

MS17 Somerville & Ross Manuscripts

About the Collection:

This is a significant collection of personal and literary papers of Edith Somerville (1858-1949) and Violet Martin (1862-1915) alias "Somerville and Ross," one of Ireland's most celebrated literary partnerships. An important and unique collection reflecting the lives, interests and work of the two authors, the Somerville & Ross Manuscripts consist largely of diaries, correspondence, working papers, and draft manuscripts relating to the authors' literary activities, personal interests and affairs. Of the literary papers can be found annotated, handwritten notes and manuscripts relating to numerous publications produced under the Somerville & Ross name, including that of *The Further Experiences of an Irish RM* (1908), one of their best known works.

Other papers concern the unfinished novel, *A Man of the People* (c 1897-99) and drafts of *Some Irish Yesterdays* (1906), *Mount Music* (1919), *The Big House of Inver* (1925) and, Somerville's last book, *Maria and Some Other Dogs* (published 1949). Working notes are also featured and these include an indexed notebook of Irish anecdotes and dialogue compiled by the two writers, c.1886-1945, and various notes on Irish political and cultural affairs, the suffragette movement and Irish agriculture, c. 1910-32.

Most notable amongst the personal papers are the extant diaries of both Somerville and Martin and comprehensive series of correspondence from the two writers with friends, relatives and other associates. Of particular significance are the letters between Martin and Lady Augusta Gregory, co-founder of the Abbey Theatre, Dublin, c. 1889-1915, and with the artist, William Gorman Wills, c. 1885-1890; and Somerville with her brother, Colonel John Somerville, c. 1889-1948, and the English composer and feminist, Dame Ethel Smyth, c. 1918-44.

Other interesting items include three notebooks detailing spiritualist séances attended by Somerville, 1930-41, with messages apparently received from Violet Martin and other dead relatives and a number of original illustrations and drawings by Somerville, who in addition to her literary activities, enjoyed a good degree of artistic success during her lifetime.

By her will Violet Martin ("Martin Ross") bequeathed all her papers including the copyright, to her cousin Edith Somerville. Violet Martin's papers, together with those of Edith Somerville passed into the ownership of Sir Patrick Coghill, nephew of Edith Somerville. Sir Patrick Coghill auctioned the entire collection in 1968, allowing Queen's to purchase a significant proportion of the material. The remaining parts of the Coghill collection were largely purchased by Trinity College, Dublin, and the New York Public Library.

A recently added (2017) treasure to the collection is the manuscript for an unpublished and hitherto unrecorded children's book, *Growly-Wowly, or The Story of the Three Little Pigs*. A version of the tale that had first appeared in 1849. Both the rhyming text and illustrations are by Edith Somerville.

Digital Special Collections and Archives provides online access (pending permission) to a number of letters between Edith Somerville and Ethel Smyth.

MS17/878/1 Edith Somerville Correspondence 03/01/1921 – 27/03/1930

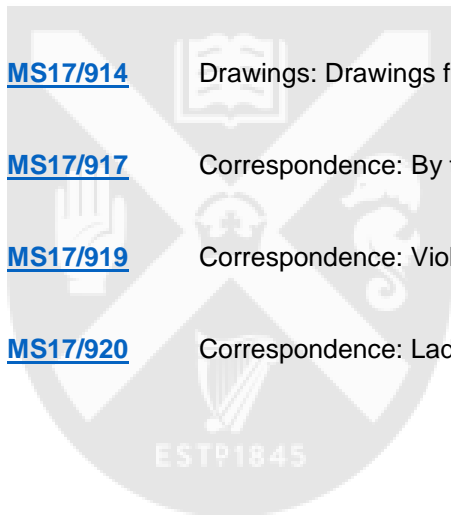
MS17/878/2 Ethel Smyth Correspondence 15/07/1918 – 22/07/1943

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MS17/802 Manuscript: Growly-Wowly or The Three Little Pigs

The original manuscript of an unpublished and previously unrecorded book for children titled *GROWLY-WOWLY. Or , The Story of the Three Little Pigs.*

The story is entirely in verse in Somerville's hand and contains seven superb full page watercolour illustrations by Somerville (including the title page). Circa 8 x 9 inches. Preserved in modern binders folder. The title page is lightly soiled but the other pages are clean and fresh. Signed on rear by Somerville, with addresses in Cork and Kensington. The Kensington address suggests it was created around 1880.

It is not clear why it was not published, or indeed if she sought publication; it may have been intended for her sister's children.

MS17/874 Diaries: Edith Somerville and Violet Martin

The complete extant diaries of Edith Somerville and Violet Martin.

Edith Somerville's diaries begin when she was sixteen and end in her ninety-first year. Those of Violet Martin cover her life from her fourteenth year until a few weeks before her death. The diaries have been used and some extracts quoted by Maurice Collis in his *Somerville and Ross* (1968). They are also referred to by Edith Somerville in her autobiographical *Irish Memories* (1917). With these exceptions the diaries are believed to be unpublished.

MS17/874/1 Diaries of Edith Somerville

1873-1948

The diaries of Edith Somerville covering the years 1873-1948 with the omission only of part of 1875 and all 1876, 76 vol., c. 13,100 pp., mainly in ink, some pages in pencil, octavo and small octavo, closely written in commercial diaries for each year, original cloth (a few in boards), with Edith Somerville's signature or initials in most of the volumes.

Edith Somerville's diary for 1915 is in two volumes, the second of which is devoted to a long account of Violet Martin's last illness. A photographic reproduction of Edith's sketch of her as she lay dying is stuck to the inside of the front cover, together with an inscription in Edith Somerville's hand.

MS17/874/2 Diaries of Violet Martin

1875-1915

The diaries of Violet Martin covering the years 1875-1915 with the omission only of parts of 1875-6, all 1877 and all 1881, 37 vol., c. 3,750 pp., small octavo (one octavo and one duodecimo), closely written in commercial diaries for each year, original cloth (two in limp wrappers), with Violet Martin's signature on all but one of the fly leaves, with a few pen drawings in the diaries of both writers.

MS17/874/3 Notes on Violet Martin's diaries by Muriel Curry.

Black file, typescript, 95 pp.

MS17/874/4 Notes on Edith Somerville's diaries by Muriel Curry

08/04/1965

(niece of Violet Martin and cousin of Edith Somerville)

3 volumes, black ring binders, typescript, c. 550 typed pages. Signed and dated 08/04/1965 on final page of volume 3.

MS17/876 Correspondence: William Gorman Wills (1828-91) to Violet Martin

Series of 45 autograph letters signed from William Gorman Wills (1828-91) to Violet Martin, c. 84 pp, octavo, Garrick Club, Ailsa Villa, St. Margaret's [Twickenham], etc.

Undated, with five original envelopes postmarked 1885-90: very affectionate letters ("My dearest child", "My dearest young pal", etc.), asking for her attention and sympathy, frequently referring to meetings in Kew Gardens and pressing her to meet him ("Don't get married for a few months till we've had a few larks together") suggesting that she should visit him in his studio in Kensington, sending her money, discussing his painting, his poetry and his work for the theatre (references to Irving, Ellen Terry and others), asking to discuss his plots and to read his poetry to her, informing her that he has torn up her letters, congratulating her on the success of a novel dealing with Ireland and claiming that he had nursed her literary talent, etc. The letters mostly written in ink, a few in pencil, and one letter endorsed with a menu of 10 courses in the hand of Violet Martin.

... I am sincerely delighted and proud of you, because it was I who reared you. Loftus has been here talking of your novel ... I spoke & claimed the praise for myself - I formed her, I said, I developed her nascent qualities; in fact I am the author of that book . . .

*** William Wills was born at Kilmurry and educated at Dublin. He worked in London from 1862 as a painter and later as a dramatist. His many plays included "Eugene Aram" and "Charles F", in which Irving played, and "Olivia", in which Ellen Terry acted with great success. His life was exceptionally Bohemian.

Violet Martin's relationship with Wills has been described as the "tiny romance" in her life (Maurice Collis, Somerville and Ross, 1968, pp. 24, 94). He was a distant cousin, and a friend of her brother Robert. In 1885, the approximate date of the beginning of this correspondence, he was 57 and Violet Martin 24. A letter in the present collection appears to show that when in London she helped him in his literary affairs.

MS 17/877 Correspondence: Edith Somerville to Colonel John Somerville

Series of c. 1033 autograph letters signed from Edith Somerville to her brother Colonel John Somerville ("My dearest Jack").

C. 4,150 pp., mostly quarto, some octavo, folio, etc., Drishane House and Tally Ho, Castle Townshend, County Cork, Lismore Castle, Hotel Germain, Aix-les-Bains, etc., 1 March 1889-18 December 1948.

Some letters signed "Dee", mostly in ink, a few in pencil, a few illustrated with pen drawings, about three-quarters of the letters neatly numbered in chronological sequence, together with 2 letters to her brother Boyle Somerville (later Vice-Admiral) and a few imperfect letters (some signed)

(1 February 1899, referring to the first "Irish R.M." stories for the Badminton Magazine)... I have been too busy at these accursed Bad. Mag. things to write before, & am now "wraughting" in the final agony of the March No. I fear your little soldier friends have very weak literary digestions . . .

(4 October 1899) She [Violet Martin] & I are rather fed up with orders of articles "in the style of your delightful R.M." ones, & feel that at our age & in our enfeebled state of health we can hardly compete with all this editorial enthusiasm. I suppose we must try somehow . . .

(1 February 1916, on the death of Violet Martin ["Martin Ross"]) . . . There isn't much to say. Just that a life, that has always been a very happy one, has fallen in ruins. It is ungrateful to say I have no future left, ... but the innermost part, "my share of the world", has gone with Martin, & nothing can ever make that better. No one but ourselves can ever know what we were to each other...

*** This exceptionally extensive series of letters covers a period of 60 years, beginning when Somerville was 30 and ending when she was 90. The last letter, in the feeble hand of extreme age, was written within a year of her death.

The letters describe every aspect of her personal and family life and include many references to her literary work and friends. They also provide a detailed account of the remarkable Anglo-Irish families of Somerville and Coghill: Edith's sister Hildegard was married to Sir Egerton Coghill; and both families lived at Castle Townshend. The letters are, moreover, an important historical record of life in County Cork between 1889 and 1948, written by a gifted author who was a sharp observer of the Irish scene and was active in Irish life in many ways.

MS17/878 Correspondence: Edith Somerville and Ethel Smyth

The complete extant correspondence between Edith Somerville and Ethel Smyth.

MS17/878/1

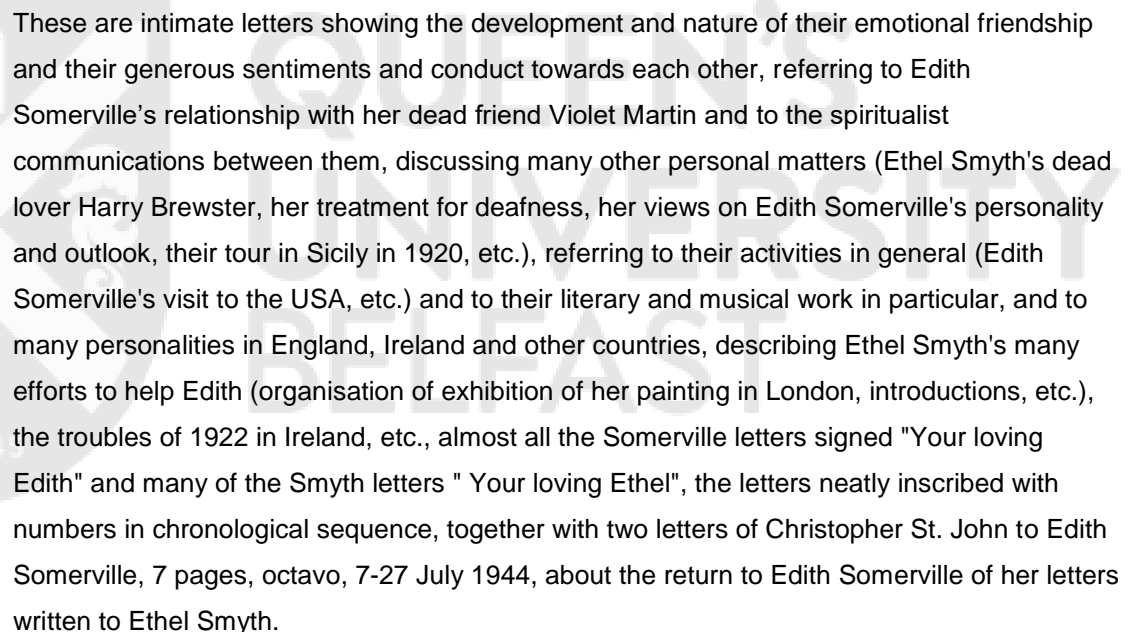
Correspondence from Edith Somerville to Ethel Smyth

3/01/1921-3/02/1930 c. 297 autograph letters signed (nine imperfect) from Edith Somerville to Ethel Smyth, c. 1,047 pp., quarto and a few octavo, Drishane, Castle Townshend, Lismore Castle, County Waterford, Kenmare House, Killarney, and other addresses in Dublin, England, USA and Spain, a few undated, one leaf torn slightly affecting text, a few leaves slightly frayed.

MS17/878/2

Correspondence from Ethel Smyth to Edith Somerville

15/07/1918-22/07/1973 c. 470 autograph letters signed and 13 autograph postcards from Ethel Smyth to Edith Somerville, c. 2,447 pages, quarto and octavo, Coign, Hook Heath, Woking, and other addresses (Paris, London, etc.), some undated.



These are intimate letters showing the development and nature of their emotional friendship and their generous sentiments and conduct towards each other, referring to Edith Somerville's relationship with her dead friend Violet Martin and to the spiritualist communications between them, discussing many other personal matters (Ethel Smyth's dead lover Harry Brewster, her treatment for deafness, her views on Edith Somerville's personality and outlook, their tour in Sicily in 1920, etc.), referring to their activities in general (Edith Somerville's visit to the USA, etc.) and to their literary and musical work in particular, and to many personalities in England, Ireland and other countries, describing Ethel Smyth's many efforts to help Edith (organisation of exhibition of her painting in London, introductions, etc.), the troubles of 1922 in Ireland, etc., almost all the Somerville letters signed "Your loving Edith" and many of the Smyth letters "Your loving Ethel", the letters neatly inscribed with numbers in chronological sequence, together with two letters of Christopher St. John to Edith Somerville, 7 pages, octavo, 7-27 July 1944, about the return to Edith Somerville of her letters written to Ethel Smyth.

*** This collection is of exceptional interest in several respects. It is of unusual completeness, containing a substantial portion of both sides of a correspondence carried on with great frequency. (For one period the collection contains letters of Ethel Smyth written daily and sometimes twice a day). The writers were intimate friends, highly intelligent and with lively, dominating characters although there is a contrast between the matriarchal existence of Edith Somerville in Ireland and the London life of Ethel Smyth. The one was the well-known co-author of *Some Experiences of an Irish R.M.* and author of other favourite works concerned with Ireland. The other was a distinguished composer and a prominent figure in the English musical, literary and social scene. The letters thus contain much information both on the literary and musical activities of the writers and on persons known to them in Ireland or England in the early part of the 20th century. (The letters are particularly numerous for the early 1920s).

Edith Somerville and Ethel Smyth first met in Ireland in September 1919, and had begun a correspondence in the previous year. The friendship developed very rapidly and was broken only by the death of Ethel Smyth in 1944.

MS17/880 Unpublished Manuscript: A Man of the People

Autograph manuscript in the hand of Edith Somerville of an unpublished novel by Somerville and Ross, entitled A Man of the People.

A fair copy with all pages numbered by the writer, with a very few contemporary autograph corrections and revisions, two-thirds of the last page missing (text affected), a few other pages somewhat torn or frayed (text not affected), together with a related envelope addressed to Edith Somerville with a note in her hand: "Unfinished M.S. 'A man of the People'" c 75 pages, folio.

*** The title-page reads: "A Man of the People / By /E. OE. Somerville & Martin Ross. / Authors of *The Real Charlotte*, *An Irish Cousin*, *The Silver Fox*, etc." This indicates that the manuscript was written between 1897 (when the last-named book was published) and 1899 (first publication of *Some Experiences of an Irish R.M.*). The manuscript, which bears a pencilled note about copies to be typed, was evidently considered by the authors to be in a finished state, although the novel was not complete (and was never completed)

A note in the hand of Edith Somerville, on p. 1 of the manuscript reads "used in Christian". This is presumably a reference to *Mount Music*, published as by Somerville and Ross in 1919, in which the heroine's name is Christian. No large use, however, of the present manuscript appears to have been made in *Mount Music* (cf. the preface to this book).

Apart from the few corrections and revisions to the manuscript which are evidently contemporary, a number of passages have been crossed through in coloured pencil, probably by Edith Somerville at a much later date.

MS17/881 Commonplace Books

Four autograph commonplace books recording characteristic Irish anecdotes and dialogue, 1886-1945, collected by the authors for use in their works, c. 620 pp., in the hands of both authors, in a ledger and three notebooks, with some other memoranda and notes.

MS17/881/1 Brown hardback notebook.

1886 – [?] Marbled boards. Folio, 182 pp.

The opening pages of the ledger begun in 1886 are inscribed "Irish memories ... Collected & compiled by E. OE. Somerville and Martin Ross". This is followed by a list in Edith's hand of their books published in 1889-1941, showing that she regarded the ledger as a fundamental work.

The contents of this ledger are indicated by an index which has the following headings: "Hunting &c &c Foxes-Dogs, Cats &c – Letters & Biographies – Trains – Beggars & c – Domestic – Medical - Abuse. Exclamations - Blessing & Commendation - Cookery & food &c - Matrimonial &c Courting &c - Social. Religious - Names & Nick-names - Agricultural (various) & the Weather - Fishing, boating, shooting - Drink & fighting - Unclassified &c &c &c -The Supernatural - Phrases (mostly obsolete)."

A typical entry reads: "Of a Tailor. He often thried to go to Ameriky, but he's never able to leave Ballincolly, for he gets too drunk when he's saying good-bye to his friends" A note indicates that this was used in *Further Experiences of an Irish R.M.*

MS17/881/2 Brown hardback notebook.

Marbled boards (front board missing). Unpaginated, c 200 pp. quarto.

Somerville and Ross began to collect examples of Irish talk at least as early as January 1886 (the date on the earliest of these notebooks). A number of the anecdotes recorded are dated, and it can be seen that Edith continued the collection long after Violet's death in 1915. The anecdotes were collected for literary purposes; and the titles of the relevant books have been added by Edith Somerville against a number of anecdotes which were used.

Includes an autograph manuscript, with revisions, of a story by Martin Ross entitled "The story of owld Bocock's mare", 8 pages, signed by the author in May 1893.

MS17/881/3 Blue notebook.

[09/1915-1925] Cover reads; "E.OE.S. Kerry, Sept 1915. C.T. 1921 – 25" Notes, anecdotes, and fragments of writing. Several pages loosely inserted. 80pp. Quarto.

MS17/881/4 Green hardback notebook.

4/12/1899 Cover reads; "E.S. & V.F.M. 1937". Dated inside back cover, "December 4 '99" with Violet's name and an address in Paris. In the hands of both authors. Quarto.

MS17/881/5

Letters from the Commonplace books.

7 letters: 6 to Edith Somerville, 1 to Ethel Smyth (4 include envelopes), folio and small quarto.

1. 12/07/1937 Bartholemew Hourihan, Cork, requesting a reference. 1 p.
2. 14/10/1937 Ruth Duffin, Belfast, containing some newspaper clippings with examples of "racy Irish speech" 2 pp.
3. Envelope containing 3 letters from Lord Dorchester. The envelope was opened and re-sealed by Censor.
26/07/1944 Basingstoke. Discusses hunting, breeding horses, and a postscript explaining why his first letter was returned by the Censor. 2 pp.
07/08/1944 Basingstoke. Discusses breeding, and the lack of hunting. 2 pp.
23/08/1944 Bath. Thanking Somerville for the gift of "Slipper". 1 p.
4. 31/10/1944 Lord Dorchester, Basingstoke. Envelope opened and re-sealed by the Censor. 1 p.
5. [8/12/1909] Headed paper from the Royal mail Steamer "Ulster", Signed A.Y.T [?] 1 p.
6. 15/03/1924 Draft of a letter to Ethel Smyth, under the guise of Adrian Boulton, Conductor of Smyth's *Mass in D* which had recently been revived and conducted by Boulton on 7 February, and, following its success again on 8 March. The letter is a witty and scathing account of how the "Boulton" has fled to Mass, USA rather than face another performance. 2 pp., quarto.
7. 21/06/1944 Hilda Lockett-Forde. 4 pp., octavo.

MS17/883 The Further Experiences of an Irish R.M., Some Irish Yesterdays, and Stray-aways Autograph drafts for *The Further Experiences of an Irish R.M.* and for *Some Irish Yesterdays, and Stray-aways*, with extensive revisions, some showing the authors' collaboration.

Some pages written in the hands of both Somerville and Ross and containing notes in which one advises the other, some pages frayed or torn, in a folder inscribed by Edith Somerville "Scraps of 'Further Experiences' " 16 pp. Folio.

These drafts provide important evidence for the nature of the collaboration of Somerville and Ross. One draft contains revisions in Martin's hand to a text in the hand of Edith. There are also revealing notes written by one to the other, such as: "To Martin: I have refrained from details as to the flour bin". One of Martin's notes reads: "This is all too tight & subtle"; and another begins: "I think the Captain Morgan story should certainly go in. The minor pets ought I think to go out, except the Tortoise ..."

MS17/884 Autograph Manuscripts

Autograph manuscripts, mainly in the hand of Violet Martin, written in three notebooks, c. 260 pp.

A few pages in the hand of Edith Somerville, Violet Martin's signature or initials on fly-leaf or cover of each notebook.

MS17/884/1 Manuscript with some deletions and revisions of Slide Number 42.

1888, 1889 [originally published in *The Lady's Pictorial* in 1890 and expanded into *Naboth's Vineyard* by Somerville and Ross, 1891], signed at the end with the initials of both and the date "August 1889", two other stories entitled *A Delegate of the National League* (dated 25 October 1888) and *Cheops in Connemara* (signed "V.M.", 13 June 1889), some heavily revised drafts, some exercises in Irish and a few pen sketches, c. 120 pp. in all, folio.

MS17/884/2 Drafts with extensive deletions and revisions for *Some Irish Yesterdays*.

Note of contents on fly-leaf added by Edith Somerville in old age, c. 100 pp. in all, small quarto.

MS17/884/3 Manuscript draft of "In sickness and in health".

Published in Some Irish Yesterdays. Holograph draft in the hand of Violet Martin, with many revisions and a drawing. 12 pp.

MS 17/887 Autograph Manuscript: Chloral

Autograph manuscript of *Chloral, or the Sleeping Beauty, a Fairy Extravaganza in Three Acts, by Two Flappers*, produced by her at Castletownshend in 1916, 48 pp., small quarto.

Written in an exercise book, two sketches of the arrangement of scenery, note on title "Revised & brought up to date by E. OE. Somerville", together with a printed playbill and a notice of the two performances in 1916, and two humorous playbills (loosely inserted) for a performance of 1877 (one autograph, one privately printed by "Coghill & Co. Printers" ESTP1845

The playbills show that the actors were members of the Somerville and Coghill families both in 1877 and in 1916 (when the youthful Nevill Coghill, later professor at Oxford, played a nurse from County Cork).

MS17/888 Notebook for Mount Music

Notebook containing notes on the plot and early drafts for *Mount Music* together with some political and personal notes.

The notebook, dated 4 March 1918, with Edith Somerville's signature, cloth-covered boards with autograph inscription *Mount Music*.

Mount Music, a novel, was first published by Edith Somerville in 1919 as by Somerville and Ross. The present manuscript appears to contain Edith Somerville's earliest ideas and work on the book.

MS17/890 Autograph drafts: Flurry's wedding

A series of 18 autograph drafts, with extensive revisions.

- MS17/890/1** Black notebook, octavo.
- a. 1912 Accounts for meetings & minutes of Munster Women's Franchise League. (Both ends of notebook)
- b. 10/1922 A draft of the play *Flurry's wedding*, c. 24 pp., begun in October 1921.
- c. 9/08/1923 An early draft of *The Big House of Inver*, c. 28 pp., begun 9 August 1923, including an extract of Violet Martin's letter of 18 March 1912 which was the germ of this novel.
- d. 1912 Personal, literary and political memoranda, c. 15 pp.
- e. Draft of a letter to Queen Mary in thanks for being allowed to contribute to the library of the Queen's dolls' house.
- f. 01/1924 Tea-leaf fortune telling.
- MS17/890/2** 18/03/1923 Red HB notebook containing a heavily edited draft of *Flurry's wedding*. Typescript and holograph, 73 pp., quarto.
- MS17/890/3** 08/1923 Brown HB notebook containing draft of *Flurry's wedding*. Typescript with handwritten edits 73 pp., quarto.
- MS17/890/4** Blue folder with autographed typescript draft of *Flurry's Wedding* Loose leaf 108 pp.
- MS17/890/5** Brown and red HB book, marbled boards containing a manuscript draft of *Flurry's Wedding*. Also contains several pages of mss notes, including a draft essay entitled "Certés a Classic" and a letter to the Editor of The Times, signed "Oliver Twist". Folio, c. 90 pp.
- MS17/890/6** 10/1933 Draft of *A horse! A horse! [Flurry's wedding]* written in a naval log-book.
- MS17/890/7** 10/1938 Black HB note book containing a draft of *A horse! A horse! [Flurry's wedding]*, typescript, quarto.
- MS17/890/8** 12/1938 Typescript draft of *A Horse! A Horse! [Flurry's wedding]*. Bound in a blue folder.
- MS17/890/9** Manuscript draft of *A Horse! A Horse! [Flurry's wedding]* Loose-leaf. Quarto and folio.
- MS17/890/10** Naval log-book including a draft of the play *Flurry's Wedding*, an abridged version of 'The Whiteboys' (from *The Further Experiences of an Irish R.M.*), a revision for the Dictionary of National Biography of an article on Violet Martin, drafts of articles, reviews, letters to the press, some notes relating to the collaboration of Somerville and Ross.
- Also includes a draft of a catalogue for Edith Somerville's London picture exhibition and lists of those invited to the private view, c. 200 pp., with detailed autograph list of

contents, together with other drafts and letters to Edith Somerville (loosely inserted), original half roan and boards, folio.

MS17/891 Autograph drafts: Philippa's Fox-hunt and The House of Fahy

Autograph manuscripts of versions, as adapted for broadcasting in 1927-8, of *Philippa's Fox-hunt* and *The House of Fahy* (both from *Some Experiences of an Irish R.M.*)

*** These two notebooks were evidently used by Edith Somerville while broadcasting: words and phrases are underlined in coloured pencil, no doubt to facilitate reading; and one manuscript begins with the announcer's remarks introducing Edith Somerville.

MS17/891/1 Autograph draft of *Philippa's Fox Hunt*.

Written in an exercise book inscribed "B.B.C.", 51 pp., quarto.

Also contains autograph manuscripts of "Impressions", 13 pp., written in the U.S.A. and later used in *The States through Irish Eyes*, an address to the Colony Club, New York, one page, introducing her own reading of *Philippa's Fox-hunt*, and a draft letter to *Time and tide* in protest at a review of Elizabeth Bowen's *The last September*.

MS17/891/2 Autograph draft of *The House of Fahy*.

Written in an exercise book inscribed "B.B.C.", 31pp. quarto.

MS17/892 Autograph Manuscripts: The Smile and the Tear, "In Praise of Ladies"

Both manuscripts have extensive revisions.

MS17/892/1 9/1932-28/04/1933 Draft of four chapters of *The Smile and the Tear* (published in 1933 as by Somerville and Ross), c. 60 pp.

MS17/892/2 Draft of an essay entitled "In praise of Ladies", 22 pp., with two pen sketches of dogs, both manuscripts written in an exercise book, small quarto.

MS17/893 Autograph Manuscript: Little Red Riding Hood in Kerry

Autograph manuscript of *Little Red Riding Hood in Kerry*, with extensive revisions, c. 22 pp., quarto. Written in an exercise book, dated 9 July 1934, together with some autograph drafts and memoranda, c. 13 pages

*** *Little Red Riding Hood in Kerry* was privately printed in 1934.

MS17/894 Autograph Manuscripts: Essays and Stories

- MS17/894/1** Two short stories, 'The Times were Bad' 29 pp., folio, with some deletions and revisions, and 'Flashlights', 4 pp, folio.
- MS17/894/2** "Some Britannica Experiences of one of the Authors of *An Irish R.M.*", a humorous essay on using the *Encyclopaedia Britannica*, 2 pp., folio.
- MS17/894/3** 'Of Bathing', an essay, 2 pp, folio, with a few revisions.
- MS17/894/4** 24/04/1921 "Some Further Reflections on 'The Autobiography of Margot Asquith' ", 2 copies, 12 pp., folio, together with an autograph letter signed of Margot Asquith to Edith Somerville, 6 pp., octavo, in pencil, referring to criticisms of her autobiography, and typed copies of letters of Edmund Gosse and John Masefield to Margot Asquith about it.

MS17/894/5 1886 An account of sketching Pasteur in Paris, and notes referring to Whistler, c. 5 pp., folio and quarto, with a pencil sketch of two dogs, some pages torn or frayed.

MS17/894/6 An unpublished preface to the life of Chief Justice Charles Kendal Bushe, An Incorruptible Irishman, 8 pp., folio, with autograph note "not used", together with a notebook, c. 25 pp MS., quarto, containing early drafts of stories, essays, etc., including. 'Flash-lights' and 'Of Bathing'.

MS17/895 Autograph Manuscript: Sarah's Youth

Autograph Manuscript, with a few revisions, of Chapter 1 of Sarah's Youth, 5 pp., folio.

*** *Sarah's Youth*, a novel, was published in 1938 as by Edith Somerville and Martin Ross.

MS17/897 Autograph Manuscript: Sketches in West Cork

Autograph Manuscript of *Sketches in West Cork*.

Title + 1 p., folio, a fair copy with a few revisions, signed at the end and described on the title as illustrated by the author.

*** This manuscript was evidently ready for publication, but it is described by Edith Somerville as unpublished, in an autograph list of her manuscripts in notebook MS17/903/6.

MS17/898 Irish and Suffragette Affairs, Irish Agriculture

Eight autograph manuscripts on Irish and suffragette affairs and Irish agriculture, 1910-25, c. 35 pp., mainly folio.

- MS17/898/1** 30/01/1921 "British Friesian Cattle, an account of an Experiment", 7 pp., together with 4 typed letters relating to this article and mentioning the pleasure of "A.E." at receiving it with a view to publication.
- MS17/898/2** "Armistice Day in Southern Ireland", 4 pp., together with a typescript copy.
- MS17/898/3** "With Thanks for the Kind Enquiries", by E. OE. Somerville and Martin Ross, written as pamphlet on the war work of suffragettes, 6 pp., together with a typescript and printed copy of the pamphlet, etc.
- MS17/898/4** n.d. Five suffragette addresses (two to the Munster Women's Franchise League), c. 16 pp., together with some related autograph papers and 3 autograph letters signed from and to Edith Somerville, and a membership card for the Munster Women's Franchise League.

MS17/899 Essays on Irish Political and Cultural Affairs

Six autograph manuscripts of essays on Irish political and cultural affairs, including "The Intellectuals" (1918), "Re-Creators" (1932), "An Irish Landlord of the Future", and "Ourselves Alone".
c. 25 pp.; with a few revisions, mainly folio.

MS17/900 Introduction: Some Experiences of an Irish R.M.

The autograph manuscript of her introduction to the Everyman edition of *Some Experiences of an Irish R.M.* 5 pp., folio preceded by a page reproducing entries in *Who's Who* on Edith Somerville and Violet Martin.

*** The Everyman edition of Somerville and Ross's most celebrated book was first published in 1944.

MS17/901 Autograph Manuscripts: Articles and Essays

MS17/901/1 The autograph manuscript of Somerville's article 'Two of a Trade', describing the Somerville - Ross collaboration, with a few revisions, 7 pp., folio.

MS17/901/2 Autograph manuscript of an article entitled 'Beginnings', hailing the appearance of the periodical *Irish Writing* and discussing the Irish literary scene ("... Our sole ambition is to widen the Irish Literary horizon, & to claim a broad & brilliant future for 'IRISH WRITING' ").), 5 pages, folio, together with a typed letter signed of David Marcus to Edith Somerville, one page, quarto, Irish Writing, 15 Adelaide Street, Cork, 2/11/1946, referring to her subscriptions to the periodical and to her help over an article.

MS17/901/3 1942 Autograph manuscript of an essay on Violet Martin contributed in 1942 to a collection on the work of Irish writers, 7 pages, folio, together with an autograph letter signed of Joseph Hone, 1½ pages, quarto, Grange House, County Dublin, 27 November 1942, apologising as editor for suggested revisions to the essay, with two original envelopes.

MS17/902 Autograph Manuscript: Maria, and Some Other Dogs

MS17/902/1 Autograph Manuscript of part of her Maria, and Some Other Dogs, with many deletions and revisions, 4 pages, folio.

MS17/902/2 Autograph draft, signed, of a letter to a newspaper editor, expressing "resentment against the treatment of dogs by Railway and Steamboat Companies", and describing various incidents in her own experience, 5 pages, folio, Drishane House, Skibbereen, County Cork, annotated in Edith Somerville's later hand "Dogs travelling"

MS17/902/3 Pen & ink illustration on brown paper of a horse and rider jumping a small fence. 10½cm x 8½cm, Mounted on card. Used as a chapter heading for chapter 9.

MS17/903 Ten Autograph Notebooks

Ten autograph notebooks, containing literary drafts, personal memoranda, some translations, notes for an essay on Whyte Melville, transcripts of historical letters for her Somerville Family Records and *An Incorruptible Irishman*, and some "automatic writing" recorded at séances.

- | | | |
|-------------|------------------|--|
| MS17/909/1 | 7/06/1920 | "The Italian book" Purple marbled cover. Contains sketch for background of a novel, pencil notes on a journey to Syracuse, and notes for an essay on Whyte Melville. Quarto. |
| MS17/903/2 | | Notebook containing draft of essays on <i>Taormina</i> , and <i>The Superfluous Irish Gentleman</i> . Quarto. |
| MS17/903/3 | 1944 | Note book containing lists of letters and scripts, & notes on "horse whisperer" John Rarey. Quarto. |
| MS17/903/4 | 1932 | Notebook containing extracts from Maria Edgeworth memoir, and "odds & ends". Quarto. |
| MS17/903/5 | 1897? | Black notebook containing draft of <i>The Woman with the Turned Foot</i> , several pages of exercises in Irish with lists of phrases and translations. Quarto. |
| MS17/903/6 | 11/1938, 01/1939 | Note book containing a list of books dated Nov. 1938, list of manuscripts dated Jan 1939, and miscellaneous notes. Quarto. |
| MS17/903/7 | 01/1940 | Notebook dated January 1940. Miscellaneous notes and transcripts of historical letters for her Somerville Family Records. Quarto. |
| MS17/903/8 | 1930 | Notebook titled "Old letters". Quarto. |
| MS17/903/9 | 1937, 1943 | Notebook containing "Mag Barry's stories", and miscellaneous notes. Quarto. |
| MS17/903/10 | 1928 | Notebook containing report for the year 1928, various notes and reviews, and several pages of automatic writing. Folio. |
| MS17/903/11 | 1899 | Copy of <i>The Irish Homestead Christmas Number</i> , containing poems by W. B. Yeats and an article by Martin Ross and illustrations by Edith Somerville. |

MS17/903/12 Folder of loose-leaf notes and drafts, including:

- a. An autograph draft of *The superfluous gentleman*, c. 7 pp., octavo (an earlier draft for it being in one of the notebooks).
- b. Draft of *Piléed Stones*. MSS and typescript, 21 pp.
- c. Typescript autograph draft of *Slide Number 2*. 26 pp.
- d. A copy of *The Argosy*, summer 1887, containing an article by E. Somerville.
- e. A quantity of press cuttings.
- f. 3 newspaper cuttings of articles by Somerville & Ross.
- g. Typescript draft of *The woman for Galway*. 3 pp.
- h. 2 drafts of *A habit of fox-terriers*. MSS and typescript, 21 pp.
- i. 2 typescript drafts of *Olympia to Connemara* by M. Ross. 18 pp.

MS17/904 Spiritualist Séances

Three notebooks and loose leaf MSS containing records of spiritualist séances in the period 1930-41 in which Edith Somerville participated with the medium Geraldine Cummins.

- MS17/904/1** 7/06/1920 “The Italian book”, purple marbled cover. Contains sketch for background of a novel, pencil notes on a journey to Syracuse, and notes for an essay on Whyte Melville. Quarto.
- MS17/904/2** 1933 Note book labelled “EO Somerville and Geraldine Cummins Book A. C.K.B. (messages) V.F.M.” Séance messages copied into the notebooks by Edith Somerville in her own hand.
- MS17/904/3** ES 1936 45 Note book containing further examples of automatic writing and séance messages. Index of contents glued to front cover. Begins 1936.
- MS17/904/4** Loose leaf MSS and typescript material, including autograph manuscripts of five spiritualist articles by Edith Somerville, and typescripts of a spiritualist article, a review and printed spiritualist matter by her.

MS17/905 Autograph Manuscripts: A Horse! A Horse!

The autograph manuscripts, drafts and typescripts of her comedy *A Horse! A Horse!* (also called *Flurry's Wedding: An Episode in the Career of an Irish R.M.*), showing the successive versions written between 1922 and 1938.

MS17/905/1 Red box file, folio, containing autograph manuscript of the play, with some revisions, 168 pp.

MS17/905/2 1933, 1934 Hardback notebook, folio, with extensive incomplete drafts.

MS17/905/3 Two notebooks containing drafts, c. 100 pp., MSS, quarto.

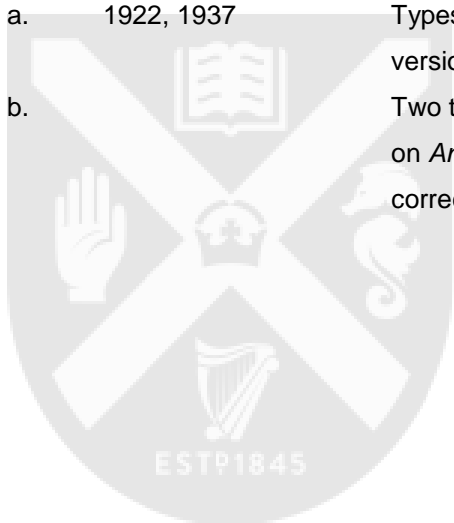
a. 02/1922 Black quarto notebook with "E" carved on cover. Some pages have been removed. 2 pages of automatic writing at back. 97 pp.

b. 06/1933 Blue soft back quarto notebook. Some loose pages. 70 pp.

MS17/905/4 Typescript drafts.

a. 1922, 1937 Typescripts of the play with many revisions, 178 pp., quarto, representing several versions (the typescripts bearing dates in 1922 and 1937).

b. Two typescripts (different versions) of a scenario for a play by Edith Somerville based on *An Irish Cousin*, 23 pp., each quarto, one bound in boards (some handwritten corrections).



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MS17/908 Illustrations: Beggars on Horseback

Fifteen original illustrations by E. Somerville. 12 of these from *Beggars on Horseback, a Riding Tour in North Wales* by Somerville and Ross.

Pen-and- wash, some heightened with grey, two pen-and-ink, mostly signed, various sizes.

- MS17/908/1** Heading for first chapter.
Beggars on Horseback. (Noted under illustration, in blue pencil.)
36 x 26cm ink on card. Signed. Drishane, Skibbereen. (Illustration appears on page 1.)
- MS17/908/2** Initial letter.
Beggars on Horseback Article 1. (Noted on reverse.)
18.5 x 14cm ink and wash on card. Signed. Drishane, Skibbereen.
(Illustration appears on page 4 as “She sat on the top of an “Empress” cottage stove.”)
- MS17/908/3** The obliging ironmonger.
Beggars on Horseback Article 1. (Noted on reverse.)
17 x 11.5cm wash with white highlights on card. Signed, Drishane, Skibbereen.
(Illustration appears on page 5.)
- MS17/908/4** Packing the “Holdalls”.
Beggars on Horseback Article 2. (Noted on reverse.)
27 x 19cm wash on card. Signed. Drishane, Skibbereen.
(Illustration appears on page 21.)
- MS17/908/5** Ostler Boy.
Beggars on Horseback Article 2. (Noted on reverse.)
12.5 x 11.5cm pen and ink with white highlights on card. Signed. Drishane, Skibbereen.
(Illustration appears on page 27 as “The fat ostler boy”.)
- MS17/908/6** The First of the Flies.
Beggars on Horseback Article 2 (Noted on reverse.)
19.5 x 22cm wash on card. Signed. Drishane, Skibbereen.
(Illustration appears on page 30 as “The first flies”).
- MS17/908/7** Next morning Miss O’Flannigan went out sketching.
Beggars on Horseback. No.III (Noted on reverse.)
14.5 x 17.5cm pen and ink with white highlights on card. Signed. Drishane, Skibbereen.
(Illustration appears on page 33)

- MS17/908/8** The Angler of Miss O' Flannigan's Dreams.
Beggars on Horseback. No. 3 (Noted on reverse)
23.5 x 14.5cm pen and ink drawing on tracing paper backed onto drawing paper. Signed. Drishane, Skibbereen. Co. Cork.
(Illustration appears page 43 as "Youth of shop-walker beauty, in the guise of a fisherman").
- MS17/908/9** Tail Piece to be continued.
Beggars on Horseback. No. 3 in blue pencil. (Noted on reverse)
11 x 17.5cm pen and ink drawing on card. Signed. Drishane, Skibbereen. Co. Cork.
(Illustration appears on page 45 as "We caught a glimpse of a grey beard and a Tyrolean hat").
- MS17/908/10** Initial A.]
Beggars on Horseback. Page 44 Chap. IV measurements and notes in pencil (Noted on reverse)
11.5 x 10cm ink and wash drawing.
(Illustration appears on page 47 as initial).
- MS17/908/11** Miss O' Flannigan's hair came down.
Beggars on Horseback. Page 51 (Noted on reverse) No 4 in blue pencil. 16.5x16.5cm wash on card.
(Illustration appears on page 51).
- MS17/908/12** He was dragged by Miss O'Flannigan down the immeasurable lengths of the steep road.
Beggars on Horseback No. 4 in blue pencil, page 5 in pencil (Noted on reverse)
15.5 x 24cm wash with white highlights on card.
(Illustration appears on page 57).
- MS17/908/13** An Un-bucolic youth in blue serge & spectacles.
"Four Sketches on Canvas" (Noted on reverse)
17x 12 cm ink and wash drawing with white highlights. Signed.
- MS17/908/14** Copy of photograph of sextoness's mother Lowry Evans-Dolgelly.
17.5 x 8cm pencil sketch.
- MS17/908/15** 21 x 33cm ink wash of two ladies on horseback.

MS17/911 Illustrations: In the State of Denmark

38 original illustrations by Edith Somerville for *In the State of Denmark*.

Drawings mostly in pen-and wash, some heightened with grey, a few in pen-and-ink, 30 signed, various sizes (several approximately 10ins. by 15ins.), captions written in Edith Somerville's hand on the back or on the mount of most drawings

*** *In the State of Denmark*, an account of their Danish tour, was published in *Stray-aways*, 1920, as by Somerville and Ross.

MS17/911/1 "Two cases of the plague in London".

In the State of Denmark, chapter I. (Noted on reverse along with notes in pencil.)

19.5 x 18.5cm pen and wash on card. Signed on reverse. (Unused illustration.)

MS17/911/1a "Two cases of the plague in London". [Draft?]

In the State of Denmark. 18x17cm wash on paper. Unsigned. No notes. (Unused illustration.)

MS17/911/2 "The Danish train is already gone Fraülein!"

In the State of Denmark chapter I. (Noted on reverse.)

25 x 23cm wash with white highlights on paper. Signed.

(Illustration appears on page 89 of *Stray-aways*.)

MS17/911/3 "She drifted rudderless".

In the State of Denmark, chapter I. 26.5 x 10.5cm wash with white highlights on paper.

Mounted and framed. Signed. (Illustration appears on page 91 of *Stray-aways*.)

MS17/911/4 "The audience showed a marked attentiveness".

In the State of Denmark, No 3." (Noted on reverse.)

28 x 17.5cm wash with white highlights on card. Signed.

(Illustration appears on page 104 of *Stray-aways*.)

MS17/911/5 "Great Danes".

In the State of Denmark, No IV. (Noted on reverse. Further notes in pencil)

17 x 11.5cm pen and ink on very fragile paper, backed with card. Signed.

(Illustration appears on page 106 of *Stray-aways*)

MS17/911/6 "The unswerving eyes of the last two market women".

In the State of Denmark, No 4. (Noted on reverse along with proposed dimensions in pencil.)

32 x 25cm wash on card. Signed. (Illustration appears on page 108 of *Stray-aways*.)

- MS17/911/7** “She endeavoured to Kodak me and the beach”.
In the State of Denmark, No 5. (Noted on reverse along with notes for printer in pencil.)
32.5 x 26cm wash with white highlights on card. Signed.
(Illustration appears on page 114 of *Stray-aways*, chapter 5 as “The beach at Hau”).
- MS17/911/8** “The Preacher”.
In the State of Denmark, No 5. (Noted on reverse along with notes for printer.)
28 x 18.5cm wash with white highlights on card. Signed. Notes in pencil along bottom.
(Illustration appears on page 122 of *Stray-aways*)
- MS17/911/9** “The Fair of Odder”.
In the State of Denmark, No 6. (Noted on reverse.)
37 x 27cm wash with white highlights on paper. Signed. Notes in pencil on front and back.
(Illustration appears on page 125 of *Stray-aways*)
- MS17/911/10** “I tried to think the motion of the vessel was pleasant”.
In the State of Denmark, No 8. (Noted on reverse, along with pencilled notes for printer.)
32.5 x 23.5cm wash on paper. Signed.
(Illustration appears on page 143 of *Stray-aways* as “Helpless and dizzy in the swaying prison”).
- MS17/911/11** “A matter fraught with anxiety and uncertainty”.
In the State of Denmark, No 8. (Noted on reverse with notes in pencil.)
28 x 16cm pen and ink on paper. Signed.
(Illustration appears on page 147, chapter 8 of *Stray-aways*).
- MS17/911/12** “The Herr Pastor Preior will preach today!”
In the State of Denmark, No 9. (Noted on reverse. Other notes in pencil on front and back).
28.5 x 21cm wash on paper. Signed.
(Illustration appears on page 149 of *Stray-aways*).
- MS17/911/13** “The summons reached us”.
In the State of Denmark, No 9. (Noted on reverse.)
29 x 22.5cm wash on paper. Signed. Measurements in pencil along edge.
(Illustration appears on page 152 of *Stray-aways* as “For the second time that morning we withdrew”).
- MS17/911/14** “She shook her fist in our faces at the critical moment”.
In the State of Denmark, No X. (Noted on reverse.)
36 x 27.5cm wash on paper, backed with card. Signed. Measurement in pencil along bottom.
(Illustration appears on page 157, chapter 10 of *Stray-aways* as “She shook her fist in our faces”).

- MS17/911/15** “We stood in damp indecision”.
In the State of Denmark, No XII. (Noted on reverse.)
35.5 x 23.5cm pen and blue pencil on paper backed onto card. Pencilled note on front: “Process – small dots inside blue line but not on figures.” Signed.
(Illustration appears on page 179 of *Stray-aways* as “Our last day in Denmark”).
- MS17/911/16** “Smör-brod”.
In the State of Denmark, chap. II. (Noted on reverse with some notes in pencil.)
19 x 16cm wash on card. Signed. 13 (Intended for page 94 (noted on back) but unused.)
- MS17/911/17** “The bridegroom passes”.
In the State of Denmark, chapter II. (Noted on reverse along with notes in pencil.)
31.5 x 22.5cm wash with white highlights on card. Signed. (Unused illustration.)
- MS17/911/18** “The porters of three different hotels seemed to mistake us for long-expected members of the Royal Family”.
In the State of Denmark, Chap II. (Noted on reverse along with additional notes in pencil.)
33 x 26cm pen and ink with white highlights on card. Signed. (Unused illustration.)
- MS17/911/19** “Initial letter for No 3”.
In the State of Denmark, No III. (Noted on reverse along with further notes in pencil: “Blocks to office”.)
13.7 x 11cm pen and ink on card. Unsigned. (Unused illustration.)
- MS17/911/20** “It was almost awful to see the omelettes ac rhum, each borne by a separate waiter, approach processionally across the vast empty hall”.
In the State of Denmark, chap III. (Noted on reverse, along with proposed dimension in pencil.)
35 x 31.5cm wash with white highlights on paper backed with card. Signed. (Unused illustration.)
- MS17/911/21** “Initial letter for No 4”.
In the State of Denmark. (Noted on reverse)
22 x 13cm pen and ink on card. Signed on back. (Unused illustration.)
- MS17/911/22** “The forlorn hope was ordered out”.
In the State of Denmark, No 4. (Noted on reverse. Pencilled note covered with brown tape used for repair.)
35 x 30.2cm wash with white highlights on card. Signed. (Unused illustration.)

- MS17/911/23** [Untitled].
In the State of Denmark, No 6. (Noted on reverse.)
26.5 x 23cm wash on paper illustration of Somerville [?] and a bearded gentleman shaking hands. [A tall and graceful Dane?] Signed.
(Unused illustration.)
- MS17/911/24** [Untitled picture of a man, woman and boy].
In the State of Denmark, No 6. (Noted on reverse. Also pencilled in different handwriting: "Lady's Pictorial".)
16 x 11.5cm pen and ink and blue pencil on very fragile tracing [?] paper backed with card. Pencilled note on front: "Small dots process inside blue line." Signed. (Unused illustration.)
- MS17/911/25** "Initial letter. No 7".
In the State of Denmark. (Noted on reverse.)
19 x 13.5cm pen and wash on paper. Signed. Pencilled note on front: "1½ inches"
(Unused illustration.)
- MS17/911/26** "He saw his friends and their Lilgods into the train".
In the State of Denmark, No 7. (Noted on reverse.)
21.5 x 19cm pencil on tracing[?] paper backed with card. Note in blue pencil: "Process (small dots) inside blue lines". Very fragile and damaged. Signed on reverse.
(Unused illustration for p. 135/136.)
- MS17/911/27** [Untitled].
In the State of Denmark, No 7. (Noted on reverse. A further note in another hand: "Lot 911 "Seated by a lake.") L shaped illustration.
35.5 x 26.5cm at widest. Wash on paper. Signed. (Unused. Possibly intended for p. 138[?])
- MS17/911/28** [Untitled].
In the State of Denmark, No 7. (Noted on reverse.)
18 x 17.5cm pen and ink, and blue pencil on tracing[?] paper backed with card. Note in blue pencil: "Process (small dots) inside blue lines". Signed. (Unused. Possibly intended for p. 139/40, "... my cousin tried to record her esteem of the stewed partridges with whortleberry sauce.")
- MS17/911/29** [Untitled].
In the State of Denmark, No 8. (Noted on reverse.)
33.5 x 31cm pen and ink on paper. Signed.
(Unused. Intended for p 146 of *Stray-aways* "I cast my bath towel forth upon the flood").

- MS17/911/30** “Salle d’attente”.
In the State of Denmark, No 8. (Noted on reverse.)
27 x 21cm pen and ink on paper. Initialled on front. (Unused illustration.)
- MS17/911/31** “Chez Fröken Krebs. Copenhagen”. (Noted on reverse in pencil.)
In the State of Denmark.
40 x 31cm wash on paper. Evidence that this had once been attached to card or paper. Partial initial on front.
(Unused but appears to be intended to illustrate p. 155. “...the consumption of vast quantities of cigarettes and tea...”)
- MS17/911/32** “We waited in the bitterness of starvation for the four o’clock dinner.”
In the State of Denmark, No. X. (Noted on reverse.)
30 x 27cm wash on paper backed onto heavier paper. Pencilled note along bottom “4½ inches.”
Signed. (Unused. Intended for p 162[?]).
- MS17/911/33** “Herr Olaf Poulsen as “Lieutenant von Buddinge”.”
In the State of Denmark, No X. (Noted on reverse.)
23.5 x 16.5cm ink and blue pencil on tracing[?] backed with card. Note in blue pencil: “ Small dots inside line”. Printer’s note in pencil along bottom. Signed. (Unused. Intended for p. 163[?])
- MS17/911/34** “If the kitchen poker were aunt by marriage to the drawing room tongs....”
In the State of Denmark, No XI (Noted on reverse along with explanatory note to the publisher. Signed and dated 22/06/1895.)
ES 23.5 x 16.5cm ink and blue pencil on tracing[?] paper backed with card. Note in blue pencil: “(Process small dots inside blue lines.)”. Pencilled note along bottom “3 inches.” Signed.
(Unused. Intended for p. 167.)
- MS17/911/35** “First word of Chapter XII.”
In the State of Denmark. (Noted under illustration on mount.)
15 x 13.5cm ink and blue pencil on tracing[?] paper mounted on card. Pencil note: “2 inches” along top. Unsigned. (Unused illustration for p. 174.)
- MS17/911/36** “Its many spires and dormers dreamed in the grey sky.”
In the State of Denmark, No XII (Noted on reverse.)
27 x 21.5cm wash on paper backed on card. “3 inches” in pencil along bottom. Signed.
(Unused illustration for p. 177.)

MS17/911/37 “He leaned still further from the window.”

In the State of Denmark, No XII. (Noted on reverse.)

29 x 23.5cm wash on paper backed with card. “6 inches” in pencil along bottom. Signed.
(Unused illustration for p. 183.)

MS17/911/38 [Untitled picture of a reclining man].

25.5 x 20.5 wash on card. Incomplete and unsigned. (Unused illustration.)



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MS17/912 Illustrations: The States through Irish Eyes

Original illustrations by Edith Somerville for *The States through Irish Eyes*.

Mainly pen-and-ink, a few in pencil, signed, various sizes.

MS17/912/1 "Two Sorrowing Little White Ladies."

Illustration appears as the frontispiece of the book, pencil drawing, signed.

20 x 15cm fragile, backed onto cardboard with loose protective film.

Pencil notes on front, measurement in pencil on back, very fragile.

MS17/912/2 Initial.

Illustration of a ship at sea appears as the initial in Chapter I, pen and ink drawing, signed.

10 x 5.5cm taped to backing paper. "It" in pen, notes in pencil on front and back.

MS17/912/3 Tailpiece.

Illustration of two ladies and a gentleman appears as the tailpiece in Chapter I, p.8.

Pen and ink, signed.

9 x 9cm taped to backing paper, "Chapter I", in pen, notes in pen and pencil on front, edit marks in pencil on back.

MS17/912/4 Initial.

Illustration of a west highland terrier appears as the initial in Chapter II, p.9.

Pen and ink, signed, 8 x 5cm, taped to backing paper.

"Chapter II", in pen and edit marks in pencil on front, measurement in pencil on back.

MS17/912/5 Initial.

Illustration of a horse and rider at fence appears as the initial in Chapter III, p.17.

Pen and ink, signed, 13.5 x 7cm secured to backing paper.

"Chapter III. Our time in Long Island", in pen, edit marks in pencil on front, measurement in pencil on back.

MS17/912/6 Initial.

Illustration of porters with luggage at train station appears as the initial in Chapter IV, p.24.

Pen and ink drawing, signed, 11 x 6cm taped to backing paper.

"Chapter IV. It is time that our gratitude" in pen and edit marks in pencil on front, measurement in pencil on back.

MS17/912/7 Initial.

Illustration of buggy driving appears as the initial in Chapter V, p.27. Pen and ink drawing, signed.

10 x 6.5cm, taped to backing paper. "Chapter V" in pen, and notes in pencil on front, measurement in pencil on back.

- MS17/912/8** Initial.
Illustration of man and horse ploughing appears as the initial in Chapter VI, p.43.
Pen and ink drawing, signed, 10 x 6cm, taped to backing paper.
"Chapter VI" in pen and edit marks in pencil on front, measurement in pencil on back.
- MS17/912/9** Initial.
Illustration of the head servant appears as the initial in Chapter VII, p.57.
Pen and ink drawing, signed, 6.5 x 6cm, taped to backing paper.
"Chapter VII" in pen and edit marks in pencil on front, notes in pencil on back).
- MS17/912/10** "A Darky Girl."
Illustration appears as a plate in Chapter VII opposite p.60.
Pencil drawing, signed, 12 x 16cm, secured to backing paper. Partly covered with protective film,
notes in pencil on front, measurements in pencil on back very fragile.
- MS17/912/11** Heading.
Illustration of a cat in capital letter A appears in Chapter VIII on p.69 as the heading.
Pen and ink drawing, signed, 8.5 x 6.5cm, taped to backing paper.
"Chapter VIII" in pen and edit marks in pencil on front, measurement in pencil on back, fragile.
- MS17/912/12** "Up the Hill at Chicken Coop."
Illustration appears as a plate in Chapter IX opposite p.84. Pencil drawing on tracing paper, signed.
14 x 18cm, drawing unattached, notes in pencil on back, fragile.
- MS17/912/13** Initial.
Illustration of two foxhounds appears as the initial in Chapter X on p. 86. Pen and ink drawing, signed,
9.5 x 6.5cm, taped to backing paper.
"Chapter 10 "in pen and edit notes in pencil on front, measurements in pencil on back, fragile.
- MS17/912/14** Initial.
Illustration of a church spire appears as the initial in Chapter XI on p.101. Pen and ink drawing,
signed. 9x7cm, taped to backing paper.
"I Am Not", "Chapter XI" in pen and edit marks in pencil on front, measurement in pencil on back,
fragile.

- MS17/912/15** Initial.
Illustration of a horse and rider leaping in air appears as the initial in Chapter XII on p.106, Pen and ink drawing, signed.
11.5 x 7.5cm, taped to backing paper.
"I Have", "Chapter 12" in pen and edit marks in pencil on front, measurements in pencil on back, fragile.
- MS17/912/17** Initial.
Illustration of a tiger's head appears as the initial in Chapter XIV on p.124. Pen and ink drawing on tracing paper, signed, 12 x 6cm, taped to backing paper.
"I Have", "Chapter XIV" in ink, editing marks in pencil on front, measurements in pencil on back, fragile.
- MS17/912/18** Initial.
Illustration of the Yale bowl appears as the initial in Chapter XV on p.135.
Pen and ink drawing, signed. 9.5 x 6.5cm, taped to backing paper.
"Chapter XV "The " in pen on front, also edit marks in pencil, measurements and "not used" in pencil on back)
- MS17/912/19** Initial.
Illustration of a fairy with shoe appears as the initial in Chapter XVI on p.141.
Pen and ink drawing, signed. 12.5 x 10cm, taped to backing paper.
"Chapter XVI Initial", "There"- in pen on front also editing notes in pencil, notes measurements and brief notes in pencil on back, fragile.
- MS17/912/20** Initial.
Illustration of a dog in letter S of appears as the initial in Chapter XVIII on P.161.
Pen and ink drawing, signed. 9x5cm, taped to backing paper, torn at right corner.
"Chapter 18 (Initial)" in pen on front also editing notes in pencil, further editing notes in pencil on back, fragile)
- MS17/912/21** Initial.
Illustration of Boston appears as the initial in Chapter XIX on p.176.
Pen and ink drawing, signed. 11 x 11cm, taped to backing paper.
"Chapter XIX" ,"One" in pen on front also editing notes in pencil, measurements in pencil on back.
- MS17/912/22** "A little Gerr'l in the Rough."
Illustration appears as a plate in Chapter XIX opposite p.180.
Pencil drawing, signed. 11.5 x 9.5cm stuck to cardboard backing, protective film torn and mostly missing.
"Chapter 19 A "little gerr 'l" in the rough!" in pen on the front, measurements in pencil on the back.

MS17/912/23 Initial.

Illustration of a horse's head in letter T appears as the initial in Chapter XX on p.184.

Pen and ink drawing, signed. 8 x 5.5cm, tracing paper taped to backing paper.

"There", "Chapter 20 ", in pen, editing notes in pencil on front, "The States through Irish Eyes" in pencil, with various measurements in pencil on back, small tear at top, fragile.

MS17/912/24 Initial.

Illustration of a man with hat appears as the initial in Chapter XXI on p.189.

Pen and ink drawing, signed. 8 x 7cm, tracing paper taped to backing paper.

"Had", "Chapter 21" in pen, editing notes in pencil on front, "Initial for last Chapter" and notes in pen on back – fragile.

MS17/913 Album: The Reverend Percy Drabble's Adventures

Album containing 11 original illustrations by Edith Somerville to *The Reverend Percy Drabble's Adventures*.

Drawings in pencil, each signed, various sizes (average 9ins. x 10ins.), mounted on cardboard, captions to each drawing written on the mount in the hand of Edith Somerville.



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MS17/914 Drawings: Drawings from Paris

Twenty-eight drawings by Edith Somerville, created in Paris c. 1895, pencil (a few pen-and-wash), all signed, one dated 1895, various sizes.

*** One sheet includes a portrait of Edith Somerville herself, in watercolour, by H. von Poncet.

- MS17/914/1** "Mlle Ostertag."
21 x 12.5 cm pencil sketch, signed.
- MS17/914/2** [Untitled]
16.5 x 20 cm pen and wash illustration, signed. "C" in pencil.
- MS17/914/3** [Untitled]
22.5 x 15 cm pen and wash illustration, signed. "8" in ink.
- MS17/914/4** [Untitled]
19 x 19 cm pen and ink wash illustration, signed. "3" in ink.
- MS17/914/5** [Untitled]
23.5 x 15 cm pen and ink wash illustration, signed. "9" in ink.
- MS17/914/6** "Courtois."
13.5 x 22.5 cm. Several pencil studies of a bearded man, signed. Mounted on brown paper. "No1" in pencil on mount.
- MS17/914/7** "Mrs Thompson."
19 x 16 cm pencil sketches. Signed. "Mrs Thompson". "Vosgraf Jan.'95" in pencil.
- MS17/914/8** "Collin."
21.5 x 14cm pencil sketch. Mounted on brown paper. Signed. "No 2" in pencil on mount.
- MS17/914/9** "Figaro Salon. Finlandaises."
19.5 x 19.5cm pencil sketch mounted on brown paper. Signed. "No 3. "The Studio" Dec. 1934" written in pencil on mount along with some figures in pencil.
- MS17/914/10** [Untitled]
22 x 14cm pencil sketch. Mounted on brown paper. Signed. "No 5" in pencil on mount.

- MS17/914/11** “Marion Adams; E Œ S by Poncet; H. Von Poncet.”
4 sketches: 2 watercolour (“Marion Adams”, and “E Œ S by Poncet” (signed HvP)). 2 pencil sketches: one of Poncet and the other a study of a woman with dog. Also a tiny doodle of a man’s face.
29 x 22.5cm.
- MS17/914/12** “The Studio”
23.5 x 18.5cm pencil sketch. Mounted on brown paper. Signed. “The Studio” Dec. 1934 in pencil on mount. Further notes in blue pencil.
- MS17/914/13** “The Studio”
17 x 18.5 cm pencil sketch. Mounted on brown paper. Signed “The Studio” Dec.1934. In pencil on mount, measurements in blue on mount.
- MS17/914/14** [Untitled]
14 x 20 cm pencil sketches .Mounted on brown paper. Signed.
- MS17/914/15** “M. Blanc.”
16.5 x 20 cm 2 pencil sketches of M. Blanc. Mounted on brown paper. Signed. M. Blanc in pencil.
- MS17/914/16** [Untitled]
14 x 12 cm pencil sketch. Mounted on brown paper. Signed.
- MS17/914/17** [Untitled]
18 x 10.5 cm pencil sketch. Mounted on brown paper. Signed.
- MS17/914/18** [Untitled]
14.5 x 23 cm pencil sketches: 5 small portraits. Mounted on brown paper. Signed.
- MS17/914/19** [Untitled]
13.5 x 19 cm pencil sketches. Mounted on brown paper. Signed.
- MS17/914/20** [Untitled]
22 x 13.5 cm pencil sketch. Mounted on brown paper. Signed.
- MS17/914/21** “Mme. Finlandaises.”
18 x 22 cm pencil sketches of Mme. Finlandaises: 1 of her seated, 1 small sketch of a face and another of a hand. Signed. “Mme Finlandaises” in pencil. “No 9” in pencil on mount.

- MS17/914/22** "Collin."
14 x 19 cm 2 pencil sketches: 1 of Collin's face; the other of a seated female. Mounted on brown paper. Signed. "Collin" in pencil.
- MS17/914/23** "La Bella Americana."
13.5 x 13 cm pencil sketch of a female. Mounted on brown paper. Signed. "La Bella Americana" and "1c" in pen. On mount.
- MS17/914/24** [Untitled]
13 x 19.5 cm pencil sketches: 1 small study of two females the other a tiny sketch of a female's face. Mounted on brown paper. Signed.
- MS17/914/25** "Allemande et Francaise."
17.5 x 20.5 cm pencil sketch of two females, mounted on brown paper. Signed. "No 4 Allemande et Francaise" in pen on mount.
- MS17/914/26** "Atelier Colarossi."
14.5 x 21 cm 6 pencil sketches of people at the Colarossi workroom. Mounted on brown paper. Signed. "XXX", "Atelier Colarossi" in pencil on sketch.
- MS17/914/27** [Untitled]
17 x 23 cm 6, pencil sketches of men, (2 of male faces). Mounted on brown paper. Signed.
- MS17/914/28** [Untitled]
17 x 23 cm 6, pencil sketches of men, (2 of male faces). Mounted on brown paper. Signed.
- MS17/914/29** Envelope.
28 x 33 cm brown envelope from Life the New Weekly Magazine, addressed to Lady Coghill. "10 Drawings Illustrations for Notions" in pen. "Please handle with care" in pencil. Signed. Torn in places.

MS17/917 Correspondence: By the Brown Bog

Series of letters to Somerville & Ross, and autograph copies of their own letters (1913) concerning their complaints that *By the Brown Bog* was a plagiarism of *Some Experiences of an Irish R. M.*, and that Longman's (their publisher) should not have published a book in the style of their own work.

Includes 8 autograph copies of their own letters (two in Violet Martin's hand) and two autograph lists comparing passages in the two books, c. 22 pp. in all, folio, quarto and octavo.

MS17/917/1

- a. Copy of the first edition of *By the Brown Bog*, with many passages annotated in the hand of Edith Somerville to show resemblances to passages in *Some Experiences of an Irish R.M.*
- b. Letter in the hand of Violet Martin (removed from the envelope at the front of *By the Brown Bog*).

MS17/917/2 05/06/1913 Press clipping of an infringement of copyright case. *The Times*.

MS17/917/3 05/06/1913 Typed, signed letter from C.J. Longman to Violet Martin enclosing copy of *By the Brown Bog*.

MS17/917/4 06/06/1913 Typed letter from James Pinker, literary agent for S&R.

MS17/917/5 07/06/1913 Autograph copy of a letter sent to Longman's expressing surprise that the firm would have published a book so similar to their own, and outlining several parallel passages from the 2 books.

MS17/917/6 09/06/1913 Typed letter from James Pinker to E.S. outlining his meeting with C.J. Longman.

MS17/917/7 09/06/1913 Autograph letter signed from C.J. Longman to E.S. explaining why the firm had decided to publish *By the Brown Bog*.

MS17/917/8

- a. 10/06/1913 Letter from James Pinker enclosing letter from Longman.
- b. 09/06/1913 Typed copy of a letter from C.J. Longman to James Pinker agreeing to a suspension of sales of *By the Brown Bog* until an examination of the book is carried out.

MS17/917/9 13/06/1913 Letter from James Pinker to E.S.

MS17/917/10 12/06/[1913] Press clipping re: an author's libel action.

MS17/917/11 14/06/1913 Memo from Incorporated Society of Authors to E.S.

MS17/917/12	14/06/1913	Clipping from <i>Country Life</i> containing book review of <i>By the Brown Bog</i> that attributes authorship to S&R.
MS17/917/13	16/06/1913	Typewritten letter from James Pinker to V.M. acknowledging receipt of comparisons between the 2 books.
MS17/917/14	19/06/1913	Letter from Pinker to V.M.
MS17/917/15		MSS and typewritten copies of detailed comparisons and parallel passages from <i>By the Brown Bog</i> and <i>Irish R.M.</i>
MS17/917/16	17/06/1913	Copy of a letter to James Pinker from Herbert Thring: He doesn't believe that the matter amounts to infringement of copyright but recommends a more exhaustive examination of both texts.
MS17/917/17		
a.	19/06/1913	Letter from J.B. Atkins to "My Dear Aunt Fan" from J.B. Atkins (Journalist for The Spectator) expressing dismay at the "disgraceful treatment of the best of Irish writers."
b.		Envelope addressed to Mrs Morris, Castle Townshend.
MS17/917/18	19/06/1913	Letter from James Pinker to E.S. enclosing a letter from the Society of Authors.
MS17/917/19	19/06/1913	Letter from The Society of Authors to V.M. expressing the opinion that although the verbal similarities may not constitute infringement, the accumulative similarities may.
MS17/917/20	20/06/1913	Letter from James Pinker to V.M. advising that they write to <i>Country Life</i> disclaiming authorship of <i>By the Brown Bog</i> .
MS17/917/21	20/06/1913	Letter from Charles Graves (of <i>The Spectator</i>) expressing support.
MS17/917/22	23/06/1913	Letter from Charles Graves expressing support.
MS17/917/23	24/06/1913	Letter from The Society of Authors expressing support but advising caution.
MS17/917/24	24/06/1913	Letter from James Pinker to E.S. advising against making charges without sufficient evidence as it may result in a libel case against them.
MS17/917/25	25/06/1913	Copy of a letter from J. Strahan stating that on examination of both texts believes that there is no breach of copyright.
MS17/917/26	27/06/1913	Letter from the Society of Authors to E.S. informing her that solicitors for both sides have read the books and see no infringement but that they may still have a case based on accumulative evidence.

MS17/917/27	27/06/1913	Letter from James Pinker to V.M. suggesting on Mr Thring's advice that they write to the newspapers to disclaim any connection with <i>By the Brown Bog</i> , and that Miss Mahon's solicitors are threatening action if the sales embargo is not lifted.
MS17/917/28		
a.	28/06/1913	Page from <i>Country Life</i> containing a statement from the magazine that they had misattributed authorship.
b.	28/06/1913	Clipping from <i>Country Life</i> containing a statement from the magazine that they had misattributed authorship.
MS17/917/29	01/07/1913	Letter from James Pinker to E.S. enclosing copy of a letter from Longman and Pinker's reply.
MS17/917/30	30/06/1913	Copy of a letter from R.G. Longman to James Pinker re: renewing sales of <i>By the Brown Bog</i> , and reply from Pinker.
MS17/917/31	01/07/1913	Draft letter from E.S. & V.M. to the press requesting that they be allowed to make a statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/32	04/07/1913	Letter from James Pinker to V.M. recommending that each copy of the draft is signed before being sent to the press.
MS17/917/33	07/07/1913	Letter from James Pinker to E.S. advising that Miss Mahon's solicitors have given them 10 days to bring their case for an injunction.
MS17/917/34	08/07/1913	Telegram from E.S. to Pinker requesting that he remind Longman of his assurance that he would not resume sale until Authors' Society give their verdict.
MS17/917/35	08/07/1913	Letter from Pinker to E.S. regarding proposed letter to the press disclaiming authorship.
MS17/917/36	08/07/1913	Letter from Authors' Society to E.S. informing her that a report on the case has been received with their lawyers and they will take action if necessary.
MS17/917/37	09/07/1913	Memo from Authors' Society to E.S. thanking her for the copy of Longman's letter which they will forward to their solicitors.
MS17/917/38	10/07/1913	Letter from J Pinker to V.M. reassuring her that even if sales do resume, this will not affect their position.
MS17/917/39	11/07/1913	Copy of a letter from Longman to James Pinker re: ending the suspension of sales.

MS17/917/40	12/07/1913	Clipping from the <i>Dublin Daily Express</i> containing the statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/41	14/07/1913	Clipping from <i>The Globe</i> containing the statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/42	15/07/1913	Letter from St. Loe Strachey (editor of <i>The Spectator</i>) supporting S&R.
MS17/917/43	15/07/1913	Copy of a letter from G. Thring to J Pinker enclosing their lawyer's report and asking if they want to proceed as suggested.
MS17/917/44	16/07/1913	Lawyer's report stating that although they don't believe the book as a whole infringes copyright, the first story closely resembles the Irish R.M. and recommends it should be withdrawn.
MS17/917/45	16/07/1913	Memo from Society of Authors to V.M.
MS17/917/46	16/07/1913	Memo from Society of Authors to E.S.
MS17/917/47	14/07/1913	Clipping from the <i>Evening Standard</i> containing the statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/48	16/07/1913	Clipping from the <i>Daily Chronicle</i> containing the statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/49	17/07/1913	Clipping from <i>The Times</i> containing the statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/50	19/07/1913	Clipping from the <i>Spectator</i> containing the statement denying authorship of <i>By the Brown Bog</i> .
MS17/917/51	n.d.	Press clipping: "Copyright and libel"
MS17/917/52		Handwritten notes.
MS17/917/53		Handwritten notes.
MS17/917/54		Press clipping: review of <i>By the Brown Bog</i> .
MS17/917/55	n.d.	Handwritten letter from C. L. Graves to E.S. expressing support and outrage.
MS17/917/56	n.d.	Draft of a letter to <i>Country life</i> disclaiming authorship of <i>By the Brown Bog</i> .

MS17/917/57

- a. [30/07/1913?] Letter from C.M. Medley to Herbert Thring informing him that *By the Brown Bog* has been revised and reprinted and this has made the case all the more complicated.
- b. Copy of the above in the hand of E.S.

MS17/917/58 31/07/1913 Letter from Herbert Thring to V.M. advising caution.

MS17/917/59 Chapter VIII of *By the Brown Bog*.

MS17/917/60 01/08/1913 Letter from Rivington & Son containing suggested preface to the second edition.

MS17/917/61 03/08/1913 Draft letter from E.S to Herbert Thring expressing gratitude for the thoroughness of their reader, and the need for compensation.

MS17/917/62 n.d. Letter from [Aylmer Coghill?, containing news and gossip, and mention of the "Brown Bog episode".

MS17/917/63 05/08/1913 Letter from Herbert Thring to V.M. acknowledging receipt of letter.

MS17/917/64 09/08/1913 Memo from Herbert Thring to V.M. forwarding a letter from their Solicitors.

MS17/917/65 02/09/1913 Letter from James Pinker to E.S. recounting a meeting with Charles Longman.

MS17/917/66 18/09/1913 Letter from James Pinker to E.S.

MS17/917/67 16/10/1913 Letter from James Pinker to E.S. and draft reply to Pinker on reverse discussing the proposed alterations.

MS17/917/68 27/10/1913 Letter from James Pinker to V.M regarding substituted story in *By the Brown Bog*.

MS17/917/69 20/10/1913 Letter from James Pinker to E.S. regarding the settlement offer.

MS17/917/70 14/11/1913 Letter from Field, Roscoe & Co. to E.S. stating they do not believe there is any infringement of copyright.

MS17/917/71 11/1913 Letter from Herbert Thring drawing attention to "the claims of the Collection Bureau to your support".

MS17/917/72 19/11/1913 Letter from Field, Roscoe & Co. stating that further revisions have been made as requested.

MS17/919 Correspondence: Violet Martin

A collection of 47 autograph letters signed and 9 letters signed to Violet Martin (one to Edith Somerville), on literary, personal and Irish matters, many discussing books by Somerville and Ross.

c. 234 pages, mainly octavo, some quarto, 1889-1915.

- MS17/919/1** 1888-1895 Warham St. Leger, critic and poet. 17 autograph letters signed.
- MS17/919/2** 1911-1912 Stephen Gwynn, M.P. 6 autograph letters signed (1 to Edith Somerville, 5 to Violet Martin) discussing Irish politics.
- MS17/919/3** 1890-95 William Blackwood (2 autograph letters signed and 5 letters signed, discussing his publication of "your touching little paper *In Sickness and in Health* and of *Beggars on Horseback*).
- MS17/919/4** 1909-1915 Charles Graves (4 autograph letters signed, one containing the "exact words" of a special message to you both from Rudyard Kipling and showing Kipling's familiarity with *In Mr Knox's Country*).
- MS17/919/5** Correspondence relating to *The Irish cousin*. Includes ALS from J.W. Moffat, B.J. Roberts, and 2 imperfect autograph letters signed from Jessy Hewson and V.M.'s sister Geraldine.
- MS17/919/6** 1895 J. W. Angus (2 letters discussing *The Real Charlotte*) 1895
- MS17/919/7** 1907 Sir John Henniker-Heaton (3 autograph letters signed discussing Violet Martin's proposed memoir of her brother Robert).
- MS17/919/8**
- a. 10/07/1899 Letters from Charlotte McCarthy on behalf of her father.
- b. 19/11/1920 Autograph letter signed from Archer Martin.
- c. 11/04/1912 St. Loe Strachey (Letter proposing articles for *The Spectator*).
- MS17/919/9** 26/12/1906 Autograph letters signed from Maud Wyman.
- MS17/919/10**
- a. 9 autograph letters signed from retainers in Ireland expressing gratitude etc. to Violet Martin
- b. Autograph letter signed from M. Planchet.

MS17/920 Correspondence: Lady Gregory

Series of 6 autograph letters signed from Lady Augusta Gregory (1852-1932), playwright and poet, founder with W.B. Yeats of the Abbey Theatre, Dublin, to Violet Martin, Coole Park, Gort, County Galway, and The Little Theatre, John Street, Adelphi. Also 1 autograph letter signed from Sir William Gregory to V.M.'s mother.

*** Sir Hugh Lane, born in County Cork in 1873, became a very successful art dealer in London and was drowned when the "Lusitania" was torpedoed off the Irish coast in May 1915. By his will he had bequeathed a group of Impressionist pictures to the National Gallery in London, but an unsigned codicil revoked this and bequeathed them to the City of Dublin. A long controversy over the pictures ensued until a compromise, subject to review in 1979, was announced in the Dáil and the House of Commons in 1959. The letter of 8 July 1915 is apparently the earliest evidence of Lady Gregory's view that the pictures ought to pass into Irish ownership.

- MS17/920/1** 26/10/1889 Autograph letter signed from Sir William Gregory, 4 pp., octavo, Coole Park, to Violet Martin's mother, praising "Violet's novel" [probably *An Irish Cousin*] for its humour, observation of nature, characterisation and true handling of Irish dialogue, with some criticism and a forecast of fame to come.
- MS17/920/2** 24/03/[1892] Thanking V.M. for her letter of sympathy after the loss of her husband. "I have had more happiness and more of the world's best gifts in the last 12 years than falls to the lot of most women, so I have lost more than most women now...".
- MS17/920/3** 22/01/[1906] "The fact is, all this Dublin time I wrote up hits into plays - me or somebody else - or typed ... or did sums - & tried to manage a business that has grown too big for [a, omitted] private manager. Our theatre has a good many earners dependent on it ... and we must keep it going - Also, we must get a business man to do the work that we 3, Yeats Synge & myself are struggling with ...".
- MS17/920/4** [1914] Appreciation of certain of *The Irish R.M.* (read with "much profit and amusement" as a distraction from depression caused by the "massacre" of the war) and *The Real Charlotte* ("... far beyond any writer now going with the one exception of Hardy ... I don't know anything like it."), urging Violet Martin to reap "a fine harvest" by writing about Dublin life, and sending many details of her own life (dramatic work, various difficulties of her theatre, antics of Violet Martin's god-daughter).
- MS17/920/5** 14/05/1915 Describing her grief at the death of her nephew, Sir Hugh Lane, and deploring it as a loss for Ireland ("... we had these dozen years worked so hard for the imaginative awakening of Ireland"), quoting a friend's account of Lane's last minutes on the deck of the "Lusitania" The Little Theatre, 1 p., quarto.

MS17/920/6 08/07/[1915?] “My dear Violet, How good of you to send me your book [*In Mr. Knox's Country*], by Somerville and Ross] ... I am reading it slowly, because aloud to W. B. Yeats. He at the first mention of Major Yeates asked anxiously if it was spelt with a second e, and hearing it was, gave himself up to uninterrupted enjoyment. I love the "old Mrs. Aure" bits, there is so much of your Mother in them ... Yes, I think one ought to be grateful for the laughter-calling gift. Your book will help heavy hearts to put by their trouble for a while. I have felt rather guilty during the war because I can't knit stockings . . . and my sort of fighting is not wanted ...”.

MS17/920/7 n.d. discussing the terms of Lane's will and of his unsigned codicil bequeathing certain pictures to the City of Dublin instead of to the London National Gallery, expressing her anxiety as sole trustee that effect should be given to his wish that these pictures should be "returned" to Dublin ("... the Manets, Renoirs, etc., etc.- the cream of the collection ... Did he not show wonderful generosity, & a wonderful forgiveness?"), mentioning the importance to her of her visits to him in Chelsea ("... delightful society of artists and writers, people of all sorts, from the Crown Prince of Sweden to a little expert from Christies dropping his Hs").



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