

# NEIL PEARSON

RARE BOOKS

## A MAY MISCELLANY

Welcome to our May Miscellany, a list of twenty-five items with, I think it's fair to say, a fair bit of range.

From the birth of Madchester to the death of Auden, taking in a cheque to T.S.Eliot and a party invitation from Richard Burton along the way, the list is either a piquant potpourri of key collectables, or a stark illustration of my current inability to concentrate, depending on your point of view. Eclectic, eccentric content, then, but beautiful things all.

Contact and payment details can be found at the end of the list, and clicking on any item will take you to our website, where larger images can be found.

Happy browsing,

And stay safe,

**Neil Pearson**

[www.neilpearsonrarebooks.com](http://www.neilpearsonrarebooks.com)



# NEIL PEARSON

RARE BOOKS



## 1. [ed. ANDERSON, Margaret and HEAP, Jane] The Little Review: Quarterly Journal of Art and Letters New York: 1929

*Small 4to, pp. 110. Original stiff paper wrappers, printed in orange and black. Outsize wrappers a little creased, spine gum separated from text block, 1cm chip to foot of spine.*

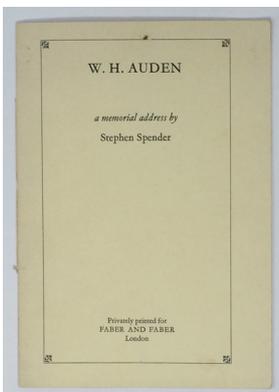
First edition.

Founded in 1914 by Margaret Anderson, *The Little Review* became the house journal of Modernism. Its publication of extracts from *Ulysses* from May 1918 onwards resulted in a trial for obscenity which threatened its existence but ultimately -- as was often the way with obscenity trials -- cemented its reputation. In this, the final issue, Anderson and Jane Heap (who became the magazine's editor in 1925) invited writers and artists to complete a questionnaire designed to throw light on their creative process. Many of those invited to participate found the questions dull and unimaginative: 'What is your attitude toward art today?'; 'What things do you really like?' 'What is your world view?'. (Tristan Tzara here replies to all ten questions with a question of his own: 'What the fuck are you doing?'.) But this is a historic little item nonetheless, bringing together in one volume sixty-two of the leading artists, writers and philosophers of the time, many accompanied by contemporary photographic portraits, adding quite a frisson to the roster.

A poorly made object, surviving issues of *The Little Review* are scarce.

[3379]

£295



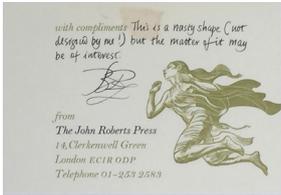
## 2. [AUDEN, W.H.] SPENDER, Stephen A Memorial Address By Stephen Spender London: Faber, 1973

*8vo, pp. 10. Original cream stiff paper wrappers, lettered in black to front panel. Compliments slip laid in. Just a little rubbed, old glue mark to inside of front wrapper and reverse of compliments slip, otherwise a near fine copy.*

First edition, INSCRIBED BY THE PRINTER BERNARD ROBERTS TO POET AND NOVELIST RUTHVEN TODD: 'Ruthven Todd from Bernard Roberts January 1974'. WITH A COMPLIMENTARY SLIP LAID IN, ADDITIONALLY INSCRIBED:

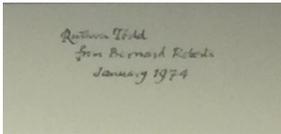
# NEIL PEARSON

RARE BOOKS



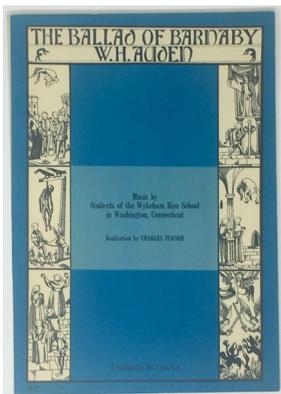
'This is a nasty shape (not designed by me!) but the matter of it may be of interest. BP'.

Offprint of the memorial address given by Stephen Spender at a service in commemoration of W.H. Auden held at Christ Church Cathedral, Oxford on 27 October 1973. It was privately printed by the John Roberts Press, London, for Faber, Auden's publisher. Bernard Roberts joined the family business after a career in the RAF, and transformed it from a high street shop into a top-end artisan's imprint. The press suffered in the face of the technological revolution of the 1970s, and closed in 1982.



[3251]

£125



### 3. AUDEN, W.H.

#### **The Ballad of Barnaby New York: G. Schirmer, 1970**

*4to, pp. 53. Original illustrated stiff paper wrappers, lettered in black to front and rear panels. Cover drawing by Edward Gorey. A fine copy.*

First edition.

In his note introducing the score Charles Turner, music teacher at Wykeham Rise School in Washington, Connecticut, writes:

'In the autumn of 1968 I asked W.H. Auden if he might be interested in writing something, based on the medieval legend of The Juggler of Notre Dame, for which music would be composed by my students.... Mr. Auden very kindly sent us a narrative text, entitled *The Ballad of Barnaby*; and music for the drama was composed by eleven girls between the ages of fourteen and eighteen...'

The work was first performed in St. John's Church in Washington in May 1969 and received rather more attention than the usual school production, as a result of which this score was published, its wrappers beautifully illustrated by the American artist Edward Gorey. In 1972, Gorey republished Auden's poem and his own artwork as a broadside, and distributed it at Auden's memorial service at The Cathedral of St. John the Divine in New York.

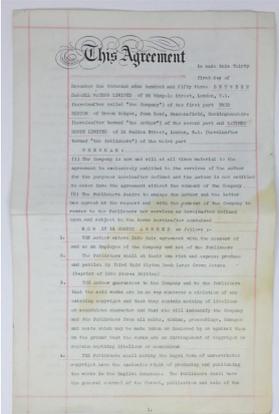
Poignant, rather scarce, and a beautiful copy.

[3389]

£95

# NEIL PEARSON

RARE BOOKS



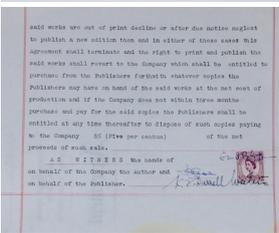
## 4. BLYTON, Enid Signed Contract For My Third Enid Blyton Book London: N.p., 1953

*4pp. typed legal document, horizontal fold across centre.*

*Some old staining across the lower portion of the document, which is otherwise very well preserved.*

Legal contract dated 1 December 1953, SIGNED BY ENID BLYTON.

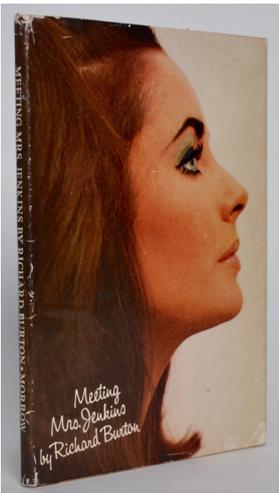
The contract is an agreement between Darrell Waters of Darrell Waters Ltd., the company set up by Enid Blyton in 1950 to handle her affairs; a representative of the publishers Latimer House Ltd., and Enid Blyton herself. Under the terms of the contract, Latimer House undertake to pay a royalty of five per cent to Blyton for the publishing rights to *My Third Enid Blyton Book*, which was eventually published in 1955.



A very scarce piece of signed Blyton ephemera.

[3272]

**£1,250 (PLUS 20% VAT TO EU PURCHASERS)**



## 5. BURTON, Richard Meeting Mrs. Jenkins New York: William Morrow & Co., 1966

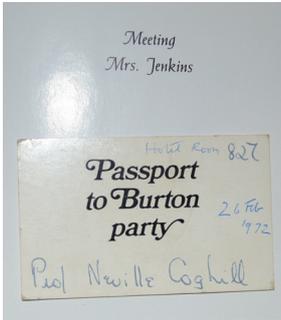
*8vo, pp. 24. Original tan three-quarter boards, lettered in gilt to spine and with device in gilt to front panel. Photographic dustwrapper with author's portrait to rear panel and subject's portrait to front. Red endpapers. Dustwrapper and text photographs of Elizabeth Taylor by William Klein. A near fine copy in a very good dustwrapper with a couple of small closed tears and light wear to spine ends.*

First edition. NEVILL COGHILL'S COPY, WITH HIS PARTY INVITATION LAID IN.

The literary scholar Nevill Coghill [1899-1980] was Tutor of English Literature at Exeter College, Oxford, for more than thirty years. The two men first met in 1944, when Burton studied English at Oxford for six months while doing his National Service in the RAF. Coghill was Burton's tutor, and also directed him as Angelo in an OUDS production of Measure For Measure after Burton had auditioned with a rendition of Hamlet's 'To be or not to be...' speech which Coghill later described as 'the most perfect rendering I had ever heard.' Later, Coghill paid tribute to Burton's intellect as well as his talent: 'I have had students of very

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great gifts and many of very little. But I have only had two men of genius to teach: W.H. Auden and Richard Burton. When they happen, one cannot mistake them.'

Burton's regard for Coghill was equally strong. The two remained in constant touch down the years, and in 1964 Burton drove to Oxford to introduce Elizabeth Taylor to his old tutor and friend. During the visit the plan was conceived to stage an OUDS production of Doctor Faustus to raise funds for the University Playhouse. Burton was as good as his word, and in 1966 the show ran at Oxford for three weeks, directed by Coghill, and starring undergraduate members of OUDS alongside the most famous couple in the world. (The production was filmed in Rome the following year, financed by Burton, directed by Coghill, and featuring the same cast.)

This copy of Burton's how-we-met love letter to his wife, Elizabeth Taylor, comes from Coghill's library, and has his 'Passport to Burton Party' laid in, with his name written in an unknown hand along the lower edge. Quite which party this was is unclear: Burton threw quite a few, and a handwritten date of '26 Feb 1972' suggests it wasn't to mark the publication of this book, which had happened six years previously.

[3259]

£250



## 6. [JOY DIVISION] CUMMINS, Kevin

**Juvenes: The Joy Division Photographs of Kevin Cummins**  
London: To Hell With Publishing, 2007

*Large 8vo, pp. 192. Original silk-screened boards, the book wrapped in original, sealed blue paper, with the number '38' pencilled to top left corner. Original cream cloth covered clamshell box, lettered in black to front panel and spine. Illustrated throughout with the photographs of Kevin Cummins. Book design by FUEL. An absolutely fine and unopened copy, in a fine, original clamshell box.*

First edition, no. 38 of 226 copies SIGNED BY CUMMINS, 26 of which were lettered A-Z and included a gelatin-silver photograph of Ian Curtis.

'The book showcases many previously unseen images as well as Cummins' already famous pictures of the band. It also contains a foreword by Natalie Curtis, and specially commissioned personal essays by Ian Rankin, Cath Carroll, David Peace, Matthew Higgs, Nick Lezard, Alan Hemsall and Pat Nevin. JUVENES is a brooding investigation into the intangible quality that makes Joy Division one of the most loved and respected English bands still to this

# NEIL PEARSON

## RARE BOOKS



day.' (Publisher's statement, 2007.)

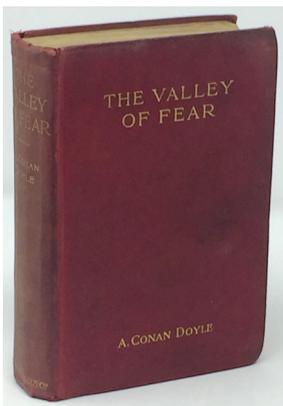
Kevin Cummins studied photography in Salford, his graduation happily coinciding with the emergence of Manchester's punk movement. Initially dividing his time between the North-West's theatre and music scenes, Cummins soon started building a formidable portfolio working both for *City Life*, Manchester's what's-on magazine, and for the music papers *Sounds* and *NME* (his working partnership with the latter lasted twenty-five years, ten of which were spent as the paper's chief photographer). His work lays strong claim to being the key visual text covering UK popular musical history from punk to Britpop.

Cummins' most famous photographs of Joy Division were the result of an *NME* commission in January 1979, and were taken in the disused warehouse where the band rehearsed, as well as a number of snowy, lugubrious exteriors. These images appear in this collection alongside many photographs of the band on stage. The book was published in an edition of just 226 copies and sold out almost immediately.

This particular example, never having been unwrapped, is unexamined; because it's unwrapped, there is no reason to suppose its condition is anything other than mint.

[3387]

**£1,250**



### **7. DOYLE, Arthur Conan** **The Valley Of Fear** **London: Smith, Elder & Co., 1915**

*8vo, pp. 306, 6pp. advertisements bound in at rear. Original read boards, lettered in gilt to front panel and spine. Edges uncut. Frontispiece by Frank Wiles. Offsetting to endpapers, and some foxing to the preliminaries, title page and early pages of text. Corners bumped, some marking to boards, spine a little faded and with some wear to spine ends. Binding a little shaken, but holding firm.*

First UK edition, published three months earlier in the US. The final Sherlock Holmes novel.

Frank Wiles, who provides the frontispiece, drew many of the illustrations for Holmes's appearances in *The Strand* magazine. Doyle thought Wiles came closest to the Holmes likeness he had always imagined -- which, if Wiles' work here is any guide, was very much like Basil Rathbone.

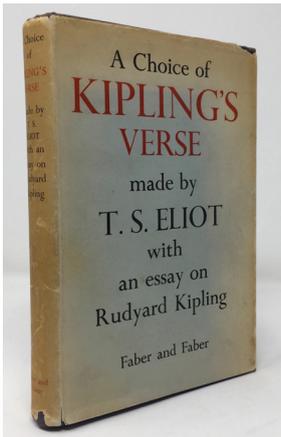
# NEIL PEARSON

RARE BOOKS

A solid rather than spectacular copy, hence its competitive price. Elementary.

[3192]

£650

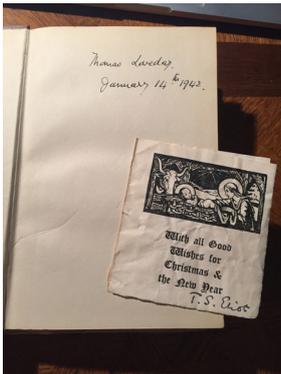


## 8. ELIOT, T.S. **A Choice of Kipling's Verse** London: Faber, 1941

*8vo, pp. 306. Original blue boards, lettered in gilt to spine. Partly unopened. Printed dustwrapper.*

*Handmade woodcut design Christmas card laid in. Age-toning to text block, ownership signature of Thomas Loveday to ffepp., a very good copy in an unevenly faded dustwrapper, a little chipped and worn.*

First edition. Thomas Loveday's copy, with his ownership signature. HANDMADE WOODCUT CHRISTMAS CARD SIGNED BY T.S. ELIOT LAID IN.



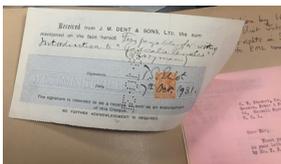
At the time of this book's publication, Thomas Loveday was Vice Chancellor of the University of Bristol. A letter from Eliot to the Vice Chancellor dated 6 April 1939 makes clear that, two years earlier, Eliot had been invited to give a lecture there:

'As for the time, the beginning of December, which you suggest, would suit me very well. With best wishes for Easter to Mrs. Loveday and yourself. I am, Yours very sincerely, T.S. Eliot'.

Not a scarce book, but a rare adornment.

[3334]

£300



## 9. ELIOT, T.S. **Signed Cheque in payment for Eliot's Introduction to the 1932 Everyman edition of Pascal's Penseés, filed with a small collection of correspondence between publishers J.M. Dent and Faber.**

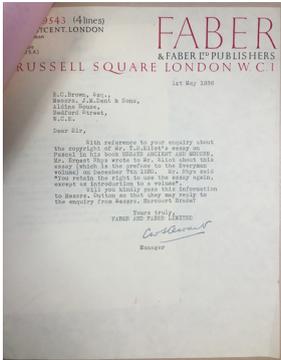
London: N.p., 1931

*A very well preserved collection of material.*

A CHEQUE PAYABLE TO T.S. ELIOT IN THE SUM OF FIFTEEN POUNDS AND DATED 1 OCTOBER 1931, DRAWN ON THE BANK ACCOUNT OF THE

# NEIL PEARSON

RARE BOOKS



PUBLISHER J.M. DENT, AND COUNTERSIGNED BY ELIOT ON THE REVERSE.

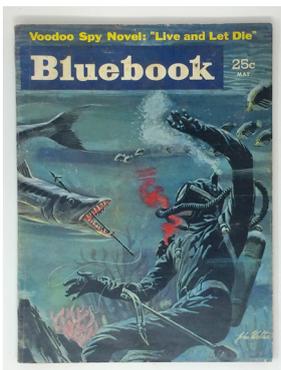
The cheque was issued by J.M. Dent in payment of Eliot's fee for writing the introduction to the 1932 Everyman Modern Library edition (No. 874) of Pascal's *Pensées*, issued in a translation by W.F. Trotter. Accompanying the cheque is a small collection of correspondence between the publishers J.M. Dent and Faber, discussing the copyright status of Eliot's essay.

We can find only one other cheque signed by Eliot in auction records (Sotheby's, 2000: An early royalty payment for *The Waste Land*, countersigned twice by Eliot, 15 December 1922. Sold for £3760 inc. commission).

A beautiful thing -- they don't make cheques like they used to -- and a scarce survivor.

[3304]

**£1,750 (PLUS 20% VAT TO EU PURCHASERS)**



## 10. [LIVE AND LET DIE] FLEMING, Ian

**Bluebook: Vol. 99, No. 1**

**New York: McCall Corporation, 1954**

Magazine format, pp. 128. Original colour illustrated paper wrappers. Cover illustration by John Walter. Cheap paper inevitably age-toned, but an extremely well preserved copy, the spine unbroken and with absolutely minimal edgewear.

First US appearance of Fleming's second Bond novel, *Live and Let Die*. Abridged, but pre-dating the first US edition in book form by almost a year.

*Live and Let Die* appears on pp. 88-128 of the magazine, printed in double columns, and the magazine also contains work by P.G. Wodehouse (*The Ordeal Of Bingo Little*), Richard Matheson and John D. MacDonald.

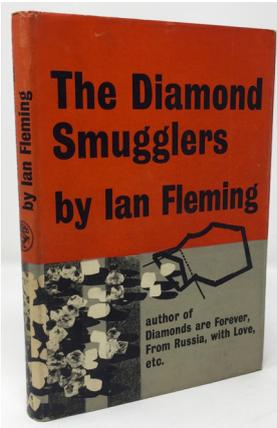
Very scarce, especially in such exceptional condition.

[3292]

**£1,250**

# NEIL PEARSON

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## 11. FLEMING, Ian The Diamond Smugglers London: Cape, 1957

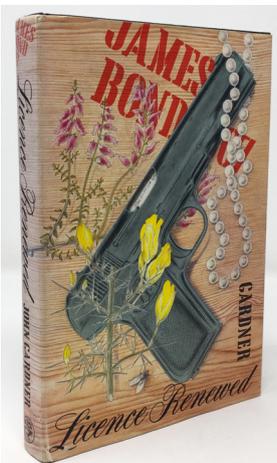
8vo, pp. 160. Original black boards, lettered in white to spine. Illustrated dustwrapper. 3 maps, 16pp. b&w photo illustrations. Some foxing to preliminaries, tape residue to front pastedown, presentation inscription to fep. A very good copy in a very good, price-clipped dustwrapper, with a little tape residue to edges of flaps.

First edition. Introduction by 'John Blaize' -- actually John Collard, member of the International Diamond Security Organisation, and before that an officer for MI5.

Fleming's first non-Bond book, published between *From Russia, With Love* and *Dr. No* -- although not unadjacent to Bond's usual territory.

[3341]

£95



## 12. GARDNER, John Licence Renewed London: Cape and Hodder & Stoughton, 1981

8vo, pp. 270. Original black boards, lettered in gilt to spine. Illustrated dustwrapper, author's photographic portrait to rear panel. Price label ('J. CAPE £6.50 NET In U.K. Only') affixed to foot of front flap. A near fine copy in a near fine dustwrapper with a little fading to spine and a small smudge to front flap, not affecting text.

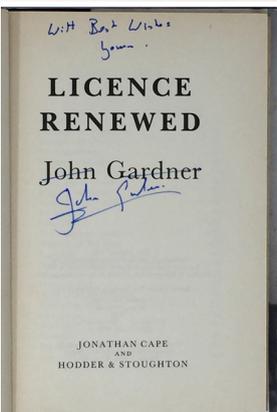
First edition, INSCRIBED BY THE AUTHOR TO TITLE PAGE: 'With best wishes, yours, John Gardner'.

Gardner's first continuation Bond novel -- he eventually wrote fourteen.

A lovely copy, inscribed.

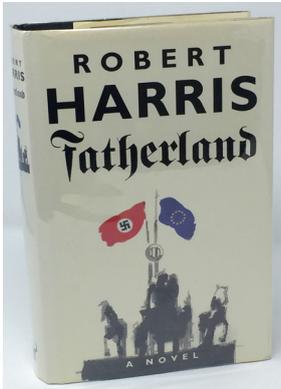
[3347]

£300



# NEIL PEARSON

RARE BOOKS



**13. HARRIS, Robert**  
**Fatherland**  
**London: Hutchinson, 1992**

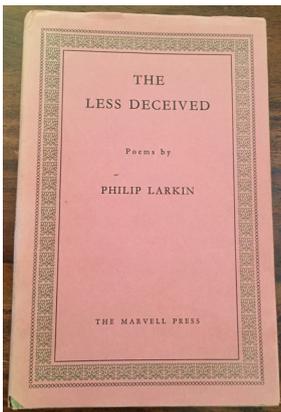
*8vo, pp. 372. Original black boards, lettered in silver to spine. Black endpapers. Illustrated dustwrapper, author's photographic portrait to rear panel. Small owner's name to half-title, a near fine copy in a near fine dustwrapper with the very lightest of edgewear.*

First edition, SIGNED BY THE AUTHOR TO TITLE PAGE.

Harris's first novel.

[3220]

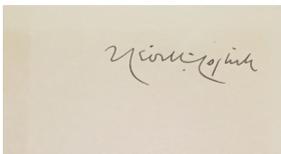
**£200**



**14. LARKIN, Philip**  
**The Less Deceived**  
**Hessle: Marvell Press, 1955**

*8vo, pp. 45. 2pp. list of subscribers at rear. Original grey boards, lettered in gilt to spine. Printed dustwrapper, bookseller's revised price label ('7s 6d nett') to foot of front pastedown. Slight offsetting to endpapers, but a near fine copy in a very good dustwrapper with a couple of small closed tears to spine ends.*

First edition, first impression, with 'floor' for 'sea' in the first line of the poem Absences on p.38, the pre-publication list of subscribers bound in, and no reviews printed on the rear flap. NEVILL COGHILL'S COPY, WITH HIS OWNERSHIP SIGNATURE TO FRONT FREE ENDPAPER.



The literary scholar Nevill Coghill [1899-1980] was Tutor of English Literature at Exeter College, Oxford, for more than thirty years, before becoming Merton Professor of English Literature from 1957 until his retirement in 1966. As an Oxford undergraduate Larkin attended Coghill's lectures on Chaucer and Shakespeare.

One of only 120 copies of the first impression, and an excellent association.

[3128]

**£950**

# NEIL PEARSON

RARE BOOKS



**15. [MILLER, Henry] [VILLAGE PRESS]  
Henry Miller in Paris: Five Essays (A Complete Set)  
London: Village Press, 1973**

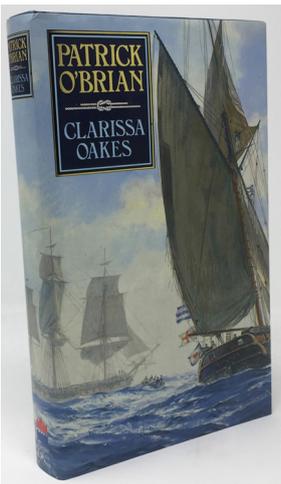
*Five items, two of 24pp, one of 16pp, two of 8pp. Stiff paper wrappers, printed in black. Water-colour illustration by Henry Miller to each front panel. Small previous ownership signature ('BROLL') to the first leaf of each volume, otherwise a near fine set.*

First editions thus.

First published by Bern Porter in *The Happy Rock* [1945], these five essays describing Henry Miller's life in Paris are written by those who knew him at the time: *Just A Brooklyn Boy* by Emil Schnellock; *The Happy Rock* by Lawrence Durrell; *Henry Miller In Villa Seurat* by Alfred Perlès; *All The Animals In The Zoo* by Knud Merrill; and *The Genesis Of The Tropic Of Cancer* by Michael Frankel. They were published separately here for the first time in 1973 by the Village Press, on a variety of coloured papers, each front panel illustrated with a water colour by Miller.

[3381]

**£195**



**16. O'BRIAN, Patrick  
Clarissa Oakes  
London: Harper Collins, 1992**

*8vo, pp. 256. Original blue boards, lettered in gilt to spine. Illustrated dustwrapper. A fine copy in a fine dustwrapper.*

First edition, SIGNED BY THE AUTHOR TO TITLE PAGE.

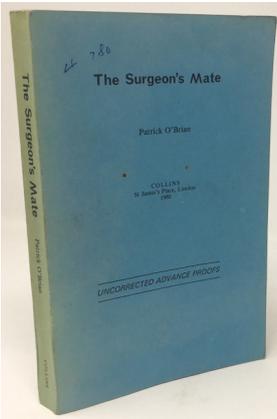
The fifteenth entry in the Aubrey/Maturin series, and a spectacular copy.

[3277]

**£500**

# NEIL PEARSON

RARE BOOKS



**17. O'BRIAN, Patrick**  
**The Surgeon's Mate**  
**London: Collins, 1980**

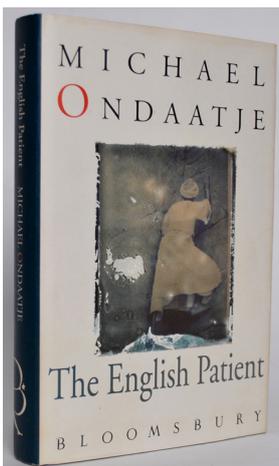
*8vo, pp. 315. Original blue stiff paper wrappers, lettered in black to both panels and spine. First page working loose, small inked numbers to front panel, a little dusty, corners just a little bumped.*

Proof copy of the seventh book in the Aubrey/Maturin series.

A very scarce survivor, and a very good example.

[3282]

**£500**



**18. ONDAATJE, Michael**  
**The English Patient**  
**London: Bloomsbury, 1992**

*8vo, pp. 302. Original blue boards, lettered in gilt to spine. Illustrated dustwrapper, photographic author's portrait to rear flap. Blue endpapers, silk bookmark. A fine copy in a fine dustwrapper.*

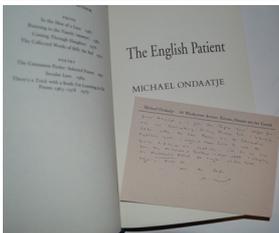
First edition. HANDWRITTEN CARD FROM ONDAATJE TO DAVID SPENCER OF SAFFRON PRODUCTIONS LAID IN. Winner of the 1992 Booker Prize.

The card makes arrangements for the two men to meet: 'I'll be in U.K. for the dreaded Booker next week...'. (Worked out OK).

A fine copy.

[3046]

**£495**



# NEIL PEARSON

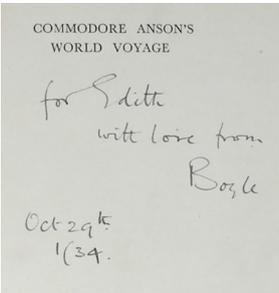
RARE BOOKS



## 19. SOMERVILLE, Boyle Townshend Commodore Anson's World Voyage London: Heinemann, 1934

8vo, pp. 317. Original boards. Portions of illustrated dustwrapper pasted in to preliminaries. Maps at endpapers. Plain brown homemade dustwrapper, handwritten title labels to front panel and spine. Frontispiece portrait, maps and illustrations. A little spotting to leading edge, but a very good copy.

First edition. EDITH SOMERVILLE'S COPY, INSCRIBED TO HER ON HALF-TITLE BY HER BROTHER, THE AUTHOR: 'For Edith with love from Boyle. Oct. 29th 1934.' Author's printed card tipped in to title page, front panel of dustwrapper initialed in pencil by Edith and pasted in to half-title verso.



Edith Somerville [1858-1949] is best known as the co-author, with her cousin Violet Martin, of the Irish R.M. stories. Her brother, Boyce Townshend Somerville [1863-1936] was a distinguished naval officer, retiring in 1919 having attained the rank of Vice-Admiral, and an eminent hydrographic surveyor who mapped the Persian Gulf, the waters of Ceylon (now Sri Lanka) and much of the British coastline. His published books include dictionaries of Pacific languages encountered during his naval career, as well as works of naval history such as *The Chartmakers* (1928) and this, penultimate work. His last book was *Will Mariner* (1934) all but finished at the time of his murder by the IRA for providing references for local boys looking to join the navy, an act which was instrumental in bringing about the IRA's proscription three months later. After her brother's death Edith prepared the book for publication: it duly appeared later the same year.

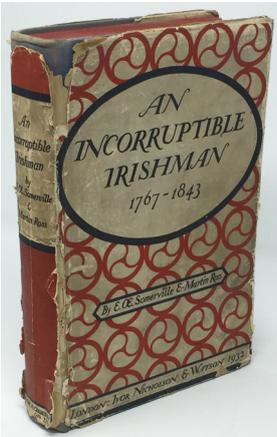
A poignant association.

[3228]

**£500**

# NEIL PEARSON

RARE BOOKS



**20. SOMERVILLE, E. OE, and [pseud. MARTIN, Violet] ROSS,  
Martin An Incorruptible Irishman 1767-1843  
London: Ivor Nicholson & Watson, 1932**

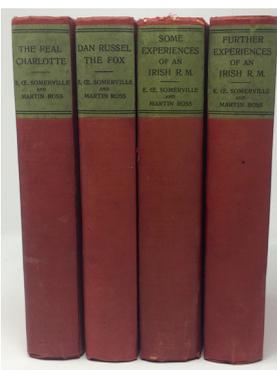
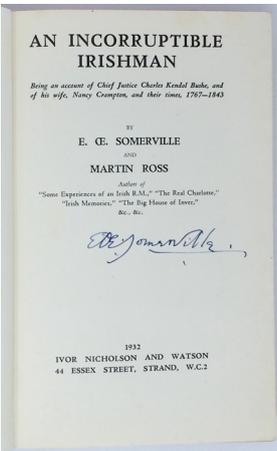
*Large 8vo, pp. 265. Original blue boards, lettered in black on red spine label to spine, Bushe coat of arms in gilt on red label to front panel. Top edge red. Frontispiece portrait and eight photographic plates. Occasional illustrative line drawings. A little worn and rubbed, but a very good copy in a very worn dustwrapper with loss to spine ends.*

First edition. AUTHOR'S COPY, SIGNED BY HER TO TITLE PAGE, AND WITH TWO NEWSPAPER PHOTOGRAPH CLIPPINGS TO FRONT PASTEDOWN AND FRONT FREE ENDPAPER, BOTH SIGNED AND DATED.

Somerville and her writing partner, her cousin Violet Martin ('Martin Ross') wrote the Irish R.M. stories together. Violet died in 1915, but Edith, firm believer in the afterlife and a regular attender of seances, used the 'Somerville and Ross' authorial description for the rest of her career.

The incorruptible Irishman in question is Charles Kendal Bushe, former Chief Justice of Ireland and the author's great grandfather.

[3229]  
£300



**21. SOMERVILLE, E. OE, and [pseud. MARTIN, Violet] ROSS,  
Martin  
Four Titles, comprising Some Experiences Of An Irish R.M.;  
Further Experiences Of An Irish R.M.; The Real Charlotte; and  
Dan Russell The Fox  
London: Methuen, V.d**

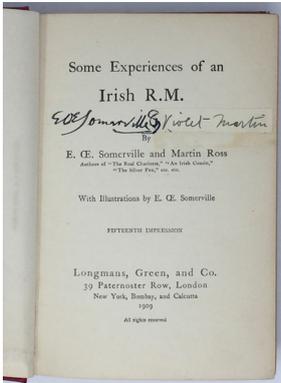
*Four 8vos. Original red boards, spine labels to each. Tissue guards to frontispieces. Line drawings by Edith Somerville. Boards a little bumped, sunned and worn, some light historical water damage to the front board of Further Experiences..., but generally a very good set.*

Later editions, uniformly bound, ALL SIGNED BY EDITH SOMERVILLE, AND WITH THE CLIPPED SIGNATURE OF VIOLET MARTIN TIPPED IN TO EACH ALONGSIDE SOMERVILLE'S.

Edith Somerville [1858-1949] and her writing partner, her cousin Violet Martin ('Martin Ross') [1862-1915] are best known for writing the Irish R.M. stories

# NEIL PEARSON

## RARE BOOKS



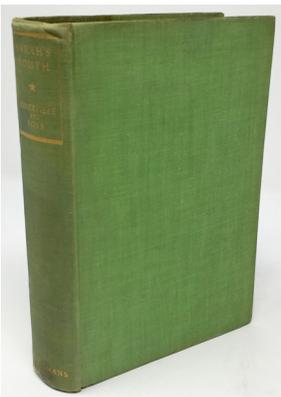
together. After Violet's death in 1915 Edith, a regular attender of seances and firm believer in the afterlife, continued to proclaim dual authorship of her books. All four titles featured here were written during Violet Martin's lifetime, and so were genuinely co-authored.

Three of these volumes seem to have been prepared and presented by Edith Somerville to the Coghill wing of her family: the English literary scholar Nevill Coghill was Edith's nephew, and one of these titles -- *The Real Charlotte* -- bears his ownership signature. Quite why Violet's signature had to be gathered from elsewhere, given that she was still alive when these later editions were published, can't now be known, but it seems to have been done by Edith rather than another family member: in *The Real Charlotte*, Edith has written the word 'and' alongside her signature, suggesting that both signatures, in their different ways, came to appear on the title page at the same time. In the fourth volume, *Further Experiences Of An Irish R.M.*, both authors' signatures have been clipped and pasted in, presumably by a family member.

Somerville and Ross books 'signed' by both authors are very scarce. Here are four, with impeccable provenance.

[3245]

**£750**



**22. SOMERVILLE, E. OE, and [pseud. MARTIN, Violet] ROSS, Martin Sarah's Youth London: Longmans, Green & Co., 1938**

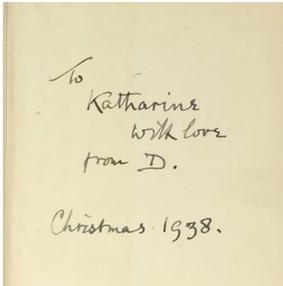
*8vo, pp. 311. Original green boards, lettered in gilt to spine. Slightly cocked, a little browning to preliminaries, but a very good copy, lacking the dustwrapper but for a portion of the spine laid in, having been used as a bookmark.*

First edition, SIGNED BY THE AUTHOR TO TITLE PAGE, AND ADDITIONALLY INSCRIBED TO HER NIECE: 'To Katharine with love from D. Christmas 1938.' 'D' was the family diminutive for Edith. The recipient was Katharine Johnston (née Coghill), whose bookplate adorns the front pastedown.

Edith Somerville [1858-1949] and her writing partner, her cousin Violet Martin ('Martin Ross') [1862-1915] are best known for writing the Irish R.M. stories together. After Violet's death in 1915 Edith, a regular attender of seances and believer in the afterlife, continued to proclaim dual authorship of her books.

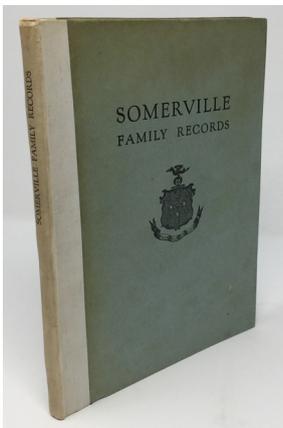
# NEIL PEARSON

RARE BOOKS



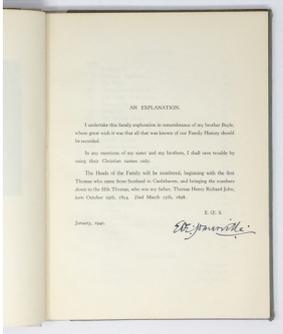
A lovely family association copy of this late title.

[3247]  
£200



## 23. SOMERVILLE, Edith and SOMERVILLE, Boyle Records Of The Somerville Family Of Castlehaven And Drishane From 1174, To 1940 Cork: Guy & Co., 1940

*Large 8vo, pp. 134. Original blue three-quarter boards, lettered in back to front panel and black to white to spine. Photographic frontispiece and two further photographic illustrations within text. Offsetting to endpapers, boards a little faded, but a very well preserved copy.*



First edition. One of 200 copies. SIGNED BY EDITH SOMERVILLE, AND ADDITIONALLY INSCRIBED TO HER NIECE: 'To K. with love from D. Christmas 1940.' 'D' was the family diminutive for Edith. The recipient was Katharine Johnston (née Coghill).

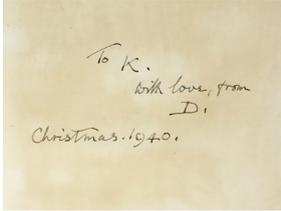
Somerville and her usual writing partner, her cousin Violet Martin ('Martin Ross') wrote the Irish R.M. stories together. Violet died in 1915, but Edith, firm believer in the afterlife and a regular attender of seances, used the 'Somerville and Ross' authorial description for the rest of her career.

Edith's brother Boyce Townshend Somerville [1863-1936] was a distinguished naval officer, retiring in 1919 having attained the rank of Vice-Admiral, and an eminent hydrographic surveyor who mapped the Persian Gulf, the waters of Ceylon (now Sri Lanka) and much of the British coastline. His published books include dictionaries of Pacific languages encountered during his naval career, as well as works of naval history such as *The Chartmakers* (1928) and this, penultimate work. His last book was *Will Mariner* (1934) all but finished at the time of his murder by the IRA for providing references for local boys looking to join the navy, an act which was instrumental in bringing about the IRA's proscription three months later. After her brother's death Edith prepared the book for publication: it duly appeared later the same year.

Boyle is here credited with co-authorship, despite having been killed six years before the book's publication. In an explanatory note, Edith writes: 'I undertake this family explanation in remembrance of my brother Boyle, whose great wish it

# NEIL PEARSON

## RARE BOOKS



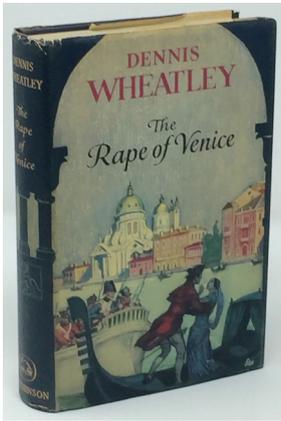
was that all that was known of our Family History should be recorded.' (Why this results in an author's credit rather than a dedication is unclear.)

Laid in to the book is a handwritten portion of the Somerville family tree, written on the stationery of Dishane House, Edith's home in County Cork.

A wonderful family association.

[3248]

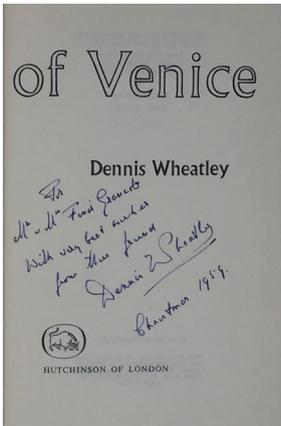
**£350**



### 24. WHEATLEY, Dennis **The Rape Of Venice** London: Hutchinson, 1959

8vo, pp. 446. Original dark blue boards, lettered in gilt and pale blue to spine, figurative design in gilt to front panel. Maps to endpapers. Illustrated dustwrapper. A fine copy in a near fine dustwrapper with just a little light chipping to head of spine, and light edgewear to top edge.

First edition, INSCRIBED BY THE AUTHOR TO TITLE PAGE: 'To Mr. and Mrs [----], with very best wishes from their friend, Dennis Wheatley. Christmas 1959'.



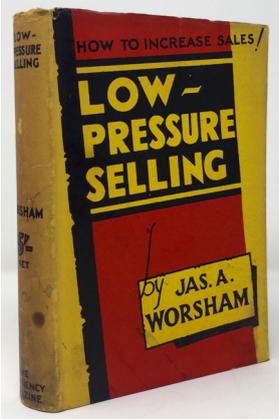
A lovely copy.

[3190]

**£150**

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## 25. WORSHAM, Jas. A.

### Low-Pressure Selling

London: The Efficiency Magazine, N.d.

*8vo, pp. 218, pp., 6pp. publisher's advertisements bound in at rear. Original blue boards, lettered in gilt to spine and blind-stamped to front panel. Printed dustwrapper. Publisher's printed bookmark laid in. Markings in red pencil to p. 217, some historical dampstaining to lower corners of boards (not affecting dustwrapper). A very good copy in a very good dustwrapper, spine browned, marked and worn at ends, and with a 2cm closed tear to upper edge of rear fold.*

First edition.

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[3302]

**£40**

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