

# NOVELS OF THE GREAT WAR.



Item 23

## **BLACKWELL'S RARE BOOKS**

48-51 Broad Street, Oxford, OX1 3BQ, UK  
Tel.: +44 (0)1865 333555 Fax: +44 (0)1865 794143  
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## IN CHRONOLOGICAL ORDER.

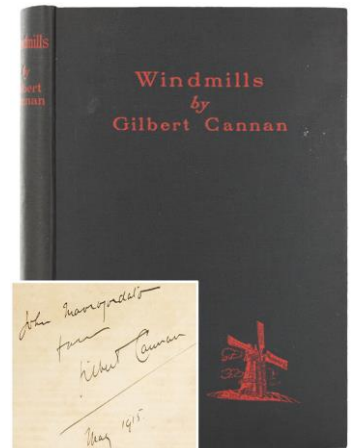
## WARTIME SATIRE INSCRIBED

**1. Cannan (Gilbert) *Windmills*.** A Book of Fables. Martin Secker, 1915, FIRST EDITION, some spotting to prelims receding into text but recurrent at points, pp. 201, [3], 16 [Publisher's list], crown 8vo, original black cloth, lettered in red to upper board and backstrip, the former with a windmill vignette stamped in same, top edge black, others roughtrimmed and a little spotted, very good **£275**

*Inscribed by Cannan on the flyleaf to fellow author and translator, John Mavrogordato - dated to the year of publication. The work's printed dedication is to D.H. Lawrence, who was (probably like Mavro) among those who gathered at Cannan's home - a converted windmill in Cholesbury.*

*Both Cannan and Mavrogordato were associated with Mark Gertler, who painted their portraits (including of Cannan in front of his residence) - but Cannan's 'Mendel', a novel based on the artist's early life, soured the relationship and enforced his departure from the scene that had grown around him.*

*The present work is in a satirical vein, its epigraph is drawn from Swift's 'Tale of a Tub'; its stories depict two countries in conflict, Fatland (England) and Fatterland (Germany), including a vision of the former in the future ruled by women ('Gynecologica').*



## 'ON THE SUBJECTS OF PACIFISM AND OF ABNORMALITY IN THE AFFECTIONS'

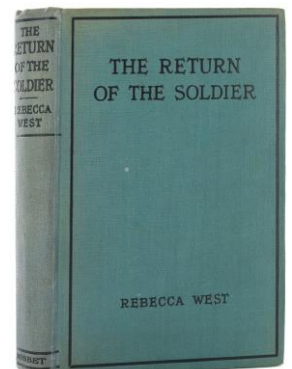
**2. Fitzroy (A.T.) *Despised & Rejected*.** C.W. Daniel, [1918,] FIRST EDITION, pp. 350, [2, ads], crown 8vo, original blue cloth, lettered in dark blue to upper board and backstrip with border in same to both, lean to spine with corners pushed, extremities a little rubbed, ringstain to front and a couple of other marks, tail edge roughtrimmed, one or two spots to borders of endpapers, good **£1,500**

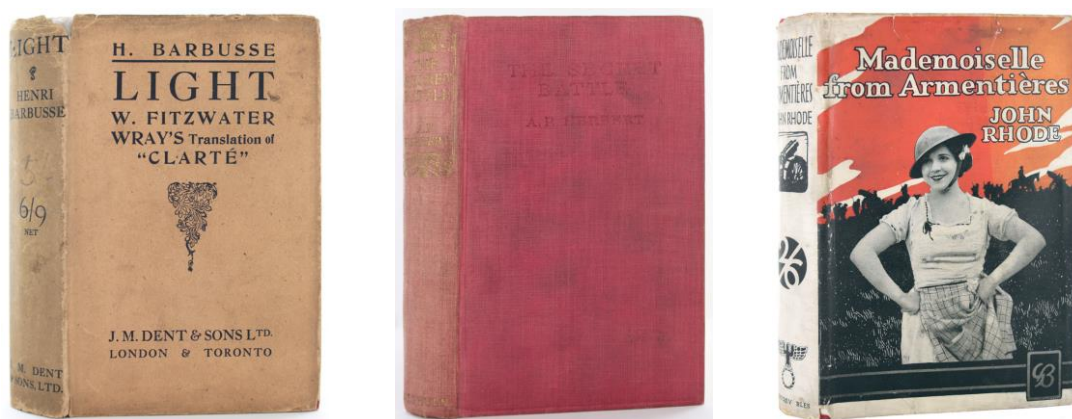
*An important, and scarce, book.*

*Fitzroy was a pseudonym of Rose Laure Allatini, a romantic novelist who created a stir with this novel concerning a group of wartime C.O.s. The book was prosecuted and banned soon after its publication, following a press campaign against it; the given reason was its pacifist theme, which was in contravention of Regulation 27(c) of the Defence of the Realm Regulations for publishing work 'likely to prejudice the training, recruitment and discipline of his majesty's forces', although the homosexual relationships at its heart no doubt played a large part in creating the 'rather unwholesome vapours' that *The Guardian* identified in its review of June 14th, 1918. The publisher, a committed pacifist who was fined £460 as a result of the court case, professed himself unaware of the latter element although it generally drew the attention of reviewers.*

**3. West (Rebecca) *The Return of the Soldier*.** Nisbet, 1918, FIRST EDITION, browning to half-title and corresponding page of ads at rear, pp. [viii], 188, [4, ads], crown 8vo, original blue cloth, upper board and backstrip lettered in black, the latter gently faded with slight lean to spine, faint spotting to edges, endpapers browned, the rear hinge cracked (but secure), contemporary ownership inscription to flyleaf, good **£300**

*Her debut novel, and one of the finest fictional accounts of the War.*





**4. Barbusse (Henri) Light [Clarté].** Translated from the French by Fitzwater Wray. J.M. Dent, 1919, FIRST ENGLISH EDITION, pp. [vi], 308, crown 8vo, original terracotta cloth, publisher device in blind to upper board, gilt lettering to backstrip a little dulled, corners gently knocked, top edge black, other edges toned, dustjacket a little handled with darkened backstrip panel, the latter with price updated in pencil, chipped at extremities with some internal tape reinforcement at head of backstrip panel, very good **£400**

*Barbusse had been honoured early in the War with the Croix de Guerre, but became an entrenched pacifist. His earlier novel of the War, 'Le Feu', winner of the Prix Goncourt, was published (also in a translation by Fitzwater Wray) as 'Under Fire'. The present work continues the unflinching view of the conflict established there, and shares its name with the pacifist movement and journal established by Barbusse and Raymond Lefebvre in the same year.*

*The translator, William Fitzwater Wray, was a Yorkshireman - he was by this time well-established as a cycling journalist, using the handle 'Kuklos'.*

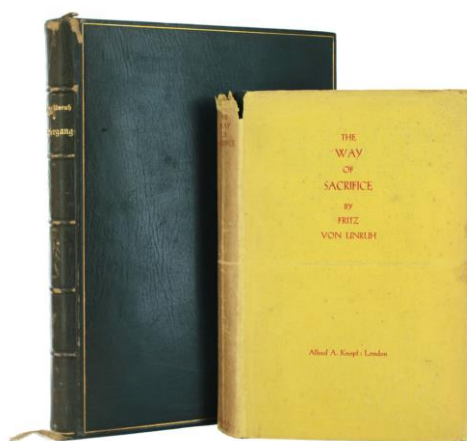
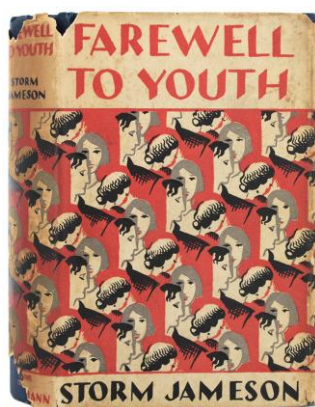
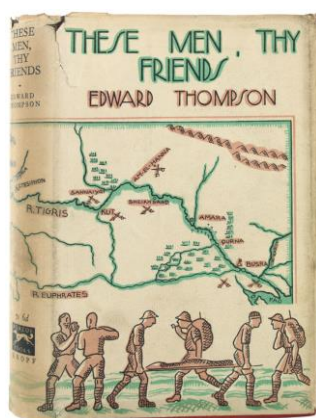
**5. Herbert (A.P.) The Secret Battle.** Methuen, 1919, FIRST EDITION, half-title browned, pp. [iv, 243, 32 [Publisher's list], crown 8vo, original red cloth, lettered and decorated in gilt to backstrip, this faded, lettered in blind to upper board, faint dark blotches to cloth, top corners pushed, textblock edges toned with a few spots, bookplate to rear pastedown, good **£500**

*A scarce first edition, and an important book. One of the earliest of the English War novels to deal critically with the conflict, it was written in 1917, whilst the author, wounded on the Western Front, was convalescing at home - having earlier been invalided from Gallipoli. Drawing on these experiences, as well as those of others suffering a similar fate to his hero, Herbert tells the story of Harry Penrose - whose glowing treatment at the hands of the narrator, as he endures the bitterness of warfare, contrasts with his treatment at the hands of the authorities, by whom he is unjustly arrested, court-martialled and subsequently executed for cowardice (though 'he was one of the bravest men I ever knew').*

*Herbert's work was commended by, among others, Field Marshal Lord Montgomery called it 'the best story of front-line war I have read' and Churchill, who provided an Introduction to a later edition - according it a 'permanent place in war literature', and calling it 'one of those cries of pain wrung from the fighting troops' that 'should be read in each generation, so that men and women may rest under no illusions about what war means'.*

**6. Rhode (John, pseud. for Cecil John Street) Mademoiselle from Armentières.** Geoffrey Bles, 1927, FIRST EDITION, poor quality paper browned, pp. 256, crown 8vo, original red cloth, lettered in black to upper board and backstrip with border and publisher's device stamped in same, endpapers lightly spotted with small pencilled ownership inscription to front pastedown, the dustjacket lightly dustsoiled overall and a little chipped and nicked, but in nice, bright condition, very good **£350**

*Early work under this pseudonym by Cecil John Street, an espionage thriller set in wartime France - where Street himself served. A very fresh copy.*



**7. Thompson (Edward) *These Men, Thy Friends*.** Alfred A. Knopf, 1927, FIRST EDITION, decorations to prelims printed in red, pp. 286, crown 8vo, original quarter black cloth, the sides of patterned orange cloth, backstrip lettered in gilt with very slight lean to spine, top edge orange, a few spots to fore-edge, bookplate to front pastedown, free endpapers faintly browned, dustjacket with an attractive design by Elizabeth Pyke wrapping round, a little browned to backstrip panel and borders, nicked at head of backstrip panel with a short closed tear at head of upper joint-fold, very good **£300** *Thompson taught English in Bengal prior to the War, then serving as an army chaplain in Mesopotamia in the latter years of the conflict - where this novel is based, with a memoir and verses based on the same experiences being published in 1919. In India, he cultivated friendships with Tagore, Gandhi and Nehru; returning to England during the 1920s, he became a research fellow at Oriel College and wrote extensively on Indian history and culture, playing an important role in British-Indian relations. The printed dedication is to Guy Chapman and Storm Jameson. See also, item 25.*

**8. Jameson (Storm) *Farewell to Youth*.** William Heinemann, 1928, FIRST EDITION, faint spots to prelims, recurrent at rear, pp. [viii], 312, crown 8vo, original blue cloth, backstrip lettered in gilt, lean to spine, tiny star stamped in gilt to upper board with publisher's device blind-stamped to lower, the cloth damp-affected to fore-margin of both boards, edges spotted, contemporary gift inscription to flyleaf, dustjacket with a striking overall design, faintly spotted to white areas, chipped at extremities with a little loss at ends of browned backstrip panel, good **£250** *The story of nineteen year old Nat Grimshaw, 'how he fell in love, married, was swept into the whirlpool of the War, lost his love' then found another; a novel of young adulthood matured in a short space of time - of the 'lost generation [...] whose first youth was eaten up by the War' (blurb).*

FIRST EDITION AND FIRST ENGLISH EDITION: 'SOUL-SHATTERING FUTILITY'

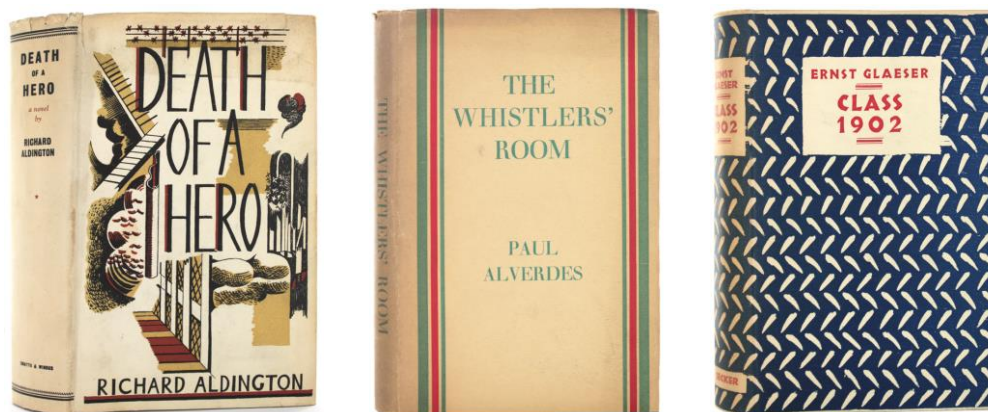
**9. Unruh (Fritz von) *The Way of Sacrifice [Opfergang]*.** [Translated by C.A. Macartney.] London: Alfred A. Knopf, 1928, FIRST ENGLISH EDITION, faint foxing to prelims, recurrent at rear, pp. 174, crown 8vo, original black cloth, backstrip lettered in gilt with slight lean to spine, blind-stamped border to upper board, corners a little bumped, top edge red, other edges a little toned, pencilled ownership inscription to flyleaf, dustjacket sometime quarter-folded for storage, a little chipped, particularly at head of browned backstrip panel, lightly spotted, clipped at head of front flap, but price present at foot, very good **£1,500**

*Scarce. The blurb announces the novel as 'the most devastating picture of the soul-shattering futility of modern war ever penned'. It was written in 1916 as a savage response to a request for a work propagandising the conflict in advance of the Battle of Verdun, and drew the ire of the authorities, whose attempts at suppression were undermined by the work's underground circulation among troops, before it was published in Berlin in 1919. The author, associated with the*

*Expressionist movement (though the blurb here considers that 'his method is impressionistic'), also wrote poetry and drama, often with a similar focus on pacifism. As the Nazi Party came to power, Unruh left his homeland for France and then the US, only returning to Germany in the 1960s.*

*The translator, Carlile Aylmer Macartney, was educated at Trinity College, Cambridge, though his studies were curtailed by his war service, following which he was acting vice-consul in Vienna between 1922 and 1925; his first book, 'The Social Revolution in Austria', was published the following year - much of the rest of his career as a historian focused on Hungary. In 1936 he was elected a research fellow of All Souls College, Oxford.*

*[With:] The first edition of the work, published by Erich Reiss in Berlin in 1919, 34/500 COPIES, in the original full navy morocco, the backstrip a little faded and worn with a little mustiness to the leather on upper board.*



**10. Aldington (Richard) *Death of a Hero*.** A Novel. Chatto & Windus, 1929, FIRST ENGLISH EDITION, pp. xi, 440, crown 8vo, original black cloth, backstrip lettered in gilt, slight lean to spine, top edge red, other edges a little toned with tail edge roughtrimmed, dustjacket with a Paul Nash design, price-clipped, darkened backstrip panel, light soiling largely around head, a little nicked and creased to same, little chip at foot of rear panel, very good (Kershaw 53) **£250**

*An expurgated edition, preceded by the author's note explaining the use of asterisks 'to show where omissions have been made' and considering it 'better for the book to appear mutilated than for me to say what I don't believe'. An attractive example of the Paul Nash dustjacket. See also, item 28.*

**11. Alverdes (Paul) *The Whistlers' Room* [Die Pfeiferstube].** Translated from the German by Basil Creighton. Martin Secker, 1929, FIRST ENGLISH EDITION, pp. 99, crown 8vo, original blue cloth, lettered in black to upper board and backstrip, the latter gently faded with slight lean to spine, top edge red, very faint partial browning to free endpapers, dustjacket with darkened backstrip panel slightly nicked at head, very good **£60**

*A short novel of The Great War, published in Germany earlier in the same year, presenting 'the portraits and fortunes of three wounded soldiers in hospital'. The author himself had sustained a wound to the throat during the conflict. The printed dedication is to Hans Carossa.*

**12. Glaeser (Ernst) *Class 1902* [Jahrgang 1902.]** Translated from the German by Edwin and Willa Muir. Martin Secker, 1929, FIRST EDITION IN ENGLISH, pp. 326, crown 8vo, original blue cloth, lettered in gilt to upper board and backstrip, the latter against a red ground, top edge red, a few very faint spots to other edges and to endpapers, two Secker advertising leaflets for other German war novels loosely inserted, dustjacket with backstrip panel gently toned, very good **£425**

*An autobiographical novel set during the Great War - as seen through the eyes of a boy (born, as Glaeser was, in the year of its title). A 'bitter satire', characterised by 'devastating sincerity' (blurb) - the book was publicly condemned by the Nazis.*

*The rear flap carries the praise of Arnold Zweig, Thomas Mann, and Erich Maria Remarque.*

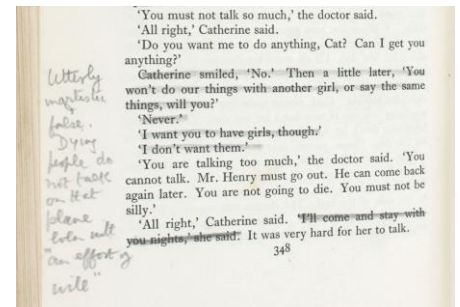
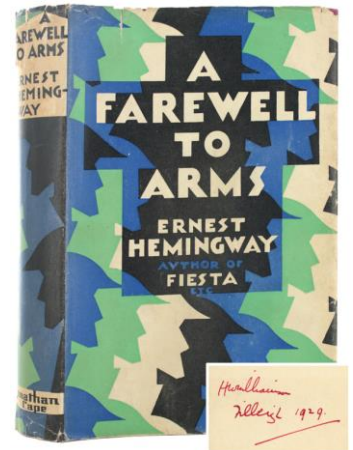
*The Muirs were the foremost translators of German fiction into English from the mid-1920s, best-known for their versions of Kafka's work, they also translated Hermann Broch, Sholem Asch, Lion Feuchtwanger, Heinrich Mann, et al. - largely for Secker (in the first edition) until the early 1930s. Their work was given the accolade of the inaugural Johann-Heinrich-Voss Translation Award in 1958.*

HENRY WILLIAMSON'S COPY, ANNOTATED

**13. Hemingway (Ernest) *A Farewell to Arms*.** Jonathan Cape, 1929, FIRST ENGLISH EDITION, the second issue with 'serious' correctly spelt on page 66, a few faint spots to half-title, a couple of faint handling marks, pages at close with pencil markings and marginal annotations by Henry Williamson (see below), pp. 350, crown 8vo, original magenta cloth, publisher device blind-stamped to lower board, backstrip lettered in gilt with a very faint waterstain at foot, slight lean to spine, small mark at head of lower joint (corresponding to dustjacket stain), a couple of very faint spots to upper board, textblock edges a little darkened with tail edge roughrimmed, free endpapers with faint partial browning and even fainter spots, the flyleaf with ownership inscription of 'Henry Williamson, Filleigh 1929' (see below), the Theyre Lee-Elliott dustjacket, a little chipped and nicked, very short closed tears at either end of lower joint-fold, and one at head of front panel, very good (Hanneman A35a) **£1,500**

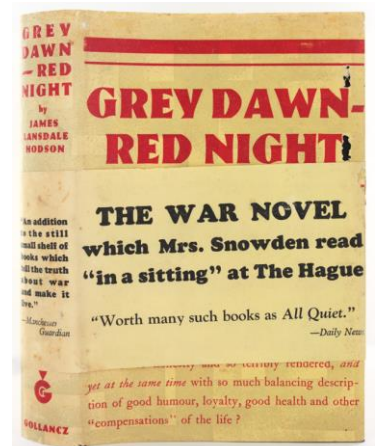
*Henry Williamson's copy of Hemingway's novel of the First World War, published in the same year that Williamson also began publishing works based on his experience of the conflict ('The Wet Flanders Plain', followed by 'The Patriot's Progress' in 1930).*

*Williamson, whose pencil when reading seems rarely to have alighted on the positive, reserves expression of his antipathy for the close of Hemingway's lauded novel: in the passage describing the child born by Caesarean, he calls Hemingway's descriptions 'untrue' and 'BAD ART' (p. 342), before condemning the dialogue on p. 348 as 'utterly unartistic & false', because 'dying people do not talk on that plane'. His final correction is a little odd; where the narrator responds that he has 'nothing to say' on p. 349, Williamson removes it from speech and amends to 'I said nothing'. An interesting record of critique between two major novelists of the Great War on either side of the Atlantic.*



**14. Hodson (James Lansdale) *Grey Dawn - Red Night*.** Victor Gollancz, 1929, FIRST EDITION a couple of incredibly faint spot to prelims, recurrent at close, pp. 287, crown 8vo, original black cloth, backstrip lettered in yellow, very faint spotting to textblock edges, a few spots to the gently browned free endpapers also, dustjacket bright with a little chipping at extremities, a small amount of insect-damage to fore-margin of front panel, the original wraparound band present also, this with a quote from the Manchester Guardian to the faintly browned backstrip panel, very good **£700**

*A scarce novel of the Great War, based on the author's own experiences, and popular in its time - it had already run to ten impressions in the year following publication. The*



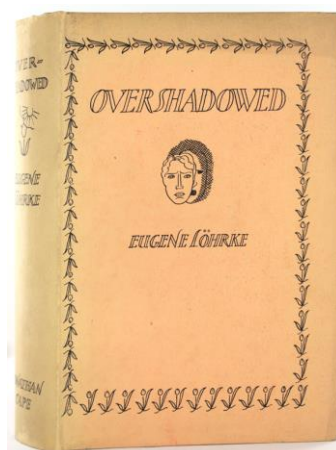
*wraparound band advertises it as 'The War Novel which Mrs. Snowden read "in a sitting"'; to the same, the Daily News review compares it favourably to 'All Quiet on the Western Front', whilst the Manchester Guardian classed it among the few books 'which tell the truth about war and make it live'.*

*James Lansdale Hodson was born in Bury, Lancashire in 1891. Upon the outbreak of the First World War he joined the 3rd Public Schools Battalion (to the dead of which this book is dedicated) and later joined the Royal Naval Division. During World War Two he became a notable war correspondent, his diaries of that conflict subsequently published by Gollancz in seven volumes. He was also responsible for the documentary films 'Desert Victory' and 'Tunisian Victory'. He was awarded an OBE in 1947. 'Grey Dawn-Red Night' was his second novel, prior to which he had established himself as a playwright.*

**15. Löhrke (Eugene) Overshadowed.** Jonathan Cape, 1929, FIRST ENGLISH EDITION, pp. [viii], 235, crown 8vo, original orange cloth, backstrip lettered in gilt, publisher device in blind to lower board, margins of cloth lightly spotted, a little dustiness to top edge, publisher's advertising leaflet laid in, dustjacket with an attractive line-drawn design, strip of faint dustsoiling at head of front panel, the backstrip panel slightly faded, very good **£200**

*The first novel by an American author, its US edition with the same publisher (allied with Harrison Smith) - the following year, Löhrke published, also with Cape, a study of 'the world war in literature', a category that he had himself joined with this work.*

*It is an account of the journey of a young man, Darrow, through War and 'into a world of dreadful nightmares' (blurb) - these in the form of the psychological trauma wrought by the conflict, a to which we might infer his predisposition from the overbearing presence of what the New York Times reviewer refers to as his 'cannibalistically affectionate mother'.*

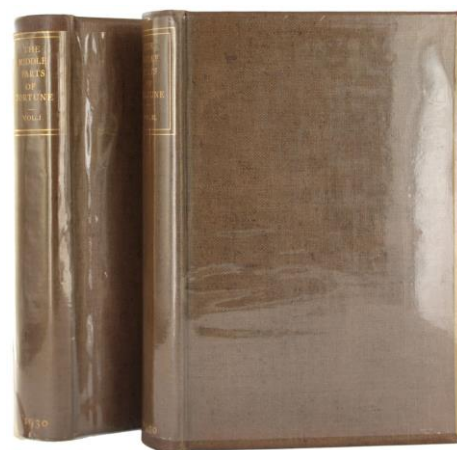


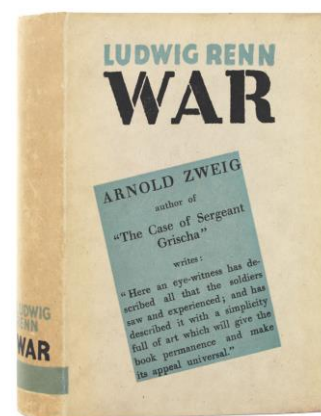
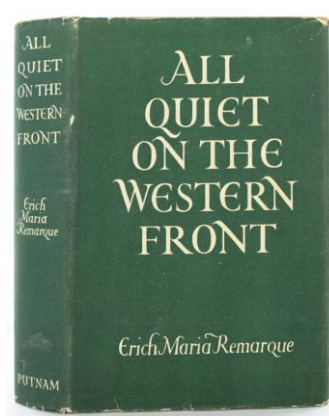
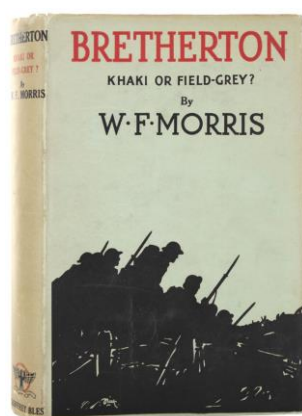
WITH GLASSINE JACKETS INTACT

**16. [Manning (Frederic)] The Middle Parts of Fortune, Somme and Ancre 1916.** [2 Vols.] The Piazza Press, 1929 FIRST EDITION (UNEXPURGATED), 385/520 SETS printed on handmade paper, title to first volume printed in red, pp. [vii], 226; [iii], 227-453, crown 8vo, original brown buckram, backstrips lettered in gilt, t.e.g., others untrimmed, maroon page-markers, marbled endpapers, glassine dustjackets, that to both volumes with paper flaps (as issued), short closed tear at foot of backstrip panel to glassine of first volume, cloth slipcase, very good **£1,250**

*An important book; Arnold Bennett wrote that 'I have read no book which gives so complete, fine and true a picture of military life in the trenches before an attack, and of military life "over the top" and through the enemy's wire'; for Hemingway it was 'the finest and noblest book of men in war'. The glassine jackets are original.*

*Issued in expurgated form as Her Privates We a year later (see item 23).*





**17. Morris (W.F.) Bretherton: Khaki or Field-Grey?** Geoffrey Bles, [1929,] FIRST EDITION, pp. 319, crown 8vo, original pale blue cloth, lettered in black to backstrip and upper board, the backstrip gently faded with slight lean to spine, a few spots to edges, pictorial dustjacket with the backstrip panel slightly sunned, minor chipping at one corner, very good **£950**

*A highly-regarded work of war fiction, scarce as a first edition; the first novel by Walter Frederick Morris, a graduate of St Catharine's College, Cambridge, it was praised by J.C. Squire in The London Mercury as 'undoubtedly the best of the English war-books', whilst Arnold Bennett grouped it with R.H. Mottram's 'Spanish Farm Trilogy' and A.P. Herbert's 'The Secret Battle' as the finest in that category. It is also a spy novel - and praised in that respect by Eric Ambler, who considered it one of the finest in the genre - as well as containing elements of the supernatural through its opening tableau, in which Captain Gurney is drawn to a ruined chateau by music that seems to have been played by a British officer in German uniform who is, despite the sounds emanating, dead at the piano. See also, item 24.*

**18. Remarque (Erich Maria) All Quiet on the Western Front [Im Westen nichts Neues].** Translated from the German by A.W. Wheen. G. P. Putnam's Sons, 1929, FIRST EDITION IN ENGLISH, pp. 320, crown 8vo, original oatmeal cloth, lettered in dark green to upper board and backstrip, slight lean to spine, top edge green (a little faded), tail edge roughtrimmed, faint browning to free endpapers, dustjacket a little rubbed and nicked at extremities, offset rust-mark to rear panel, very good **£1,350**

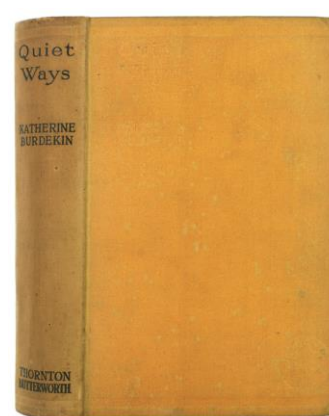
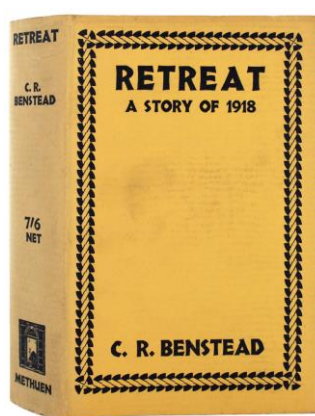
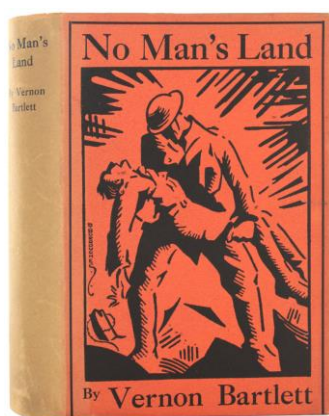
*The author's harrowing anti-war novel, a notable success in Germany and internationally; its translator, Arthur Wesley Wheen, was an Australian whose own war service included a time in Oxford, whither he returned, to New College, to study history as a Rhodes Scholar after the War.*

*This is the second issue of the dustjacket, carrying the English 'Press Opinions' in praise of the work.*

**19. Renn (Ludwig) War [Krieg].** Translated from the German by Edwin and Willa Muir. Martin Secker, 1929, FIRST EDITION IN ENGLISH, pp. 364, crown 8vo, original oatmeal cloth, lettered in grey to upper board and backstrip, top edge grey, very faint partial browning to inner margin of free endpapers, dustjacket, the backstrip panel a little browned, very good **£250**

*The author's first book, based on his own war service. The dustjacket carries the recommendation of Arnold Zweig, praising the work as an authentic document of the conflict.*

*The Muirs were the foremost translators of German fiction into English from the mid-1920s, best-known for their versions of Kafka's work, they also translated Hermann Broch, Sholem Asch, Lion Feuchtwanger, Heinrich Mann, et al. - largely for Secker (in the first edition) until the early 1930s. Their work was given the accolade of the inaugural Johann-Heinrich-Voss Translation Award in 1958.*



**20. Bartlett (Vernon) *No Man's Land*.** George Allen & Unwin, 1930, FIRST EDITION, pp. 329, [1], [5, ads], crown 8vo, original black cloth, backstrip lettered in gilt, the upper board in blind, a few faint spots to edges and free endpapers, dustjacket with a striking design by Dorothy Burroughes to its front panel, backstrip panel gently sunned, very good **£450**

*Written whilst Bartlett was the director of the London office of the League of Nations, and published in the same year as his collaboration with R.C. Sherriff on the novelization of 'Journey's End', his novel is the account of 'a wounded man lying in a shell-hole in No Man's Land between dawn and dusk', following his hero from boyhood to his present predicament.*

*An excellent copy of a scarce book.*

**21. Benstead (C.R.) *Retreat*.** A Story of 1918. Methuen, 1930, FIRST EDITION, pp. 317, [1], 8 [publisher's list], crown 8vo, original black cloth, upper board lettered in blind, the backstrip lettered in gilt, very slight lean to spine, front endpapers with a map drawn by the author, dustjacket with some very light handling, a touch of creasing at the head of backstrip panel, very good **£95**

*The author's studies at St Catharine's College, Cambridge were interrupted by his war service with the Royal Garrison Artillery - upon which this novel is based, and for which he was awarded the Military Cross; upon their resumption he played some first-class cricket for the University, before embarking on a Naval career.*

**22. Burdekin (Katherine [Katharine], also known as 'Murray Constantine') *Quiet Ways*.**

Thornton Butterworth, 1930, FIRST EDITION, foxed at opening and close of text, ad leaf browned at rear, pp. 318, [1, ad], crown 8vo, original yellow cloth, lettered in black to backstrip and blind to upper board, the backstrip slightly browned with lean to spine, light overall soiling to cloth, corners slightly knocked, edges and endpapers lightly spotted, a charming small sketch in ink to flyleaf, good **£325**

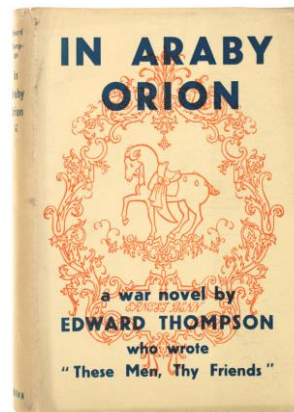
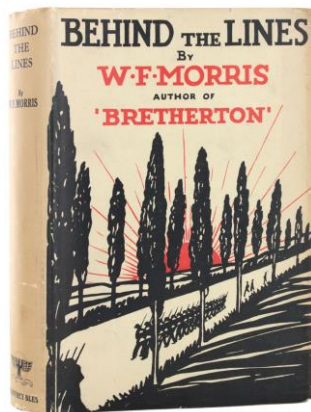
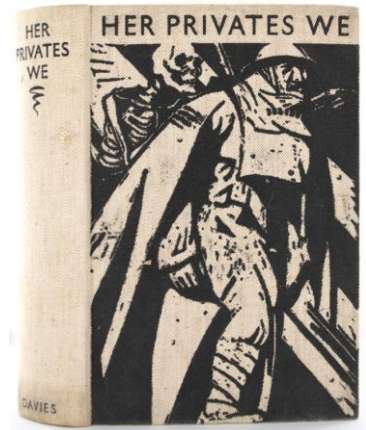
*Her fifth novel, scarce - and the last before she adopted the pseudonym 'Murray Constantine', her identity behind which discovered by Daphne Patai in the 1980s.*

*A pacifist novel set during the Great War, the narrative draws on the author's own experiences as a VAD nurse; evincing the author's customary attention to the psychology of her characters, Burdekin depicts the relationship formed between her protagonist, Helga, and a traumatised soldier.*

IN THE ORIGINAL 'TRANSMATIC' DUSTJACKET

**23. [Manning (Frederic)] *Her Privates We*, by 'Private 19022'**. Peter Davies, 1930, FIRST TRADE EDITION, pp. [vii], 453, crown 8vo, original beige cloth with a design stamped in black to upper board, dark patch at foot of backstrip, very faint partial browning to free endpapers, the original fragile transmatic dustjacket (glassine with printed paper flaps), all in one piece but the glassine chipped and creased, a little splitting to upper joint-fold, backstrip panel browned with substantial loss at head, **£525**

*An expurgated version, with evasions and euphemisms in place of the original's various obscenities, of Manning's 'The Middle Parts of Fortune' - published the previous year by Davies under his Piazza Press imprint, in a limited edition for subscribers (see item 16). The dustjacket is a scarce proposition, on account of its fragility; here, crucially, retaining both the printed flaps - promising 'no propaganda [...] but [...] the unvarnished truth'.*



**24. Morris (W.F.) *Behind the Lines***. Geoffrey Bles, 1930, FIRST EDITION, pp. [vi], 313, crown 8vo, original mustard-yellow cloth, lettered in black to upper board and backstrip, the latter gently faded, top corners gently knocked, edges spotted with a few faint spots to flyleaf, attractive pictorial dustjacket, sunned to backstrip and rear panels, very good **£300**

*The second of the author's novels, following 'Bretherton', based on his war service; scarce in the dustjacket. See also, item 17.*

**25. Thompson (Edward) *In Araby Orion***. Ernest Benn, 1930, FIRST EDITION, pp. 83, crown 8vo, original black cloth, backstrip lettered in gilt, edges faintly spotted, free endpapers with inner margin lightly browned, dustjacket with backstrip panel gently sunned, very good **£150**

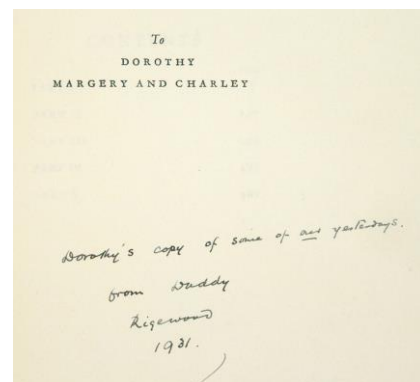
*A short novel of the War, based in Palestine where the author - notable as a friend of Tagore, Gandhi and Nehru during his years in India - had served; Thompson subsequently became an authority on British-Indian relations, teaching at Oriel College (the blurb describes him as 'an Oxford professor and a master of English prose').*

*See also, item 7.*

## HIS DAUGHTER'S CO-DEDICATION COPY

**26. Tomlinson (H.M.) *All Our Yesterdays*.** With a portrait frontispiece from a drawing by Percy Smith. William Heinemann, 1930, FIRST EDITION, 88/1,025 COPIES signed by the author, title-page printed in black and pale blue, a very faint spot foot of prelims, pp. [x], 539, 8vo, original bevel-edged beige buckram, backstrip lettered in gilt, vignette to upper board stamped in gilt, t.e.g., others untrimmed and uncut and faintly spotted, tan silk page-marker, a few faint spots to endpapers, beige cloth slipcase, very good **£225**

*Inscribed by the author on the dedication page to his daughter Dorothy, one of the dedicatees (sharing that role with her siblings): 'Dorothy's copy of some of our yesterdays, from Daddy, Rigewood, 1931'. Tomlinson's autobiographical novel is his most important work; the final two parts deal with the years of the Great War. Dorothy Tomlinson went on to a literary career, as an editor with Hutchinson.*



at

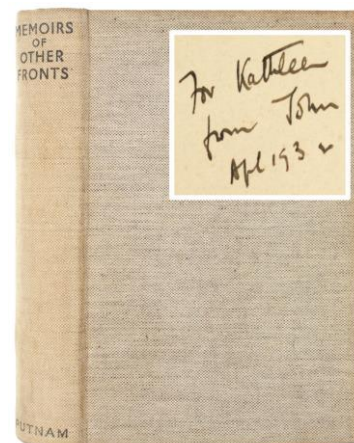
**27. [Rodker (John)] *Memoirs of Other Fronts*.** Putnam, 1932, FIRST EDITION, faint spotting to prelims, receding into text and recurrent at rear, pp. 262, crown 8vo, original oatmeal cloth, backstrip lettered in black and faintly sunned with lean to spine, edges slightly toned and very faintly spotted, good **£1,350**

*Inscribed by the author on the flyleaf: 'For Kathleen, from John, Apl 1932'. The recipient was probably the dancer Kathleen Dillon, with whom Rodker had been in a relationship - as well as collaborating on theatrical productions - before his marriage to Mary Butts in 1918.*

*A scarce work by an important modernist figure - as printer and publisher, as well as author and translator.*

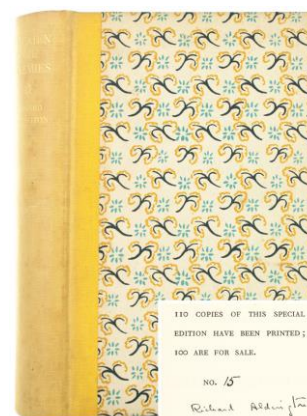
*The novel is a fictionalised memoir in three parts, with the central section recounting the author's experience as a conscientious objector in the First World War - including an unflinching portrayal of his time at Dartmoor. Though published anonymously, a portion of this central section had earlier been published in France - in a translation by Ludmila Savitzky - under the title 'Dartmoor'.*

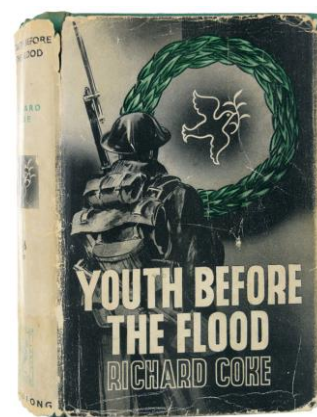
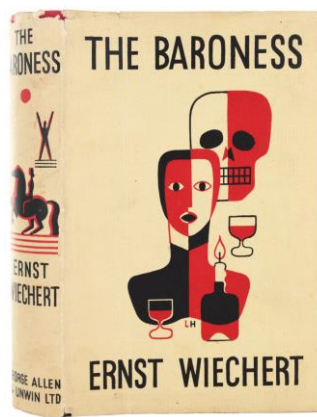
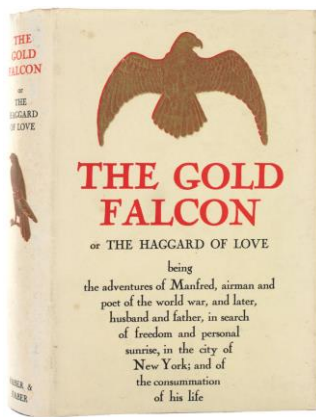
*Aside from the book's own scarcity, presentation copies - as the work's anonymity would dictate - are uncommon.*



**28. Aldington (Richard) *All Men Are Enemies*.** A Romance. Chatto and Windus, 1933, FIRST EDITION, 15/110 COPIES signed by the author, some light foxing, pp. [viii], 495, crown 8vo, original quarter yellow buckram with boards of attractive patterned paper, backstrip lettered in gilt and gently faded with a few faint spots, t.e.g., other edges untrimmed (and largely uncut), edges and endpapers foxed, very good (Kershaw 85) **£90**

*A novel in which, like those preceding it ('Death of a Hero' and 'The Colonel's Daughter'), the Great War plays a central role. See also, item 10.*





**29. [Williamson (Henry)] *The Gold Falcon or, The Haggard of Love.*** Being the adventures of Manfred, airman and poet of the World War, and later, husband and father, in search of freedom and personal sunrise, in the city of New York, and of the consummation of his life. Faber and Faber, 1933, FIRST EDITION, pp. 415, crown 8vo, original pale blue cloth, backstrip lettered and with falcon decoration in gilt, falcon design blind-stamped to upper board, edges roughtrimmed with a few faint spots, dustjacket with a hint of rubbing to the backstrip panel, near fine **£175**

*An excellent copy of this anonymously-published novel of the War's aftermath, a roman-à-clef wherein Williamson figures as the hero Manfred Fiennes-Carew-Manfred - Sassoon is here as Sherston Savage, T.E. Lawrence as G.B. Everest, Ford Madox Hueffer becomes Mark Cradocks Speuffer 'the friend of Conrad', with Alec Waugh converted to 'Alick Peace', whilst references to Aldous Huxley ('Adolf Stucley'), D.H. Lawrence ('David Torrence'), and T.S. Eliot ('P.S. Etiol') also appear.*

*The TLS called it as 'a baffling, disturbing, always individual and sometimes strangely beautiful book'; John Brophy, for the Liverpool Post and Mercury, was similarly mystified but professed that it had 'strained my temper to its limits' - suggesting, perhaps disingenuously, that 'Williamson ought to take action for libel against someone who has parodied so closely and so faithfully the incoherence and spiritual exhibitionism which have ruined his later books'; J.B. Priestley, meanwhile, took characteristic umbrage at his portrait in the novel (as 'P.D. Bradford'), exacting his revenge in a review that referred to the work as a 'gigantic oozing slab of self-pity, [...] carrying the wet trade mark of Henry Williamson'. This copy carries a slip suggesting that it was from the author's own library; there are no ownership marks that would corroborate its origin in the recent sale of Williamson's library, but it would explain its apparently unread condition.*

**30. Wiechert (Ernst) *The Baroness.* [Die Majorin.]** Translated from the German by Phyllis & Trevor Blewitt. George Allen & Unwin, 1936, FIRST ENGLISH EDITION, faint stain across pp. 8-9, pp. 270, crown 8vo, original red cloth, lettered in black to upper board and backstrip, textblock edges lightly spotted, dustjacket with a striking design (signed 'LH'), some very light handling, a little chipped at top corners and at head of slightly darkened backstrip panel, very good **£250**

*A scarce novel, examining the psychological impact of the Great War through the character of a German soldier returning to his native countryside, finding there, through the tender influence of the Lady of the Manor' a way to restore his 'hardened [...] spirit' and 'deadened [...] soul' (blurb).*

*Wiechert was an internal dissident during the Third Reich; his criticism of the regime led to a short internment at the Buchenwald concentration camp in 1938 and extended surveillance by the Gestapo - his works were proscribed by the Nazis, but he retained his popularity (the status of this title as a bestseller in his homeland writ large on the front flap of this edition).*

**31. Coke (Richard) *Youth Before the Flood.*** John Long, n.d. [but 1937,] FIRST EDITION, a few spots to prelims, pp. 319, 24 [ads], crown 8vo, original green cloth, backstrip lettered in black, a few faint spots to head of cloth, a few spots to edges and endpapers, heaviest to flyleaf whereupon the

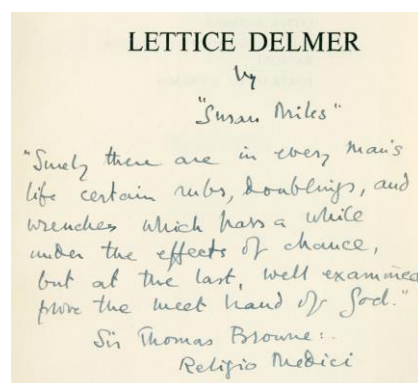
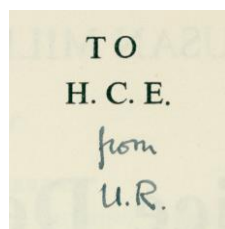
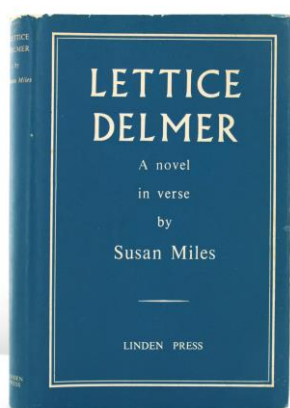
ownership inscription of Bertram G Roberts, dustjacket lightly chipped, rubbed and creased, very good **£600**

*A scarce book, a novel of the First World War - its central, cataclysmic event; up to this point known as a writer on the Middle East, this is the author's first novel, based firmly on his own experiences as a Lieutenant in the 20th Battalion, Lancashire Fusiliers.*

**32. Wilson (Theodora Wilson) *Those Strange Years*.** C.W. Daniel, 1937, FIRST EDITION, colour-printed frontispiece reproducing a painting by J.C. Dollman, a couple of very faint spots to title-page, pp. 306, crown 8vo, original blue cloth, backstrip lettered in gilt, a few very faint spots to top edge, a couple of little marks to other edges, endpapers very faintly spotted, dustjacket repeating frontispiece design, band of dustsoiling at head of front panel, a few other little marks, a little chipped, nicked and creased at extremities, publisher's re-pricing sticker to front flap, very good **£300**

*A Great War novel, written largely from a civilian viewpoint and in vindication of those adhering to pacifist principles - a recurrent theme, often attracting the ire of the authorities, in the output of publisher, C.W. Daniel (see also, item 2 in this list).*

*The author was a Cumbrian Quaker, born in Kendal; she wrote numerous novels over the course of forty years, beginning in 1901, including the 'The Last Weapon' (1916) - a science fiction novel predicting nuclear warfare, condemned by some as anti-war propaganda at the time, but recently brought back into print. A founding member of the Women's International League for Peace and Freedom in 1915, it is in those works where her fiction entwined with her activism that her legacy endures.*



THE DEDICATION COPY WITH AN INSCRIPTION QUOTING SIR THOMAS BROWNE

**33. Miles (Susan, pseud. for Ursula Wyllie Roberts) *Lettice Delmer*.** A Novel in Verse. Linden Press, 1958, FIRST EDITION, pp. 191, crown 8vo, original mid-blue boards, backstrip lettered in gilt with slight lean to spine, faint partial browning to free endpapers, dustjacket with some slivers of faint pink at head of rear panel and a nick to the same, gently rubbed to extremities, very good **£100**

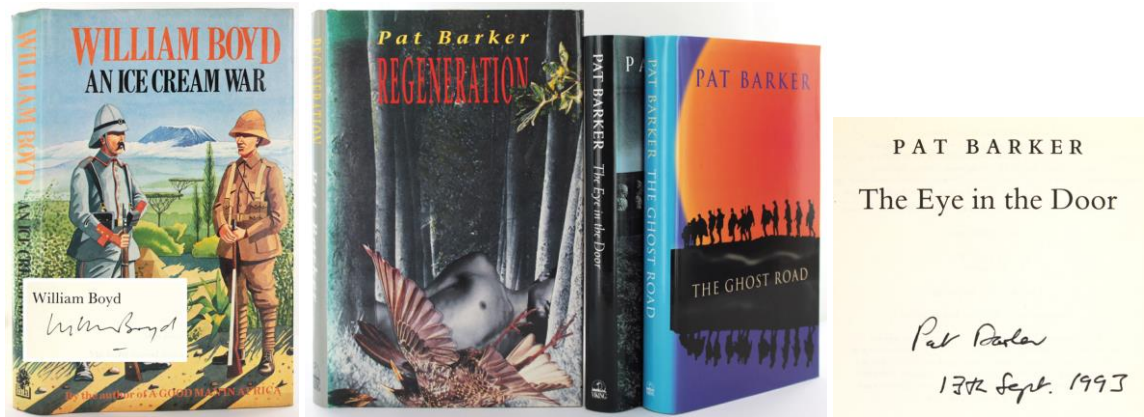
*The dedication copy, inscribed twice by the author, who supplements the printed dedication 'To H.C.E.' with 'from U.R. [i.e., Ursula Roberts]'; meanwhile, on the half-title, she adds 'by "Susan Miles"', before proceeding with a long quotation from Sir Thomas Browne's 'Religio Medici' - 'Surely there are in every man's life certain rubs, doublings, and wrenches, which pass a while under the effects of chance, but at the last, well examined, prove the meet hand of God'. The recipient is obscure.*

*A novel in free verse, concerned with the Great War and its aftermath - bold in both form and theme, with Lettice experiencing a 'voyage in the dark' broadly analogous to those suffered by Jean Rhys's heroines, and including rape and abortion among the trials of the protagonist, though with a more hopeful conclusion than can be found in Rhys.*

*The dustjacket carries the praise of Storm Jameson, Frances Cornford, Rayner Heppenstall and T.S. Eliot, who considered it 'a very poignant story'.*

**34. Boyd (William) *An Ice Cream War*.** Hamish Hamilton, 1982, FIRST EDITION, full-page map, pp. [xii], 372, crown 8vo, original dark blue boards, backstrip lettered in gilt with slight lean to spine, dustjacket, near fine **£175**

*Signed by the author on the title-page; his second novel, set in Africa during the First World War.*



**35. Barker (Pat) *The Regeneration Trilogy: Regeneration, The Eye in the Door, The Ghost Road*.** 3 Vols. Viking, 1991- 1995, FIRST EDITIONS, pp. [iv], 252; [vi], 280; [vii], 278, 8vo, original grey (first vol.) or black boards lettered in red and silver respectively, very slight lean to spine of second volume, clipped interview laid in to first volume, dustjackets, those to first and third volumes with a touch of fading to backstrip panels, first with a little creasing at head of front flap, very good **£300**

*Signed by the author to the second and third volumes, each dated contemporary with the book; her great First World War trilogy.*

