

THE GREAT WAR



Item 35

BLACKWELL'S RARE BOOKS

48-51 Broad Street, Oxford, OX1 3BQ, UK
Tel.: +44 (0)1865 333555 Fax: +44 (0)1865 794143
Email: rarebooks@blackwell.co.uk Twitter: [@blackwellrare](https://twitter.com/blackwellrare)
blackwell.co.uk/rarebooks

1. Aldington (Richard) *The Colonel's Daughter*. Chatto and Windus, 1931, FIRST EDITION, pp. [xii], 365, 8vo, original blue cloth, gilt lettered backstrip, top edge stained blue, dustjacket with a couple of tiny nicks at head of backstrip panel and one at head of rear panel, near fine **£120**

A particularly good copy of Aldington's savage portrait of rural society in the wake of the Great War.

2. (Anthology.) BATTALION BALLADS. From "The Outpost" magazine of the 17th (S) Battalion H.L.I. Glasgow: David J. Clark, 1916, FIRST EDITION, photographic plate preceding text, title-page border printed in red, small tear to inner margin of same at head where stuck to following leaf, pp. 126, foolscap 8vo, original green cloth with paper tartan strip wrapping around, lettered in gilt to upper board and backstrip, top edge dusty, others roughtrimmed, contemporary ownership inscription to flyleaf, dustjacket with small spot of internal tape repair at foot of front panel, minor nicking & chipping elsewhere with some light handling, very good **£45**

A single regiment anthology, of, the Preface admits, 'varying merit'. Scarce, with four holdings listed on COPAC (BL, NLS, IWM, St Andrews).

BUCHAN, CONAN DOYLE, ET AL.

3. (Anthology.) DE BURGH (F.) & Walter Stoneman (Compilers) *Rosemary*. With 21 Camera Portraits. Sampson, Low, Marston & Co, [1924,] FIRST EDITION, title-page printed in black and green, the photographic author portraits all present with the exception of Arnold Bennett (probably more an effect of its position at close of textblock rather than it being excised for display), crease to top corner of half-title, occasional light spots, pp. xx, 235, 8vo, original dark blue cloth, blind-stamped device to lower board, backstrip lettered in gilt and darkened with light wear at head, the cloth a little marked and rubbed overall, the corners lightly pushed, edges roughtrimmed, touch of waterstaining at foot of gutter to front endpapers, fair **£60**

*With a long inscription to the flyleaf from Marta Cunningham, the founder of the "Not Forgotten" Association for whom this anthology in remembrance of the war-wounded was published - its recipient a 'Miss Aldham', thanking her for 'her sympathy and special help in my work for "the Boys"'.
The Anthology begins with a dedicatory poem from de Burgh, and continues with prose contributions from Alfred Noyes ('The Visionaries'), Compton Mackenzie ('The Child's Epic of the Night'), Arnold Bennett ('Finishing a Book'), G.K. Chesterton ('On Optimism'), John Buchan ('The Lemnian and Atta's Song'), Walter de la Mare ('The Three Cherry Trees'), John Galsworthy ('Picardy'), John Drinkwater ('Reverie'), Sir Arthur Conan Doyle ('The Lord of Falconbridge'), et al.*

INSCRIBED TO ONE OF THE 'REMARKABLE WOMEN OF FRANCE'

4. Atherton (Gertrude) *The Living Present*. New York: Frederick A. Stokes, [1917,] FIRST EDITION, tissue-guarded frontispiece and 7 further monochrome photographic plates, manuscript correction in pencil to a place-name at the beginning of Ch. VII, likely that of the recipient (see below), a few very faint spots to half-title and title-page, the odd light handling mark, a very faint waterstain to the bottom corner of a few leaves, pp. [xvi], 303, crown 8vo, original red cloth, backstrip and upper board lettered in gilt, the latter with vignette stamped in same and a blind-stamped border, top edge slightly dusty, the others with a few faint spots, tail edge roughtrimmed, a couple of incredibly faint spots to pastedowns, very good **£325**

Inscribed by the author on the flyleaf: 'To Mme Pierre Goujon, with memories and much gratitude, Gertrude Atherton, 1917'.

The recipient is the subject of Chapters VI & VII, where her efforts, in the face of the 'complex and intractable [...] French temperament', to house and feed women and families left destitute by the ravages of war are described

– along with her personal beauty and eminent heritage. She was the daughter of Joseph Reinach, the politician and journalist whose experience of the Dreyfus Affair led him to write an authoritative account; her husband, also a politician, died in the first year of the War.

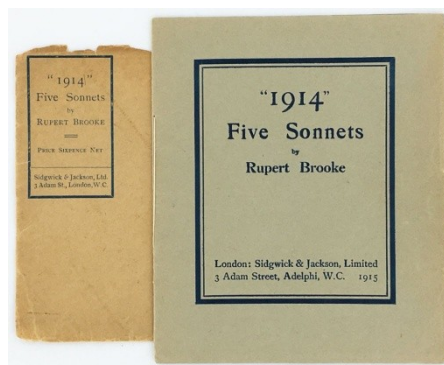
Atherton's report is divided into two sections: 'French Women in War Time' and 'Feminism in Peace and War', the latter part redressing a little the partial nature of the focus on France that had come about inadvertently due to her absorption in the situation there.

A superb presentation copy.

5. Blackall (Capt.C. W.) Songs from the Trenches. John Lane, The Bodley Head, 1915, FIRST EDITION, colour-printed frontispiece, occasional spots, pp. 59, [4, ads], crown 8vo, original tan cloth, lettered in red to upper board, backstrip lettered in gilt and a little faded, bottom corners gently bumped, minor rubbing to extremities, top edge red, others untrimmed, contemporary ownership inscription to flyleaf, good **£45**

IN THE ORIGINAL ENVELOPE

6. Brooke (Rupert) 1914. Five Sonnets. Sidgwick & Jackson, 1915, FIRST SEPARATE EDITION, pp. [7], [1], 16mo, original grey stitched wrappers printed in blue, touch of creasing at corners, in the original printed envelope, this rather frayed (split down one side and lacking flap), very good **£95**
(Keynes 28)



7. Carossa (Hans) A Roumanian Diary. Translated from the German by Agnes Neill Scott. Martin Secker, 1929, FIRST ENGLISH EDITION, pp. 252, crown 8vo, original mustard-yellow cloth, backstrip lettered in gilt against a black ground, top edge black, others a little spotted with tail edge roughtrimmed, free endpapers with faint partial browning and a few spots, dustjacket with darkened backstrip panel, very good **£165**

Based on three months as a military doctor on the Romanian front during the Great War.

INCLUDES THE CENSORSHIP ALICE AND RUBÁIYÁT, AND SIGNED BY THE STAFF

8. (Censorship.) THE LONDON CENSORSHIP 1914-1919, by Members of the Staff, Past and Present. Printed for Private Circulation (by Harrison & Sons,) [1919,] FIRST (ONLY) EDITION, 33 illustrations of various sizes by various artists (including R.H. Wilenski), title-page border design by 'M. Angus' (Mary Angus, among the various signatories - see below), the first few leaves (including flyleaf) with a little damage to bottom corner (causing loss, but not of text), pp. 69, 4to, original sewn blue wrappers with illustration inset to front, light rubbing overall and a couple of faint marks, good **£350**

To the flyleaf, a single example to the facing inside-cover, are the signatures of various of the staff (circa 35 names) - one of whom, Lisa Isidor, also signs her contribution within (p.48). The signatories are, where a first name is present, identifiably female, though one notes the presence of Lt-Col. E.C. Creagh at the head

A fascinating record of the work of the London Postal Censor's Department in the Great War, providing a 'souvenir of our official existence' through various accounts of their work over the preceding years – generally with a light tone, expressive of 'the spirit which has animated the Censorship in its social aspect – good fellowship', though with every sense of the seriousness of their work. There is a



demob feel throughout - captured in the reference to 'the last day of term' on p. 63. Amongst its various parodies, there is a 'Rubáiyát of the Censorship' on p. 18, and Tenniel's Alice is depicted in a 'Post-Bellum Nightmare' of swirling mail on p. 59.

9. (Censorship.) 'K.G.' Rhymes and Jingles of the Censorship. For Private Circulation by Henry J. Glaisher, n.d. [but circa 1919,] FIRST EDITION, some light spotting, heaviest to title-page which also has a crease to fore-margin, pp. 31, 12mo, original dark-grey wrappers, waterstain to spine and fore-edge of front cover, nicked to edges with crease to fore-margin of front, split along length of spine internally repaired with tissue, fair **£75**

A scarce book, the BL only on JiscHub, but copies also located at the IWM, and in archives at Leeds and the NLS.

Witty poems, describing the work and purpose of the London Postal Censor's Department during the Great War - and conveying with some success the blend of the mundane and the momentous that characterised their existence.

10. Chappell (Henry) 'The Day' [Broadside poem.] [1914,] single sheet, red and blue line borders, a couple of ink-spots to rear showing through at margin of text, 8vo, the borders nicked and creased in places with the odd short closed tear, war stamp 'Fighting for "Peace with Honour"' tipped in at head, good **£150**

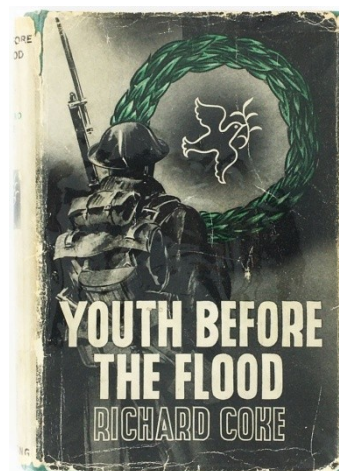
First printed in the Daily Express, August 1914 - the poet gained the name of 'the Bath Railway Poet' from his day-job as a railway porter, as the introductory text relates, hazarding that he might also attain 'the rank of a national poet'. This, his best-known poem, is an upbraiding of their adversaries for their war-mongering.

11. Cocteau (Jean) The Impostor. Translated from the French by Dorothy Williams. Peter Owen, 1957, FIRST ENGLISH EDITION, pp. 132, crown 8vo, original black boards, backstrip gilt a little dulled, a few spots to top and tail edge, dustjacket by Bettina Shaw-Lawrence, very good **£40**

A translation of 'Thomas L'Imposteur', set during the Great War.

12. Coke (Richard) Youth Before the Flood. John Long, n.d. [but 1937,] FIRST EDITION, a few spots to prelims, pp. 319, 24 [ads], crown 8vo, original green cloth, backstrip lettered in black, a few faint spots to head of cloth, a few spots to edges and endpapers, heaviest to flyleaf whereupon the ownership inscription of Bertram G Roberts, dustjacket lightly chipped, rubbed and creased, very good **£750**

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



INSCRIBED TO ALPHONSE DE CHÂTEAUBRIANT

13. (Conscientious Objectors.) RODKER (John) Dartmoor. Traduction de Ludmila Savitsky. Paris: Éditions du Sagittaire, 1926, FIRST EDITION, ONE OF 725 COPIES on vélin de Rives paper (this unnumbered from an edition of 750 copies), manuscript facsimile as frontispiece, pp. 125, [1], small 4to, original plain wrappers with integral dustjacket, a few spots to top edge, tissue jacket with spot to front panel, very good **£95**

Inscribed on the flyleaf by the translator, to a novelist whose subsequent endorsement of Nazism brought him disgrace and exile: 'à Monsieur A. de Châteaubriant, bien amicalement, Ludmila Savitzky'. Savitzky is notable as the first translator of Joyce's 'Portrait', and was the mother of Rodker's third wife, Marianne.

Rodker's account of his time imprisoned as a Conscientious Objector in Dartmoor prison during the First World War was not published in English until it appeared in the anonymous 'Memoirs of Other Fronts' in 1932. A short note, describing for French readers the fate of English COs, precedes the text.

14. Cutler (Charles, Illustrator) Humorous Sketches of the Campaign in G.E.A. [German East Africa] Johannesburg: L. E. Joseph, n.d., but circa 1916, FIRST EDITION, 32 monochrome illustrations (a couple of these by C.M. Bleach), some with captions, pp. [36, inc. covers], crown 8vo, original stapled self wrappers, staples rusting slightly, very good condition **£80**
Pictures that appeared in S.A. Pictorial, from an ex Motor Despatch Rider –

15. Dos Passos (John) Nineteen Nineteen. Constable, [1932,] FIRST ENGLISH EDITION, a couple of faint spots to borders, pp. [viii], 462, crown 8vo, original dark orange cloth the lettering to upper board and backstrip in blind against a yellow ground, minimal fading to backstrip, top edge yellow, minor edge-foxing, dustjacket, the backstrip panel darkened and a little chipped at head with a white streak at foot, good **£110**
The dustjacket is uncommon.

16. Faber (Geoffrey) The Buried Stream. Collected Poems, 1908 to 1940. Faber and Faber, 1941, FIRST EDITION, pp. 256, crown 8vo, original grey cloth, backstrip lettered in gilt and darkened, light handling marks, dustjacket a little nicked with a speck adhering between lettering on front panel and some tape-shadows to flaps, very good **£100**
Inscribed by the author to the flyleaf: 'For Henry Lamb, since he was so rash as to ask about it, Geoffrey Faber June 1948'.

Of the book's three sections, the middle is dominated by war poetry - the majority of it published in his early collections 'Interflow' and 'In the Valley of Vision', but including a number of previously unpublished poems. The first section includes poems written whilst at Christ Church, Oxford; the last section is entirely comprised of work not previously published. The book represents the first time Faber published his own poetry, the previous collections having been issued by Constable and Blackwell's respectively. Uncommon inscribed.

17. Faulks (Sebastian) Birdsong. Hutchinson, 1993, FIRST EDITION, pp. [viii], 408, 8vo, original mid-green boards, backstrip lettered in silver, top edge a trifle dusty, dustjacket, near fine **£300**
Inscribed by the author on the title-page: 'To Chris, with best wishes, Sebastian Faulks'.

18. Ferguson (John) On Vimy Ridge, and Other Poems. London and Glasgow: Gowans and Gray, 1917, FIRST EDITION, a few very light spots largely restricted to borders, ownership pp. 43, [1, ad], crown 8vo, original tan cloth, lettered in black to backstrip and upper board, the latter with border stamped in red, a little rubbed at extremities, top edge red, others untrimmed, endpapers very faintly spotted, very good **£75**
Signed by the author on the title-page, beside his printed name.

A volume of varied verse, including a handful of war poems, from this Scottish author; a couple of the poems are addressed or make reference to Robert Burns, from whom the author was apparently a collateral descendant. The author's detective novel 'A Stealthy Terror', also with a wartime theme, is advertised at the rear. This Ferguson is identified as being that mentioned by F. Scott Fitzgerald as among those 'who have lifted up their voices fearlessly in scorn of sham and hypocrisy and corruption' in respect of the War - alongside 'Cummings, Otto Braun, Dos Passos, Wilson, [...] Thomas Boyd' in his 1924 article 'Wait Till You Have Children of Your Own!' - though whether this refers to the present collection or his novel of the conflict is obscure.

19. (Ford.) HUEFFER (Ford Madox) Between St. Dennis and St. George. A Sketch of Three Civilisations. Hodder and Stoughton, 1915, FIRST EDITION, pp. 297, crown 8vo, original mid-brown cloth lettered in a darker shade to front and backstrip, dink to top edge of lower board, edges a trifle dusty and spotted, bookplate of Kate B. Parrish to front pastedown, free endpapers faintly browned with tiny Times Book Club sticker at foot of rear pastedown, very good **£80**
The owner of the bookplate is the mother of Gladys Huntington (née Parrish) – she the later novelist, the anonymous author of Madame Solario, and wife of Constant Huntington (manager of Putnam's London office), into whose collection this book subsequently passed.

20. Goetel (Ferdynand) *From Day to Day*. Translated from the Polish by Winifred Cooper. With a Foreword by John Galsworthy. Elkin Mathews & Marrot, 1931, FIRST EDITION IN ENGLISH, a few faint spots, largely restricted to page-heads, at opening and recurrent at rear, pp. ix, 310, crown 8vo, original beige cloth, backstrip lettered in gilt, edges a little foxed, dustjacket a little darkened and spotted with some light chipping at extremities, area of browning to rear panel, good **£80**

In his Foreword, Galsworthy considers the fusion of diary and novel in the narrative of this work to render a 'totally new form' - conveyed in roman letters and italic respectively, they provide an effective means of moving between timeframes, as the author recounts his experience as a prisoner of the Russians in Turkestan during the Great War.

21. Golding (Louis) *Sorrow of War*. Poems. Methuen, 1919, FIRST EDITION, pp. xii, 116, 16mo, original grey boards, printed label (a trifle chipped) on darkened backstrip, tail edges untrimmed, small greyish stain at head of front pastedown, good **£30**

'PLEASE GOD SEND ME A NICE BLIGHTY. HE OWES ME SOMETHING, I FEEL'

22. Gurney (Ivor) *Autograph Letter signed, to Jack Haines*. n.d., but late June 1916, written in pencil on ruled paper, one panel (circa 30 words) rubbed with slight loss to legibility but largely decipherable, pp. [4], 4to, original folds, some creasing to edges, good condition **£5,500**

Ivor Gurney, newly arrived at the Front in France, writes to a close friend to describe the situation there, his own emotions, and his hopes for what is to come - both in terms of the conflict and his creative work. The friend here is John Wilton 'Jack' Haines - the nickname, 'Skimmer', by which Gurney addresses him seems to be unique to their friendship; Haines was a solicitor and poet, a Gloucestershire man like Gurney, and with a circle of literary friends that also included the Dymock Poets - he was close to Edward Thomas, Robert Frost, et al. - and those associated with them, such as Edward Garnett and Walter de la Mare.

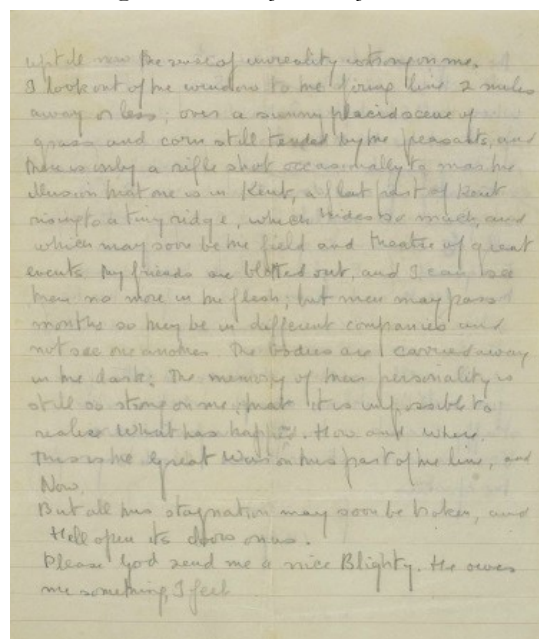
Though undated, the letter has elements in common - in terms of both phrasing and incident (not least Gurney's recent arrival in France, and the first experience of combat) - with examples sent to Marion Scott and Herbert Howells from June 1916, and can confidently be attributed to that time. It is a superb document, unpublished, offering a psychological insight into one of the best of the Great War poets and showing the relation of the conflict to his own creative work.

These are unmistakably a poet's impressions of the complex scene confronting him - with pastoral and musical analogies ('I look out of the window to the firing line 2 miles away or less; over the sunny placid scene of grass and cows still tended by the peasants, and there is only a rifle shot occasionally to mar the illusion that one is in Kent, a flat part of Kent rising up to a tiny ridge'; 'All I could think of after the second strafe was [Bach's] G minor Prelude') used in counterpoint to the squalor and alienation of the general experience ('a series of disgusts and humiliations [...] in the stuffy dugout or the flea-infested barn').

The greatest horror described by Gurney is the estrangement from one's fellow man and from ordinary human responses: 'My friends are blotted, and I can see them no more in the flesh; but men may pass months so they may be in different companies and not see one another.

The bodies are carried away in the dark. The memory of their personality is still so strong on me, that it is impossible to realise what has happened. How and where. This is the Great War on this part of the line, and Now'.

Gurney is full of reflection as well as plans for the future (though he considers that by the 15th he may be a mere spirit presence, imparting 'cold shivers' at a performance at his songs at the Women's Music Union), but above all occupied with thoughts of impending conflict - and what is most remarkable to him is his readiness for combat, and this 'knowledge of being calm while others are troubled has bucked me up enormously', even 'amounting practically to certainty that someday I shall manage to tranquillize my spirit, and bend my life into good ends'. Michael Hurd's entry on Gurney in the ODNB considers that 'the companionship of his fellow soldiers seems [...] to have

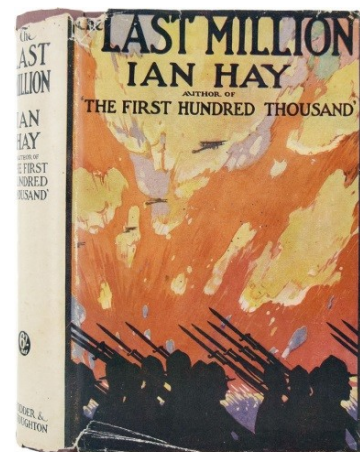


afforded him a rare degree of stability', but the hidden 'cost to people like us' of submitting to what Gurney early in the letter scorns as 'the Army discipline and lack of common sense' - particularly when endured by someone with a history of mental illness - is manifest in his subsequent breakdown and decline. The 'return to sanity and common living' at the 'end of the whole dull and abominable business' was one that Gurney, like so many of his generation, was unable to negotiate.

'Though rejected by the army in 1914 on grounds of defective eyesight, Gurney enlisted on 9 February 1915 while still a student and from 25 May 1916 served in France as a private with the 2nd/5th Gloucesters. He sustained a minor bullet wound on Good Friday 1917 and more serious gas injuries on or about 10 September 1917 during the third battle of Ypres (Passchendaele). He spent time in various war hospitals in England and, after showing signs of mental instability (including a suicide attempt on 19 June 1918), he was finally discharged in October 1918. Gurney resumed his studies at the Royal College of Music, this time under Ralph Vaughan Williams, but could not concentrate. He returned to Gloucester and, failing to find permanent employment, had to live on a small disability pension and the charity of friends and family. Music now poured from him, but his behaviour (eccentric before the war) grew increasingly erratic. Further threats of suicide followed, and in September 1922 he was diagnosed as suffering from paranoid schizophrenia and was committed to Barnwood House Asylum, Gloucester. On 21 December 1922 he was transferred to the City of London Mental Hospital, near Dartford, Kent, where he remained until his death' (ODNB).

23. Hay (Ian) *The Last Million*. Hodder and Stoughton, n.d. [but 1919.] FIRST EDITION, the odd faint spot, pp. xxxv, 271, crown 8vo, original lilac cloth, upper board and backstrip lettered in purple, knock at head of lower board and a couple of light marks, edges and endpapers faintly spotted, pictorial dustjacket a little chipped and nicked with attendant creasing, some loss at head of rear panel, good **£500**

The author's sequel to his popular 'First Hundred Thousand', offering a further account of his experience of the First World War. The front flap of the dustjacket advertises 'John Buchan's Famous "Dick Hannay" Romances', the most recent of the three then published being 'Mr. Standfast'.



INCLUDING ORIGINAL GREAT WAR POETRY

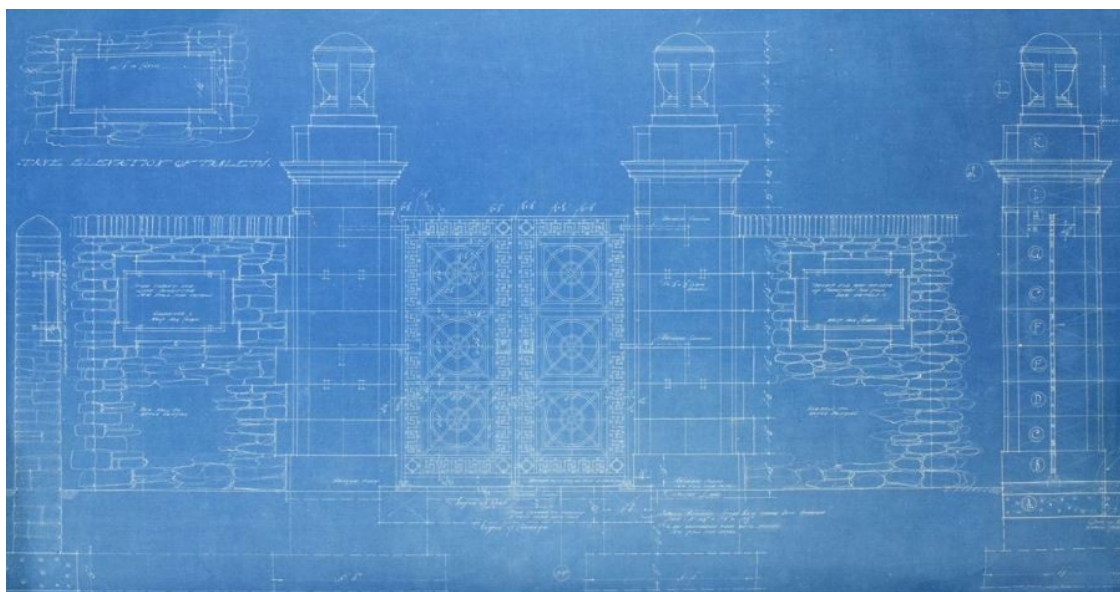
24. (Manuscript.) HIGDEN-THORNELL (John) *Fugitive Verse*, 1870-1916. circa 1916, written predominantly in black ink, occasionally purple, a couple of poems with minor corrections in pencil, some light foxing, pp. [i], [xiii], 189 [+ a couple of 'a' pp.], foolscap 8vo, modern half black morocco with red cloth, backstrip lettered in gilt with five raised bands, the edges untrimmed, marbled endpapers, good **£400**

Original verse by an obscure poetaster, the contents at the front listed both alphabetically and by theme - the latter showing 'Poems of the Home & Heart' and 'Sacred Subjects' to be the primary causes. There are, in the section marked 'Patriotic', poems of the Great War - as well as a few elsewhere pertaining to the conflict, including in memory of Lords Roberts and Kitchener.

25. Hueffer (Oliver Madox) *Cousins German*. Ernest Benn, 1930, FIRST EDITION, a few faint spots to prelims and final leaves, pp. 284, crown 8vo, original black cloth, backstrip lettered in gilt, spine a little canted, one corner knocked, crease to top corner of flyleaf, dustjacket lightly dustsoiled overall with a little chipping to extremities, a little bleed from cloth to bottom corner of front panel, front flap with perforated section as issued, very good **£500**

A novel of the Great War by the younger brother of Ford Madox Ford, the title of which - and the plea for sympathy in the 'Apologia' (the need for which, one imagines, was stressed by the publisher) - indicate the author's German heritage.

The front flap of the dustjacket has, an innovation in the experience of this cataloguer, a synopsis which it suggests one detaches and sends to 'the friend who is continually asking you to recommend a good novel'.



26. Hutton (A.J.S., Architect) [Archive:] **Plans and Elevations for War Memorials, Cemeteries, Hospitals, etc., with assorted other papers.** circa 1917- 1967, 26 large sheets, including blueprints, with various designs for sites, buildings and details, some on cloth and some with colouring, four water-colour sketches for Fleet Air Arm Memorial c.1950s, various sizes and formats, stored rolled, signs of use and handling including damage to corners of some sheets, but the condition generally good **£5,000**

[With:] *A selection of family papers including Hutton's own passport as well as some ancestral documents*

[And:] *Further papers relating to his work - his business-card, reports and articles, as well as a folder relating to annual reunions of the Imperial War Graves Commission.*

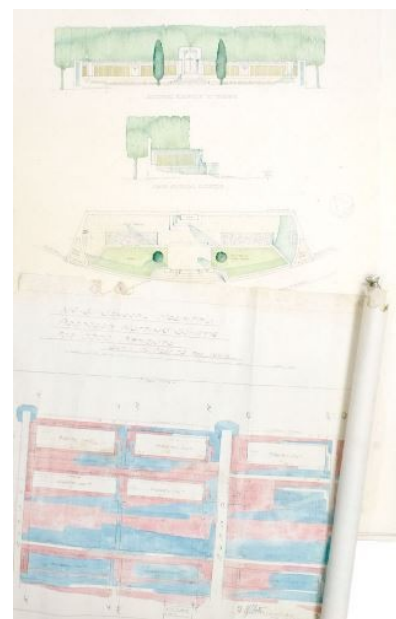
Arthur James Scott Hutton (1891-1982) was born in Glasgow and trained there at the Glasgow School of Architecture. Following completion of his studies in 1914 he was appointed assistant in H.M. Office of Works, Edinburgh. He left in March the following year to serve in the Royal Engineers in France, supervising and designing hospitals, camps, bakeries, halls and other buildings. Whilst still on war service in late 1918 he was admitted as an Associate of the Royal Institute of British Architects (ARIBA). He retired from the Royal Engineers as Captain in September 1919 - in the same month he was appointed architect to the Imperial War Graves Commission in France, Belgium, and Germany, working under Sir Herbert Baker, Sir Reginald Blomfield and Sir Edwin Lutyens (information from

www[.]scottisharchitects[.]org[.]uk/architect_full.php?id=203484).

This archive offers a compelling insight into the nature and excellence of the work undertaken by Hutton and his colleagues at the IWGC, including proposed plans that were never realised and some that have gone on to be regarded as outstanding examples; the presence of later papers relating to the Old Colleagues Association of the IWGC offers a pleasing coda to the main group, and demonstrates the lasting bond that the project built.

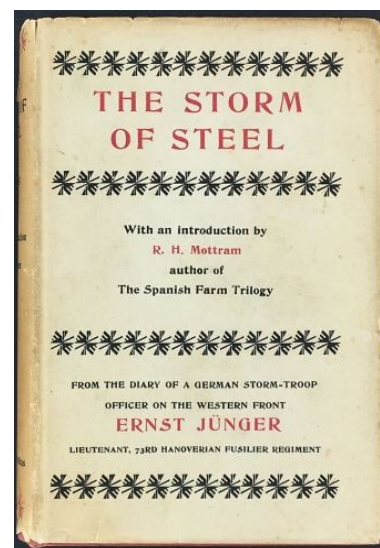
The earliest of the work here dates from Hutton's years of active service, at Étaples, with plans for a field hospital and a proposal for a prisoner of war camp there. The archive includes five plans for various components of the Marzagnes Indian Cemetery at Marseille, perhaps Hutton's best-known work in this field, as well as projects in South Africa and the Fleet Air Arm Memorial at Lee-on-Solent.

A full listing can be provided on request.



27. Jünger (Ernst) *The Storm of Steel*. From the Diary of a German Storm-Troop Officer on the Western Front. With an Introduction by R.H. Mottram. Chatto & Windus, 1929, FIRST ENGLISH EDITION, a few faint spots to prelims, recurrent at rear, pp. xv, 319, crown 8vo, original red cloth, backstrip lettered in gilt, blind-stamped border to both boards with some faint mottled fading, slight lean to spine, dustjacket price-clipped with backstrip panel browned, a few faint spots to borders and lightly nicked and chipped, touch of creasing at head of inner margin of rear panel, very good **£2,500**
An important book, uncommon in the dustjacket - of which this is a nice example.

What Mottram in his Introduction calls 'the diary of a high-minded devotee of personal combat'. (Fabes 89-90)



WITH THE ORIGINAL WATERCOLOUR OF THE FRONTISPIECE

28. Kenchington (Frank) *Dick Whittington*. A Pantomime Written & Produced by Members of the 85th Field Ambulance (3rd London) [Souvenir Edition]. Printed for Private Circulation only, 1916 portrait frontispiece of 'Alice' (see below), 5 further plates included photographic reproduction of Corporal Edward J. Dillon ('Alice') and the author, foreword by Major-General C.J. Biggs of 28th Division, occasional smudges at fore-margin, pp. xxi, 48, tall 8vo, original green wrappers, cover lettered in black and red with cat and Whittington bag motif, edges frayed, spine head and foot torn with slight loss, good [with]

Jaques (Charles A. B.) 'Alice!', 1916, original signed and dated water-colour portrait of Edward J. Dillon in the role of Alice, small stain at lower right corner touching signature, image 170 x 242mm, mounted **£250**

Dick Whittington, first performed by members of the 85th Field Ambulance in Salonika on Christmas night, 1915, proved to be such a success that 28 further performances toured the region throughout January of 1916. As the author describes in his introduction, costumes and sets were improvised with great ingenuity: pyjamas serving for costumes, candles in cut-away jam tins for footlights and an Elizabethan ruffle cut and curled from obsolete army forms; the auditorium itself was dug out to provide a lower area for the audience and a hill for the stage, since all wood was needed for trench support. M. Lipton in 'The House that Tommy built', University of Queensland, UQeSpace, 2014, suggests that the show's popularity was partly due to the pantomime tradition of topical reference - in the guise of comedy, complaints regarding inadequate supplies, accommodation, leave, disease and recognition could finally be voiced. That this improvised production, together with further pantomimes (Aladdin and Bluebeard) performed by the 85th in the following years, was revived on the London stage between 1921 and 1931 indicates the degree of affection with which it was regarded.



29. Kipling (Rudyard) *If* - Macmillan, 1914, SECOND ENGLISH SEPARATE EDITION, pp. 4, foolscap 8vo, original grey wrappers printed in brown, very light crease to bottom corner of front and a hint of soiling to borders, very good **£75**
(Richards A269, note)

IN THE ORIGINAL ENVELOPES

30. Kipling (Rudyard) Hymn Before Action. Methuen, [1914,] FIRST ILLUMINATED EDITION, printed rectos only, calligraphy and illumination by Henrietta Wright, pp. [8], small 4to, original sewn self wrappers with illuminated design by Wright to front, in the original printed envelope (browned to borders and a little splitting to sides), the booklet itself fine **£50** *Published in December 1914, in time for the Christmas market - the poem originally published in 1896, but acquiring a new resonance with the onset of the Great War. (Richards A271 note)*



31. Kipling (Rudyard) Recessional. Methuen, [1914,] FIRST ILLUMINATED EDITION, printed rectos only, calligraphy and illumination by Henrietta Wright, lightly foxed, pp. [8], small 4to, original sewn self wrappers with illuminated design by Wright to front, covers also foxed, in the original printed envelope (darkened overall and a little splitting to sides), good **£35** *Published in October 1914, in time for the Christmas market - the poem originally published in 1897, but acquiring a new resonance with the onset of the War. (Richards E1-94)*



32. Kipling (Rudyard) The Children's Song. Macmillan, 1914, FIRST SEPARATE EDITION, pp. 3, foolscap 8vo, original grey wrappers printed in brown, light spots and the covers darkened, good **£25** (Richards A274)

33. Kipling (Rudyard) The Fringes of the Fleet. Macmillan, 1915, FIRST ENGLISH EDITION, small spot to fore-margin of a couple of pages, pp. [iv], 71, [2, list], 12mo, original cream wrappers printed predominantly in red with details in black and blue, minor dustsoiling, tape shadows from plastic covering to half-title and rear free endpaper, pencil initials to top corner of inside front cover, very good **£20** *Poetry and prose occasioned by the War. (Richards A283)*

34. Kipling (Rudyard) *The Holy War*. Methuen, [1918,] SECOND SEPARATE ENGLISH EDITION, folded leaflet, decorative border to front, pp. 4, foolscap 8vo, very good condition
£20
(Richards E1-107)

ORIGINAL DUSTJACKET AND FLAPS

35. [Manning (Frederic)] *Her Privates We*, by 'Private 1902'. Peter Davies, 1930, FIRST TRADE EDITION, pp. [vii], 453, cr.8vo., original beige cloth with a design stamped in black to upper board, a couple of incredibly faint spots to upper joint and around head, a few tiny faint spots to edges and a single spot to front hinge, the original glassine dustjacket, the printed flaps both present and in good state, a couple of small spots to margin of front panel, near fine **£900**

An expurgated version, with evasions and euphemisms in place of the original's various obscenities, of Manning's 'The Middle Parts of Fortune' - published the previous year by Davies under his Piazza Press imprint, in a limited edition for subscribers. The dustjacket is scarce in this sort of condition, here retaining both the printed flaps - promising 'no propoganda [...] but [...] the unvarnished truth'.

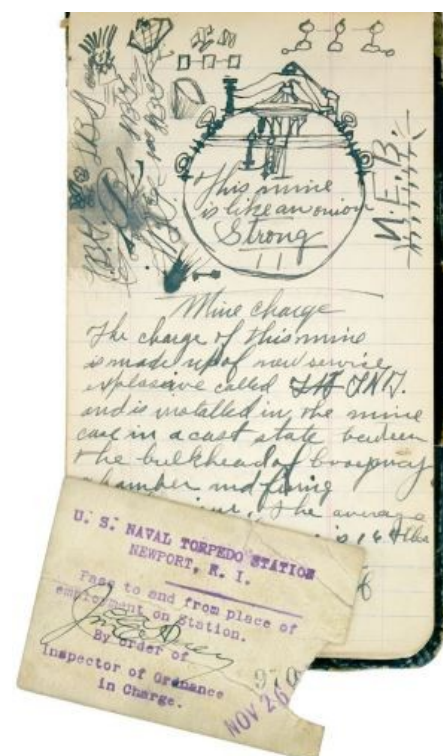


36. (Manuscript.) DENNY (Sub-Lt.) *Manuscript Diary*. 1916, written in black ink with handling marks and occasional smudging, pp. [20], [365], [14], 8vo, original red cloth 'Collins Royal' Diary, spine defective (missing upper half of the backstrip), overall soiling and wear, one leaf loose, poor **£800**

A diary from a sailor named Denny on the motor-launch ML 39 for 1916, with an entry for almost every day recording military and personal activities. Initially he is sub-lieutenant (4/2/16) but is promoted to lieutenant in July and given control of the ship the following month. The diary details his service around North Africa and the Suez canal, including reports of attacks by air and submarine, as well as hosting the Prince of Wales, and learning of Kitchener's death - alongside details of bridge-playing, bathing in the sea, and discomfort from the heat. The extent to which leisure and rumour govern the day-to-day existence is an interesting but not unusual aspect.

37. (Manuscript. Naval.) LILLIBRIDGE (George B.) *Notes on the Bliss-Leavitt Mark VII Torpedo*. Newport, Rhode Island: circa 1917, ink and pencil on ruled paper, some diagrams and formulae, as well as a few doodles, soiling and handling, pp. [75, plus blanks], oblong foolscap 8vo, black cloth notebook, worn with hinges weak (but holding), edges sometime green (now faded) with owner's name in holograph to fore-edge, uncompleted 'Boat Pass' laid in, with a photo pass for the Torpedo Station (creased with a little loss) and a black cap-ribbon (lettered 'Torpedo Station USN'), fair condition **£500**

The Bliss-Leavitt Mark VII Torpedo was first put into production in 1912, and innovated through its use of steam, remaining in use until WW2. These detailed notes were made by a Seaman of the Gunners Class at the Torpedo Station of Newport, Rhode Island - the headquarters of the Naval Undersea Warfare Center, and the U.S. Navy's training ground, which played a key role in the development of this cutting-edge piece of military technology, alongside its manufacturer E.W. Bliss. Lillibridge's notes cover the model's specifications and the function of its constituent parts, noting key differences to its predecessors and providing a thorough technical account. A record of trials is kept in the form of a trouble-shooting table toward the close, providing 'Erraticisms' along with their cause and remedy, whilst a series of questions and formulae at the rear explores various scenarios associated with their usage - wherein a few sketched diagrams also occur.



38. (Manuscript.) TURVEY (Rosalind Mary) Notebook of original poetry and prose. East Molesey, 1919, written neatly in black ink throughout, ruled paper, pp. [42], crown 8vo, original sewn maroon cloth wrappers with manuscript label to front 'R.M.T. Original Poems & Essays', rather worn, with splitting to lower half of spine, but holding, pressed flower laid in, fair **£500** *The author identifies herself to the inside front-cover, inscribing 'Rosalind Mary Turvey, East Molesey 1919'; this is Rosalind M. Turvey, then 18 years of age, the later illustrator of Enid Blyton's 'Mister Meddle' series, inter alia, who here displays early ambitions as an author, signing many of the pieces under the name R.M. Heatherwood (her married name or a nom-de-plume?). The First World War is the predominant focus: a 7pp. essay 'A Protest and an Appeal (Nov:11th:1918) (Written on the signing of the Armistice)' addresses 'Men of England!' with a rousingly idealistic conception of world affairs alternative to the acceptance of the terms of the Armistice, whilst 'A Christmas Poem - 1915' and 'To the Fallen' (the latter 3pp.) offer fairly run-of-the-mill poetic responses to the conflict; elsewhere there are lighter themes, some in response to the natural world, and the notebook closes with an address 'To Lady Astor' - 'Lady of Plymouth, who will represent/ Britania's [sic] daughters in her Parliament' - another long poem that touches in part upon the war.*

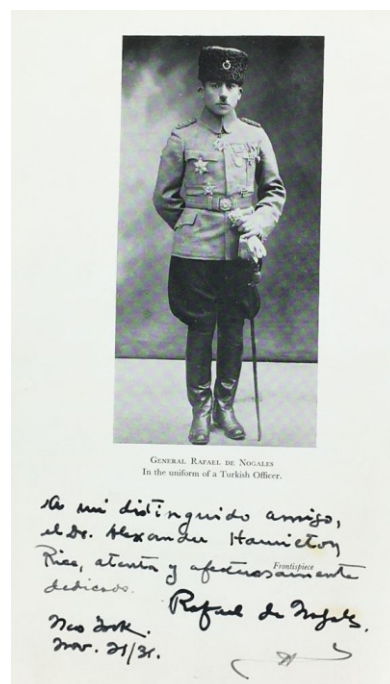
A POET'S COPY

39. Murry (J. Middleton) The Evolution of an Intellectual. Richard Cobden-Sanderson, 1920, FIRST EDITION, pp. ix, 227, 8vo, original green cloth, backstrip with printed label, top edge a trifle dusty with others roughtrimmed, some very minor rubbing, dustjacket, very good **£75** *With the contemporary ownership inscription of poet Rowland Thirlmere, the nom-de-plume of John Walker - and with the visiting card of his wife ('Mrs John Walker') loosely inserted. A collection of essays with an emphasis on the Great War, and including work on Sassoon and Dostoevsky.*

PRESENTATION COPY

40. Nogales (Rafael de, General) Memoirs of a Soldier of Fortune. With a Preface by R.B. Cunninghame Graham. Illustrated. Wright & Brown, [1931,] FIRST EDITION IN ENGLISH, frontispiece and 19 further photographic plates, pp. xvii, 334, 8vo, original red cloth, backstrip lettered in gilt and a little marked with some wear at head and along lower joint, lightly handled with horizontal crease to upper board and corners bumped, endpapers browned with the ownership inscription of 'Hamilton Rice' to both front endpapers (see below), fair **£175** *Inscribed by the author below his frontispiece portrait, 'a mi distinguido amigo, el Dr. Alexander Hamilton Rice, atenta y afectuosamente dedicado. Rafael de Nogales, New York, Nov. 21/31'. The recipient was a Harvard Professor of Geography, whose work focused on the Amazon Basin region - making him a natural acquaintance of the author, an eminent Venezuelan soldier.*

Nogales recounts his experience as a soldier for hire in various wars, including against the Allies for the Ottoman Army in the Great War. In his Preface, Cunninghame Graham calls the author 'a D'artagnan of the Twentieth Century', and contrasts him with Lawrence of Arabia - to whom he bears various points of correspondence, and with whom he came face to face during the Arab Revolt.



41. Parry (Harold) In Memoriam, Harold Parry, Second Lieutenant, K.R.R.C. Born at Bloxwich - December 13th, 1896, Fell in Flanders - May 6th, 1917. Interred at Vlamertinghe Military Cemetery. [Privately printed,] [1918,] FIRST EDITION, photographic portrait frontispiece, pp. xiii, 143, [1], crown 8vo, original quarter blue cloth with grey boards, lettered in gilt to upper board and backstrip, gently rubbed, corners a little bumped, newspaper clipping of Brooke's 'The Dead' laid in, edges untrimmed, pp. 138-9 pasted together as usual (see below), good **£95**

Letters and poems from an author, whose time at Exeter College was cut short by the War: he fought at the Somme and in Flanders, dying at the latter.

The pasted pages conceal a poem misattributed by Geoffrey Dennis, this volume's editor, to his friend - the poem, 'Rilloby-Rill', is in fact by Henry Newbolt.



42. (Printing, Trade Catalogue.) [Cover title:] **ALBUM PETIOT**, Collection D. [Paris:] [Petiot,] n.d. [circa 1920,] 45 tipped-in examples printed in various colours, tissue guards, a couple of very faint spots, pp. [6], folio, quarter cloth and boards with title stamped in gilt to upper board, paper residue from previous label at foot of same, corners a little worn and bumped, good **£350**

Petiot was a printer who specialised in menus – these form the majority of the samples here, but there are cards of other types. The designs are varied, but generally in an Art Deco style evocative of the work of George Barbier: one sheet shows six patriotic designs that refer to the recent War – the Légion d'Honneur, the Tricolore, a wreathed helmet and, most strikingly, of fighters in action at the Front ('En avant!'); elsewhere, the work on show includes sporting scenes (Tennis and 'Football' – by which is meant rugby) and various decorative motifs associated with dining or entertainment – overall conveying a sense of positivity in the aftermath of the Great War.



'MY GORY WAR-BOOK', SIGNED

43. Read (Herbert) Naked Warriors. Art & Letters, 1919, FIRST EDITION, pp. [iii], 60, 8vo, original cream paper-covered boards with red lettering and a design by Wyndham Lewis to front, light dustsoiling, gentlest of knocks to top corner, very good **£350**

Signed by the author on the half-title, the signature dated to May 1921.

*Although not primarily known as a war poet, this is the second collection by Read to reflect his experiences in the trenches (following 1917's 'Songs of Chaos') in unflinching and experimental fashion. Read sent a copy to T.S. Eliot, calling it 'my gory war-book'; later that year Eliot was to call it 'the best war poetry that I can remember having seen' ('Reflections on Contemporary Poetry', *Egoist* 6: 3, July 1919).*

44. Rickword (Edgell) Behind the Eyes. Sidgwick & Jackson, 1921, FIRST EDITION, light spotting to prelims and the odd faint spot further in, pp. 56, crown 8vo, original patterned-paper boards with paper label to upper board, a little rubbed to extremities with the backstrip faintly

sunned, edges untrimmed with a few faint spots, endpapers with some light browning, the rear pastedown with a number in ink to top corner, good **£65**

This debut collection includes a number of war poems - Rickword 'was on active service in France for most of the last two years of the First World War and was awarded the Military Cross "for conspicuous gallantry and initiative"' (ODNB). The printed dedication is to fellow war-poet W.J. Turner.

WITH A SALONIKAN SNAKE

45. (Salonika Campaign.) McDONALD (John) *A small archive relating to his education, military service, and career.* 1904- 1947, a long autograph letter to his sister (15pp., dated 16th March 1917) and a couple of wartime postcards to the same, photographs in military uniform and his wartime 'Certificate of Employment', various documents relating to his education, then his career as a schoolmaster, his 1947 obituary in The Ayrshire Times, a stuffed snakeskin from Salonika, a little tape repair to its tail, various sizes and formats, in contemporary suitcase, good condition overall **£1,000**



John McDonald was born in Lochfoot, Dumfries in 1890; he attended Dumfries Academy and then Glasgow University, where he graduated as M.A. The present archive includes a record of his education at various stages, from schooldays through to university, and a folder of certificates and testimonials related to his teacher training, up to and after the War, which provided an interruption to his steady progress.

He served with the Army Service Corps during the Great War, fighting in the Salonika campaign and attaining the rank of Sergeant. The long letter to his sister here is written from Struma Valley, Macedonia on pages from his Army notebook, and recounts 'uncensored' the events of the last five months, including his unforgettable 'first glimpse of war': 'the enemy guns were pouring out shells, and the noise rolled like thunder among the hills [...] There was a short truce to bury the dead and gather in the wounded'; flashes of energetic bombardment and fire, and rumours of 'a big push'; horse-riding on dangerous terrain, his exposure to shell-fire, including 'one moment' where he was 'prepared to leave this world [...] but I did not get as much as a souvenir' of the shell-srapnel; the local landscape and weather ('now we are having beautiful sunny days – like a Scotch summer'); a civilian casualty; the threat of malaria, fever and dysentery – injury possible but illness inevitable, the 'skeletons of men and animals killed in the last Balkan war [...] still lying bleaching in the sun' making it 'no wonder that this country is full of disease'.

Overall, the experience is considered a formative one: 'My life here has been better guided for me than I could have planned it myself, and out of the past I get confidence for the future, but should the final sacrifice be required, I shall not shrink from it'. Following the war he was appointed Headmaster at Kirkmichael School, before taking on the same role at Tarbolton – his obituary records his interests as gardening and bee-keeping, both of which he employed in the educational setting dear to him.

HOLMES MEETS TARZAN IN THE GREAT WAR

46. (Sherlockiana.) WATSON (John H., M.D., pseud. for Philip José Farmer) *The Adventure of the Peerless Peer*. Edited by Philip José Farmer, American Agent for the Estates of Dr. Watson, Lord Greystoke, David Copperfield, Martin Eden, and Don Quixote. Boulder, CO: Aspen Press, 1974, FIRST EDITION, pp. 111, [1], crown 8vo, original red cloth, backstrip lettered in gilt, a few tiny spots to top edge, dustjacket, 1981 Guardian interview with the author laid in, near fine **£250**

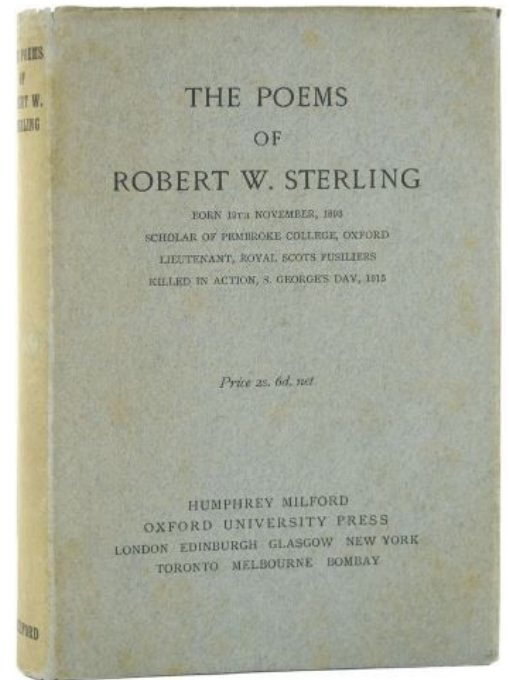
Inscribed on the flyleaf: 'With best Sherlockian wishes from John H. Watson M.D., author, and Philip José Farmer, editor'. Set during the Great War, a Holmes meets Tarzan tale. From the collection of author and bibliophile John Baxter.

'THE STORM AND BITTER GLORY OF RED WAR'

47. Sterling (Robert W.) *The Poems of...* Born 19th November, 1893; Scholar of Pembroke College, Oxford; Lieutenant, Royal Scots Fusiliers; Killed in Action, S. George's Day, 1915. Humphrey Milford, Oxford University Press, 1915, FIRST EDITION, tissue-guarded photo portrait frontispiece, pp. xvi, 68, [1], foolscap 8vo, original dark blue cloth, lettered in gilt to backstrip and upper board, t.e.g., others roughtrimmed, faint partial browning to free endpapers, page-marker, printed blue dustjacket with backstrip panel a little toned and some very faint spotting to front panel, near fine **£300**

A superb copy of this posthumous volume, whose form and content testifies to the description of Sterling by John Buchan, in his history of the young man's regiment, as 'a young officer of notable promise'. It includes his Newdigate Prize-winning poem 'The Burial of Sophocles' and a number of paeans to Oxford. That the war itself is only textually present in a single, sketchy poem ('Line written in the Trenches') at the close is itself indicative of a talent cut short.

Born in Glasgow, and two years at Pembroke College before enlisting, Sterling was killed by a grenade whilst fighting in the trenches at Ypres.



'FROM DAVID GARNETT'

48. Thomas (Edward) *Last Poems*. Selwyn & Blount, 1918, FIRST EDITION, usual browning to poor quality paper, pp. 96, crown 8vo, original cream boards, backstrip browned with slightly frayed printed label, light dustsoiling and border-toning, free endpapers browned, edges untrimmed, good **£500**

Inscribed on the flyleaf: 'from David Garnett, 1918 Aug.'; Eckert gives the publication date as December that year. From the author's many visits to the Garnett household, he had formed a fast friendship with the prodigious son of his hosts. (Eckert pp. 245-6)

