

T. E. LAWRENCE

in word and image

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T. E. LAWRENCE *from a portrait by* AUGUSTUS JOHN



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T.E. Lawrence In Word And Image

This catalogue accompanies an exhibition held at the Grantham Museum, in continuation of the 2018 Gravity Fields Festival. We would like to thank the festival organiser, Rosemary Richards, Dr Anna-Marie Roos FLS, FSA, and the staff and volunteers at the Grantham Museum for their kind help. The exhibition displays have been enhanced with the generous assistance of the Heritage Lottery Fund, for which we are very grateful.

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Eric Kennington's Arab Portraits

He has drawn camel-men, and princes of the desert, donkey-boys, officers, descendants of the Prophet, a vice-president of the Turkish Chamber, slaves, sheikhs and swordsmen. They represent a fair choice of the real Arab, not the Algerian or Egyptian or Syrian so commonly palmed off on us, not the noisy, luxury-loving, sensual, passionate, greedy person, but a man whose ruling characteristic is hardness, of body, mind, heart, and head.

T.E. Lawrence on Kennington's Arab Portraits

T.E. LAWRENCE'S FIRST DRAFT of *Seven Pillars of Wisdom* was mostly written in the course of 1919, but the manuscript was lost at Reading Station in November of that year. Drawing upon his memory and a typed copy of a section of the text, Lawrence reconstructed it in 1920, but later abandoned this version after an abortive attempt to derive an abridgement from it, and eventually burned the manuscript. By the latter part of 1920, Lawrence had determined to print the text in a private press edition and began a third draft, which was completed in 1922. Worried that it might suffer the fate of its first predecessor, Lawrence arranged for the *Oxford Times* to print eight copies of this text, giving the manuscript to the printers one chapter at a time and in a random sequence, to minimise the risks of piracy. Once the printing was finished, the sheets were assembled in the correct order and paginated in manuscript by Lawrence, who circulated copies among his literary acquaintances for their criticism and comment.

Once he had decided to publish the book himself, Lawrence also began to work on illustrations for the text and '[f]or this purpose he made contact with Eric Kennington, whose work as one of the official war artists was very highly regarded. He asked whether it might be possible to draw portraits based on photographs of the Arab personalities in *Seven Pillars*. Kennington, whose previous knowledge of Lawrence had been derived from the Lowell Thomas lectures, was fascinated by the project, but he rejected the idea of working from photographs. Instead, he suggested that he should visit the Middle East and draw the Arabs from life' (J. Wilson, *Lawrence of Arabia* (London, 1989), p. 641). Shortly afterwards Lawrence was appointed to a position in the Colonial

Office at the behest of Churchill, and therefore could not accompany Kennington to the Middle East as he had planned to. Nonetheless, as Lawrence wrote to Robert Graves, 'Kennington is going all the same: (that man is a great man) and as an official I'll be able to help him even more than ever' (letter of 19 February 1921). Kennington returned from the Middle East with a remarkable series of pastels – known as his 'Arab Portraits' – 'which were to become the striking illustrations in the subscribers' [edition of] *Seven Pillars [of Wisdom]*' (J. Wilson, *T.E. Lawrence* (London, 1988), p. 151).

Lawrence constructed the text of the 1926 'Subscriber's Edition' of *Seven Pillars of Wisdom* from the annotated and densely-edited sheets of one copy of the 1922 *Oxford Times* text, and reduced it by about a third from about 334,500 words to some 250,000 words. The 211 copies of the 1926 edition were only available to subscribers selected from Lawrence's friends and their friends, and were lavishly illustrated with reproductions of Kennington's portraits, printed in colour by Whittingham and Griggs. As Lawrence had promised to his subscribers, *Seven Pillars of Wisdom* was never reprinted during the author's lifetime, and was first made available to the public in the edition published by Jonathan Cape in 1935, a few months after Lawrence's death (see item 14). The 1935 edition of *Seven Pillars of Wisdom* and *Revolt in the Desert* (an abridgment of *Seven Pillars of Wisdom* published in 1927; see item 15) were both illustrated with monochrome reproductions of Kennington's illustrations (some of which were cropped), although the limited editions of these titles did include some reproductions of the portraits in colour. However, the complete set of Kennington's twenty Arab Portraits was only available in colour in the 1926 'Subscriber's Edition' of *Seven Pillars of Wisdom* until 1997, the year that the Castle Hill Press published its landmark *Seven Pillars of Wisdom: A Triumph. The Complete 1922 Text*, with the illustrations reproduced in colour.

Shortly after the first volume of the Castle Hill Press edition was published, Jeremy Wilson was contacted with the news that a complete set of proofs of the colour portraits, from the collection of a partner in Whittingham and Griggs, the printers of the plates of the 'Subscriber's Edition'. These proofs were in exceptional condition and were 'before letters' (i.e. without the captions which were added to the published plates), and from these proofs the Castle Hill Press produced 250 sets of prints of the portraits, which were numbered on the versos in pencil and made available to the subscribers to the *Seven Pillars of Wisdom ... The Complete 1922 Text* in a portfolio.

The Castle Hill Press also produced 225 sets of the portraits as offprints from *Seven Pillars of Wisdom ... The Complete 1922 Text*. These offprint portraits were individual prints, with the manuscript titles and copy numbers added by a calligrapher beneath the image (printed captions give the copyright information and artist's name). The first thirteen items of this catalogue are a selection of these numbered, limited edition portraits, which are all in fine condition, with the original cardboard mounts and clear plastic sleeves.





'A RUNAWAY SLAVE FROM RIYADTH'

1. KENNINGTON, Eric Henri. 'Abd el Rahman'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 60 of 225. Abd el Rahman was 'a runaway slave from Riyadh' (*Seven Pillars of Wisdom* (London, 1935), p. 391), who served in Lawrence's bodyguard. The original pastel drawing was executed by Kennington in 1921, and in 1959 he deposited it as diploma work with the Royal Academy of Arts, London, where it remains.



'OUR MOST EXCELLENT INFORMANT IN THE WAR'

2. KENNINGTON, E.H. 'Alayan'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 59 of 225. In his preface to the Leicester Gallery's *Catalogue of an Exhibition of Paintings, Pastels, Drawings and Woodcuts, Illustrating Col. T. E. Lawrence's Book "Seven Pillars of Wisdom"* (London, 1927), Lawrence wrote of Kennington's portrait of Alayan that the subject 'was our most excellent informant in the War, but is looked down upon by his fellows because he took money for his work. He lost the money in a bad trading venture after the armistice, and now without either friends or substance must serve as a donkey-boy where he once walked free. His face shows his sense of the broken world about him: but when he was sent for to be drawn he ran home and put on his best clothing. It was not very good, but evidently he still has hope and self-respect' (*Oriental Assembly* (London, [1939]), p. 156).



THE CO-COMMANDER OF LAWRENCE'S BODYGUARD

3. KENNINGTON, E.H. 'El Zaagi'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 60 of 225. El Zaagi – 'a stiff man of normal officer cut' – was the co-commander of Lawrence's bodyguard, which had been formed after the Turks had placed a price of £20,000 (alive) or £10,000 (dead) on his head. Lawrence recorded that, recruited by El Zaagi and his co-commander, 'a wonderful gang of experts grew about me. The British at Akaba called them cut-throats; but they cut throats only to my order. Perhaps in others' eyes it was a fault that they would recognize no authority but mine. [...] I paid my men six pounds a month, the standard army wage for a man and camel, but mounted them on my own animals, so that the money was clear income: this made the service enviable, and put the eager spirits of the camp at my disposal. [...] They would travel day and night at my whim, and made it a point of honour never to mention fatigue. If a new man grumbled, the others would silence him, or change the current of his complaint, brutally. They fought like devils, when I wanted, and sometimes when I did not, especially with Turks or with outsiders. For one guardsman to strike another was the last offence. They expected extravagant reward and extravagant punishment. They made boast throughout the army of their pains and gains. By this unreason in each degree they were kept apt for any effort, any risk. Abdulla and the Zaagi ruled them, under my authority, with a savagery palliated only by the power of each man to quit the service if he wished. Yet we had but one resignation. The others, though adolescents full of carnal passion, tempted by this irregular life, well-fed, exercised, rich, seemed to sanctify their risk, to be fascinated by their suffering' (*Seven Pillars of Wisdom* (London, 1935), pp. 464-466).



'HIS COMPLEXITY COMES OUT IN THIS PORTRAIT'

4. KENNINGTON, E.H. 'Emir Abdulla'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 61 of 225. Abdullah ibn Hussein (1882-1951) was the son of Hussein ibn Ali, and in 1908 he persuaded his father to stand for the vacant position of grand shereif of Mecca. His father's candidacy was successful, and in 1909 Abdullah 'became a deputy for Mecca in the parliament established by the Young Turks, requiring him to return to Constantinople for the winter months. This effectively made him Hussein's go-between with the Ottoman government until the outbreak of war in 1914. During the First World War Abdullah became involved in discussions with British officials over the future of Hejaz and [...] subsequently became the political driving force behind the Arab revolt and was a vigorous advocate of the British connection. The reward came in 1916 when his father was granted the title king of Hejaz' (ODNB).

Abdullah commanded the southern army during the Revolt, and Lawrence's initial impression of him was positive: '[t]he Arabs thought Abdulla a far-seeing statesman and an astute politician. Astute he certainly was, but not greatly enough to convince us always of his sincerity. His ambition was patent. [...] His object was, of course, the winning of Arab independence and the building up of Arab nations, but he meant to keep the direction of the new states in the family' (*Seven Pillars of Wisdom* (London, 1935), p. 67). This opinion was revised, and Lawrence later described him as capricious and insincere; of Kennington's likeness he later wrote that '[Abdullah's] complexity comes out in this portrait' (*Oriental Assembly* (London, [1939]), p. 156). After the War, Abdullah became Emir of Transjordan in 1921 and then King of Jordan in 1946.

THE ONLY TURKISH OFFICER DEPICTED IN *SEVEN PILLARS OF WISDOM*

5. KENNINGTON, E.H. 'Ghalib'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 59 of 225. Ghalib Bey has the distinction of being the only serving Turkish officer to be depicted in *Seven Pillars of Wisdom* (Jaafar Pasha, no. 8 in the present catalogue, had joined the Arab army in the course of the Arab Revolt). Ghalib Bey is mentioned twice by Lawrence in the text of *Seven Pillars of Wisdom* (London, 1935): firstly as the commander of a Turkish force pursuing Arab forces in December 1916 (p. 119) and then in the description of an engagement between Arab forces under Feisal and the Turkish army, whose forces' 'command was in the hands of Ghalib Bey, who handled his troops with great keenness' (p. 127).





RECRUITED FOR HIS KNOWLEDGE OF HAURANI 'DIALECT, THE CONSTRUCTION AND JEALOUSIES OF ITS CLAN-FRAMEWORK, AND ITS NAMES AND ROADS'

6. KENNINGTON, E.H. 'Hameid abu Jabir'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 59 of 225. Hameid abu Jabir was one of three Haurani peasants who had been added to Lawrence's personal followers in preparation for the further development of the Revolt, since '[i]n view of the new importance of the Hauran, there was need for us to learn its dialect, the construction and jealousies of its clan-framework, and its names and roads. These three fellows, Rahail, Assaf and Hemeid would teach me their home-affairs imperceptibly, as we rode on business, chatting' (*Seven Pillars of Wisdom* (London, 1935), pp. 343-344).

7. **KENNINGTON, E.H.** 'Hussein Mohammed Bagdaddis'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 60 of 225. Although some of those identified in the 1922 'Oxford' edition of *Seven Pillars of Wisdom* appear under different names in the 1926 'Subscriber's' edition of the text, such as Obeid el Raashid (item 11) or Seif (item 12), Hussein Mohammed Bagdaddis cannot be traced in either the 1922 text or the 1926 text of *Seven Pillars of Wisdom*, and his identity is not elucidated in any of the standard sources.



'ONE OF THE FEW MEN WITH ENOUGH OF REPUTATION & PERSONALITY TO WELD
THEIR DIFFICULT & RECIPROCALLY DISAGREEABLE ELEMENTS INTO AN ARMY'

8. KENNINGTON, E.H. 'Jaafar Pasha'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 60 of 225. General Jaafar Pasha (1885-1936) was commander of the Hejaz Northern Regular Army under Feisal, and had joined the Arab army after his capture by the British, as Lawrence explained: 'we received a great reinforcement to our cause in Jaafar Pasha, a Bagdadi officer from the Turkish Army. After distinguished service in the German and Turkish armies, he had been chosen by Enver to organize the levies of the Sheikh el Senussi. He went there by submarine, made a decent force of the wild men, and showed tactical ability against the British in two battles. Then he was captured and lodged in the citadel at Cairo with the other officer prisoners of war. He escaped one night, slipping down a blanket-rope towards the moat; but the blankets failed under the strain, and in the fall he hurt his ankle, and was re-taken helpless. In hospital he gave his parole, and was enlarged after paying for the torn blanket. But one day he read in an Arabic newspaper of the Sherif's revolt, and of the execution by the Turks of prominent Arab Nationalists – his friends – and realized that he had been on the wrong side. Feisal had heard of him, of course, and wanted him as commander-in-chief of his regular troops, whose improvement was now our main effort. We knew that Jaafar was one of the few men with enough of reputation and personality to weld their difficult and reciprocally disagreeable elements into an army' (*Seven Pillars of Wisdom* (London, 1935), pp. 166-167).



'CANNOT ENDURE TO BE WORSTED IN ARGUMENT'

9. KENNINGTON, E.H. 'Mahmas'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 61 of 225. A Haurani, of the clan of the Ateiba, a nomad tribe based inland of Medina, Mahmas was characterised by Lawrence as 'not properly of my guard, but a camel-driver; for his capacity fell far below his sense of it, and a constantly-hurt pride made him sudden and fatal in companionship' (*Seven Pillars of Wisdom* (London, 1935), p. 486). Lawrence gave an example of this to Kennington, when examining this portrait: 'Mahmas. That means coffee-spoon. Called so, probably, because the parents happened to notice one during his birth [...] [he] cannot endure to be worsted in argument. When it happens he leans forward with his little knife and kills the other party. Three times he did it before people learnt to respect his convictions, however ill expressed' (E. Kennington, *Drawing the R.A.F.: A Book of Portraits* (London, 1942), p. 14).

Kennington had cause to recall this while drawing Mahmas, for he tried to wake his subject during a sitting and Mahmas sprang awake with a dagger in his hand: 'I turned away and began selecting chalks, thinking, "It will go in just above the collar bone". But nothing happened, so I soon asked him to sit down again. He did, but kept the dagger ready, and it came out so in the drawing' (*op. cit.*, p. 16).



ONE OF LAWRENCE'S BODYGUARDS –
'A PARASITE FELLOW OF THE BENI HASSAN'

10. KENNINGTON, E.H. 'Matar'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 59 of 225. Matar served in Lawrence's bodyguard (for which, *cf.* item 3) and was described by Lawrence as, 'a parasite fellow of the Beni Hassan, [who] attached himself to us. His fat peasant's buttocks filled his camel saddle, and took nearly as large a share in the lewd or lurid jokes which, on march, helped pass my guards' leisure. We might enter Beni Hassan territory, where he had some influence. His unblushing greed made us sure of him, till his expectations failed' (*Seven Pillars of Wisdom* (London, 1935), p. 391).

Kennington's original pastel drawing was given to the Tate Gallery by Lawrence in 1922.



LAWRENCE'S GUIDE AND ESCORT TO HIS CELEBRATED FIRST MEETING WITH
FEISAL, 'THE MAN I HAD COME TO ARABIA TO SEEK'

11. **KENNINGTON, E.H.** 'Obeid el Raashid'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 60 of 225. Obeid el Raashid (whose name was changed to Tafas el Raashid in the 1926 'Subscriber's' edition of *Seven Pillars of Wisdom*), was tasked by Sherif Ali with escorting Lawrence to meet his brother, Sherif Feisal: '[a]s a trustworthy man [Ali] chose out Tafas el Raashid, a Hawazim Harb tribesman, with his son, to guide me to Feisal's camp. [...] [H]e [...] charged [Tafas] most stringently to keep me from questioning and curiosity on the way, and to avoid all camps and encounters' (*Seven Pillars of Wisdom* (London, 1935), p. 76-77). Tafas offered instruction to the inexperienced Lawrence on how to ride his camel, which 'was one of the few subjects on which he would speak. His orders to preserve me from contact with the world seemed to have closed even his mouth. A pity, for his dialect interested me' (*op. cit.*, p. 80).

When they arrived at their destination, 'Tafas said something to a slave who stood there with silver-hilted sword in hand. He led me to an inner court, on whose further side, framed between the uprights of a black doorway, stood a white figure waiting tensely for me. I felt at first glance that this was the man I had come to Arabia to seek – the leader who would bring the Arab Revolt to full glory. Feisal looked very tall and pillar-like, very slender, in his long white silk robes and his brown head-cloth bound with a brilliant scarlet and gold cord. His eyelids were dropped; and his black beard and colourless face were like a mask against the strange, still watchfulness of his body. His hands were crossed in front of him on his dagger' (*op. cit.*, pp. 90-91).



AN ATEIBA HORSEMAN

12. KENNINGTON, E.H. 'Seif'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 59 of 225. This Ateiba horseman's name was changed from 'Seif' (the form in which it appeared in the 1922 'Oxford' edition of *Seven Pillars of Wisdom*) to 'Serj' in the 1926 'Subscriber's' edition of the text. In the 1926 text, Serj appears in chapters LXXXVIII and LXXXIX as one of two Ateibi horsemen who were lent by Feisal to accompany Lawrence as he transported thirty thousand pounds in gold across mountainous and inhospitable terrain in early February 1918 (cf. *Seven Pillars of Wisdom* (London, 1935), pp. 490-498).





'ONE OF [ARABIA'S] BRAVEST AND RICHEST AND MOST BELOVED MEN'

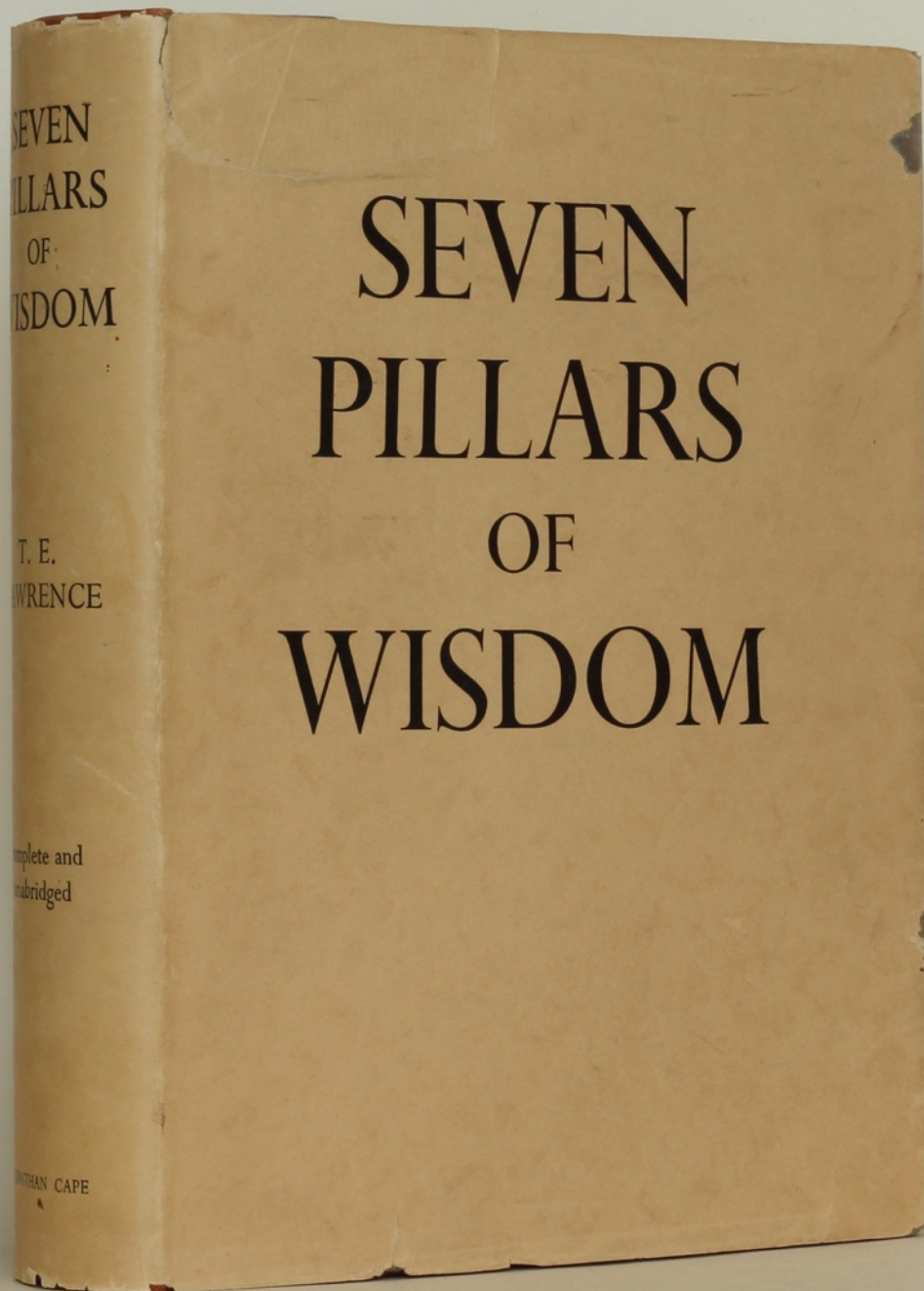
13. KENNINGTON, E.H. 'Sherif Shakir'. Fordingbridge: Castle Hill Press, 1997.

Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

£95

No. 59 of 225. Lawrence considered Sherif Shakir '[t]he outstanding figure of Abdulla's entourage [...], a man of twenty-nine, and companion since boyhood of the four Emirs. His mother was Circassian, as had been his grandmother. From them he obtained his fair complexion; but the flesh of his face was torn away by smallpox. From its white ruin two restless eyes looked out, very bright and big; for the faintness of his eyelashes and eyebrows made his stare directly disconcerting. His figure was tall, slim, almost boyish from the continual athletic activity of the man. His sharp, decided, but pleasant voice frayed out if he shouted. His manner while delightfully frank, was abrupt, indeed imperious; with a humour as cracked as his cackling laugh. [...] He was devout, but hated Mecca, and played backgammon while Abdulla read the Koran. Yet by fits he would pray interminably. In war he was the man at arms. His feats made him the darling of the tribes. He, in return, described himself as a Bedawi, and an Ateibi, and imitated them. He wore his black hair in plaits down each side of his face, and kept it glossy with butter, and strong by frequent washings in camel urine. [...] He owned splendid horses and camels: was considered the finest rider in Arabia: ready for a match with anyone. Shakir gave me the sense that he preferred a fit of energy to sustained effort: but there was balance and shrewdness behind his mad manner' (*Seven Pillars of Wisdom* (London, 1935), p. 214).

Lawrence referred to these qualities again in his preface to the Leicester Galleries exhibition catalogue of 1927, where he described Sherif Shakir as, 'the finest horseman in Arabia, and one of its bravest and richest and most beloved men' (*Oriental Assembly* (London, [1939]), p. 155).



UNOPENED FIRST TRADE EDITION OF *SEVEN PILLARS OF WISDOM*,
IN THE DUSTWRAPPER, FROM THE LIBRARY OF JEREMY WILSON

14. LAWRENCE, Thomas Edward. *Seven Pillars of Wisdom: A Triumph*. [Edited by A.W. Lawrence.] London: The Alden Press for Jonathan Cape, 1935.

Quarto (251 x 190mm), pp. 672. Frontispiece and 47 photogravure plates by John Swain & Son after Augustus John, Eric Kennington, Lawrence, and others, 4 folding maps after E.O. McIntosh printed by The Chiswick Press, Ltd in red and black and bound to throw clear, and 7 illustrations in the text, 3 full-page. Original brown buckram gilt by A.W. Bain & Co., Ltd, upper board blocked in gilt with text and crossed sword design, spine lettered in gilt, top edges brown, others uncut, entirely unopened except where top edges cut or plates inserted (as issued), original beige dustwrapper printed in black, not price-clipped. (Extremities minimally rubbed, dustwrapper with a few light marks, some creasing and tears causing some losses, reinforced on the verso with adhesive tape.) A very good, unopened copy with the scarce dustwrapper. *Provenance*: Ireland & Allan, Ltd., Vancouver (bookseller's ticket on lower pastedown) – **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown).

£750

Third English and first published edition, first impression with the illustrations on pp. 304 and 305 incorrectly located in 'Illustrations'. Lawrence began making notes on his role in the Arab Revolt towards the end of World War I, and much of the first draft of his celebrated account of his experiences was written during the Paris Peace Conference in early 1919. Much to Lawrence's dismay, this draft was lost at Reading railway station in November 1919, and a

second draft, based on his recollection of the lost manuscript, was completed in 1920, and then, following corrections and revisions, a third draft was prepared, which was printed in 1922 on the presses of the *Oxford Times* in an edition of eight copies intended for Lawrence's use (the 'Oxford Edition'), of which only six copies survive intact (four in institutional collections). On the basis of criticism from literary friends and comments from former comrades, Lawrence edited the text heavily, and in 1926 he published the 'Subscriber's' or 'Cranwell' edition, a private edition of *circa* 211 copies, which was, as Lawrence wrote to the bookseller Henry Sotheran Ltd on 24 April 1925, 'being given only to my friends and their friends. No copies are for sale'. After Lawrence's death in May 1935 the text was finally published in a trade edition by Jonathan Cape in July 1935 in tandem with a limited edition of 750 copies. Such was the book's popularity that the first impression was quickly exhausted and second, third and fourth impressions were printed in the following month (August 1935). Although the print run of the trade edition was large, relatively few copies survive with the original dustwrapper, and fewer still in such fine condition as this copy, with all the quires unopened.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. The Castle Hill Press' first publication was *Seven Pillars of Wisdom. A Triumph. The Complete 1922 Text. Edited by Jeremy Wilson* (Fordingbridge, 1997), which was the first publication of the text of the 1922 'Oxford Edition', and this was followed by further editions of the 1922 text as well as a parallel text edition of the 1922 and 1926 texts.

O'Brien Ao42.

FIRST EDITION, TRADE ISSUE OF *REVOLT IN THE DESERT*, FROM THE COLLECTION OF JEREMY WILSON

15. LAWRENCE, T.E. *Revolt in the Desert*. London: Butler and Tanner Ltd for Jonathan Cape, 1927.

Octavo (233 x 160mm), pp. [2 (half-title, verso blank)], 446. Title printed in red and black. Frontispiece after Augustus John, 15 plates after Eric Kennington, Augustus John, William Roberts, *et al.*, and one folding map bound to throw clear and printed in red and black, map and one plate retaining tissue guards. Advertisement for Cape's 'new and cheaper edition' of Doughty's *Travels in Arabia Deserta* tipped in between pp. 434 and 435. (Light spotting on deckle edges.) Original light brown buckram, spine lettered in gilt, publisher's device in blind on lower board, top edges brown, others uncut, dustwrapper, not price-clipped. (Extremities very lightly rubbed and bumped, spine-ends slightly faded, light rubbing on lower board, offsetting on endpapers, dustwrapper marked, creased and torn at edges, faded and torn with loss on spine.) A very good copy. *Provenance*: P.P. Wessel, 1927 (ownership inscription on upper pastedown) – **Jeremy Michael Wilson** (1944-2017, *vide infra*).

£225

First edition, trade issue. *Revolt in the Desert* was an abridgement of *Seven Pillars of Wisdom*, and was written by Lawrence to defray some of the significant expenses incurred by the lavish and painstaking production of the 'Subscriber's' or 'Cranwell' edition of *Seven Pillars of Wisdom*. The costs, which Lawrence as

as the publisher was underwriting, had more than quadrupled from an initial estimate of £3,000 to some £13,000. The abridgement 'was undertaken in 1926 by Lawrence himself with the help of some of his fellow servicemen, the earlier attempt by Edward Garnett having been set aside. Taking a set of proofs of the Cranwell edition and using a brush and purple ink, Lawrence marked out sections of the text. Whole chapters and large portions of others were dropped. [...] [O]f 652 pages 211 were omitted entirely' (O'Brien).

Revolt in the Desert was first published in March 1927 in limited and trade issues, and enjoyed great success in both Britain and America – by May 1927 more than 90,000 copies had been sold, which enabled Lawrence to pay off the costs of *Seven Pillars* and to exercise his contractual right to stop Cape from printing any further impressions of the abridgement. This copy retains the tipped-in publisher's flyer for Cape's 'new and cheaper edition' of Doughty's *Travels in Arabia Deserta* with an introduction by Lawrence, which is frequently missing.

Although it is not marked as such, this copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. One of the later publications of the Castle Hill Press was *War in the Desert* (Salisbury, 2016), which was the first publication of the abridgment of *Seven Pillars of Wisdom* begun by Lawrence and Edward Garnett in 1922, which was abandoned and then supplanted by *Revolt in the Desert*.

O'Brien A102.



T. E. LAWRENCE from a portrait by AUGUSTUS JOHN

FROM THE LIBRARY OF JEREMY WILSON

16. LAWRENCE, T.E. *Evolution of a Revolt. Early Postwar Writings of T.E. Lawrence.* Edited with an Introduction by Stanley and Rodelle Weintraub. University Park, PA and London: The Pennsylvania State University Press, 1968.

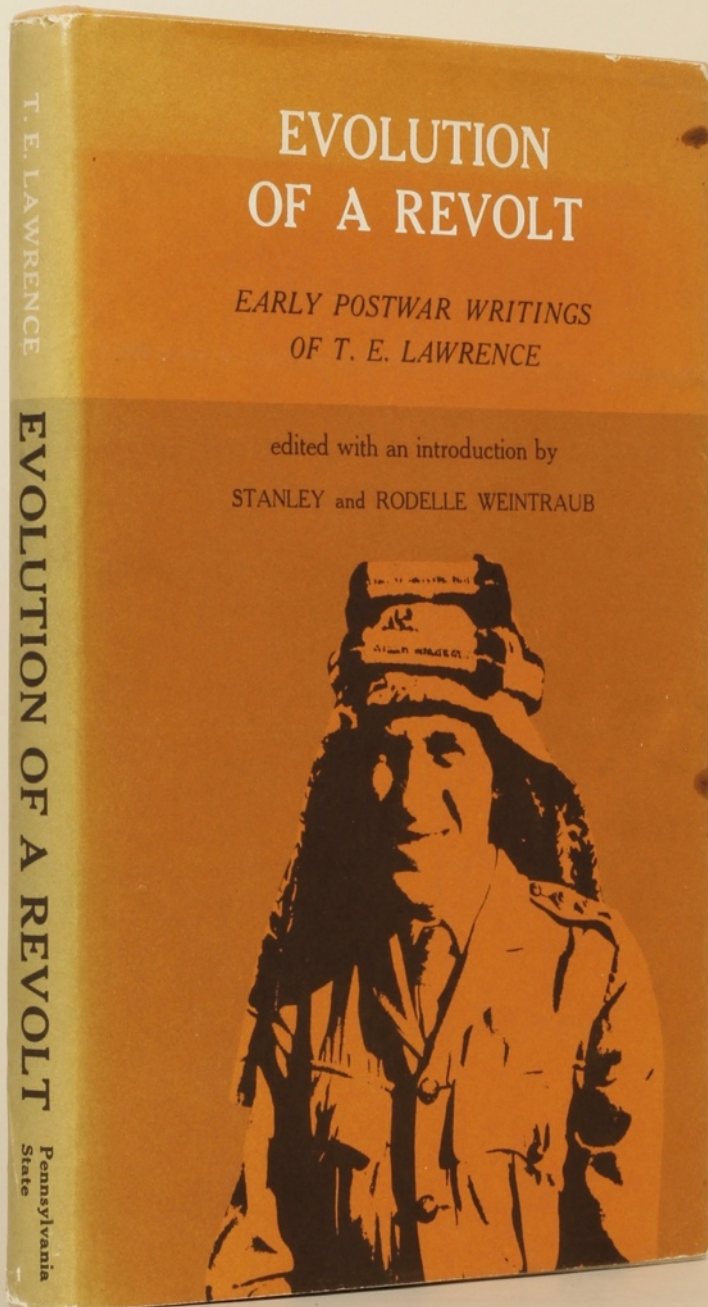
Octavo (215 x 140mm), pp. 175, [1 (blank)]. 2 half-tone plates bearing illustrations recto-and-verso. Original orange and tan cloth, spine lettered in black, maps on endpapers, dustwrapper. (Extremities very lightly rubbed and bumped, dustwrapper slightly creased and chipped at edges, faded on spine, ink marks on upper wrapper affecting upper board.) A very good copy. *Provenance:* Mr and Mrs Allen Pruett, Milpitas, CA (inkstamps on upper endpapers) – **Jeremy Michael Wilson** (1944-2017, booklabel on verso of front free endpaper).

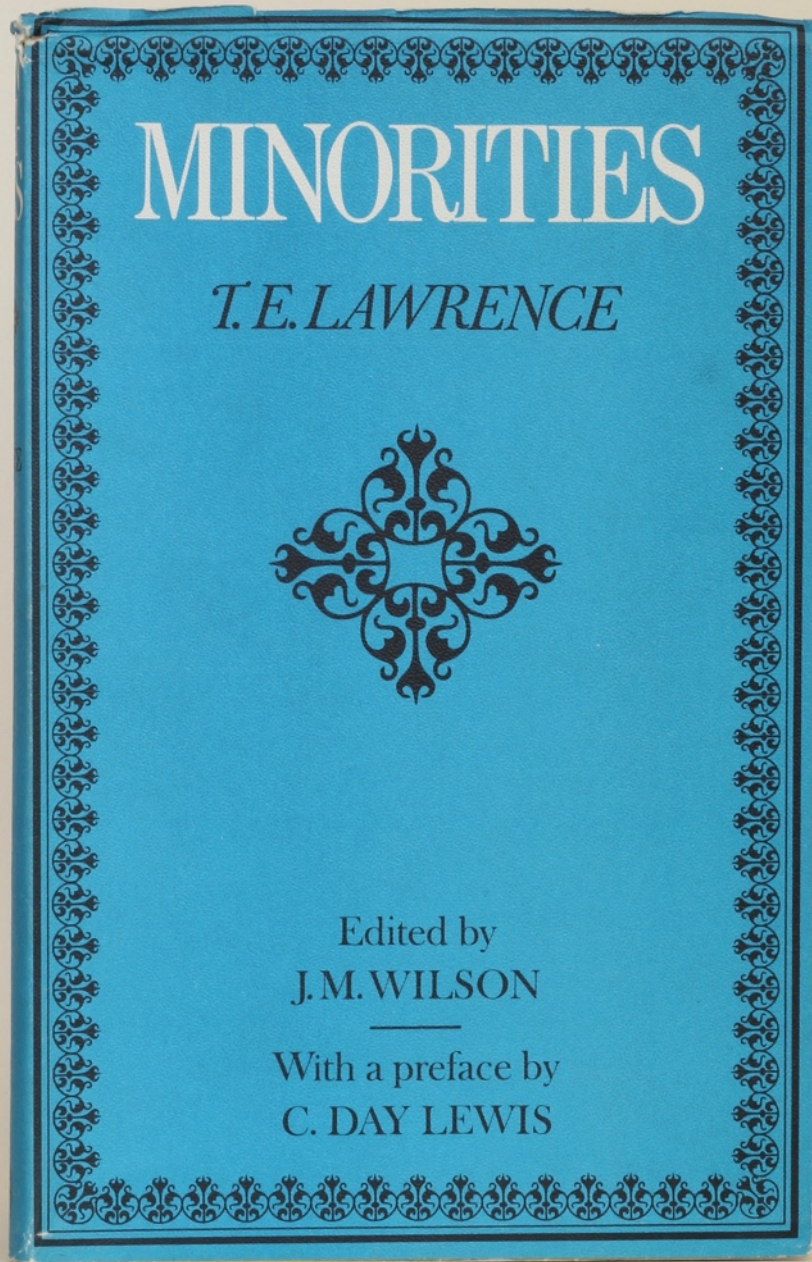
£45

First and only edition. *Evolution of a Revolt* collects newspaper and periodical articles written by Lawrence in the late- and post-war period, describing and discussing the Arab revolt and its international ramifications. The work was edited by the American scholars Stanley and Rodelle Weintraub; Stanley Weintraub had previously published *Private Shaw and Public Shaw. A Dual Portrait of Lawrence of Arabia and G.B.S.* (1963) and (with Rodelle Weintraub) *Lawrence of Arabia: The Literary Impulse* (1975).

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. *Evolution of a Revolt* is listed in the bibliography of Wilson's *Lawrence of Arabia* (p. 977).

O'Brien A255.





ONE OF ONLY FORTY PROOF COPIES IN THE SCARCE DUSTWRAPPER (UNRECORDED BY O'BRIEN), FROM THE LIBRARY OF THE EDITOR

17. LAWRENCE, T.E. (compiler). *Minorities*. Edited and Introduced by J.M. Wilson with a Preface by C. Day Lewis. London: Richard Clay (The Chaucer Press), Ltd for Jonathan Cape, '197*' [1971].

Octavo (215 x 137mm), pp. 265, [7 (blank)]. 12 facsimiles of Lawrence's autograph transcriptions in the text, 5 full page. Original printed Cape proof wrappers with white logo on khaki ground with lettering in black, proof dustwrapper with design by M. Mohan with blurb on upper flap and text 'PROOF ONLY / Provisional Publication Date October 21st 1971' on lower flap. (Wrappers minimally creased at edges and slightly wrinkled on spine as usual, dustwrapper, which is taller than the wrappers, slightly darkened on spine, creased and rubbed at edges, and chipped at head of spine.) A very good, bright copy with the scarce dustwrapper. Provenance: Jeremy Michael Wilson (1944-2017, booklabel on inner upper wrapper).

£395

First edition, uncorrected proof copy of the trade issue, one of forty copies bound in wrappers. Lawrence described *Minorities*, a manuscript commonplace book of poems he compiled between 1919 and 1927, as 'my private anthology, which necessity and much travelling compelled me to select and copy into a small note-book for myself' (p. 17), and this title reprints the poems Lawrence selected for transcription into the volume. It has a preface by C. Day Lewis, the poet laureate (pp. 13-16), and a biographical introduction by the distinguished Lawrence scholar Jeremy Wilson (pp. 17-50), who took over the project of editing the manuscript for publication from Colin Simpson in May 1970.

Minorities was Wilson's first publication on Lawrence, and the first edition appeared in two forms: a specially-bound limited issue of 125 copies signed by Day Lewis with additional facsimiles and an unlimited trade issue. O'Brien notes that six 'advance proofs made up of unsewn stapled gatherings' and forty sets of uncorrected proofs of the trade issue (as here) were produced, although he does not record the scarce proof dustwrapper, present here.

In *T.E. Lawrence's Minorities* (Fordingbridge: Castle Hill Press, 2006), Jeremy Wilson states that, 'on 4 August [1971], the proofs came through' (p. 25), although he does not identify whether these were the bound or unbound proof sheets, so it seems likely that this proof was produced between 4 August 1971 and the projected publication date of 21 October 1971. The text of this proof shows a number of variants from that finally published by Cape on 18 November 1971: for example, the title-page of the proof reads 'Minorities / Edited and Introduced by J.M. Wilson', which became 'Minorities / Edited by J.M. Wilson' in the published version; the copyright and publication dates on the verso of the title-page are incomplete; the 'Publisher's Note' on the verso of the title-page was reset for the published edition; the contents page of the proof uses incorrect/placeholder page numbers; the 'Acknowledgments' of the proof text were corrected and amended for the published text; the 'Note on Contents' on p. 52 was slightly altered for the published edition, which also added a note on the facsimiles not present here; and the indices which appears on pp. 267-272 of the published volume are not found in this one.

There are also significant variations in the illustration of the proof and the published trade issue, since not only is the frontispiece of the published edition absent from the proof, but there are also twelve facsimiles of Lawrence's transcriptions in the proof on pp. 74, [91], [123], 134, 161, 162, 177, 200, 206, 213, 219, and [229], whereas the published trade issue only had nine facsimiles (pp. 74, [91], [123], 134, 162, 206, 213, 219, and [227]). In the spring of 1971, when the design of the volume was being planned, 'there were only one or two [facsimiles] in the trade edition, and perhaps eight in the limited issue' (*op. cit.*, p. 24), and these numbers seem to have increased by the autumn, before being reduced before publication. It is possible that the publishers feared that the limited edition, which was priced at £20 and included twenty-four facsimiles, was not sufficiently differentiated from the trade issue priced at £2.50, and therefore the number of facsimiles was reduced from twelve to nine in the published trade issue.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of *Minorities*, the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters.

O'Brien A256.

West and away the wheels of darkness roll,
Day's beamy banner up the east is borne,
Spectres and fears, the nightmare and her foal,
Drown in the golden deluge of the morn.

But over sea and continent from sight
Safe to the Indies has the earth conveyed
The vast and moon-eclipsing cone of night,
Her towering foolscap of eternal shade.

See, in mid heaven the sun is mounted; hark,
The belfries tingle to the noonday chime.
'Tis silent, and the subterranean dark
Has crossed the nadir, and begins to climb.

West and away the wheels of darkness roll,
Day's beamy banner up the east is borne
Spectres and fears, the nightmare and her foal,
Drown in the golden deluge of the morn.

But over sea and continent from sight
Safe to the Indies has the sun conveyed
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See, in mid-heaven the sun is mounted: hark
The belfries tingle to the noonday chime.
'Tis silent, and the subterranean dark
Has crossed the nadir, and begins to climb.

MINORITIES

T. E. LAWRENCE



Edited by
J. M. WILSON

With a preface by
C. DAY LEWIS

ONE OF ONLY FORTY PROOF COPIES IN THE SCARCE DUSTWRAPPER, WHICH IS NOT
RECORDED BY O'BRIEN

18. LAWRENCE, T.E. (compiler). *Minorities. Edited and Introduced by J.M. Wilson with a Preface by C. Day Lewis.* London: Richard Clay (The Chaucer Press), Ltd for Jonathan Cape, '197*' [1971].

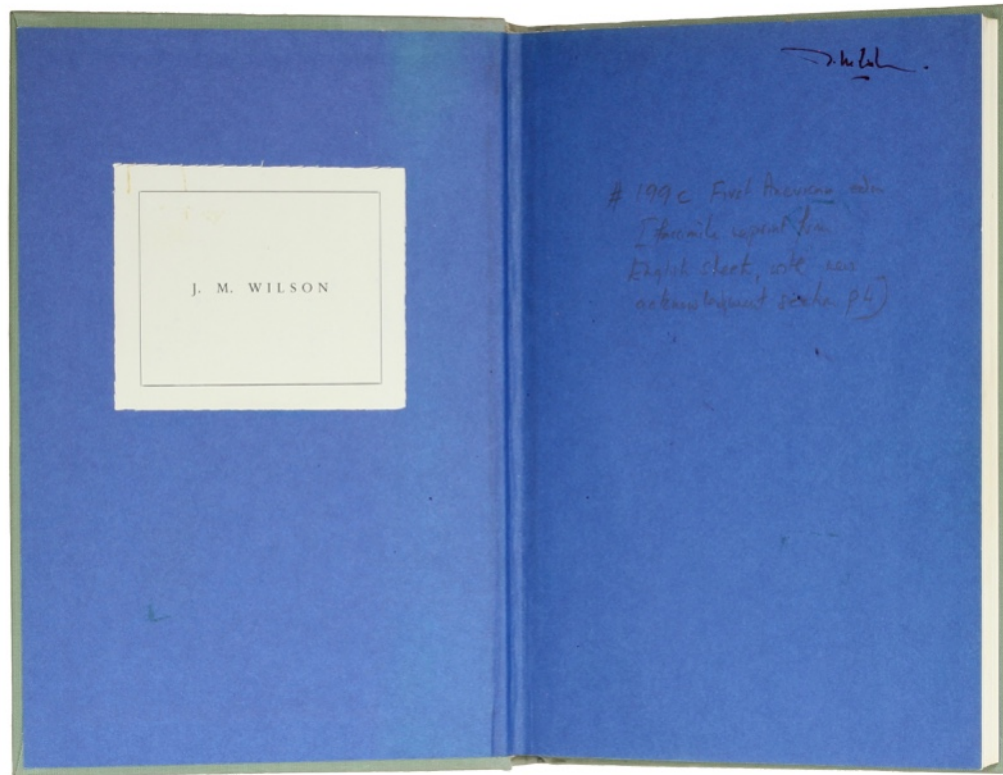
Octavo (215 x 137mm), pp. 265, [7 (blank)]. 12 facsimiles of Lawrence's autograph transcriptions in the text, 5 full page. (A few ll. very lightly marked or creased, small marginal flaw on F3.) Original printed Cape proof wrappers with white logo on khaki ground with lettering in black, proof dustwrapper with design by M. Mohan with blurb on upper flap and text 'PROOF ONLY / Provisional Publication Date October 21st 1971' on lower flap. (Wrappers minimally creased at edges and slightly wrinkled on spine as usual, dustwrapper, which is taller than the wrappers, darkened on spine, creased and chipped at edges, and tears on lower panel, reinforced on verso.) A very good copy with the scarce dustwrapper.

£275

First edition, uncorrected proof copy of the trade issue, one of forty copies bound in wrappers, preceded by six advance proofs made up of unsewn stapled gatherings. This copy retains the dustwrapper, which is scarce and is not recorded by O'Brien.

O'Brien A256.

THE FIRST AMERICAN EDITION, FROM THE EDITOR'S LIBRARY AND ANNOTATED BY HIM, POSSIBLY FOR A PROJECTED BUT UNPUBLISHED REVISED EDITION



19. LAWRENCE, T.E. (compiler). *Minorities: Good Poems by Small Poets and Small Poems by Good Poets.* Edited by J.M. Wilson. Preface by C. Day Lewis. Garden City, New York: Doubleday & Company, 1972.

Octavo (207 x 139mm), pp. 272. Half-tone portrait frontispiece on verso of half-title and 9 facsimiles of Lawrence's autograph transcriptions in the text, 5 full page. Original green cloth, spine lettered in blue, blue endpapers, dustwrapper with design after Kiyoshi Kanai, not price-clipped. (Very light offsetting from adhesive tape onto endpapers, spine and extremities of boards slightly faded, lower edges of boards slightly bumped, top edge of book block very slightly spotted, dustwrapper lightly marked, edges slightly rubbed and chipped.) A very good, internally bright copy. *Provenance:* **Jeremy Michael Wilson** (1944-2017, ownership signature on front free endpaper, bookplate on upper pastedown, annotations in pencil and ink on front free endpaper and text in pencil and ink, for which see further below).

£450

First American edition. Lawrence described *Minorities*, a manuscript commonplace book of poems he compiled between 1919 and 1927, as 'my private anthology, which necessity and much travelling compelled me to select and copy into a small note-book for myself' (p. 17), and this title reprints the poems Lawrence selected for transcription into the volume. It has a preface by C. Day Lewis, the poet laureate (pp. 13-16), and a biographical introduction by the distinguished Lawrence scholar Jeremy Wilson (pp. 17-50), who took over the project of editing the manuscript for publication from Colin Simpson in May 1970.

Minorities was Wilson's first publication on Lawrence, and the first edition was published at London in two forms: a specially-bound limited issue of 125 copies signed by Day Lewis and illustrated with additional facsimiles, and an unlimited trade issue in 1971. The British edition was followed in 1972 by this American edition, which has a similar composition to the British trade edition apart from some variations in the preliminaries – for example, the British title 'Minorities' is enlarged to 'Minorities: Good Poems by Small Poets and Small Poems by Good Poets' in this edition; the frontispiece is printed on the verso of the half-title (it is an inserted plate in the British edition); and the 'Publisher's Note' has been removed from the verso of the title-page, presumably to make space for the copyright acknowledgments which are added in their place (but also appear in the acknowledgments on pp. 7-9, as they do in the British edition). Externally, the dustwrapper design by Kiyoshi Kanai replaces M. Mohan's design for the British edition and the spine is titled 'T.E. Lawrence: Minorities Edited by J.M. Wilson'.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, who was not only the editor of *Minorities*, but also the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. Wilson has annotated the volume in three (or possibly more) campaigns. On the front free endpaper Wilson has written '#199c First American edn [facsimile reprint from English sheets, note new acknowledgment section p. 4]' (his square brackets) and further annotated the half-title '#199c' – these notes were probably made when Wilson was preparing a bibliography of Lawrence's works (which was never published), and this was presumably one of his 'description control' copies (it seems likely that '199' was the entry number for *Minorities*, with '199a' being the limited edition published by Cape in 1971, '199b' the trade edition published by Cape in 1971, and '199c' this American edition of 1972). A second, brief campaign comprises two amendments to the text in ink: the first is on the first line of the acknowledgments on p. 7, where Wilson has inserted the forename 'Malcolm' before the surname Escombe using a marginal carat, and the second is on p. 21, where a carat has been inserted after 'October 1918,' in line 26 to add the words 'which is' in the margin, thus modifying the sentence to read, 'after the fall of Damascus in October 1918, which is described in the closing pages of *Seven Pillars*'. (Wilson later wrote of the printing of *Minorities* that, '[t]he only real blunder resulted from the transfer – by Cape – of the opening section of my acknowledgments to a "Publisher's Note" on the title verso. No one noticed that this left Malcolm Escombe without initials in the acknowledgment itself. Fortunately, he took it very well' (*T.E. Lawrence's Minorities* (Fordingbridge, Castle Hill Press, 2006), p. 25.)

The third campaign of pencilled annotations and amendments seems to have been undertaken in preparation for a new, but apparently unpublished, edition (it is possible that the amendments on pp. 7 and 21 are also related to this third campaign), and has two main elements. The first is the updating of the 'Abbreviations Used in the References' on pp. 11-12, where 'B.M.' (for British Museum) has been crossed through and the letters 'B.L.' inserted in the alphabetical sequence of initials (presumably reflecting the creation of the British Library on 1 July 1973), and the letter 'T' (possibly for *The Times*) has been inserted in the alphabetical sequence. The second is a re-ordering of the poems: Wilson has marked a new sequence on pp. 76, 80-1, and 82, and then numbered the index of first lines on pp. 269-272 to reflect the new order. He has also added a second series of numbers with the prefix 'A' to the index of first lines, the meaning of which are unclear.

RARE, SIGNED LIMITED EDITION OF WILSON'S ACCOUNT OF EDITING LAWRENCE'S *MINORITIES*

20. **WILSON, Jeremy Michael.** *T.E. Lawrence's Minorities; An Editor's Postscript.* Fordingbridge, Hampshire: Castle Hill Press, 2006.

Octavo (234 x 154mm), pp. 25, [1 ('Notes'), [2 (blank l.)]. Original printed wrappers. **A fine copy.**

£90

First separate edition, limited to 125 copies, this no. 35 of 100 numbered copies for subscribers, signed and dated on the title 'Jeremy Wilson 20 xii 06'. Wilson, Lawrence's official biographer, edited Lawrence's *Minorities* for publication by Cape in 1971 (*cf.* items 17-19 above), and wrote this account of the editorial process in 1973, which 'was lightly revised for this edition [...] during October and November 2006' (p. [2]): 'T.E. Lawrence's private anthology of poetry *Minorities* was first published in November 1971. Many readers were surprised to find that the poems were accompanied by a long biographical introduction. My object here is to explain how the introductory essay developed from the original scheme for a preface by C. Day Lewis with brief editorial notes about individual poems' (p. [3]).

Wilson also explains his biographical methodology, commenting that, '[l]ong before I began historical research I was trained in the discipline of scientific experiment. The logic of its procedure seems to me to have as much value for the study of biography as it does for the study of physical events. Therefore, I would like to see biographical conclusions supported, first, by a full statement of the biographer's objectives. That should be followed by an account of the scope of the research (indicating the material examined according to these objectives) and a record of the process should then permit logically argued conclusions. It is a fundamental requirement that a scientific experiment must be repeatable. Others following the same procedure should get the same result' (*loc. cit.*).

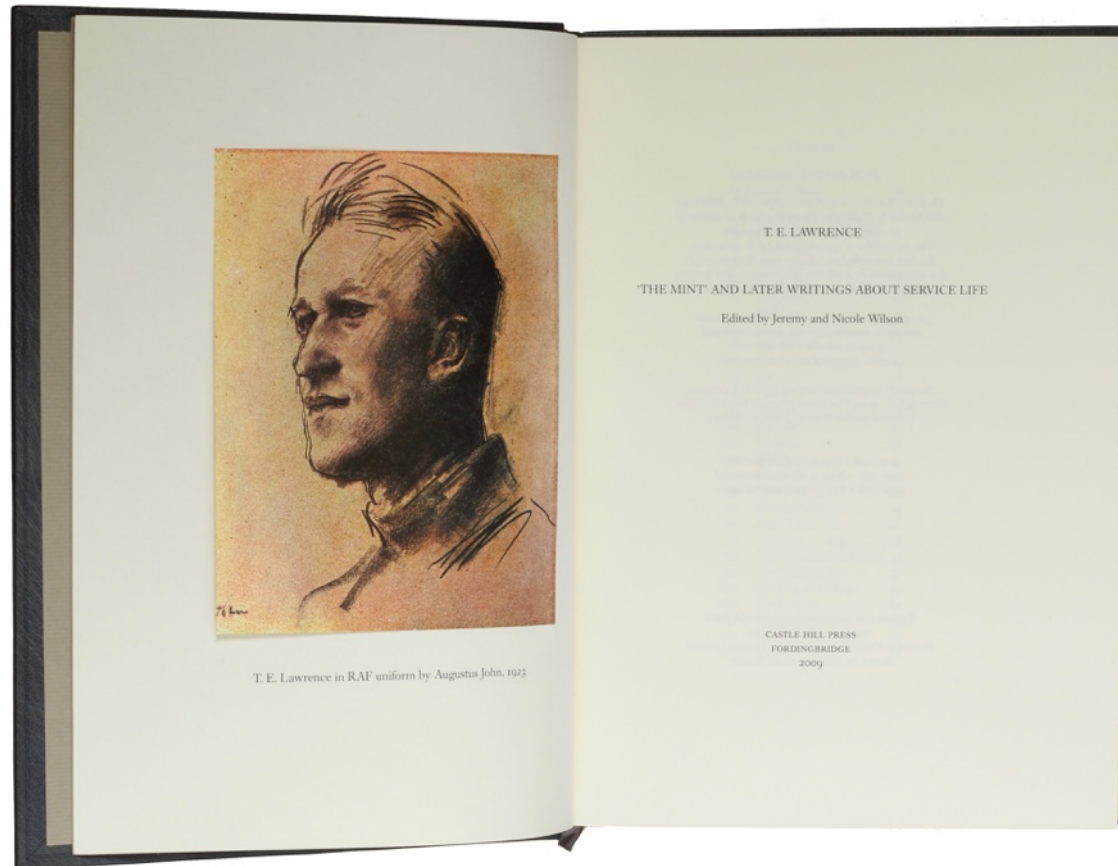
T.E. Lawrence's Minorities; An Editor's Postscript is rare in institutional collections: COPAC only records one copy in UK libraries (Magdalen College, Oxford), to which WorldCat adds a second copy at the Harry Ransom Center, University of Texas

O'Brien sE555 (locating only his own copy).

T. E. Lawrence's
Minorities

Jeremy Wilson

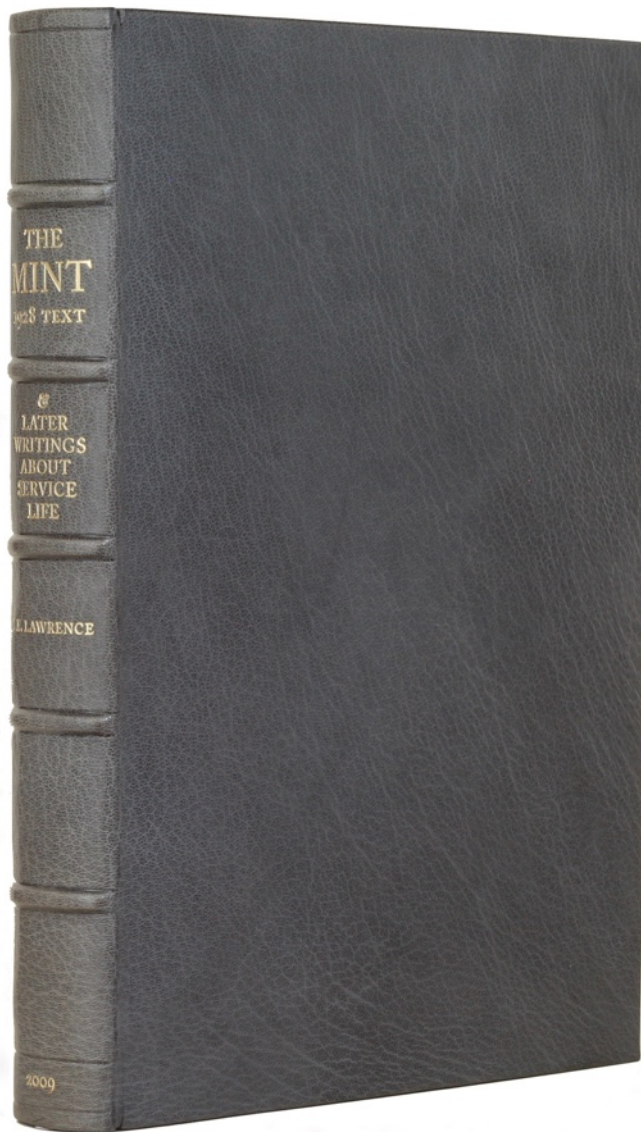
THE 1928 TEXT OF *THE MINT* AND ITS CONTEXT: ONE OF FIFTY COPIES BOUND IN FULL GOATSKIN WITH ADDITIONAL MATERIAL



21. LAWRENCE, T.E. *The Mint' and Later Writings about Service Life*. Edited by Jeremy and Nicole Wilson. Fordingbridge: Book Printers Limited for Castle Hill Press, 2009.

Folio (281 x 198mm), pp. xiii, [1 (blank)], 340, [2 (blank)], VIII. Pp. 3-134 printed on grey stock. Mounted colour-printed portrait frontispiece after Augustus John. Full crushed blue morocco by The Fine Book Bindery, spine divided into compartments by raised bands, lettered directly in 3 and with gilt date at the foot, grey pictorial endpapers, gilt edges, silk marker, blue cloth slipcase. (Slipcase lightly rubbed at edges.) **A fine copy.**

£950



First edition thus, limited to 277 copies, this no. 30 of 50 copies bound in full goatskin with additional material. Lawrence made notes during the early years of his RAF service in 1922 and 1925, and then revised and enlarged them while serving in India in 1927-1928. His 1928 manuscript was typed up and copies were distributed to a small circle of readers, including Air Marshal Sir Hugh Trenchard, whose concerns about the dangers of publication persuaded Lawrence to agree that *The Mint* would not be published before 1950 (however, an edition of 50 copies priced at \$500,000 each was published in the United States in 1936 to secure copyright in the USA). In preparation for a projected 1950 edition, Jonathan Cape set up a later revision of the text in 1948, but this edition was delayed until 1955, to avoid the risk of a potential libel action – a risk which ended with the death of an officer whom Lawrence had described unfavourably (*cf.* items 22-23 below).

The Castle Hill Press edition is based on Lawrence's 1928 manuscript, which is composed of two sections recording his training at the RAF Depot at Uxbridge in 1922 (printed on grey stock in this edition), and a third section describing on his experiences at RAF Cranwell in 1925. Lawrence had intended to add a fourth section, but the surviving notes were too meagre to permit a confident reconstruction of the author's intentions, so the editors formed a final section from a selection of Lawrence's later writings about service life, drawn from letters and reports dating from 1927 to 1935, and arranged in diary form like the preceding sections: '[i]n effect, this fourth section extends *The Mint* to the end of Lawrence's RAF service. It also helps redress the negative impact of the Uxbridge chapters that make up almost 80% of the 1928 *Mint* text' (prospectus). The book concludes with extracts from Lawrence's letters in which he discusses *The Mint* with Edward and David Garnett, Bernard and Charlotte Shaw, E.M. Forster, Trenchard, and Cape. The fifty copies bound in full goatskin also contain an additional section of eight pages, comprising 'Some Uxbridge Notes' (which had previously been on display at the base) and four notes about Cranwell, which Lawrence had sent to his mother in September 1925.

Cf. O'Brien A166 (NY, 1936 ed.) and A172-173 (London, 1955 eds).

FROM THE LIBRARY OF JEREMY WILSON

22. **LAWRENCE, T.E.** *The Mint. A Day-Book of the R.A.F. Depot between August and December 1922 with Later Notes, by 352087 A/c Ross. Edited by A.W. Lawrence.* London: The Alden Press for Jonathan Cape, 1955.

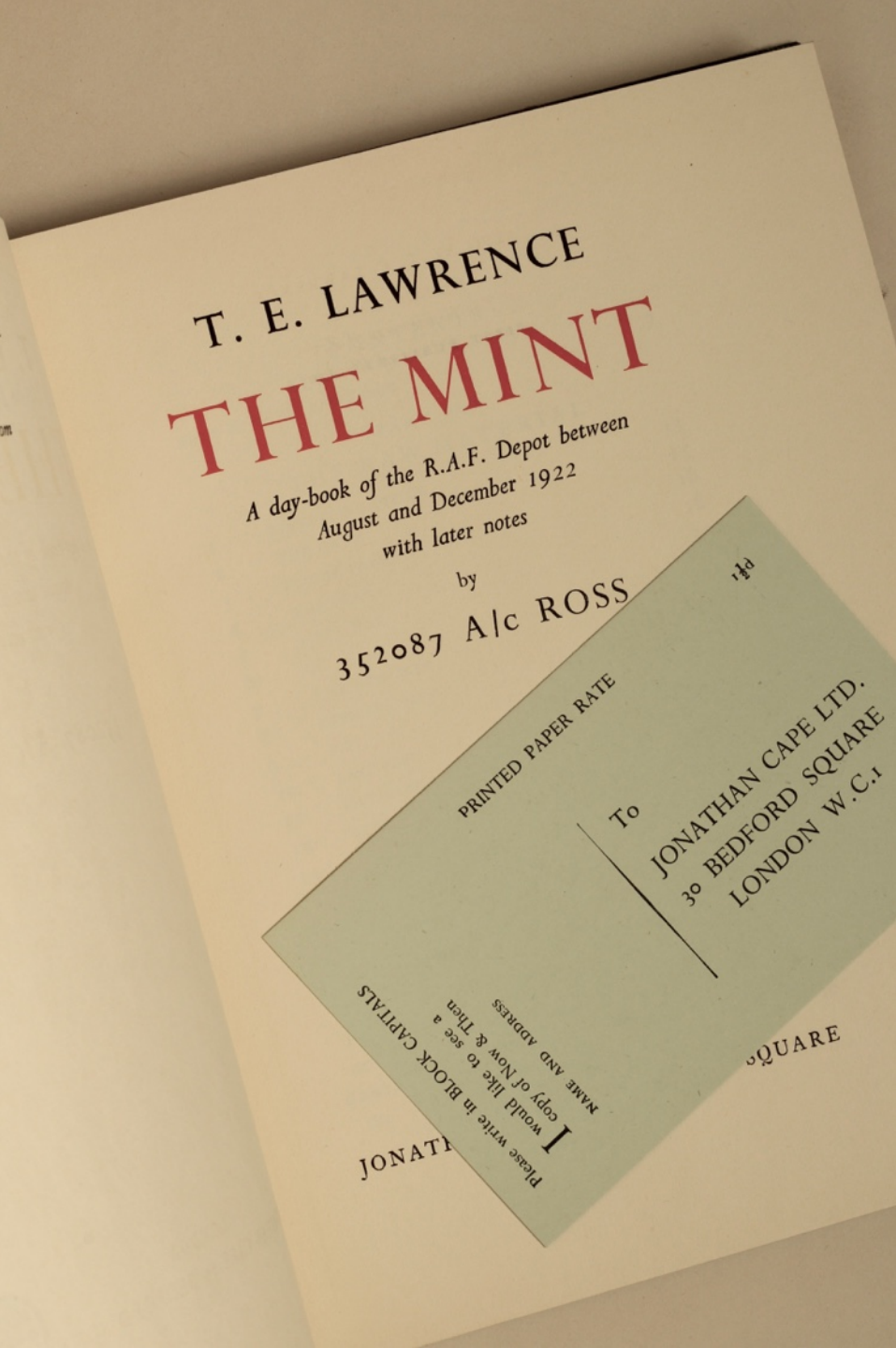
Quarto in 8s (246 x 185mm), pp. [2 (half-title)], 206. Title printed in red and black. (A few light marginal marks.) Original RAF-blue buckram boards by A.W. Bain & Co. Ltd., spine lettered and decorated in gilt, upper board blocked in blind with RAF eagle device, top edges blue, dustwrapper, unclipped and retaining prices on both flaps. (Extremities very lightly rubbed, dustwrapper slightly marked, as often, edges slightly creased, some small chips and tears.). A very good, clean copy in the dustwrapper. *Provenance: Jeremy Michael Wilson (1944-2017, ownership signature on front free endpaper and booklabel on upper pastedown).*

£295

First British edition, the trade issue. This edition was printed from the latest known version of the text, which Cape typeset in 1948 but did not publish until 1955, when an officer described unfavourably by Lawrence died. The 1955 British edition appeared in two issues: the limited issue and the present trade issue 'which had all objectionable words lifted out of the text, leaving blank spaces' (O'Brien, p. 120).

This copy was formerly in the library of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence – including *The Mint* and *Later Writings about Service Life* (2009; cf. the previous item) – and the definitive series of Lawrence's letters. Loosely inserted is a postcard soliciting subscriptions to Cape's periodical *Now & Then*.

O'Brien A173.



T. E. LAWRENCE
THE MINT

*A day-book of the R.A.F. Depot between
August and December 1922
with later notes*

by

352087 A/c ROSS

LONDON
JONATHAN CAPE 30 BEDFORD SQUARE

FIRST EDITION, TRADE ISSUE

23. LAWRENCE, T.E. *The Mint. A Day-Book of the R.A.F. Depot between August and December 1922 with Later Notes, by 352087 A/c Ross*. Edited by A.W. Lawrence. London: The Alden Press for Jonathan Cape, 1955.

Quarto in 8s (246 x 185mm), pp. [2 (half-title)], 206, title printed in red and black. (A few small and unobtrusive marginal marks.) Original RAF-blue buckram boards by A.W. Bain & Co. Ltd., spine lettered and decorated in gilt, upper board blocked in blind with RAF eagle device, top edges blue, dustwrapper, unclipped and retaining prices on both flaps. (Spine very slightly faded and corners very lightly rubbed, dustwrapper slightly marked and faded, short tear on lower panel reinforced on the verso with adhesive tape.) A very good, clean copy in a very good dustwrapper.

£75

First British edition, the trade issue.

O'Brien A173.

AN IMPORTANT ASSOCIATION COPY FROM THE LIBRARY OF LAWRENCE'S OFFICIAL BIOGRAPHER, BEQUEATHED TO HIM BY THE LAWRENCE SCHOLAR LILITH FRIEDMAN



The Lawrence brothers. 1910
Seated, from left to right, Ned, Frank, Will

Frontispiece

THE HOME
LETTERS OF
T. E. LAWRENCE
AND HIS
BROTHERS

L

BASIL BLACKWELL
OXFORD

1954

24. LAWRENCE, T.E., William George LAWRENCE, and Frank Helier LAWRENCE. *The Home Letters of T.E. Lawrence and his Brothers*. Edited by Montagu Robert Lawrence. Oxford: Hazell Watson & Viney Ltd for Basil Blackwell, 1954.

Octavo (229 x 153mm), pp. xvi, 731, [1 (blank)]. Title printed in red and black, text printed in Roman and Greek characters. Half-tone frontispiece and 19 half-tone plates, all but one with illustrations after T.E. Lawrence, B.H. Liddell Hart, *et al.* recto-and-verso. Illustrations and plans in the text, 4 full-page, and one full-page facsimile of a letter by Churchill. (A few light marks.) Original dark blue cloth by The Kemp Hall Bindery, spine lettered in gilt, black-and-red printed dustwrapper, not price-clipped. (Extremities very lightly rubbed and bumped, dustwrapper slightly darkened and creased on spine, marked on lower panel, creased and darkened on spine, edges slightly creased and chipped.) A very good copy. *Provenance*: Dr Lilith Friedman (initials 'L.F.' on front free endpaper, occasional check-marks, apparently by Friedman, on T.E. Lawrence's letters; bequeathed to:) – Jeremy Michael Wilson (1944-2017, booklabel on upper pastedown).

£295

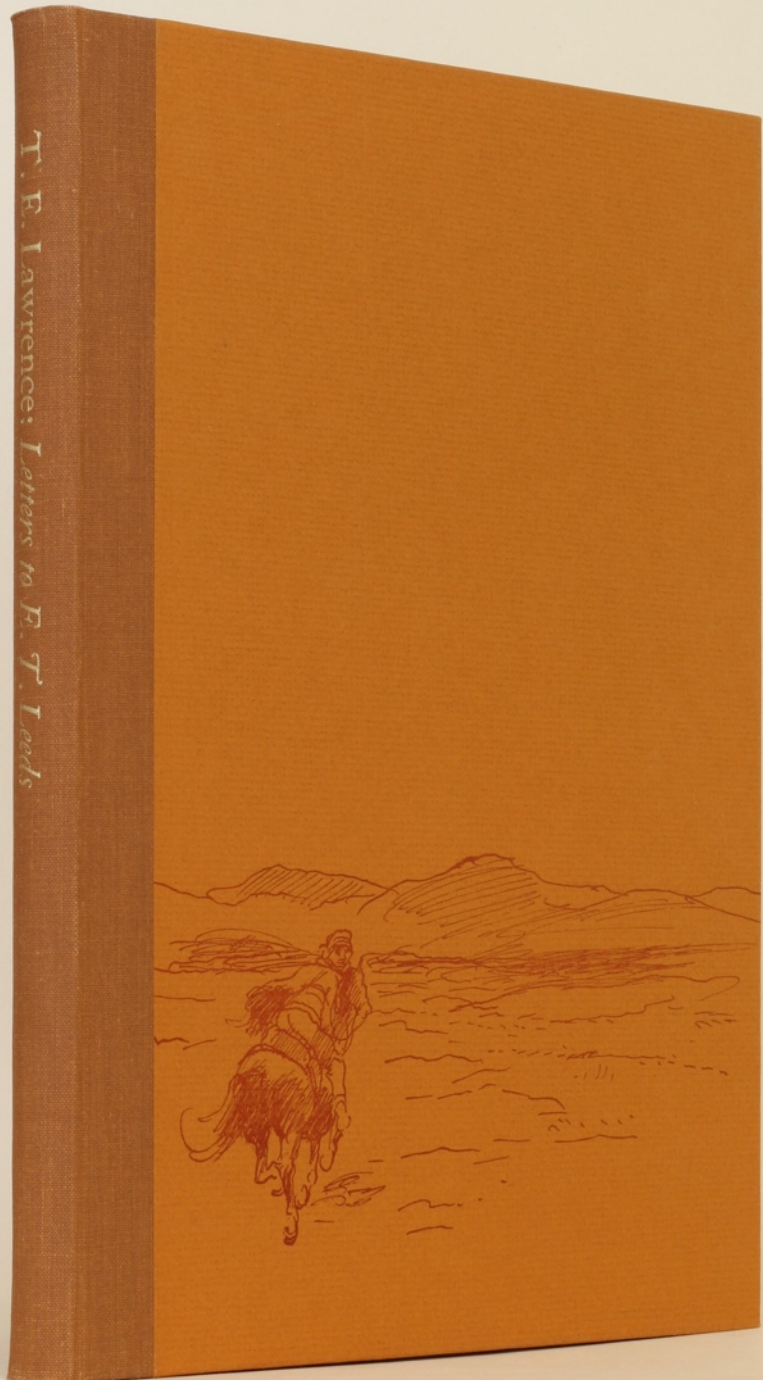
First edition. 'This collection of letters, edited by [T.E. Lawrence's] brother M.R. Lawrence, supplements the David Garnett collection of 1938. The letters included here for the most part cover his early years; fully two thirds of those included are from before the war. The two collections provide a remarkable picture of the range and scope of Lawrence's letter-writing from his youth to the end of his life. The letters of his brothers Frank and Will, both of whom died in the First World War, are also included. The whole reflects what was a truly remarkable family. This collection is a primary source for the pre-war correspondence of Lawrence' (O'Brien, pp. 167-168).

This copy was previously in the library of the Lawrence scholar Lilith Friedman, who helped John Mack with his biography *A Prince of our Disorder* (Boston, 1976) and worked with Lawrence's authorised biographer Jeremy Wilson for some twenty years on numerous projects, including *Lawrence of Arabia*, where her assistance is acknowledged with the words, '[t]his book would not have been completed, even now, without the years of work contributed by Dr Lilith Friedman. She has patiently and painstakingly followed up thousands of queries and has remained cheerful even when the search proved fruitless' (p. 1157). After her death it was bequeathed, with many of her books on Lawrence, to Jeremy Wilson.

T.E. Lawrence's letters are prefaced by Winston Churchill's 'Allocution', given at Oxford High School at the unveiling of the Memorial to Lawrence in 1936, together with a facsimile of Churchill's 1954 letter 'readily' consenting to allow the allocution to be reprinted here. Wilson discovered the background to and true origin of this letter in 'about 1969', when he met the publisher Sir Basil Blackwell, as he explained in 'Defending Lawrence' in *Finest Hour* (vol. 169 (2015), p. 50). Apparently the inclusion of Churchill's 1936 'Allocution' was proposed by Sarah and M.R. Lawrence, and Blackwell wrote to the prime minister requesting his permission to reprint the allocution, and also to write a prefatory note for the volume, which was intended (unbeknownst to Churchill) to counter the attacks on Lawrence in Richard Aldington's forthcoming *Lawrence of Arabia: A Biographical Enquiry*: 'Blackwell felt that if Churchill added a note introducing his 1936 speech in which he stated that his view of Lawrence was unchanged, it would help preserve his friend's reputation'.

Churchill's secretary, Jane Portal, replied to Blackwell's request with the words, "'[w]ith regard to the paragraph you suggest 'introducing' the tribute; it would be most helpful if you could send a draft of what you would think suitable, with what Sir Winston said on that occasion and he can then alter it if necessary and also sign it.'" Blackwell was surprised, but did his best in a brief note to mimic Churchill's oratory style' and his draft was returned 'almost exactly' the same, apart from the omission of an adapted Shakespeare quote, 'typed out on Downing Street notepaper and signed by the Prime Minister. [...] Blackwell printed the letter in facsimile, leaving readers (except Blackwell!) in no doubt about its authenticity'.

Cohen, *Churchill*, B145.1; O'Brien A246.



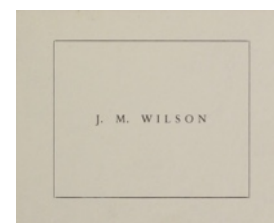
THE FINELY-PRINTED FIRST EDITION OF A 'MAJOR COLLECTION OF LETTERS BY LAWRENCE'

25. LAWRENCE, T.E. *Letters to E.T. Leeds, with a Commentary by E.T. Leeds. Edited and with an Introduction by J.M. Wilson with a Memoir of E.T. Leeds by D.B. Harden & Illustrated with Line Drawings by Richard Kennedy.* Andoversford: The Whittington Press, 1988.

Quarto (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]. Title printed in brown and black. Mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, illustrations in the text, 6 half-tone plates bearing illustrations recto-and-verso, some after Lawrence. Original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase. (A few light scuffs and bumps on the slipcase.) **A fine copy.** Provenance: **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown; pencilled annotations on p. 15).

£700

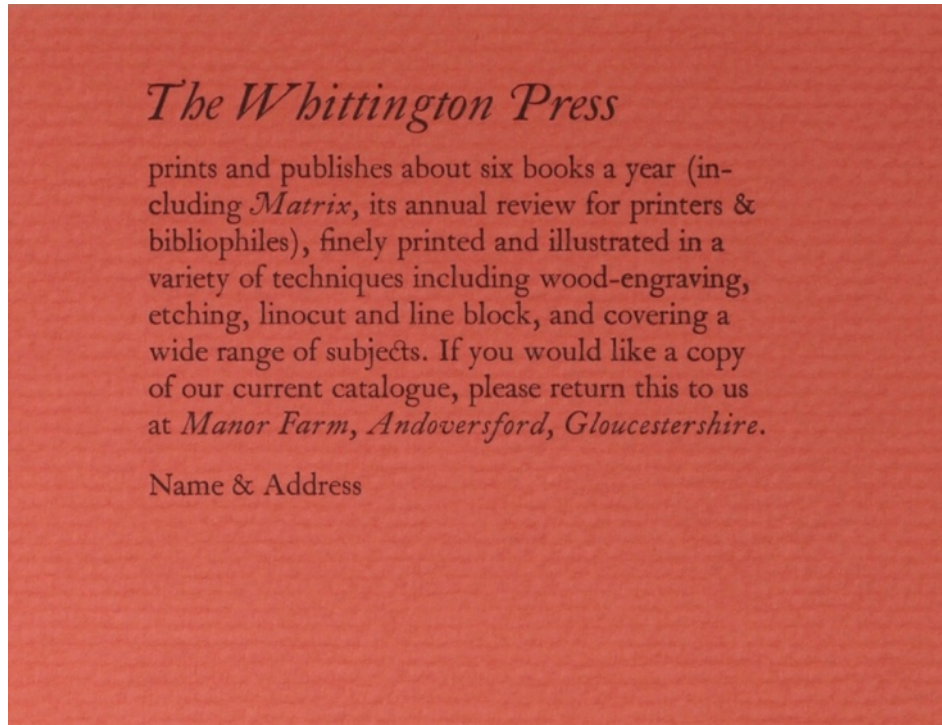
First edition, limited to 750 copies, this no. 27 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [... which] are especially revealing of the Carchemish period' (O'Brien), comprising fifty-three letters from Lawrence to Leeds (the Assistant to the Keeper of the Ashmolean Museum in Oxford), dating from 1909 to 1935, and relating principally to archaeological matters (some thirty-six were written from Carchemish): 'This new information is interesting enough in itself – but it is also extremely important in other ways. First, because it sheds new light on the early relationship between Lawrence and D.G. Hogarth, and, second, because it makes nonsense of the reasons suggested by some biographers for Lawrence's appointment to the British Museum's Carchemish excavations. The evidence is therefore immensely important' (J.M. Wilson, quoted in the prospectus for the work). Interspersed between the letters are passages from a previously unpublished memoir of Lawrence, which Leeds wrote in 1938.



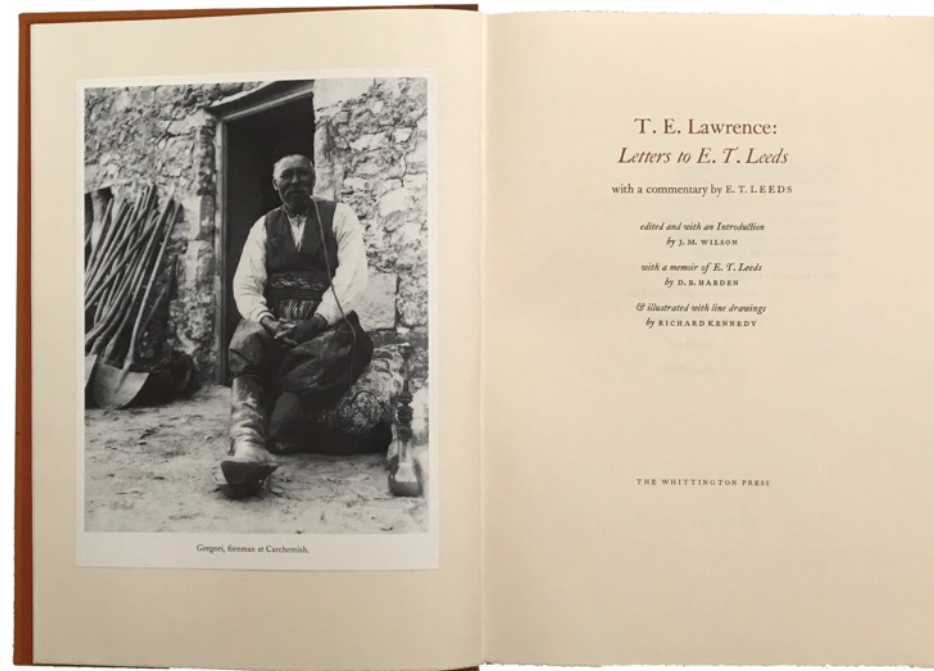
This copy was formerly in the library of Jeremy Wilson, the editor of the work and T.E. Lawrence's authorised biographer. Wilson has lightly annotated this copy in pencil on p. 15, marking off sections of text at 100-word intervals, possibly to calculate the space required for text set in 14-point Monotype Caslon (Caslon was Lawrence's preferred typeface).

Loosely-inserted in this volume is a printed notice on red card to request catalogues of Whittington Press publications, but it does not include the loosely-inserted errata slip by Wilson dated 1990, which is found in some copies but not noted by either Butcher or O'Brien.

Butcher, *The Whittington Press*, 94 ('one of the most important books that the Press had published to date'); O'Brien A263.



THE FINELY-PRINTED FIRST EDITION OF A 'MAJOR COLLECTION OF LETTERS BY LAWRENCE'



26. LAWRENCE, T.E. *Letters to E.T. Leeds, with a Commentary by E.T. Leeds. Edited and with an Introduction by J.M. Wilson with a Memoir of E.T. Leeds by D.B. Harden.* Andoversford: The Whittington Press, 1988.

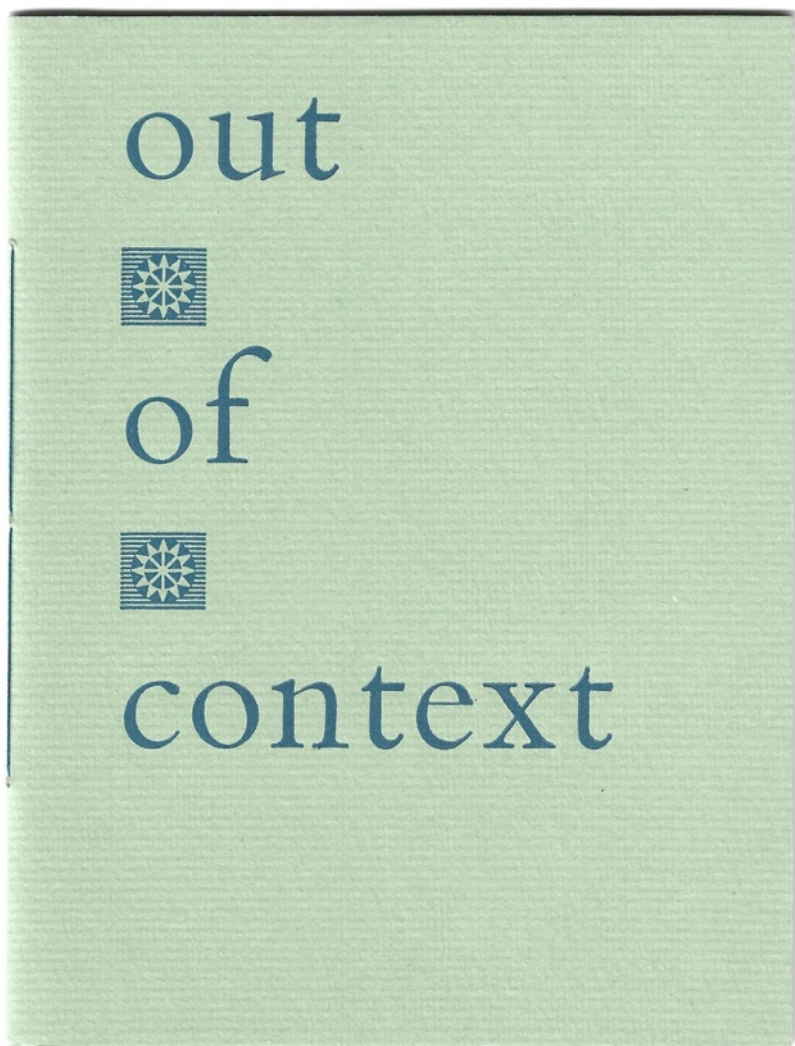
Quarto (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]. Title printed in brown and black. Mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, other illustrations in the text, 6 plates bearing illustrations recto-and-verso, some after Lawrence. Original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase. (Slipcase minimally rubbed at extremities.) **A fine copy.** *Provenance:* Henry Sotheran Ltd, London (bookseller's ticket on upper pastedown and pencilled stock and price codes on front flyleaf).

£275

First edition, limited to 750 copies, this no. 386 of 650 bound in quarter buckram. This copy does not contain the loosely-inserted errata slip by J.M. Wilson dated 1990, which is found in some copies but not noted by either Butcher or O'Brien.

D. Butcher, *The Whittington Press*, 94; O'Brien A263.

A RARE LAWRENTIAN 'CONCEIT' LIMITED TO 'ABOUT 120 COPIES'



27. LAWRENCE, T.E. and George BUDAY (artist). *Out of Context*. Quenington: The Reading Room Press, 2012.

Quarto (150 x 115mm), pp. [11 (half-title, blank, title, colophon, blank, illustration, Lawrence quotation, text by Brett, text by Wigfield, blank, limitation statement)], [1 (blank)]. Title printed in green and blue inks and decorated with ornaments by Edward Bawden. Full-page wood-engraved illustration by George Buday. Sewn into original printed green wrappers of Bugra Butten as issued, upper wrapper decorated with ornaments by Bawden. **A fine copy.**

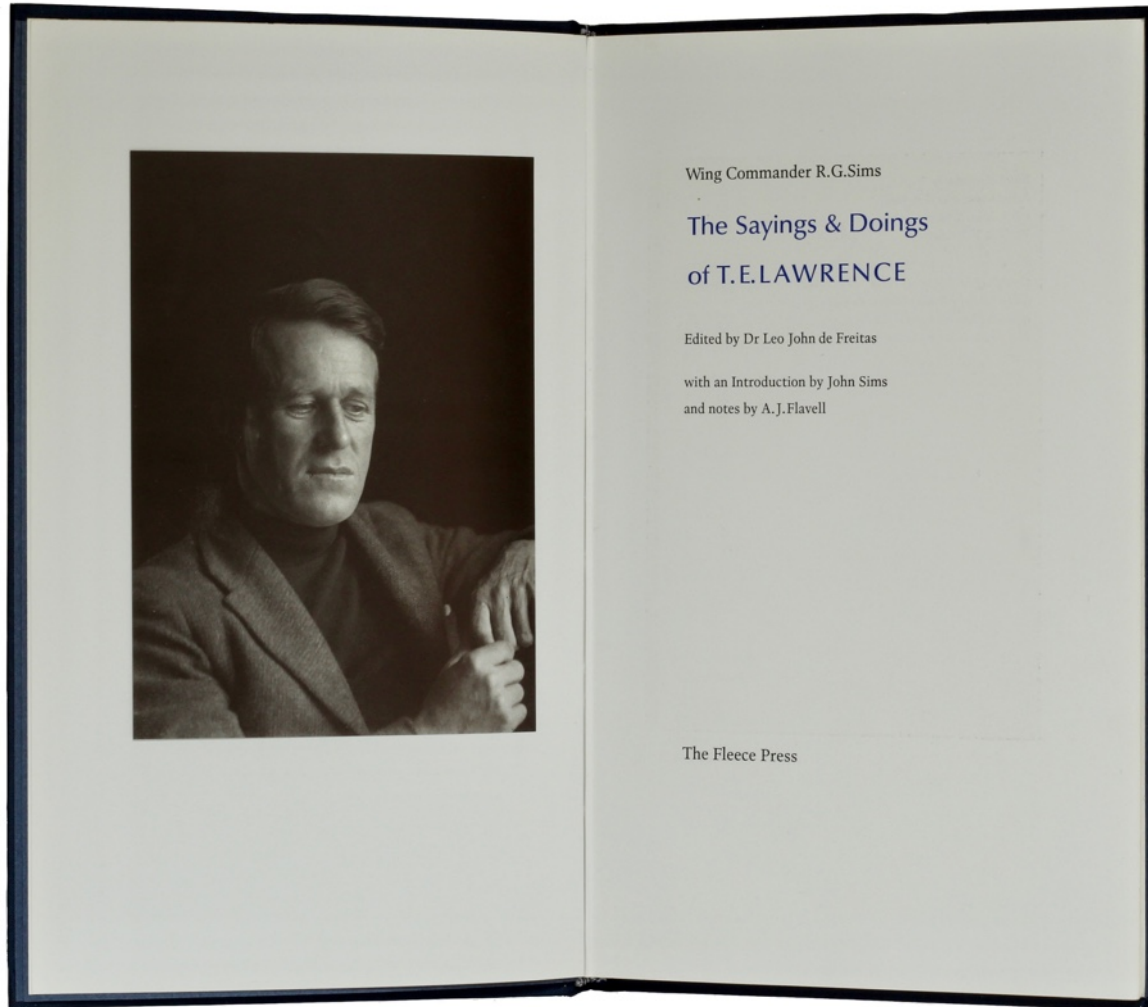
£17.50

First edition, limited to 'about 120 copies'. *Out of Context* – which is described by the printer, Miles Wigfield of The Reading Room Press, as a 'conceit' – takes a quotation entirely 'out of context' from a letter Lawrence wrote to George Doubleday ('[t]here need be no proof reading since misprints are a matter of indifference') and pairs it with a discarded portrait George Buday prepared for *The Essential T.E. Lawrence* in 1956, which is printed from Buday's original block. Brief notes from both Simon Brett and Wigfield comment upon the text and wood-engraving, noting that Lawrence's very atypical comment referred to the first American edition of *Seven Pillars of Wisdom*, which was only published to secure American copyright and priced at the exorbitant level of \$20,000 to preclude sales, thus rendering proofing 'a matter of indifference'.

The portrait by the printmaker and book-illustrator Buday (1907-1990) is based on the celebrated photograph of Lawrence taken in 1931 by Howard Coster, which Lawrence described to his mother as 'very good, as a photograph' (letter of 30 October 1931; *The Home Letters of T.E. Lawrence and his Brothers* (Oxford, 1954), p. 379). Buday's portrait was intended for the cover of Penguin's edition *The Essential T.E. Lawrence* (1956), but this version was rejected in favour of another, which was also based on the Coster photograph (the Coster photograph had been used as the frontispiece to the first edition of *The Essential T.E. Lawrence*, issued by Jonathan Cape in 1951).

Out of Context is rare in institutional collections: COPAC only reports one example in the UK at Magdalen College, Oxford, which is the only example recorded by WorldCat.

FROM THE LIBRARY OF JEREMY WILSON



28. SIMS, Reginald G. *The Sayings and Doings of T.E. Lawrence*. Edited by Dr. Leo John de Freitas. With an Introduction by John Sims and Notes by A.J. Flavell. Wakefield: The Fleece Press, 1994.

Octavo (264 x 157mm), pp. 69, [1 (blank)], [1 (colophon)], [1 (blank)]. Title and text printed in black and blue. Mounted monochrome portrait frontispiece of Lawrence after Sims and 4 mounted monochrome portraits of Lawrence by Sims, 5 mounted illustrations, one folding, and three colour illustrations in the text. Original full 'airforce blue' cloth by Smith Settle, Otley, upper board blocked in blind with Lawrence's 'T.E.S.' monogram, letterpress paper label on spine, dark-blue endpapers, top edges cut, others trimmed. (Corners and board-edges slightly bumped.) A very good copy. *Provenance: Jeremy Michael Wilson (1944-2017, booklabel on upper pastedown).*

£300

First edition thus, limited to 300 copies, this one of 270 bound in 'airforce blue' cloth. This collection of anecdotes and reminiscences was compiled by Wing Commander Reginald Sims some two years after Lawrence's death, and they record Lawrence's regular visits to Sims' family cottage at Hornsea during the final months of his life. Lawrence's conversation 'ranged the world, giving us, in brilliant cameos, sketches of kings, beggars, celebrities, underdogs, artists, murderers, and friends whom he had met. [...] Each word he used was the perfect one selected by a Master Craftsman of language. [...] He talked effortlessly, and yet at times, we felt that while he talked, he was working out some difficult problem of his own' (p. 19). The volume ends with a recollection of Lawrence's final visit, in which he assured Sims that they were certainly to meet again: '[s]ince T.E. himself said that, we often wonder' (p. 68). Apart from their artistic value, Sims' photographs of Lawrence in 1935 are also of historical importance, since they were the last taken of Lawrence before his death, and, as the publisher notes, '[i]t is very pleasing that the glass-plate negatives survive; their full richness can be seen, through careful printing' (p. 7).

The Sayings and Doings of T.E. Lawrence was first issued in 1937 as *The Doings of T.E.* in a small number of carbon-copy typescripts which were circulated privately, and then a second edition appeared under the present title in 1973, which was '[p]rivately printed in a copy-shop edition of very few copies' (O'Brien). The present edition was the third, but the first to include John Sims' introduction, Flavell's notes, and Reginald Sims' striking portraits of Lawrence, as well as a previously-unpublished photograph by Ian Deheer of Lawrence on 26 February 1935 – the day of his discharge from the RAF.

This copy was formerly in the library of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. Wilson had previously owned Eric Kennington's carbon copy of Sims' 1937 typescript, which Wilson deposited in the Bodleian Library in 1979 (Oxford, Bodleian Library Dep. d. 995).

O'Brien E106b.

ONE OF 500 COPIES, AN ASSOCIATION COPY FROM THE LIBRARY OF JEREMY WILSON



29. SMITH, Clare Sydney. *The Golden Reign. The Story of my Friendship with "Lawrence of Arabia". With a Foreword by Mrs. S. Lawrence, and a New Introduction by Malcolm Brown. Newly Illustrated by Vintage Photographs.* Upper Denby: J.W. Northend for The Fleece Press, 2004.

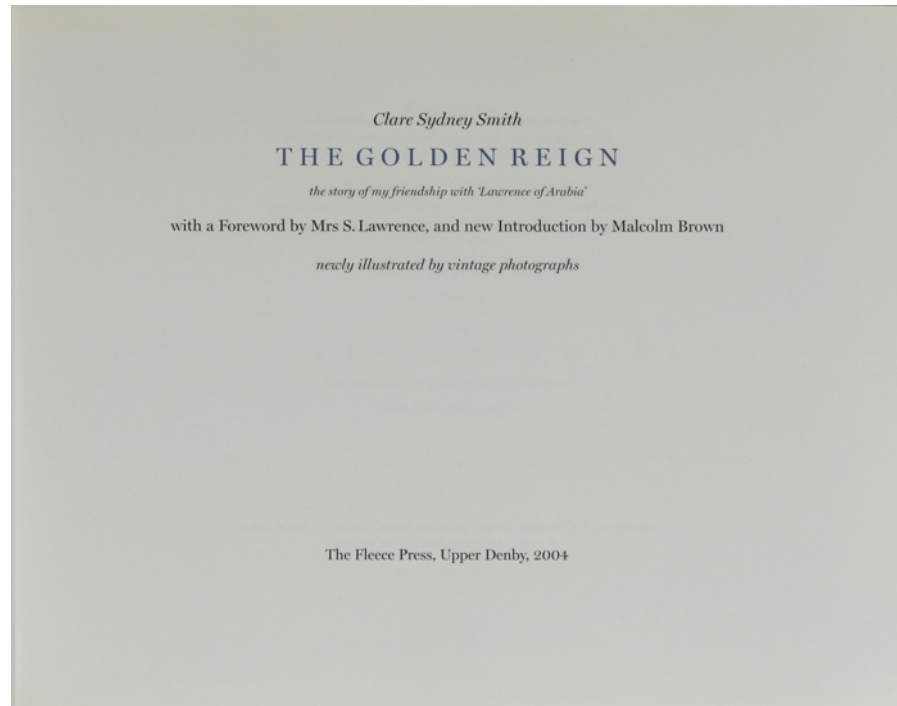
Oblong quarto (201 x 258mm), pp. 183, [1 (blank)], [2 (colophon, verso blank)], [6 (blank ll.)]. Monochrome portrait frontispiece and illustrations in the text, colour-printed vignette on colophon. Original blue cloth by Smith Settle, Otley, upper board blocked in blind with Lawrence's 'T.E.S.' monogram, printed paper spine-label, blue-grey endpapers. (Lightly dust-marked on upper board and spine.) A very good copy. *Provenance:* **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown).

£150

Fourth English edition (and first thus), limited to 500 copies. Clare Sydney Smith was the wife of Wing Commander Sydney Smith, Lawrence's Commanding Officer at the flying-boat station RAF Mount Batten (Lawrence's final posting from 1929 until his retirement in 1935), and Clare and her husband came to know Lawrence well during that period. Clare described her friendship with Lawrence in the present work, which takes its title from the presentation inscription in a copy of Lawrence's translation of *The Odyssey* he gave to her.

The Golden Reign was first published by Cassell in 1940, and this finely-printed limited edition augments the original text with contemporary photographs of Lawrence, Clare Sydney Smith and her husband, Lawrence's colleagues, RAF Mount Batten, etc., and a substantial introduction by Malcolm Brown, who edited *The Letters of T.E. Lawrence* (London, 1988) and co-wrote *A Touch of Genius. The Life of T.E. Lawrence* (London, 1988). This copy was formerly in the library of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. Wilson's assistance with useful information about the photographs that illustrate the book is acknowledged on p. 26.

O'Brien sE14.0a.



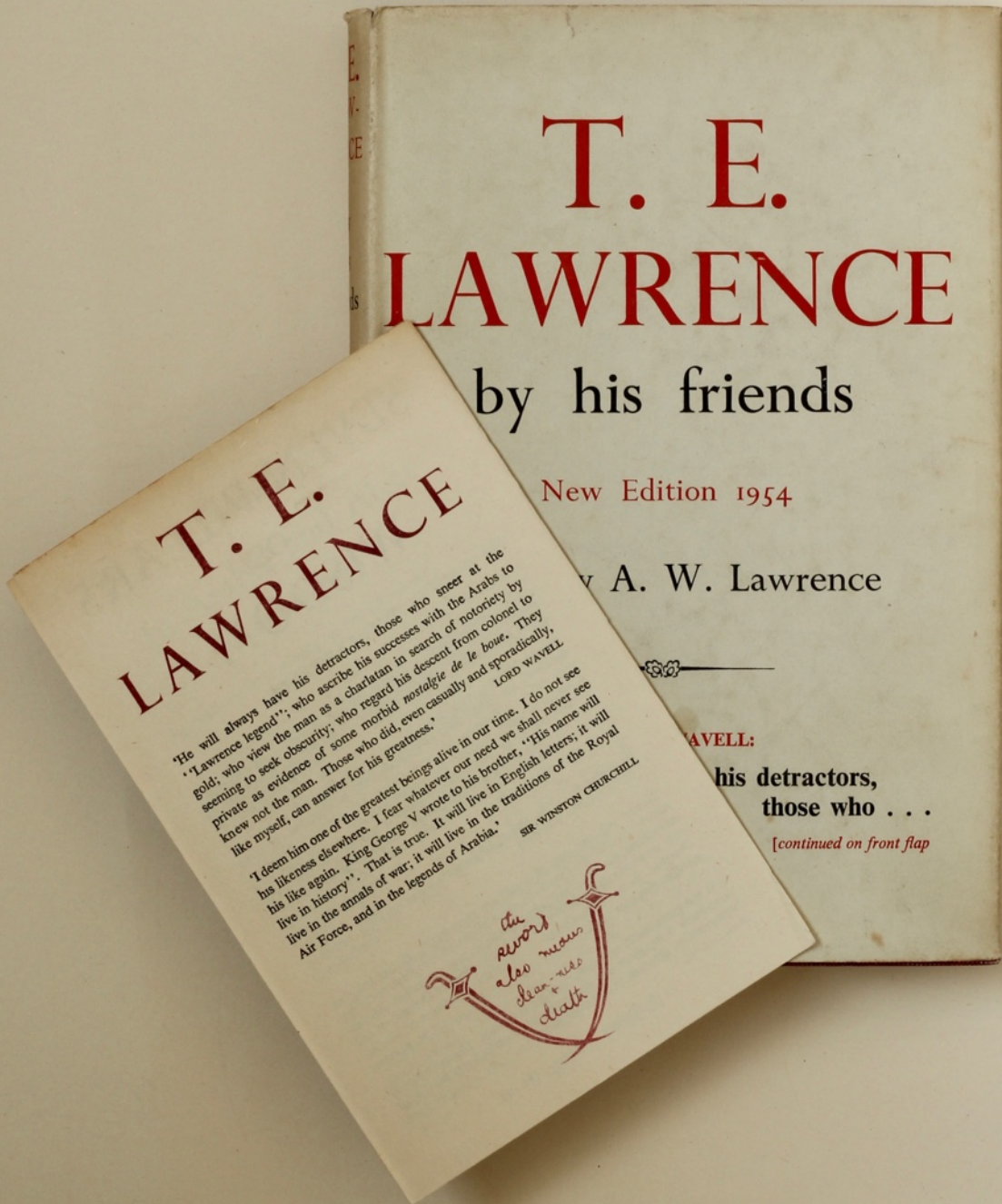
A PRE-EMPTIVE REBUTTAL OF ALDINGTON, WITH A RARE PROSPECTUS. FROM THE LIBRARY OF JEREMY WILSON

30. LAWRENCE, Arnold Walter (editor). *T.E. Lawrence by his Friends*. London: Lowe and Brydone (Printers) Ltd for Jonathan Cape, 1954.

Octavo (222 x 145mm), pp. 319, [1 (blank)]. Original burgundy buckram by A.W. Bain and Co., Ltd, spine lettered in gilt on blind panel at the head of the spine and with gilt publisher's device at the foot, white endpapers, top edges red, dustwrapper, price-clipped and with price label on upper flap. (Minimal rubbing at extremities, dustwrapper with a few small marks, slightly faded on spine, edges slightly creased and with short tears.) A fine copy in a very good dustwrapper. *Provenance: Jeremy Michael Wilson* (1944-2017, booklabel on upper pastedown).

£95

'New abridged' (i.e. second) edition. Compiled and edited after Lawrence's death by his brother, Arnold Walter Lawrence, this anthology of reminiscences provides a composite portrait of T.E. Lawrence's life in its different aspects through the eyes of his acquaintances and friends, some very famous – e.g. Winston Churchill, Chaim Weizmann, E.M. Forster, Robert Graves, and Lord Allenby – and some more obscure. The volume opens with contributions by his mother and older brother, which provide a familial rather than familiar picture of Lawrence's boyhood and character, and they are followed by brief memoirs, grouped into chronological periods or by theme. *T.E. Lawrence by his Friends* was originally published in 1937 and A.W. Lawrence had planned to publish a new edition in the postwar period, but this abridged version was issued sooner than anticipated for the reasons he gives in his



preface: '[f]rom press-cuttings which reached me in West Africa I gather that a book is expected to appear in which a detractor [...] has devoted his abilities as a novelist to a steady denigration of my brother. Clearly no such attack can be restricted to the target of a single dead man; those who spoke well of him from their personal knowledge may well be made to appear fools, hypocrites, or partners in a fraud. In their defence and his, therefore, this abridged edition of *T.E. Lawrence by his Friends* is being published sooner than had been intended' (p. 7). The book referred to is presumably Richard Aldington's *Lawrence of Arabia*, which, due to A.W. Lawrence's efforts, was first published in France in 1954 before it appeared in England in 1955 (see the following item).

O'Brien notes that the binding is known in two forms; one with the title lettered directly onto the spine and the second with the title lettered directly onto a blind panel on the spine (as here). Although the book was originally published at 16s, this copy has a Jonathan Cape label with a revised price of 25s. od. on the upper flap, suggesting that it may be a later issue. Loosely inserted is a folded six-page prospectus printed in black and maroon ink on cream wove paper, advertising five works by and about Lawrence, including this, which is described as 'T.E. Lawrence by his friends New Edition 1954'. **We cannot trace this prospectus in O'Brien**, who does, however, list a similar but earlier state of the prospectus dated '[1952]' with the 1937 edition of this title (E178).

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, who edited T.E. Lawrence's *Minorities* (London, 1971) at A.W. Lawrence's suggestion, and was the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), which he wrote with the support and assistance of A.W. Lawrence. Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters.

O'Brien E108.

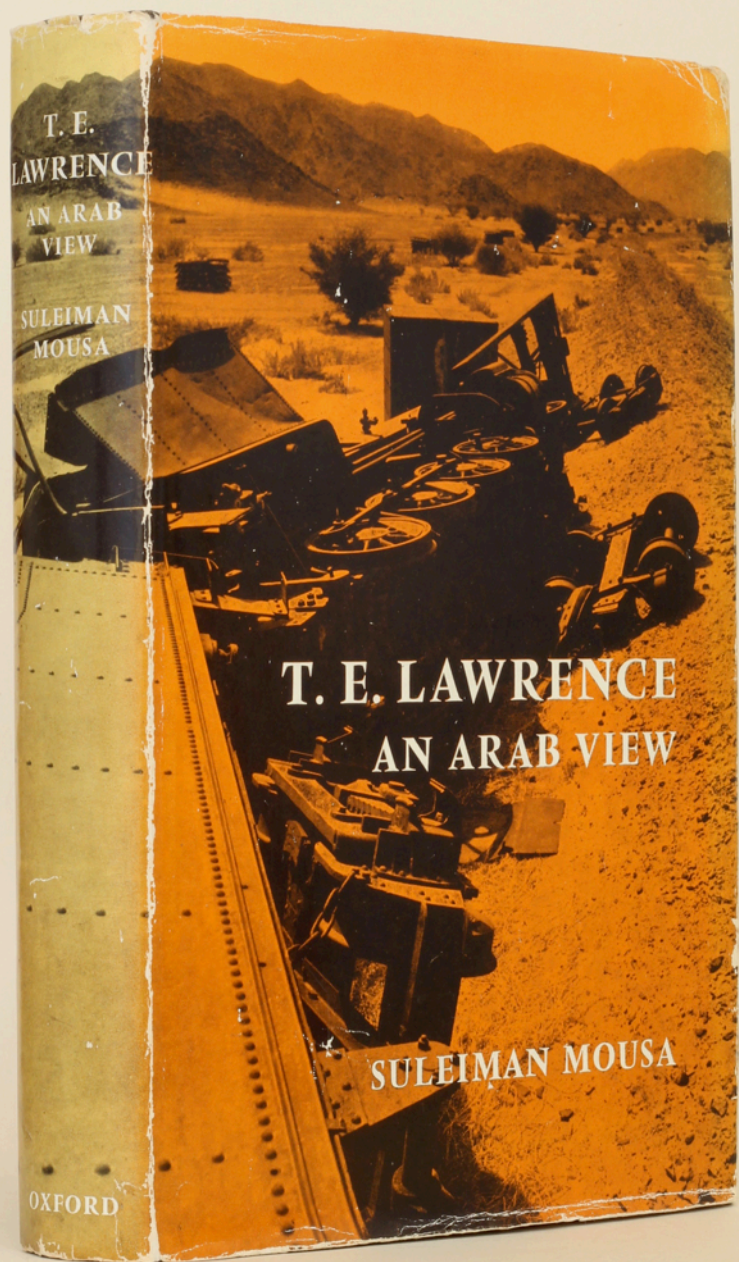
31. ALDINGTON, Richard. *Lawrence of Arabia: A Biographical Enquiry*. London: Collins, 1955.

Octavo (210 x 138mm), pp. 448. Errata slip tipped onto fore-margin of p. 332. Half-tone portrait frontispiece after Howard Coster, 9 half-tone plates, and 3 full-page maps in the text. (Some marginal browning.) Original black cloth, spine lettered in gilt, dustwrapper, retaining price. (Light offsetting on endpapers and half-title, corners lightly bumped, dustwrapper slightly faded on spine and with small tears or chips at extremities.) A very good copy. *Provenance: Peter Danby-Smith*, 2 January 1956 (ownership inscription on front free endpaper).

£30

First English edition, later issue. Through its statements that Lawrence was illegitimate, homosexual, and mendaciously self-aggrandising, 'Richard Aldington's *Lawrence of Arabia* has caused greater controversy than any other book on Lawrence. [...] The effort to prevent its being published in England was considerable. Ripples of the controversy remain with us today' (O'Brien). Aldington's book was first published in France as *Lawrence l'imposteur* (Paris, 1954) and then published in English in 1955 in this edition, for which 'some passages were altered' (O'Brien). This copy has the later state of the errata slip (77 x 40mm) and the sheets bulk 30mm, indicating that it is a later issue of the first edition.

O'Brien E192.



FIRST ENGLISH EDITION, FROM THE LIBRARY OF THE LAWRENCE SCHOLAR
JEREMY WILSON, WHO REBUTTED A NUMBER OF MOUSA'S ARGUMENTS IN
LAWRENCE OF ARABIA

32. **MOUSA, Suleiman.** *T.E. Lawrence: An Arab View ... Translated by Albert Butros.* London, New York, and Toronto: Hazell Watson and Viney Ltd for Oxford University Press, 1966.

Octavo (216 x 140mm), pp. x, 301, [1 (blank)]. 3 maps and plans in the text, 2 full-page. (Light marginal browning, light spotting on top edge of block.) Original black cloth, spine lettered in gilt, dustwrapper after photograph by J.E. Dayton depicting train wrecked by Lawrence, price-clipped. (Extremities lightly rubbed and bumped, light marking on boards, dustwrapper a little rubbed and chipped at extremities, fading on spine.) *Provenance:* **Jeremy Michael Wilson** (1944-2017, ownership signature on front free endpaper, booklabel on upper pastedown, pencilled annotations and marking, some erased; see further below).

£60

First English edition and the first publication of A.W. Lawrence's 'Comment'. Written by the Jordanian scholar and historian Mousa (1919-2008), this work was first published in Amman as *Lawrence wa al Arab* in 1962, and then translated into English in this edition. Mousa wrote this book 'after a study of the literature on T.E. Lawrence had convinced him that although there were books written to praise Lawrence and others written to discredit him, all of them exaggerated his part in the Arab Revolt and failed to do justice to the Arabs themselves. Using little known Arab sources, and with the help of many survivors and observers of the Revolt, the author considers again the story as told by Lawrence and his biographers' (dustwrapper blurb). For the English edition, Lawrence's brother and literary executor A.W. Lawrence was invited to respond to Mousa's work and his 'Comment' (together with Mousa's reaction and replies) was published on pp. [279]-287. This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, who edited T.E. Lawrence's *Minorities* (London, 1971) at A.W. Lawrence's suggestion, and was the author of the National Portrait

M. Suleiman Mousa
S. Wilson

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Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), which he wrote with the support and assistance of A.W. Lawrence (although, as Wilson explains in his prologue, 'A.W. Lawrence, as literary executor, insisted from the outset that I should publish whatever conclusions I reached' (p. 17), and only commented on draft chapters when asked to do so).

Wilson had first met Mousa while a research student at the London School of Economics, and wrote in an obituary that, 'Suleiman Mousa's work had a deep and lasting influence over T.E. Lawrence scholarship. It showed how different those events looked through Arab eyes, and taught us to question the assumption that things happened – only, or indeed at all – because Lawrence wanted them to happen. I believe that, in the long run, Western and Arab historians will reach a common view of the history of the Arab Revolt, based on all the evidence that has survived. By challenging the accepted Western view, Suleiman Mousa played an important part in that process. For that he deserves lasting recognition' (http://www.telstudies.org/discussion/obituaries/suleiman_mousa.shtml; reprinted in the *Jordan Times*). Wilson used this English edition of Mousa's book when writing *Lawrence of Arabia*, and in his footnotes he refutes a number of Mousa's statements (cf. pp. 1054-1056, 1059, 1069-1070, 1079, and 1090), and also disputes some of his conclusions, while acknowledging his assistance (p. 1159). Wilson has also annotated passages on pp. 34, 39-41, and 75 of this copy of *T.E. Lawrence: An Arab View* with his criticisms of Mousa's text.

O'Brien E256.

AN IMPORTANT BIOGRAPHY, WHICH DRAWS UPON LAWRENCE'S PERSONAL PAPERS

33. KNIGHTLEY, Phillip and Colin SIMPSON. *The Secret Lives of Lawrence of Arabia*. London: The Pitman Press for Nelson, 1969.

Octavo (222 x 150mm), pp. [10], 293, [1 (blank)]. 8 half-tone plates with illustrations printed recto-and-verso, 2 full-page maps in the text. Original black boards, spine lettered in metallic blue, illustrated endpapers, dustwrapper (retaining price). (Light spotting on top and fore-edges of block, dustwrapper slightly darkened on spine and creased at edges). A very good copy. *Provenance: Peter Danby-Smith*, February 1970 (pencil inscription on half-title).

£30

First edition. An important biography, for which the authors were given access to Lawrence's private papers by his younger brother and literary executor A.W. Lawrence: '[t]he year 1969 saw the appearance in book form of an earlier version of the text which had appeared in serial form in the *Sunday Times* (1968) [...] *The Secret Lives of Lawrence of Arabia*. The foreign rights were readily snapped up. This book appeared in more translations than all other Lawrence books except, perhaps, Lawrence's own *Seven Pillars and Revolt*. The book did not include quite all of the material contained in newspaper articles' (O'Brien p. 381). Subsequent biographers have questioned the value of the biography; for example, Jeremy Wilson felt that the authors' lack of experience led to inaccurate or uninformed statements and interpretations, which 'were presented with a tremendous veneer of research and authority' (*T.E. Lawrence's Minorities; an Editor's Postscript* (Fordingbridge, 2006), p. 5). Also included are parts 2-4 (of, apparently, 4) of the *Sunday Times* serialisation of the biography (O'Brien Ho853, stating that it was serialised in seven parts; however, the fourth is described as the 'concluding' part).

O'Brien E302.

T.E. LAWRENCE



DESMOND STEWART

THE FIRST USE OF D.G. HOGARTH'S PAPERS IN A LAWRENCE BIOGRAPHY

34. STEWART, Desmond. *T.E. Lawrence*. London: Ebenezer Baylis and Son, Ltd., The Trinity Press for Hamish Hamilton, 1977.

Octavo (233 x 153mm), pp. xii, 352, [4 (blank ll.)]. 6 half-tone plates with illustrations recto-and-verso, 6 full-page maps after Patrick Leeson in the text. (A few light marks, occasional spotting, small marginal hole on 10/7.) Original brown boards, spine lettered and decorated in gilt, dustwrapper (retaining price). (Dustwrapper slightly spotted and lightly creased at edges). A very good copy. *Provenance: Peter Danby-Smith (vide infra).*

£20

First edition. A biography by the British historian and journalist Stewart (1924-1981), the author of a number of works on the Middle East. Stewart was the first of Lawrence's biographers to use the Hogarth Papers at St Anthony's College, Oxford extensively. Although not marked as such, this copy was previously in the collection of Peter Danby-Smith.

O'Brien E367.

FROM THE LIBRARY OF JEREMY WILSON, WHOSE 'CONSTRUCTIVE CRITICISM AND [...] UNRIVALLED KNOWLEDGE OF T.E. LAWRENCE'S LIFE' ARE ACKNOWLEDGED

35. HYDE, Harford Montgomery. *Solitary in the Ranks. T.E. Lawrence as Airman and Private Soldier*. London: St Edmundsbury Press Ltd for Constable, 1987.

Octavo (215 x 135mm), pp. 288. Portrait frontispiece after Augustus John and manuscript facsimiles in the text, 4 plates with illustrations recto-and-verso. Original wrappers with illustration after John on upper wrapper. (Extremities very lightly rubbed.) A very good copy. *Provenance: Jeremy Michael Wilson (1944-2017, booklabel on inner upper wrapper).*

£45



Solitary in the ranks

Lawrence of Arabia
as Airman and Private Soldier

*H Montgomery
Hyde*



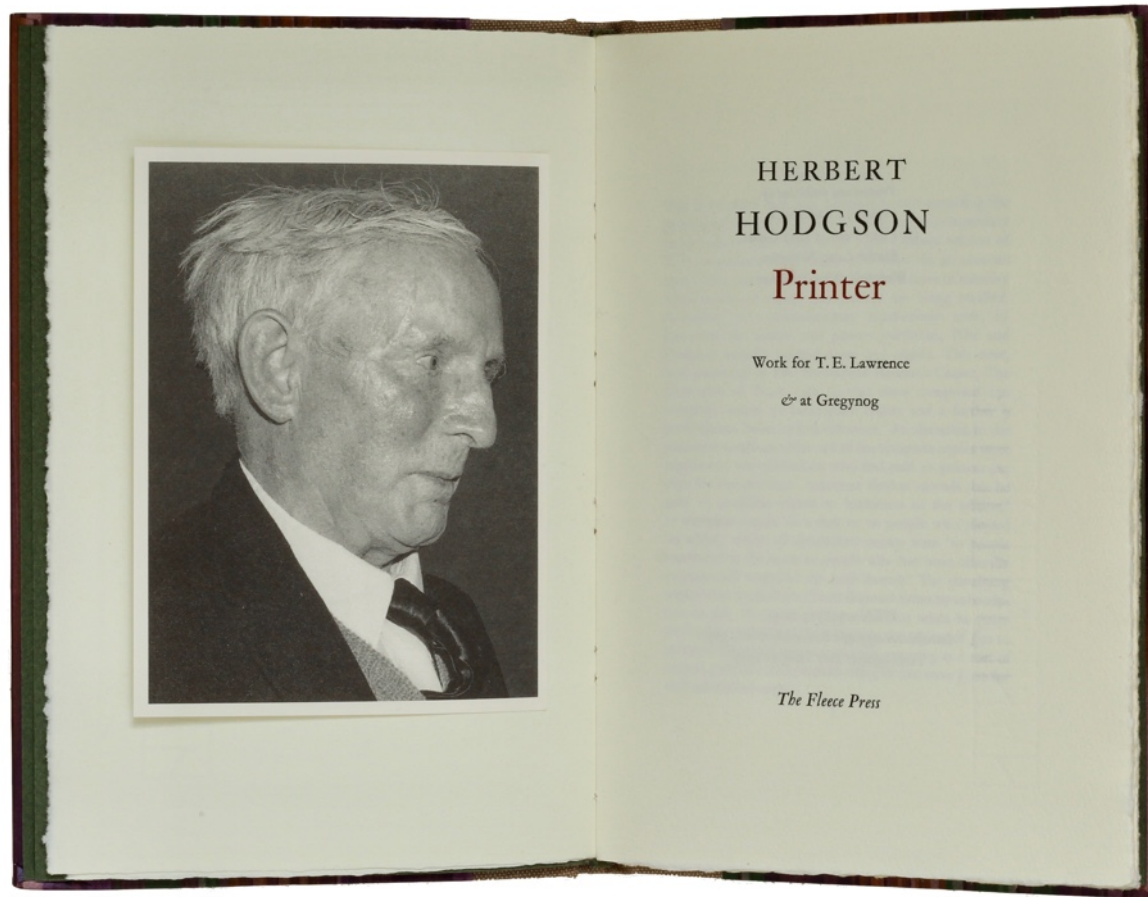
First UK wrappers edition. *Solitary in the Ranks* examines Lawrence's post-war career, and is founded upon 'the remarkable correspondence, largely unpublished, between Lawrence and [Air Marshal Sir Hugh] Trenchard, which must be unique between a man in the lowest rank of the service and the officer at its head. Not only does it indicate the respect and affection which existed between the two men, but it brings out the faith Trenchard had in Lawrence's opinion on a variety of subjects ranging from petty air force rules and regulations to politics and the air policing of the Middle East territories for which Great Britain was responsible at this period' (wrapper blurb). The text is prefaced by a foreword by Trenchard's son, recalling his boyhood recollections of Lawrence and those of his parents, with whom Lawrence used to stay.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. In his acknowledgments, Hyde thanks 'Lawrence's official biographer and editor of *T.E. Lawrence Studies*, Mr J.M. Wilson' (p. 11) and further notes that, 'Mr Wilson has been good enough to read the draft of the present book and I have benefited considerably from his constructive criticism and his unrivalled knowledge of T.E. Lawrence's life' (pp. 11-12). In turn, Wilson thanked Hyde for his assistance in *Lawrence of Arabia* (London, 1989, p. 1159), and cited Hyde's book.

Solitary in the Ranks was first published in 1977, and this second edition was published to coincide with the 1988 centenary of Lawrence's birth, which was also marked by the National Portrait Gallery exhibition.

Cf. O'Brien E373 (first ed.).

'IN THE PRESENCE OF THIS MAN LAWRENCE ... ONE ALWAYS SEEMED TO FEEL THAT HERE WAS A MAN TO RESPECT'



36. HODGSON, Herbert. *Herbert Hodgson Printer. Work for T.E. Lawrence & at Gregynog.* Wakefield: The Fleece Press, 1989.

Octavo (225 x 152mm), pp. [2 (blank l.)], 43, [1 (blank)], [2 (blank l.)], [2 (colophon, blank)], [6 (blank ll.)]. Title and text printed in ochre and black. Mounted photographic portrait frontispiece. Original cloth-backed boards by Smith Settle, paper title-label on spine, green endpapers. A fine copy. *Provenance:* **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown).

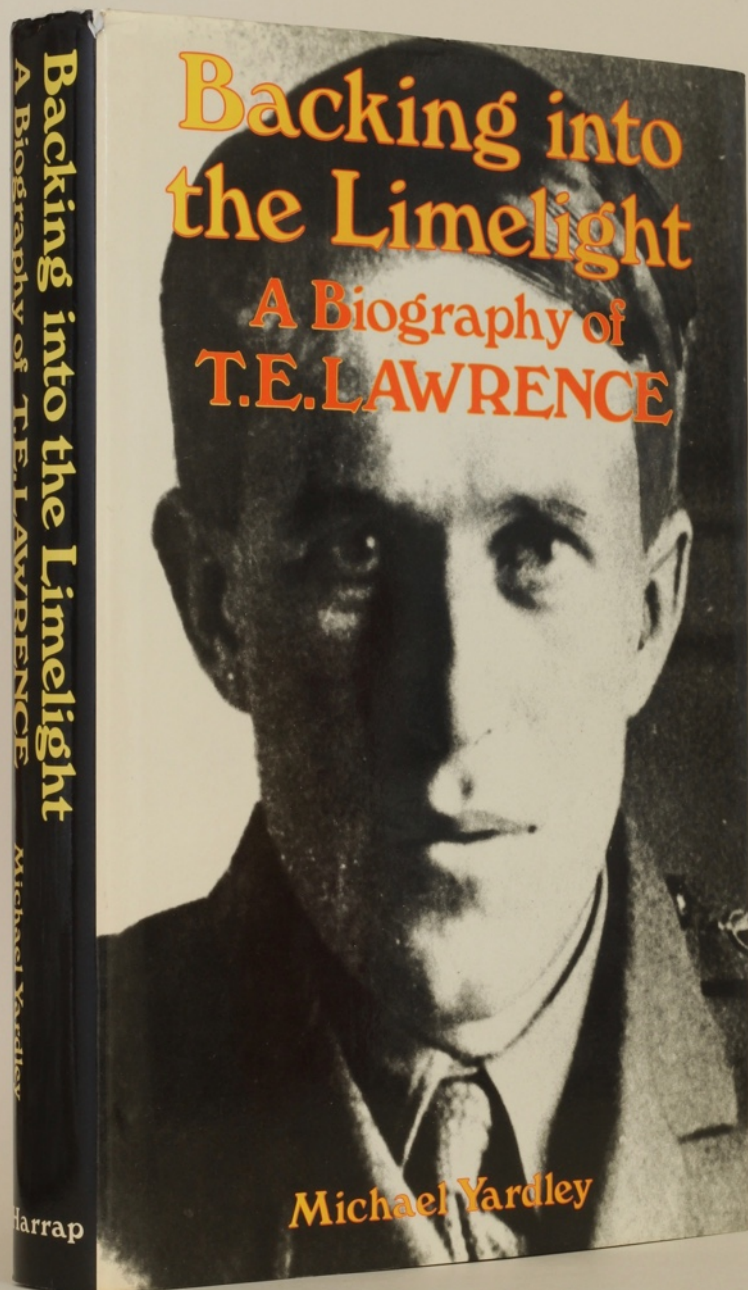
£150



First edition, limited to 340 copies. The text is taken from 'Just an Ordinary Bloke', Hodgson's manuscript autobiography, which was written in 1974. Prefaced by a short introduction by Richard Knowles, the work records the author's experiences of printing the 1926 'Subscribers' Edition' of *Seven Pillars of Wisdom* for Lawrence (pp. 11-27), and also his experiences of working at the celebrated Gregynog Press in Wales (pp. 29-43). The section on Lawrence is particularly interesting for its account of the practicalities of printing Lawrence's *magnum opus* and Hodgson's account of the author: '[i]magine my complete surprise when I walked a man of slight build in Royal Tank uniform, not even holding an officer's rank. He looked very fit and tanned when I first saw him and spoke quietly in a cultured voice, yet there was something about him that commanded attention. In the presence of this man Lawrence, or T.E. Shaw as he was in the Tank Corps, or Ross as he was in the Air Force, one always seemed to feel that here was a man to respect – he certainly had a thorough knowledge of various subjects with regard to the printed word and the arts etc.' (p. 20).

This copy was formerly in the library of T.E. Lawrence's authorised biographer Jeremy Wilson, the author of 'T.E. Lawrence and the Printing of *Seven Pillars of Wisdom*' (*Matrix* 5 (1985), pp. 55-69) and the editor of the exhibition catalogue *T.E. Lawrence* (London, 1989), both of which are cited in the bibliography on pp. 7-8.

O'Brien F0509a.



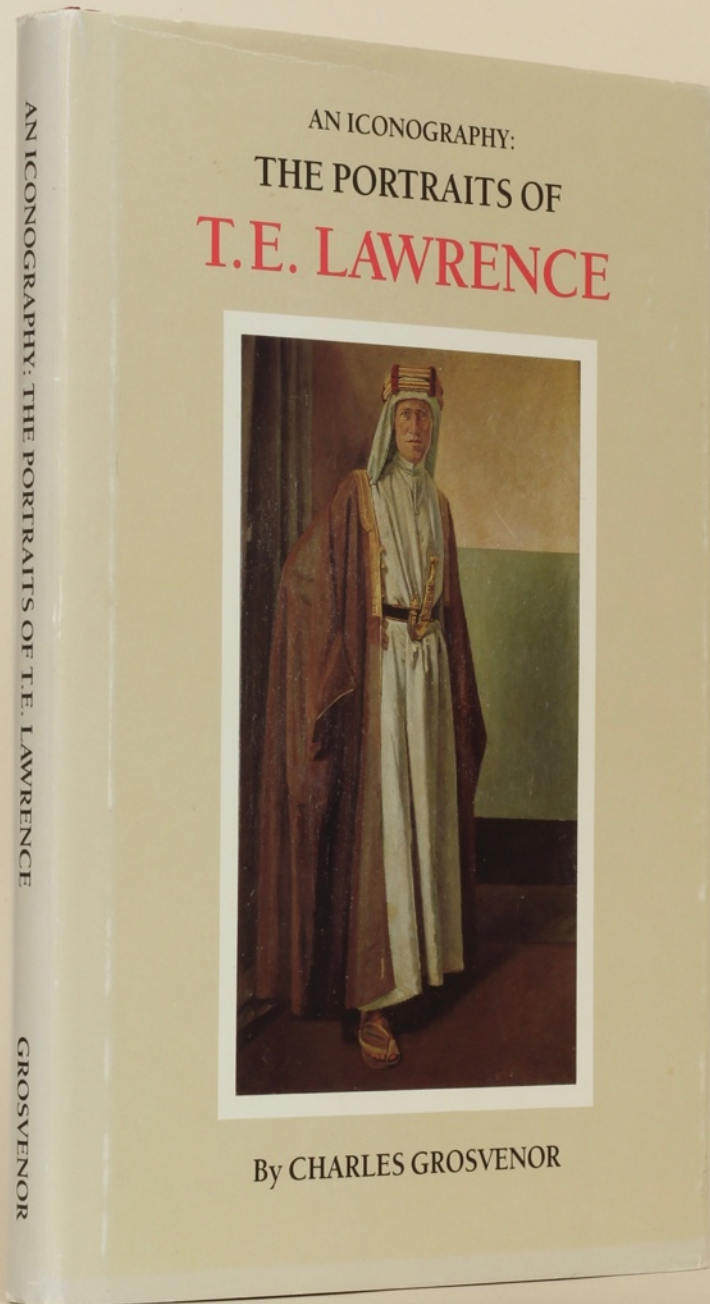
37. YARDLEY, Michael. *Backing into the Limelight. A Biography of T.E. Lawrence*. London: Harrap, 1985.

Octavo, pp. 267, [5 (blank)]. 16 plates of black-and-white photographic illustrations, maps in the text. Original black boards titled in gilt on the spine, dustwrapper. (Dustwrapper price-clipped and with very slight rubbing and chipping at the edges of the dustwrapper.) *Provenance*: neat ownership inscription dated August 1985 on the front free endpaper.

£12.50

First edition. A biography by the soldier and author Michael Yardley, which examines the (often misleading or inaccurate) reports of Lawrence and his actions which appeared in the media, both during his lifetime and afterwards.

O'Brien E398.



SIGNED, LIMITED EDITION – AN ASSOCIATION COPY FROM THE COLLECTION OF
JEREMY WILSON

38. GROSVENOR, Charles M. *An Iconography: The Portraits of T.E. Lawrence.* Pasadena, CA: Castle Press for The Otterden Press, 1988.

Octavo (228 x 151mm), pp. 144. Mounted colour-printed portrait frontispiece after Sir William Rothenstein, colour and monochrome illustrations in the text, many full-page. Original red cloth, spine lettered in gilt, dustwrapper. (Dustwrapper faded on spine, slightly creased and rubbed at edges, causing a few very short tears.) A very good copy in the dustwrapper. *Provenance: Jeremy Michael Wilson* (1944-2017, booklabel on upper pastedown).

£95

Second, revised edition, no. 702 of 1000 copies signed by the author. The work was first published in 1975 as *The Portraits of T.E. Lawrence*, in an edition of 200 copies, and this second edition was revised to incorporate subsequent scholarship. It provides a comprehensive, annotated catalogue of portraits of Lawrence by Augustus John, Eric Kennington, James McBey, Sir William Orpen, William Roberts, Rothenstein, Kathleen Scott, *et al.*, virtually all of which are illustrated.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. In the acknowledgments Grosvenor thanks Wilson 'for his thorough criticism of this volume's predecessor' (p. 143), and Wilson cited Grosvenor's work in both the National Portrait Gallery catalogue and *Lawrence of Arabia*.

O'Brien E351a.

SIGNED, LIMITED EDITION FROM THE LIBRARY OF THE NOTED LAWRENCE COLLECTOR DAVID ENDERS

39. **GROSVENOR, C.M.** *An Iconography: The Portraits of T.E. Lawrence*. Pasadena, CA: Castle Press for The Otterden Press, 1988.

Octavo (228 x 151mm), pp. 144. Mounted colour-printed portrait frontispiece after Sir William Rothenstein, colour and monochrome illustrations in the text, many full-page. Original red cloth, spine lettered in gilt, dustwrapper. (Dustwrapper faded on spine, a few light marks, slightly creased and wrinkled, rubbed at edges.) A very good copy in the dustwrapper. *Provenance: David Enders* (1922-2000, *vide infra*).

£60

Second, revised edition, no. 319 of 1000 copies signed by the author. Although not marked as such, this copy was previously in the collection of the actor, restaurateur, and noted Lawrence collector David Enders, whose T.E. Lawrence collection was sold at Christie's South Kensington on 6 April 2001 (lots 1 to 27), with the exception of a few items (including a copy of the 'Subscriber's Edition' of *Seven Pillars of Wisdom*, Peter Hopkirk's copy of the limited edition of *Revolt in the Desert*, and this volume), which were retained by his family.

O'Brien E351a.

FIRST EDITION OF JAMES' BIOGRAPHY, WHICH ATTEMPTS 'TO UNRAVEL THE THREADS OF THE LEGEND AND TO SEPARATE THE AUTHENTIC FROM THE FANCIFUL'

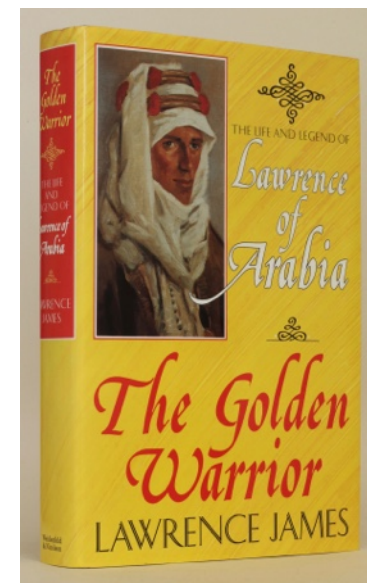
40. **JAMES, Lawrence.** *The Golden Warrior. The Life and Legend of Lawrence of Arabia*. London: Weidenfeld and Nicolson, 1990.

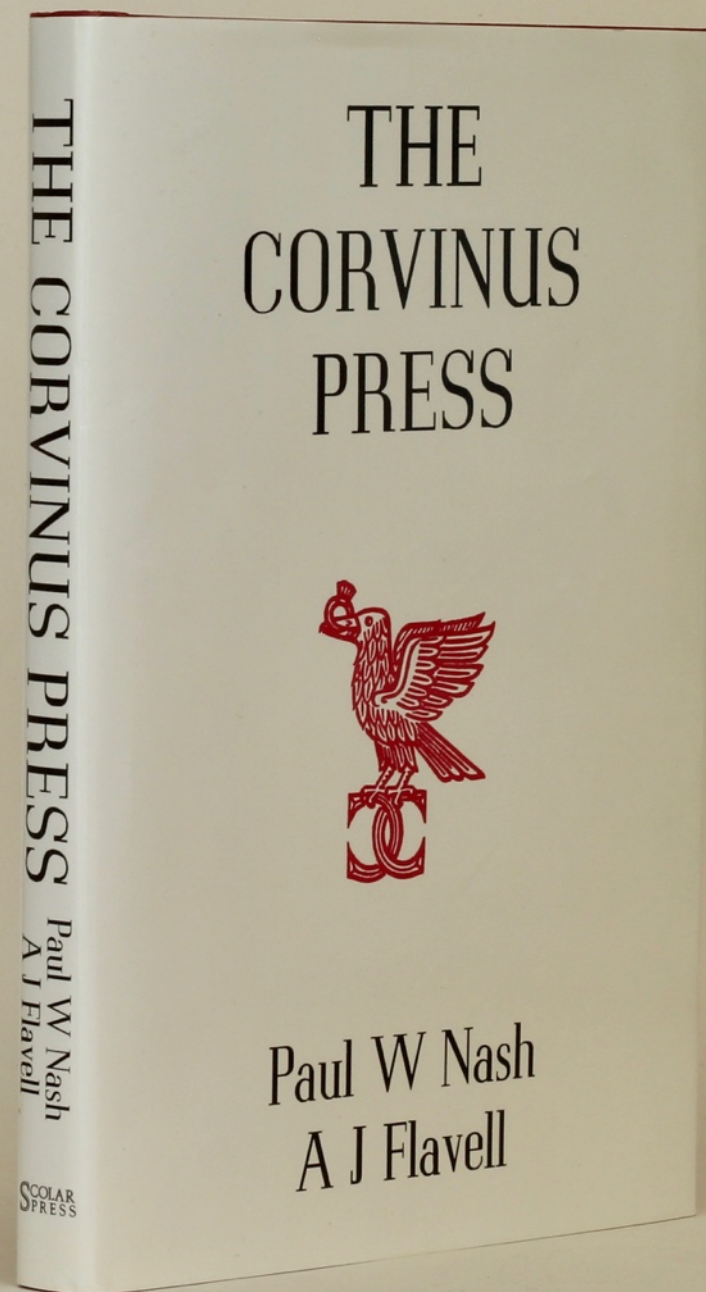
Octavo, pp. xii, 404. 8 plates of monochrome photographs and 2 full-page maps in the text. Original brown boards titled in gilt on the spine, dustwrapper. not price-clipped. (Dustwrapper very slightly creased at the edges.) A fine copy in a very good dustwrapper.

£25

First edition. A biography by the historian James, which draws on a wide range of sources (some previously unused), and attempts 'to unravel the threads of the legend and to separate the authentic from the fanciful' (p. xii).

O'Brien E441.





A PRESENTATION COPY INSCRIBED BY JACK FLAVELL TO THE LAWRENCE COLLECTOR
DAVID ENDERS, WHOSE ASSISTANCE IS ACKNOWLEDGED IN THE WORK

41. NASH, Paul W. and A.J. ('Jack') FLAVELL. *The Corvinus Press. A History and Bibliography*. Aldershot and Brookfield, VT: The University Press Cambridge for The Scolar Press and Ashgate Publishing Company, 1994.

Octavo (233 x 154mm), pp. lvi, 245, [3 (blank)]. Half-tone portrait frontispiece after Wyndham Lewis, half-tone illustrations and facsimiles in the text, some full-page. Original maroon boards, spine lettered in gilt, dustwrapper. (Corners lightly bumped, dustwrapper slightly faded on spine, a few light marks.) A very good copy in the dustwrapper. *Provenance*: David Enders (1922-2000, presentation inscription on title 'To David Enders, with best wishes from Jack Flavell. April 1999' and loosely-inserted covering note from Philip Brown to Enders on a printed Blackwell's Rare Books compliments slip).

£70

First edition. The soldier and pilot George Dawson-Damer, Viscount Carlow (1907-1944) met T.E. Lawrence in the early 1930s, and the two men quickly formed a firm friendship, based on their interests in literature, languages, fine printing and rare books, and boats. Lawrence and Carlow had discussed founding a private press together, but this plan was never realised due to Lawrence's death in 1935; however, as a result of their friendship, Carlow was invited to serve on one of the trusts responsible for administering Lawrence's literary estate. 'This gave him access to a number of unpublished works, and raised in his mind the possibility of printing them himself. Lawrence's intelligence and charismatic personality had exerted a great influence on Carlow, and it was probably his sudden death more than any other factor that inspired Carlow to move quickly ahead with the founding of his Press. To print beautiful books by and about Lawrence would serve both to fulfil the ambitions which they had shared, and to produce a tangible and appropriate memorial to his friend' (pp. xix-xx). In the eight years between the publication of the Corvinus Press' first book in 1936 (B.H. Liddell Hart and R. Storrs' *Lawrence of Arabia*) and Carlow's death in an aeroplane crash in 1944 while on active service, the Press produced a remarkable series of books by

contemporary writers who included not only Lawrence, but also James Joyce, Wyndham Lewis, Edmund Blunden, and Stefan Zweig, as well as classics by Keats, Coleridge, *et al.* *The Corvinus Press* provides a comprehensive, scholarly, and detailed account of the press and its publications, supplemented by appendices dedicated to ephemera, apocrypha, typefaces, press devices, papers, bindings, etc.

This copy was inscribed to the actor, restaurateur, and noted T.E. Lawrence collector David Enders, whose Lawrence collection was sold at Christie's South Kensington on 6 April 2001 (lots 1 to 27), with the exception of a few items (including a copy of the 'Subscriber's Edition' of *Seven Pillars of Wisdom*, Peter Hopkirk's copy of the limited edition of *Revolt in the Desert*, and this volume), which were retained by his family. Enders owned a number of Lawrence's works published by the Corvinus Press, including *A Letter from T.E. Lawrence to his Mother* (1936), *The Diary of T.E. Lawrence MCMXI* (1937), *Two Arabic Folk Tales* (1937), and *An Essay on Flecker* (1937), and the Corvinus Press edition of Liddell Hart and Storrs' *Lawrence of Arabia* (1936) – lots 1, 4, 5, 17, and 26 respectively in the Christie's auction – and was thanked by Nash and Flavell in their acknowledgments on p. xi. This copy was inscribed by Flavell (the Head of English Accessions at the Bodleian Library, Oxford) to Enders, and then sent to Enders by Philip Brown, Manager of Blackwell's Rare Books, Oxford with a note reading, 'Jack [Flavell] has kindly signed your copy for you, and wishes me to pass on his best wishes to you. I fear that it will prove impossible to obtain Paul Nash's signature as he no longer works in Oxford'.

O'Brien F0783d.

THE LAST SEVEN MONTHS OF LAWRENCE'S LIFE

42. MARRIOTT, Paul J. and Yvonne ARGENT. *The Last Days of T.E. Lawrence. A Leaf in the Wind.* Brighton and Portland, OR: Biddles Ltd for The Alpha Press, 1996.

Octavo (232 x 154mm), pp. [10 (half-title, epigraphs, title, imprint, contents, preface and acknowledgements, section-title, blank)], 212, [2 (blank l.)]. 16 plates with illustrations recto-and-verso, illustrations, maps and plans in the text. Original orange boards, spine lettered in gilt, dustwrapper. A fine copy in a fine dustwrapper. *Provenance: Peter Danby-Smith (vide infra).*

£25

First edition. An account of the last seven months of Lawrence's life, from his departure from the RAF to his fatal motorcycle accident on 13 May 1935. The work reprints statements and interviews given by witnesses of the crash, and exhaustively details its circumstances. Although not marked as such, this copy was previously in the collection of Peter Danby-Smith.

O'Brien E484.

'[ALDINGTON'S] TREATMENT AT THE HANDS OF THE ESTABLISHMENT [...] WAS
HYPOCRITICAL AT BEST AND REPREHENSIBLE AT WORST'

43. **CRAWFORD, Fred D.** *Richard Aldington and Lawrence of Arabia: A Cautionary Tale*. Carbondale, IL and Edwardsville, IL: Southern Illinois University Press, 1998.

Octavo (234 x 153mm), pp. xvii, [1 (blank, half-title, verso blank)], 263, [5 (blank, author biography, blanks)]. Original red cloth, spine lettered in gilt, red endpapers, dustwrapper. (Top edges lightly spotted, dustwrapper slightly faded on spine). A very good copy. *Provenance*: Peter Danby-Smith (*vide infra*).

£25

First edition. Crawford examines the extent to which the 'Lawrence Bureau' (as Aldington named Lawrence's defenders) attempted to suppress and discredit Aldington's controversial biography, *Lawrence of Arabia: A Biographical Enquiry* (London, 1955; cf. item 31) and demonstrates Aldington's importance in opening lines of enquiry to later generations of Lawrence scholars: 'Aldington was not, as his critics charged, prosecuting or persecuting TEL and his admirers but simply telling the truth as he saw it. Even those who reject Aldington's views should acknowledge that he had the right to present his findings before the tribunal of the reading public. His treatment at the hands of the establishment, in a country whose subjects pride themselves on freedom of expression, was hypocritical at best and reprehensible at worst' (p. ix). Although not marked as such, this copy was previously in the collection of Peter Danby-Smith.

O'Brien E494.

A Cautionary Tale

RICHARD
ALDINGTON

AND

Lawrence
OF Arabia

FRED D. CRAWFORD

FIRST EDITION, FIRST PRINTING OF JEREMY WILSON'S GUIDE TO CLOUDS HILL

44. **WILSON, Jeremy Michael.** *T.E. Lawrence and Clouds Hill*. London: Centurion Press Ltd for The National Trust (Enterprises) Ltd, 2003.

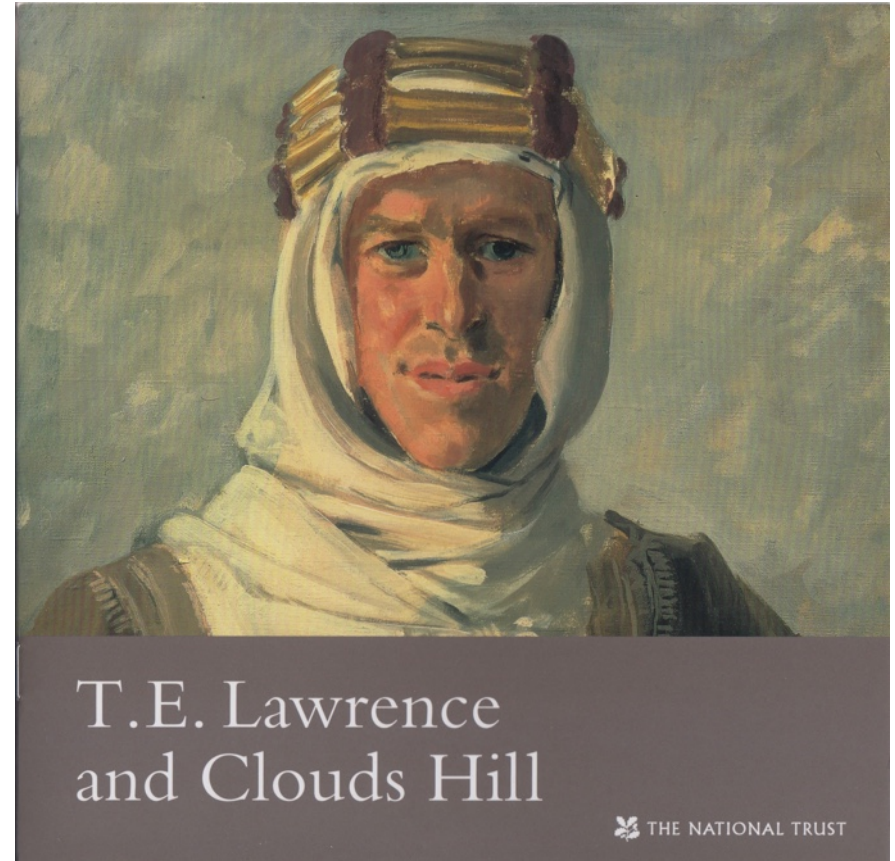
Oblong quarto (209 x 210mm), pp. 16. Colour-printed and monochrome illustrations in the text, some full-page. Stapled into original printed wrappers, as issued. (Wrappers slightly rubbed and creased at corners.) A very good copy.

£12.50

First edition, first printing. Lawrence rented the cottage at Clouds Hill in 1923, to provide a private environment where he could work on *Seven Pillars of Wisdom* while stationed at the Tank Corps' Bovington Camp. Over the following years, Lawrence undertook various repairs, and in 1929 he purchased the cottage, continuing to renovate the building and adapt it to his needs. Following T.E. Lawrence's death in 1935, his brother A.W. Lawrence gave the cottage to the National Trust, who have maintained it since then, and Clouds Hill was granted Grade II* listed status in 2015.

Clouds Hill, the first National Trust guide to the cottage included an essay on Lawrence by Liddell Hart, and was published in 1939, and then revised and reprinted throughout the twentieth century. This new guide was written by the distinguished Lawrence scholar Jeremy Wilson, the author of the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and numerous other works on Lawrence. The text comprises a brief biography of Lawrence, followed by a 'Tour of the House', which describes the cottage's rooms, and their furnishings and uses. This is the first printing of *T.E. Lawrence and Clouds Hill*, and can be identified by the erroneous dating of the Cairo Conference to 1922 on p. 3 (this was later corrected to 1921).

O'Brien sE135c.



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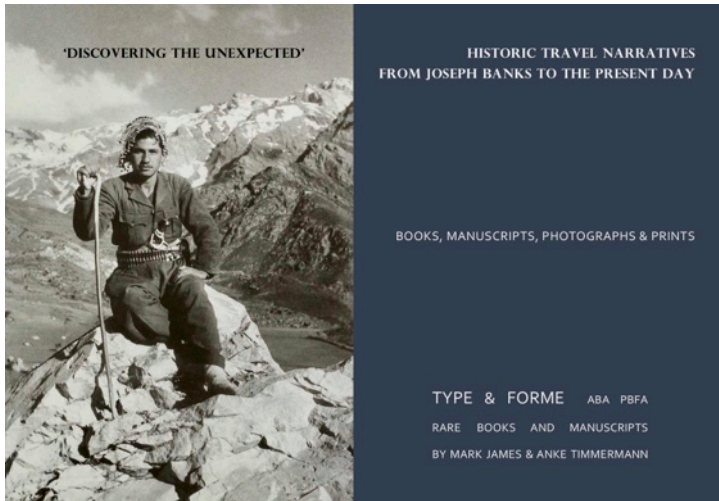
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Recent Catalogues



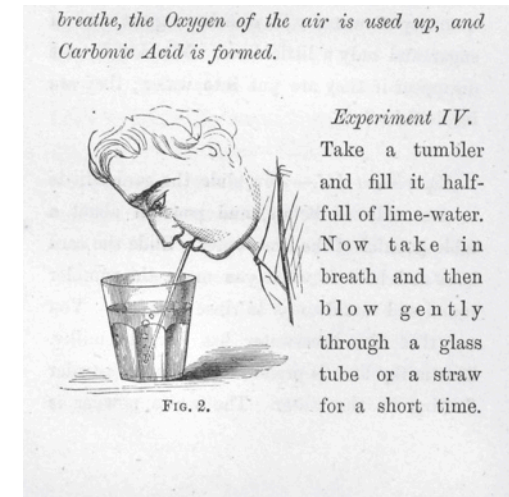
Discovering the Unexpected: Historic Travel Narratives from Joseph Banks to the Present Day.

This catalogue accompanies our selling exhibition at the 2018 Gravity Fields Science Festival in Grantham, celebrating Sir Isaac Newton's legacy and particularly the 250th anniversary of Captain Cook's first voyage to the South Pacific on board HMS *Endeavour*, accompanied by the Lincolnshire-born botanist Sir Joseph Banks Bt.

Items relating to Banks include limited edition prints from *Banks' Florilegium*, an autograph letter from Lord Valentia to the botanist Dawson Turner, and a rare first edition of Captain Bligh's account of the mutiny on the *Bounty*. Beyond Banks, we have nineteenth-century photograph albums of Italy and Mexico, signed first editions by the Everest climbers Lord Hunt, Sir Edmund Hillary, and Tenzing Norgay, and early works by women travellers including Gertrude Bell and Freya Stark.

Type & Forme Twenties-001. Science + Medicine. The first in the series 'Type & Forme Twenties' – a new series of themed catalogues, each formed of 20 selected items. 'Science + Medicine' from the mid-nineteenth to the mid-twentieth century is the subject of this first issue, which spans the sciences from Michael Faraday's electrical experiments to Gregory Pincus' pioneering researches into *in vitro* fertilisation, via John Venn (the inventor of the eponymous diagram) and Elie Metchnikoff. One of the particular strengths of this catalogue are works by major figures such as Albert Einstein, Ernest Jones, and Sir Julian Huxley popularizing scientific knowledge.

The disciplines represented include midwifery, surgery, public health, gerontology, evolution, genetics, psychoanalysis, oceanography, atomic theory, and the 'two cultures', encapsulated by the final item: a series of Christmas cards featuring a scientist's poetry illustrated by his artist wife's drawings.



Twenties

SCIENCE
+
MEDICINE

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LAWRENCE

OF OXFORD

AN EXHIBITION



Lawrence of Oxford: An Exhibition

Magdalen Libraries and Archives new exhibition, *Lawrence of Oxford*, opening to the public on 7 November 2018 in the Old Library, marks the culmination of two years' intensive collecting around one of Magdalen's most celebrated Old Members, T.E. Lawrence, who was elected to a Senior Demyship at Magdalen in late 1910, and trained as an archaeologist on a British Museum dig in northern Syria as a member of the College until 1914 when the war broke out.

Co-curated by Dr Rory McCarthy (Fellow by Examination) and Daryl Green (Librarian), *Lawrence of Oxford* will explore the influence Magdalen and Oxford had on this enigmatic figure's early life. It will look at his efforts in the Arab campaign during the First World War, and his later political involvement with the region. It will also examine his work as an author, and those in Oxford whom he directly influenced.

New display cases in the Old Library have allowed it, for the first time, to loan in items of national significance from institutions and private collections. The cases will feature archaeological remains excavated by Lawrence, stamps designed by Ronald Storrs and Lawrence for the independent Hejaz state, original manuscripts and letters from Lawrence, maps which influenced Lawrence's career (as well as those drawn by him), letters and medals from fellow Arabist Sir Wilfred Thesiger, and much more.

The exhibition will open to the public on 7 November 2018 and will run until 1 May 2019. The exhibition in the Old Library is normally open on Wednesday afternoons from 2-4:30pm, however private viewings and group tours can be arranged by appointment.

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+44 (0)1865 276000 • library@magd.ox.ac.uk

7th NOVEMBER 2018 - 1st MAY 2019

Open to the public on Wednesday afternoons
call 01865 276045 or email library@magd.ox.ac.uk for more information