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Henry Williamson

4 June 1929



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INTRODUCTION



Henry Williamson (1895-1977), novelist and writer on natural history and the English countryside, is predominantly remembered as the author of *Tarka the Otter* (1927) for which he won the Hawthornden Prize. His wartime experiences on the Western Front having altered his life inexorably, he spent the remainder of his post-war life in Devon, Norfolk and Suffolk, writing naturalistic novels very much in the romantic tradition. Williamson wrote over fifty books during his lifetime, including the tetralogy *The Flax of Dream*, and the semi-autobiographical fifteen volume *A Chronicle of Ancient Sunlight*.

A fabled witness of the 1914 Christmas Truce rendered unfit for active service by a gas attack in 1917, Williamson was discharged fully in Autumn of 1919. *The Wet Flanders Plain* (1929) is his most significant wartime writing, of which several annotated copies are included in this list (see items 56-60)

For much of his career, Williamson was a regular contributor to newspapers, magazines and journals, focussing on both his experiences of the First World War, and later day-to-day country and farming life, including on the Home Front in the Second World War. Over the course of his career he also reviewed, to varying degrees, new titles for various publications, including *Fusilier Bluff* (see item 5), and *The Home Letters of T. E. Lawrence and His Brothers* (see item 32)

He married twice; first to Ida Loetitia Hibbert in 1925, with whom he had six children, then later to Christine Duffield in 1949, with whom he had one. Williamson conducted several affairs during the course of both marriages, notably with Myfanwy Thomas - daughter of his friend, the poet Edward Thomas - who wrote about their affair in *Women Must Love*, and with whom he fathered a child (see items 39, 40 and 49), and British experimental writer forty years his junior, Ann Quin (see items 45-6)

A politically controversial figure, Williamson was involved with the British Union of Fascists, a personal friend of Oswald Mosely, and even attended the Nuremberg Rally of 1935 with his friend John Heygate (see items 24-5). Whilst he later abandoned active politics, Williamson retained positive views on aspects the National Socialist German Workers' Party for the rest of his life. Moving in these literary circles, he held contemporaries such as the South African writer Roy Campbell, in high regard (see items 10-11). Williamson was also involved in the literary career of Chief Woman's Organizer of the BUF Olive Hawks, including her debut novel *What Hope for Green St* (see item 22)

T. E. Lawrence was a dear friend of Williamson. The latter's *The Genius of Friendship* was a touching account of their correspondence in tribute to him, published six years after Lawrence's tragic death. The two had extensive correspondence; indeed, Williamson was the recipient of T. E. Lawrence's final telegram, confirming a visit to his Clouds Hill cottage. Lawrence was thrown from his motorcycle on his return from the post office; never to regain consciousness (see items 31-7).

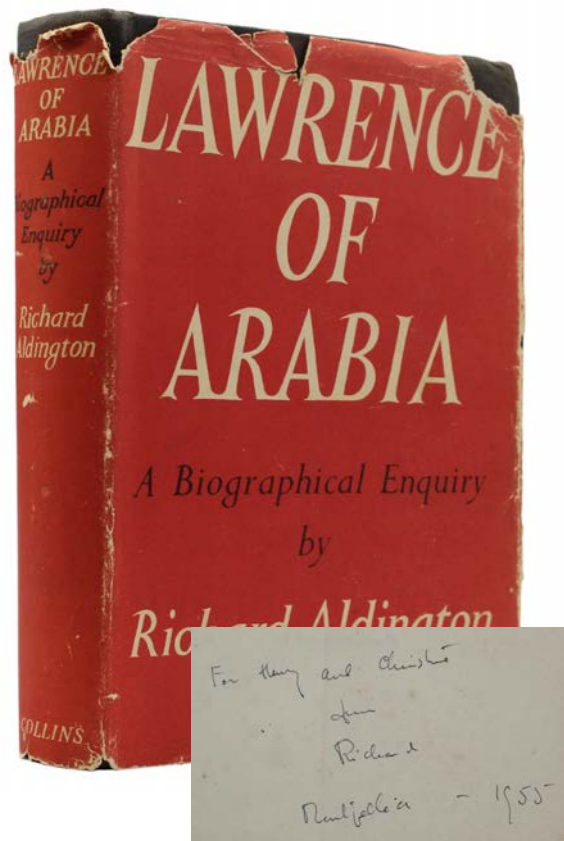
This catalogue represents only a small selection of the recently dispersed working and family library of Henry Williamson, who sometimes kept multiple copies of volumes, often with extensive and differing notes in each. The library reflected - as we hope to demonstrate - his interlocking passions for literature, nature, and her people.

Grace Barham

needed to strive to maintain their life or integrity remain static. Absence of sensitivity is stupidity. Those fast in a tradition which is merely unrealized habit, among men; sheep, bullocks, among the lower mammals.

When first I ~~knew~~ ^{met} T. E. Lawrence he was in the second stage of his post-war self. He had found his poise, but was not always sure of himself with others. I was excited at the thought of meeting him; for I knew, instantly, after reading the opening paragraph of *Revolt in the Desert*, serialized in *The Daily Telegraph* in the early spring of 1924, that we had similarities of sight and ear. His letters to me, beginning with a long criticism of *Tarka* from Karachi in 1928, had confirmed my earlier belief. He was coming across Dartmoor from Plymouth to the cottage where I lived in the village of Ham, near the coast of north-west Devon. Knowing that he did not smoke, I had hidden my pipe and tobacco jar; not because he might disapprove, but because I was always wanting to give up smoking, knowing that it was poison for my nature and temperament. I was glad to be able, with authority, to ask my wife to give my pipes and tobacco jar to the next tramp who might come along.

For lunch Loetitia had prepared a salad of lettuce, tomato, onions, nuts, apples, and other fruit, with cheese, plums, figs, cream, cake, and chocolate. I had read in Robert Graves' book that T. E.

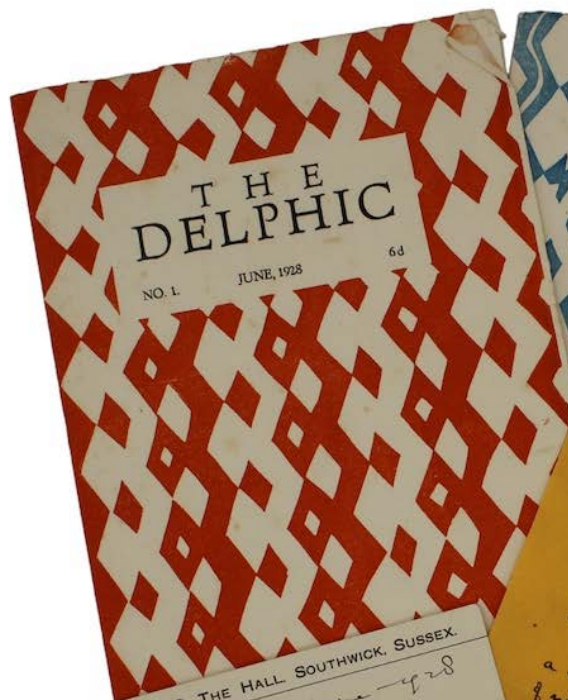


PRESENTED TO HENRY WILLIAMSON

1) **ALDINGTON, Richard.** *Lawrence of Arabia.*
London. Collins, 1955. First edition.

8vo. 448pp. With ten photographic plates including frontispiece, and three maps. Original publisher's black cloth boards lettered in gilt, with the red dustwrapper. Author's presentation inscription on the FFEP 'For Henry and Christine from Richard, Montpellier - 1955'. Corners bumped, minor staining to front board. Dustwrapper worn with large tear to front flap. Internally bright and clean with none of Williamson's usual annotations, though text block starting. With a single annotation in red ink, possibly in the hand of Anne Williamson, refuting Aldington's spurious suggestion on page 386 that 'a friend' [Williamson] had 'written to him suggesting a meeting between Lawrence and Hitler'. Lawrence, apparently elated by the suggestion, sent his final telegram fixing an appointment for the next day, 'wet or fine', before rushing off on his motorbike. The last telegram Lawrence sent was indeed to Williamson, though the telegram was in response to a letter discussing Yeates, silt, and tilling, and a possible casual lunch date.

Richard Aldington (1892-1962) was a poet and early proponent of the Imagist movement, who moved into criticism and biography after serving in the First World War. Despite a prolific and varied career, he is now best remembered for this scathing biography of T. E. Lawrence, which coloured much popular opinion on its publication in 1955. Never quite reaching the levels of fame many of his literary friends enjoyed, Aldington turned his ire on Lawrence. Alongside showing minor discrepancies in Lawrence's military career, Aldington is obsessed with disparaging every aspect of Lawrence's character, including publicly declaring his illegitimacy, and accusing him of homosexuality, which remained illegal for a further twelve years. Robert Graves, close friend of Lawrence, rebuffed the book as 'instead of a carefully considered portrait of Lawrence, I find the self-portrait of a bitter, bedridden, leering, asthmatic, elderly hangman-of-letters'.

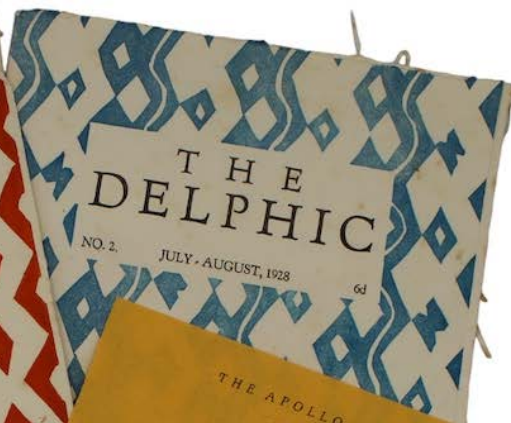


THE DELPHIC

NO. 1

JUNE, 1928

6d



THE DELPHIC

NO. 2

JULY - AUGUST, 1928

6d

THE APOLLO ARTS CLUB
Hon. Sec.: G.M.E. HIGGERS
2 Lawrence Road
HOVE
E

June 21st 1928

Dear Mr Williamson,
you will see on the enclosed card
that Mr Mas has asked you to
contribute a short article for our
magazine.
We should very much appreciate
a slight contribution of the type indicated
if not more than 250 words or so.

Yours very truly,
Jeffrey M. E. Higgers.

FROM S. P. B. MAIS, THE HALL, SOUTHWICK, SUSSEX.
TELEPHONE 1, SOUTHWICK 2102.

16 - June - 1928
Will you write a short piece
Sketch of Shoreham Harbour
for the enclosed quick -
& do a good turn
Pete.

THE APOLLO ARTS CLUB
Hon. Sec.: G. M. E. Higgens
2 Lawrence road, Hove, Sussex

19 July 1928

Dear Mr Williamson,

Enclose the new number of *The Delphic*,
also a photograph of the press on which
it was printed.

The press is not yet completed to a
portion of it is, at present, a makeshift.

I hope that we may have that
small item from your pen for the
next number of the magazine.

Yours very truly,

Geoffrey M. E. Higgens

2) **APOLLO ARTS CLUB.** The delphic, the journal of the apollo arts club,
no. 1 & 2.

Sussex. *The Apollo Arts Club*, 1928. First edition.

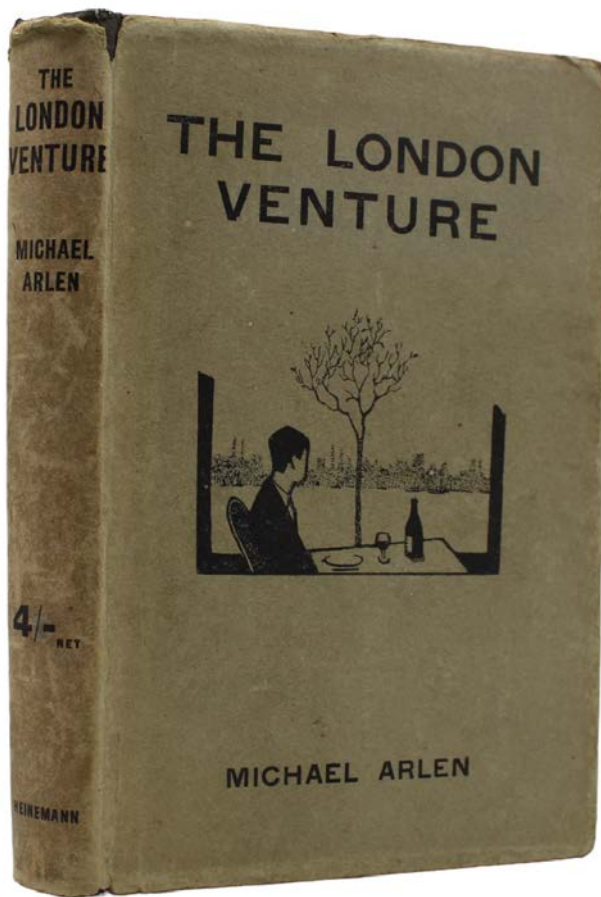
8vo. Vol 1. 10pp. Original hand printed bifold staple-bound wrappers, printed in red and black on handmade paper. All edges uncut. Some creasing to corners and marking to rear wrapper. Internally bright save a little foxing, and rusting on the staple. With an ALS requesting Henry Williamson contribute to a future issue of the magazine: A plain headed postcard from travel writer and country walk enthusiast S. P. B. Mais.

Vol 2. 10pp. Original hand printed bifold staple-bound pamphlet, printed in blue and black on handmade paper. All edges uncut. Internally bright save a little foxing, and rusting on the staple. With one manuscript note on Apollo Arts Club headed paper, from Higgens, enclosing a photograph of the hand printing press and the new (this) issue of the Delphic, and chasing up a possible future contribution to the publication. Issue includes a note on bookplates, and woodcutting, as well as a poem by Kathleen Moore. From the family library of Henry Williamson, recently dispersed.

The Delphic, journal of the Apollo Arts Club based in Sussex, saw its first issue come to fruition on an English oak hand printing press in June 1929, 'the whole procedure closely following that of Caxton and other early printers' (*Delphic* no. 2). The issue includes contemporary woodcuts and poetry alongside information on

organised country walks and local artistic pursuits.

Loosely inserted are a plain postcard from travel writer and country walk enthusiast S. P. B. Mais, then of Sussex, requesting a piece by Henry Williamson on Shoreham Harbour, and a further short letter from G. M. E. Higgens, honourable secretary of the Apollo Arts Club, following up on the postcard, specifying both gratitude and a word count. This apparently short-lived interwar journal has since sunk without trace, and is unrecorded in COPAC and OCLC.

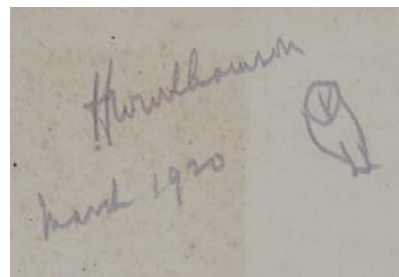


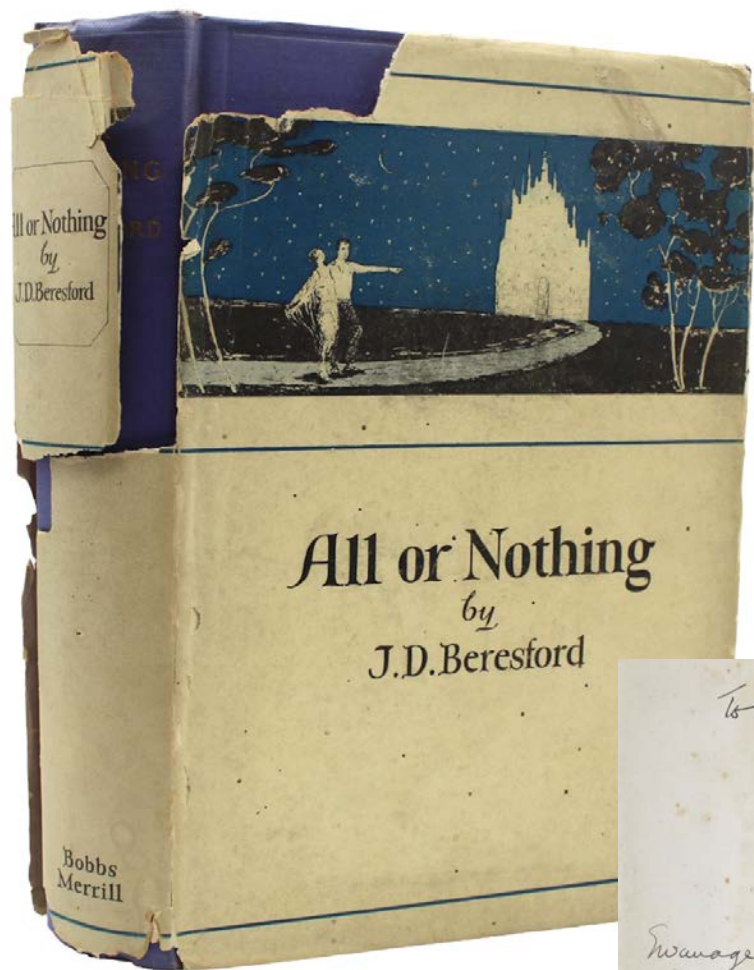
3) **ARLEN, MICHAEL L [Dikran Kouyoumdjian]**. *The London venture*. London. William Heinemann, 1920. First edition.

8vo. 177pp, [12]. With drawings throughout by Michel Sevier. Original publisher's black cloth boards lettered and decorated in white, with the monochrome dust wrapper including Mr Heinemann's advertising to rear panel. Some toning throughout, otherwise clean. P. 19 erratum remains present. With the ownership inscription of Henry Williamson dated 1920, and a few passages marked in pencil throughout.

A friend of D. H. Lawrence, and the basis for the character Michaelis in *Lady Chatterley's Lover*, Arlen was a society fixture who famously drove a yellow Rolls Royce, though he was often regarded with some suspicion due to his foreign birth. *The London Venture* is a collection of revised essays initially published in *The New Age* magazine as *The London Papers*. Later in his career he wrote a cheque to an up-and-coming Noel Coward, securing the run of *The vortex*, which made Coward's name. Williamson was a fan of Michaelis, featuring him and his Rolls Royce briefly in *Devon Holiday* (1935).

£ 250





INSCRIBED BY THE AUTHOR

4) **BERESFORD. J. D.** All or nothing.

Indianapolis. The Bobbs-Merrill Company, 1928. First American edition.

8vo. 327pp. Original publisher's indigo cloth boards lettered in gilt, with the unclipped illustrated dustwrapper. Fore and bottom edges uncut, spine a little cocked, with some further bumping. Wrapper shows losses to all panels, and light soiling. Internally a trifle toned. Inscribed by the author to FFEP to Henry Williamson 'To my dear old Henry from his friend J. D. Beresford, Swanage May 1928'.

J. D. Beresford was an English journalist, dramatist and novelist. Though he is credited with writing the first critical study of H. G. Wells, he himself is now most remembered for his early science fiction and horror writings. His daughter Elisabeth was also an author, best remembered now as the creator of *The Wombles*.

£ 375

To my dear old Henry
from his friend
J. D. Beresford
Swanage. May 1928.

Sunday Times
ESTABLISHED 1882.

G.P.O. BOX 844.
135, FLEET STREET, LONDON, E. C. 4.
Telephone: "SUNDAY TIMES" FLEET, LONDON. Telephone: CENTRAL 4842.

27th April, 1934.

Dear Sir,

Mr. Lakin has asked me to
send you the enclosed books for
review in the "Sunday Times".

Yours faithfully,

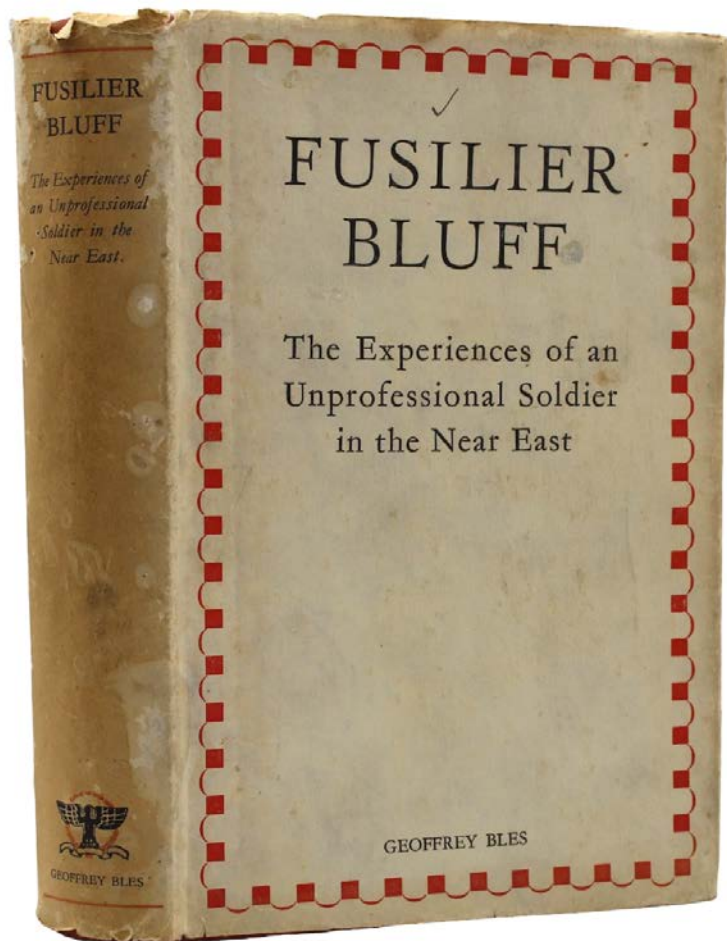
J. Stevenson
Secretary.

Encls: "Something About a Soldier"
"Fusilier Bluff"

Henry Williamson Esq.,
Shallowford,
Filleigh,
N. Devon.

TWO MANCHESTER SQUARE
LONDON W.1

MR. GEOFFREY BLES has
much pleasure in sending the accom-
panying work for review. It is
requested that no notice may appear
before
and that a copy of the issue con-
taining the review may be sent to
this office.
The price of the book
is 7 MAY 1934



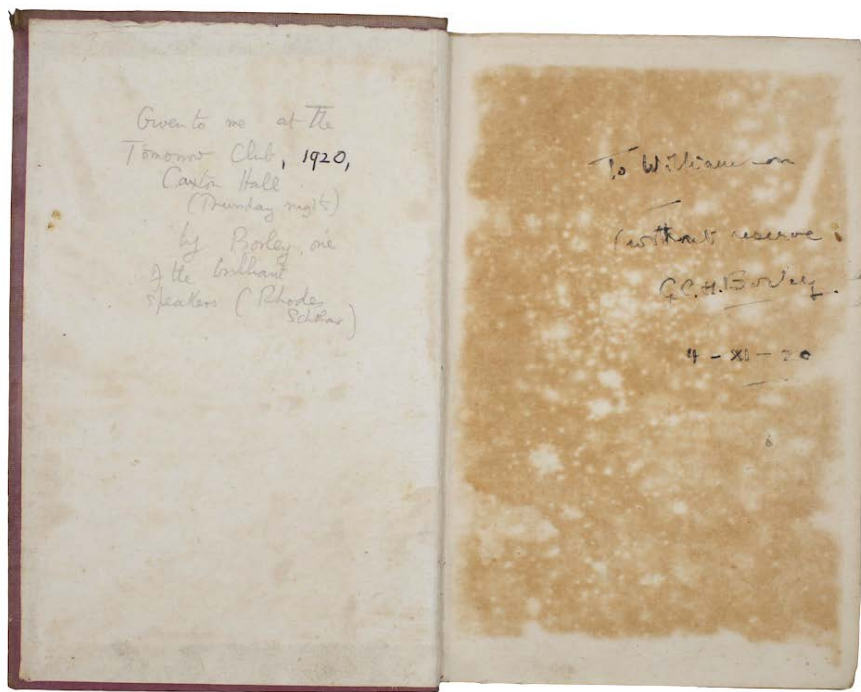
HENRY WILLIAMSON'S REVIEW COPY

5) **BLUFF, FUSILIER** [C. E. Colwyn]. Fusilier bluff.
London. Geoffrey Bles, 1934. First edition.

8vo. 283pp. Original publisher's red cloth boards lettered in gilt, with the unclipped white dust wrapper decorated red, lettered black. Top edge yellow, bottom edge uncut. Minor shelf-wear, wrapper worn and toned. Internally bright and clean save a little toning to endpapers. With the review slip, and a T. L. S. to Williamson dated 27th April 1934, advising Mr. Lakin of Geoffrey Bles publishers has requested to send two titles; *Something About a Soldier*, and *Fusilier's Bluff*. From the family library of Henry Williamson, now dispersed.

Published in 1934, *Fusilier bluff* is the account of a 'well-known writer who in this book definitely prefers to be anonymous'. Experiences in the Near-East Theatre, including the Salonika campaign, Lake Dorian, Gallipoli, and the Dardanelles, among others. Unusual for its time in its style of nonchalant enjoyment, it was relatively favourably reviewed by Williamson in *The Sunday Times*, 22 July 1934: 'the authors style is vivid, vital, and he knows how to narrate', and 'a book that creates gratitude and respect for the author'.

£ 250



**INSCRIBED BY THE AUTHOR TO HENRY
WILLIAMSON**

6) BORLEY, George Colby. *The lost horizon.*
London. Methuen & Co. Ltd., 1920. First edition.

8vo. 306pp, [22]. Original publisher's red cloth boards blind stamped and lettered in brown. All edges shelf-worn with corners bumped, significant fading and staining to boards. Endpapers are toned though otherwise internally bright. Author's inscription to FFEP reads 'To Williamson, without reserve. G. C. H. Borley. 4-xi-20. Pencil notes by Williamson state he was given this copy by the author, who was a brilliant speaker and Rhodes scholar, on a Thursday night at the Tomorrow Club in 1920.

'Dedicated to nearly every soldier of the rank and file of the British, French, and American armies in France and Flanders... by a Comrade.' Gifted by the author to Henry Williamson. Not a great deal is known about the author, with only this title being attributed to a G. Colby Borley. A poem 'Sapphic Ode' appears in the June 1912 edition of *The New Age* journal under the initials G. C. H. Borley, which this copy is signed from, though there the trails runs cold. An existential mystery novel that follows the moral grapplings of protagonist 'Morales', and his shady cast of companions upon a cruise ship.

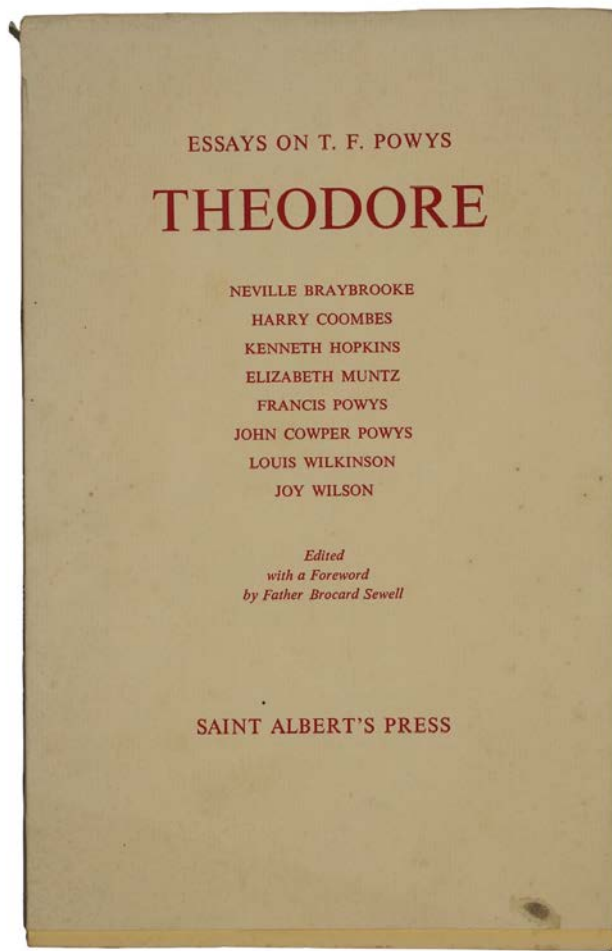
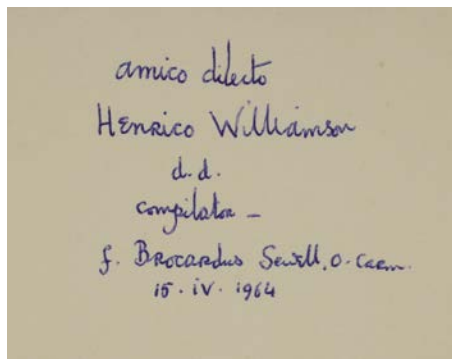
INSCRIBED BY THE EDITOR TO HENRY WILLIAMSON

- 7) **BRAYBROOKE, Neville, et al.** Theodore Essays on T. F. Powys.
Kent. Saint Albert's Press, 1964. Limited first edition 87/450.

8vo. 74pp, [14]. Original publisher's printed cream wrappers lettered in red, with corresponding unclipped dustwrapper, a little marked and stained. Edges sharp, internally fresh and bright. With a ballpoint inscription from the Sewell 'amico dilecto Henrico Williamson d. d. compiler - f. Brocardus Sewell, O. Carm. 15.iv.1964'.

Father Brocard Sewell (1912-2000) was an ordained priest, editor, publisher and writer, a member of the Distributist League, and of the British Union of Fascists. His literary career saw him champion contemporary writers, including his friend and (briefly) fellow BUF member, Henry Williamson.

£ 75



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IMPERIAL
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Registered Charity No. 262807
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 life and
 promote

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Robert Crawford CBE
 Director-General of the Imperial War Museum
 requests the pleasure of the company of

Richard Williamson & Mrs. Anne
 at the opening of the special exhibition

LAWRENCE of ARABIA

the life, the legend

by John Simpson CBE

Tuesday 11 October 2005
 7.00pm – 9.00pm

IMPERIAL WAR MUSEUM LONDON
 www.iwm.org.uk
 020 7416 5320/5321
 Imperial War Museum (Empire & Castle of South)



**PRESENTATION COPY TO THE WILLIAMSON
FAMILY**

8) BROWN, Malcolm. *Lawrence of Arabia the life, the legend.*
London. Thames & Hudson Ltd, 2005. First edition.

Quarto. 208pp, Original publisher's purple cloth boards with title lettered in gilt and a dolphin design blind stamped to front, with the photographic dustwrapper. Internally bright though a little marked from damp, also present on the boards and wrapper. Minor shelf-wear to the wrapper and boards. Inscribed to the Williamson family by the author. With various ephemera relating to the book launch, held at the Imperial War Museum in conjunction with the opening of an exhibition of the same name, dedicated to the life of Lawrence.

A beautifully produced visual biography of the life of T. E. Lawrence.

£ 95



Lawrence of Arabia

the life, the legend

*To the Williamson Family -
in honor of a great man -*

as best we like

Malcolm Brown

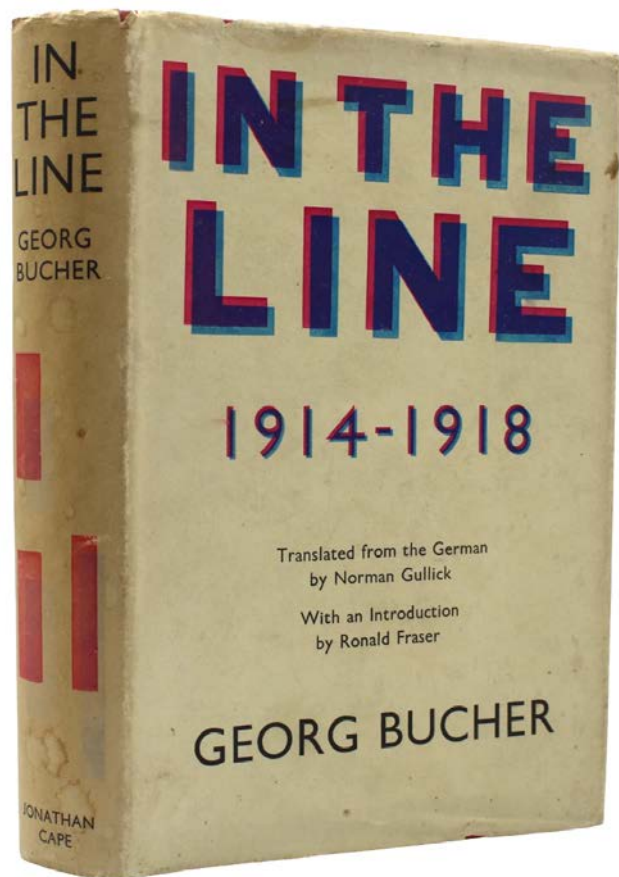
11.10.05

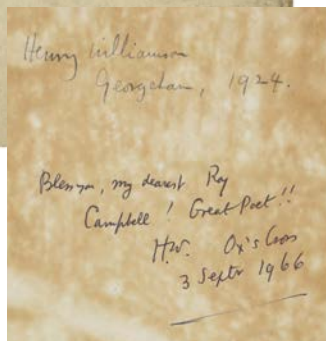
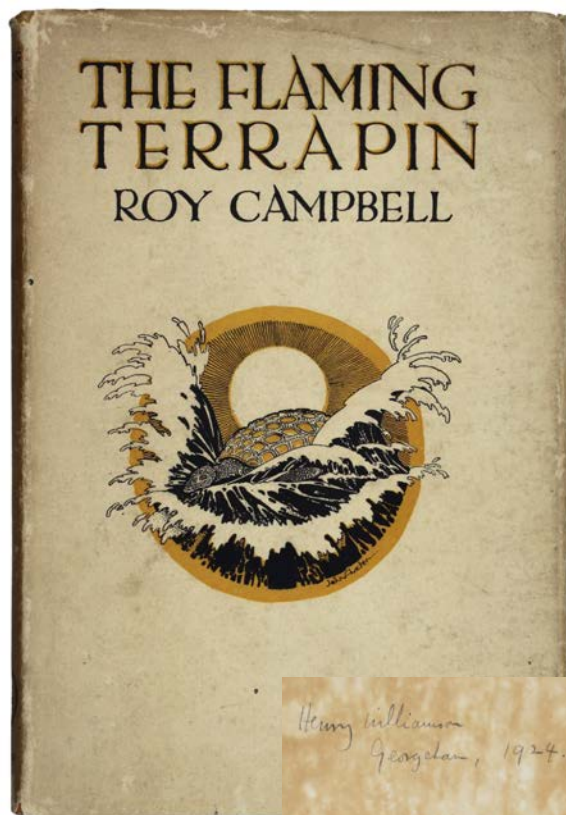
- 9) **BUCHER, Georg.** *In the line.*
London. Jonathan Cape, 1932. First English edition.

8vo. 325pp. Original publisher's red cloth boards lettered in black, with the unclipped printed dustwrapper. A few stains and marks to boards, wrapper a little toned with minor water marks. From the family library of Henry Williamson, recently dispersed. Unusually for war memoirs of this source, the book is neither annotated or otherwise marked, save a crude pencil sketch of a male face on the FFEP.

Georg Bucher was a German infantryman who, after joining up in 1914, served in the Marne, Ypres, Notre Dame de Lorette, the Vosges, Verdun, the Somme, Champagne, Chemin des Dames, Flanders, and back to Marne again. His direct experiences are recorded thus. Written as a private record, but eventually published in repost to an unnamed 'war-book which held up the German front-line soldier to the laughter of the world' (Bucher's introduction, dedicated to The Dead of Germany). He was the only one of his group of friends - with whom he saw through four years of warfare on the Western Front - to survive.

£ 450





RECOMMENDED FOR PUBLICATION BY T. E. LAWRENCE

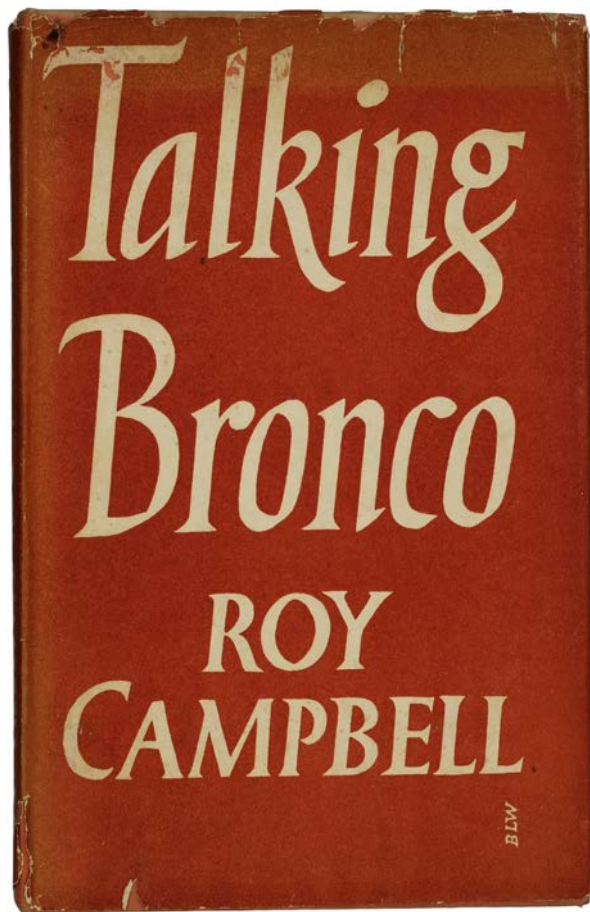
10) CAMPBELL, Roy. *The flaming terrapin*.

London. Jonathan Cape Ltd, 1924. First edition.

8vo. 94pp. Original publisher's orange cloth spine over matching paper-covered boards, with printed title label to spine, with the dust wrapper illustrated in orange and black. Corners lightly bumped, spine sunned, wrapper worn. Fore and bottom edge uncut, endpapers significantly toned otherwise internally bright and clean. Two inscriptions by Henry Williamson present to FFEP: one ownership, dated 1924, and one further that reads 'Bless you, my dearest Roy Campbell! Great Poet!! H. W. Ox's Cross 3 Sept 1966'. The significance of the second date is unclear - Campbell was killed in a car accident some nine years earlier.

A divisive figure throughout his career, Roy Campbell was a South African poet, critic, satirist and translator. Once touted as a rival to T. S. Eliot on the publication of his debut work *The Flaming Terrapin*, his reputation suffered in the years since for myriad reasons in both his Native South Africa and Europe. *Terrapin* was first recommended to publisher Jonathan Cape by T. E. Lawrence, who had seen an early manuscript copy. Campbell went on to publish more than twenty further volumes of poetry, as well as translations and literary criticism, and two autobiographies. After the war he spent significant time with J. R. R. Tolkien and C. S. Lewis, and informally the literary group The Inklings, as well as with T. S. Eliot, who hoped to publish a collection of his poetry, realised as *Talking Bronco* (1946). A friend of Evelyn Waugh, George Orwell, Uys Krige, he was also highly regarded in his time by Jorge Luis Borges, Edith Sitwell, Henry Williamson, T. E. Lawrence.

£ 375



11) **CAMPBELL, Roy.** *Talking Bronco*.
London. Faber & Faber, 1946. First edition.

8vo. 91pp, [p9]. Original publisher's salmon cloth boards lettered in gilt. With the original publisher's dust wrapper in darker orange and white. Some sunning to board ends, minor losses to wrapper at the frayed edges. Internally bright if a little foxed to the endpapers, with the ownership inscription of Henry Williamson dated 1956.

A divisive figure throughout his career, Roy Campbell was a South African poet, critic, satirist and translator. Once touted as a rival to T. S. Eliot on the publication of his debut work *The Flaming Terrapin*, his reputation suffered in the years since for myriad reasons in both his Native South Africa and Europe. *Terrapin* was first recommended to publisher Jonathan Cape by T. E. Lawrence, who had seen an early manuscript copy. After the war he spent some time with literary group The Inklings, as well as with T. S. Eliot, who approached Campbell with a view to publish a new collection of his poetry. This was realised as *Talking Bronco* (1946), and marked Campbell's return to poetry after an eight-year publishing hiatus. It is predominantly a collection of satires. Over the course of his career, Campbell published more than twenty volumes of poetry, as well as translations and literary criticism, and two autobiographies. A friend of Evelyn Waugh, George Orwell, Uys Krige, he was also highly regarded in his time by Jorge Luis Borges, Edith Sitwell, Henry Williamson, T. E. Lawrence.

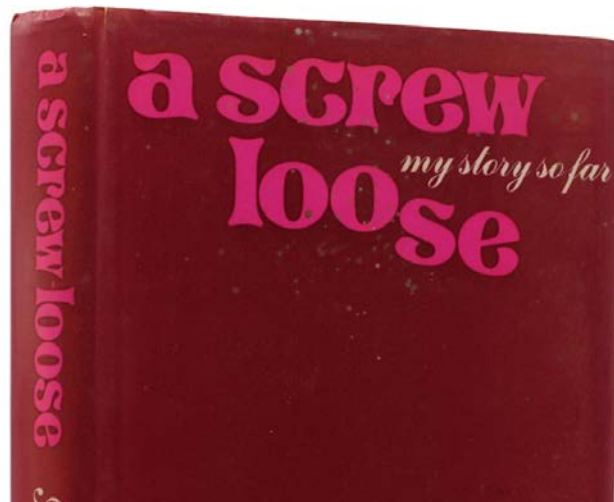
£ 100

12) **CARON, Sue.** *A Screw Loose my story so far.*
London. B&T Publishers, 1977. First edition.

8vo. 272pp. Original publisher's mulberry cloth boards lettered in silver, with the pink dustwrapper. Minor bumping to corners and spine ends, with few other marks, wrapper slightly worn. Internally bright and clean. With a full page of manuscript notes to FFEP by Henry Williamson's son Richard Calvert Williamson, noting having met 'this woman... Susan Gibson' whom 'Henry had met 4th August 1964, and on till 1966'. She is described as 'small, shapeless, and rather scruffy'. Richard alleges Henry 'gave her a fair bit of money & regretted it'. From the family library of Henry Williamson, recently dispersed.

Sue Caron was a pornographic writer and publisher, beginning her career in the early 1960s at Parthenon Books before earning herself the moniker 'Porn Queen' as pornographer and editor of several explicit adult magazines. While the majority of the autobiography is explicit, the passages on Henry Williamson are surprisingly romantic.

£ 250



This woman is Susan Gibson, whom Henry met on 4th August 1964 at Mulberry Cens, and on till 1966

She came to stay with us at Dorset in 1965 and I remember her vaguely as - small, shapless, rather scruffy sandy haired girl whom friend Diane was dark haired and a little attractive and we (Anne & I) thought they were lesbians. Henry wrote almost half of her in his diary for 1964 until he inevitable gradual decline in her ability to sustain such a demanding friendship ended in acrimony. He gave her a fair bit of money & regretted it.

she mentions me on p. 56. From p 47 - 56 she is quoting from H.W. letters without permission & so in breaking the law but covers this up by pretending that he is talking to her. she also publishes H.W. letters in News of the World but as yet I do not have the cutting (Have just found it 11.15 p.m. in which she says she is planning to publish them as a book)

18 in 1964

48 in 1994

49 1995

Imprime



Henry Williams Esq
Ox's Cross
Georgetown
N. Devon
Angletown

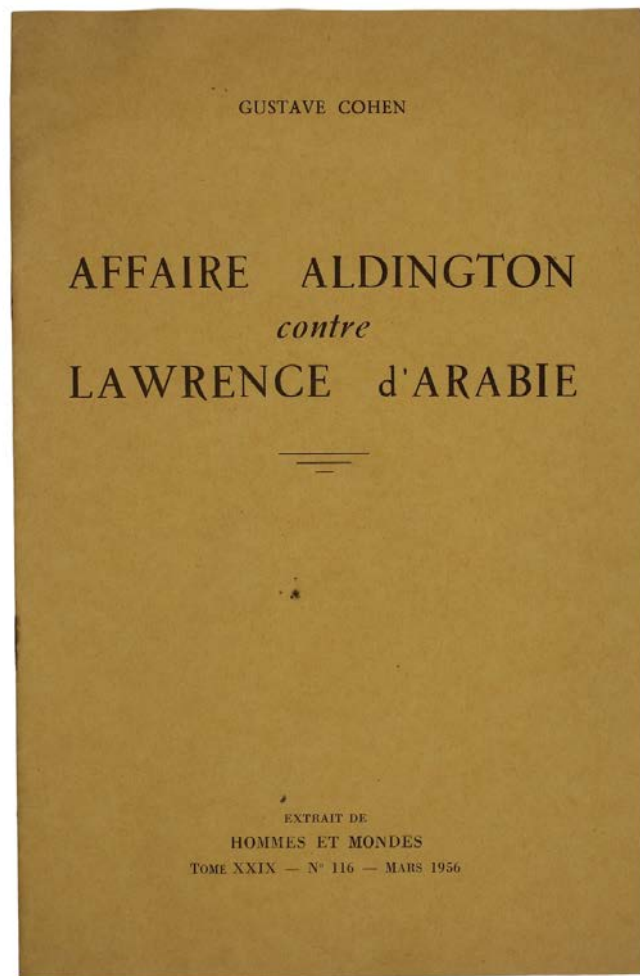
- 13) **COHEN, Gustave.** L'affaire Aldington contre Lawrence d'Arabie.
1956. *Off print edition.*

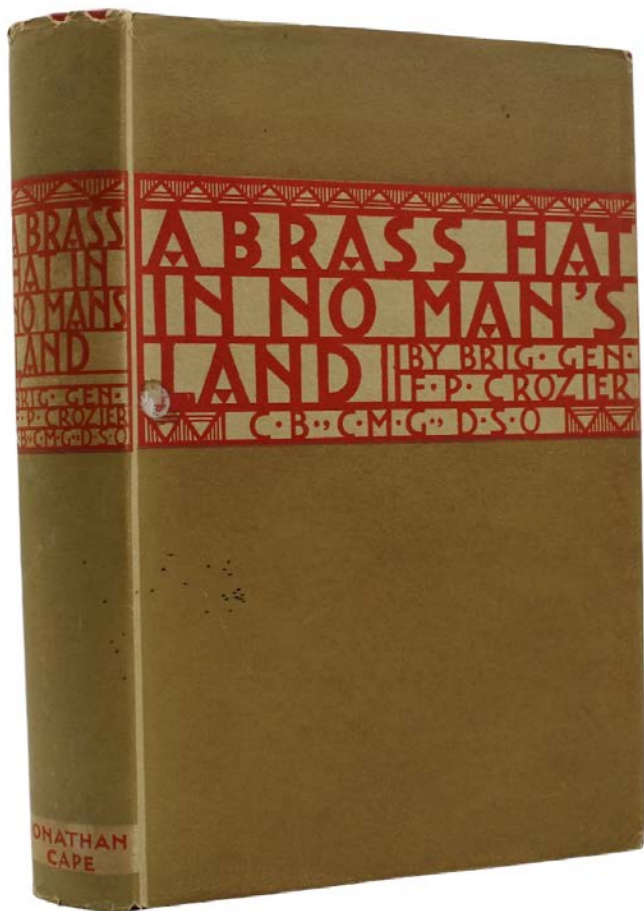
8vo. 12pp. Extrait de hommes et mondes, tome xxix - no 116 - Mars 1956. 24.2 x 15.7 cm. Staple-bound orange paper wrappers lettered in black, over wood pulp paper. Staples are a little rusted and some minor creasing, otherwise bright and clean throughout. With the original brown paper envelope addressed to Henry Williamson by Arlington, postmark Republique Francaise, Montpellier, 26 3 1956.

An offprint of a *Hommes et Mondes* article, written by Gustave Cohen, posted by the subject, Richard Aldington, to Henry Williamson. Aldington is now best remembered for his critical biography of T. E. Lawrence which caused an uproar in both literary and wider society on its publication in 1954 (Paris), 1955 (London). Cohen was a translator of Aldington's works around the time *L'affaire* was published, and they were corresponding regularly. Cohen's extract supports Aldington's critical opinion of Lawrence, calling him 'this falstaff, this brazen liar, this comedian, who England took pleasure in making its hero'. While some of Cohen's views appear to be coloured by a distaste for the English overall, there is little doubt he particularly dislikes Lawrence.

O'Brien E217.

£ 100





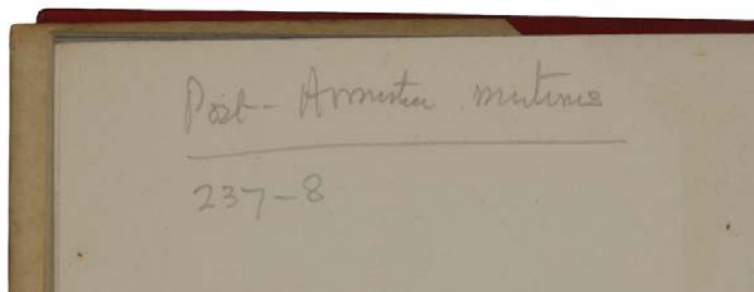
14) **CROZIER, Brig.-Gen. F. P., C.B., C.M.G., D.S.O.** A brass hat in no man's land.

London. Jonathan Cape, 1930. First edition.

8vo. 254pp. With 12 plates including frontispiece. Original publisher's red cloth boards lettered in gilt, with the cream dustwrapper printed in brown and red. Cloth is bright with only minor bumping to corners and spine ends, dustwrapper slightly marked with minor chipping. Internally bright and clean. Minor annotations by Henry Williamson throughout. From the family library of Henry Williamson, recently dispersed.

A seasoned soldier, Crozier writes a little more candidly than the establishment preferred of the 'brute-like bestiality which is so necessary for victory' - p42. Bankrupted twice, he went on to unsuccessfully run in the 1923 General Election for the Labour party in Portsmouth, though went on to be a founding member of the Peace Pledge Union, and closely involved with the League of Nations Union. He died in 1937.

£ 150

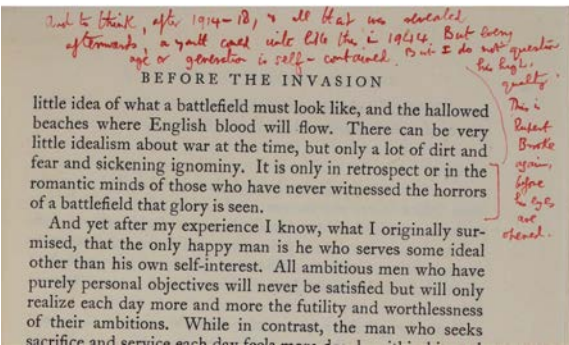
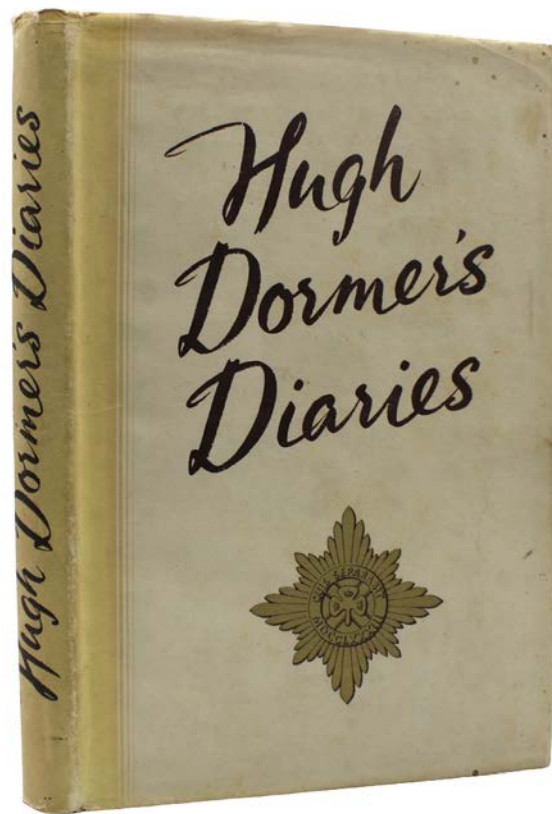


- 15) **DORMER, Hugh.** Hugh dormer's diaries.
London. Jonathan Cape, 1947. First edition.

8vo. 159pp. Original publisher's pink cloth boards lettered in gilt, with the cream and yellow dustwrapper printed in black and brown. Boards bright though corners and spine ends rolled, dustwrapper rubbed and marked though no losses. Internally bright and clean save a little foxing. Ownership inscription of Henry Williamson in red ink to the front free endpaper dated March 1947, with a few further annotations in Williamson's hand. From the family library of Henry Williamson, now dispersed.

The published diaries of Special Operations Executive Hugh Dormer (1919-1944), active in France during the Second World War. He joined the SOE after three years in the Irish Guards 2nd Armoured Battalion, despite his lack of languages and love of regular army camaraderie. As part of the SCULLION missions, Dormer was parachuted twice into France prior to the D-Day landings, working to destroy specific industrial targets before escaping across the Pyrenees. Dormer was awarded the Distinguished Service order for leading the SCULLION II mission, after the failed SCULLION I. Some records indicate he worked directly with the French Resistance before re-joining his battalion, where he was killed in action in July 1944 after a direct hit on his tank.

£ 150



PRESENTATION COPY

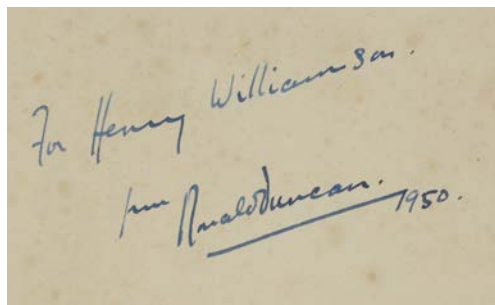
16) DUNCAN, Ronald. Stratton.

London. Faber & Faber Ltd, 1950. First edition.

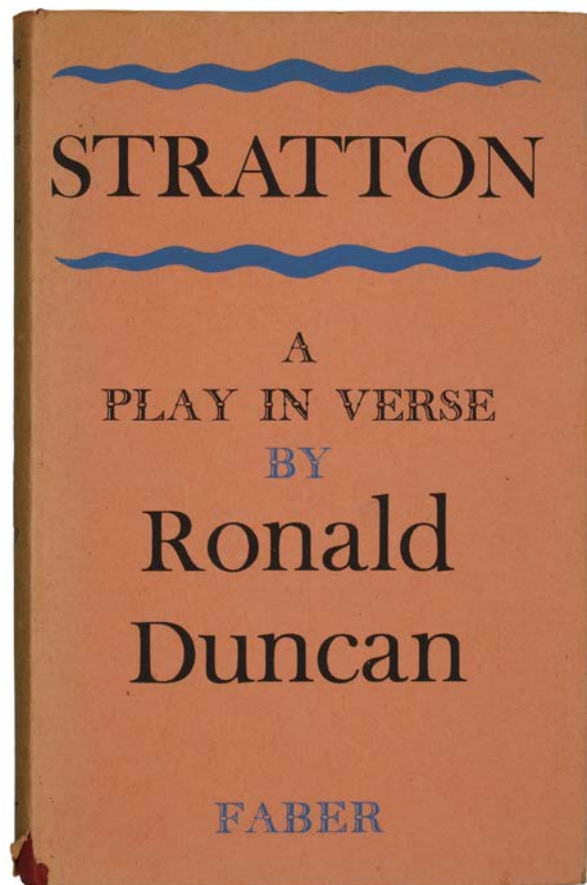
8vo. 162pp. Original publisher's red cloth boards lettered in gilt, with the unclipped peach dust wrapper lettered in black and blue. Minor wear to wrapper with a small loss to the bottom of the spine panel. Internally bright and clean save a little toning, with an advertisement for the National Book League loosely inserted. With the ink presentation inscription 'for Henry Williamson, from Ronald Duncan' on the FFEP.

Ronald Duncan (1914-1982) was a writer, poet and playwright, who was instrumental in setting up the English Stage Company in the 1950s.

£ 100



for Henry Williamson.
from Ronald Duncan. 1950.



INSCRIBED BY THE AUTHOR TO HENRY WILLIAMSON

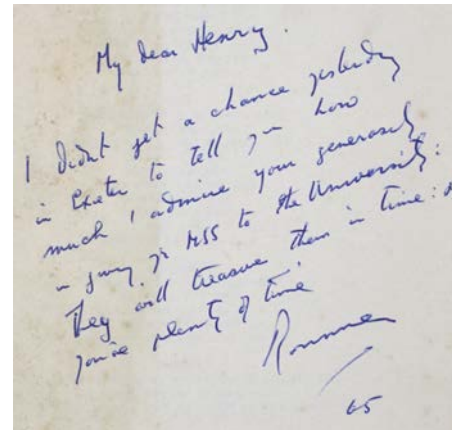
17) **DUNCAN, Ronald.** O-B-A-F-G = K-M = R-N = S a play in one act for stereophonic sound.

London. The Rebel Press, 1964. First edition.

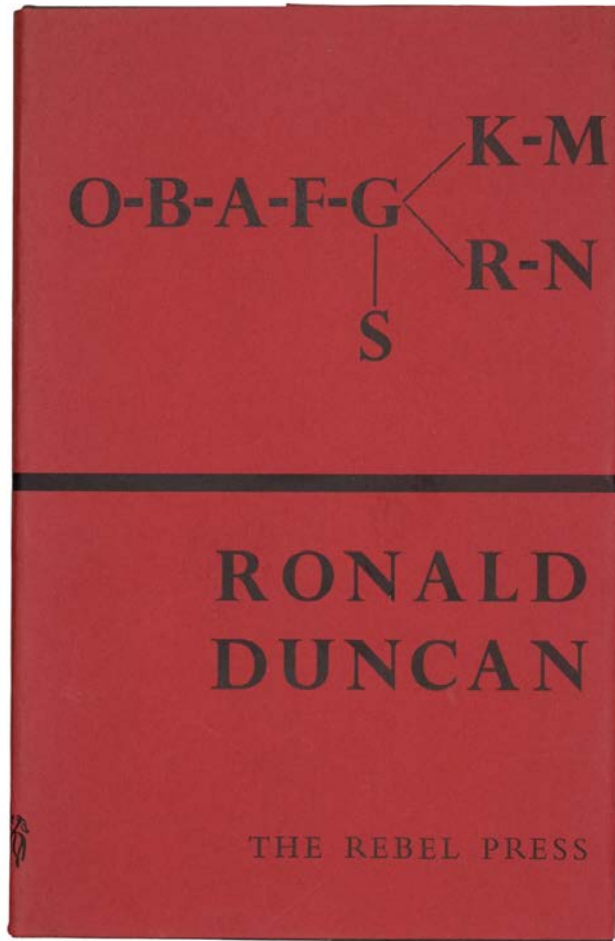
8vo. 19pp. Original publisher's black cloth boards lettered in red, with unlicked red dustwrapper lettered in black. Internally bright and clean save foxing to endpapers, with the presentation inscription in blue ink to Henry Williamson, mentioning a recent meeting.

Ronald Duncan (1914-1982) was a writer, poet and playwright, who was instrumental in setting up the English Stage Company in the 1950s.

£ 50



My dear Henry.
I didn't get a chance yesterday
in Chester to tell you how
much I admire you generally.
- I'm so kiss to the University:
They will treasure them in time:
your plenty of time
R Duncan
65



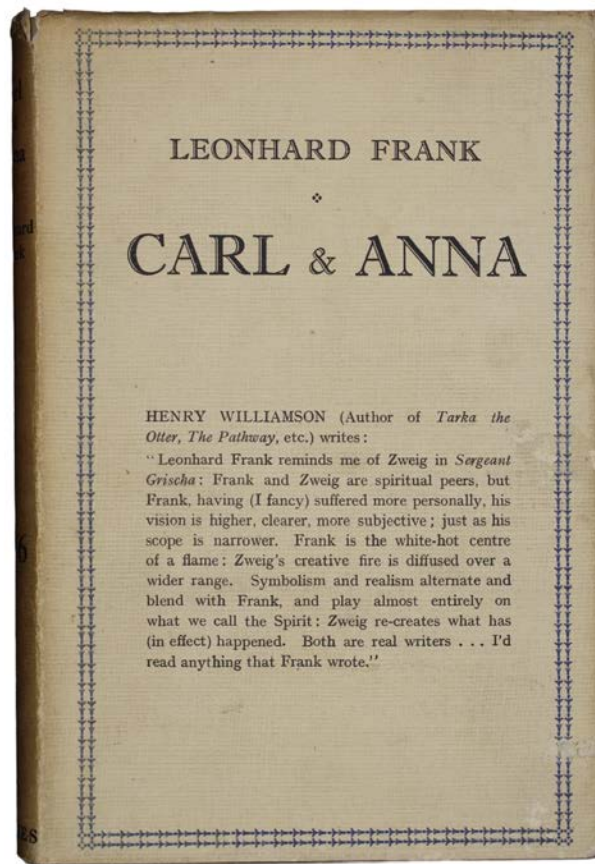
INSCRIBED BY THE TRANSLATOR

- 18) **FRANK, Leonhard.** Carl and anna.
London. Peter Davies, 1929. First English edition.

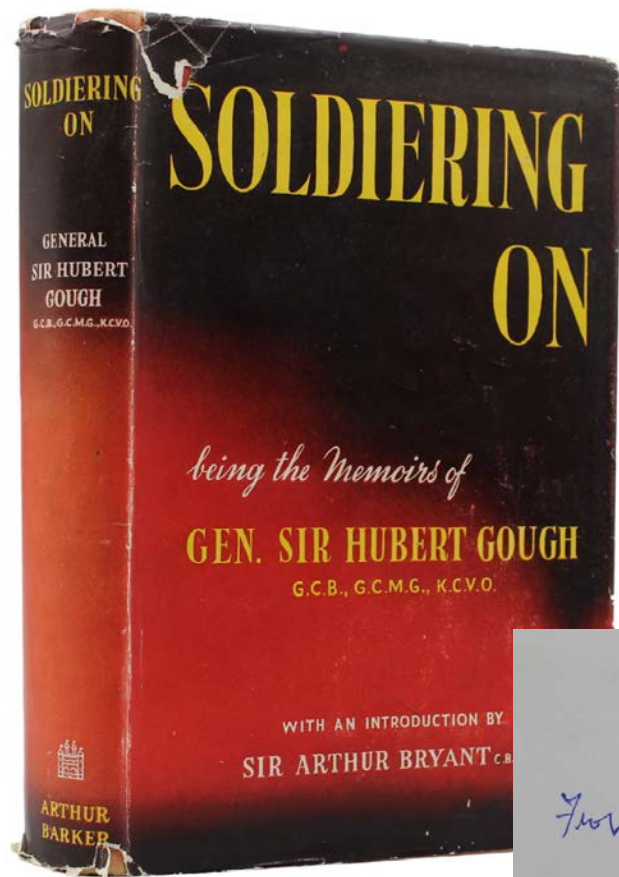
8vo. 117pp [3], including two pages of publisher's advertising. Original publisher's tan cloth boards stamped in (now faded) gilt, with the tan dustwrapper printed in black. Minor shelf-wear, chipping to edges, browned to spine with some further marks. Henry Inscribed by the translator to FFEP 'With every good wish to Henry Williamson from Cyrus Brooks'. A short annotation in Williamson's hand compares the final line of the novel to the Anglican marriage blessing 'whom God hast joined, let any man try to part asunder!'

Inscribed by the translator Cyrus Brooks (1890-1951) to Henry Williamson, whose positive review of the novel appears on the front of the dust wrapper, comparing author Leonhard Frank (1882-1961) to German writer Arnold Zweig (1887-1968) in his novel *Sergeant Grischa*.

£ 250



With every good wish
to Henry Williamson,
from Cyrus Brooks



PRESENTATION COPY

19) GOUGH, Gen. Sir Hubert. Soldiering on being the memoirs of general sir hubert gough g.c.b, g.m.c.g., k.c.v.o.
London. Arthur Barker Ltd., 1954.

8vo. 260pp, with photographic frontispiece and a further 11 black and white photographs, and monochrome map endpapers. Original publisher's red cloth boards lettered in gilt, with the 16/5th Lancers' emblem blind stamped to front, with the red and black dustwrapper lettered in yellow. Some shelf-wear and fading, corners rolled and ends bumped. Wrapper suffers minor losses to spine ends, a few tears, and various scuffing. Internally bright and clean, inscribed to Williamson from the author on the frontispiece recto. With various annotations and corrections in Williamson's hand.

A controversial figure, the autobiography of General Sir Hubert de la Poer Gough gives his account of his life, from poor Latin skills at Eton through to his tenure as Home Guard Zone Commander, Fulham & Chelsea, as appointed by Winston Churchill.

Henry Williamson
 from the author
 Wm Gough

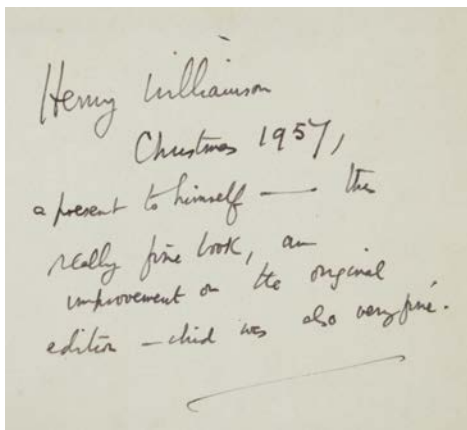
A divisive figure through his career, Gough served in the Boer war, was involved in the Curragh incident, and subsequently rose to command the fifth army through much for the First World War. Ending WWI in disgrace, it is now widely accepted that Gough was somewhat scapegoated in the aftermath.

£ 100

HENRY WILLIAMSON'S CHRISTMAS PRESENT TO HIMSELF

- 20) **GRAVES, Robert.** Goodbye to all that.
London. Cassell & Company LTD, 1957. Revised edition.

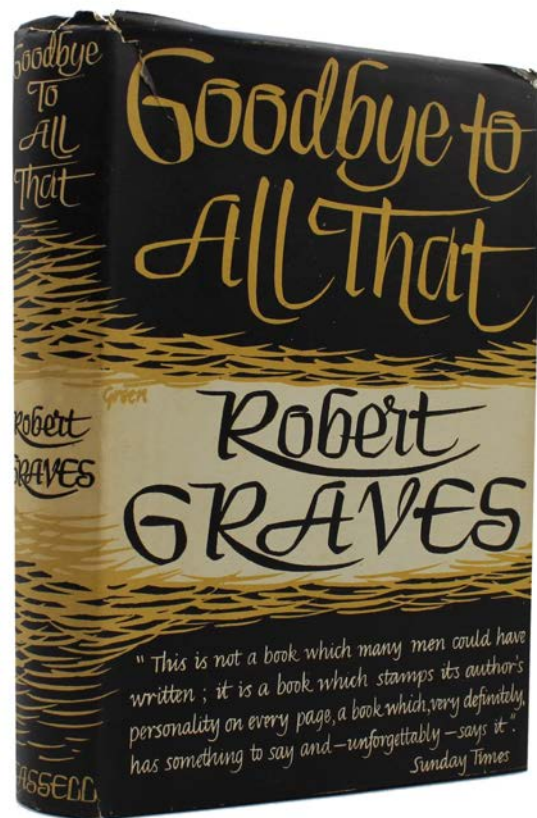
8vo. 306pp. New edition, revised, with a prologue and epilogue. Original publisher's black cloth boards lettered in gilt, with the unclipped dust wrapper in black white and camel, signed Green. Boards a little marked with the wrapper shelf worn with a minor tear and losses. Inscribed to FFEP 'Henry Williamson Christmas 1957, a present to himself - this really fine book, an improvement on the original edition - which was also very fine'. Unusually for Williamson, this copy does not feature notes or annotations to the text. He likely approved of the improvements on the T. E. Lawrence passage which has been tidied and lengthened for this edition. His feelings on Graves' 'HEIL HITLER' vegetable marrow in the epilogue go sadly unrecorded.



Henry Williamson
 Christmas 1957,
 a present to himself — the
 really fine book, an
 improvement on the original
 edition — which was also very fine.

Robert Graves came to fame as one of the early realist WWI poets, influential in both his own writings and as the cause of the intervention that led Sassoon to convalesce with Wilfred Owen at Craiglockhart. One of only two official biographers of T. E. Lawrence before the latter's death, Graves' *Lawrence and the Arabs* was a commercial success in 1927, and bolstered him to pen the autobiographical *Goodbye to All That* in 1929. The publication cost him many of his friendships, most notably with Sassoon.

£ 250



39 FITZROY ROAD
REGENTS PARK ROAD
N.W.1

PRIMROSE 0195

February 7th, 1952

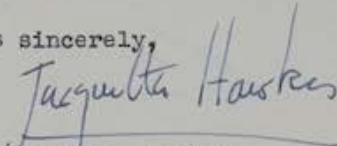
Dear Mr. Williamson,

Your very generous letter has given me great pleasure. It is always pleasurable to receive praise from those whose work one admires.

Yes, I think several books have appeared lately which seem to suggest some new understanding which may in the end be of real value.

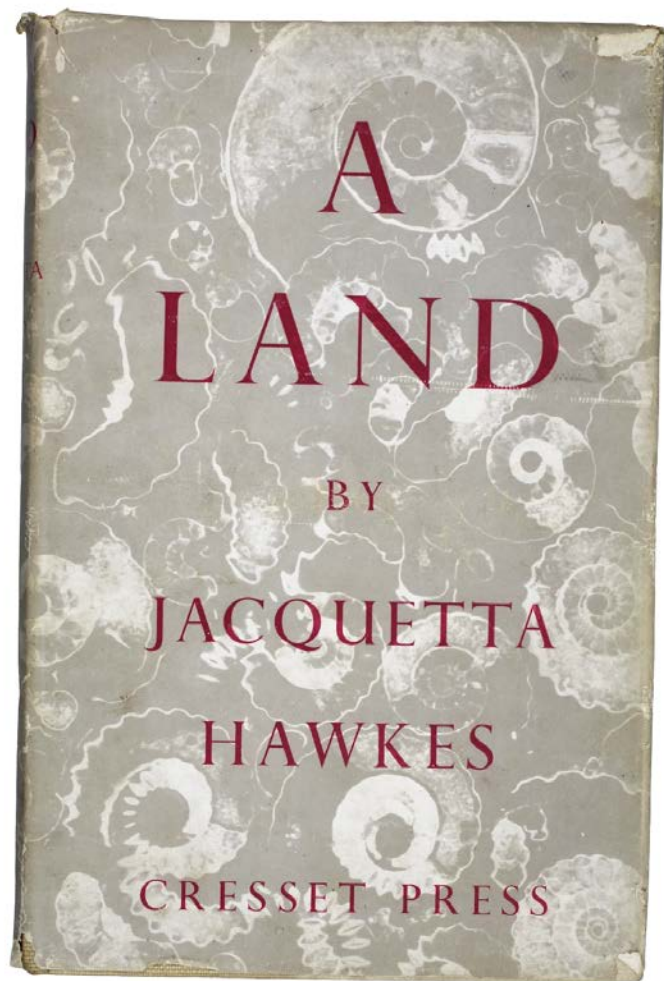
You say in your letter that T.E. Lawrence would have liked "A Land" - I hope perhaps he would, but the only time he ever met me myself he asked afterwards "who was that singularly objectionable young woman?"!

Yours sincerely,



Mrs. Jacquetta Hawkes

Henry Williamson, Esq.,
Georgeham,
Nr. Branton,
N. Devon.



FROM THE LIBRARY OF HENRY WILLIAMSON

21) **HAWKES, Jacquetta.** *A land.*

London. The Cresset Press, 1951. First edition.

8vo. 248pp. Two colour plates specially designed for this edition by Henry Moore, sixteen monochrome plates, and a further four maps specially drawn by Maurice Wilson. Original publisher's cream cloth boards with a red title label lettered in gilt, with the unclipped dust wrapper with a monochrome fossil design lettered in red. Internally bright and clean. TLS to Henry Williamson from the author mentioning a meeting with T. E. Lawrence glued in to the FFEP.

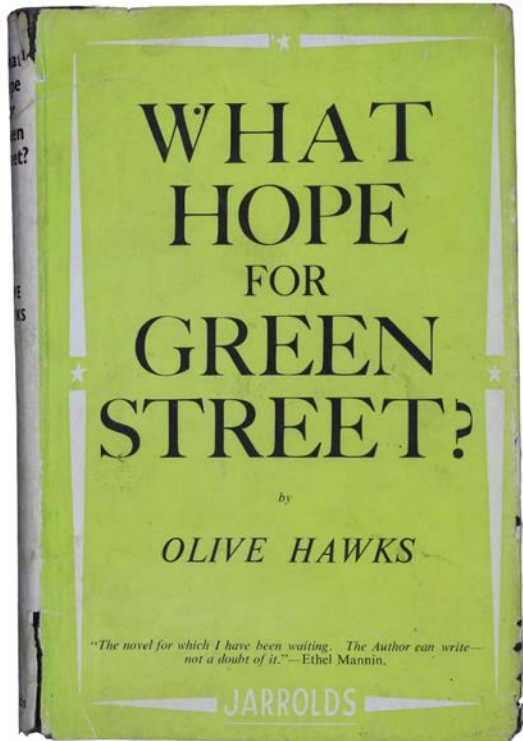
Jacquetta Hawkes FSA OBE (1910-1996) was an archaeologist and writer, researcher and activist. The first woman to study Archaeology & Anthropology at Cambridge, she graduated with first class honours from Newnham college in 1931.

£ 150

I rewrote a
rather crude TSS for
a new comer, &
I rubb'd out
60% of

It's ~~not~~ the
but not the
Character. I
did dialogue to
improved some
scenes.

REWRITTEN BY WILLIAMSON



22) **HAWKS, Olive.** What hope for green st.
London. Jarrolds Publishers Limited, [1945]. First edition.

8vo. 128pp. Original publisher's black cloth boards lettered in gilt, with the unclipped green dustwrapper. Minor shelf-wear, chipping to edges, losses to spine with some further marks. A note on the front free endpaper in Williamson's hand: 'I rewrote a rather crude TSS for a newcomer, & I suppose about 60% of this is mine - but not the characters. I did dialogue & improved some scenes.'

Henry Williamson's copy of British novelist and fascist Olive Hawks's (1917-1992) debut novel written during her internment in Holloway prison, which he heavily edited for publication. An inserted printed email to Anne William notes a transcription of a letter, dated August 1945, from Williamson to friend and eventual unofficial biographer Lois Lamplugh: 'I rewrote a book for someone recently, it comes out soon with Jarrolds, called 'What Hope for Green Street?' After that, the first-author (whose work was jejune and only partly readable) must dree her own weird. I'll give no more advice.'

Both Hawks and Williamson were members of the BUF, and grew up in South East London, though no correspondence between them or accounts of their ever meeting are in evidence. However, some literary relationship must have existed for the dust wrapper of Hawks's fourth novel to state she was 'discovered and launched by Henry Williamson'. Hawks also previously dedicated her second novel *Time is my Debtor* (London, 1947), 'Gratefully' to Henry Williamson. Olive Hawks joined the British Union of Fascists in 1933 and was a frequent contributor to various BUF publications including *The Fascist Week*, *Action*, and *The Blackshirt*. Hawks became less vocal with her fascist views after spending four years interned at Holloway Prison as a Nazi sympathiser.

A FAREWELL TO ARMS

'It's a Cæsarean,' one said. 'They're going to do a Cæsarean.'

The other one laughed, 'We're just in time. Aren't we lucky?' They went in the door that led to the gallery.

untrue

Another nurse came along. She was hurrying too.

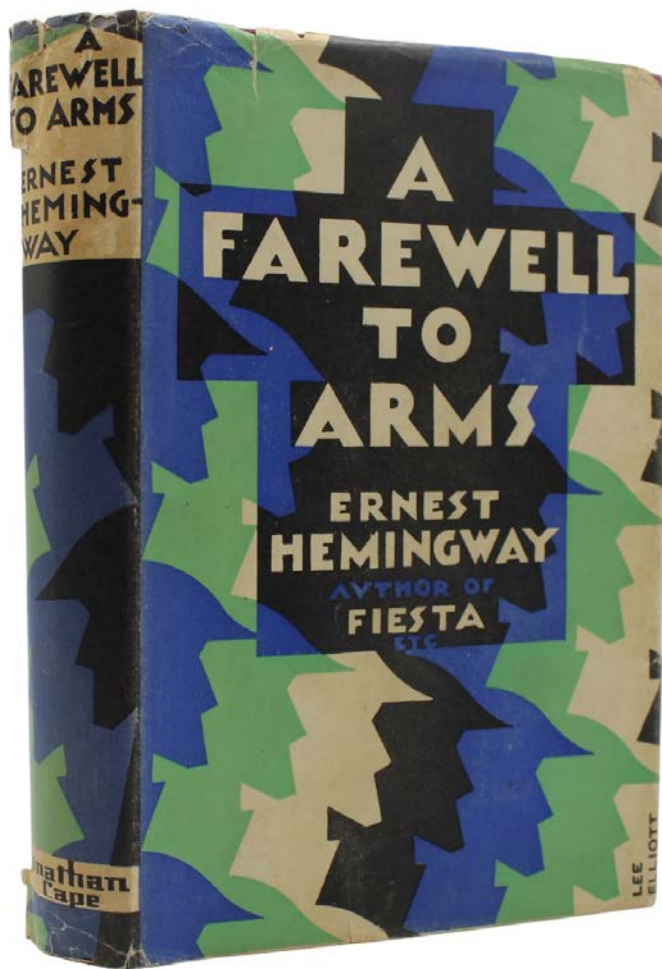
'You go right in there. Go right in,' she said.

'I'm staying outside.'

She hurried in. I walked up and down the hall. I was afraid to go in. I looked out the window. It was dark but in the light from the window I could see it was raining. I went into a room at the far end of the hall and looked at the labels on bottles in a glass case. Then I came out and stood in the empty hall and watched the door of the operating room.

*BAJ
ART*

A doctor came out followed by a nurse. He held something in his two hands that looked like a freshly



WITH CAUSTIC ANNOTATIONS BY HENRY WILLIAMSON

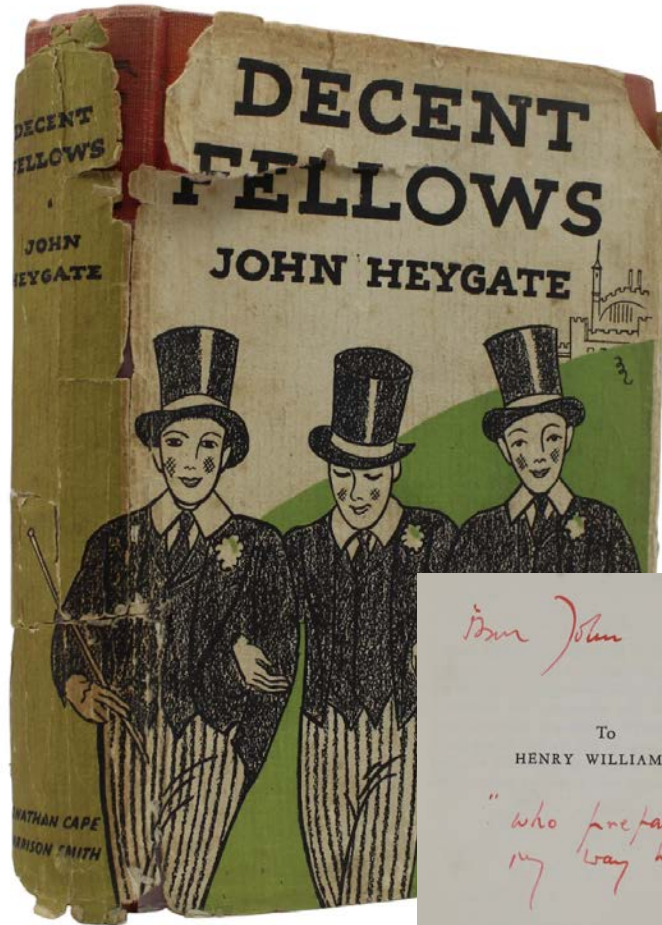
23) **HEMINGWAY, Ernest.** Farewell to arms.
London. Jonathan Cape, 1929. First edition, second issue.

8vo. 350pp. The second issue, with the corrected spelling of 'serious' to page.66. Original publisher's magenta cloth boards, lettered in gilt with blind stamped motif to rear board, with the unclipped dustwrapper designed by Lee Elliot. Bottom edge uncut, endpapers toned, some foxing throughout though otherwise internally bright. Dust wrapper toned to verso with minor losses to edges. Henry Williamson's copy with his ownership inscription to the FFEP, and his somewhat caustic annotations through the last few pages in pencil. A bird feather apparently used as a bookmark, which has caused a little staining, is loosely inserted.

A Farewell to Arms is the second published novel of Nobel Prize winning American author Ernest Hemingway, referred to as 'the premier American war novel' of the first world war, and the work that cemented him as one of the most influential writers of the 20th century. Set during the Italian Campaign in the first world war, it tells the story - loosely based on Hemingway's own experiences - of an American serving in the ambulance corps, who falls in love with a nurse. Hemingway's earlier novel *The Sun Also Rises* had popularised Gertrude Stein's term 'The Lost Generation', of which Henry Williamson was arguably one. Unusually for Williamson he has not annotated the passages describing war, but has taken umbrage with the final scenes of the novel.

£ 950

THE DEDICATION COPY

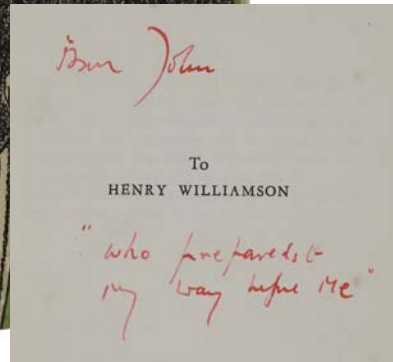


24) HEYGATE, John. Decent fellows.

New York. Jonathan Cape & Harrison Smith, 1931. First American edition.

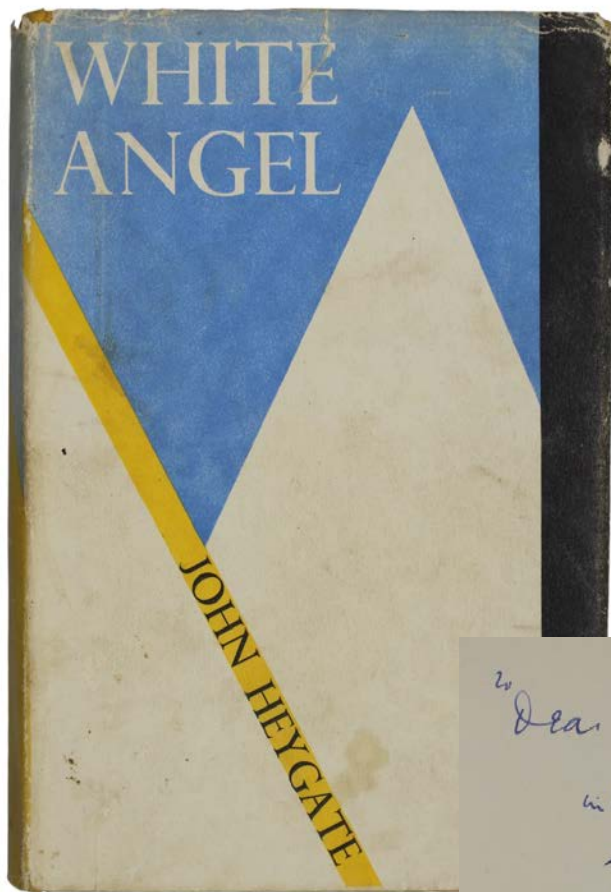
8vo. 400pp, [24]. Original publisher's red cloth boards lettered in gilt, with the dustwrapper illustrated in cream, black, and green designed by Harrison Smith. Cloth faded and marked, spine cocked, gilt faded entirely. Top edge discoloured, fore edge uncut. Unclipped wrapper heavily worn with loss and tearing, rear panel present, if detached. The dedication copy, inscribed to Williamson on the dedication leaf.

With a foreword by Henry Williamson, which appeared only for the American edition. This copy unusually lacks annotations by Williamson, though some sources purport Williamson was something of a co-writer to Heygate. John Heygate (1903-1976) and Henry Williamson had been firm friends since 1928, with the former introducing himself while congratulating Williamson on the winning of the Hawthornden Prize.



The two spent much time in each other's company, including together attending the Nuremberg Rally of 1935. Heygate was a relatively unsuccessful novelist who went on to work for Nazi Propaganda film studio UFA. While Heygate's father had been a Master at Eton, Heygate himself was in line for the Baronetcy of his uncle, succeeding him as 4th Baronet of Southend, Essex in 1940. He shot and killed himself in 1976 at the age of 72.

£ 500



INSCRIBED BY THE AUTHOR TO HENRY WILLIAMSON

25) HEYGATE, John. *White angel.*

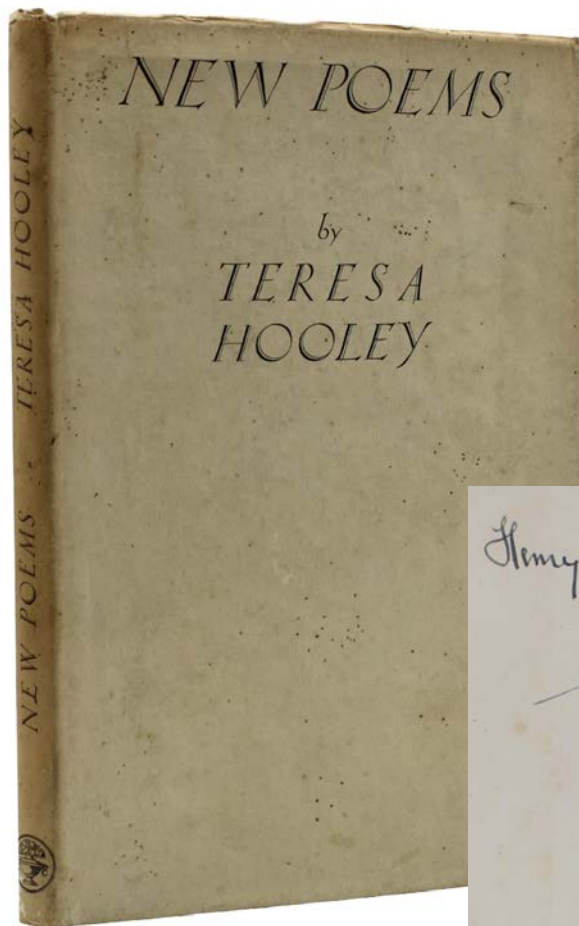
London. Jonathan Cape, 1934. First edition.

8vo. Original publisher's yellow cloth boards lettered in red, with the unclipped dustwrapper printed in blue, black, and yellow. Boards a little water stained with the spine ends bumped and wear to hinges. Dustwrapper shelf worn and soiled. Inscribed by the author to FFEP 'Dear old Bill, with love, John, 1934.'

John Heygate (1903-1976) and Henry Williamson had been firm friends since 1928, with Heygate introducing himself while congratulating Williamson on the winning of the Hawthornden Prize. The two spent much time in each other's company, including together attending the Nuremberg Rally of 1935. Heygate was a relatively unsuccessful novelist who went on to work for Nazi Propaganda film studio UFA. While Heygate's father had been a Master at Eton, Heygate himself was in line for the Baronetcy of his uncle, succeeding him as 4th Baronet of Southend, Essex in 1940. He shot and killed himself in 1976 at the age of 72.

£ 450

*25
Dear old Bill
with love
John
1934.*



INSCRIBED BY THE AUTHOR TO HENRY WILLIAMSON

26) **HOOLEY, Teresa.** *New poems.*

London. Jonathan Cape, 1933. First edition.

8vo. 64pp. Original publisher's green cloth boards lettered in navy, with the unclipped cream dustwrapper printed in black. Wrapper a little marked and scuffed. With an ink inscription to Henry Williamson from the author dated July 25th 1934.

Teresa Hooley (1888-1973) was a prolific female poet working predominantly from 1920 to the middle of the 20th century. Falling out of fashion in her later years, she is best remembered for her First World War Poem 'A War Film', which first appeared in *Songs of All Seasons* (London, 1927).

Henry Williamson
from
Teresa Hooley

July 25th
1934

£ 250

"Burniston
Chiltern Road,
Hale,
CHESHIRE.
August 14th 1942.

Henry Williamson, Esq.,
C/o. Messrs. Faber & Faber,
24, Russell Square,
LONDON.

Dear Sir,

I hope you will forgive my present intrusion when I have explained the circumstances which prompt me to write to you. For many years I have been a great admirer of your works and I think I have read most of your publications, but it was not until a few days ago that I came across "The Patriot's Progress" in a local library.

I can honestly say that it is the only war book I have read with any real interest and appreciation, and I would ask you to accept, for what it is worth, my very sincere congratulations on your great descriptive ability. Although I have met with little success I have been writing since my earliest youth, and on the termination of the last war I wrote a short account of which I enclose a copy.

The reason I am approaching you now is because of the similarity between certain points in your story and my own. I am not for a moment presuming to compare the two, but your descriptions are exactly in line with my own impressions. We must have covered practically the same ground at the same period of the war, especially on the Somme front, and many of the things to which reference is made, such as the Leaning Virgin at Albert and the approach to the trenches, might have been seen through the same eyes.

In conclusion, if I can find a copy of "The Patriot's Progress" for my own shelf would you be willing to autograph it for me or am I just another of many nuisances.

Yours faithfully,

W. Burniston

WITH TYPEWRITTEN LETTER TO HENRY
WILLIAMSON FROM THE AUTHOR

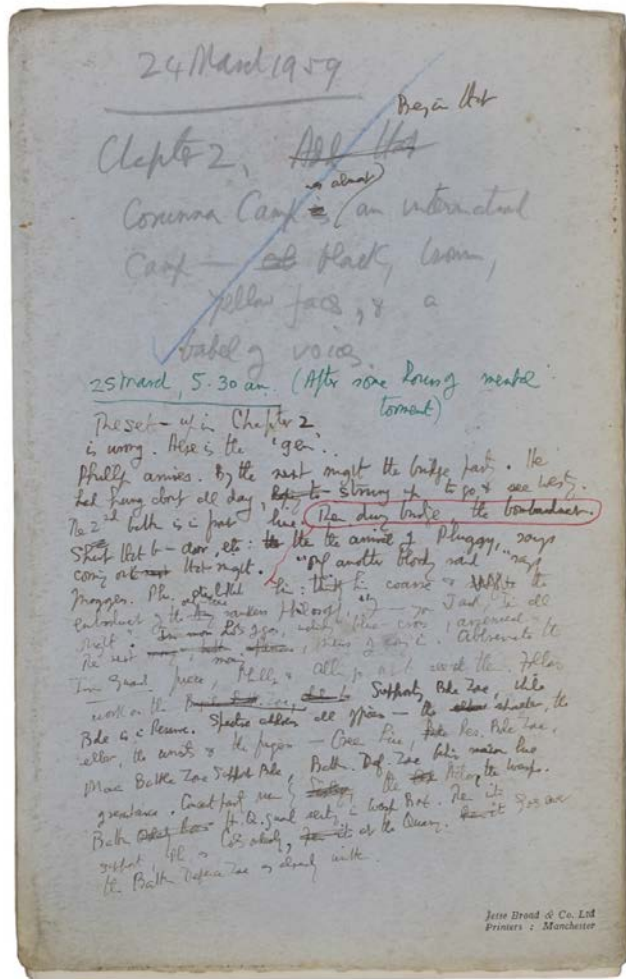
- 27) **HULME, Walter Ibbotson.** Road to valhalla.
[1918]. Private press.

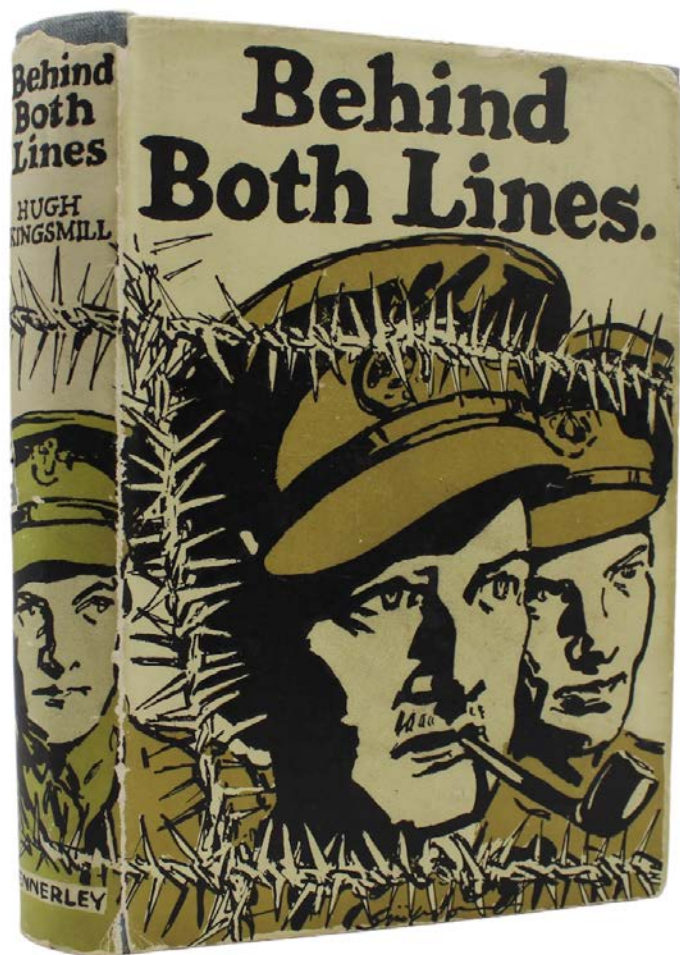
8vo. 64pp. Original publisher's pale printed card wraps over untrimmed handmade paper. Wraps detached from text-block, sunned and marked, with the rear heavily notated in Henry Williamson's hand. Page block internally bright and clean save annotations and corrections again in Williamson's hand. With a T.L.S. from the author to Williamson.

Privately printed for circulation amongst his friends, Hulme's *Road to Valhalla* is a lavishly clumsy attempt at joining the ranks of distinguished first world war literature. Virtually unheard of, it was finally published for wider consumption by Fleur De Lys publishers in 2011, to little fanfare.

Hulme's loosely inserted letter effusively praises Williamson's *The Patriot's Progress*, and implores him to read his own account on the basis he thinks they may have had parallel war experiences, fighting in the same location. Williamson's annotations however, in red ink, appear to disagree with both the accuracy of some events, and the author's prose style.

£ 375





28) **KINGSMILL, Hugh.** Behind both lines.
London. Morley & Mitchell Kennerly Jr., 1930. First edition.

8vo. 255pp, with five illustrated plates. Original publisher's pale blue cloth boards lettered in gilt, with the illustrated dustwrapper. Minor bumping spine ends and corners, bumped. Wrapper slightly shelf-worn with occasional loss. Internally bright and clean, though page block is starting just before the mid-point. From the family library of Henry Williamson, now dispersed.

A prolific writer of literary criticism, essays, and biographies, Hugh Kingsmill Lunn also wrote both crime and science fiction, and his A. E. Housman parody remains definitive in its genre. A celebrated anthologist, his first work in this area *An Anthology of Invective and Abuse* (1929), remains his most popular. Whilst fighting in World War I, he was captured in 1917 by German forces and held in both Karlsruhe and Mainz prisoner of war camps.

£ 250

- 29) **KNIGHTLEY, Phillip, & SIMPSON, Colin.** The secret lives of Lawrence of Arabia.

London. Thomas Nelson & Sons Ltd., 1969. First edition.

8vo. 293pp. With twenty-three photographs throughout the text. Original publisher's black cloth boards lettered in blue, with the unclipped dust wrapper designed by Edwin Taylor. Minor shelf-wear to boards, dust wrapper with large chip to the bottom rear panel. With a typewritten press release for the title loosely inserted. From the family library of Henry Williamson, recently dispersed. T. E. Lawrence was a dear friend of Williamson, who published *The Genius of Friendship*, an account of their correspondence in tribute to him, six years after Lawrence's tragic death.

A biography written after Lawrence's youngest brother and literary executor allowed the author access to additional material not previously available to biographers, which was being kept privately in the Bodleian, purportedly until the year 2000.

O'Brien E302.

£ 50

Thomas Nelson & Sons, 36 Park Street, W1., 01-493-8351

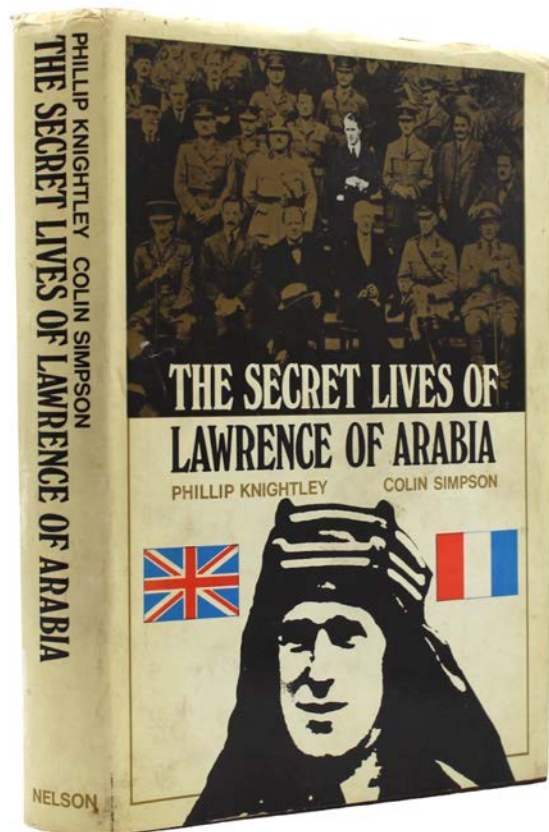
PRESS RELEASE

THE SECRET LIVES OF LAWRENCE OF ARABIA
by Phillip Knightley and Colin Simpson

So much has already been written about Lawrence; so many attempts to solve the riddle of the man who became a legend in his own lifetime. How much more could there possibly be to say?

This was the question that faced the authors of this book last year when a man who held the key to a secret part of Lawrence's life, decided to speak. From this, from the private papers in the Bodleian, which Professor A.W. Lawrence allowed to be examined for the first time, from certain secret government documents which now became available and from the worldwide investigation which followed, the authors found that a radically new picture of the real Lawrence did indeed emerge.

Here for example are twelve important points about Lawrence's life:



THE STREAM WAY

In gratitude for such
encouragement
Lois Lamplugh

INSCRIBED BY THE AUTHOR TO HENRY WILLIAMSON WITH A LETTER

30) LAMPLUGH, Lois. *The stream way.*

London. Golden Galley Press Limited, 1948. First edition.

8vo. 137pp, with 9 original full colour lithographs. Original publisher's pale cloth boards lettered in brown, with the unclipped green decorative dust wrapper. Internally bright and clean. Corners bumped, spine a trifle cocked, wrapper slightly worn and marked. Inscribed to Henry Williamson from the author on the half-title. A.I.S. from the author to Williamson loosely inserted.

Lois Lamplugh (1921-2013) was born in Georgeham, North Devon. Henry Williamson was well known to her parents, Aubrey and Ruth Lamplugh, who feature as Georgie and Boo Pole-Cripps in vol. 10 of the *Chronicle of Ancient Sunlight* series, *It was the Nightingale*. While not an altogether positive portrayal, Lois confirms the parallels in her unauthorised biography of Williamson, published in 1990, *A Shadowed Man: Henry Williamson, 1895-1977*.

£ 250

48 Barrington Road
Chiswick
W.4.
October 11th.
Dear Henry,
Whether or not you
approve of the book itself, you will
I know disapprove of the fact that it
has been published by a new
firm such as the Golden Galley
Press. However, after trying it on
Faber I decided that their verdict
would be echoed by all the
established firms. & as there was at
that time (1948) a possibility that I
might have a job with the G.G.P.

1361

31 letters and a telegram
from T. E. Lawrence
to

Henry Williamson

1927-1935

(to his death in May 1935)

H. Williamson
23 December 1963.

Letter to Sir George Wood
£10,000

Keep with (Benson)

- 31) **LAWRENCE, T. E.** *Seven pillars of wisdom a triumph.*
London. Jonathan Cape, 1935. First Trade edition (i.e. Third English edition).

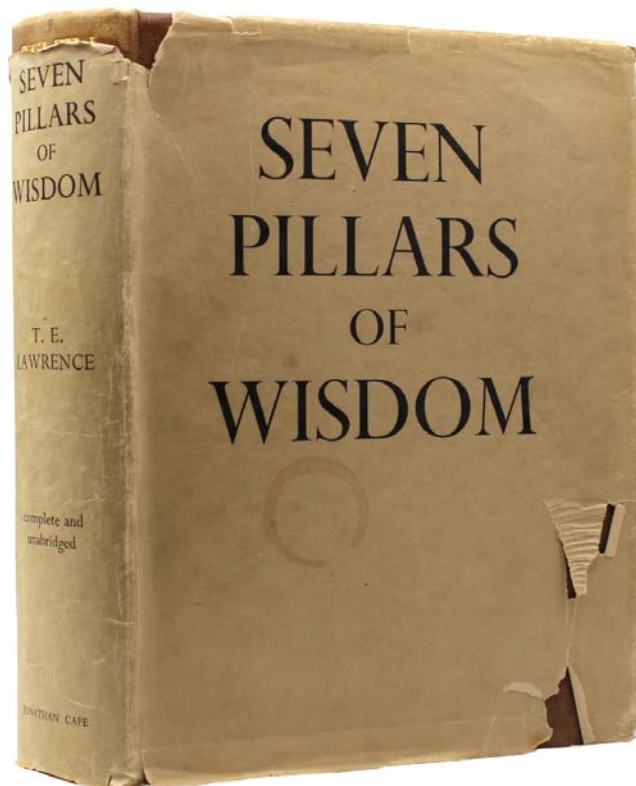
Quarto. 672pp. Four folding maps, 48 plates, with further line illustrations throughout the text. Third English edition, the first for general circulation after two prior privately printed editions. Original publisher's brown buckram cloth boards stamped in gilt, with the functional brown dustwrapper lettered in black. Fore and bottom edges uncut, with some leaves remaining unopened towards the end of the block. Boards somewhat faded and marked, dustwrapper worn and torn, with some loss. From the family library of Henry Williamson, with the envelope that once contained the '31 letters and a telegram' from T. E. Lawrence loosely inserted.

The First Trade edition (and third proper English edition) of Lawrence of Arabia's magisterial account of the Arab Revolt during the First World War.

Noted in Williamson's hand to the front of the envelope is '31 letters and a telegram from 'T. E. Lawrence' to Henry Williamson 1927-1935 (to his death in May 1935). H. Williamson 23 December 1963.' As well as his letters, the envelope once contained Lawrence's final telegram. The telegram, dated May 13th 1935, was addressed to Williamson in response to his most recent letter, confirming 'Lunch Tuesday wet fine, cottage 1 mile North Bovington Camp. Shaw.'. Lawrence was thrown from his motorcycle on his return from the post office; never to regain consciousness. The telegram was sold by Sotheby's in 2014 for £7,200.

O'Brien A042.

£ 750

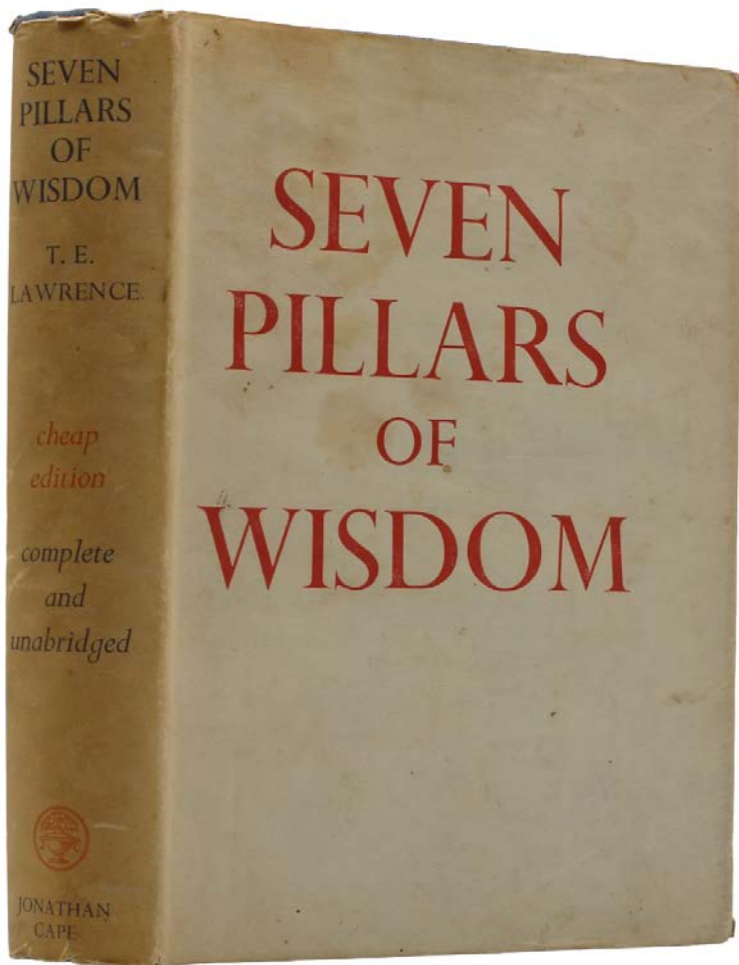


- 32) **LAWRENCE, T. E.** *Seven pillars of wisdom a triumph.* London. Jonathan Cape, 1946. New edition. Reprinted June 1946.

8vo. 700pp. With a portrait frontispiece, seven plates, seven further illustrations in the text, and four monochrome maps with red detailing. Original publisher's blue cloth stamped in blind and lettered in gilt, with the brown dustwrapper lettered in black. Minor shelf-wear, chipping to edges, browned to spine with some further marks. From the family library of Henry Williamson, with a loosely inserted T.L.S. from the Dorset author Colin Graham, dated 14th September 1970 to Henry Williamson at Georgeham, Devon, relating to Lawrence's crash.

O'Brien A047.

£ 75



- 33) **LAWRENCE. T. E. [ed. GARNETT, David].** Selected letters of t. e. lawrence.
London. World Books, 1941. Reprint Society edition.

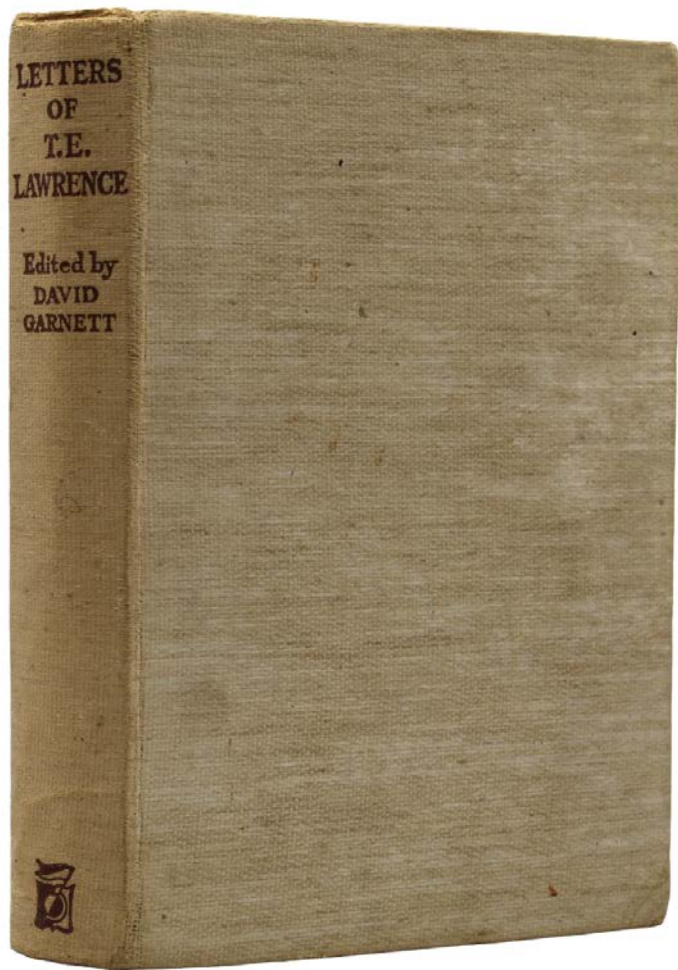
8vo. Original publisher's pale buckram lettered in brown. Some wear to boards, and bumping to all edges. Internally bright and clean. From the family library of Henry Williamson, recently dispersed.

The selected letters of T. E. Lawrence, first published only three years after his death, edited by literary contemporary David Garnett.

From the family library of Henry Williamson, to whom only one entry is included. The telegram, dated May 13th 1935, was addressed to Williamson in response to his most recent letter, confirming 'Lunch Tuesday wet fine, cottage 1 mile North Bovington Camp. Shaw.' Lawrence was thrown from his motorcycle on his return from the post office; never to regain consciousness.

O'Brien A232 (Variant).

£ 50



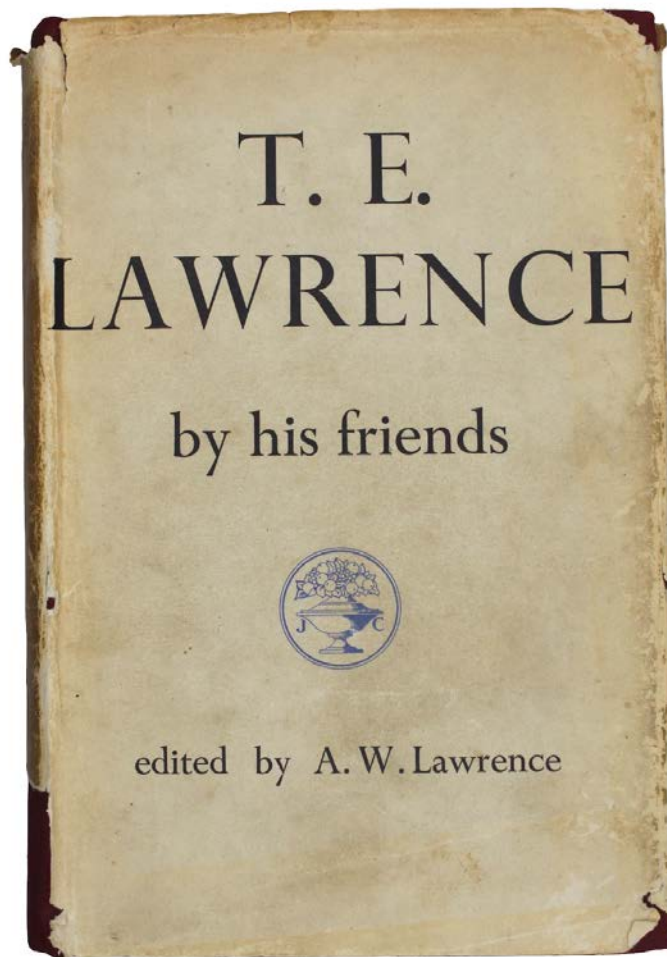
- 34) **LAWRENCE, A. W.** T. E. lawrence by his friends.
London. Jonathan Cape, 1937. First edition.

8vo. 596pp. With 8 photographic plates tipped in. Original publisher's red cloth boards lettered in gilt, with the cream dust wrapper lettered in black. Bottom edge uncut. Boards slightly edgeworn, dustwrapper heavily worn with loss and marking. From the family library of Henry Williamson, who has contribution in this title.

Compiled by his youngest brother and literary executor Arnold Walter Lawrence, this publication gathers a series of essays and musings on T. E. Lawrence by his friends and contemporaries. Including a contribution by Henry Williamson, from whose family library this copy hails.

O'Brien E072

£ 125



HENRY WILLIAMSON'S COPY

35) LAWRENCE, T. E. The home letters of t. e. lawrence and his brothers.

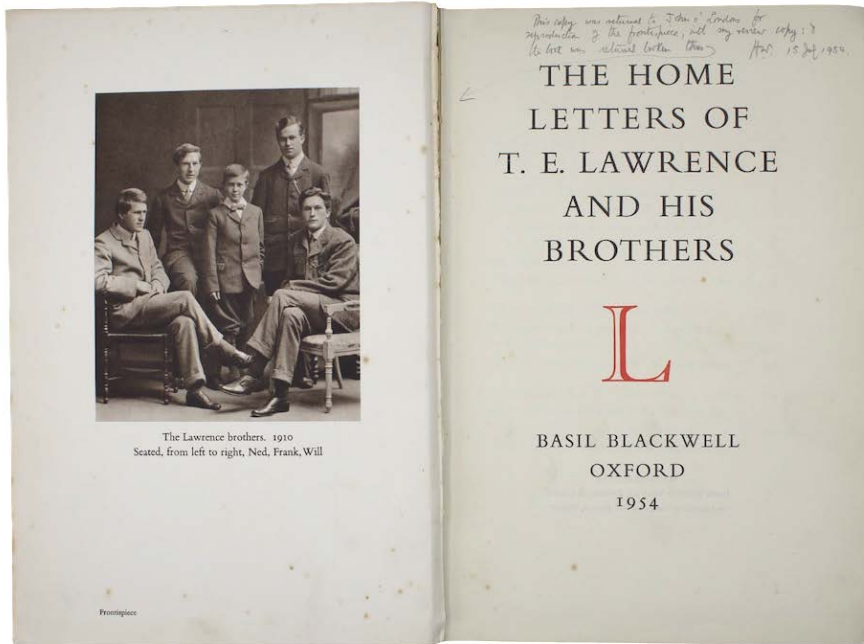
Oxford. Basil Blackwell, 1954. First English edition.

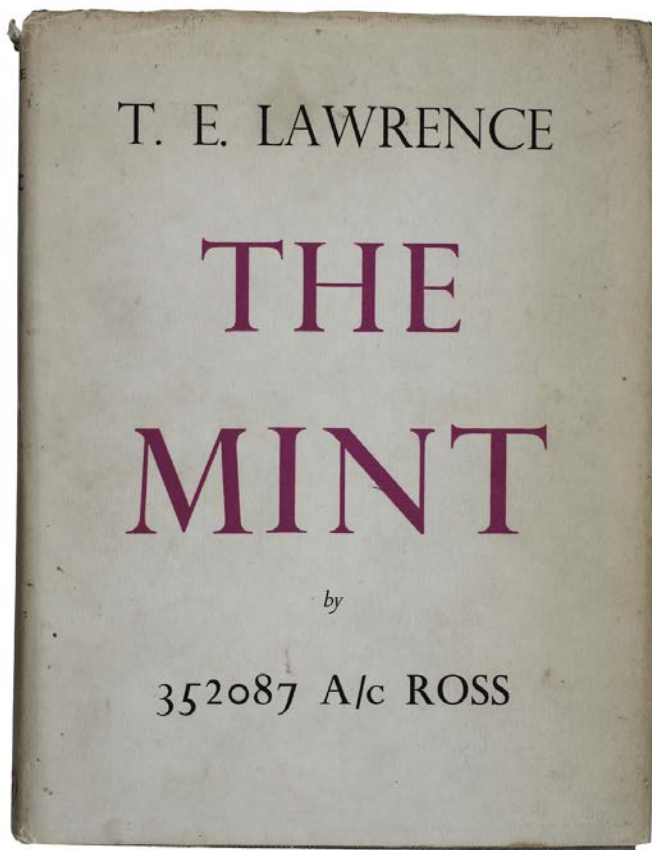
Quarto. 731pp, 45 photographs tipped in, including frontispiece, and facsimile of Winston Churchill's typewritten permission to reproduce the original Allocation that follows. Original publisher's dark navy cloth boards lettered in gilt, with the pale grey unclipped dustwrapper lettered in black and red. All edges spotted with some further spotting and markings throughout. Dust wrapper is worn and toned with some tearing though intact. Some notes in Henry Williamson's hand throughout, most notably the explanation (and apportioning of blame elsewhere) to the cracked hinge between title and frontispiece.

Transcribed and collected in this edition by the eldest Lawrence brother, Montagu Robert, the letters of T. E. Lawrence begin in his pre-war archaeology days, through his time in active service, Bovington, and into 1934. This collection also includes the letters home of brothers William George and Frank Helier, both of whom were killed in action in the First World War, their correspondences both therefore ending abruptly in 1915.

O'Brien A246.

£ 625





WILLIAMSON'S SON'S COPY

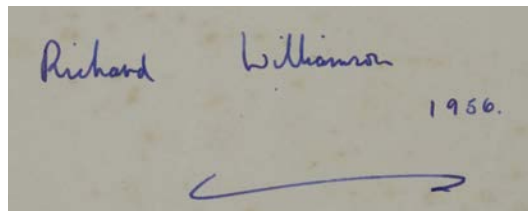
36) LAWRENCE, T.E. *The Mint. A Day Book of the R.A.F. Depot Between August and December 1922 with Later Notes By 352087 A/c Ross.* London. Jonathan Cape, 1955. First trade edition.

Quarto. [2], 206pp. Original publisher's blue cloth, lettered in gilt, printed paper dustwrapper. Some edge wear, cloth fading and marked towards all edges. Minor loss to head of spine on the toned jacket, shelf-wear to edges, predominantly top. Spotting to endpapers, with the bookplate of Richard L. Calvert Williamson to the front inner board. With 10 newspaper clippings relating to Lawrence, 5 photocopied articles, and 2 postcards of T. E. Lawrence, addressed to Richard Williamson. From the Williamson family library, recently dispersed.

When in 1922 T. E. Lawrence enlisted in the ranks of the R.A.F. under the name of John Hulme Ross, he was in a strange physical and mental state as the result of his war experiences. Upon the discovery of his identity he was discharged, but was allowed to re-enlist two and a half years later, this time using the name of Shaw, under which he had meanwhile served in the Tank Corps. From his notes, many times re-written and revised, he constructed *The Mint*. In 1955 Cape published 2000 limited de-luxe copies and a trade issue of the same edition which had all the objectionable words lifted out of the text.

O'Brien A173.

£ 125



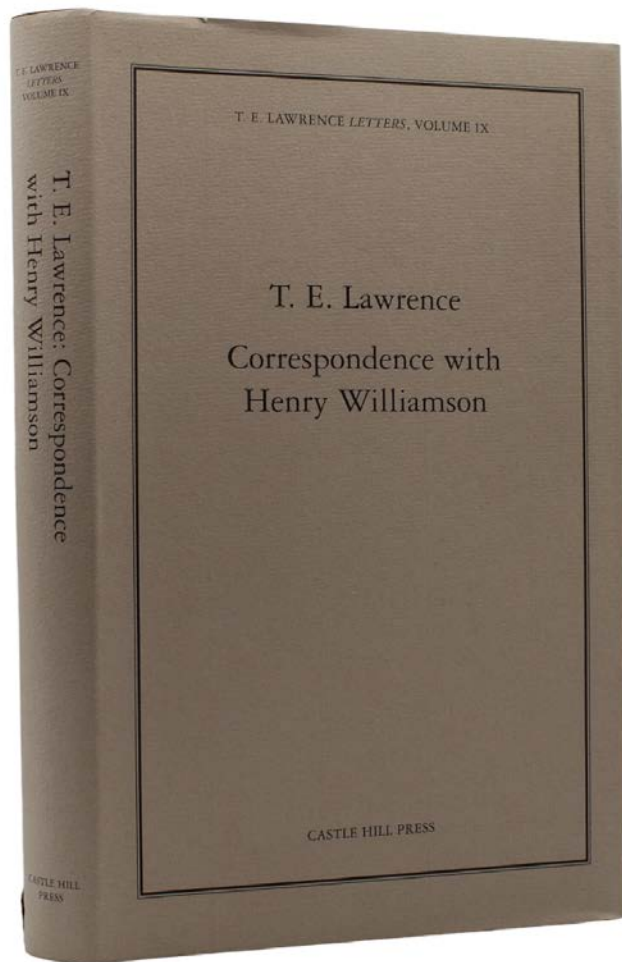
THE COPYRIGHT HOLDER'S COPY

- 37) **LAWRENCE, T. E.** T. E. Lawrence Correspondence With Henry Williamson Edited by Peter Wilson With a Prologue and Epilogue by Anne Williamson and a Foreword by Jeremy Wilson.
Hampshire. Castle Hill Press, 2000. Limited edition, ex-editio - copyright holder's copy.

Quarto. 219pp. Original publisher's brown cloth lettered in gilt, with the tan dustwrapper lettered in black. Single tear to bottom rear panel, with a light crease. Internally bright and clean save annotation on page 44 in red pen, initialled AW, further corrections in red p179. With a frontispiece sketch of Williamson by Powys Evans, and 16 photographs of correspondence and drafts. From the family library of Henry Williamson, recently dispersed.

Henry Williamson's family copy of the T. E. Lawrence Letters series, volume ix, in which Williamson and Lawrence's correspondences are collected. With a prologue and epilogue by Anne Williamson.

£ 450



ATTACK

dirt and even bits of metal into our own trenches.

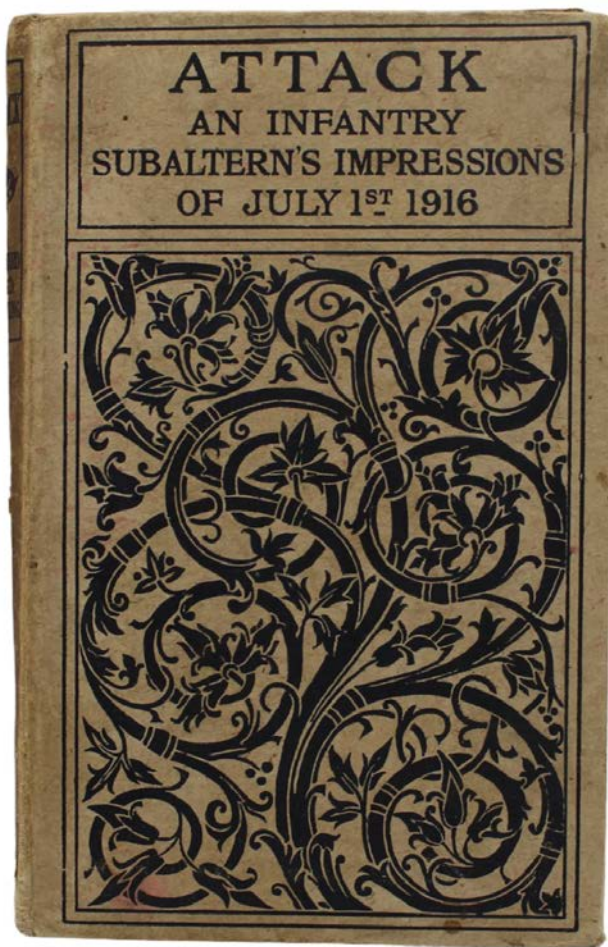
I have often tried to call to memory the intellectual, mental and nervous activity through which I passed during that hour of hellish bombardment and counter-bombardment, that last hour before we leapt out of our trenches into No Man's Land. I give the vague recollection of that ordeal for what it is worth. I had an excessive desire for the time to come when I could go "over the top," when I should be free at last from the noise of the bombardment, free from the prison of my trench, free to walk across that patch of No Man's Land and opposing trenches till I got to my objective, or, if I did not go that far, to have my fate decided for better or for worse. I experienced, too, moments of intense fear during close bombardment. I felt that if I was blown up it would be the end of all things so far as I was concerned. The idea of after-life seemed ridiculous in the presence of such frightful destructive force. Again the prayer of that old cavalier

*Seems to be levitated upon
the noisy air + suspended as
within glass.*

ATTACK

*All moments the
glaring support bottles* 47 *to
short
with
intense
fear*

kept coming to my mind. At any rate, one could but do one's best, and I hoped that a higher power than all that which was around would not overlook me or any other fellows on that day. At one time, not very long before the moment of attack, I felt to its intensest depth the truth of the proverb, "Carpe diem." What was time? I had another twenty minutes in which to live in comparative safety. What was the difference between twenty minutes and twenty years? Really and truly what was the difference? I was living at present, and that was enough. I am afraid that this working of mind will appear unintelligible. I cannot explain it further. I think that others who have waited to "go over" will realise its meaning. Above all, perhaps, and except when shells falling near by brought one back to reality, the intense cascade-like noise of our own shells rushing overhead numbed for the most part of the time one's nervous and mental system. Listening to this pandemonium, one felt like one of an audience at a theatre and not



EXTENSIVELY ANNOTATED BY WILLIAMSON

38) LIVEING, Edward George Downing. Attack an infantry subaltern's impressions of July 1st, 1916.

London. William Heinemann, 1918. First edition.

12mo. 86pp. with a further 47pp on cheaper paper of William Heinemann's General Catalogue. Original publisher's brown printed paper covered boards with a striking decorative pattern on the front and the publisher's motif on the rear. Worn, text block starting. Internally bright with extensive underlinings and annotations in Williamson's hand. Two ownership inscriptions to the front free: G. Williamson (possibly his mother, Gertrude, with whom he lived again 1918-1921), followed by that of H. Williamson.

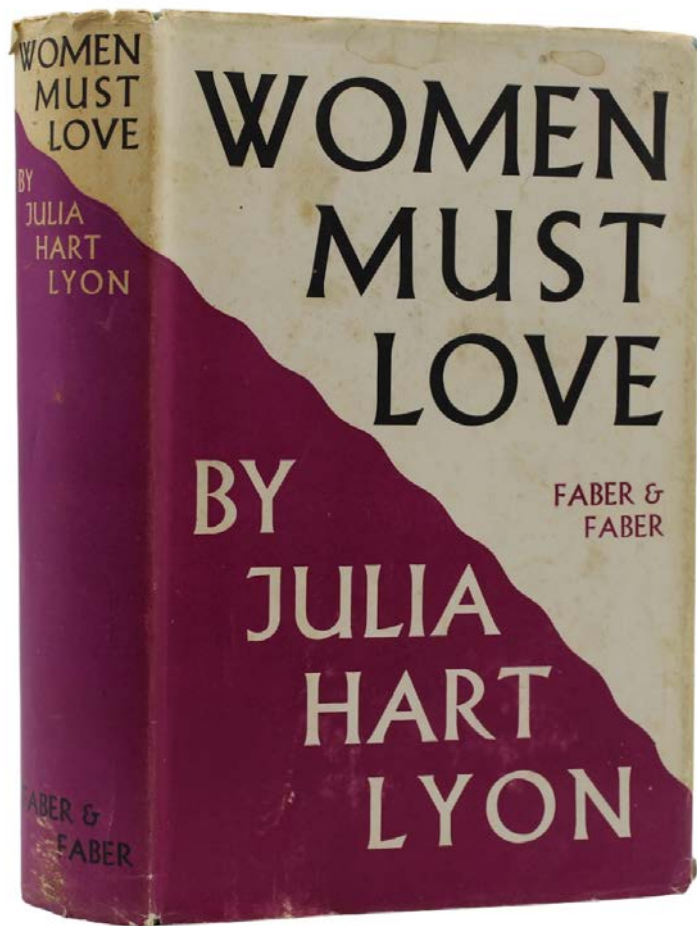
Liveing's eyewitness account of the attack on the village of Gommecourt, 1st July 1916, the first day of the Somme. A well-thumbed copy, some of the annotations in his hand are possibly indicative of Williamson's own experiences of war, though he was put on medical leave a little under two months before this battle. Not all motivations for underlinings are clear, however, though some passages appear to have resonated deeply.

£ 250

HENRY WILLIAMSON'S COPY, WITH A (CORRECTED)
LOVE POEM

- 39) LYON, Julia Hart. [THOMAS, Ann]. Women must love.
London. Faber and Faber Ltd, 1937. First edition.

8vo. 384pp. Original publisher's blue cloth boards lettered in gilt over a read heart design, with the pink, white, and black dustwrapper. Slightly bumped and marked, wrapper slightly soiled with minor edgewear. Light foxing throughout, some light pencil notes including the exact date of publication (18 March 1937), and a small doodle of hearts initialled 'R' & 'S' with a cupid's arrow through them. Glued on to the rear free endpaper, is a single page manuscript letter: 'Darling, Here are two copies of our book - one very specifically inscribed for you & one for your library - with lots of love & again many thanks for everything - So much, that you've done. You can, of course, have more copies if you want them, I'm only sending away one - to mother. (I think the dust cover is ugly - Dick seems to love that hothouse puce-colour.) // Here is the re-arranged Threshing-Machine story & a copy of My Parcel of England. In the former I have included everything, just re-arranged the net bit. Am now doing Jefferies, & enjoying it. Must be off now. Kisses to my loved one. Kisses to his head. Warm in his arms. Wish I were in bed. Your, Sue.' Williamson has (almost too characteristically) made corrections to a love poem written for him, crossing out part of the last line to pencil 'Deep in my bed' underneath, also adding 'Tenterden 13 March 1937' to the top right of the letter.



(Teatinder
13 March 1937)

Saturday

Darling -

Here are two copies of our book - one very specially inscribed
for you + one for your library - with lots of love
& again many many thanks for everything -
so much, that you've done. You can, of course,
have more copies if you want them, I'm only
sending away one - to mother. (I think the dust
cover is ugly - it's so hard to love that
hidious puce-colour).

Here is the re-arranged Thrashing-Machine
story & a copy of My Land & England. In the former
I have included everything, just re-arranged
the rat bit. Am now doing Jefferies, & enjoying
it.

That be all now.

Kisses to my loved one.

Kisses to his head.

Warm in his arms

With Grace in bed.

Deep on my

Your Sue -

Myfanwy 'Ann' Thomas, writing under the pseudonym Julia Hart Lyon, gives a fictionalised account of her long affair with Henry Williamson, with various character likenesses; Loetitia (Williamson's first wife) is gently rhymed to Aletha, Rosemary (Thomas' daughter by Williamson) becomes Ruth Rosemary, and so on. The protagonist is called Susanna Fair, known as Sue, which is used by the author to sign off the manuscript letter glued in, as well as within the heart doodles on the FFEP.

There are further similarities between Williamson and Richard Scotforth, including his First World War service and witnessing the Christmas truce, though not all are flattering. Scotforth, as Williamson, introduces multiple mistresses to each other, and his wife, hiding behind his tortured genius in order to ensure everyone gets along with little complaint. Many of the events of the novel are reflections of what is known about their affair, from her early days as his secretary, to birthing one of his children. However, despite Thomas'/Fair's evidently deeply complex love for Williamson/Scotforth, she does kill him off at the end of the novel.

This is the only novel by Myfanwy Thomas, her other work a memoir of her childhood with parents Edward and Helen Thomas, ending a few short years before meeting Williamson.

£ 2,500



PROOFS CORRECTED BY HENRY WILLIAMSON

40) LYON, Julia Hart. [THOMAS, Ann]. [Women must love].

Publisher's proof copy.

8vo. 11-384pp. Lacking title and prelims. Original publisher's buff wrappers. Cocked, spine panel peeling and tobacco tin stain to front wrap among other bumps and marks, first two leaves detached. Lightly annotated by Henry Williamson throughout, with a newspaper cutting of a portrait of T. E. Lawrence to the verso front free endpaper.

Myfanwy 'Ann' Thomas, writing under the pseudonym Julia Hart Lyon, gives a fictionalised account of her long affair with Henry Williamson, with this proof copy annotated by him: these corrections appeared in the final published work.

Many of the events of the novel are reflections of what is known about their affair, from her early days as his secretary, to birthing one of his children. Annotations by Williamson at points steer the narrative to be more sympathetic to his character. However, despite Thomas'/Fair's evidently deeply complex love for Williamson/Scotforth, she does kill him off at the end of the novel.

This is the only novel by Myfanwy Thomas, her other work a memoir of her childhood with parents Edward (poet) and Helen (memoirist) Thomas, ending a few short years before meeting Williamson. He perhaps added the portrait of T. E. Lawrence, thinking himself as tragic a hero due to his character's demise.

£ 950



III-Fated

Chapter I

Underground

One morning towards the end of London's winter a young girl, clasping a book as though it were her very life, opened the front door of her mother's house, and shutting it softly, ran down steps which were grey with frost in shadow. At the bottom of the steps she entered the sunlight (for the row of small houses faced north) and stopped for a moment, with closed eyes, to hold her face to the daze of the sun, and breathe deeply of the clear morning. Then she set off vigorously on her way to the station, half a mile distant. She was a typist in an office near St. Paul's.

The buds of the willows on the grassy slope up which she hastened seemed to be larger since the previous morning. The bended grasses were thickly white with untrodden hoar. She walked fast, with eager expectancy, constantly glancing at the skyline of the Common. Many figures were walking there, most of them going the same way, towards the Tube station. Had he gone by, she wondered, as she hurried up her own particular path, beside a runnel for rain and dogs, in the steep grassy slope. She could not see him, and since it had gone half-past eight, he must have passed. Norman was always punctual.

There was a straggling narrow stream of men and

INSCRIBED TO HENRY WILLIAMSON

41) MANHOOD, H. A. *Gay agony*.

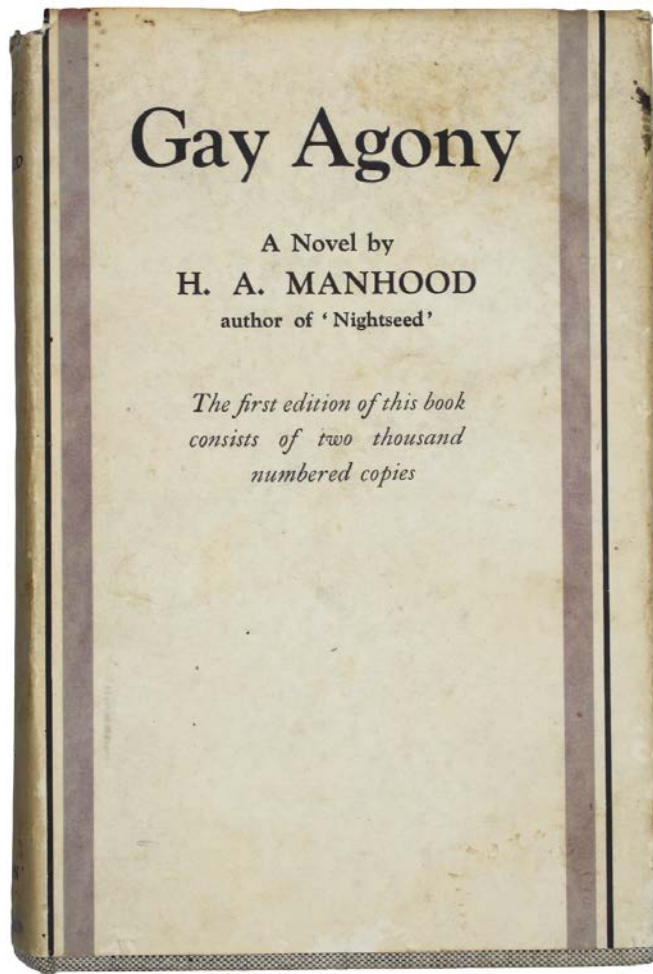
London. Jonathan Cape, 1930. First edition, limited to two thousand copies.

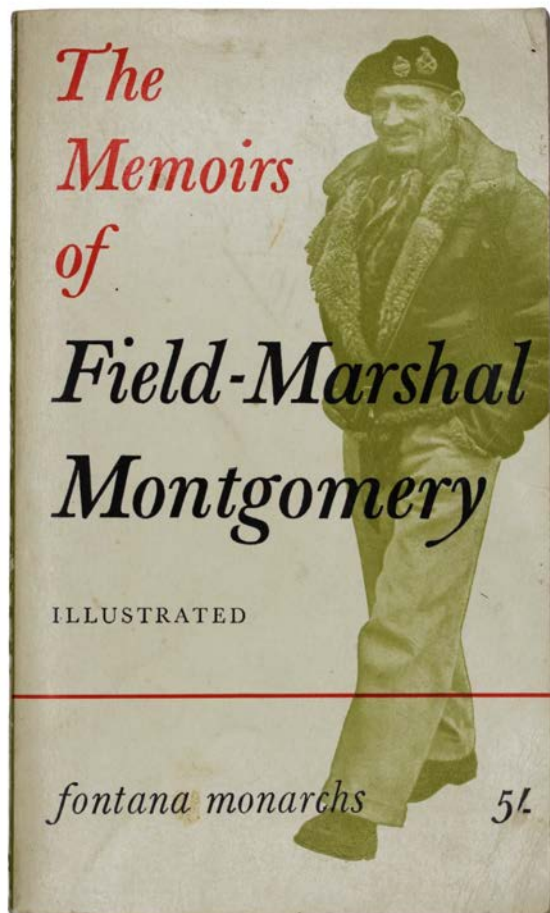
8vo. 298pp. Original publisher's grey cloth lettered in dark green, with the unclipped dustwrapper. Minor shelf-wear, chipping to spine top, browned to spine with some further marks. Internally bright and clean with the limitation number loosely inserted. This is number 938 of 2000. Inscribed by the author to Henry Williamson; lightly annotated and highlighted in pink pencil in Williamson's hand.

An acclaimed short story writer in his time, this is H. A. Manhood's only published novel. Salaried by both Jonathan Cape (UK) and Viking (US) in the thirties, Manhood was perturbed by increasingly invasive editing and diminishing payments after the war. He retired to a converted railway carriage in the Sussex countryside in 1953, and never wrote another word.

£ 200

Rev. Henry Williamson,
according to an old study
agreement, with all the
good wishes of
H. A. Manhood.





INSCRIBED BY HENRY WILLIAMSON

42) **MONTGOMERY, Bernard Law.** *The Memoirs of Field-Marshal the Viscount Montgomery of Alamein, K. G.*
London. Collins, Fontana Books, 1960. First Fontana Books edition.

8vo. 579pp. With eight plates and 14 line maps. Publisher's original photographic card wraps, minor shelf-wear to all edges and some chipping to spine. Inscription to the front inner panel reads "For Christine on St Valentine's Day 1961 with love from me, HW". A dubiously romantic gesture from Henry Williamson to his second wife Christine.

£ 50

For
Christine on
St Valentine's
Day 1961
With love from
me, HW

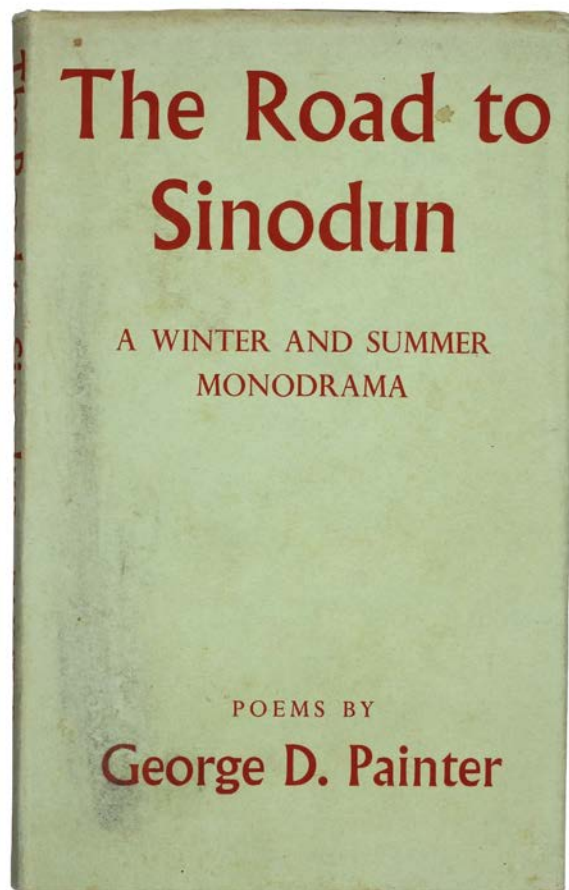
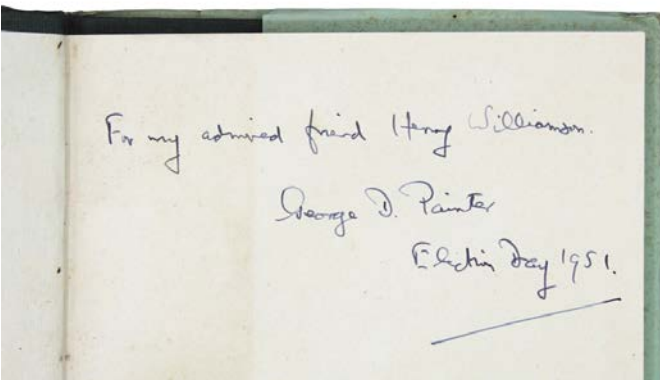
INSCRIBED TO HENRY WILLIAMSON

- 43) **PAINTER, George D.** *The Road to Sinodun.*
London. Rupert Hart-Davis, 1951. First edition.

8vo. 77pp. Original publisher's green cloth boards lettered in silver, with the mint green dustwrapper lettered in red. Minor shelf-wear and fading to bottom edge and some rubbing to the boards, otherwise bright. Unclipped wrapper a little toned and scuffed, with a tear to head of lower board. Internally bright and clean with the authors inscription on the front free endpaper.

George D. Painter OBE was an award-winning literary biographer, who found fame with a two-volume biography of Marcel Proust, published over 1959-1965. Painter reviewed Williamson's *The Phasian Bird* in December 1948 in *The Listener*, with high praise indeed. Williamson later turned to Painter for advice on writing the *Chronicles of Ancient Sunlight Series*, which sparked an enduring friendship. This is Painter's only published volume of poetry - this copy is inscribed to Henry Williamson to FFEP: 'For my admired friend Henry Williamson. George D. Painter, Election day 1951.'

£ 150



Dear Henry

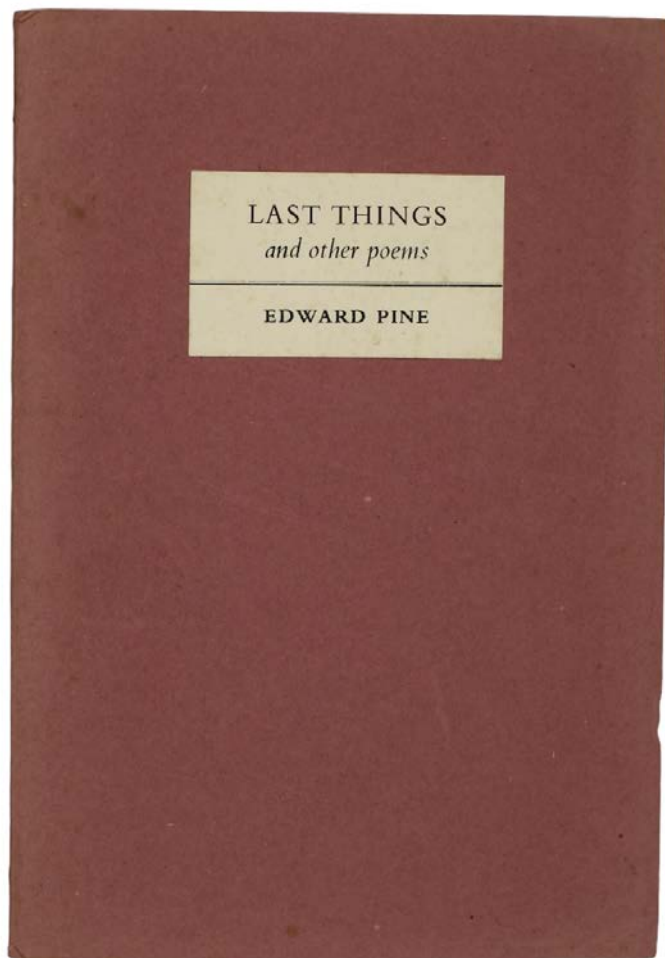
Please accept the enclosed. Harboure who printed it is
a colleague at the School. He is a member of the International Small Printers
Association and as such had to produce something. He asked if he could
do some of my verses, though I didn't know he imagined that written any.

I leave on July 31 via the Channel Islands - Guernsey -
have some relatives, train to Venice, boat to Athens, arriving August 13.
I'm going to Rhodes, Mykonos, Jelo & Santorini.

My address will be ANAVRYTA SCHOOL, KIFISSIA.

ATHENS. If there is any chance of your coming over during the
next twelve months, do please take it as it would be such a
pleasure to see you there.

Love to everyone
Ellie



INSCRIBED TO HENRY WILLIAMSON

44) **PINE, Edward.** Last things and other poems.
Bushey. The Kit-Cat Press, 1962. First edition.

8vo. Original publisher's dusty pink card wraps with a cream title label lettered in black, sewn with purple thread. Internally bright and clean, one thread loose. Inscribed by the author ('Henry from Eddie') to first blank leaf, in the year of publication. With an ALS from the author loosely inserted, addressed to Henry Williamson and signed 'Eddie', giving more details of the publication, and his travel plans, expressing hope of seeing Williamson soon.

Printed on an 8 x 5 hand plate by Kenneth Hardacre at the Kit-Cat Press, Bushey, Hertfordshire.

£ 50

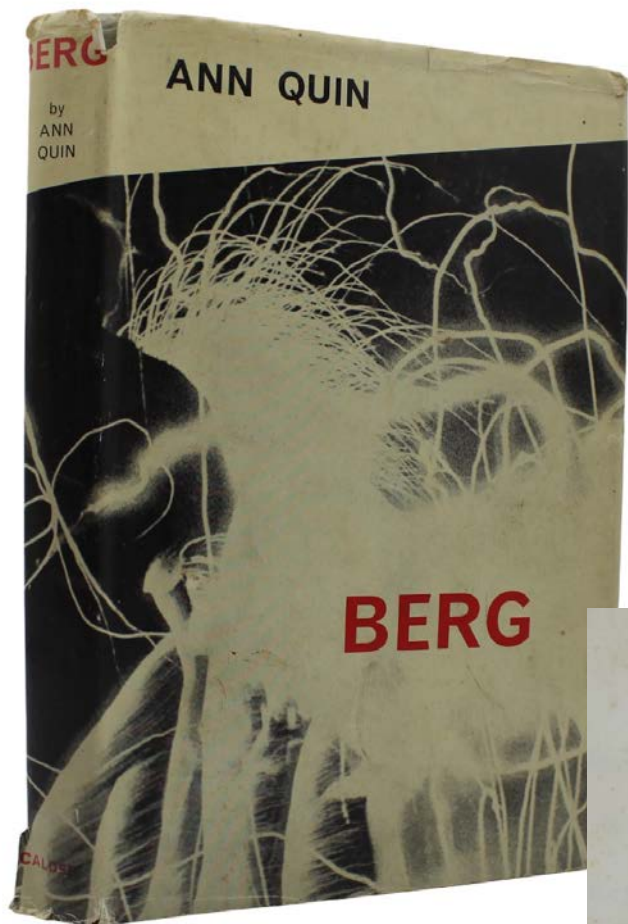
BERG

Joe Henry - this small
offering in recognition of
his awareness that a phase
of metamorphosis has been
struggled through.

Love from the Author



April 1964



INSCRIBED BY THE AUTHOR TO HER LOVER, HENRY
WILLIAMSON

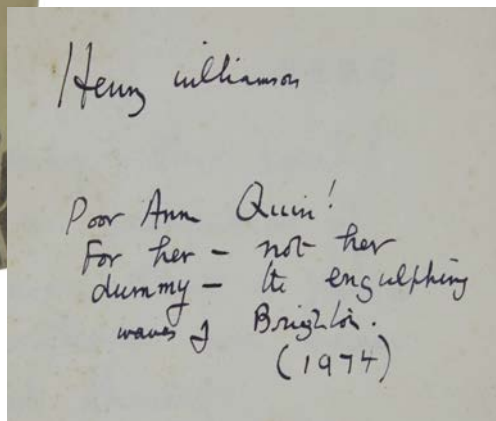
45) QUIN, Ann. Berg.

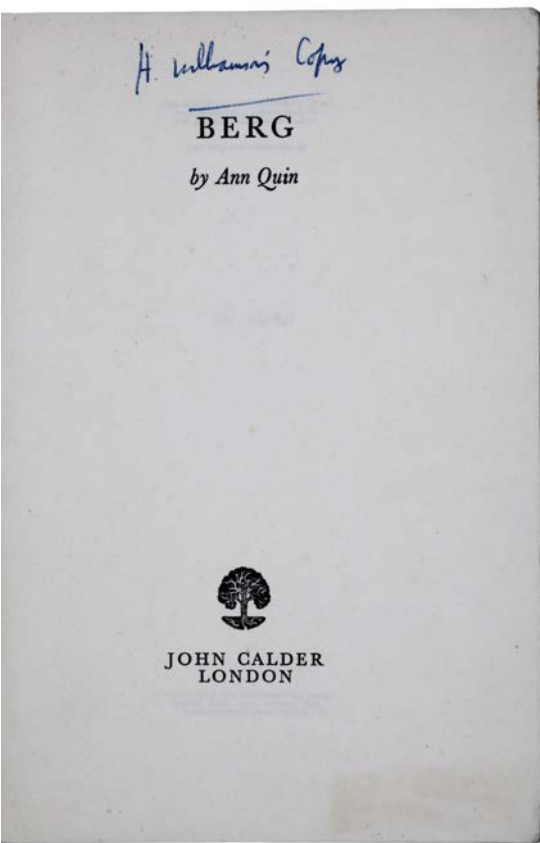
London. John Calder, 1964. First edition.

8v0. 168pp. Original publisher's grey cloth boards with gilt-stamped title to spine, with the unclipped dustwrapper in black, white and red. Some edgewear, wrapper scuffed and stained with some loss. Internally bright and clean. Inscribed by the author to her lover Henry Williamson to half-title, with a further note in Williamson's hand dated after and regarding the author's suicide to FFEP.

Ann Quin (1936-1973) was a British writer known for her experimental and avant-garde style, publishing four novels before her death at the age of thirty-seven. After a year-long affair with Henry Williamson, then forty years her senior, she was immortalised as the character Laura Wissilcraft in his 1972 novel *The Gale of the World*.

£ 625





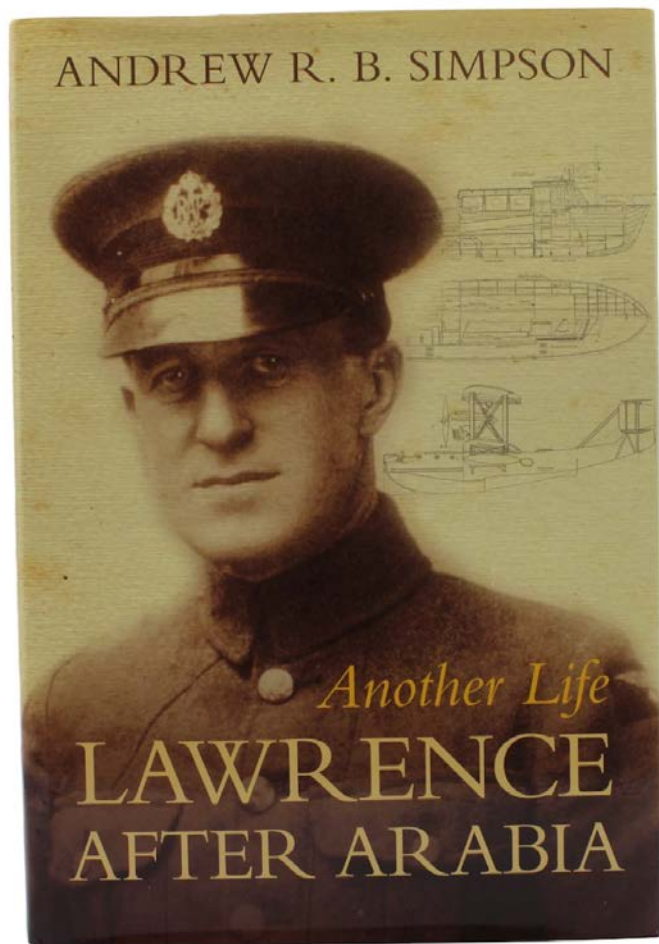
46) **QUIN, Ann.** Berg.
London. John Calder, 1964. Proof copy.

8vo. 168pp. Brown paper wrappers. Postage stamps dated 1 May 1964 to front wrap, evidence of glue staining, some tape remaining, losses to spine ends. A street address of a Mrs Mitchell in red pen has been crossed out. Internally bright though page block is loosening. 'H. Williamson Copy' in blue ink to the half title, possibly in the hand of Richard Calvert Williamson.

Ann Quin (1936-1973) was a **British** writer known for her experimental and avant-garde style, publishing four novels before her death at the age of thirty-seven. After a year-long affair with Henry Williamson, then forty years her senior, she was immortalised as the character Laura Wissilcraft in his 1972 novel *The Gale of the World*.

£ 450





47) **SIMPSON, Andrew R. B.** Another life: lawrence after arabia.
Stroud. Spellmount Press, 2008. First edition.

8vo. xviii, 366pp. Original publisher's black cloth boards lettered in gilt, with the photographic dust wrapper. Loosely inserted are two versions of the same newspaper review article regarding this publication, and the bifold flyer for the Dorset County Museums 2007 exhibitions, of which one was on T. E. Lawrence (The Man and the Myth: Lawrence of Arabia). From the family library of Henry Williamson.

A later biography focussing on T. E. Lawrence's life after his Arabian exploits.

£ 50

To my darling husband
on his birthday
August 1st 1964.
With all my love. Anne.

God with honour hang you head
Groom, and grace you, bride, you bed
With lissome scions, sweet scions,
Out of hallowed bodices bred.

Each be other's comfort kind
Déep, déeper than divined,
Divine charity, dear charity,
Fast you ever, fast bind.

Then let the march tread our ears:
I to him turn with tears
Who to wedlock, his wonder wedlock,
Deals triumph and immortal years.

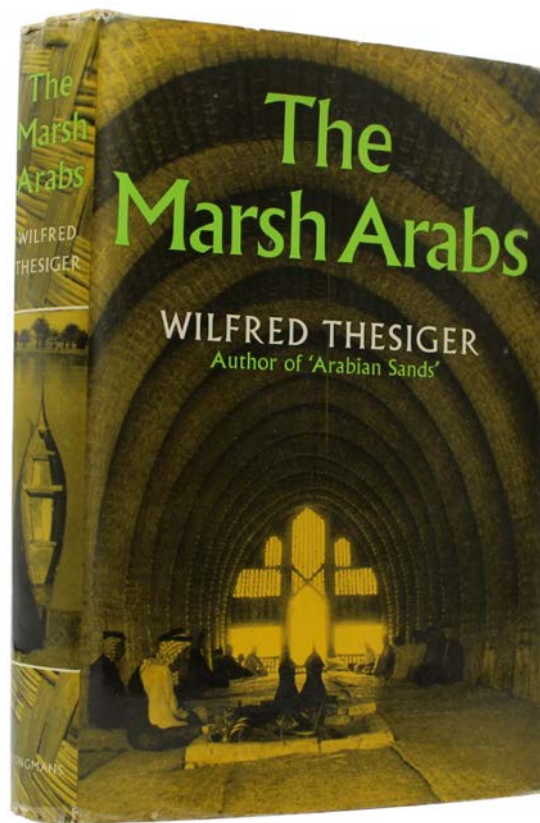
Gerard Manley Hopkins.

48) **THESIGER, Wilfred.** *The marsh arabs.*
London. Longmans, Green & Co., 1964. First
edition.

8vo. 242pp, [14]. With 109 black and white photographic illustrations, and three maps. Original publisher's green cloth, lettered in gilt and black, with the photographic dustwrapper. Some edgewear, with the bookplate of Richard Calvert Williamson. Inscribed to Henry Williamson by his wife 'To my darling husband on his birthday, August 1964, with all my love. Anne.' followed by a transcription of At the Wedding March by Gerard Manley Hopkins, in the same hand.

The first edition of renowned explorer Wilfred Thesiger's (1910-2003) account of eight years spent living among the Madan, or Marsh Arabs, the indigenous people of the Tigris and Euphrates in southern Iraq. Among others, he was awarded the Founder's Gold Medal from the Royal Geographical Society, the Lawrence of Arabia Medal from the Royal Central Asian Society, and the Livingstone Gold Medal from the Royal Scottish Geographical Society.

£ 150







Come live with mee, and bee my love,
And wee will some new pleasures prove
Of golden sands, and christall brookes,
With silken lines, and silver hookes.

There will the river whispering runne,
Warm'd by thy eyes, more than the Sunne.
And there th'incamor'd fish will stay,
Begging themselves they may betray.

When thou wilt swimme in that live bath,
Each fish, which every channell hath,
Will amorously to thee swimme,
Gladder to catch thee, than thou him.

If thou, to be so scene, beest loath,
By Sunne, or Moone, thou darknest both,
And if my selfe have leave to see,
I need not their light, having thee.

Let others freeze with angling reeds,
And cut their legges, with shells and weeds,
Or treacherously poore fish beset,
With strangling snare, or windowie net:

Let coarse bold hands, from slimy nest
The bedded fish in banks out-wrest,
Or curious traitors, sleevesilke flies
Bewitch poor fishes wandring eyes.

For thee, thou needst no such deceit,
For thou thy selfe art thine own baite:
That fish, that is not catch'd thereby,
Alas, is wiser furre than I.

the
BAITE
BY
John Donne



FROM ANN THOMAS TO HER LOVER

49) THOMAS, Ann. WILLIAMSON, Henry. The Baite by John Donne.
[s.i.]. [s.n.], [1931].

Folio. Manuscript on paper. [8]pp. With three ink and watercolour illustrations, including a full- page depiction of a naked female figure amongst fish and foliage. Dedication to recto of second leaf: 'to h.w. from a.t. December 1. 1931.' Together with two contemporary photographs of Ann Thomas, loosely inserted.

An attractively illustrated manuscript rendition of metaphysical poet John Donne's (1572-1631) celebrated ode to angling executed by author and educator Myfanwy 'Ann' Thomas (1910-2005) and dedicated to her lover, novelist and writer on natural history Henry Williamson (1895-1977) on his birthday in 1931, their relationship, an affair that would last 21 years, having commenced in summer of the same year.

£ 2,500

Also by Helen Thomas
AS IT WAS
preceding
WORLD WITHOUT END

Also
And was Once More,
preceding
World without Joy.

WORLD
WITHOUT
END

by
HELEN THOMAS

"Congenital melancholy" says the
wife of the poet: "congenital stupidity"
says the poet of the wife. Both
terms are relative: but neither
poet nor wife should have been
related. This is my feeling after
the first meeting with H.T. in March 1931
in London: and

LONDON
WILLIAM HEINEMANN LTD
MCMXXXI

every contact
afterwards, particularly over the affair of
A.T. confirmed & deepened the feeling. H.T.

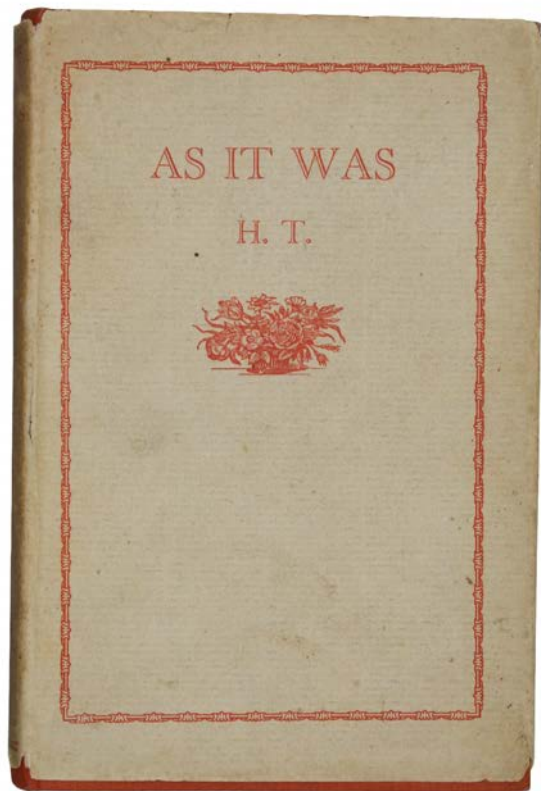
INSCRIBED BY, AND TO, HENRY WILLIAMSON, WITH
ANNOTATIONS

50) **THOMAS, Helen.** As it was.

London. William Heinemann Ltd, 1926. First edition, new impression.

8vo. 116pp [6]. Original publisher's salmon cloth boards lettered in gilt, with the cream dustwrapper printed in red. Bottom edge uncut. New impression without the expurgated eight lines of an intimate scene. Internally bright and clean, endpapers a little toned, inscribed to FFEP by Henry Williamson to his wife for Christmas 1926. Spine slightly cocked, cloth faded. Wrapper toned and marked with some loss.

[With:] *World without end. London. William Heinemann Ltd. 1931, First edition.* 8vo. 194pp. Original publisher's dark orange boards lettered in black, with cream dustwrapper printed in red. Internally bright save toning to endpapers, and typical notes and annotations in black, red, and pencil in Henry Williamson's hand. Boards rubbed and marked, dustwrapper detached between spine (much of which lacking) and upper board, toned and marked with significant losses. Inscribed by the author to Henry Williamson on the FFEP in black ink, around the time he had an affair with the author's daughter, Myfanwy. Williamson's note on the title page is thus: "Congenital melancholy" says the wife of the poet: "congenital stupidity" says the poet of the wife. Both terms are relative; but neither poet nor wife should have been related. This is my feeling after the first meeting with H. T. in March 1931 in London: and every contact afterwards, particularly over the affair of A. T. confirmed and deepened the feeling. - H. W.'



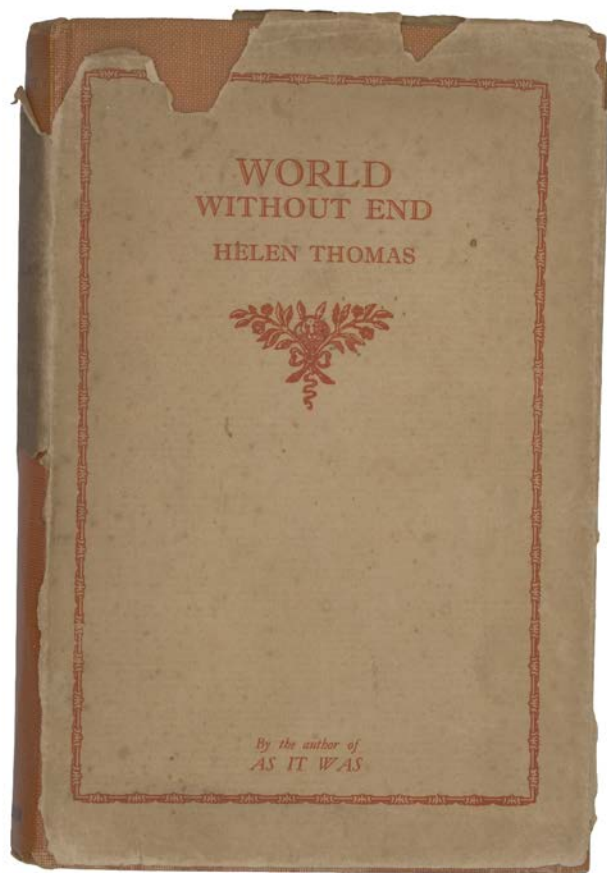
*L.L.W. from H.W.W.
at Xmas 1926.*

*The poet of this story, who
also sang of the Venus
Anacreontic statue in the Louvre,
was Edmund Spenser, who killed
wilder Vany Hedge in April 1917
during the attack.*

Predominantly considered a memoir, Thomas' two slim volumes tell the tale of David and Jenny, desperately in love, and their life together until the former's death in the First World War. The explicit nature of some scenes in *As it was* caused some controversy, with two leaves expurgated in order to hide the content of eight lines among a much longer passage describing the two character's intimacy. Robert Frost, a dear friend of Edward Thomas (and partly the reason for his death, as Thomas enlisted in the War due to Frost writing *The Road Not Taken*, for him), was so incensed he hastily withdrew his dedication to Helen Thomas in his forthcoming book of poetry, and made much effort to leave what was, to Helen, a valued friendship in honour of her late husband.

Myfanwy Thomas would go on to be Henry Williamson's secretary and lover in the early 1930s, after leaving her job at the BBC to work for him as his secretary. Myfanwy lived in relative harmony with Williamson and his first wife Ida Loetitia, to whom this copy of *As it was* is inscribed. The less controversial *World without end* has more typical Williamson penmanship than *As it was*, including Williamson's note in red on the title page references his affair with Myfanwy Thomas. While his usual cutting annotations are present in the first few pages, he appears to lose enthusiasm until towards the end, where he adds various insightful comments including 'ha! ha!! ha!!!!', and, 'ye gods!!'

£ 2,500



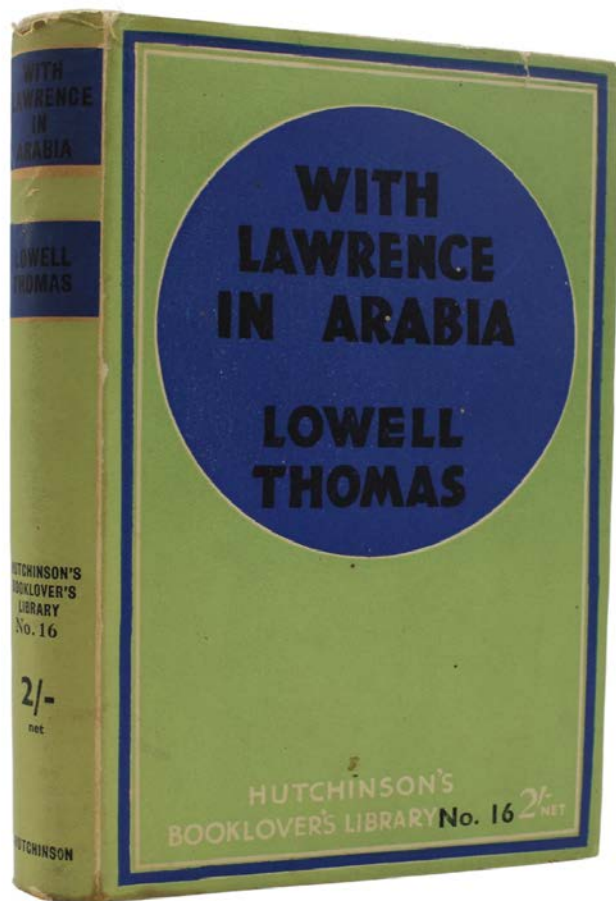
- 51) **THOMAS, Lowell.** With lawrence in arabia.
London. Booklover's Library. Hutchinson & co, ltd., [1935]. 107th Thousand.

8vo. 288pp, [3]. With six pages of publisher's advertisements. Original publisher's cream cloth boards lettered in navy with the blue and green dustwrapper. Moderate shelf-wear, chipping to spine ends, and a few other marks. From the family library of Henry Williamson, recently dispersed, without indication of such.

A perennially popular memoir of the several weeks Thomas spent traveling with Lawrence in the Middle East toward the end of the First World War.

O'Brien E016 Note.

£ 50



say each body was roughly clubbed as it went in, for there is so little difference between the dead and the near-dead. There is no difference in the faces even.

Let us walk back slowly and into one of these terrible cages. They are burning some of the filth now, some of the bedding, and the place is thick with fumes as creatures that were once men and women squat cooking old pieces of swede or potato. ~~There is no sanitation. People just excrete when they must where they are.~~ This hut to hold fifty at a pinch held seven hundred. Here they are now. Some of the living are lying with the dead and the floor is thick with human excrement mixed with clothing and straw and bedding, and as they sweep some of it there are what were once people in it. There is a dead woman in this litter of muck here.

But I cannot go on. I can only tell you that the sight has lit such a flame in the British soldiers who have seen it that ~~this flame must light the whole world and must never die out.~~ The S.S. guards, the men and the women, are in the prison huts. Each night and morning now the guards load the dead into the trucks and ride with them to the burial ground and pile them together. And even into the abject minds of these human Nazi S.S. ~~offal~~ fear has grown and terror grips them as they handle their work and the work of their master Adolf Hitler. The S.S. women are even worse than the men, very dark and swarthy for the most part, but here and there a normal-looking person, and you search the face to find what it is that is lacking, to find the mark of the beast. In these creatures who look human, and behave outwardly as humans, some vital ingredient is lacking, and I think of the warning written some time ago by Walter Elliot. "The terrible danger is," he said, "that they look like human beings."

Rot!
The experience of this day cannot fail to be with me all my life. Words are entirely inadequate to convey the terrible reality of this death camp in the woods. But it is the crime of Nazidom, the reduction of human lives and souls to bestiality, and to slow hideous death from deliberate starvation, the whole process gloated over by these monsters in human shape that are a menace to the human race, and will remain one unless we know and never forget. You owe it to these piles of dead still mounting

up at the rate of two hundred and fifty a day, and waiting to be piled into these great pits, to remember. Do not let all this terrible human offal be without meaning.

Belsen, Friday, 20 April.

It is my duty to describe something beyond the imagination of mankind. I do not know how to begin, except to say that when they told me that the women S.S. guards, for their pleasure, tied a live body to a dead body and burned them as a faggot while dancing and singing around the blaze, it did not shock me. It did not shock me because life and death had ceased to have meaning. Because in fact the living were dead. In this terrible camp of Belsen where thousands have been reduced to bestiality each month by a cold, systematic process, and then reduced by the same process to the ultimate release of death, all normal standards change. When for hours you gaze upon the human body, distorted beyond recognition, and come to the point when there is literally no difference between the living and the dead, you are beyond shocking, because you are beyond human standards. This Nazi concentration camp of Belsen is one of many. It is the expression of Adolf Hitler and Nazi Germany. It is the thing you read about and refused to believe in from 1933 onwards. Now if the words of Christ are to mean anything, if all the aims of humanity are to be more than just idealistic clap-trap, you must read and you must believe. We few who have had the fortune or the privilege to view this atrocity against mankind have the right to demand your attention. There are perhaps three or four hundred of us; War Correspondents, perhaps twenty, and the rest soldiers, and our words, our honour, must suffice that this terrible deed against the human spirit, against mankind, may be known to all the world. To-day the terrible work of clearing up the dead, of cleaning the fearful stinking huts in which as many as seven hundred lost souls had their whole existence, is going ahead fast, but it has not been possible yet to keep pace with the dying. The Nazi S.S. guards, both men and women utterly without shame, are doing the work of collection of the corpses, riding with them on the trucks and piling them into the great burial pits. Many of the men now crave the release of death they denied to the pitiful human

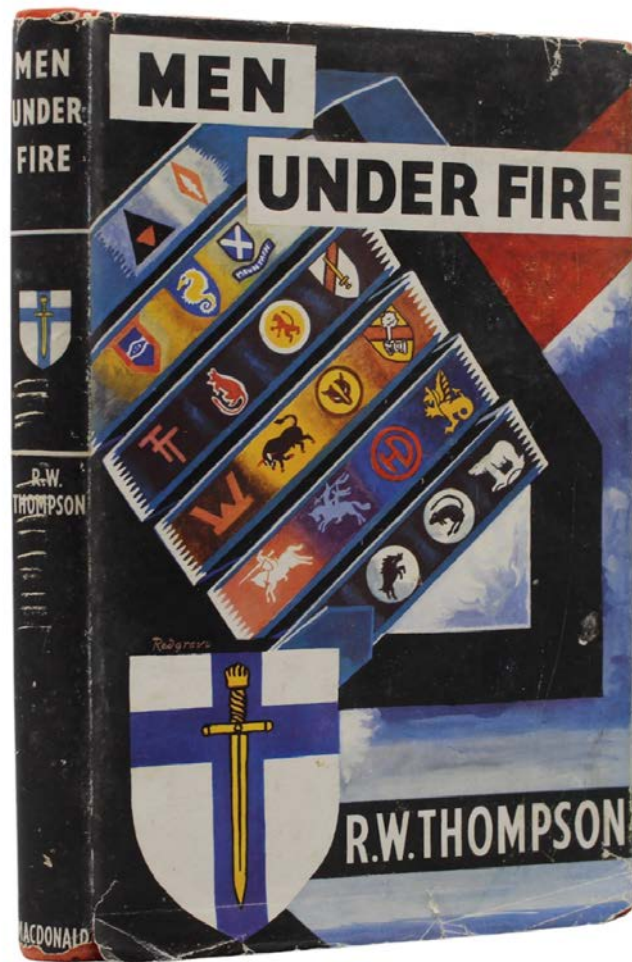
ANNOTATED BY HENRY WILLIAMSON

- 52) **THOMPSON, R. W.** *Men under fire.*
London. Macdonald & Co. Ltd, [1945]. First edition.

8vo. 160pp. Original publisher's red cloth boards, lettered in white, with the striking unclipped dust wrapper by Redgrave. Boards slightly bumped, wrapper torn and faded without major loss. Internally bright and clean, decorative endpapers showing warfare scenes from the *London Illustrated News*. Annotated throughout by Henry Williamson with his reactions to the text. Some passages marked in red pencil, highlighting his true feelings about the Holocaust, including striking through some passages entirely.

Collected dispatches from R. W. Thompson, one of the few Second World War Correspondents with a 'roving commission', meaning he could travel freely behind Allied lines. Thompson has here collected his best dispatches for the *Sunday Times* in 1944-45, including the assault on Walcheren, the Rhine, the surrender on Luneburg Heath, and his report of Belsen on April 19*, four days after the liberation.

£ 250



moment of deepest shock: the strong, proud star falling from its orbit. Now his spirit was fighting for its final freedom. 'In the end we are all self-contained.' A few minutes after eight o'clock, on the 19th May, 1935, there was a check in the struggle, the least fluttering sigh. So he died; and is immortal with the shining of the sun upon 'plain men, his equals'.

[The last part]
[The foregoing, as was explained
earlier on, was written in
1936. Now follows what I wrote
with the year 1954, on the last
day of January. I have seen nothing
from the last copy of the
Winged Victory biography. But, as But I do
think it is the right piece
of writing, I have written
the last copy of the text]

Appendix

Victor Maslin
TRIBUTE TO V. M. YEATES

Died 15th December 1934

Aged 37 years

THE death of this experienced and valiant pilot (he would have derided both epithets) of the old R.F.C. passed entirely unnoticed in the London literary world. Few had heard of his book, *Winged Victory*. Yet it is one of the great books of our time, as the New York *Saturday Review of Literature* declared when it was published. There was a short obituary notice in *The Times*, written by a friend, stating that he had died of tuberculosis due to war-strain, technically known as Flying Sickness D, that his log-book totalled 248 flying hours in Sopwith Camels on the Western Front, that he crashed four times, being shot down twice, and that the intensive writing of *Winged Victory* shortened a life already doomed.

He had the usual poet's sickness, which killed Keats, Flecker, D. H. Lawrence, Richard Jefferies; bright blue eyes, fair hair, pale, thought-sculptured face — life ebbing away under a steadfast will to truth.

There is only one war novel in the same class with it in the English language, that I know of — Ewart's *Way of Revelation*. *Winged Victory* is not so absorbing as *Way of Revelation*; but it somehow seems more real, more lonely, more a monolith out of Time.

About a year before he began the book, I received a letter, forwarded from my publishers, beginning,

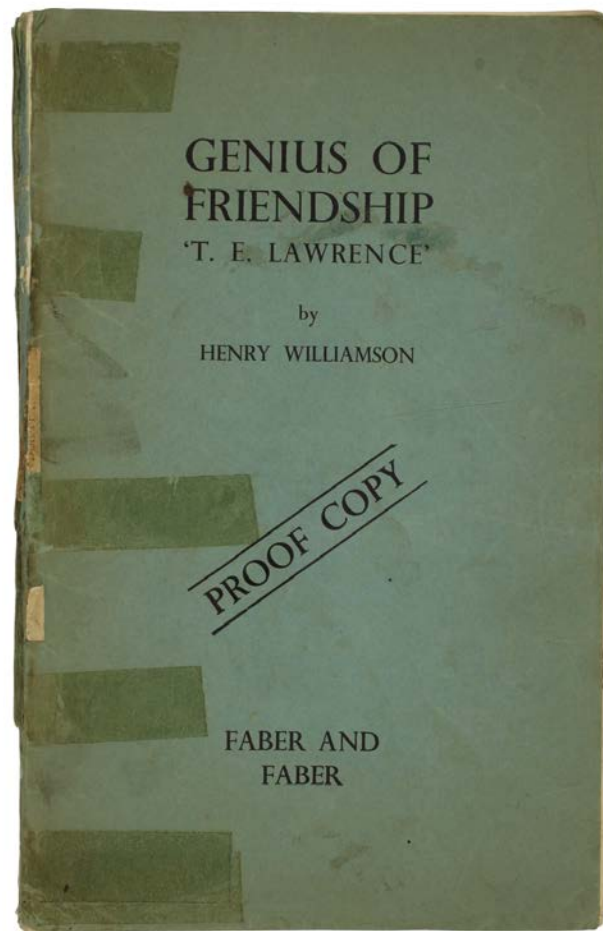
I have strung some words together and intend to call them a novel, and will you please give me two words of advice? You can hardly refuse it to one of your own characters in *Dandelion Days*.

This letter recalled a dreamy, wild-eyed boy at school who used to read Keats under the desk during Maths and, like myself, seldom did any work. Later he was a fellow-member of the class usually known as the Special Slackers. We formed an Owl Club, and explored woods, fields, and ponds. We climbed after rooks' nests, and were chased by farmers. We had a half-tame tawny owl. That was a year before the Great War.

We met again in the winter of 1916, in the Café Royal in Regent Street. We dined together, and were both of us sick, drinking too much. In those days, or nights, all London was in uniform, and the street lamps were painted black except for the least glimmer at the base of each glass.

I lost sight of him thereafter, but heard he was inviolated in the summer of 1918. We met again in 1919, on Blackheath Common, and talked about Richard Jefferies, and found similar delight and enthusiasm in Compton Mackenzie's prose of *Guy and Pauline*.

About twelve years later I received the letter telling me he had written a book; and afterwards came a loose bundle of closely-typed foolscap sheets. This was the novel. It was a sort of 'Ulysses' (but no imitation), called *Adjustment*. It was formless; but real. One of the scenes of flying was so good that I wrote and begged him to write a novel of his experiences. His reply came from another address: he had gone into a sanatorium.



AUTHOR'S ANNOTATED PROOFS

53) WILLIAMSON, Henry. Genius of friendship 't. e. lawrence'.
London. Faber & Faber, 1941. Proof copy.

8vo. 80pp. Original publisher's green card wraps, both detached. Tape staining from a previous repair attempt, and a few other marks. Henry Williamson's 1935 tribute to Y. M. Yeates glued in to rear endpapers. With extensive annotations and notes throughout in Williamson's hand, including passages to be omitted and other corrections to the text, dated as late as 1954.

The author's proof copy of his touching memoir of his friendship with T. E. Lawrence. Williamson's book *Tarka the Otter* attracted the attention of Lawrence, whose letter of praise started a correspondence between the two. Indeed, Lawrence's fatal motorcycle crash in 1935 occurred as he was returning from a trip to the post office to send a telegram to Williamson. The Henry Williamson Society produced a facsimile reprint, limited to 500 copies, in 1988 to mark the centenary of Lawrence's birth.

This proof copy does not contain the Shallonford misprint to the final leaf, as neither place nor date are present after the last line. The last line of the book was intended as 'So he died; and is immortal with the shining of the sun upon plain men, his equals. Shallowford, 1936.', though was misprinted as 'Shallonford', and not caught until the edition had gone to print. In Williamson's own first edition, he merely corrected it in pen, though it remains uncorrected in Faber's reprint and the 1988 facsimile edition.

Not in Matthews.

£ 1,500

- 54) **WILLIAMSON, Henry.** Genius of friendship 't. e. lawrence'.
London. Faber and Faber, 1941. First edition, second impression.

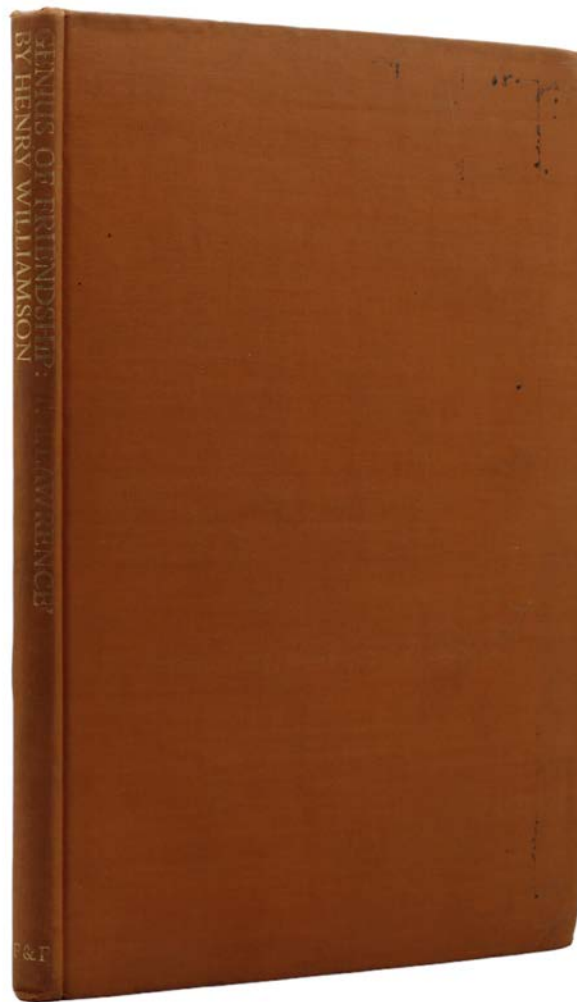
Tall 8vo. 78pp. Original publisher's orange cloth, lettered in gilt, corners bumped, minor shelf-wear with several further marks. Internally crisp and clean, with fore and bottom edges uncut. From the family library of Henry Williamson, recently dispersed.

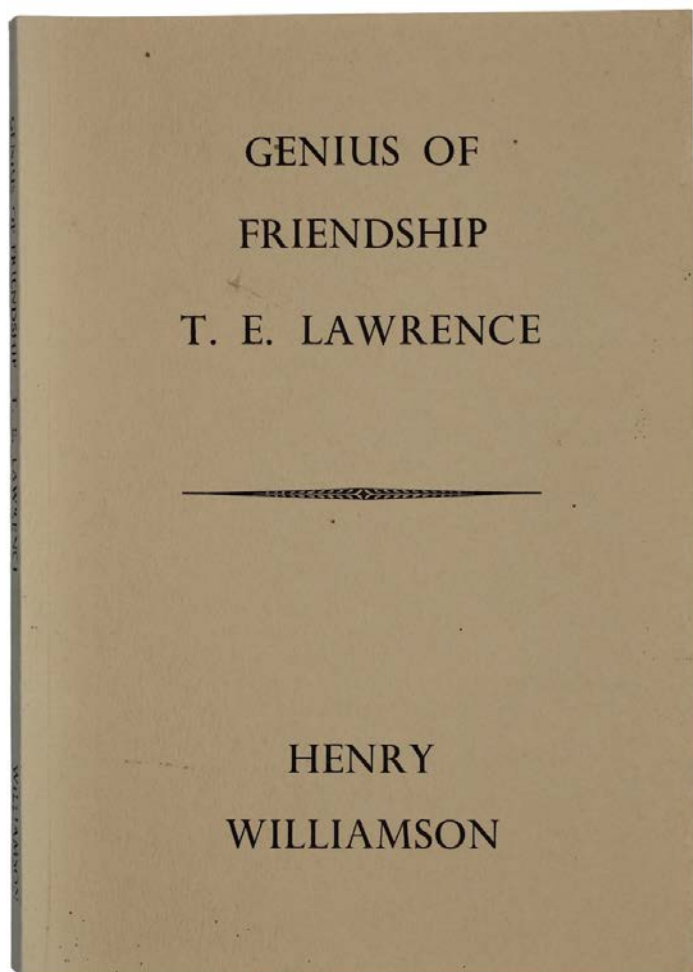
The first edition of Henry Williamson's (1895-1977) memoir of his friendship between T. E. Lawrence. Williamson's book *Tarka the Otter* attracted the attention of Lawrence, whose letter of praise started a correspondence between the two. Indeed, Lawrence's fatal motorcycle crash in 1935 occurred as he was returning from a trip to the post office to send a telegram to Williamson. The Henry Williamson Society produced a facsimile reprint, limited to 500 copies, in 1988 to mark the centenary of Lawrence's birth.

The 'Shallonford' misprint to the final leaf is uncorrected here. The proofs (see item 53) annotated by Williamson did not include the typo and no-one caught the error until after printing was complete. In his own copy, he merely corrected it in pen, though it remains uncorrected Faber's second impression and subsequently in the 1988 facsimile edition.

Matthews A29 1941b.

£ 150





55) **WILLIAMSON, Henry.** Genius of friendship 't. e. lawrence'. London. *The Henry Williamson Society, 1988. First reprint.*

8vo. 78pp. Printed peach card wrappers. Edges sharp, internally fresh and bright. With the Shallonford misprint deliberately kept in, and a facsimile of Lawrence's final telegram to Williamson, 15 May 1935. With the ownership initials of Richard Calvert Williamson, Henry's son. From the family library of Henry Williamson, recently dispersed.

The proofs Williamson received did not include the Shallonford misprint to the final leaf, and no-one caught the error until after printing was complete. In his own copy, he merely corrected it in pen, though it remains uncorrected in Faber's second impression and in this 1988 facsimile edition.

Matthews A29 1988.

£ 50

BIBLIOGRAPHICAL NOTE

This book grew out of some articles which were written to pay the expenses of the holiday described within. 'For-loo' was William Busby, my brother-in-law. Some of the incidents described herein actually occurred a few years before, when I was with my wife, spending a honeymoon in Northern France. The "fight" at Wytschaete is [imagined]: actually no exchange of utter blows nor words took place, but we left quietly. I had had a busy period with me (for the, for example) I shall certainly probably have had a "rough house".

in officer in the Tank Corps, and

Many of the sayings herein attributed to 'For-loo' were not spoken by him, but thought by myself afterwards or during the walking. One saying, however, has not been recorded in the diary. Along the road beside the work, leading to Ploegsteert, I said, "It will be a tragedy if my son shared 1914 repeat itself, surely join up immediately." I meant that 1914-1918 would have been vain. Possibly he did not understand this, for he said,

"Well, if he had any guts he would."

I am afraid I was very irritable with poor W.B., but his remark was agony to me. During the War I was certainly a coward. I do not think I should be a coward now. At the moment of writing there is much interest in war books. My interest has evaporated. During the years preceding I burned with memory when there was a battle: now the battle has turned, and I leave the shore. It would seem that my and imaginative life is full only in reaction to the mass ideas. Again, consider the parallel of my own terrified interest in trains, engines, etc. He imitates them all day long; all his life goes into imaginative creation of them. But, confronted with an actual train something in him, he reacts with horror: then it departs, he creates it again. Finally, a 1915 entry in my diary, written in the Great Valley why have I a war-captivity? Terrified by war, I

(over)

WITH EXTENSIVE COMMENTARY IN WILLIAMSON'S HAND

56) WILLIAMSON, Henry. The wet flanders plain.

London. The Beaumont Press, 1929. First edition.

8vo. 96pp, [8]. Original publisher's decorated paper of rifles and ploughshares over quarter vellum, designed by Randolph Schwabe along with the title page. Title lettered in gilt. Bottom and fore-edge uncut. Lightly edgeworn, minor bumping to corners, with a few marks and smudges across the vellum. Internally bright and clean with various characteristic annotations in Williamson's hand, including a full- and half-page manuscript commentary under the heading 'BIBLIOGRAPHICAL NOTE' to the front free endpaper. While Williamson's annotations are to his own published work, these were not text incorporated into later editions and were therefore presumably in this retained copy purely for his own reference. Numbered '1' - this was presumably reserved by the publisher for the author - signed by Williamson, Schwabe, and publisher Cyril Beaumont.

The Wet Flanders Plain records Williamson's two pilgrimages back to the north of France in the 1920s, after his experiences fighting on the Western Front. First published by the Beaumont Press in an edition of 400 copies. 80 quarter bound in vellum, as here, (with the first five not for sale), the remaining copies bound in quarter buckram, imitating the same design, published June 1929.

Matthews A11 1929a.

£ 1,500

now love to let my mind dwell on the
immense destructive power and desolation of
war. Is this a form of neurosis? I love to
imagine guns flashing, and troops marching,
and the vastness of our army's movements
and operations. This is, of course, in retrospect,
very different from the war that actually
was .

Henry Williamson

4 June 1929



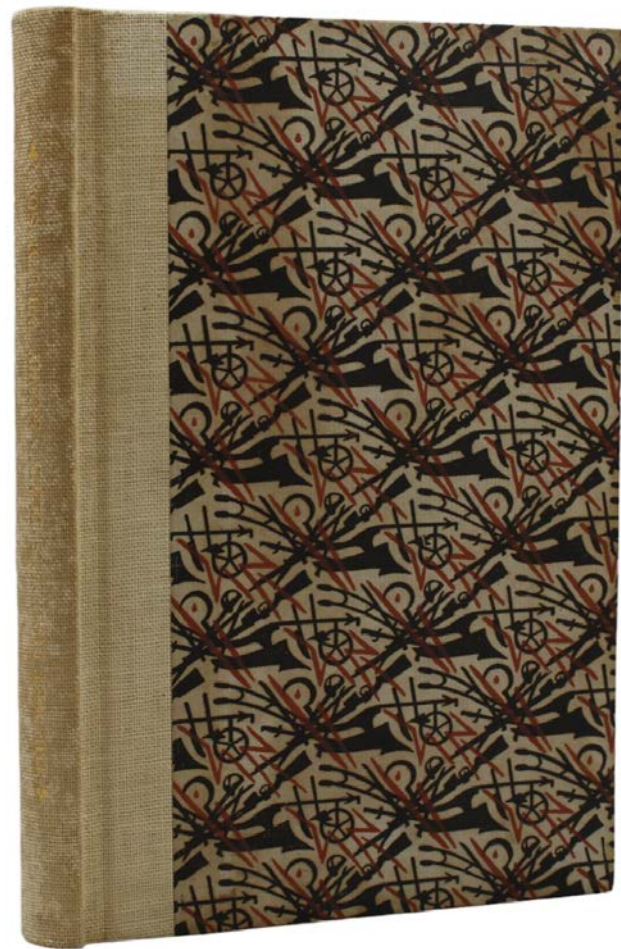
- 57) **WILLIAMSON, Henry.** *The wet flanders plain.*
London. The Beaumont Press, 1929. First edition.

8vo. 96pp, [8]. Original publisher's decorated paper of rifles and ploughshares over quarter buckram, designed by Randolph Schwabe along with the title page. Title lettered in gilt. Bottom and fore-edge uncut, though a little foxed. Wear to all edges, minor bumping to corners, with a few marks and darkening to the spine. Internally bright and clean. Numbered '146' of 400. From the recently dispersed Williamson family library, without indication of such.

The Wet Flanders Plain records Williamson's two pilgrimages back to the north of France in the 1920s, after his experiences fighting on the Western Front. First published by the Beaumont Press in an edition of 400 copies. 80 quarter bound in vellum (with the first five not for sale), the remaining copies, as here, bound in quarter buckram imitating the same design, published June 1929.

Matthews A11 1929a.

£ 250



THE AUTHOR'S COPY OF THE U.S. FIRST

- 58) **WILLIAMSON, Henry.** *The wet flanders plain.*
New York. E. P. Dutton & Co., 1929. First American edition.

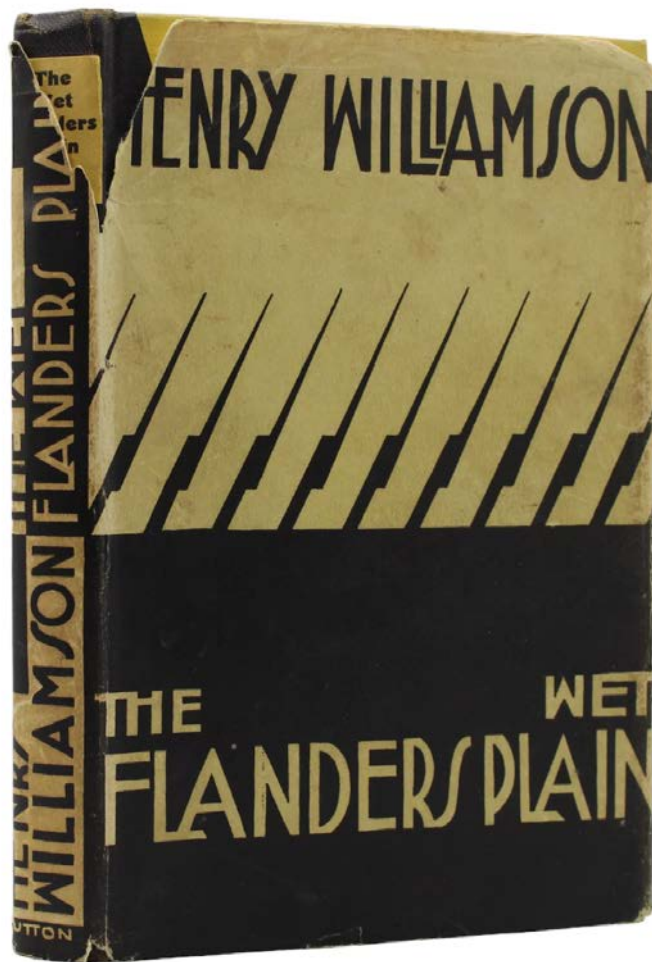
8vo. 122pp, [6]. Original publisher's black and yellow cloth boards, yellow title label; lettered in black, the dustwrapper with a stark black and cream bayonet design. Slightly edgeworn, spine a trifle cocked, wrapper worn and creased with significant loss to upper panel and spine. Internally bright and clean, with a note in Williamson's hand 'author's copy, please return when read enough', his initials and Shallowford address.

The Wet Flanders Plain records Williamson's two pilgrimages back to the north of France in the 1920s, after his experiences fighting on the Western Front.

First published by the Beaumont Press in an edition of 400 copies. 80 quarter bound in vellum (with the first five not for sale), the remaining copies bound in quarter buckram imitating the same design, published June 1929. Published the same year were the London Faber & Faber edition, slightly revised, November 1929, and the American edition by Dutton, after the Faber, purportedly December 1929.

Matthews A11 1929c.

£ 450



May, 1954
For Henry Williamson:
I hope you will like having
this part of the past brought back
to you and I hope it is pleasant
to recall at least some of it.

It is rather a nice bit of
book production, isn't it?

Again, it is sent with the greatest
pleasure and the best of wishes.

H. A. Rappaport

Brooklyn, N.Y.

Personal property of Author
Kindly return in good condition

59) **WILLIAMSON, HENRY.** *The wet flanders plain.*
New York. E. P. Dutton & Co., 1929. First American edition.

8vo. 122pp, [6]. Original publisher's black and yellow cloth boards, lettered in yellow, fore and bottom edge uncut. Page block starting. Boards are lightly worn with some marking. Internally bright and clean save extensive penmanship. Inscribed 'for Henry Williamson: I hope you will like having this part of the past brought back to you and I hope it is pleasant to recall at least some of it. It is rather a nice bit of book production, isn't it? Again, it is sent with the greatest pleasure and the best of wishes. H. A. Rappaport, Brooklyn, N.Y.' Underneath in Williamson's distinctive hand 'Personal property of author. Kindly return in good condition.' Williamson's characteristic annotations and minor changes to parts of the text appear throughout this copy, though do not appear to correspond to any other edition.

The H. A. Rappaport who has inscribed this copy is likely the mid-century Brooklyn based publisher and collector, best known for making one off copies of works for authors, and adding their correspondence to his collections.

The Wet Flanders Plain records Williamson's two pilgrimages back to the north of France in the 1920s, after his experiences fighting on the Western Front. First published by the Beaumont Press in an edition of 400 copies. 80 quarter bound in vellum (with the first five not for sale), the remaining copies bound in quarter buckram imitating the same design, published June 1929. Published the same year were the London Faber & Faber edition, slightly revised, November 1929, and the American edition by Dutton, after the Faber, purportedly December 1929.

Matthews A11 1929c.

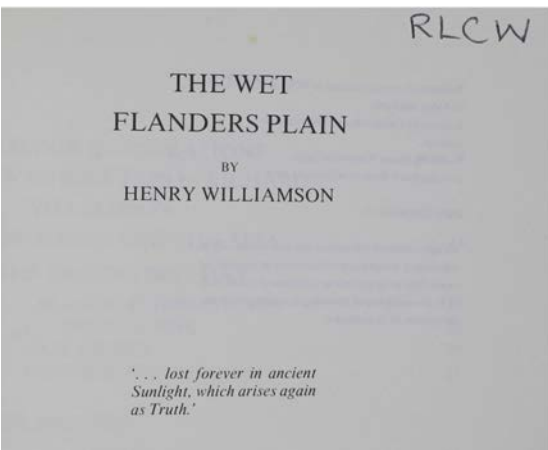
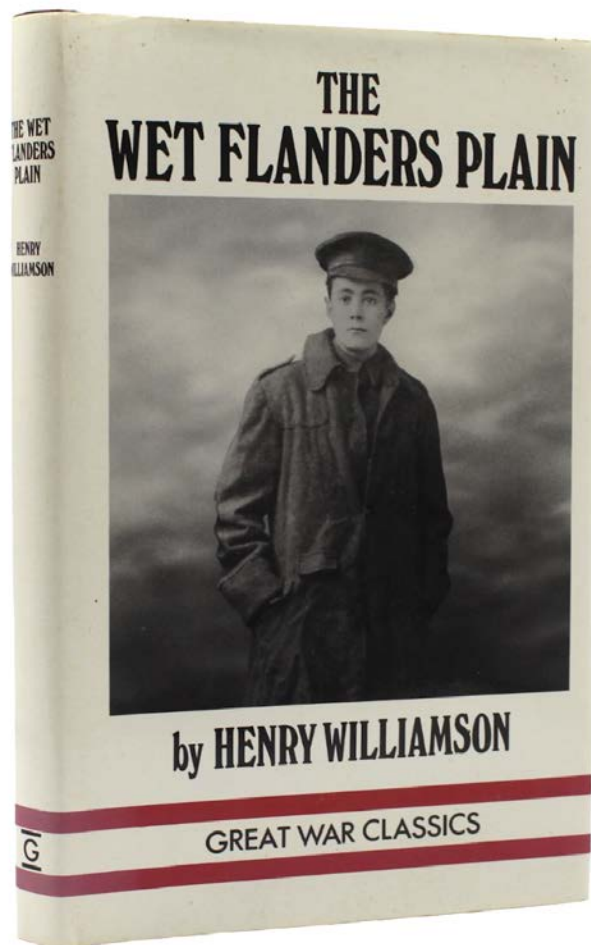
- 60) **WILLIAMSON, Henry.** *The wet flanders plain.*
Norwich, Norfolk. Gliddon Books, 1987. First Gliddon Books edition.

8vo. xx, [2], 13-182pp. Original publisher's black cloth boards lettered in gilt, with the photographic dust wrapper. With eight photographic illustrations. A little spotting to the wrapper, otherwise clean. With the initials of Williamson's son Richard (RLCW) on the title page. From the family library of Henry Williamson.

The Wet Flanders Plain records Williamson's two pilgrimages back to the north of France in the 1920s, after his experiences fighting on the Western Front. First published in June 1929.

Matthews A11 1897.

£ 75



アラビアのロレンス

ジェレミー・ウィルソン 山口圭三郎・訳

LAWRENCE OF ARABIA



アラビアのロレンス展

- 主催／朝日新聞社
- 後援／ブリティッシュ・カウンシル
- 協力／英国航空
- 特別協力／英国ナショナル・ポートレート・ギャラリー

〔東京展〕

- 会期／1989年4月7日(金)～4月26日(水)
- 会場／西武アート・フォーラム(池袋西武8階)

〔大阪展〕

- 会期／1989年5月3日(水)～5月21日(日)
- 会場／八尾西武ホール(八尾西武8階)

初巻

61) WILSON, Jeremy [Keisaburo Yamaguchi]. Arabia no Rorensu.

Japan. Shinsboken, 1989. First Japanese edition.

Quarto. 160pp. Original publisher's white laminated boards, lettered in blue with the contrasting spine, monochrome portrait of Lawrence to the rear board. With the photographic dustwrapper and the additional British Airways orange advertising band. From the family library of Henry Williamson, now dispersed.

The abridged translation of the National Portrait Gallery catalogue relating to their 9 December 1988 - 12 March 1989 T.E. Lawrence exhibition, including original essays by Japanese writers, collected for this edition.

£ 75

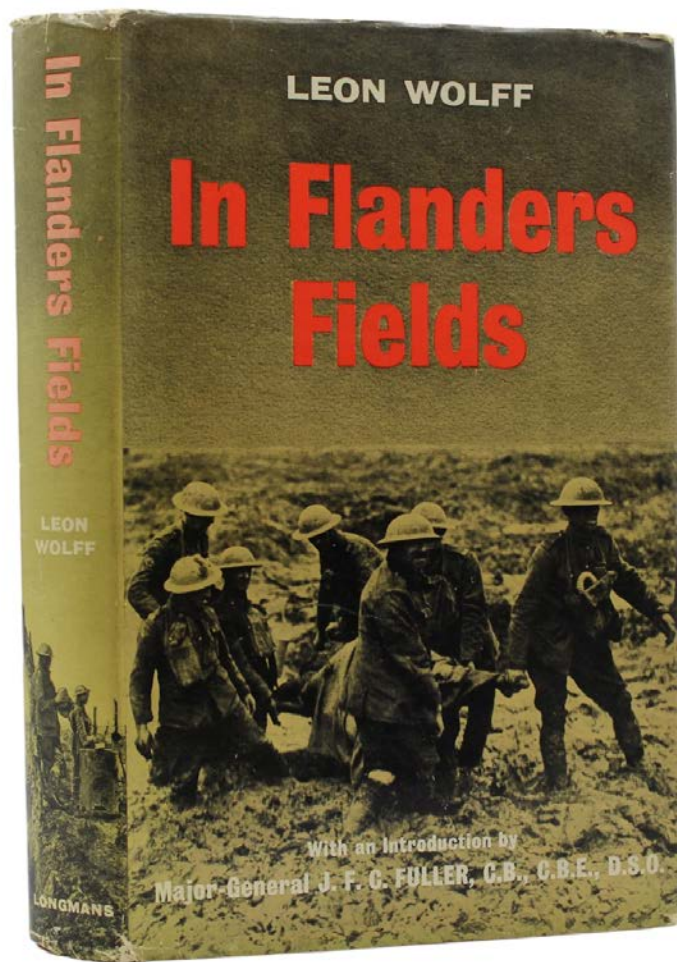
ANNOTATED BY WILLIAMSON

- 62) **WOLFF, Leon.** *In Flanders fields* the 1917 campaign. London. Longmans, Green and Co, 1959. First edition, Second impression.

8vo. 310pp. With twenty-one photographs and seven maps. Original publisher's red cloth boards, lettered in gilt, with the unclipped photographic dust wrapper. Minor bumping to boards, a little shelf-wear. Wrapper worn and marked without loss. With extensive annotations and refutations throughout in Williamson's hand.

With an introduction by Maj. Gen. J. F. C. Fuller, CB, CBE, DSO, who also provides a brief review on the front flap of the dust wrapper. Oft regarded as a classic of WWI narrative history, *In Flanders Fields* details the run up to and execution of the Third Battle of Ypres. Williamson has added extensive annotations in pencil.

£ 150



FIRST PUBLISHED 1934

JONATHAN CAPE LTD. 30 BEDFORD SQUARE, LONDON
AND 91 WELLINGTON STREET WEST, TORONTO

MR. V. M. YEATES

Mr. Henry Williamson writes:—

Mr. V. M. Yeates, who served in the Royal Flying Corps in the War, the author of "Winged Victory," which was highly praised in *The Times* a few months ago, died at a nursing home near Hastings on December 15 from tuberculosis due to war strain, or Flying Sickness D, contracted in 1918. He was 37 years old.

The intensive writing of that book during the past two years shortened a life already doomed, alas! to end so soon, and one feels that it is only a question of time before his book is known everywhere as one of the finest and truest transcripts of the actuality of the War of 1914-18. As a picture of War-time flying, of stress and exhilaration and anguish of comradeship in those vanished scenes and actions, it stands alone.

"Winged Victory" as he signed himself in letters to his friends when he felt his doom descending on him, flew with Squadrons 40 and 86 on the Western Front, totalling 238 hours on Sopwith Camels. He crashed four times, being shot down twice. His log book reveals that, like the character of Cundall in his book, he did altogether 163 jobs in France, totalling 248 flying hours. His experiences, and those of his friends in the squadron, form the basis of "Winged Victory."

Telegram to Mrs Yeates, 24.12.34, 402 ZS.

Keep your chin up, says. Spent
Victor will live for Henry "J."

The Times
Christmas Eve
1934

PRINTED IN GREAT BRITAIN IN THE CITY OF OXFORD
AT THE ALDEN PRESS

PAPER MADE BY JOHN DICKINSON & CO., LTD.
BOUND BY A. W. BAIN & CO. LTD., IN
CLOTH, FAST TO LIGHT AND WASHABLE,
MADE BY MORTON SONDUR FABRICS LTD.

To

HENRY WILLIAMSON

at whose suggestion this book was begun, with whose
encouragement and help it was written and ended

Started in April 1918 in ^{on 1933} Glendale hospital.
I could not write there, so walked out one
morning, the doctor threatening death.

I wrote daily till the end of the year.
My chief difficulty was to compromise
between truth + art, for I was writing a
novel that was to be an exact reproduction
of a period + an exact analysis + synthesis
of a state of mind; for these purposes an
overwhelming + untidy accumulation of
detail seemed necessary. Afterwards H.W.
cut my ending into shape, & then I pruned
a further six or seven thousand words (perhaps
not enough) and there was the book, true
in essence though some of "the bitter wisdom
of retrospect" has got into some conversations.

But for H.W. the book would not
have been written

Victor M. Yeates

PRESENTED BY THE AUTHOR TO HENRY WILLIAMSON

63) YEATES, V. M. *Winged victory*.

London. Jonathan Cape, 1934. First edition.

8vo. 456pp. Original publisher's blue cloth boards lettered in silver. Slightly marked, some fading to boards, internally bright with full page inscription by the author to Henry Williamson, to whom the book is also dedicated. This copy also boasts extensive notes by Williamson including newspaper cuttings of reviews, and portraits glued in.

Now regarded as one of the best novels of WWI, *Winged Victory*, by Victor Maslin Yeates (1897-1934), received limited acclaim on publication, prompting Henry Williamson to write a detailed foreword on his relationship with Yeates, and the creation of the novel, as well as sending several copies to literary friends including T. E. Lawrence, who thought it 'admirable, admirable, admirable!'. What little fanfare there was died down quickly, and Williamson wrote his friend's obituary December of that same year. Williamson continued to promote his old school-fellow's novel, writing positive public responses to reviews, and a 'Tribute' published in 1935. In this copy, inscribed at length by the author, Williamson has chosen several portraits and labelled them according to characters in the story, though they are in fact not portraits of the men on whom the characters are based and it is unclear why Williamson chose to include them. As Yeates is included in Williamson's novels, so too is Williamson included as a character with the same last name, despite not having been in the RAF, his character serving more of a plot device to the protagonist. After Yeates' death, Williamson arranged the second printing which includes a foreword by him dated January 1935, the more likely date of actual publication than the noted 1934. The book saw a resurgence in popularity during WWII amongst RAF pilots due to its accuracy in describing airborne warfare.

Henry Williamson
This copy was given to me by
V.M. Yeates, with a bibliography
note on the dedication page. Various
of our pencil notes, for a play that
was never started, are in the margins.

(This copy was kindly
given to me by a
stranger who heard
that I was writing
about the character
of the
war.)

Vivian Marsh.

December 1939.

Henry Williamson
1944.

My original copy of 2nd edition
with the Tribute to Victor.
Yeates was sent to an ~~enemy~~ observer
the R.F.C. shot down & wounded
in ~~1914~~ 1914 (April 17) &
again wounded while serving with his
Regiment (the 16th Lancs) after leaving
hospital in September 1915 with his
shattered leg in plaster, to join his
Regiment in the mud of Loos battle.
For this he developed gangrene but did
not lose his leg, which is still
a mere stump.
The copy is posted to Brixton Prison under 186
in 1940 when the ex-RFC observer was
detained under 186 with release in
1944 as it was feared he was dying.
(down to 9 stone - normal weight 14 stone
6 ft 2" tall). Name of the 1914
Lancs - division was O.E. Mosley.

Dear

H.W.M.

ANNOTATED BY HENRY WILLIAMSON, WITH NOTES FOR A
LATER EDITION

64) YEATES, V. M. Winged victory.

London. Jonathan Cape, 1934. Second impression.

8vo. 456, [6]. Original publisher's blue cloth boards lettered in silver. Spine cocked and marred with splitting to the ends. Boards scuffed and edges shelf-worn. With the ownership inscription of a Vivian Marsh, dated December 1939, alongside extensive notes by Henry Williamson, including both manuscript and typewritten pages glued in, on his relationship with Yeates, and a draft preface to the new edition (1961).

Now regarded as one of the best novels of WWI, *Winged Victory*, by Victor Maslin Yeates (1897-1934), received limited acclaim on publication, prompting Henry Williamson to write a detailed foreword on his relationship with Yeates, and the creation of the novel, as well as sending several copies to literary friends including T. E. Lawrence who thought it 'admirable, admirable, admirable'. What little fanfare there was died down quickly, and Williamson wrote his friend's obituary December of that same year. Williamson continued to promote his old school-fellow's novel, writing positive public responses to reviews, and a 'Tribute' published in 1935. Williamson also arranged this second printing, which includes a foreword by him dated January 1935, the more likely date of actual publication than the noted 1934. The book saw a resurgence in popularity during WWII amongst RAF pilots due to its accuracy in describing airborne warfare.

[illegible]

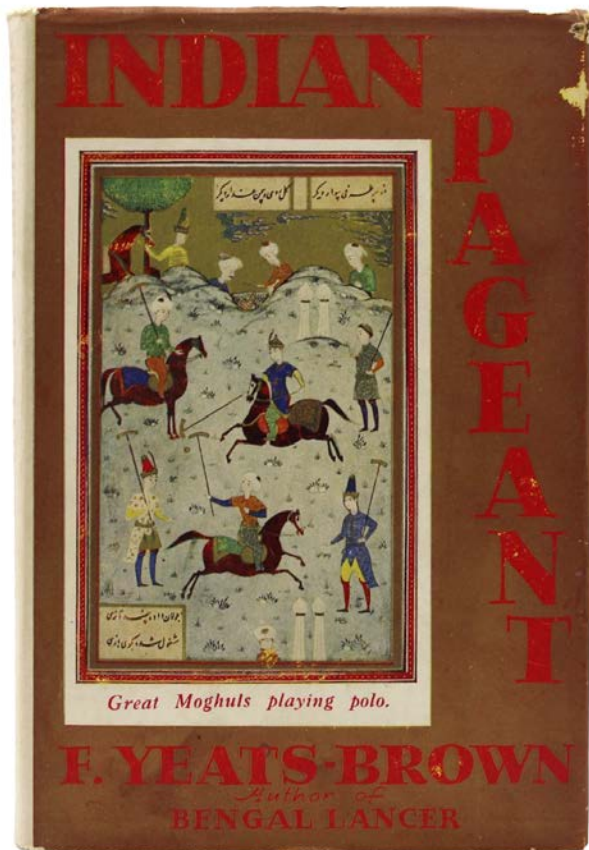
Preface to the New Edition

during the war of 1939-45 some bomber pilots
in Norfolk—where 80 airfields ~~were~~ suppress~~ed~~
~~the level~~ part of the level 'granary of England'
were paying, to my knowledge, £5 a copy for
Winged Victory. They told me that it was
the only book about war flying which ~~wasn't~~
flannel!'. Owing to the small paper - ration allowed to publishers
efforts were made to get the
~~book to go straight to the printer, practically to put at~~
~~another edition then and after the war "Winged Victor"~~
~~was published, until, perhaps, thus those~~
~~who knew "Wingless Victor"~~ might be dead before
his book saw the light again, I decided to leave
a clue to Yeates' pre-existence in a series of
novels, A Chronicle of Ancient Sunlight, which
I began to write in 1950.

As has been said in the foregoing Tribute, Yeates and I were schoolfellows together. We went on many an expedition into the country. One such, entitled 'Bagmens' Outing', is described in my novel Young Phillip Maddison, wherein Yeates is called Tom Cundall. (This of course is the name of one of the two friends in Winged Victory, the other being called Williamson) ~~in Yeates' book.~~ Tom Cundall reappears in my sequent novel, A Fox Under My Cloak, a story of 1915, as a scout-pilot. And in the following novel, of The Somme in 1916, he turns up again, as the Zeppelin-streifer in The Golden Virgin. By this device I hoped that Yeates and his novel should be re-discovered. [redacted] should it happen that Winged Victory remained unpublished during my life-time. (ct)

May 1961.

H.W.



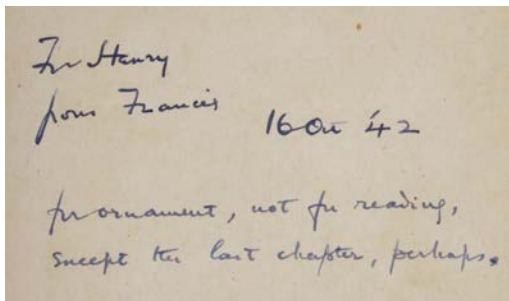
**PRESENTATION COPY FROM THE AUTHOR TO HENRY
WILLIAMSON**

65) YEATS-BROWN, Francis. *Indian pageant.*
London. Eyre and Spottiswoode, 1942. First edition.

8vo. Original publisher's pale-yellow cloth lettered in red, with the decorative unclipped dust wrapper. Small nick to front board, otherwise crisp. Wrapper a little creased and frayed without major loss. With the ink presentation inscription to FFEP 'For Henry from Francis, 16 ou '42. for ornament, not for reading, sweep the last chapter, perhaps.'

Major Francis Charles Claypon Yeats-Brown, (1886-1944) was a British Army Officer who won the James Tait Black memorial prize for his memoir *The Lives of a Bengal Lancer* in 1930. Yeats-Brown first wrote to Williamson on the publication of *The Story of a Norfolk Farm* in 1941, and the two continued a close friendship until Yeats-Brown's death in 1944. A character based on Yeats-Brown appears in Williamson's *Lucifer Before Sunrise*, published in 1967.

£ 125



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Henry Wilkinson
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