

A  
BIBLIOGRAPHY  
OF  
WORLD WAR ONE

Compiled for the Library and Arts Committee's World War I exhibit, autumn 2014,  
by John G. Ryden MA '02.

*This is a select bibliography emphasizing contemporary works by writers who were there. Wherever available, original publishing data is given. Readers looking for more should consult the following sources:*

Higham, R. and D. E. Showalter, eds. *Researching World War I: A Handbook*. Westport, CT: Greenwood, 2003. Online edition: <http://www.questia.com/PM.qst?a=o&d=107066504>

[http://en.citizendium.org/wiki/World\\_War\\_I/Bibliography](http://en.citizendium.org/wiki/World_War_I/Bibliography)

[http://en.wikipedia.org/wiki/Bibliography\\_of\\_World\\_War\\_I](http://en.wikipedia.org/wiki/Bibliography_of_World_War_I)

<http://voiceseducation.org/content/world-war-i-resources>

*A highly selective list of World War I movies and popular songs follows the main bibliography. The main bibliography lists works alphabetically by author or editor. For those interested in particular aspects of the war such as poetry or military history a listing of books by genre follows.*

## BOOKS BY GENRE

### Fiction:

Aldington *Death of a Hero*  
Ayrton *No Man's Land* (anthology)  
Barbousse *Under Fire*  
Boyd *Through the Wheat*  
Cather *One of Ours*  
Celine *Journey to the End of Night*  
Chevallier *Fear*  
Cobb, H. *Paths of Glory*  
Cummings *The Enormous Room*  
Dos Passos *Three Soldiers*  
Faulkner *Soldier's Pay*  
Ford *Parade's End*  
Hasek *The Good Soldier Svejk*  
Hemingway *A Farewell to Arms*  
Manning *Her Privates We*  
Maugham *Ashenden*  
Pasternak *Doctor Zhivago*  
Remarque *All Quiet on the Western Front*  
Romain *Verdun*  
Roth *Radetsky March*  
Solzhenitsyn *August 1914*  
Trumbo *Johnny Got His Gun*

Wharton *A Son at the Front*  
Zweig *The Case of Sergeant Grischa*

### Memoirs & Memorials:

Arthur *Forgotten Voices*  
Beith *The First Hundred Thousand*  
Brittain *Testament of Youth*  
Blunden *Undertones of War*  
Chapman *A Passionate Prodigality*  
Empey *Over the Top*  
Graves *Good-Bye to All That*  
Junker *Storm of Steel*  
Lawrence *Seven Pillars of Wisdom*  
Lloyd George *War Memoirs*  
Nettleton *Yale in the World War*  
Pershing *My Experiences in the World War*  
Plowman *A Subaltern at the Somme*  
Richthofen *The Red Battle Flyers*  
Sassoon *Memoirs of an Infantry Officer*  
Sitwell *Great Morning*  
Spears *Liason, 1914*  
Wharton *Fighting France*  
Wilder *Armageddon Revisited*  
Zombory *Burning of the World*

Poetry:

Kilmer *Poems, Essays, Letters*  
MacRae *In Flanders Fields & Other Poems*  
Owen *Poems*  
Sassoon *Counter-Attack & Other Poems*  
Seeger *Poems*

General History, Journalism, Criticism:

Albertini *Origins of the War of 1914*  
Churchill *The World Crisis*  
Clark *The Sleepwalkers*  
Cobb, I. S. *Paths of Glory*  
Cowley *Exiles Return*  
Dangerfield *Strange Death of Liberal England*  
Davis *With the Allies*  
Eksteins *Rites of Spring*  
Farwell *Over There*  
Fay *Origins of the First World War*  
Ferguson *The Pity of War*  
Fischer *Germany's Aims*  
Fromkin *Europe's Last Summer*  
Fussell *The Great War and Modern Memory*  
Hochschild *To End All Wars*  
Joll *Origins of the First World War*  
Kennedy *Over Here*  
Keynes *Economic Consequences*  
Macmillan *Paris 1919*  
Macmillan *The War That Ended Peace*  
McMeekin *July 1914*  
May *World War & American Isolation*  
Nicolson *Peacemaking 1919*  
Ricketts *Strange Meetings*  
Stevenson *Cataclysm*  
Strachan *First World War, Vol. I: To Arms*  
Strachan *First World War* (abridged)  
Toland *No Man's Land: 1918*  
Tuchman *The Guns of August*  
Tuchman *The Proud Tower*  
Tuchman *The Zimmermann Telegram*  
Wohl *Generation of 1914*

Military History:

*American Heritage History of World War I*  
Barnett *The Swordbearers*  
Coffman *The War to End All Wars*  
Crutwell *History of the Great War*  
Dos Passos *Mr. Wilson's War*  
Falls *The Great War*  
Gibbons *And They Thought We Wouldn't Fight*  
Hastings *Catastrophe, 1914*  
Herwig *The Marne, 1914*  
Horne *Verdun*  
Howard *The First World War*  
Keegan *The First World War*  
Keegan *Illustrated History of the First World War*  
Liddell Hart *The Real War, 1914-1918*  
Masefield *Gallipoli*  
Massie *Castles of Steel*  
Massie *Dreadnought*  
Philpott *Bloody Victory*  
Prior *Passchendaele*  
Tyng *Campaign of the Marne*  
Wolff *In Flanders Fields*

Reference:

Gilbert *First World War*  
Silkin *Penguin Book of First World War Poetry*  
Tucker *Encyclopedia of World War I*

## BIBLIOGRAPHY

*“There is more material on World War I than any man can possibly cope with.”*

– John Dos Passos  
*Mr. Wilson’s War*

Albertini, Luigi *The Origins of the War of 1914*. 3 vols. Oxford: Oxford UP, 1952-57. A seminal work. The most extensive study of the causes of the war written in the 1930s when most of the participants were still living. Provides a detailed chronology of the crises and excerpts from the most important documents. Albertini (1871-1941) was an influential Italian historian, journalist, politician, and antifascist.

Aldington, Richard *Death of a Hero*. New York: Covici-Friede, 1929. A novel of postwar disillusionment by English novelist and man of letters Aldington (1892-1962), a veteran of the war. Frank, profane, sexually explicit – it was heavily censored. Aldington’s “hero,” already disgusted with English society and unhappy in love, returns to the front after a leave and loses faith in the war; during a machine gun barrage he stands up and is killed.

Arthur, Max, ed. *Forgotten Voices of the Great War: A History of World War I in the Words of the Men and Women Who Were There*. New York: Ebury, 2002. The fruit of a project of the British Imperial War Museum. Unique and poignant. An instant classic that sold half a million copies on publication.

Ayrton, Peter ed. *No Man’s Land: Fiction From a World at War: 1914-1918*. New York: Pegasus, 2014. An anthology that, despite its title, includes journalism and memoirs. The marvelously diverse selection is especially rich in voices from this global war’s other front besides the Western.

Barnett, Corelli *The Swordbearers: Supreme Command in the First World War*. New York: Morrow, 1964. An eminent British military historian reflects on the defining effect of individual character on history – of flawed men grappling with events outside their comprehension. His subjects are Moltke the Younger, German Chief of Staff; Sir Admiral Jellicoe; French General Henri Petain; and German General Erich Ludendorff.

Barbousse, Henri *Under Fire: The Story of a Squad*. London: Dent, 1917. New translation by Robin Buss, Penguin, 2003. One of the very first novels about the war and widely read. Written while serving as a soldier, it tells the story in gritty and brutal realism of volunteer soldiers on the Western Front.

Barker, Pat *Regeneration*. New York: Farrar, Strauss & Giroux, 1991. First volume in the acclaimed *Regeneration Trilogy*, which includes *The Eye in the Door* (1993) and *The Ghost Road* (1995). Some of the best anti-war writing in modern fiction, rendering the horrors of combat with piercing clarity. The *New York Times* called the *Trilogy* a “masterwork, complex and ambitious.”

Beith, John Hay *The First Hundred Thousand*. Boston: Grosset & Dunlap, 1916. A humorous half-fictional account of the training of Britain’s civilian army (Kitchener’s Hundred Thousand)

by schoolmaster and prolific novelist and playwright Beith (1876-1952), writing under the pen name Ian Hay. A best-seller in England and America.

Blunden, Edmund *Undertones of War*. London: A. D. Peters, 1928. English poet, critic, and scholar Blunden (1896-1974) saw action at Ypres and the Somme, and referred to himself as “a harmless young shepherd in a soldier’s coat.” His *Undertones of War* is a classic. Paul Fussell called it “an extended pastoral elegy in prose (and) one of the permanent works engendered by memories of the war.”

Boyd, Thomas *Through the Wheat*. New York: Scribner’s, 1923. The first book by American novelist and journalist Boyd (1898-1935) who saw service in France and was gassed. *Through the Wheat*, subtitled *A Novel of the World War I Marines*, traces the career of William Hicks through his first experience of combat at Belleau Wood in the summer of 1918. Members of Hicks’s platoon get picked off one by one by gunfire, shelling, gas, and self-inflicted wounds, till everyone he knew a month before is dead and he is left an insensate zombie.

Brittain, Vera *Testament of Youth*. London: Gollancz, 1933. English writer and feminist Brittain (1893-1970) abandoned her studies at Oxford in 1915 to enlist as a nurse. By war’s end all those closest to her – her fiancé, her two dearest friends and her brother – were dead. Her 1933 best-seller, an account of her experiences and of the politics, and hopes, and fatal idealism of the generation that came of age in 1914. According to the *Times Literary Supplement* it “helped to form and define the mood of its time.”

Cather, Willa *One of Ours*. New York: Knopf, 1922. Cather’s romantic novel of chivalry and male freedom won the 1923 Pulitzer Prize. The novel’s hero is Charles Wheeler (a character based on Cather’s cousin who was killed in France) who is frustrated with his life as a farmer. When war breaks out he enlists, revels in his newfound freedom, and in ferocious front-line fighting finds fulfillment in a martyr’s grave.

Chapman, Guy *A Passionate Prodigality: Fragments of Autobiography*. London: Nicholson & Watson, 1933. A graphic and vividly written memoir, noted for its evocation of men at war by British historian, writer, and publisher Chapman (1889-1972), a decorated officer who was gassed at Amiens .

Chevallier, Gabriel *Peur* (1930), *Fear: A Novel of World War*. First English translation by Malcolm Imbrie, New York: New York Review Books, 2011. *Peur* was one of a number of savagely frank novel-memoirs (Remarque’s *All Quiet on the Western Front* was another) that shocked and offended survivors, widows and parents. Reviewing the English translation in the *New York Times* Thomas Keneally wrote “Chevallier’s narrative remains radioactive with pure terror...”

Churchill, Sir Winston *The World Crisis*, Vol. 1 1911-1914. London: Thornton Butterworth, 1923. “The single most important book among English sources by a person holding key office at the outbreak” (Tuchman). Churchill was then First Lord of the Admiralty. His five-volume account of the First World War, published between 1923 -1931, has been called “his masterpiece.” Former Prime Minister Arthur Balfour called it “Winston’s autobiography disguised as a history of the universe.”

Celine, Louis-Ferdinand *Journey to the End of the Night*. Translation by Ralph Mannheim New York: New Directions, 1983. A misanthropic invective, acclaimed as a masterpiece when first published in 1932. Celine is the pen name of L. F. Destouches (1894-1961), French novelist, anti-Semitic pamphleteer, physician, and decorated war veteran. A semi-autobiographical work, its anti-hero Bardamu fights in Colonial Africa then practices medicine in a poor Paris suburb. The novel is savage, nihilistic, satirical, obscene.

Clark, Christopher *The Sleepwalkers: How Europe Went to War in 1914*. New York: Harper, 2012. A powerful revisionist work by a Professor of History at Cambridge that has been called a “masterpiece.” Clark rejects the common narrative that Germany mobilized first to spring the preventive war its generals wanted. It was Russia’s mobilization (misdated by two days by Tuchman) that started it off. In Clark’s retelling of the polarization of the continent and his searching re-evaluation of the leaders of the great powers, he points to no one villain. Conditioned to walking along a cliff and ignorant of the horrors of war Europe’s leaders went to war like sleepwalkers – by accident. Clark’s exoneration of the Kaiser, who did his utmost to avert war, has made the book a best seller in Germany.

Cobb, Humphrey *Paths of Glory*. London?, 1935. Screenwriter and novelist Cobb (1899-1944) fought with the Canadian Army, seeing combat in the Battle of Amiens. His powerful, anti-war novel *Paths of Glory* (not to be confused with Irvin Cobb’s book of the same title, see below) is loosely based the story of four French soldiers who refuse to continue after a suicidal attack, and are court-martialed for mutiny and executed to set an example for other troops. Made into an acclaimed movie by Stanley Kubrick in 1956.

Cobb, Irvin S. *Paths of Glory*. New York: Doran, 1915. American newspaperman, humorist, and writer Cobb (1876-1944) covered the war for the *Saturday Evening Post* and in 1915 published *Paths of Glory*, a vivid account of his experiences. To Cobb, a “rag doll lying on the road with its head squashed flat by the wheel of a gun carriage” symbolized Belgium’s fate.

Coffman, Edward M. *The War to End All Wars: The American Military Experience in World War I*. New York: Oxford UP, 1968. A good general and comprehensive military history of America’s part in fighting and winning the war. Covers all the major battles and the war in the air and at sea.

Cowley, Malcolm *Exile’s Return: A Literary Odyssey of the Nineteen-Twenties*. New York: Viking, 1934, 1951. A study of what Gertrude Stein called “a lost generation,” the disillusioned expatriates (Hemingway, Dos Passos, Fitzgerald, Crane, Cummings, and others) and the “how-and-why of their going home again.” Van Wyck Brooks called it “an irreplaceable account...by the man who saw and lived it all.”

Cruttwell, C. M. R. F. *A History of the Great War, 1914-1918*. London: Oxford UP, 1934. British military historian Cruttwell’s two volumes were once the standard general history noted for its frank judgments. Dated now, but splendidly written.

Cummings, E. E. *The Enormous Room*. New York: Boni & Liveright, 1922. Autobiographical novel by the American poet – his fantastic recollection of his two-year detention on false charges of treason during the war in an absurd French military prison. Ironically structured on Bunyan’s *Pilgrim’s Progress*.

Dangerfield, George *The Strange Death of Liberal England, 1911-1914*. London: Constable, 1935. An admired and influential study of the decline of the Liberal Party. British-born American historian Dangerfield (1904-1986) argues that the Irish Rebellion (in Ulster), the Suffragette Movement, and the Labour Movement combined to undermine not just the Liberal Party but the sober, post Victorian society and the reasonable view of human nature on which it was based. Convincingly argued and elegantly written.

Davis, Richard Harding *With the Allies*. New York: Scribner's, 1914. Davis (1864-1916) novelist, playwright and leading American war correspondent covered the Spanish-American, Boer, and Russo-Japanese Wars. In *With the Allies* Davis famously described the German army marching into Brussels on August 20 "like a force of nature, a landslide, a tidal wave...singing Fatherland, My Fatherland like blows from a giant pile driver."

Dos Passos, John *Three Soldiers*. New York: Doran, 1921. A classic of realism and one of the key novels of the war by radical novelist Dos Passos (1896- 1970) later a social and political conservative. Like Hemingway's later *A Farewell to Arms*, based on his experiences as an ambulance driver. Mencken: "At one blast it disposed of oceans of romance and blather. It changed the whole tone of American opinion of the war (away) from the prevailing buncombe and sentimentality."

Dos Passos, John *Mr. Wilson's War*. New York: Doubleday, 1962. A genial almost casual history by the famous novelist that captures something of the light-hearted gallantry of the AEF. As one reviewer put it, the difference between *Mr. Wilson's War* and his angry, graphically realistic 1921 novel *Three Soldiers* "measures from here to eternity."

Editors of American Heritage *History of World War I*. New York: Simon & Schuster, 1964. Handsomely and comprehensively illustrated in the familiar American Heritage style with a narrative by S. L. A. Marshall who Carl Sandburg called "the greatest of writers on modern war."

Eksteins, Modris *Rites of Spring: The Great War and the Birth of the Modern Age*. Boston: Houghton -Mifflin, 1989. A cultural history of the war and its aftershocks that demonstrates how the horrors of trench warfare radically altered the psychology of Europe. Canadian historian Eksteins takes as his avatar of modernism the typical soldier who fought in the trenches – one of who led Germany into World War II.

Empy, Arthur *Over the Top: By an American Soldier Who Went West*. New York, Putnam, 1917. A New Jersey boy's adventures as a British Tommy and a run-away best seller. Later a movie starring the author. Empy (1883-1963) became a screenwriter and movie producer.

Falls, Cyril *The Great War*. New York: Putnam, 1959. An incisive and compact general history by leading World War I expert Falls (1888-1971) author of several volumes of the British official *History of the Great War* and Professor of Military History at Oxford.

Farwell, Byron *Over There: The United States in the Great War, 1917-1918*. New York: Norton, 1999. Good popular history. A well-told and colorful narrative of America's nineteen months at war.

Fay, Sidney *The Origins of the First World War*, 2 vols. New York: Macmillan, 1928, revised 1930. A classic study. Fay (1876-1967), an American historian, argued that Germany was too readily blamed for the war, that a great deal of responsibility rested with the Allies, particularly Serbia and Russia. His conclusion: all European powers and the system of secret alliances shared some measure of blame, but Austria-Hungary, Serbia, and Russia provoked the war's outbreak.

Faulkner, William *Soldier's Pay*. New York: Boni & Liveright, 1926. An early novel (his first) of protest and disillusionment by the great American writer. In it the grotesquely wounded Lieutenant Mahon drifts mutely through the novel to his early grave. Faulkner never got beyond Canada in his quest to see the "Big Show."

Faulks, Sebastian *Birdsong*. New York: Random House, 1993. An acclaimed, intensely romantic novel of war, spanning three generations but centered on young Englishman Stephen Wraysford who passes through a love affair and lands not in the trenches but in the tunnels beneath no-man's land. War presented in unrelenting and dispassionate detail.

Ferguson, Niall *The Pity of War*. New York: Basic Books, 1998. A controversial book by conservative British historian Ferguson, now at Harvard. Ferguson argues that British intervention prevented a German victory in 1914-15, and that Germany waged a defensive war (not an aggressive one as most historians maintain) forced on Germany by reckless British diplomacy. And most controversially that it might have proved more beneficial if Britain had stayed out, allowing Germany to win, in which case Europe would have ended up as an economic union dominated by Germany and Britain would have held on to her empire.

Fischer, Fritz *Germany's Aims in the First World War*. New York: Norton, 1967. A major and controversial work of historical analysis on the causes of the war. Fischer, a leading German historian, argues that German policy deliberately provoked war in July 1914 and that Germany had a set of annexation war aims similar to those of Hitler during the Second World War. The title of the original German edition translates as "Grab for World Power."

Ford, Ford Maddox *Parade's End*. New York: Knopf, 1950. Originally published as four separate novels between 1924-1928; later issued under its collective title as suggested by Ford in 1950. A subtle, complex, modernist work, *Parade's End* centers on Christopher Tietjens, "the last English Tory," following him from the orderly world of Edwardian England to the chaotic madness of war and the destruction of an era. Widely considered one of the great novels of the 20<sup>th</sup> century.

Fromkin, David *Europe's Last Summer: Who Started the Great War in 1914?* New York: Knopf, 2004. After a crisp, lively day-by-day account of the events of that fateful summer Fromkin, a scholar of international relations, answers his own question succinctly: Helmuth von Moltke, Imperial Germany's army chief of staff. In late July when the procrastinating Austrians had yet to move against Serbia, Moltke hijacked the situation; over-riding the Kaiser, he instigated a second war against Russia and France.

Fussell, Paul *The Great War and Modern Memory*. New York: Oxford U. P., 1975. A landmark study of the literature of the British experiences in the trenches by an American scholar Fussell (1924-2012). Literate and literary, it focuses on the memoirs and poetry, chronicling the death of



19<sup>th</sup> century rhetoric and high pieties – of “sacrifice and rosy dawns” in favor of “blood, tears, agony, madness, shit, cruelty, murder, sell-out, pain and hoax.”

Gibbons, Floyd *And They Thought We Wouldn't Fight*. New York: Doran, 1918. A narrative history of the AEF by perhaps the best known of American war correspondents, the Chicago *Tribune's* Floyd Gibbons (1887-1939). Gibbons covered the AEF from the moment it landed in France. He lost an eye at Belleau Wood while trying to rescue an American soldier and was awarded France's greatest honor, the *Croix de Guerre* with Palm.

Gilbert, Martin *The First World War: A Complete History*: London: Weidenfeld, 2004. A day-by-day chronicle of the war on all fronts by the prolific British historian and Churchill biographer.

Graves, Robert *Good-Bye to All That*. New York: Jonathan Cape & Harrison Smith, 1930. An autobiographical account of the monumental loss of innocence wrought by the war by the famous poet, novelist, and critic. Dramatic, poignant, wry, Paul Fussell called it “the best memoir of the war.”

Hasek, Jaroslav *The Good Soldier Svejk* English translation by Cecil Parrott, Penguin, 1973. Hasek (1883-1923) was a Czech anarchist and writer who was drafted into the Austro-Hungarian army in 1914. His famous novel, a satire on the ineptitude of authority figures, has been translated in sixty languages. It consists largely of farcical incidents about Svejk (“Schweik”), a “cheerful simpleton, who jokes about war as if it were a tavern brawl.” One of the rare literary works to have come out of the war on the Eastern Front.

Hastings, Max *Catastrophe 1914*. New York: Knopf, 2013. A gripping narrative of the events of June through December 1914 coupled with trenchant assessments of the war's causes: “what happened was not ‘war by accident,’ but war by ill-conceived Austrian design with German support... The case still seems overwhelmingly strong that Germany bore principal blame.” Hastings gives a vivid account of the fighting “emphasizing the testimony of humble folks – soldiers, sailors, civilians – who became the war's victims.”

Hemingway, Ernest *A Farewell to Arms*. New York: Scribner's, 1929. Hemingway's famous novel of love and war based in large part on his experiences as an ambulance driver on the Italian-Austrian front, it tells the story of a romance between an expatriate American lieutenant in the Italian ambulance service and an English nurse who becomes pregnant. After the disastrous Italian retreat from Caporetto (Hemingway's description of it is superb), he deserts and they escape to Switzerland, where she dies in childbirth. Hemingway called the novel his *Romeo and Juliet*. Critics generally agree that it is the best American novel to have come out of the war.

Hochschild, Adam *To End All Wars: A Story of Loyalty and Rebellion*. Boston: Houghton Harcourt, 2011. Hochschild writes on human rights and social justice. His *To End All Wars* is a narrative history of World War I that focuses on the moral drama of its critics, among them suffragist Sylvia Pankhurst, socialist Keir Hardie, and philosopher Bertrand Russell.

Herwig, Holger *The Marne, 1914: The Opening of World War I and the Battle That Changed the World*. New York: Random House, 2009. The best modern account of the crucial battle that

saved France from disastrous defeat. Herwig, a Canadian historian, combines colorful evocations of battle with a lucid operational history. In something of a revisionist analysis he assigns blame for the German defeat to the vagueness of the Schlieffen Plan and senior commanders who lost control rather than the field commanders.

Horne, Alistair *The Price of Glory: Verdun 1916*. New York: St. Martin's, 1963. A classic account of the great and terrible battle that has been called "the bloodiest in history." For the French, Verdun was a magnificent victory that nearly shattered their army. For the Germans it was their first undeniable setback, a blow to the morale of both army and people. Sir Alistair's *The Price of Glory*, a "brilliant" retelling of "the pathos and human folly of war," is the middle volume in his trilogy on the great crises of the rivalry between France and Germany, that begins with *The Fall of Paris: The Siege and the Commune 1870-71* and concludes with *To Lose a Battle: France 1940*.

Howard, Michael *The First World War*. Oxford: Oxford UP, 2002. The most concise introduction to the vast subject of the Great War by perhaps the greatest living scholar of military history. Howard is professor emeritus of modern history at Oxford and Yale. Reissued in paperback in 2007 as *The First World War: A Very Short Introduction*.

Joll, James *Origins of the First World War*. London: Longman, 1984. The best survey of the war's origins, summarizing all the relevant controversies by a major academic historian. Joll (1918-1999) was professor at the University of London. A 3<sup>rd</sup> edition with Gordon Martel was published in 2006.

Junger, Ernest *Storm of Steel*. New English translation by Michael Hoffmann, London, Penguin, 2003. German writer and philosopher Junger (1895-1998), wounded fourteen times during the war, was the youngest ever winner of the *Pour le merite* (the "Blue Max"). His graphic memoir of trench warfare, *Storm of Steel*, originally published in 1920, is a brilliant, bloodthirsty, nationalistic account of the horrors and glories of war. To Andre Gide it was "unquestionably the most beautiful book of war." To Joseph Goebbels it was: "Horrible in its realistic greatness – the German book on the War."

Keegan, John *The First World War*. New York: Knopf, 1999. Keegan (1934-2012) was perhaps the best military historian of our day. This now classic work is simply the best one-volume military history of the Great War. It is enormously readable, clear, detailed, and comprehensive. As Tony Judt wrote in the *New York Times Book Review*, not just "how the war began, how it was fought, why it was won (but) how it felt."

Keegan, John *An Illustrated History of the First World War*. New York: Knopf, 2001. Lavishly and comprehensively illustrated, it interweaves Keegan's narrative, much of it from his classic work, with photographs, paintings, cartoons, posters, and superb maps. Covers *all* the war's fronts, including the home fronts.

Kennedy, David *Over Here: The First World War and American Society*. New York: Oxford UP, 1980. The best, most thoughtful, and thorough examination of the effect of the war on American life of the war that claimed 50,000 American lives and ended forever its historical isolation. Kennedy, who would go on to win the Pulitzer Prize in 2000 for *Freedom From Fear: The*

*American People in Depression and War 1920-1945*, uses the record of America's experience in the war as a prism through which to view early 20<sup>th</sup> century American society

Keynes, John Maynard *The Economic Consequences of the Peace*. New York: Harcourt, 1920.

A severe critique of the Paris Peace Conference by eminent economist Keynes (1883-1946), a member of the British delegation. On prescient economic grounds it argued for a more generous peace. A best seller with its scathing sketches of world leaders Wilson, Lloyd George, and Clemenceau, it helped consolidate American opinion against the Treaty and the League of Nations.

Kilmer, Joyce *Poems, Essays, Letters*. New York: Doran, 1918. American critic, writer, and poet, best remembered for "Trees," published in 1913. Joyce, born in 1886, was killed by a sniper's bullet at the second Battle of the Marne in 1918. At the time of his death he was writing a history of his regiment the famous "Fighting 69<sup>th</sup>."

Lawrence, T. E. *Seven Pillars of Wisdom*. New York: Doubleday, Doran, 1926. The highly personal, controversial, and acclaimed account by Lawrence (1888-1935) of his experiences as an English officer during the Arab Revolt (1916-1918) against the Ottoman Turks, allies of the Central Powers. An abridged version *Revolt in the Dessert* was published in 1927.

Liddell-Hart, B. H. *The Real War, 1914-1918*. Boston: Little, Brown, 1930. Long considered the best one volume history of the war, and still a contender. Captain Hart (1895-1970) was the most influential military analyst of his time. It was his experiences in the war – he was wounded and gassed and nearly killed at the Somme – that made him an opponent of frontal attack and a forceful advocate for armored warfare and for Britain's limiting her participation in future wars to using her air and sea power.

Lloyd George, David *War Memoirs*, 6 vols. Boston: Little, Brown, 1930-1938. An unusually long, detailed, and candid memoir by David Lloyd George (1863-1945), British Liberal and highly energetic Prime Minister 1916-1922, and head of the wartime coalition government.

MacMillan, Margaret *Paris 1919: Six Months That Changed the World*. New York: Macmillan, 2007. The most honest, detailed, and up-to-date history of the Peace Conference where the Treaty of Versailles was negotiated, imposing reparations, redrawing the boundaries of Europe, and making decisions whose implications are still with us today. An engaging narrative history which *inter alia* debunks the notion that reparations imposed on Germany were a leading cause of the Second World War.

MacMillan, Margaret *The War That Ended Peace: The Road to 1914*. New York: Macmillan, 2014. A sweeping narrative account of how Europe walked over a cliff into a catastrophic war that may turn out to be the definitive account of old Europe's final years. Macmillan traces Europe's path to 1914, concluding that some powers and leaders were more culpable than others, singling out Austria's mad determination to destroy Serbia, Germany's decision to back Austria to the hilt, and Russia's impatience to mobilize as bearing greatest responsibility for the war.

McCrae, John *In Flanders Fields & Other Poems*. New York: Putnam, 1919. A posthumous collection by McCrae (1872-1918), a Canadian physician, who wrote his famous poem sitting in the back of an ambulance during Second Ypres in Flanders – the battle where the Germans used chlorine gas in a failed but murderous attempt to break the Canadian line.

McMeekin, Sean *July 1914: Countdown to War*. New York: Basic, 2014. Revisionist history and polemic with a zoom lens. American historian McMeekin chronicles the choreography that led to war, in the process indicting the guilty men and nations – Imperial Russia, and startlingly claims that Germany went to war out of desperation because Moltke (Chief of Staff) believed its *only* chance of winning was to knock out France.

Manning, Frederic *Her Privates We*. London: Peter Davies, 1930. An expurgated version of *The Middle Parts of Fortune* published anonymously in 1929. Attributed to “Private 19022,” this biting, powerful, foul-mouthed novel is the story of the Battle of the Somme told through the perspective of an ordinary private. Hemingway called it “the best and noblest book of men in war I’ve ever read.” An edition restoring all the excisions was published by Serpent’s Tail in 1999.

Marshall, S. L. A. *World War I*. Boston: Houghton, 1964. Still one of the very best and most complete one-volume histories of the war. “A full-dress history” (*New York Times*). Almost alone among the fine histories by Cruttwell, Churchill, Falls, Keegan, and others, Marshall, who saw action with the AEF at Ypres, Soissons, Saint-Mihiel, and the Meuse Argonne, gives generous coverage to the American experience. Now available in paper (Mariner Books, 2004).

Masefield, John *Gallipoli*. New York: Macmillan, 1916. In contrast to the anti-war writings of poets such as Siegfried Sassoon and Edmund Blunden, Masefield (1878-1967) poet, dramatist, and after 1930 Poet Laureate, was an apologist for the war. His journalistic account *Gallipoli*, argued that the failed Dardanelles campaign was not just a thrilling “adventure,” but a moral triumph.

Massie, Robert K. *Castles of Steel: Britain, Germany and the Winning of the Great War at Sea*. New York: Random House, 2003. The last word on the war at sea, detailed and comprehensive, by Pulitzer Prize winning historian Massie (Yale 1951). See on the naval arms race his *Dreadnought: Britain, Germany and the Coming of the Great War* (1993).

Maugham, Somerset *Ashenden: Or the British Secret Agent*. London: Heinemann, 1928. A collection of loosely linked stories based on Maugham’s experience as a member of British Intelligence during the war.

May, Ernest *The World War and American Isolation*. Chicago: Quadrangle, 1959. Still the best scholarly account of the circumstances that led to the U. S. entry into the war.

Nettleton, George *Yale in the World War*, 2 vols. New Haven: Yale UP, 1925. A commemorative volume by Professor of English George H. Nettleton with tributes to the 226 Yale men who died in the war and a detailed record of the 9,464 who served.

Nicolson, Harold *Peacemaking 1919*. London: Faber & Faber, 1933. An inside story of the Paris Peace Conference by writer, diplomat, and Member of Parliament Harold Nicolson (1886-1968) who was a member of the British delegation. A classic first-hand account, part narrative, part diary.

Owen, Wilfred *Poems*, London, 1920, *Collected Poems*. New York: New Directions, 1963. England’s greatest war poet. His poetic manifesto includes these words “My subject is War and the pity of War. The Poetry is in the pity.” After being wounded in the trenches in 1917, he

returned in 1918 winning the Military Cross for gallantry. He was killed in November, word of his death reaching his parents on Armistice Day. He was twenty-five. Among his finest poems are “The Last Laugh,” “Disabled,” “Anthem for Doomed Youth,” and “Dulce et Decorum Est.”

Pershing, John J. *My Experiences in the World War*, 2 vols. New York: Stokes, 1931. A combative memoir by General of the Armies Pershing (1860-1948) in which he argues for his insistence that the American Expeditionary Force fight as an independent army, and defends his tactics of costly frontal attacks long since abandoned by the Allies. Awarded the Pulitzer Prize for History in 1932.

Philpott, William *Bloody Victory: The Sacrifice on the Somme and the Making of the Twentieth Century*. London: Little, Brown, 2009. A major revision analysis of the five-month long 1916 battle which claimed 600,000 Allied casualties -- the first day saw 60,000 British casualties, including 21,000 dead – for a gain of ten miles. The Somme has been viewed as a disastrous and pointless bloodletting. But Philpott, Professor of the History of Warfare at King’s College, London argues that, like Stalingrad in World War II, it was a turning point. After it the exhausted German army fought only on the defensive.

Plowman, Max *A Subaltern at the Somme*. London, 1928. A moving and bitterly truthful memoir of the war published under the pseudonym “Mark VIII,” considered a classic of the genre. Plowman (1883-1941), a published poet before the war, was wounded at the Somme and hospitalized for “shell shock.” A year later he wrote a polemic against continuation of the war and was court-martialed.

Prior, Robin & Trevor Wilson *Passchendaele: The Untold Story*. New Haven: Yale UP, 1996. Passchendaele ( a.k.a. Third Battle of Ypres) cost the British 275,000 casualties (70,000 dead). Australian scholars Prior and Wilson dissect the battle and its results – in 1918 the Germans won back the gains of the three-month campaign in three days, concluding that the carnage was neither inevitable nor inescapable, laying the responsibility for the needless and futile failure at the feet of British General Haig and Prime Minister Lloyd George.

Remarque, Erich Maria *All Quiet on the Western Front*. Boston: Little, Brown, 1929. Remarque (1898-1970) was a German war veteran. His *Im Westen nichts Neues (In the west, nothing new)* is a story of the horror and futility of war told through the eyes of a despairing 18-year-old volunteer, who after seeing most of his comrades die during the German retreat, is killed himself. The army communique that day read: “All is quiet on the Western Front.” In 1930 it was made into an Oscar-winning movie.

Richthofen, Manfred von *The Red Battle Flyers*. New York: McBride, 1918. A brief posthumously published memoir by the “Red Baron,” Germany’s top ace, credited with 80 combat victories, and leader of the famed “Flying Circus.”

Ricketts, Harry *Strange Meetings: Poets of the Great War*. London: Chatto & Windus, 2004. An engaging, highly original account of the war poets, told through a series of actual and near-encounters – as when Siegfried Sassoon and Wilfred Owen met in hospital. Charming and informative.

Romains, Jules *Verdun*. New York: Knopf, 1938. Jules Romains was the pen name of French poet and novelist Louis Farigoule (1885-1951). His masterpiece is the vast epic cycle *Men of Good Will* (English translation 14 vols, 1933- 1946) which records an entire era of French Society from 1908-1933. *Verdun*, one of its central volumes, is a sprawling novel of the soldiers – the men of good will – scrabbling in the mud and praying for their lives in the terrible Battle of Verdun that claimed nearly a million men killed, wounded, and missing.

Roth, Joseph *The Radetsky March*. Translation by Michael Hoffman. London: Granta, 2002. The best-known work by one of the least known of great 20<sup>th</sup> century writers. This 1932 novel by Austrian Roth (1894-1939), named for the signature tune of the Hapsburg Empire by Joseph Strauss, Sr., is the family saga of three generations of the Trotta family, that culminates in the fall of the decrepit Austro-Hungarian empire at the end of the war in 1918. A cult novel today.

Sassoon, Siegfried *Counter-Attack & Other Poems*. New York: Dutton, 1918. A collection of 38 poems by the great British war poet and memoirist (see below). Includes “Prelude: The Troops,” “Attack,” “Does It Matter?” “The Hawthorne Tree,” and “Break of Day.”

Sassoon, Siegfried *Memoirs of an Infantry Officer*. London: Faber & Faber, 1930. War poet Sassoon was, along with Edmund Blunden and Robert Graves, one of the great memoirists of the war. *Memoirs* is a fictionalized account of his experiences in the trenches in 1916. Along with his poems, it continues what Blunden called Sassoon’s “splendid war on the war.” Known as “Mad Jack” for his suicidal bravery, Sassoon wrote a pacifist protest in 1917 against the war – “A Soldier’s Declaration.” He was nearly court-martialed, but was saved by Robert Graves who convinced authorities that he should be hospitalized for “shell shock.”

Seeger, Alan *Poems*. New York: Scribner’s, 1916. A posthumous collection that includes the most famous American poem of the war “I have a rendezvous with death.” Seeger (1888-1916) fought with the French Foreign Legion, enlisting in August 1914. His rendezvous came at the Battle of the Somme on July 4, 1916, where he died famously cheering on his men after being machine-gunned. His Harvard classmate T. S. Eliot wrote that Seeger “lived his whole life on a high-flown, solemn plane, with impeccable poetic dignity; everything about him was in keeping.”

Silken, Jon ed. *Penguin Book of First World War Poetry*, 2<sup>nd</sup> ed. London: Penguin, 2007. A valuable and handy source: comprehensive selection with an excellent introduction.

Sitwell, Osbert *Great Morning*. Boston: Atlantic – Little, Brown, 1948. The third volume of a once famous autobiography by Sir Osbert (1892-1969), younger brother of Dame Edith Sitwell, captures the feel of that “gay, carefree” summer before the war when there was “an infinite sweetness in the air,” and all Europe danced to the *Rosenkavalier* waltzes. A Captain in the Grenadier Guards, Sitwell saw action in the trenches at Ypres.

Solzhenitsyn, Aleksander *August 1914*. New York: Farrar, Strauss & Giroux, 1972. An historical and imaginative reconstruction of the opening weeks of the war that left Russia “shipwrecked” and ripe for revolution. It tells the story of Imperial Russia’s disastrous defeat at the battle of Tannenberg. Written on a huge canvas, its awesome battle scenes are matched by masterly portraits of characters both historical and fictional as fine as any in Russian literature. A new and

much revised version of the novel with a superior translation by H. T. Willetts was published in 1984.

Spears, Brigadier-General Edward L. *Liaison, 1914: A Narrative of the Great Retreat*. Foreword by Winston Churchill. London: Eyre & Spottiswoode, 1931. In 1914, bi-lingual Lieutenant Spears was British liaison officer with the French Fifth Army. His once famous *Liaison, 1914* combines graphic descriptions of the breakdown in communication between monoglot commanders, Sir John French and his opposite number General Lanrezac, with vivid accounts of the horrors of war and a spirited defense of the British Expeditionary Force. A close associate of Churchill, Spears, later Sir Edward, played a leading liaison role in World War Two.

Stevenson, David *Cataclysm: The First World War as Political Tragedy*. New York: Basic, 2004. "The best-one volume general history of the war, yet written," but see Strachan below. Stevenson, professor of international history at the London School of Economics, has written a tough, erudite, and comprehensive history and a brilliant political, strategic, and military analysis of the 1914-1918 war. But, as one reviewer put it, "the men and women cowering under the barrages are eerily silent."

Strachan, Hew *The First World War, Vol. 1 To Arms*. Oxford: Oxford UP, 2002. *To Arms* is the first of a projected three volume "definitive" history of the Great War in all its aspects by Scottish military historian Strachan, Professor of the History of War at Oxford. This first volume takes events in Europe to the end of 1914. Sir Michael Howard has called it "magisterial," and "indispensable." Though only the first volume has been published, Strachan has done the seemingly impossible trick of publishing a single-volume condensation of the incomplete trilogy, *The First World War*, 2004. Strachan is also the editor of the excellent *Oxford Illustrated History of the First World War*, 2001.

Trumbo, Dalton *Johnny Got His Gun*. Philadelphia: Lippincott, 1939. Influential anti-war novel by pacifist and later blacklisted screenwriter Trumbo (1905-1976). A difficult, horrific story of a soldier blown apart by an artillery shell who awakens in a hospital, his mind intact, to discover he has lost his arms and legs and all of his face. Trapped in his body, he muses on war, his life, and his family. Trumbo directed a film adaptation in 1971.

Tuchman, Barbara *The Guns of August*. New York: Macmillan, 1962. Barbara Tuchman's brilliant narrative of the first thirty days of the coming of the war in the West is as absorbing and relevant today as it was half a century ago. With wit and intelligence and an eye for detail, she wrote trenchantly of the "bellicose frivolity of senile empires" that brought Europe to war. *The Guns of War* was awarded the Pulitzer Prize in 1962. John F. Kennedy said he drew on its lessons, especially of the unpredictable dangers of rapid escalation, in the Cuban Missile crisis of October 1962.

Tuchman, Barbara *The Proud Tower: A Portrait of the World Before the War, 1890-1914*. New York: Macmillan, 1966. A kind of "prequel" to *The Guns of August*, *The Proud Tower* is not a narrative but a collection of essays on the Age of Privilege, the birth of socialism, the Dreyfus Affair, America's turn toward imperialism, and prewar-German culture.

Tuchman, Barbara *The Zimmerman Telegram*. New York: Macmillan, 1957. In January 1917 German Foreign Secretary Zimmermann sent a telegram to the German minister to Mexico with

details of a clumsy attempt to form a defensive alliance with Mexico in case of war, promising Mexico her lost territories in Texas, New Mexico and Arizona in return. Intercepted by British Naval Intelligence, its publication on March 1, just a month after Germany had resumed “unrestricted submarine warfare,” caused an outrage. The telegram was “the last drop that emptied (President Wilson’s) cup of neutrality.” The United States declared war on Germany on April 6, 1917.

Tucker, Spencer, ed. *Encyclopedia of World War I: A Political, Social, and Military History*, 5 vols. Santa Barbara: ABC-CLIO, 2005. The most detailed reference source with articles by specialists on all aspects of the war.

Tyng, Sewell *The Campaign of the Marne*. Oxford: Oxford UP, 1935. For seventy years the standard history of the crucial battle where Joffre’s French armies managed just to stop the German advance forty miles from Paris. “Still invaluable” (John Keegan).

Wharton, Edith *A Son at the Front*. New York: Scribner’s, 1923. One of the last wholly unambiguous affirmations of the war’s meaning to be published in the 1920s. In this novel by Wharton, who was living in Paris when war broke out, a narrow-minded father, representing smug neutral America, is gradually moved from indifference to commitment by the idealism of his soldier son.

Wilder, Amos *Armageddon Revisited*. New Haven: Yale UP, 1993. Wilder (1895-1993), older brother of Thornton Wilder, inter-collegiate tennis champion (Yale 1920), winner of the Yale Younger Poets competition in 1923, long-time Professor of Divinity at Harvard, was awarded the *Croix de Guerre* for his service as an ambulance driver in France. *Armageddon Revisited* is a memoir based on his World War I journal.

Wohl, Robert *The Generation of 1914*. Cambridge, Mass.: Harvard UP, 1979. A brilliant essay in intellectual history. It tells the story of the youth of five European countries – France, Germany, England, Spain, and Italy – whose lives were interrupted by the Great War. Probing behind ideas for the experiences that inspired them, Wohl explores the origins of the war and its impact – disillusion and despair, the waning of liberal and humanitarian values, and the rise of Communism and Fascism.

Wolff, Leon *In Flanders Fields: The Campaign of 1917*. New York: Viking, 1958. An engaging and beautifully written interpretation of the Battle of Arras and the Second Battle of Aisne in the spring of 1917, and the Battles of Messines and Ypres (Passchendaele) in the fall. Major General J. F. C. Fuller, who was there in Flanders, called it “an invocation which summons from the depths of the past – the catastrophic year 1917 – the progenitor of the age we live in.”

Zombory-Moldovan, Bela *The Burning of the World: A Memoir of 1914*. New York: New York Review Books, 2014. A remarkable self-portrait by a Hungarian artist who saw action and was wounded at the Battle of Rava Ruska on the Galician Front (present day’s western Ukraine and eastern Poland., where 300,000 troops fought in September 1914. Evocative, beautifully observed, painterly.

Zweig, Arnold *The Case of Sergeant Grischa*. London: Martin Secker, 1928. A German writer, pacifist, and anti-fascist, Zweig (1887-1968) is best known for this novel about Russian prisoner



Grischa and his tragic encounter with the vast machine of Prussian military bureaucracy. One of the few works to come out of the Eastern Front.

### Movies:

This is a highly selective listing that like the main bibliography emphasizes contemporary works, in this case silents and early talkies. Movies marked with an asterisk were adapted from successful plays.

*Hearts of the World* (D. W. Griffith, 1918)  
*Shoulder Arms* (Charlie Chaplin, 1918)  
*The Lost Battalion* (Burton King, 1919)  
*The Big Parade* (King Vidor, 1925)  
*What Price Glory?* (Raoul Walsh, 1926)\*  
*Wings* (William Wellman, 1927)  
*All Quiet on the Western Front* (Lewis Milestone, 1930)  
*Dawn Patrol* (Howard Hawks, 1930)  
*Journey's End* (James Whale, 1930)\*  
*A Farewell to Arms* (Frank Borzage, 1932)  
*The Lost Patrol* (John Ford, 1934)  
*The Road to Glory* (Howard Hawks, 1936)  
*Grand Illusion* (Jean Renoir, 1937)  
*Dawn Patrol* (Edmund Goulding, 1938)  
*The Fighting 69<sup>th</sup>* (William Keighley, 1940)  
*Sergeant York* (Howard Hawks, 1941)  
*African Queen* (John Huston, 1951)  
*Paths of Glory* (Stanley Kubrick, 1957)  
*La grande guerra* (Mario Monicelli, 1959)  
*Lawrence of Arabia* (David Lean, 1962)  
*King and Country* (Joseph Losey, 1964)  
*OH! What a Lovely War* (Richard Attenborough, 1969)

### Documentaries:

*The Great War* 26-part BBC series written by Corelli Barnett & John Terrain, 1964  
*1914-1918: The Great War & Shaping of the 20<sup>th</sup> Century*. BBC2 & Imperial War Museum 1996  
*The First World War* 10 part Channel 4 (UK) series by Oxford Professor Hew Strachan, 2003  
Apocalypse: WW I. Five Part Series on the American Heroes Channel and on You Tube; an excellent series with remarkable film footage.

Songs (sheet music)

*Some of the war's most popular songs were written before the war began. One is "There's a Long, Long, Trail A-winding" by two members of the Yale class of 1912 -- Stoddard King and Zo Elliott. It didn't catch on till America was going to war and it was discovered it could be sung as a counter-melody to "Keep the Home Fires Burning." All the songs listed below are either English or American except "Madelon," a translation of a French soldiers' song. Most of them can be heard on You Tube: World War I Songs.*

"Good-Bye Broadway, Hello France" (Reisner & Davis, 1917)

"Good Morning Mr. Zip-Zip-Zip!" (Lloyd, 1918)

"How Ya Gonna Keep 'Em Down on the Farm?" (Lewis, Young & Donaldson, 1919)

"I Didn't Raise my Boy to Be a Soldier" (Brian & Piantadosi, 1915)

"It's a Long, Long Way to Tipperary" (Judge & Williams, 1912)

"Just a Baby's Prayer at Twilight" (Lewis & Young, 1918)

"Keep the Home-Fires Burning" (Ford & Novello, 1915)

"Madelon: I'll Be True to the Whole Regiment" (Bosquet, Brian & Robert, 1918)

"Mad'moiselle from Armentieres" a.k.a. "Hinky Dinky Parlez-vous" (anon. c.1918)

"Oh! How I Hate to Get Up in the Morning" (Berlin, 1918)

"Over There" (Cohan, 1917)

"Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile" (Asaf & Powell, 1915)

"Rose of No Man's Land" (Cunningham & Brennan, 1918)

"Roses of Picardy" (Weatherly & Wood, 1916)

"Smiles" (Callahan & Roberts, 1917)

"There's a Long, Long Trail A-winding" (King & Elliott, 1913)

"Till We Meet Again" (Egan & Whiting, 1918)

Book Genre Chart. What is a Genre? Types of Books. Fiction. Nonfiction. Genres of Fiction Books. Classics. Tragedy. The most enjoyed genre by teens, young adults and even older individuals, fantasy books are works of speculative fiction, which generally revolves around magic, the supernatural and witchcraft. A lot of fantasy writers use mythology, theology and folklore as inspiration. Do you have a favorite type of book, either fiction or non-fiction? Are you thinking about branching out and enjoying a new genre? If so, you might be interested in a list of book types or genres. See if any of the below sub-types catch your eye. Different Types of Books. Books are either fiction or non-fiction. Non-fiction books contain factual information, such as biographies and history books. Fiction books contain a story which was made up by the author, such as romance or children's books. Non-Fiction.