction, both short and full-length, begins in 1922 (see Bibliography), but we may assume had been written slightly earlier. Clearly by 1923 she felt that full-time writing was going to be financially possible; she did a good deal of anthologising, and possibly the deciding factor was her editing of Shakespeare plays - eventually thirteen in nine years. They must have provided a predictable financial foundation to which her earnings from fiction could be added. Ironically for us, her letters show that she regarded her juvenile fiction as providing her bread and butter - what she really wanted to do was write novels. *The Children of the Betrayer* was of course one, but before her death she had certainly worked on another. It seems not to have been published, and may in fact never have been completed. That was where her interest lay: she had no idea how highly her schoolgirl stories would come to be regarded.

Of particular interest biographically are two articles which appeared in successive Blackie's Girls' Annuals: *House-boating for Girls* in 1924 and *The Holiday Afoot* in 1925. *House-boating for Girls* is very largely based on her experiences in her own house-boat, the *Orion*, which was moored on Loch Lomond, and it is illustrated by photographs and a plan of the interior. The detail is fascinating, and the account of the furnishings gives us a rare insight into the author's own tastes:

Fresh brilliant colour is what you will like on the water. I was reluctantly obliged to stain the deck of the *Orion*, as its surface had been badly cut up by the necessity of wrenching out four pumps [it had been a life-boat]. As I wanted bright colour in cushions and curtains, and the walls and roof were enamelled white, I stained the deck and the two saloon lockers black, and for the settee mattress-covers and frills got very broadly striped black-and-white material from Heal's. [The mention of Heal's is probably significant: Evelyn's sister Marjorie had married a member of the Heal family.] The cushions are orange, lemon, jade, black, purple; and the china, painted by the first mate,



is adorned with a design in brilliant colourings. The covers of the bunks are peacock: under them are thick grey "pussy-willow" blankets, and, a great treasure, narrow hem-stitched sheets of fine linen, given by the second mate. The mats are those thickly plaited Dutch ones to be bought at Liberty's, Heal's, and all the big furnishers'. Their border design is of gay colours, and they wear well.

The first mate must have been Dorothea Mohr; who the other two members of the "crew" were is unknown. Dorothea Mohr (who was known as "Dodo" or "Doad") also features in *The Holiday Afoot*, since it is she (and not, alas, Evelyn Smith herself) who is the figure in the illustrating photographs. This article has less specific personal detail, but is full of good sense and evidently based on much experience, mostly in Scotland. No wonder the girls in *Val Forrest in the Fifth*, published the same year, have outdoor tastes!

From 1926 to early 1928 first-hand information on Evelyn Smith's life comes from eleven letters written by her during this period to her sister Kathleen. Kathleen by this time was married to a barrister, living in Hampstead and the mother of one son - now himself the eminent playwright and author John Mortimer. You will find descriptions of Kathleen in John Mortimer's autobiographical works, though unfortunately for us he has no memory of his aunt Evelyn - he was only a small boy when she died. The letters throw a little light on the Mortimer household, but far more, of course, on Evelyn's doings. What comes over particularly strongly is her passion for living on the house-boat; she seems to have spent the summers there, returning rather reluctantly to Glasgow in October to the flat she shared with Dodo, and about which we are told nothing. The chief attraction of Glasgow seems to have been the theatre - she often mentions what she has seen and recalls other productions in just the way we would expect from an English graduate and editor of Shakespeare. But house-boat life was clearly her ideal, even though doing the chores took far longer than they did in the flat. One of the major benefits was solitude: she evidently had the writer's hermit-like disposition, though she was thrilled when Kathleen and her husband came up to Scotland on holiday in the May of 1926 and were able to visit her. It's not clear whether Dodo was able to stay on the house-boat in term-time or not, though she had a car and some of the references look as if she did commute daily.

The letters follow no particular pattern - the sisters do not seem to have corresponded regularly - but seem to have been written in response to particular events. Sadly for us, Evelyn never mentions in detail what she is working on, except when she was taken up with her novels - even then she goes into no particulars. Sometimes she says disparagingly that she will have to do some "potboiling stuff" to recoup finances, but she never says anything directly about her school stories. Occasionally she wrote from the depths of depression - illness, or writing not going well, and, worst of all, when the houseboat was badly damaged by a freak storm in February 1927. But on the whole she writes cheerfully, and the affection between the sisters is most evident.

1926 brought Evelyn Smith's one attempt at a historical novel - the only one among her books which can really be called a failure. Interestingly, it is set in the Scottish countryside near Loch Lomond and must stem from knowledge and love of the location, but it simply will not do. It is competent enough, but it shows no trace of the genius we know she possessed. She was evidently in the unhappy position of loving history but being totally unable to interpret it

convincingly - *The Children of the Betrayer* is really no advance on the schoolgirl horrors of the French Revolution stories, any more than is the late short story *The Quest of the Healing Jewels*.

But when it comes to schools and schoolgirls Evelyn Smith is unbeatable. *Val Forrest in the Fifth* (1925), *The First Fifth Form* (1926) and *The Small Sixth Form* (1927) deserve to be reprinted if any school stories do, and the three Queen Anne's stories - *Seven Sisters at Queen Anne's*, *Septima at School* and *Phyllida in Form III* - are almost equally good, especially the first and last. Where Evelyn Smith excelled was in the depiction of a group of girls, centring on one but always aware of the group dynamics, without any authorial overtones. We are always inside the group, never looking at it from a know-all adult stand-point. Not until Antonia Forest and Mary K. Harris, I think, do we get again the same clear-sight combined with distinguished writing.

On the whole, too, Evelyn Smith is good at plots. Sometimes we have to swallow an astonishing circumstance to begin with - like the sudden departure to Canada and subsequent nervous breakdown of Val Forrest's mother, or Pat and Betsy's ignorance of the new school's existence at the beginning of *The First Fifth Form*. But once launched the books do not merely jog along from episode to episode but wind up to a satisfactory conclusion. The last chapter is always a development of the first. Very occasionally, I must admit, there will be a slight missing link, but this could be explained by having to fit the story into a pre-arranged length, and what is missing is never a vital piece of the development of the relationship between two characters.

Evelyn Smith excellence at portraying group dynamics can be seen by looking at the titles of the type *X in Form Y*. This is such a commonplace of school stories that we probably give it little thought. But in an Evelyn Smith story of this type we do well to think again. *Val Forrest in the Fifth* is literally the story of Val's relationship with the rest of the Lower Fifth. *Phyllida in Form III* is similarly the account of Phyllida's relationship with her form-mates and particularly how it is affected by the presence of the odious new girl Queenie. The very first school story of all, *Binkie of IIIB*, is not just Binkie going to school but Binkie in IIIB - the dud form, which she manages to redeem. Yes, Antonia Forest did the same thing in *Autumn Term*, but Evelyn Smith did it first and, dare I say it, gave her version a more significant title. *The First Fifth Form* is the story not just of a new school but of how the first Fifth adapt to it, with all their different experiences, whether of a small, bad, private school, a governess or a large public school. *The Small Sixth Form* is partly Robin going to a new school but mostly how the small Sixth develops a group identity and how it holds its own against the large Sixth. In short, an Evelyn Smith title tells you not merely how



old the heroine is but what the book is about.

Rare among school stories, too, is the fact that the girls do real lessons. English is naturally given particular prominence - let me recommend, if you don't know it already, the account of the first Shakespeare lessons in *The First Fifth Form*. Evelyn Smith had not taught English for nothing. But we get hints of Maths - was Evelyn as



unmathematical as Val alleges she is? - and I think most other subjects are mentioned except Physics and Chemistry, which we know Evelyn Smith herself had not studied, and for some reason Geography - for which those of us who have ploughed through Angela Brazil may be thankful. Games are quite prominent - tennis in the summer in *Val Forrest*, hockey almost *ad nauseam* in *The Little Betty Wilkinson*. This is rather heroic of Evelyn: she certainly didn't play hockey for Leamington High School! There is quite a lot of gym and drill, in, for instance, *The First Fifth Form* again, and in that rather odd book *Marie Macleod, Schoolgirl*. This is, incidentally, the only one of the books which has, albeit briefly, a Glasgow setting, and since although it was published in 1925 it is set during the First War, possibly about 1916, I do wonder whether it was an early work which didn't find a publisher until Evelyn Smith was well established. There is no particular reason for it to be set in war-time, and it is in many ways a very curious book.

But I digress. I have not dealt in detail with the books because space is too short and in any case I have already written about them (see *Folly 5*). I hope I have said enough to show that Evelyn Smith deserves a much higher reputation than she actually has, lumped, if she is lucky, among the 'other authors' after the big four have been dealt with. This, I contend, is pure ill fortune. Who knows what her reputation might have been, if only . . .?

If only she hadn't died of pneumonia on 23 March 1928, aged 42. Suddenly all those Brent-Dyer/Oxenham accounts of near-fatal illnesses cease to look funny. Pneumonia was a killer before the discovery of antibiotics, and it killed Evelyn Smith. She died in hospital in Glasgow, leaving remembrances to her sisters and the house-boat to Dodo Mohr. It was valued at £36.

What is particularly interesting about Evelyn Smith is not merely the quality of her work but the fact that she was a professional author - or "authoress", as she appears on her death certificate - and was maintaining herself successfully by her writing. Almost all the other major school-story writers of this period, although clearly making a good thing out of their writing, were living in family units and/or not totally dependent on their book earnings. (Winifred Darch was still teaching in the 20s; Christine Chaundler, perhaps the most like Evelyn Smith, seems also to have had paid employment.) In short, Evelyn Smith well deserved that designation of "authoress": she was a professional, and at her best in her chosen genre something of a genius.

Acknowledgments

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Bibliography

Date of Publication	Title	Publisher
	1920 Julius Caesar (ed. with acting notes)	Nelson
December	1920 Form-Room Plays; Junior Book	Dent
May	1921 Senior Book	Dent
September	1922 Binkie of IIIB	Blackie
	1922 Nicky of the Lower Fourth	Blackie
October	1923 Seven Sisters at Queen Anne's	Blackie
October	1923 The Little Betty Wilkinson	Blackie
May	1924 Plays Before Shakespeare	Dent
August	1924 Bidy and Quilla	Blackie
	Henry IV part One (ed)	Nelson
	Macbeth (ed)	Nelson
	A Midsummer Night's Dream (ed)	Nelson
	Tales That History Tells (Boys and Girls of the Past)	Grant Ed.Co.
September	1925 Marie Macleod, Schoolgirl	Cassell
September	1925 Septima at School	Blackie
September	1925 Val Forrest in the Fifth	Blackie
	1926 As You Like It (ed)	Nelson
	Coriolanus (ed)	Nelson
	King Lear (ed)	Nelson
	The Merchant of Venice (ed)	Nelson
	Twelfth Night (ed)	Nelson
March	1926 Form-Room Plays: Intermediate Book	Dent
September	1926 The Children of the Betrayer	Nisbet
September	1926 The First Fifth Form	Blackie
September	1926 Terry's Best Term	Blackie
	1927 Henry V (ed)	Nelson

September	1927	Plays from Literature: Junior Book	Nelson
October	1927	Senior Book	Nelson
August	1927	The Small Sixth Form	Blackie
August	1927	The Twins at School	Cassell
September	1927	Phyllida in Form III	Blackie
	1928	Henry VIII (ed)	Nelson
		Richard III (ed)	Nelson
August	1928	Milly in the Fifth	Blackie
September	1928	Margaret and Michael (children's reader)	Blackie
November	1928	Little Plays from Shakespeare: 1st & 2nd series	Nelson
September	1930	Myths and Legends of Many Lands	Nelson
		8 col.plates & chapter headings by A.E. Bestall (<i>Highroads of Modern Knowledge</i> series)	
November	1930	2 vol.edition in <i>Teaching of English</i> series; no plates, but with headings	Nelson
	1930	The World's Best Stories for Children (original editor; completed by Winifred Biggs) reissued in 2 volumes	Nelson
	1934	A Book of Girls' Stories	

Short Stories and Annual Contributions

1923	The Disillusionment of CC	Blackie's Girls' Annual
1924	House-Boating for Girls	Blackie's Girls' Annual
1925	The Holiday Afoot	Blackie's Girls' Annual
	A Bowl of Beetroot	Blackie's Girls' Annual
1926	The Little Lost Street	Bairns' Budget (Blackie)
	Mr Tomlinson's Tooth	Bairns' Budget (Blackie)
	Rushy Toad	Bairns' Budget (Blackie)
	The Rhododendron	Girls' Budget (Blackie)
	The Right Head Girl	Collins Schoolgirls' Annual
1927	Leila in Camp	Blackie's Girls' Annual
1928	Fenella's Fountain Pen	Girls' Budget (Blackie)
	Winter Week-Ends	Blackie's Girls' Annual
	The Sums that Sally Did	Blackie's Girls' Annual
1929	The Quest of the Healing Jewels	Collins Schoolgirls' Annual
	A Hundred Years Ago	Blackie's Girls' Annual
	Daffy Fleetwood's Job	Blackie's Girls' Annual
1934	The Present Too Many in <i>Billy's Christmas Eve</i> (Hugh Walpole)	
	Miss Miller's Marvel	
	The Packet of Seeds	
	Jill and the Beanstalk	
	The Beautiful Balloon	

This is in all probability an incomplete list; the author would be very grateful if anyone could let her know of any annual story/article by Evelyn Smith not mentioned above.