

T.E. Lawrence

*writings, correspondence,
biographies & literature*



TYPE & FORME

MMXIX



SOME Englishmen, of whom Kitchener was chief, believed that a rebellion of Arabs against Turks would enable England, while fighting Germany, simultaneously to defeat Turkey.

→ Their knowledge of the nature and power and country of the Arabic-speaking peoples made them think that the issue of such a rebellion would be happy: and indicated to them its probable character and method.

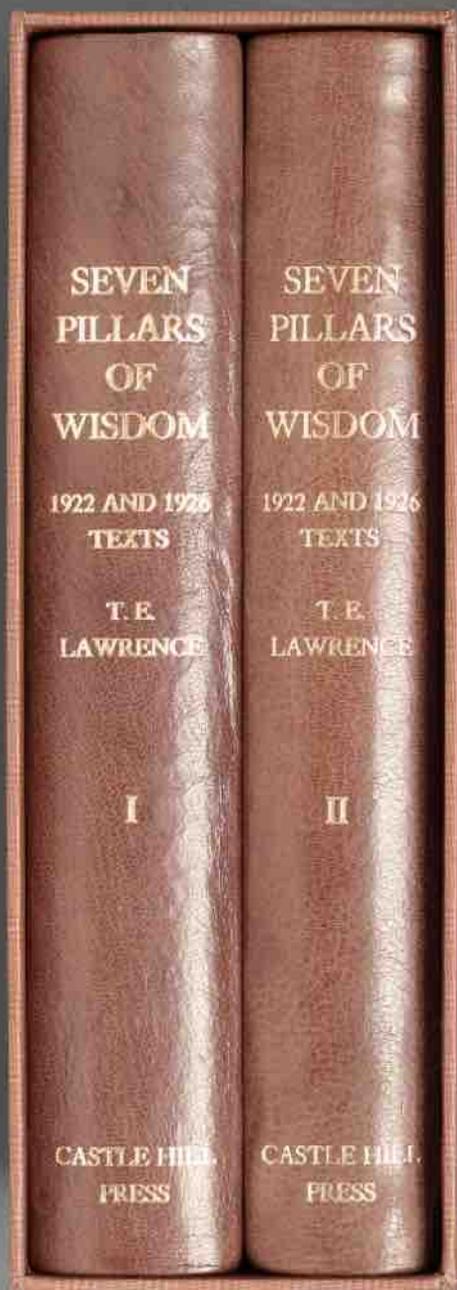
→ So they allowed it to begin, having obtained for it formal assurances of help from the British Government. Yet none the less the rebellion of the Sherif of Mecca came to most as a surprise and found the Allies unready. It aroused mixed feelings and made strong friends and strong enemies, amid whose clashing jealousies its affairs began to miscarry.

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THE PARALLEL EDITION OF THE 1922 AND 1926 TEXTS OF *SEVEN PILLARS OF WISDOM*



1. LAWRENCE, Thomas Edward. *Seven Pillars of Wisdom. A Triumph. 1922 and 1926 Texts.* Edited by Jeremy Wilson. Fordingbridge: Castle Hill Press, 2008.

2 volumes, folio (281 x 197mm), pp. I: [9 (half-title, verso blank, title, colophon, preface, contents)], [1 (blank)], [1]-559, [560 (blank)]; II: [6 (half-title, verso blank, title, colophon, contents)], [561]-1064. Text printed in double columns. Original brown crushed-morocco-backed cloth by the Fine Book Bindery, spines lettered directly in gilt, dark-brown endpapers, top edges brown, cloth slipcase. (Very small indentation at bottom edge of slipcase, morocco on spines slightly cockled, apparently caused during binding.) A very good set.

£895

Second edition of the parallel 1922 and 1926 text, limited to 50 sets, this set marked 'hors series'.

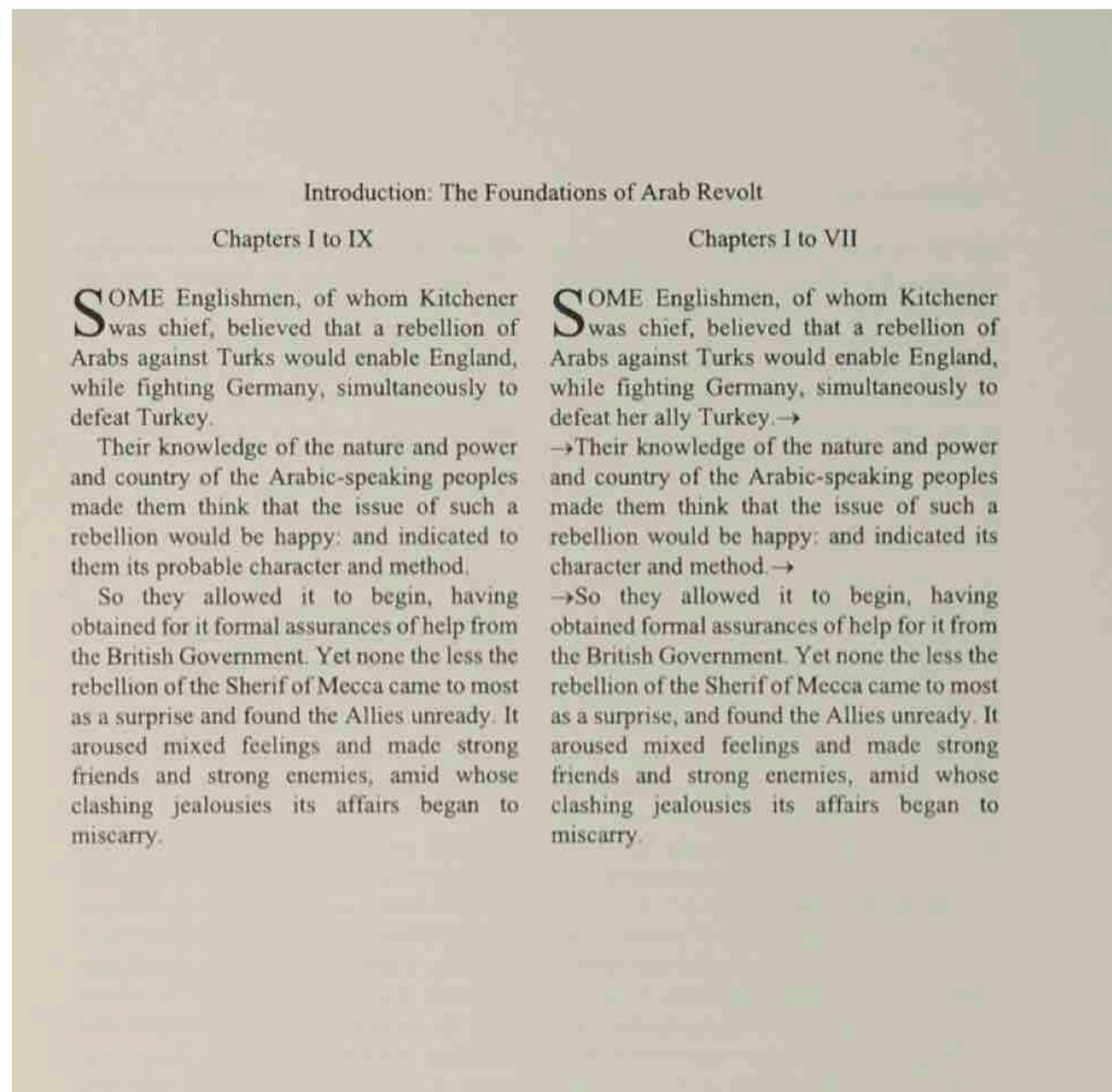
Seven Pillars of Wisdom is T.E. Lawrence's ('Lawrence of Arabia's') autobiographical account of his experiences in the Arab Revolt, from his first involvement in 1916 to the capture of Damascus in 1918. Churchill – one of many famous admirers of the work – wrote that 'as a narrative of war and adventure, as a presentation of all that the Arabs mean to the world, the *Seven Pillars* is unsurpassable. It ranks with the greatest books ever written in the English language' (A.W. Lawrence (ed.), *T.E. Lawrence by his Friends* (London, 1937), p. 199).

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. 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 finally, following corrections and revisions, a third draft was prepared. This was printed in 1922 in an edition of eight copies on the presses of the *Oxford Times*, and only six copies of this first ('Oxford') edition survive intact, four of which are in institutional collections; one set of sheets was used to prepare the text of the 1926 'Subscribers' Edition', one was broken into individual leaves and sent to subscribers to the 1926 edition, and six were bound up for Lawrence to circulate among his friends for criticism. This criticism caused Lawrence to cut very heavily the 1922 text of some 334,500 words to produce the 1926 text of c. 250,000 words, but opinion about this text was divided – H.StJ.B. Philby, Robert Graves, E.M. Forster, and others remained admirers of the 1922 text.

In 1997 Jeremy and Nicole Wilson's Castle Hill Press produced the first edition of the 1922 text to be published, which was based upon Lawrence's copy of the *Oxford Times* proofs and his manuscript, with

the addition of amendments and insertions which Lawrence had made to his set of proofs. Twenty of the 752 sets of this Castle Hill Press edition of the 1922 'Oxford Edition' were issued in a designer binding and also included an additional, parallel-text edition of the 1922 and 1926 ('Subscribers' Edition') texts, with the text printed in two columns (the 1922 text on the left and the 1926 text on the right), permitting the reader to make a direct comparison of the two texts easily, while the running-heads identify the chapters of the two editions. The idea for this important parallel edition of the 1922 and 1926 texts occurred to Jeremy Wilson when he was writing *Lawrence of Arabia, The Authorised Biography* (London, 1989): 'I built up chronological files of correspondence and other documents, covering the whole of Lawrence's lifetime. For the war period, I filed contemporary documents in parallel with the relevant chapters from both the 1922 and 1926 version of *Seven Pillars of Wisdom*. Given the book's status as a twentieth-century classic, close scrutiny of the differences between the two texts seemed to me interesting, and that led to the idea of this parallel printing' (1, p. [5]).

The sheets for the parallel text edition had originally been erroneously imposed in 32-page sections (rather than 8-page sections), and some of these rejected sections were rediscovered in 2008, together with some surplus 8-page sections, the camera-ready typesetting, and some of the original paper used. From these elements a new edition of 50 sets of the parallel text edition was produced, using rejected or surplus sections, supplemented with newly-printed ones and new title-pages. Of these 50 sets, 37

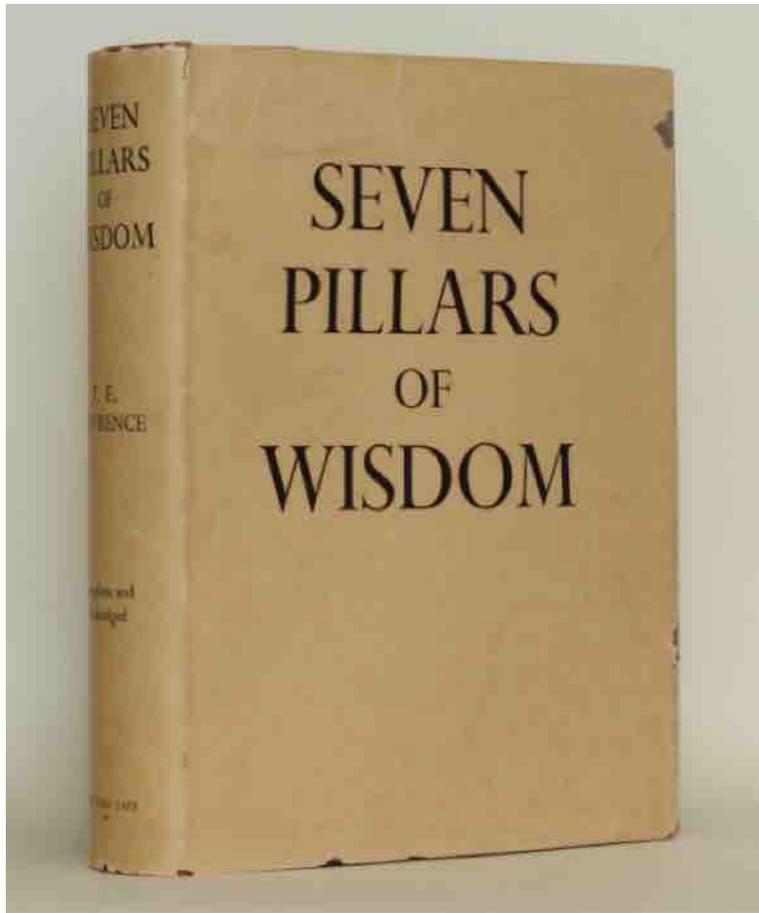


were bound in quarter goatskin (as here), and 13 sets (numbered i-xiii) were reserved. This set bound in quarter goatskin is marked 'hors series', and was presumably not issued to subscribers. Cf. O'Brien A034a (1997 ed. of 'Oxford Edition').

2. **LAWRENCE, T.E.** *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 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'. After Lawrence's death in May 1935, *Seven Pillars of Wisdom* 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 '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 (for which, see the previous item).

O'Brien A042.

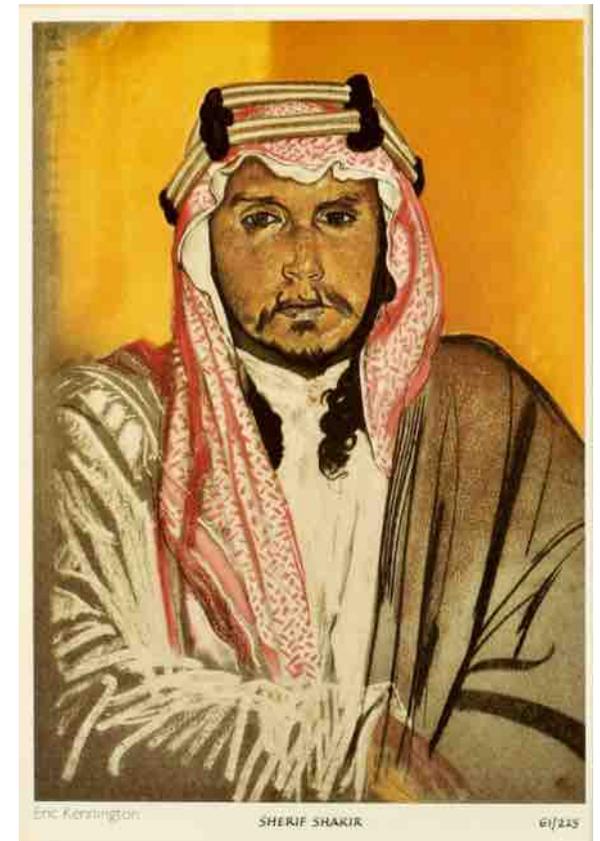
ERIC KENNINGTON'S ARAB PORTRAITS (ITEMS 3-14)

IN 1920 LAWRENCE HAD DECIDED TO PUBLISH *SEVEN PILLARS OF WISDOM* HIMSELF, and he began to work on illustrations for the text: '[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 2). The 1935 edition of *Seven Pillars of Wisdom* and *Revolt in the Desert* (an abridgment of *Seven Pillars of Wisdom* published in 1927) 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') had been discovered. 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 following twelve items are a selection of these numbered, limited edition portraits, which are all in fine condition, with the original cardboard mounts and clear plastic sleeves.





3

'A RUNAWAY SLAVE FROM RIYADTH'

3. **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.

T O N ' S A R A B P O R T R A I T S



4

'OUR MOST EXCELLENT INFORMANT IN THE WAR'

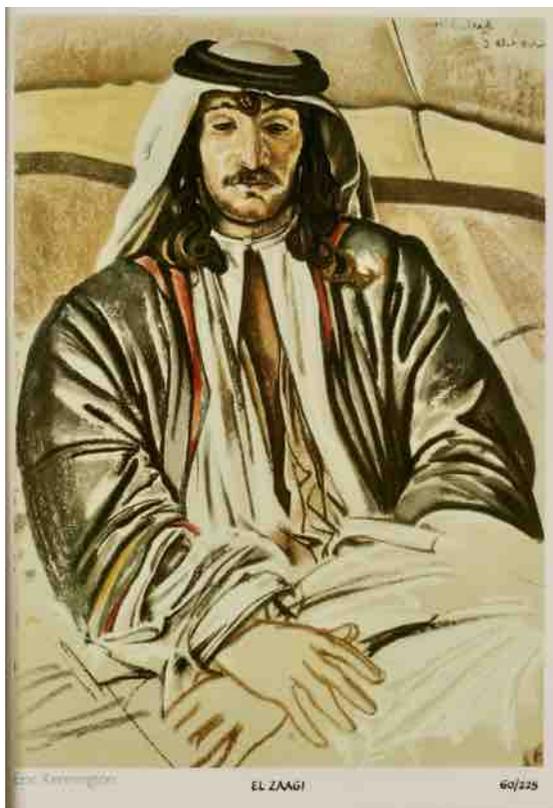
4. **KENNINGTON, E.H.** 'Alayan'. Fordingbridge: Castle Hill Press, 1997.

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).



5

THE CO-COMMANDER OF LAWRENCE'S BODYGUARD

5. 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

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

5

THE ONLY TURKISH OFFICER DEPICTED IN SEVEN PILLARS OF WISDOM

6. 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.

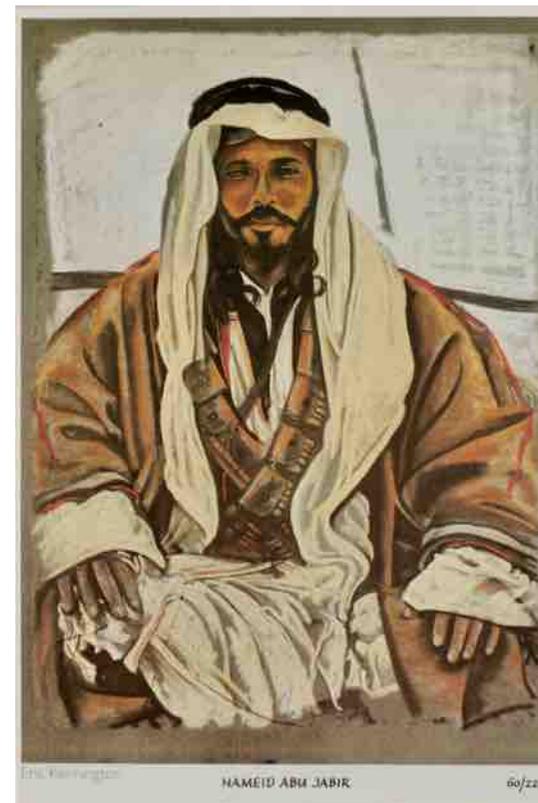
£95

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. 9 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).



6



7

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

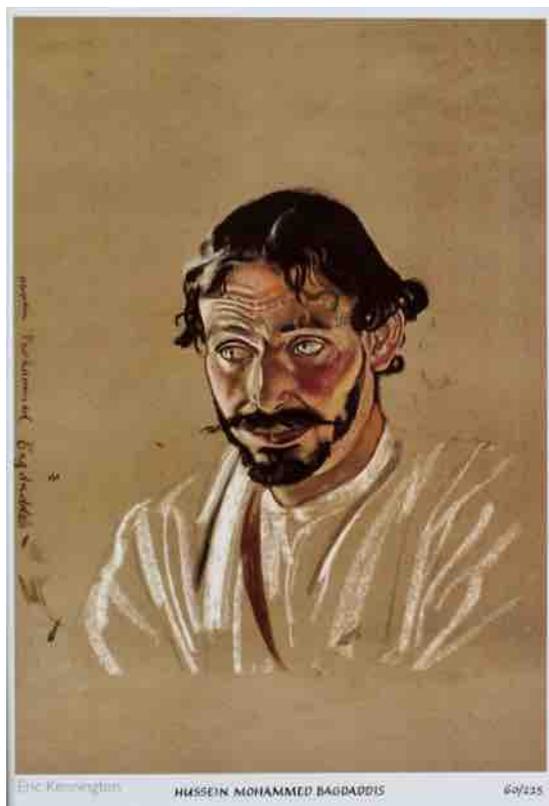
7. KENNINGTON, E.H. 'Hameid abu Jabir'. Fordingbridge: Castle Hill Press, 1997.

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).



8

AN UNTRACEABLE FIGURE

8. 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**

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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 12) or Seif (item 13), 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'

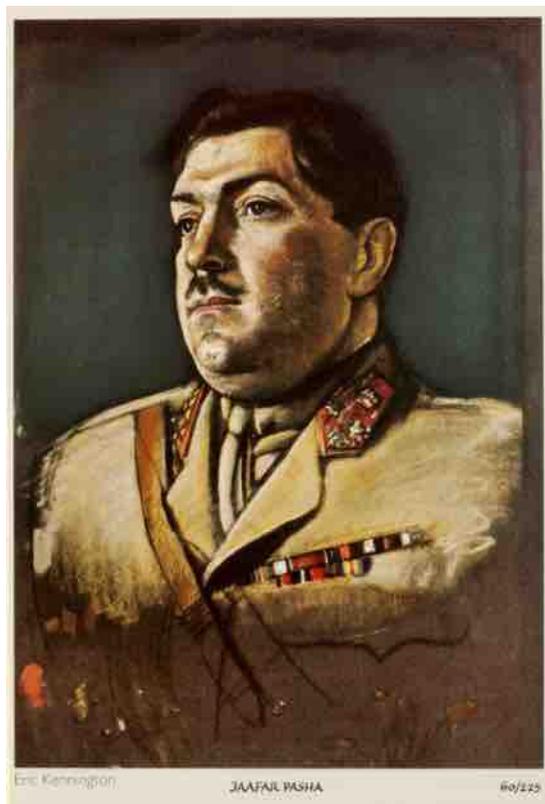
9. KENNINGTON, E.H. 'Jaafar Pasha'. Fordingbridge: Castle Hill Press, 1997.

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).



9

'CANNOT ENDURE TO BE WORSTED IN ARGUMENT'

10. 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

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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 chinks, 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).



11

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

11. 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 5) 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'

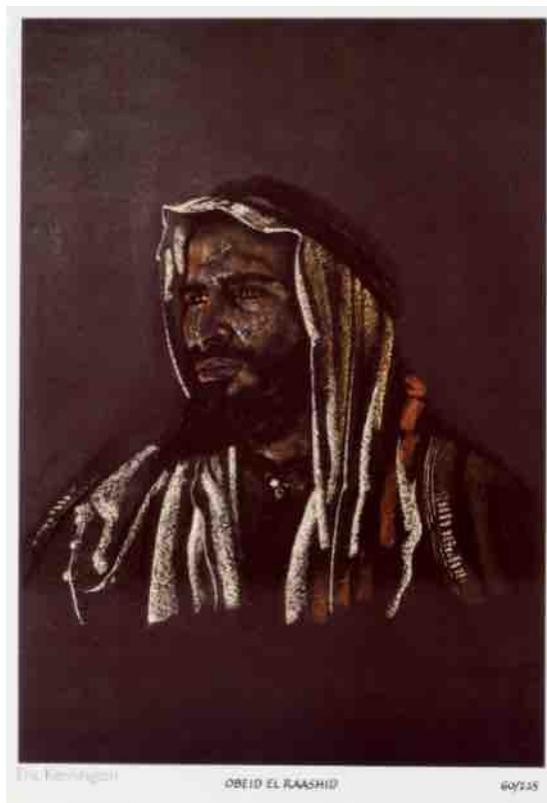
12. KENNINGTON, E.H. 'Obeid el Raashid'. Fordingbridge: Castle Hill Press, 1997.

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.

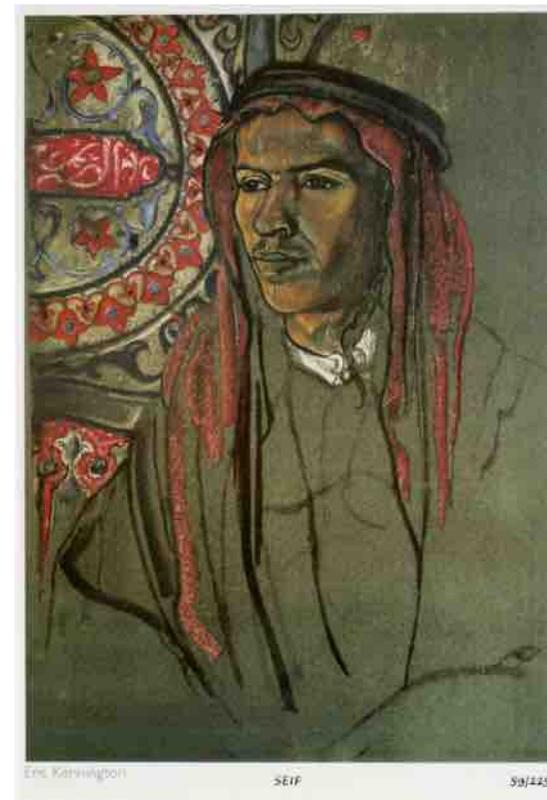
£95

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).



12



13

AN ATEIBA HORSEMAN

13. 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'

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

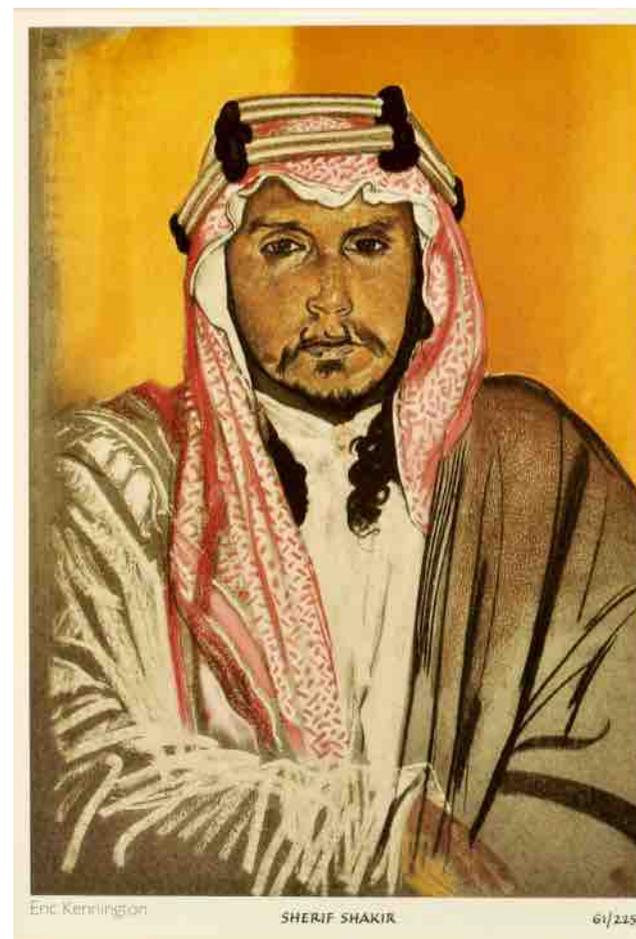
Colour print with calligraphic manuscript title and limitation, and printed artist's name and imprint below (338 x 257mm). Cardboard mount, as issued (500 x 400mm). A fine copy.

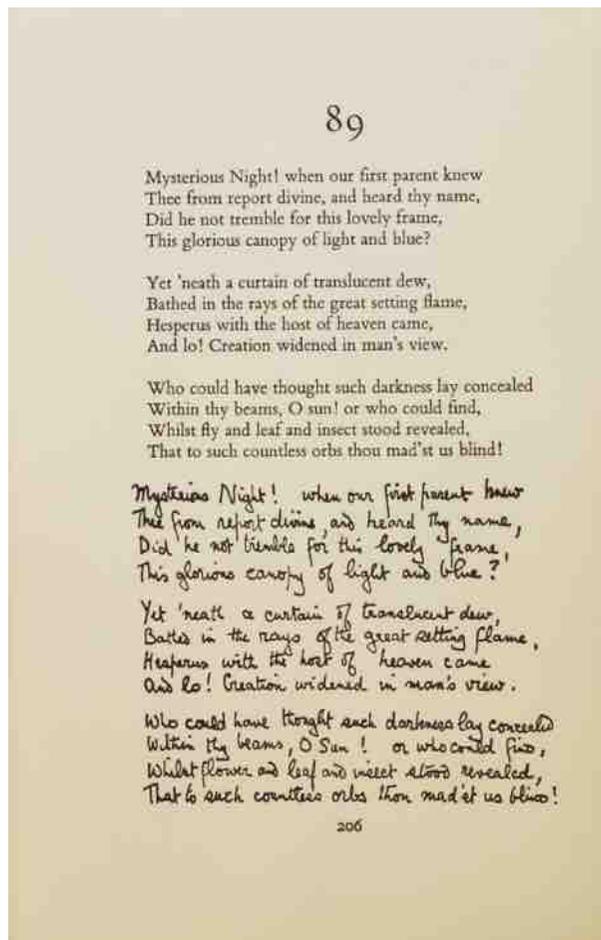
£95

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).





THE FIRST AMERICAN EDITION, FROM THE EDITOR'S LIBRARY

15. **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, Inc., 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. (Dustwrapper with creasing and losses at edges, interior of dustwrapper and lower edges of bookblock and boards paint-spattered, binding and dustwrapper affected by damp, causing light cockling

on final ll., and marking and some damage on binding and dustwrapper.) A good copy. *Provenance:* **Jeremy Michael Wilson** (1944-2017, bookplate on upper pastedown).

£60

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). 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 the distinguished Lawrence scholar 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 with additional facsimiles, and an unlimited trade issue on 18 November 1971 (it seems probable that the limited edition was also issued on or about 18 November 1971). The British editions were followed by this American edition in the following year, 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 the American edition; the frontispiece is printed on the verso of the half-title (rather than on an inserted plate as it is 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 for the poems reprinted which are added in their place (these also appear in the acknowledgments on pp. 7-9, as they do in the British edition). With regard to external variations, the dustwrapper design by Kiyoshi Kanai replaces M. Mohan's design for the

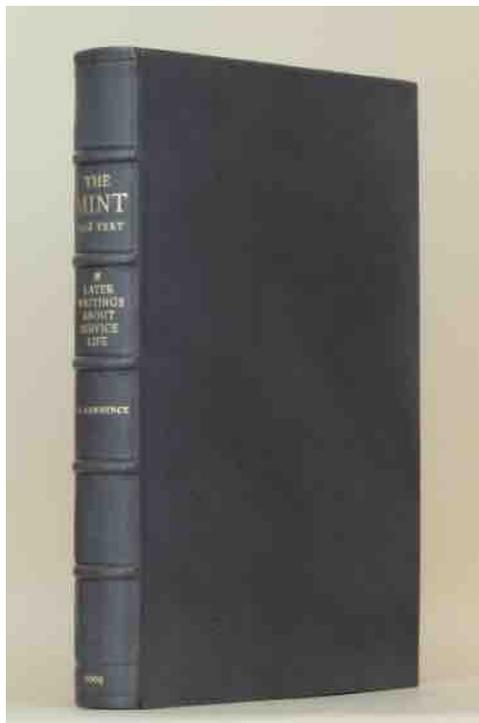
British edition, and the spine is titled 'T.E. Lawrence: Minorities Edited by J.M. Wilson' rather than 'Minorities T.E. Lawrence' (British edition).

This copy was previously in the collection of 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.

O'Brien A26o.

THE 1928 TEXT OF *THE MINT* AND ITS CONTEXT:

THE FULLEST VERSION OF THE CASTLE HILL PRESS LIMITED EDITION



16. 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, all edges gilt, silk marker, blue felt-lined cloth slipcase. (Morocco in bottom spine compartment very slightly

creased and scuffed, lower board with a few very light marks, slipcase slightly rubbed and with one very small mark.) A very good copy.

£850

First edition thus, limited to 277 copies, this no. 46 of 50 copies bound with additional material. 'I had the ambition – before I turned back in 1923 and read the *Seven Pillars* in the cold light of revision – to write a real book: and I thought to find its subject in the Royal Air Force. The [...] chapters were noted down night by night in bed at the Depot. [...] The Depot I knew was a savage place. That is all changed now: so for fairness' sake I've picked out the few following extracts, mainly from letters to my friends: in the hope that they may give you an idea of how different, how humane, life in Cadet College was. There is no continuity in these last pages – [...] How can any man describe his happiness?' (p. 136, 'Explanation' to Edward Garnett).

Lawrence made notes during the early years of his RAF service in 1922 and 1925, and then revised and augmented 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 it 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 1950 edition, Jonathan Cape set up a revised version of the text in 1948, but the projected 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.

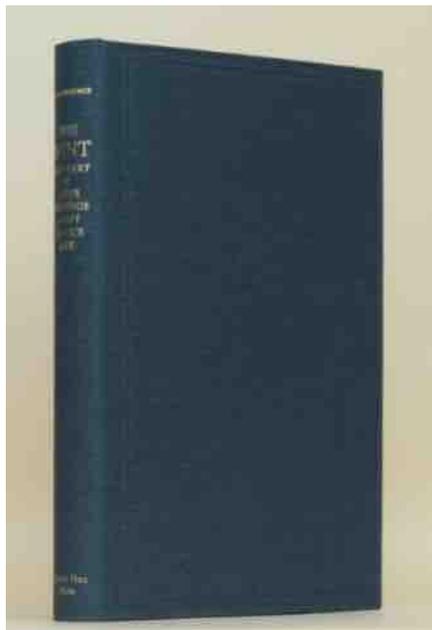
The Castle Hill Press edition is based on Lawrence's 1928 manuscript, which is composed of two sections based on his training at the RAF Depot at Uxbridge in 1922 (printed on grey stock in this edition) and a third section on his experiences at RAF Cranwell in 1925. Lawrence had intended to add a fourth section, but the surviving notes were too meagre to permit a

confident reconstruction of the author's intentions. The editors therefore assembled 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).

THE 'LIBRARY EDITION' OF THE CASTLE HILL PRESS EDITION OF *THE MINT*



17. 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, 2010.

Octavo (234 x 154mm), pp. xviii, 270. 8 monochrome plates printed recto-and-verso with illustrations. Loosely-inserted *erratum* slip. Original RAF-blue cloth, upper board with border of blind rules, spine lettered in gilt, top edges blue, pictorial endpapers, silk marker, original clear dustwrapper. A fine copy. **£125**

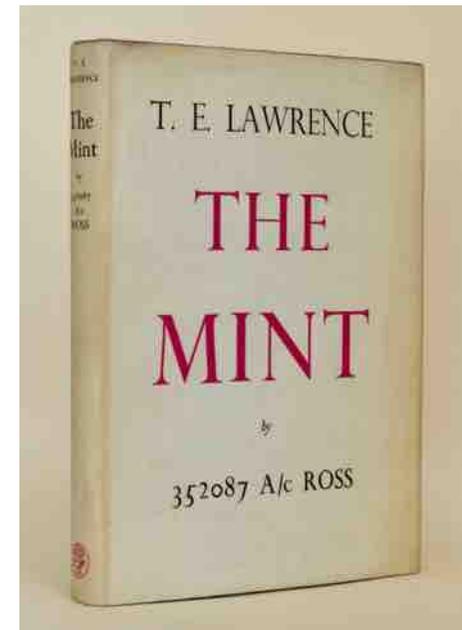
'Library Edition', limited to 475 copies, this no. 462 of 250 copies bound in cloth. The Castle Hill Press first published *The Mint' and Later Writings about Service Life* in 2009 in an edition of 277 copies (for which see the previous item); the text was based on Lawrence's 1928 manuscript, which is composed of two sections based on his training at the RAF Depot at Uxbridge in 1922 and a third section 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 assembled a selection of Lawrence's later writings about service life drawn from letters and reports dating from 1927 to 1935. These were arranged in diary form, like the preceding sections, and extend *The Mint* to the end of Lawrence's RAF service. The 2009 Castle Hill Press edition was followed in 2010 by this 'Library Edition' of 475 copies, in which the selection of Lawrence's later writings is 'slightly shortened' (p. [iv]) and the appendix 'Letters About *The Mint*' is omitted.

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

FIRST EDITION, TRADE ISSUE, FROM THE LIBRARY OF JEREMY WILSON

18. 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, list of works by Lawrence)], 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. (Extremities very lightly rubbed, dustwrapper lightly marked, slightly darkened on spine and fore-edges, edges slightly creased and with very small tears.) A very good, clean copy in a very good dustwrapper. *Provenance: Jeremy Michael Wilson* (1944-2017, bookplate on upper pastedown).

£250

First British edition, the trade issue. After completing the manuscript of *The Mint* in 1928, Lawrence made further revisions in the last months of his life 'with a possible view to publication in a private edition on a handpress' (O'Brien, p. 120).

Although an American edition was printed in 1936 to forestall a possible piracy, the present edition was printed from a later, revised version of the text. The type was set up by Cape in 1948, but publication was delayed until 1955, when an officer described unfavourably by Lawrence died. This 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' (*loc. cit.*).

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 – including *'The Mint' and Later Writings about Service Life* (2009, see item 16 above) – and the definitive series of Lawrence's letters.

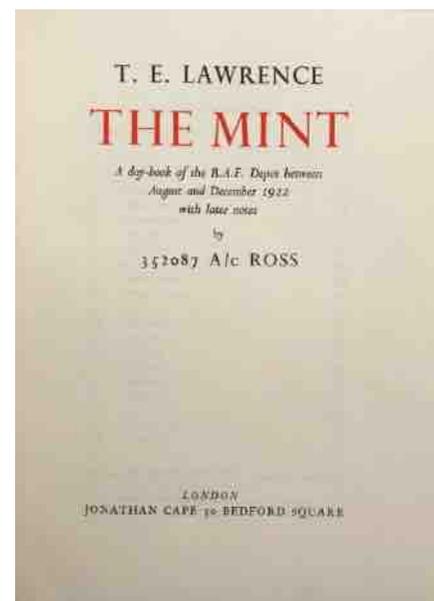
O'Brien A173.

FIRST EDITION, TRADE ISSUE

19. 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. This 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).

O'Brien A173.

LAWRENCE'S WORK ON HIGH-SPEED BOATS FOR THE RAF –
ONE OF 45 COPIES WITH ADDITIONAL BLUEPRINTS

20. **LAWRENCE, T.E.** *Boats for the R.A.F. 1929-1935*. Edited by Jeremy and Nicole Wilson. [Fordingbridge]: Castle Hill Press, 2012.

Folio (282 x 173mm), pp. xxii, 410. 2 large folding black-and-white facsimiles of technical drawings, loose as issued in black card portfolio. Mounted black-and-white photographic portrait frontispiece, one double-page folding plate with monochrome facsimiles recto-and-verso, 8 half-tone plates with 22 illustrations printed recto-and-verso, some double-page, and 2 mounted colour-printed facsimiles in the text. Full crushed blue morocco by The Fine Book Bindery, spine divided into compartments by raised bands, lettered in gilt directly in 3 and with gilt date at the foot, blue pictorial endpapers, gilt edges, blue felt-lined cloth slipcase. (Spine slightly faded and fore-edges slightly scuffed, portfolio slightly creased at edges and small tear causing paper to lift, slipcase slightly rubbed and bumped.) A very good copy.

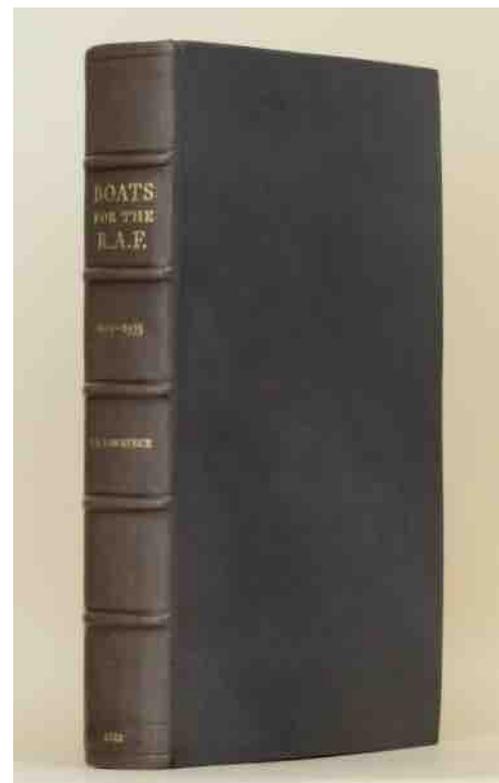
£950

First edition, no. 35 of 45 copies bound in full goatskin, from an edition of 227 copies. As the Castle Hill Press' second volume on Lawrence's life in the RAF (the first was *'The Mint' and Later Writings About Service Life*, item 16 above), *Boats for the R.A.F.* presents a wealth of letters and reports on Lawrence's work on RAF search and rescue boats, including much previously unpublished material. Together, these texts recover 'the narrative – told by people actually involved – of how the RAF came to adopt high-speed boats in the early 1930s' (p. xix), which would be critical to the development of air-sea rescue during World War II. For students of Lawrence's life, 'there is a second story here. From the spring of 1931 until the end of his enlistment in February 1935, he was part of a small team that developed and perfected the new types of RAF boat. He worked on seaplane tenders and armoured target boats, general-purpose workboats, refuelling dinghies, bomb-loading dinghies and experimental craft. **This work has never been properly**

described: the account here is by far the most detailed yet published' (*loc. cit.*).

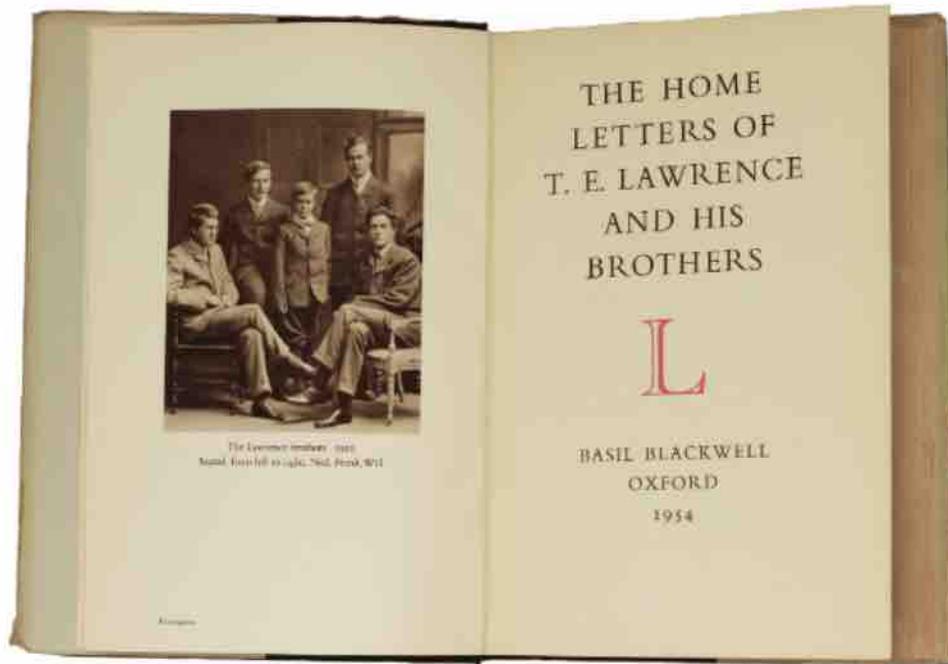
As the prospectus explains, the volume 'contains 188 letters that we do not plan to reprint in the *Letters* series. There are letters (a number previously unpublished) to Flight Lieutenant W.E.G. Beauforte-Greenwood, and to others involved in the development of RAF boats. Reports include Lawrence's *Notes on Handling the RAF 200 Class Seaplane Tender*, and his previously unpublished log of maintenance work at Bridlington during the winter of 1934-1935. This last was the last substantial written task he completed before his death'.

The forty-five copies bound in full goatskin also include a card portfolio containing two large-format technical drawings of RAF boats on which Lawrence worked, reproduced from originals drawn in the 1930s.





C O R R E S P O N D E N C E



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

21. 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).

£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).

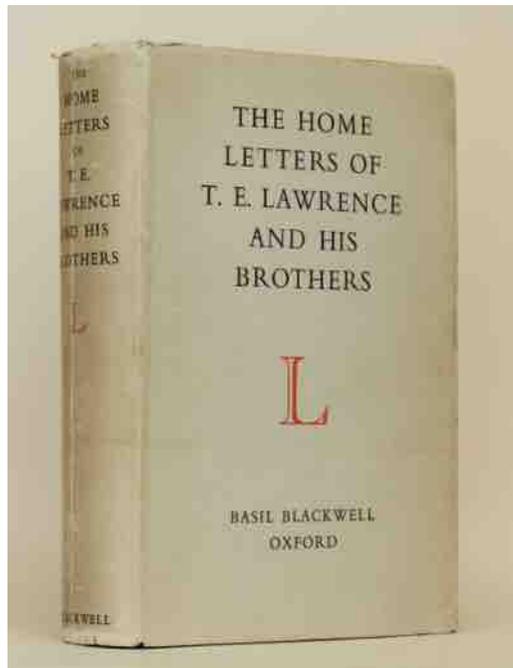
This copy was previously in the library of the Lawrence scholar Lilith Friedman, who worked with John Mack on his biography *A Prince of our Disorder* (Boston, 1976) and with Lawrence's authorised biographer Jeremy Wilson for some twenty years on numerous projects, including *Lawrence of Arabia*, where 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.

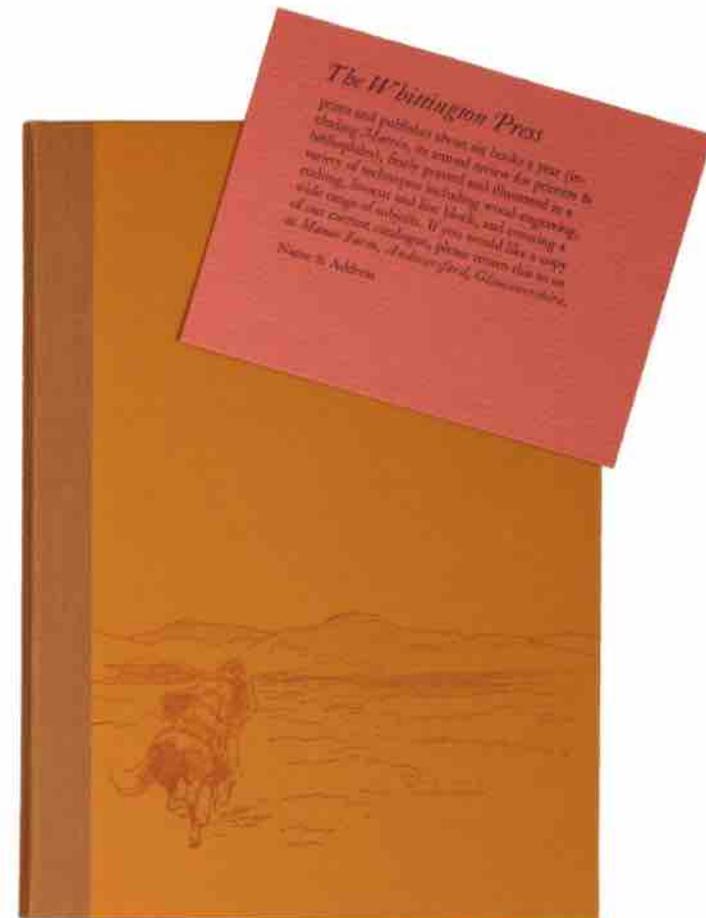
169 (2015), p. 50). Apparently the inclusion of Churchill's 1936 'Allocution' was proposed by Sarah and M.R. Lawrence, and Blackwell wrote to the prime minister requesting his permission to reprint the allocution, and also to write a prefatory note for the volume, which was intended (unbeknownst to Churchill) to counter the attacks on Lawrence in Richard Aldington's forthcoming *Lawrence of Arabia: A Biographical Enquiry* (see item 29 below): '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'



22. LAWRENCE, T.E. and Richard KENNEDY (artist). *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 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.

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.

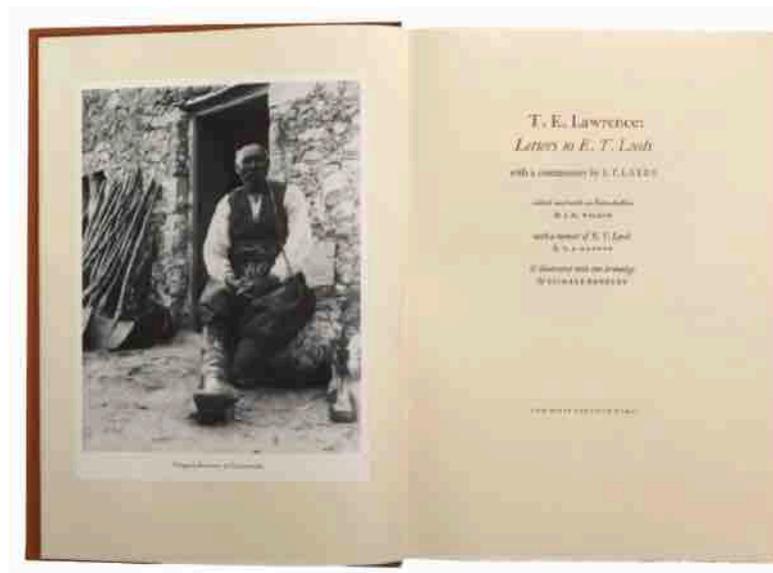
This copy was formerly in the library of Jeremy Wilson, the editor of the work and T.E. Lawrence's authorised biographer. Wilson has lightly annotated this copy in pencil on p. 15, marking off sections of text at 100-word intervals, possibly to calculate the space required for text set in 14-point Monotype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

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

23. LAWRENCE, T.E. and R. KENNEDY (artist). *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 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

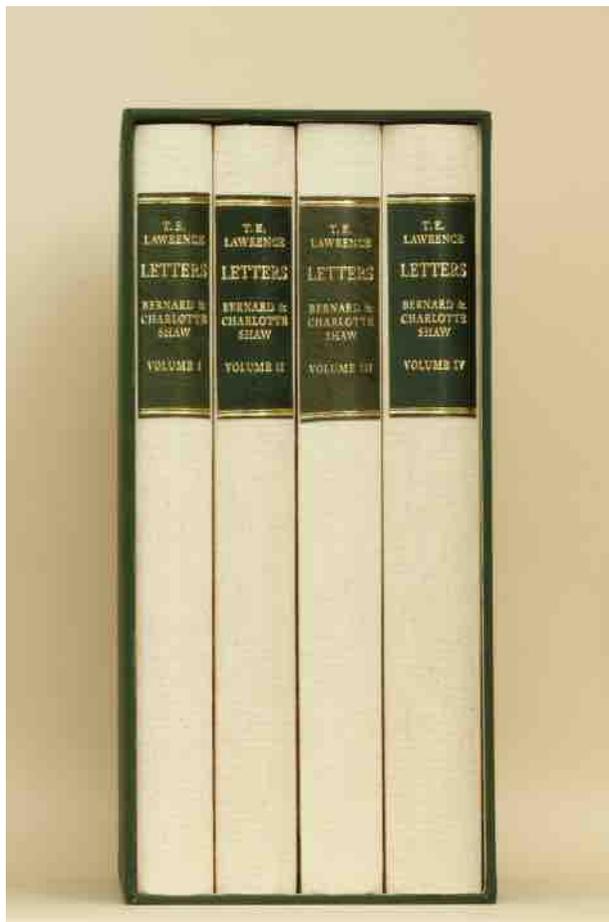


First edition, limited to 750 copies, this no. 386 of 650 bound in quarter buckram. This copy does not contain the loosely-inserted errata slip by J.M. Wilson dated 1990, which is found in some copies but not noted by either Butcher or O'Brien.

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

'THE MOST SIGNIFICANT SERIES OF
[LAWRENCE'S] POST-WAR LETTERS TO SURVIVE'

24. **LAWRENCE, T.E.** *Correspondence with Bernard and Charlotte Shaw 1922-1926 [-1927; -1928; -1929-1935]. Edited by Jeremy and Nicole Wilson.* (T.E. Lawrence, *Letters*, Volumes I-IV.) Fordingbridge: Cambridge University Press (I), St Edmundsbury Press (II) and Book Printers Limited (III-IV) for Castle Hill Press, 2000-2009.



4 volumes, folio (281 x 173mm), pp. I: xx, 227, [1 (blank)]; II: xvii, [1 (blank)], 238; III: xii, [2 (fly-title, verso blank)], 250; IV: xxi, [1 (blank)], 282. Portrait frontispiece after Augustus John (I), and mounted photographic portrait frontispieces (II-IV), 3 folding photographic plates of which 2 with illustrations-recto-and-verso, one photographic plate with illustrations recto-and-verso, 2 mounted photographic illustrations of which one full-page, and one illustration in the text. (Small mark on text of III, p. 178, 2 illustrations in IV bound between pp. 2 and 3 rather than, as called for by the list of illustrations, on p. xxii.)

Original quarter cloth over green paper boards, green crushed morocco spine labels lettered in gilt and with gilt rules, beige endpapers, top edges green, green cloth slipcase. (Two small indentations along edge of slipcase.) A very good set. **£650**

First edition from an edition of 475 complete sets, this one of 150 sets bound in quarter cloth and numbered '311' in vol. IV. 'Both Bernard and Charlotte Shaw were sixty-five when they met T.E. Lawrence in March 1922. At thirty-three, he was easily young enough to be their son. G.B.S. was a world-famous playwright and a leading figure in the Fabian Society. Charlotte, who had inherited considerable investments, was a fitting companion. Highly cultured, she loved travel, literature, theatre, and fine art. Lawrence too was famous, but as a war hero. [...] His private ambition, however, was to be a great writer' (I, p. xiii), and his correspondence with the Shaws accompanies the key period of his work as a writer: volume I spans the years 1922 to 1926, the period in which Lawrence wrote, revised and published the 'Subscribers' edition of *Seven Pillars of Wisdom* (1926). Volumes II and III cover Lawrence's RAF service in India (1927-1928), during which his relationship with Charlotte Shaw flourished, he revised *The Mint*, and began work on his translation of Homer's *Odyssey* (1932); and volume IV gathers the letters from 1929 to Lawrence's death in 1935 (the last letter is from Charlotte Shaw on 7 April 1935 as she set out on a voyage, some weeks before the fatal motorcycle crash on 13 May).

'It was not until his wife's death in 1943 that Bernard Shaw began to understand the extraordinary nature of her correspondence with T.E. Lawrence. She had preserved almost all the letters she had received – over 300, some very long – and had recovered several of those that she herself had written to Lawrence. In her engagement diary, she had used symbols to note the dates that she wrote to Lawrence or received letters from him. When Bernard Shaw read her letters he said: "It takes a long time for two people to get to know each other, and from a diary I discovered lately, and some letters which she wrote to T.E. Lawrence, I realise that there were many parts of her character that even I did not know, for she poured out her soul to Lawrence". On Lawrence's side too, this was a remarkable friendship. Taken as a whole, the correspondence adds up to almost twice the total length of his letters to any other recipient, and our edition is, by far, the largest Lawrence letters

project since David Garnett's 900-page *Letters of T.E. Lawrence*. Although Bernard Shaw gave Garnett free use of the letters he had received from Lawrence, Charlotte Shaw refused to co-operate. The result, as we now know, was a glaring omission from the 1938 *Letters*, repaired to some extent in the selection edited recently by Malcolm Brown. No general collection, however, could use more than a small fraction of the Lawrence-Shaw correspondence. [...] Lawrence's correspondence with the Shaws between 1923 and 1935 is, without question, the most significant series of his post-war letters to survive. It covers an extraordinary variety of topics, and for much of the time the letters were so frequent that they provide something akin to a diary of his activities' (prospectus for volumes I and II).

Intriguingly the illustrations include material that was not meant to survive: 'Rois en exil. No. 1. TES' (II, frontispiece) is a photograph of Lawrence in Karachi, originally sent to Charlotte Shaw with his letter of 16 June 1927, and annotated 'Burn this, when you have smiled at it. A queer looking object. [...] The kit is comfortable. They give it us to work in. If we go out we have to dress properly: but then I don't and won't go out. So I'm like this all day. [...] A queer climate, Karachi: cool, but moist. The moistest things in it are airmen-at-work-in-the-engine-shop, I fancy! Puddles!' (II, pp. 114-115).

Cf. O'Brien sA270 (vols I-II).

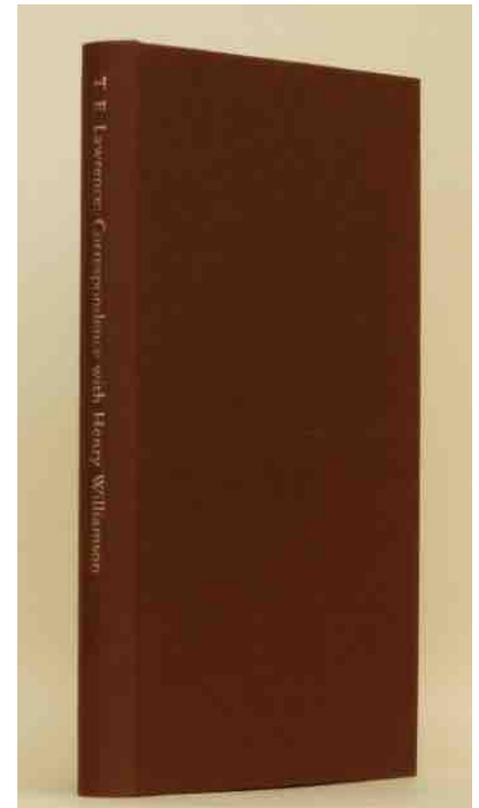
T.E. LAWRENCE'S CORRESPONDENCE WITH HENRY WILLIAMSON

25. LAWRENCE, T.E. *Correspondence with Henry Williamson. Edited by Peter Wilson. With a Prologue and Epilogue by Anne Williamson and a Foreword by Jeremy Wilson.* (T.E. Lawrence, *Letters*, Volume IX.) Fordingbridge: The Burlington Press for Castle Hill Press, 2000.

Folio (282 x 173 mm), pp. xvii, [1 (blank)], 219, [1 (blank)], [2 (blank l.)]. Portrait frontispiece of Williamson after Powys Evans. Original brown cloth by The Fine Bindery, spine lettered in gilt, beige endpapers, top edges brown. (Small mark on upper board.) A very good copy. **£100**

First edition, limited to 702 copies, this no. 471 (but actually limited to circa 500 copies, as noted below). 'T.E. Lawrence was fascinated by the art of creative writing, and by creative writers. This fascination drew him into friendships with poets and novelists such as Robert Graves, Siegfried Sassoon, Thomas Hardy and E.M. Forster. When Lawrence read Henry Williamson's *Tarka the Otter* in 1928, he recognised that its author had extraordinary descriptive power: "I put Williamson very high as a writer," he later wrote. From this beginning grew a correspondence that lasted until Lawrence's death in 1935' (prospectus).

The correspondence is presented in this edition in a largely complete form, which corrects the impression given by the previously published accounts 'written by Williamson himself, notably his contribution to *T. E. Lawrence by his Friends* (1937), and his book *Genius of Friendship* (1941). As is clear from the letters published here, these accounts reflect a personal view of the relationship which T.E. Lawrence, on his side, almost certainly did not share' (p. xiii). 'Nevertheless, even though their friendship may have seemed more important to Williamson than it did to Lawrence, it is easy to see why Lawrence kept in contact. Williamson's letters provide a fascinating insight into a novelist's mind, and it is not difficult to imagine that Lawrence valued them as greatly as he valued, for example, his letters from Robert Graves' (prospectus). The epilogue is an account of Williamson's reactions to Lawrence's motorcycle accident (Williamson

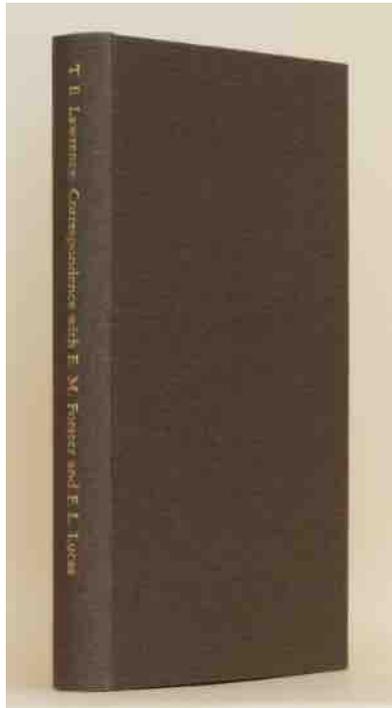


visited Lawrence immediately afterwards, while Lawrence was still alive) and death, through his diary and letters written to family.

Although the stated limitation for this edition was 702 copies, the Castle Hill Press website notes that 'only about 500 were produced'.

O'Brien sA271 (slight variation in binding).

T.E. LAWRENCE'S CORRESPONDENCE WITH E.M. FORSTER AND THEIR
PUBLISHED WRITINGS ABOUT EACH OTHER,
AND CORRESPONDENCE WITH F.L. LUCAS



26. LAWRENCE, T.E. *Correspondence with E.M. Forster and F.L. Lucas. Edited by Jeremy and Nicole Wilson.* (T.E. Lawrence, *Letters*, Volume V.) [Fordingbridge]: Castle Hill Press, 2010.

Folio (282 x 173 mm), pp. xvi, 312, XXIV. Mounted colour portrait frontispiece of Forster after Dora Carrington. Original grey cloth, spine lettered in gilt, light brown endpapers. A very good copy.

£225

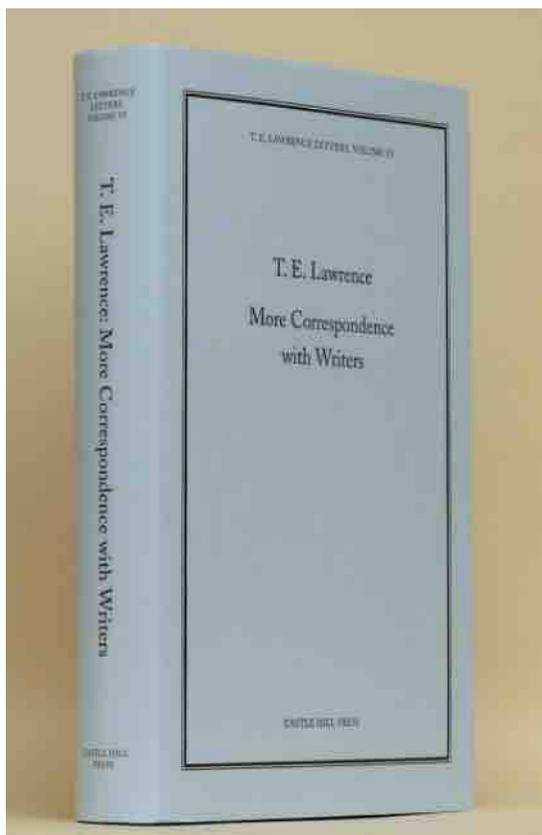
First edition, limited to 377 numbered copies, this number 247 of 225 in cloth bindings. Although Forster had met Lawrence fleetingly in 1921, the friendship between them commenced when Siegfried

Sassoon (a friend of both), suggested that Forster would be a useful and constructive critic of *Seven Pillars of Wisdom* in late 1923, while Lawrence was revising and editing the work. Lawrence concurred and Sassoon lent his copy to Forster, who wrote a long and full letter about it to Lawrence in February 1924, while he was attempting to finish *A Passage to India*. The concentration

on another author's work seemed to assist his writing, and Forster noted at the end of his letter that, 'your book helped me to finish a book of my own. Seemed to pull me together' (p. 9). Writing continued to be the central axis of their relationship, as Forster recalled in *T.E. Lawrence by his Friends*: 'T.E. liked to meet people upon a platform of his own designing. In my own case it was the platform of aesthetic creation, where I had to figure as a great artist and he was a bungling amateur. This did not suit me in the least, but protests were useless, and after all the important thing was to meet' (p. 282). Apart from the correspondence between Lawrence and Forster, this volume collects Lawrence's presentation inscription in Forster's copy of the 'Subscribers' Edition' of *Seven Pillars* and Forster's review of the Cape 1935 edition; Forster's contribution to *T.E. Lawrence by his Friends*; texts relating to the *Letters of T.E. Lawrence* (which Forster had agreed to edit, although the editor would eventually be D.G. Garnett); and Forster's pieces on Clouds Hill and *The Mint* for *The Listener*.

The second part of the volume is dedicated to Lawrence's correspondence with the author and classicist F.L. Lucas (1894-1967), who was (like Forster) a fellow of King's College, Cambridge, had been a member of the Apostles, and served with distinction during World War I, first on the Western Front and then in the Intelligence Corps (during World War II Lucas would work at Bletchley Park on the Ultra Project and prepare intelligence reports based upon Enigma decodes). Lawrence thought Lucas an excellent poet and pressed Forster to effect an introduction, which the novelist duly did in December 1925. Shortly afterwards, Lawrence agreed that Lucas could read the 'Oxford' edition of *Seven Pillars* and, in turn, Lucas would dedicate his 1930 novel *Cécile* 'To the author of "The Seven Pillars of Wisdom"' (p. 287). 'This is one of the most important volumes in the T.E. Lawrence *Letters* series. It includes a number of previously unpublished letters, in addition to detailed editorial notes and a scholarly index' (prospectus).

T.E. LAWRENCE'S CORRESPONDENCE WITH NOËL COWARD, C. DAY LEWIS,
CHARLES MONTAGU DOUGHTY, SIEGFRIED SASSOON,
H.G. WELLS, W.B. YEATS, *ET AL.*



27. LAWRENCE, T.E. *More Correspondence with Writers.* Edited by Jeremy and Nicole Wilson. (T.E. Lawrence, *Letters*, Volume VI.) Salisbury: Castle Hill Press, 2014.

Folio (281 x 171 mm), pp. xxvi, [2 (fly-title)], 419, [1 (blank)]. Mounted colour portrait frontispiece of Doughty after Eric Kennington. Original dark blue cloth, upper board with double blind-ruled frame, spine lettered in gilt, beige endpapers, top edges gilt, printed dustwrapper with deckled edge on lower flap. (Bottom edge of dustwrapper slightly creased, small scuffs on front endpapers and gilt edges.) A very good copy.

£250

First edition, limited to 377 copies, this number 224 of 225 in cloth bindings. This volume is one of the largest in the T E. Lawrence *Letters* series, containing over 200 letters. At the core of the collection is a series of significant relationships that Lawrence developed with other writers. These are exchanges where for some reason an initial contact developed a warmth that went further than mere acquaintance. Some of the exchanges are substantial – for example, the correspondences

with C.M. Doughty, Frederic Manning, and Siegfried Sassoon. [...] The letters are engaging and interesting in many ways' (prospectus) – for example, Lawrence's letter to Yeats on 12 October 1932 notes: 'I knew you had seen my *Revolt*, because you refer to it in your foreword to Gogarty's last Cuala selection: but I never expected this. It is very good of you, and touches me particularly, for I have been reading your work for years' (p. 383). 'From a biographical standpoint, some [letters] are among the most important that survive. The writers represented are Maurice Baring, Laurence Binyon, Edmund Blunden, John Brophy, Noël Coward, C. Day Lewis, Charles M. Doughty, Harley Granville-Barker, James Hanley, Frederic Manning, Herbert Read, Siegfried Sassoon, H.M. Tomlinson, H.G. Wells, and W.B. Yeats' (prospectus).

The Foreword notes that '[f]our of the writers – Laurence Binyon, C.M. Doughty, H.G. Wells and W.B. Yeats – were significantly older than Lawrence. The youngest, C. Day Lewis, was sixteen years his junior. Most, however, were of his own generation. Like him, they had fought in the war. More than half of them, like him, published prose or poetry that drew upon their wartime experiences' (p. xxi). Notably, this edition also includes letters to and from personalities referred to in the main correspondence, e.g. the surgeon and bibliophile Geoffrey Keynes, whom Lawrence knew during the final year of his life, as well as excerpts from other sources, such as Siegfried Sassoon's diary.

T.E. LAWRENCE'S CORRESPONDENCE WITH
CHURCHILL & OTHER POLITICIANS

28. LAWRENCE, T.E. *Correspondence with the Political Elite.* Edited by Jeremy and Nicole Wilson. (T.E. Lawrence, *Letters*, Volume XII.) Salisbury: Castle Hill Press, 2015.

Folio (281 x 174mm), pp. xxii, 338. Mounted portrait frontispiece of Lionel Curtis after Augustus John and one illustration in the text. Original quarter cloth over grey paper boards, gilt grey crushed morocco lettering-piece lettered in gilt, ochre endpapers with portcullis device, top edges grey. A very good copy.

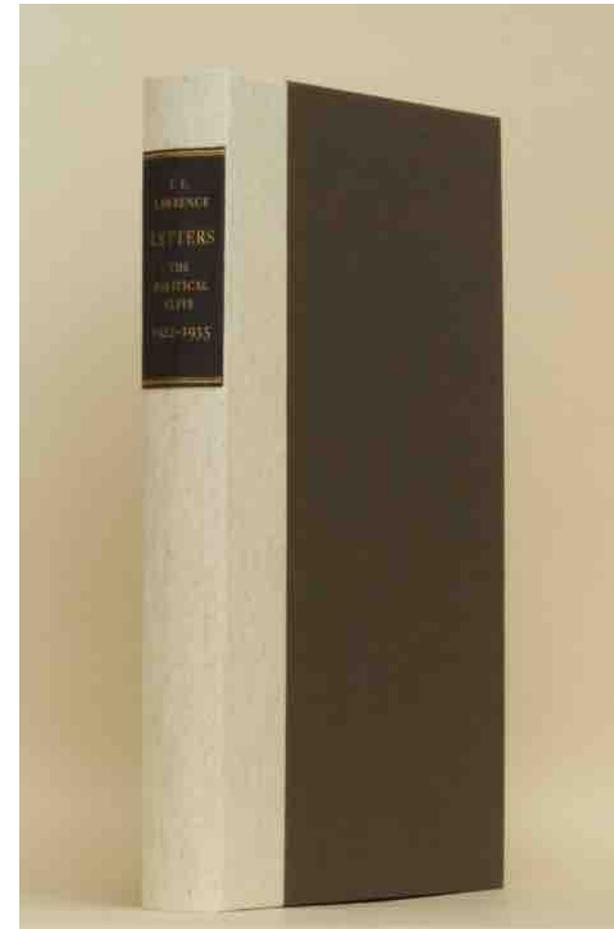
£225

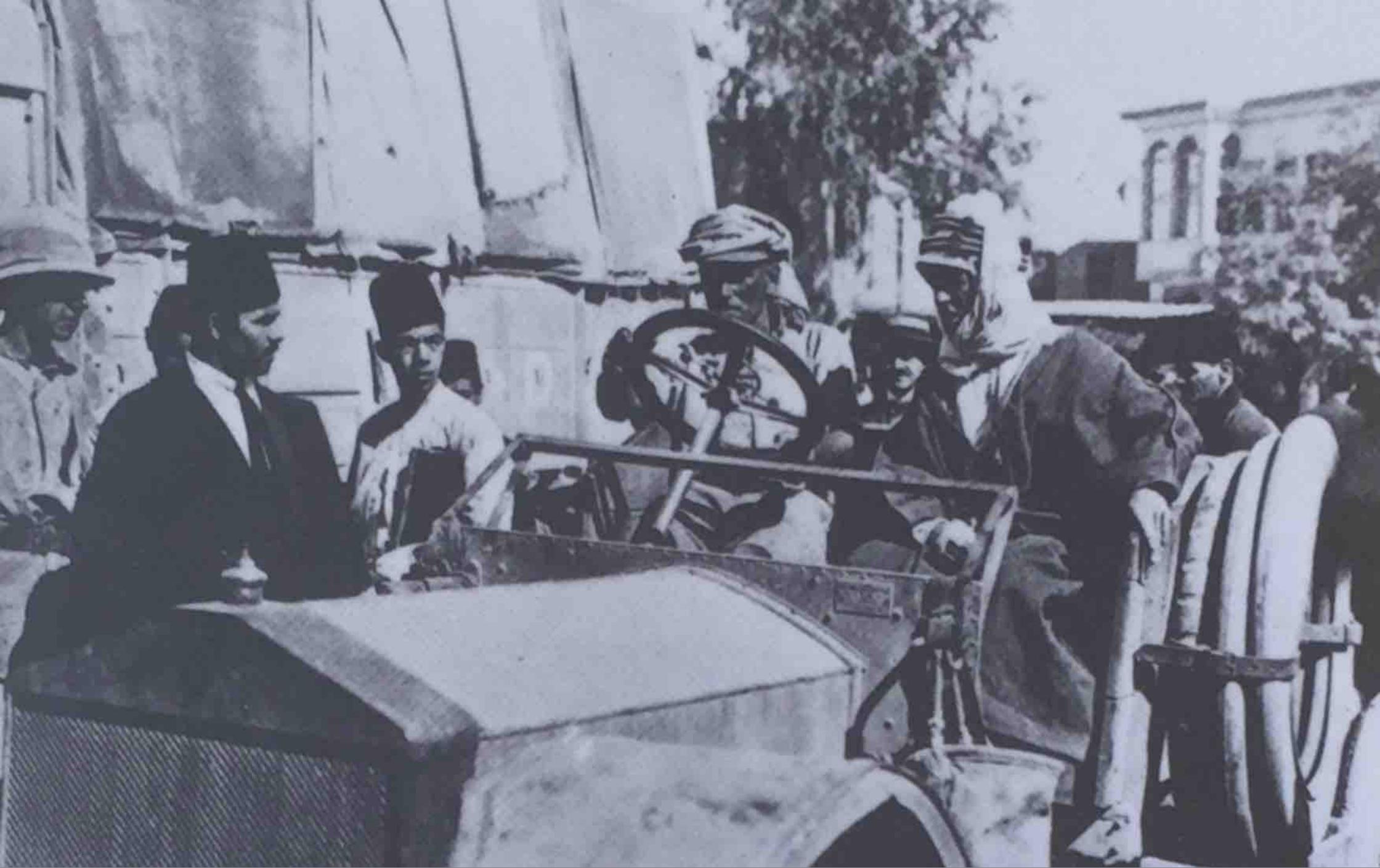
First edition, limited to 427 copies for subscribers, this number 233 of 300 copies bound in cloth. 'What a subject for a book you would have been, if you had not written it yourself!' Lawrence wrote to Winston Churchill in a letter of 7 November 1934, with which he sent his reading notes on Churchill's *Marlborough: His Life and Times*, volume 2, which had been published in the same year. The editor, Jeremy Wilson – who was Lawrence's authorised biographer – explains in a note that Churchill had given Lawrence a copy, inscribed 'To Lurens from Winston, Oct. 21 1934'.

The correspondence of some twelve years between Lawrence, Churchill, and the latter's Private Secretary Edward Marsh forms part of this edition of Lawrence's letters to and from the political elite. The other correspondents are 'Nancy Astor, Tory MP for Plymouth Sutton; John Buchan, writer and Unionist MP for the Combined Scottish Universities; [...] Lionel Curtis, Fellow of All Souls, editor of the *Round Table*, and one of the founding organisers of the Royal Institute of International Affairs; Geoffrey Dawson, Fellow of All Souls and Editor of *The Times*; Lord Lothian, Cabinet Minister, and Ernest Thurtle, the Labour MP for Shoreditch who was responsible, with Lawrence's help, for the abolition of the death penalty for cowardice in the British Army'.

'Many of T.E. Lawrence's contemporaries found it incomprehensible that, while serving in the ranks as Aircraftman T.E. Shaw, he should remain on friendly terms with members of the political élite. There was surely a contradiction between these continuing relationships and his rejection of his former status. This volume does not attempt to explain the contradiction. Rather, it puts on record evidence about the nature of these warm friendships – some close, some respectful, others relatively slight. [...] There

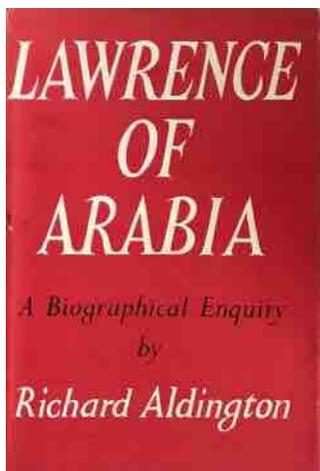
are strong contrasts here – for example between the light-hearted letters to Nancy Astor (reminiscent in tone to those he had written to E.T. Leeds before the war), and the deeply introspective letters to Lionel Curtis, which include some of the most revealing Lawrence wrote. Here are his letters to Winston Churchill, his former chief at the Colonial Office, together with less formal letters to Eddie Marsh. The letters to Ernest Thurtle hint at his experience manipulating the political machine. Given the circumstances and the personalities involved, the collection is extraordinary – as are the public tributes paid to Lawrence after his death' (prospectus).





BIOGRAPHIES & LITERATURE

'ALDINGTON'S *LAWRENCE OF ARABIA* HAS CAUSED GREATER
CONTROVERSY THAN ANY OTHER BOOK ON LAWRENCE'



29. **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, not price-clipped. (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. Aldington's desire to explode the 'Lawrence myth' in *Lawrence of Arabia* produced one of the most controversial accounts of its subject, and his book was the well-spring of a series of biographies which appeared in the following fifty years and sought to explore further shortcomings in Lawrence's character. As Jeremy Wilson wrote, '[i]n retrospect, Richard Aldington's debunking biography seems to have been an inevitable reaction to the twenty-year accumulation of uncritical adulation which had built up since Lawrence's death. The book might, however, have been more valuable and successful if it had not been written in so venomous a tone. Today, its interest is mainly literary, since the documentary sources now available dispose of the contentious issues Aldington discussed' (*T.E. Lawrence: Lawrence of Arabia* (London, 1988), no. 361 (v)), although O'Brien notes that '[r]ipples of the controversy remain with us today'.

Aldington's biography was first published in France as *Lawrence l'imposteur* (Paris, 1954) and then in English in 1955 as *Lawrence of Arabia: A Biographical*

Enquiry, 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.

A 'REMARKABLE ACHIEVEMENT' (SIR RONALD STORRS)

FROM THE LIBRARY OF JEREMY WILSON

30. **BÉRAUD-VILLARS, Jean Marcel Eugène.**

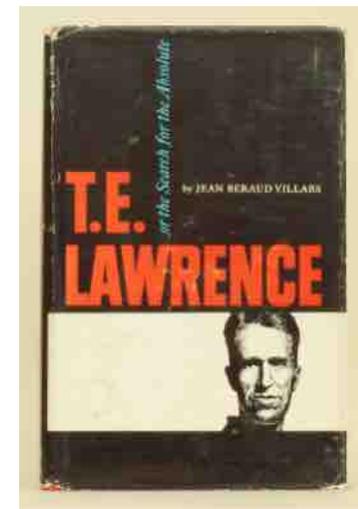
T.E. Lawrence, or, The Search for the Absolute ... Translated from the French by Peter Dawnay. New York: William Clowes and Sons, Limited for Duell, Sloan & Pearce, Inc, 1959.

Octavo (213 x 137mm), pp. xii, 358, [2 (blank l.)]. Half-tone portrait frontispiece after Howard Coster and 3 maps printed in red and black. Original red cloth, spine lettered in black, dustwrapper designed by Hal Siegel, not price-clipped. (Extremities very lightly rubbed, light offsetting on endpapers, dustwrapper slightly rubbed, creased and torn at edges, and with adhesive tape repairs on verso.) A very good copy.

Provenance: **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown).

£45

First American edition. An account of Lawrence by the French traveller, soldier, and historian Béraud-Villars, which was first published as *Le Colonel Lawrence, ou La recherche de l'absolu* (Paris, 1955). On reading the first edition, Sir Ronald Storrs wrote to the author that '[t]he book must be translated ... much the best on this interesting and historically important theme ... I find the analysis of *Seven Pillars* quite masterly ... congratulations on your remarkable achievement' (quoted on the dustwrapper of the first British edition). Peter Dawnay's English translation was first published in

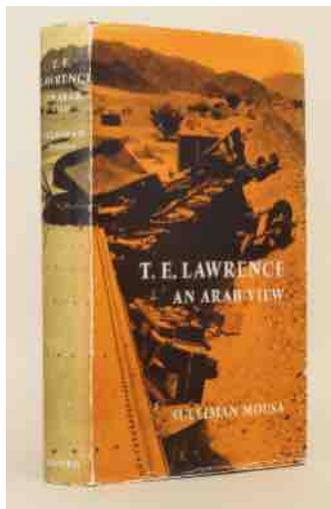


1958. This American edition was printed by the printer of the British edition, and issued in the following year.

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.

O'Brien E206.

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



31. 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.

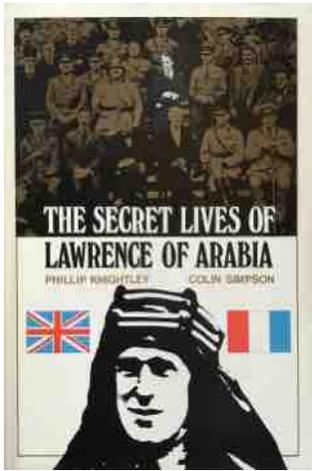
Octavo (216 x 140mm), pp. x, 301, [1 (blank)]. 3 maps and plans in the text, 2 full-page. (Light marginal browning, light spotting on top edge of block.) Original black cloth, spine lettered in gilt, dustwrapper after photograph by J.E. Dayton depicting train wrecked by Lawrence, price-clipped. (Extremities lightly rubbed and bumped, light marking on boards, dustwrapper a little rubbed and

chipped at extremities, fading on spine.) *Provenance:* **Jeremy Michael Wilson** (ownership signature on front free endpaper, 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. '[A]fter a study of the literature on T.E. Lawrence had convinced [Mousa] 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 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 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 on the basis of his own research (*cf.* pp. 1054-1056, 1059, 1069-1070, 1079, and 1090), and disputes some of his conclusions. Wilson has also annotated passages on pp. 34, 39-41, and 75 of the present copy, with his criticism of Mousa's narrative.

O'Brien E256.



32. 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 ownership 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).

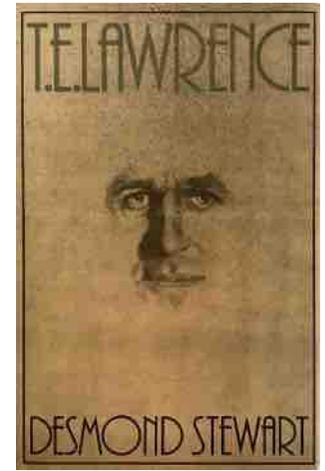
Also included are parts 2-4 (of, apparently, 4) of the *Sunday Times* serialisation of the biography (O'Brien Ho853, stating that it was serialised in seven parts; however, the fourth is described as the 'concluding' part).

O'Brien E302.

33. 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.

£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.

O'Brien E367.

FROM THE LIBRARY OF JEREMY WILSON, WHO WROTE CRITICALLY OF THE
'WORTHLESS AND UNTENABLE THEORIES' PROPOSED IN THIS BOOK

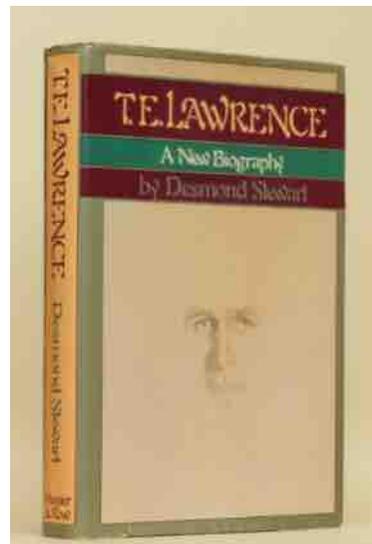
34. STEWART, D. *T.E. Lawrence*. New York, Hagerstown, San Francisco, and London: Harper & Row, 1977.

Octavo (233 x 158mm), 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. (Paper flaws causing marginal losses on ll. [12], 6-7.) Original cream cloth, spine lettered and decorated in bronze, grey-green endpapers, top and lower edges cut, fore-edges trimmed, dustwrapper designed by Fred Marcellino, not price-clipped. (Extremities lightly bumped, dustwrapper creased at edges and short tears.) A very good copy. *Provenance*: **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown).

£35

First US edition. This copy of *T.E. Lawrence* was previous 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) – who wrote very critically of Stewart in the latter work, criticising its ‘[w]orthless and untenable theories’ (p. 13), which are examined and refuted (*cf.*, for example, pp. 703, 982, and 989).

O’Brien E370.



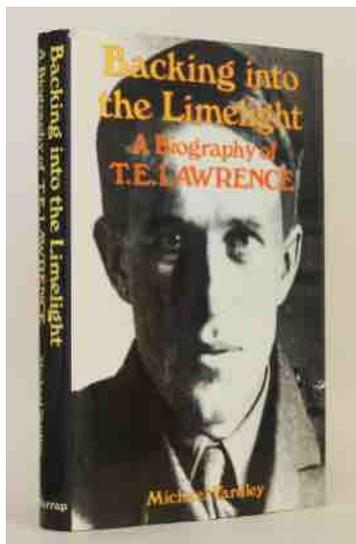
35. YARDLEY, Michael. *Backing into the Limelight. A Biography of T.E. Lawrence.* London: Harrap, 1985.

Octavo (232 x 153mm), 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, price-clipped. (Dustwrapper with very slight rubbing and chipping at the edges.) *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) reporting of Lawrence and his actions in the media, both during his lifetime and afterwards.

O’Brien E398.

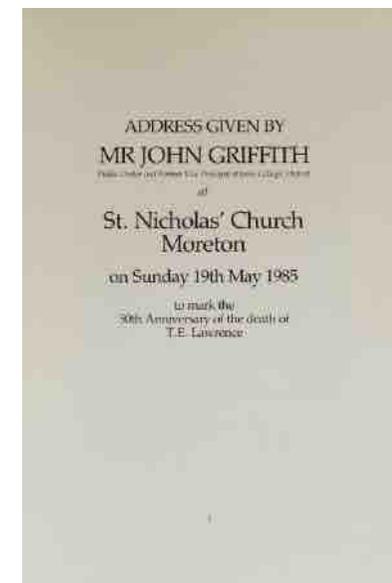


ONE OF FIVE HUNDRED COPIES OF THE ADDRESS GIVEN ON THE FIFTIETH ANNIVERSARY OF LAWRENCE’S DEATH

36. GRIFFITH, John. *Address Given by Mr John Griffith, Public Orator and Former Vice Principal of Jesus College, Oxford at St. Nicholas’ Church, Moreton on Sunday 19th May 1985 to Mark the 50th Anniversary of the Death of T.E. Lawrence.* Fordingbridge: T.E. Lawrence Studies, [1985].

Octavo (210 x 142mm), pp. 8. Full-page portrait after Augustus John in the text. Original grey printed wrappers. (Wrappers very slightly creased, a few small marks.) A very good copy.

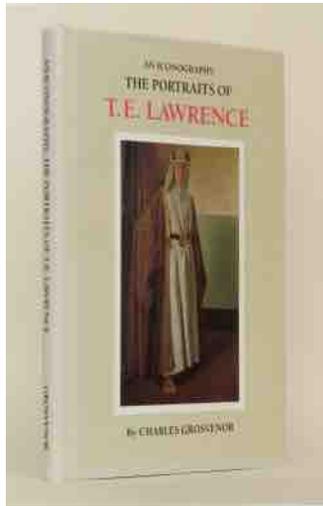
£30



First edition, no. 176 of 500 copies in grey wrappers. An address given by John Griffith (1913-1991), at St Nicholas’ Church, Moreton, where Lawrence’s funeral service took place and where he was buried. Griffith was the Public Orator of Oxford University and a Fellow (and formerly Tutor in Classics and Vice Principal) of Jesus College, Oxford (where Lawrence had studied), and he described Lawrence as ‘in the opinion of many the most distinguished undergraduate in the last 100 years to have been at Jesus College, Oxford’ (p. 3). The *Address* was published by T.E. Lawrence Studies, and this edition of five hundred copies in grey wrappers was numbered by hand by Jeremy Wilson (O’Brien records that a further three hundred copies were issued in white paper wrappers). Both states are scarce in institutional collections: COPAC identifies two copies in Oxford (Magdalen College and Jesus College), to which WorldCat adds a copy at the Huntington Library (which also holds a corrected and annotated proof copy of the work).

O’Brien E401b.

ASSOCIATION COPY OF THE SECOND, REVISED EDITION
FROM THE COLLECTION OF JEREMY WILSON



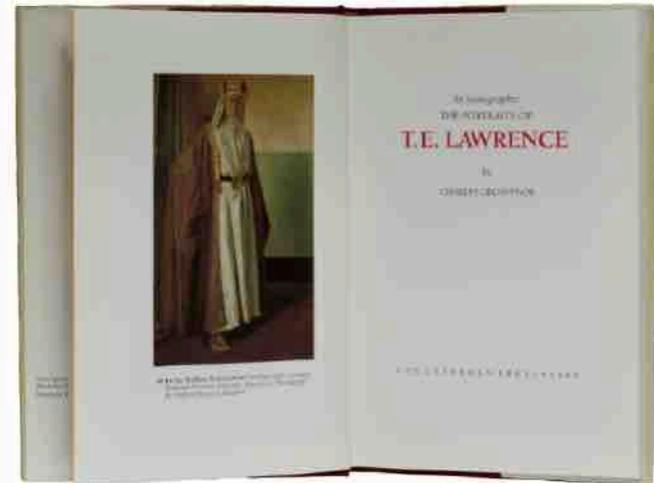
37. GROSVENOR, Charles M. *An Iconography: The Portraits of T.E. Lawrence.* Pasadena, CA: Castle Press for The Otterden Press, 1988.

Octavo (228 x 151mm), pp. 144. Mounted colour-printed portrait frontispiece after 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, Sir William 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.

ASSOCIATION COPY OF THE SECOND, REVISED EDITION
FROM THE COLLECTION OF DAVID ENDERS



38. 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 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.

'IN THE PRESENCE OF THIS MAN LAWRENCE ...

ONE ALWAYS SEEMED TO FEEL THAT HERE WAS A MAN TO RESPECT'



39. 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 the 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: National Portrait Gallery, 1989), both of which are cited in the bibliography on pp. 7-8.

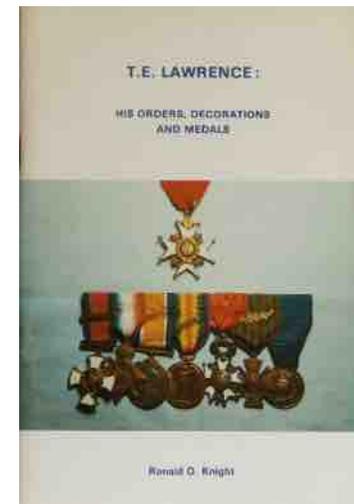
O'Brien F0509a.

ORDERS, DECORATIONS & MEDALS

40. KNIGHT, Ronald D. *T.E. Lawrence: His Orders, Decorations and Medals.* Weymouth: The Bat & Ball Press, 1989.

Octavo (210 x 147mm), pp. [2 (title, colophon)], 37, [1 (author biography)]. Illustrations in the text, some full-page. Original printed wrappers. (Slightly rubbed and creased at edges.) A very good copy. *Provenance:* The Museum Bookshop, London (bookseller's label on lower wrapper with price added in ink) – **Jeremy Michael Wilson** (1944-2017, booklabel inside upper wrapper).

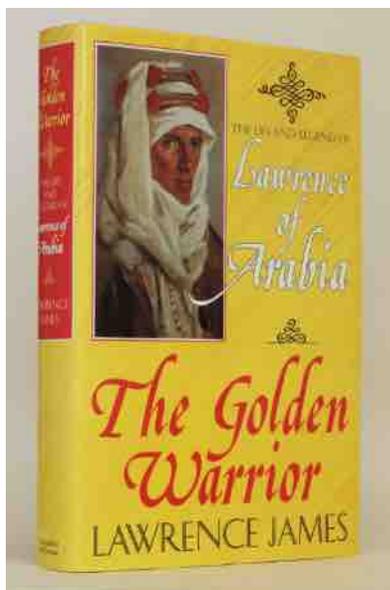
£15



First edition. An account of the orders, decorations, and medals awarded to Lawrence through the course of his life, by Knight, the author of a number of works on Lawrence, including *T.E. Lawrence and the Max Gate Circle* (Weymouth, 1988) and *T.E. Lawrence: A Brief Chronology* ([s.l.], 2014). 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.

O'Brien E431.

JAMES' ATTEMPT 'TO UNRAVEL THE THREADS OF THE LEGEND AND TO SEPARATE THE AUTHENTIC FROM THE FANCIFUL'



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

Octavo (231 x 155mm), 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 very good 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.

AN ASSOCIATION COPY FROM THE LIBRARY OF JEREMY WILSON

42. HUNT, E.V.G. ('Bob'). *The Life and Times of Joyce E. Knowles.* Weymouth, Dorset: Creeds the Printers for E.V.G. Hunt, 1994.

Quarto (250 x 185mm), pp. [2 (blank)], 179, [3 (blank)]. Portrait frontispiece, illustrations, diagrams and facsimiles in the text, some full-page. Original printed wrappers. (Very lightly rubbed and creased at edges.) A very good copy. *Provenance:* Jeremy Michael Wilson (1944-2017, booklabel inside upper wrapper).

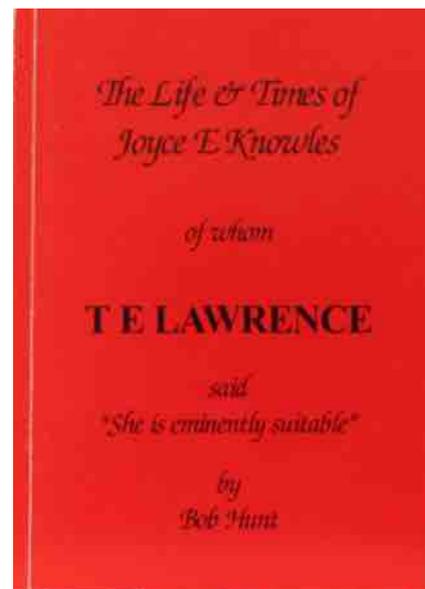
£60

First edition, limited to 500 copies. Lawrence's neighbour and friend Patrick ('Pat') Knowles was the steward of Lawrence's home Clouds Hill after the owner's death in 1935, and Knowles' widow Joyce continued to look after the cottage following her husband's death (the cottage had been presented to

the National Trust in 1939 by A.W. Lawrence, as a memorial to his brother). *The Life and Times of Joyce E. Knowles* includes previously unpublished letters from Lawrence, and many images of Clouds Hill and its Lawrence artefacts. Bob Hunt, the author, had previously contributed the biographical memoir 'Pat Knowles of Cloud's Hill' to Patrick and Joyce Knowles' book "*An Handful with Quietness*", which Hunt had published in 1992.

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. Wilson's guide to Clouds Hill, *T.E. Lawrence and Clouds Hill*, was published by the National Trust in 2003.

O'Brien Fo542b.



A PRESENTATION COPY FROM THE PUBLISHER TO JEREMY WILSON, WHOSE
'MAJESTIC, AUTHORISED AND CHRONOLOGICAL BIOGRAPHY' IS
ACKNOWLEDGED BY THE AUTHOR

43. KNOWLES, Richard. *Two Superiors. The Motor-Cycling Friendship of George Brough & T.E. Lawrence.* Upper Denby: J.W. Northend for The Fleece Press, 2005. Oblong quarto (226 x 230mm), pp. 136, [2 (colophon, verso blank)], [2 (blank l.)]. Title and text printed in black and blue. Monochrome frontispiece and 29 monochrome illustrations in the text, some full-page. Original light-green cloth by Smith Settle, upper board blocked in blind with Lawrence's 'T.E.S.' monogram. (Extremities very lightly rubbed and bumped, without paper spine-label for which *vide infra.*) A very good copy. [*With, loosely inserted:*]

Simon LAWRENCE. Autograph note signed ('Simon L.') to Jeremy Wilson. [*S.l.*], 1 May 2005. One page, oblong duodecimo, written in green ink. [*And:*]

S. LAWRENCE. Printed greeting card by The Small Wood Press signed ('Simon') to Jeremy Wilson. [*S.l.*], 5 September 2005. One page on a quarto bifolium, enclosing a printed spine-label for *Two Superiors*. Original autograph envelope.

Provenance: **Jeremy Wilson** (1944-2017, booklabel on upper pastedown of volume; addressee of note and card).

£395

First edition, limited to 300 copies. Bringing together archival material, Lawrence's letters to George Brough, and photographs, Richard Knowles produced this work as an 'attempt to indicate the relationship between the art of motorcycling and a very particular rider, Thomas Edward Lawrence' (p. 11), as well as Lawrence's relationship with the motorcycle designer and manufacturer Brough (1890-1970), the maker of the celebrated 'Brough Superior', which Lawrence rode from 1922 until 1935 in various versions. *Two Superiors* is set against the background of Lawrence's death in a motorcycling accident, and the book closes with an *Envoi* highlighting the legacy of the 'two superiors': in Lawrence's case his literary output and inspiration with

regard to Middle Eastern politics, and in Brough's case his 'surviving fabulous iron steeds [...]. The few photographs which have been passed down to us, capture as it were, in fleeting moments of a long-distant time, those occasions when TE enjoyed his motorcycling, "the greatest pleasure of my recent life"' (p. 120).



This copy was sent to T.E. Lawrence's authorised biographer Jeremy Wilson by the publisher Simon Lawrence, whose Fleece Press has produced a number of highly-regarded and finely-produced books about T.E. Lawrence, commencing with Vyvyan Richards' *T.E. Lawrence, Book Designer: His Friendship with Vyvyan Richards* (1986). In his

covering note Simon Lawrence writes, '[a]lthough this copy lacks a label it's complete otherwise, and Richard [Knowles] sends his compliments too. I hope it's a useful summary of what we know on the bikes'; four months later Simon Lawrence sent Wilson a printed spine-label for the volume, with the comment that '[y]ou'll need to trim this, but it may be useful'. Wilson had annotated Lawrence's letters to Brough for publication in 'Lawrence and his Brough Superiors' (*Journal of the T.E. Lawrence Society* 1 (1991-1992), pp. 63-94), and his 'majestic, authorised and chronological biography' (p. 14) was drawn on by Knowles for this book, together with Wilson's National Portrait Gallery catalogue *T.E. Lawrence* (London: 1988) – an 'important and highly valuable source' (p. 122) – and his other publications on Lawrence.

O'Brien sE550.

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