



T.E. LAWRENCE
IN THE
MIDDLE EAST



TYPE & FORME

MMXXVI

T.E. Lawrence in the Middle East

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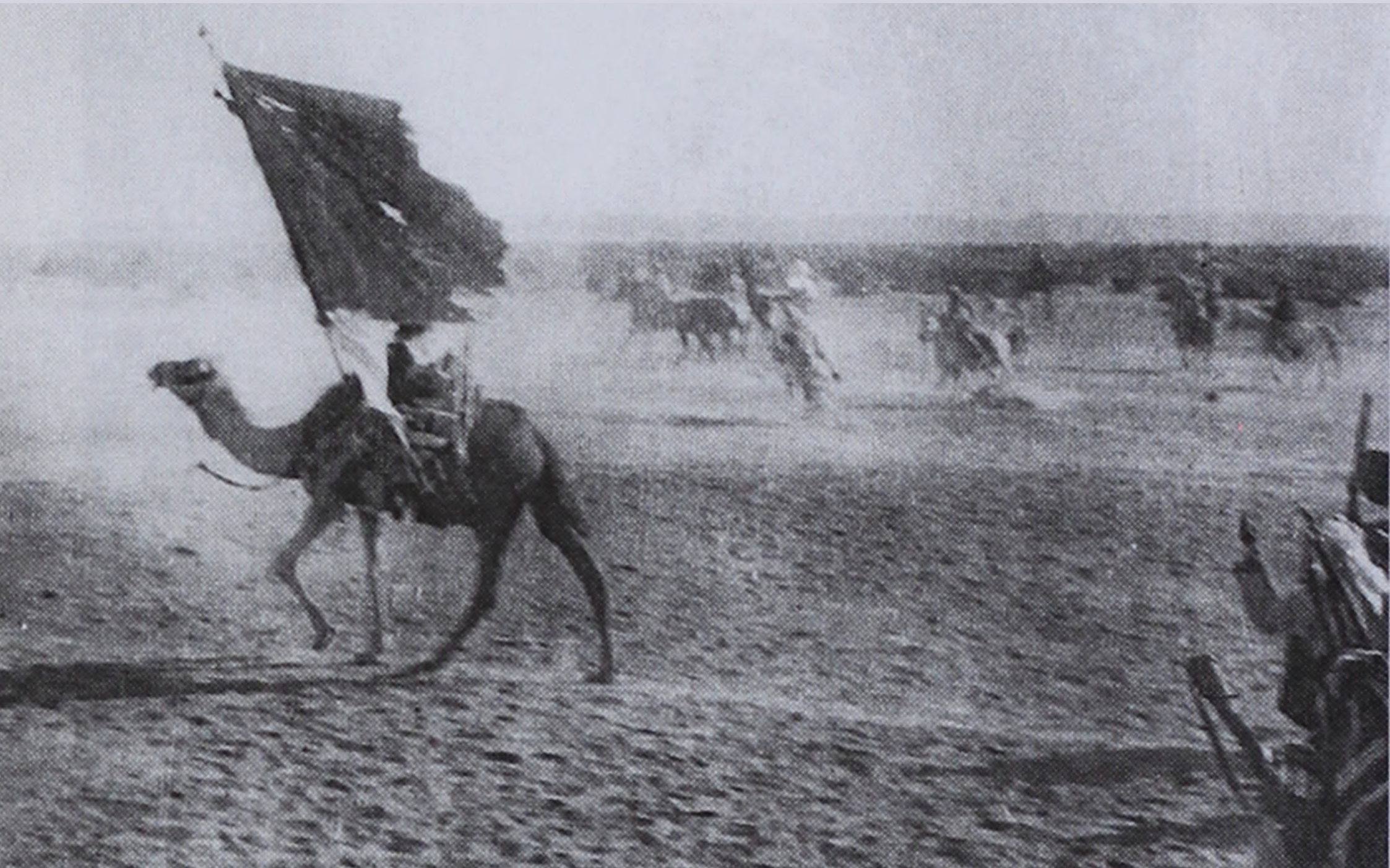


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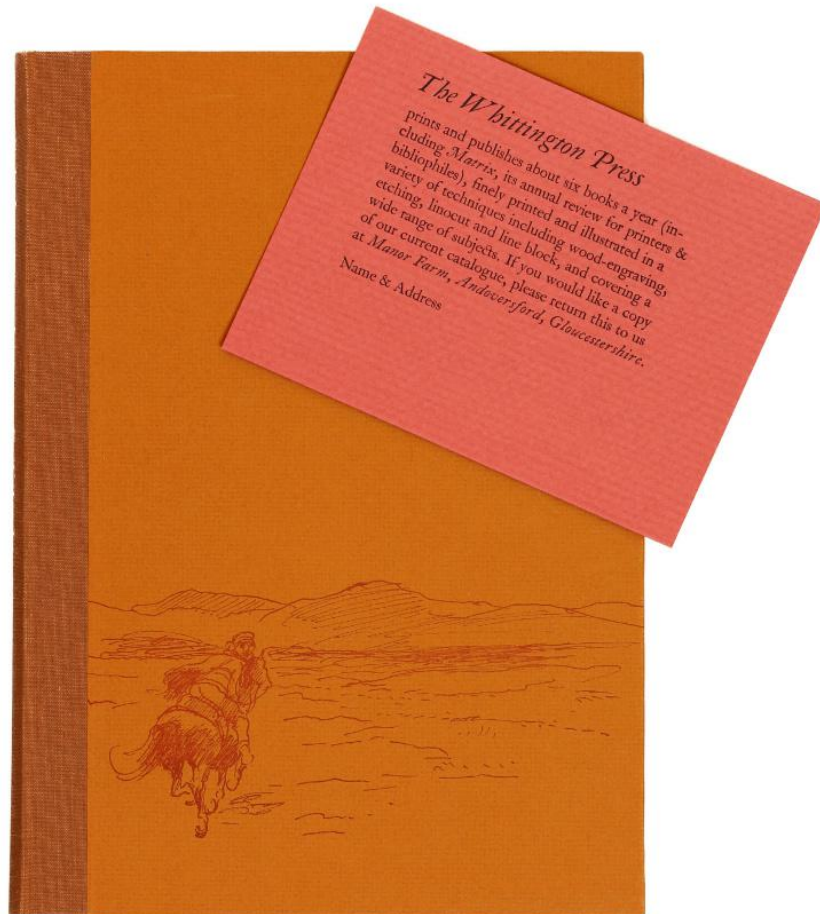
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I: Writings by Lawrence on the Middle East



THE FINELY-PRINTED FIRST EDITION
OF A 'MAJOR COLLECTION OF LETTERS BY LAWRENCE',
FROM THE LIBRARY OF THE EDITOR, JEREMY WILSON



The Whittington Press
prints and publishes about six books a year (in-
cluding *Morris*, its annual review for printers &
bibliophiles), finely printed and illustrated in a
variety of techniques including wood-engraving,
etching, linocut and line block, and covering a
wide range of subjects. If you would like a copy
of our current catalogue, please return this to us
at *Manor Farm, Andoversford, Gloucestershire*.
Name & Address

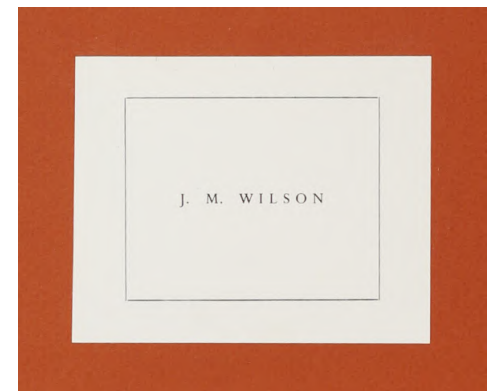
1. LAWRENCE, Thomas Edward and Richard KENNEDY (artist). *Letters to E.T. Leeds, with a Commentary by E.T. Leeds. Edited and with an Introduction by J.M. Wilson with a Memoir of E.T. Leeds by D.B. Harden & Illustrated with Line Drawings by Richard Kennedy*. Andoversford: The Whittington Press, 1988.

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

£695

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

This copy was formerly in the library of Jeremy Wilson, this work's editor 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).



room, in my case called library), and after we fall out we are going to dine in separate saloons; and all this at the Company's expense. There could really be nothing more satisfactory to both parties.

Today is a feast, apparently, called *Bairam*, and all the Turkish world is firing off cannons, and resting more than usual. Also some of them are eating sheep in the streets: I have to plead vegetarianism, and a religious fast-day every now and then. They are really too pressing. . . .

C.P. is glorious to look at, and ashore is remarkably clean, and pleasant-scented for an Eastern town in my experience. Of course they are extra hot after garbage now-a-days, and sprinkle any very big rubbish heap or open drain with disinfectants. Cholera is slacking off it seems, only about ten new cases a day. I have not seen any yet – and have no desire to.

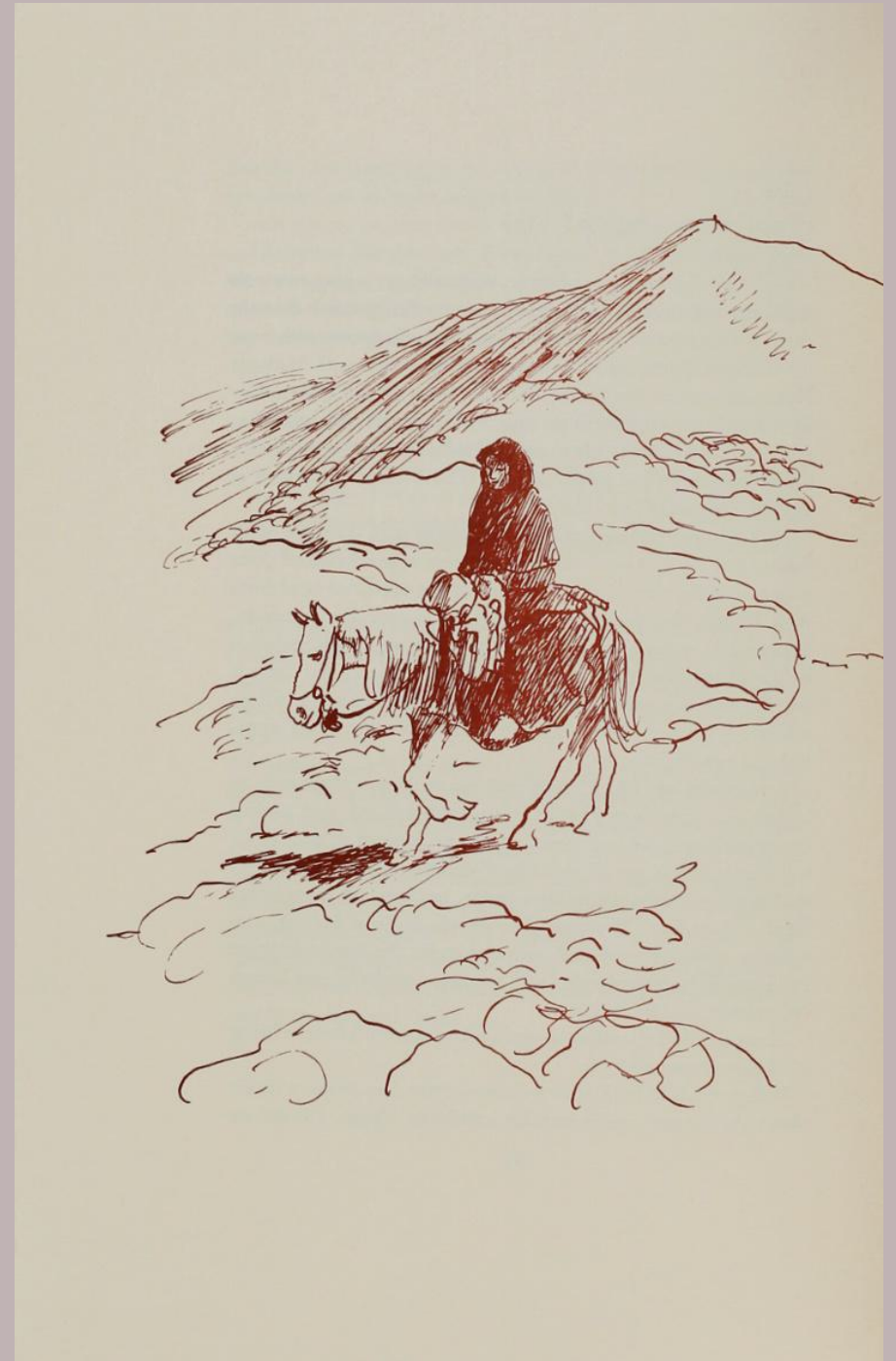
Athens is the finest place I have been at: – the Acropolis that is – I have no idea what the new town is like, for that rather disappears when one gets there.

Concerning C.P. There is a St. Sophia wonder to visit occasionally: very finely built, but inside strikes me as tawdry: of course there is a little too much of the 'Arab tent' style of decoration. Then the Museum, which is shut up for the present, but which on Sat I had a few minutes in: Hittite things only so far – but there

Loosely inserted in this volume is a printed notice on red card to request catalogues of Whittington Press publications; while a loosely inserted errata slip by Wilson dated 1990 is found in some copies, this is neither present here nor noted by either Butcher or O'Brien.

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D. Butcher, *The Whittington Press: A Bibliography 1982-1993* (1996), 94 ('one of the most important books that the Press had published to date'); P. O'Brien, *T.E. Lawrence* (2000), A263.



THE FINELY-PRINTED FIRST EDITION  
OF LAWRENCE'S 'IMMENSELY IMPORTANT' *LETTERS TO E.T. LEEDS*

2. 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.



Gregori, foreman at Carchemish.

T. E. Lawrence:  
*Letters to E. T. Leeds*

with a commentary by E. T. LEEDS

*edited and with an Introduction*  
*by J. M. WILSON*

*with a memoir of E. T. Leeds*  
*by D. B. HARDEN*

*& illustrated with line drawings*  
*by RICHARD KENNEDY*

THE WHITTINGTON PRESS

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

£195

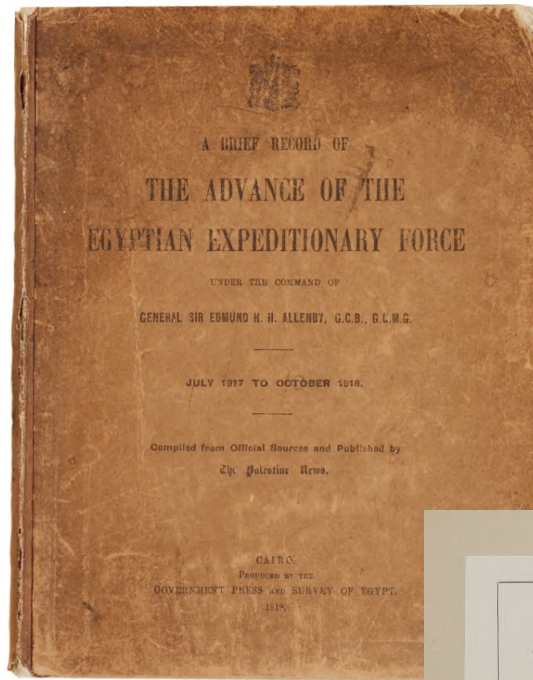
First edition, limited to 750 copies, this no. 386 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [...] [which] are especially revealing of the Carchemish period' (O'Brien; see footnote to previous item for further details). This copy does not contain the loosely inserted errata slip by J.M. Wilson dated 1990, which is found in some copies but not noted by either Butcher or O'Brien.

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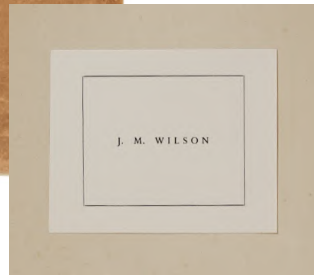
D. Butcher, *The Whittington Press: A Bibliography 1982-1993* (1996), 94; P. O'Brien, *T.E. Lawrence* (2000), A263.

BLOWING UP ENEMY TRAINS –

‘UNDER THE DIRECTION OF [...] T.E. LAWRENCE, THIS FORM OF MILITARY ACTIVITY BEGAN TO RANK ALMOST AS A NATIONAL SPORT’



3. **PIRIE-GORDON, Charles Harry Clinton (editor).** *A Brief Record of the Advance of the Egyptian Expeditionary Force under the Command of General Sir Edmund H.H. Allenby, G.C.B., G.C.M.G. July 1917 to October 1918. Compiled from Official Sources.* Cairo: The Government Press and Survey of Egypt for The Palestine News, '1919' [but 1918].



Quarto in 8s (293 x 221mm), pp. [6 (title, errata and glossary, preface, contents)], 113, [1 (explanatory note)]. Linen-backed half-tone portrait frontispiece. One full-

page colour-printed key to symbols and 55 colour-printed maps numbered 1-56 and with letterpress text on versos. (Occasional light spotting, heavier on verso of frontispiece, some ll. slightly creased at corners.) Original red cloth backed printed buff wrappers, spine lettered in black. (Wrappers marked, rubbed and chipped as often, causing small losses, short splits on spine.) A very good copy. *Provenance:* Alice E. Beard, 47 Wellesley Road (pencilled ownership inscription on verso of frontispiece) – **Jeremy Michael Wilson** (1944-2017, booklabel on inside of upper wrapper).

£295

First edition, wrappers issue. *A Brief Record of the Advance of the Egyptian Expeditionary Force* was published by *The Palestine News*, which was edited

by the traveller, scholar, and journalist Harry Pirie-Gordon (1883-1969). Lawrence had been introduced to Pirie-Gordon by D.G. Hogarth in 1909 and Pirie-Gordon had lent Lawrence a map of Northern Syria, which he used in his expedition through Syria and Lebanon in summer 1909 (for this map cf. D. Green and R. McCarthy, *Lawrence of Oxford* (Oxford, 2020), p. 19). At the outbreak of war, Pirie-Gordon had been commissioned into the Royal Naval Volunteer Reserve and worked with Lawrence under Hogarth at the Arab Bureau before undertaking naval intelligence work and then returning to the Arab Bureau at Cairo in December 1917. One of Pirie-Gordon's roles was that of 'Military Editor' of *The Palestine News*, which was the official newspaper of the Egyptian Expeditionary Force and reported the progress of the British forces, illustrated with maps based in part on those prepared for Baedeker guidebooks and in part on surveys undertaken by air and interpreted by a specialist unit of the Royal Engineers. These maps would be collected in Pirie-Gordon's series of guidebooks to Palestine issued under the imprint of *The Palestine News* in 1918 and also formed the basis for the comprehensive series of maps included in the present work, which 'contains the order of battle and the campaign maps for the Near Eastern front of which Lawrence's Arab campaign was a part' (O'Brien, p. 14).

A Brief Record of the Advance of the Egyptian Expeditionary Force includes two unsigned pieces attributed to Lawrence: 'Sherifian Co-operation in September' and 'Story of the Arab Movement', which are printed on the versos of plates 48-49 and 50-52 respectively, and 'appear to have been extracted from official reports. Together with the reports in the *Arab Bulletin* and in *The Times*, are his first published accounts of the Arab campaign' (*loc. cit.*). The first of these pieces describes actions undertaken by the Arab Camel Corps and other forces in September 1918, attacking and destroying enemy rail lines while coming under aerial attack, while the second gives a brief historical sketch of the origins of the Arab Revolt before outlining the actions undertaken by the Arab forces and their allies prior to the capture of Damascus. Of particular interest is a passage in which Lawrence explains the circumstances under which attacks on trains became an important element of the campaign:

It had become clear that owing to their inexperience in modern siege warfare the Arabs could not expect to reduce Medina. The only operation likely to be fruitful would be systematic attack on the 800 miles of the single track of the Hejaz railway which connects Medina with Damascus. [...] The raiding carried out during the following six months, with British and French help, lowered the strength and spirit of the Turkish forces in Medina, provided scope for adventure which attracted many fresh Arab elements, and offered a demonstration of activity which induced many more to engage themselves on the Sherifian side in view of a move still farther north. But it did not cut off Medina. The permanent way proved harder to wreck irretrievably, and the enemy better prepared to make interruptions good, than had been expected. The alternative scheme, that of blowing up trains, was evolved, and under the direction of Lieut.-Colonel T.E. Lawrence, this form of military activity began to rank almost as a national sport. Numerous instances occurred of small parties of Arabs under Allied leadership, blowing up the engine of a train while in motion. Sometimes the disaster merely resulted in the delay and discomfiture of the enemy – sometimes the Arabs were able to inflict serious losses and capture valuable material as the result of one of these episodes. In any case such destruction invariably impaired the railway track, reduced the number of engines and the amount of rolling stock available, caused delay and laid a heavy burden upon the Turkish lines of communication (pl. 51v).

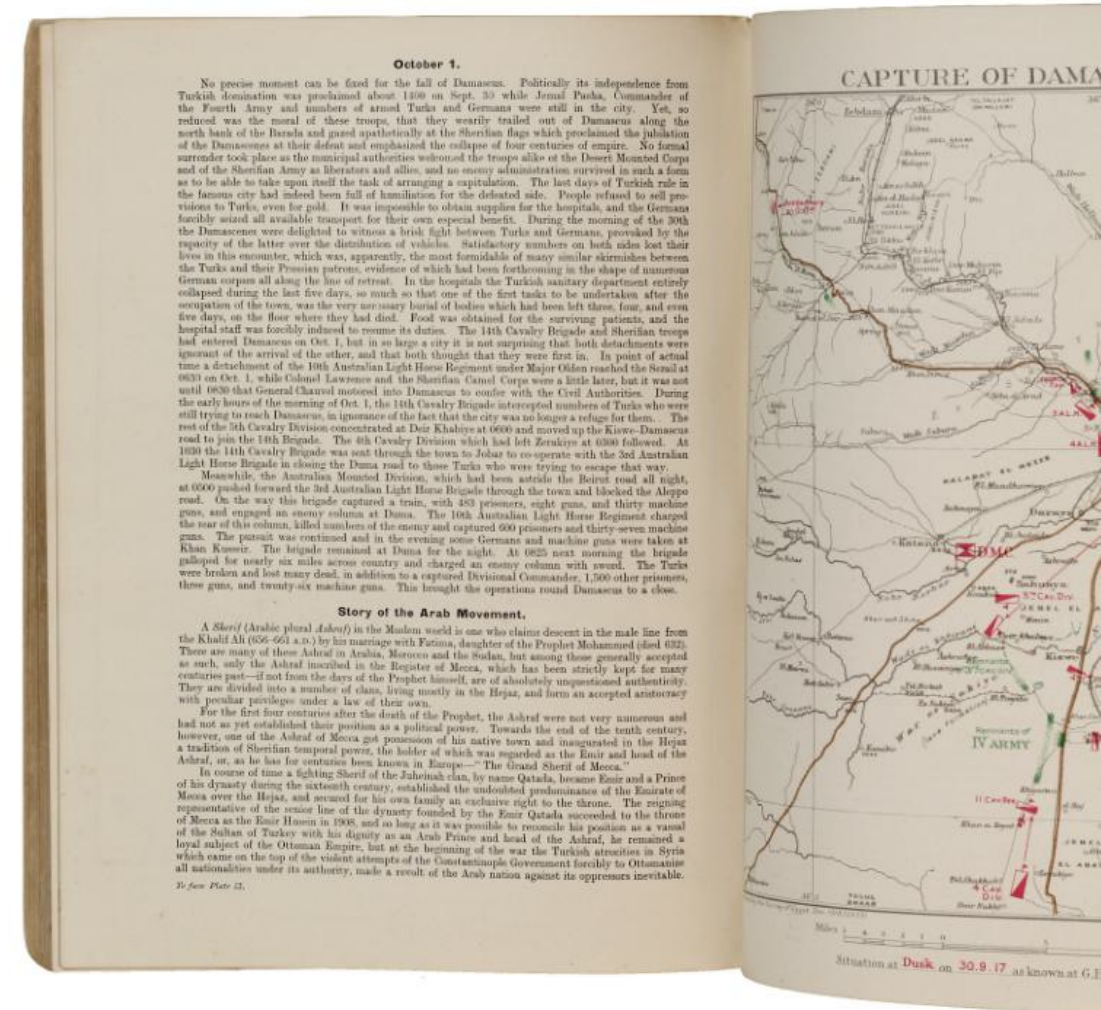
The first edition of the work was printed at Cairo in December 1918 (although the title-page is dated 1919) in an edition of 16,000 copies, of which nearly all were bound in cloth-backed buff wrappers (as here) and 'a few copies [were] bound in sand coloured cloth' (O'Brien, p. 15) with a slightly different imposition of the text (most of these seemed to have been presented to those involved in the volume's production). A second edition was published later in 1919 at London by His Majesty's Stationery Office.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971),

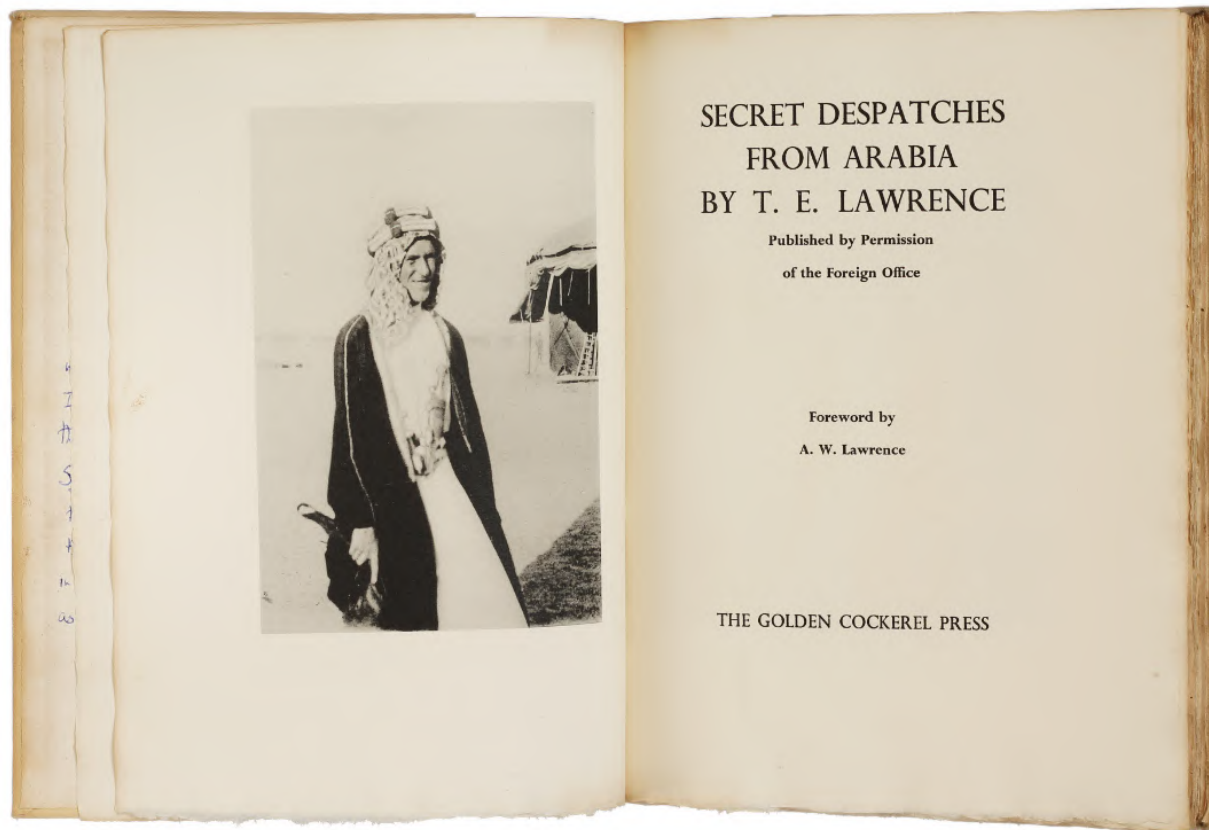
the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive edition of Lawrence's letters.

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P. O'Brien, *T.E. Lawrence* (2000), A011.



LAWRENCE'S 'STRICTLY SECRET' INTELLIGENCE REPORTS FROM THE ARAB BULLETIN,
ANNOTATED BY A BRITISH WORLD WAR II OFFICER SERVING IN THE MIDDLE EAST



4. LAWRENCE, T.E. *Secret Despatches from Arabia ... Published by Permission of the Foreign Office. Foreword by A.W. Lawrence.* [London]: The Golden Cockerel Press, 1939.

Quarto in 8s (251 x 190mm), pp. 173, [1 (blank)], [2 (colophon, blank)]. Collotype portrait frontispiece after B.E. Leeson. (Occasional light spots, a few marginal ash- or scorch-marks.) Original black niger morocco-backed canvas boards by Sangorski & Sutcliffe signed with their pallet on the upper pastedown, spine divided into compartments by raised bands, gilt-lettered directly in 2 and with gilt press device at the foot of the spine, top edges gilt, others uncut. (Some offsetting on endpapers, light marking on boards, extremities lightly rubbed, corners bumped.) A very good copy. *Provenance*: John David Summers (1916-2008, pencilled ownership signature ('David Summers') on upper pastedown, engraved armorial bookplate on front free endpaper, notes on the upper endpapers and text, for which *vide infra*).

£695

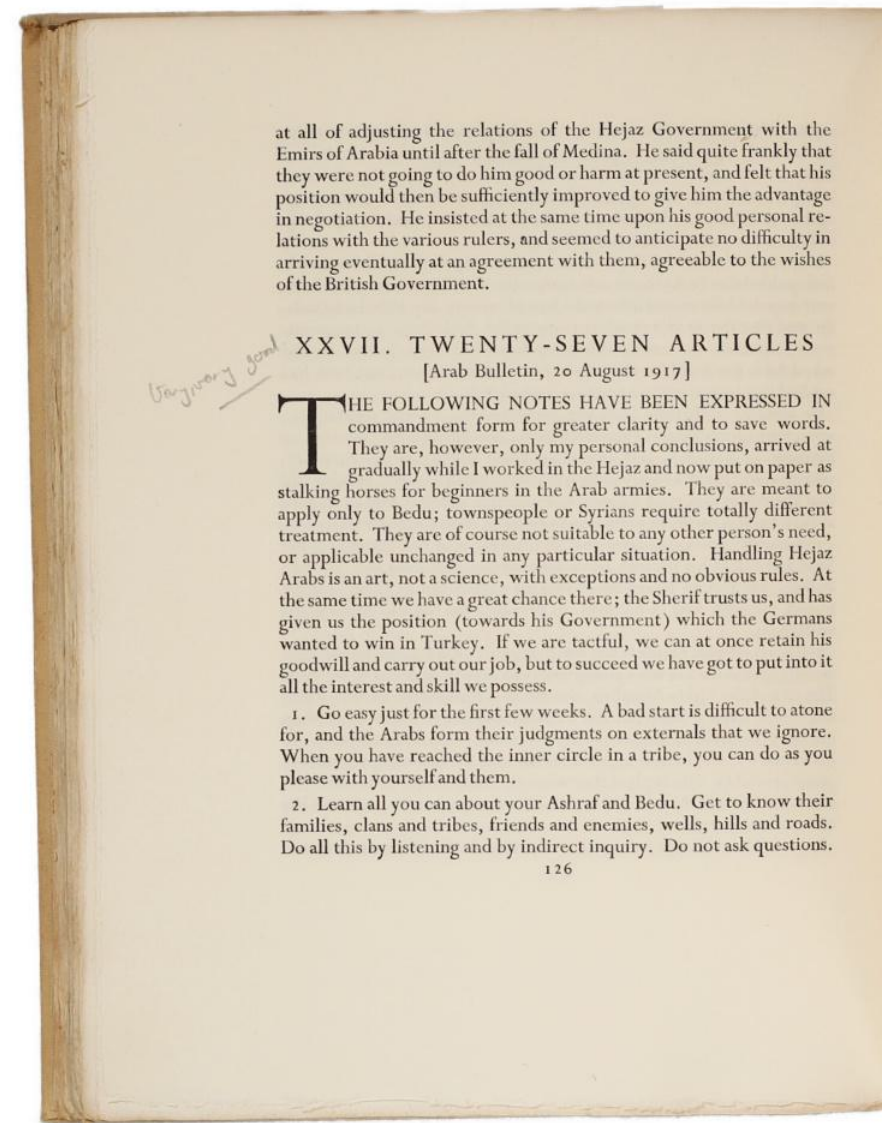
First edition, limited to 1,000 copies, this number 299 of 970 in a quarter niger binding. Lawrence's *Secret Despatches* were reprinted from *The Arab Bulletin* (a paper initiated by Lawrence), which produced "'Summaries" of political news received from the Turkish Empire, Arab and other Moslem countries, and Abyssinia. After six of these had been issued in typescript, in rapid succession, the "Bulletin" received its final title and shape as a printed magazine. Henceforth its tendency was to appear at less frequent intervals and to contain articles of more lasting value. Of the first few numbers only twenty-six copies were printed, for distribution to the British authorities – civil, military or naval – in the Near and Middle East, and to the Foreign Office, War Office, and Admiralty in London; the contents were to be treated as "strictly secret"' (p. 5). As Clements notes, the nature of *The Arab Bulletin* meant that '[t]he topics discussed are extremely varied and range from the religious views of Hussein to military operations against the Hedjaz railway, and because of their secret nature, have an honesty of approach'.

Secret Despatches from Arabia gathers together all of Lawrence's contributions to *The Arab Bulletin*, which were either identified by his initials printed beneath them or by Lawrence's notes in his own set of the journal. It also includes the previously unpublished article 'Syrian Cross Currents', which was '[w]ritten by T.E. Lawrence in 1918, on Arab Bureau paper, but not included in the Arab Bulletin' (p. 155). *Secret Despatches from Arabia* was the second of the four works by Lawrence to be published by the Golden Cockerel Press; the others were *Crusader Castles* (1936), *Men in Print* (1940), and *Shaw-Ede: T.E. Lawrence's Letters to H.S. Ede, 1927-1935* (1942).

This copy is from the library of David Summers, who was educated at Eton College and Christ Church, Oxford. Summers was commissioned into the Life Guards in 1937, and in the early years of World War II he attended the Cavalry School at Karkur in Central Palestine. Summers records on the upper pastedown, in an apparently later note in ink, that this copy 'was side-lined [i.e. marked in the margins] by me during the Second World War when I was attending the Cavalry School at Karkur in Palestine. I was writing a treatise on the use of the 1st Cavalry Division and their possible role in the event of the Germans invading Syria, the Lebanon and Palestine through Turkey. My ideas were that they should operate on the eastern flank of any advance from the hills as Lawrence did and that supplies should be stock piled in the hills so that small units could operate behind the German forces as they advanced towards their objective, Cairo'.

The marginal markings by Summers occur on some 30 pages, and he has annotated a further four. Some of these markings and annotations translate Arabic words in the text (e.g. on p. 81 'harrahs' is annotated 'lava'), but many consider the success of Lawrence's campaign some 25 years earlier and the lessons which might be drawn from them in World War II. For example, on p. 22 the sentence 'The average range possible is from 200 to 300 yards, and at point-blank ranges the Arabs shoot quite well' has been marked and in the following sentence the comment that light machine guns should be 'capable of being carried by hand uphill' has been underlined. The passages on the practicalities of working with Arab soldiers have also been read with interest, and the sentence 'Inter-communication between units of the Arab forces is often hindered by there being no person in a force who can actually read and write' has been marked (p. 60). Similarly, the problems British soldiers might face are also identified, such as Lawrence's comment that a 'cotton shirt is a handy garment, but not adaptable to such sudden changes in temperature' (p. 92). Summers appears to have found Lawrence's famous 'Twenty-Seven Articles' – intended as a *vade mecum* for 'beginners in the Arab armies' – particularly relevant and has glossed it 'Very very good' (p. 126).

Following service in Syria, Iran, and Iraq, Summers fought in the Italian campaign and was mentioned in dispatches for his actions in Sicily in 1944.

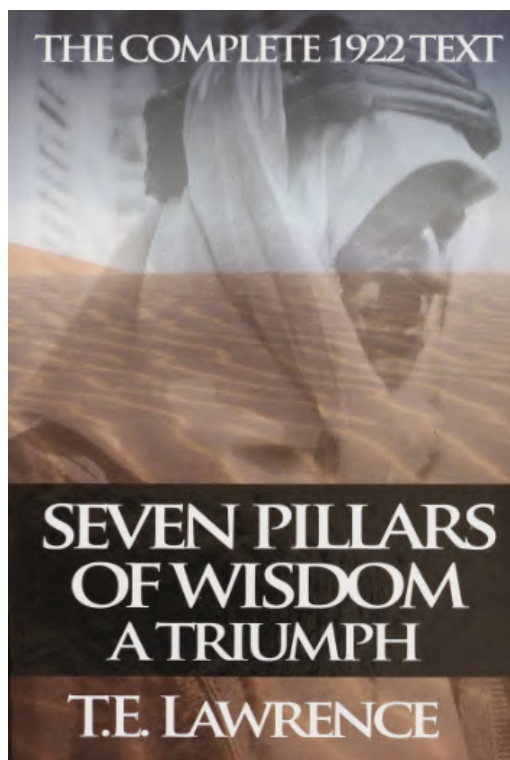


He left the army with the rank of major and was later appointed a Justice of the Peace for Gloucestershire, serving as High Sheriff of Gloucestershire in 1964.

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F.A. Clements, *T.E. Lawrence: A Reader's Guide* (1972), pp. 45-48; P. O'Brien, *T.E. Lawrence* (2000), A226; C. Sandford and O. Rutter, *Pertelote* (1943) 145.

THE COMPLETE 1922 EDITION OF *SEVEN PILLARS OF WISDOM*  
– APPARENTLY DERIVED FROM THE CASTLE HILL PRESS EDITIONS –  
FROM THE LIBRARY OF JEREMY WILSON



5. LAWRENCE, T.E. *Seven Pillars of Wisdom. A Triumph. The Complete 1922 Text*. [?Hawthorne, CA]: 'Printed in the United Kingdom by Lightning Source UK Ltd.' for BN Publishing, 2008.

Folio (254 x 178mm), pp. 537, [2 (publisher's advertisements)], [1 (imprint)]. 18 full-page half-tone illustrations. Original illustrated glazed printed boards. (Extremities slightly bumped.) A very good copy. Provenance: Jeremy Michael Wilson (1944-2017).

£75

Reprint. The first 'Oxford' edition of *Seven Pillars of Wisdom* was printed

in 1922 in an edition of eight copies on the presses of the *Oxford Times*. Of these eight sets of sheets, one was used to prepare the text of the 1926 'Subscribers' Edition' and dismembered in the process (only a fragment of some 20 pp. is known to survive), one was broken into individual leaves, which were sent to subscribers to the 1926 edition, and six were bound up for Lawrence to ensure the text's survival (the first manuscript of *Seven Pillars* had been lost) and to circulate among his friends for criticism (of these six, four are held by institutional collections). Lawrence cut the 1922 text of some 334,500 words very heavily to produce the 1926 text of c. 250,000 words, but opinion about this later revision was divided, and H.St.J.B. Philby, Robert Graves, and E.M. Forster remained admirers of the 1922 text.

The first edition of the 1922 text to be published (as opposed to printed) was issued by the Castle Hill Press, which had been founded by Lawrence's authorised biographer Jeremy Wilson and his wife Nicole. The Castle Hill Press edition 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. The work was published in a limited edition and was widely praised for its scholarly rigour and handsome production, and a revised, single-volume edition was published by the Castle Hill Press in 2003, which was reprinted in 2004.

The present edition by BN Publishing appears to be an unauthorised copy of the text of the Castle Hill Press edition of the 1922 edition of *Seven Pillars of Wisdom*, without Jeremy Wilson's editorial pre- and post-liminary matter (an apparent excess of caution has also led to the omission of Lawrence's two appendices). This edition is, however, illustrated with 18 photographs, which correspond to the 18 photographic illustrations in the Castle Hill Press 2003 edition. The publisher, BN Publishing, is located in the United States, and the verso of the title states that the volume was 'Printed in the U.S.A.', but the imprint at the end of the volume reads 'Printed in the United Kingdom by Lightning Source UK Ltd.', suggesting that it was printed in the UK (possibly on demand) for sale in the British market.

Although not marked as such, this copy was previously in the collection of Jeremy Wilson, the co-founder of the Castle Hill Press, who would have naturally taken a keen interest in the unauthorised use of material issued by Castle Hill Press. Wilson was also 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).

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For the Castle Hill Press 2003 and 2004 editions, see P. O'Brien, *T.E. Lawrence* (2000), sA034b and sA034d.



II: Eric Kennington's Arab Portraits for Seven Pillars of Wisdom



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

T.E. LAWRENCE ON KENNINGTON'S ARAB PORTRAITS

Following the publication of its landmark *Seven Pillars of Wisdom: a Triumph. The Complete 1922 Text* in 1997, the Castle Hill Press produced a separate edition of the 'Arab Portraits' by Eric Kennington which illustrate the book. The edition was limited to 225 numbered prints of the portraits, each with the manuscript titles and copy numbers added by a calligrapher beneath the image and presented in a cardboard mount. The prints offered here are all in fine condition.

A CO-COMMANDER OF LAWRENCE'S BODYGUARD

6. KENNINGTON, Eric Henri. 'El Zaagi'. Fordingbridge: Castle Hill Press, 1997.

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

£95

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



Eric Kennington

EL ZAAGI

60/225

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

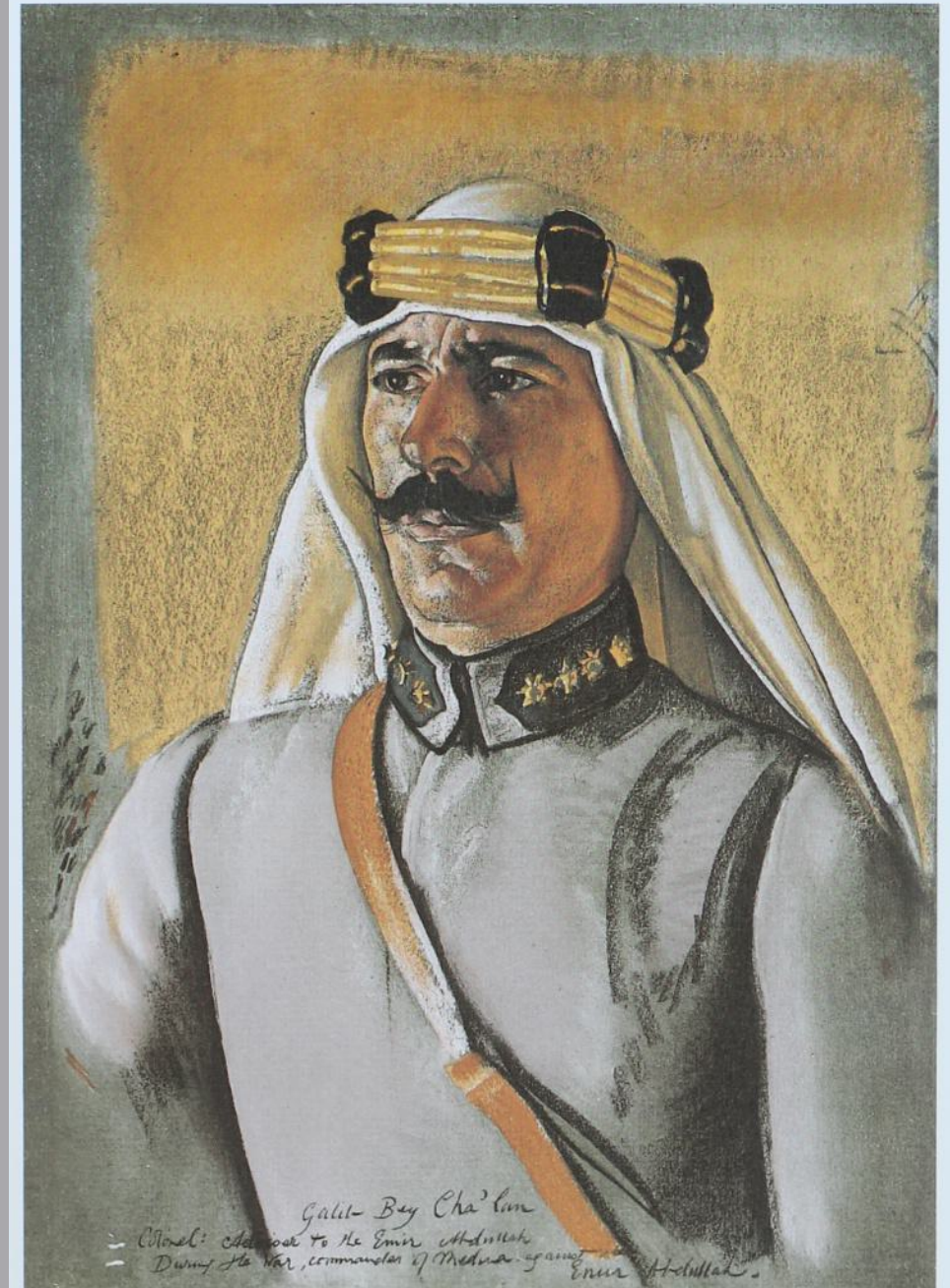
7. KENNINGTON, E.H. 'Ghalib'. Fordingbridge: Castle Hill Press, 1997.

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 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).



Eric Kennington

GHALIB

59/225



Eric Kennington

MATAR

59/225

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

8. 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 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).

Lawrence's bodyguard had been formed after the Turks had placed a price of £20,000 (alive) or £10,000 (dead) on the head of one of Lawrence's co-commanders, El Zaagi. Lawrence recorded that, recruited by El Zaagi and his co-commander, 'a wonderful gang of experts grew about me. The British at Akaba called them cut-throats; but they cut throats only to my order. Perhaps in others' eyes it was a fault that they would recognize no authority but mine. [...] I paid my men six pounds a month, the standard army wage for a man and camel, but mounted them on my own animals, so that the money was clear income: this made the service enviable, and put the eager spirits of the camp at my disposal. [...] They would travel day and night at my whim, and made it a point of honour never to mention fatigue. If a new man grumbled, the others would silence him, or change the current of his complaint, brutally. They fought like devils, when I wanted, and sometimes when I did not, especially with Turks or with outsiders. For

one guardsman to strike another was the last offence. They expected extravagant reward and extravagant punishment. They made boast throughout the army of their pains and gains. By this unreason in each degree they were kept apt for any effort, any risk. Abdulla and the Zaagi ruled them, under my authority, with a savagery palliated only by the power of each man to quit the service if he wished. Yet we had but one resignation. The others, though adolescents full of carnal passion, tempted by this irregular life, well-fed, exercised, rich, seemed to sanctify their risk, to be fascinated by their suffering' (*Seven Pillars of Wisdom* (London, 1935), pp. 464-466).

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

'A RUNAWAY SLAVE FROM RIYADTH'

9. KENNINGTON, E.H. '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.



LAWRENCE'S GUIDE
AND ESCORT TO HIS FIRST MEETING WITH FEISAL

10. 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).



Eric Kennington

OBEID EL RAASHID

60/225

'THE FINEST HORSEMAN IN ARABIA,
AND ONE OF ITS BRAVEST AND RICHEST
AND MOST BELOVED MEN'

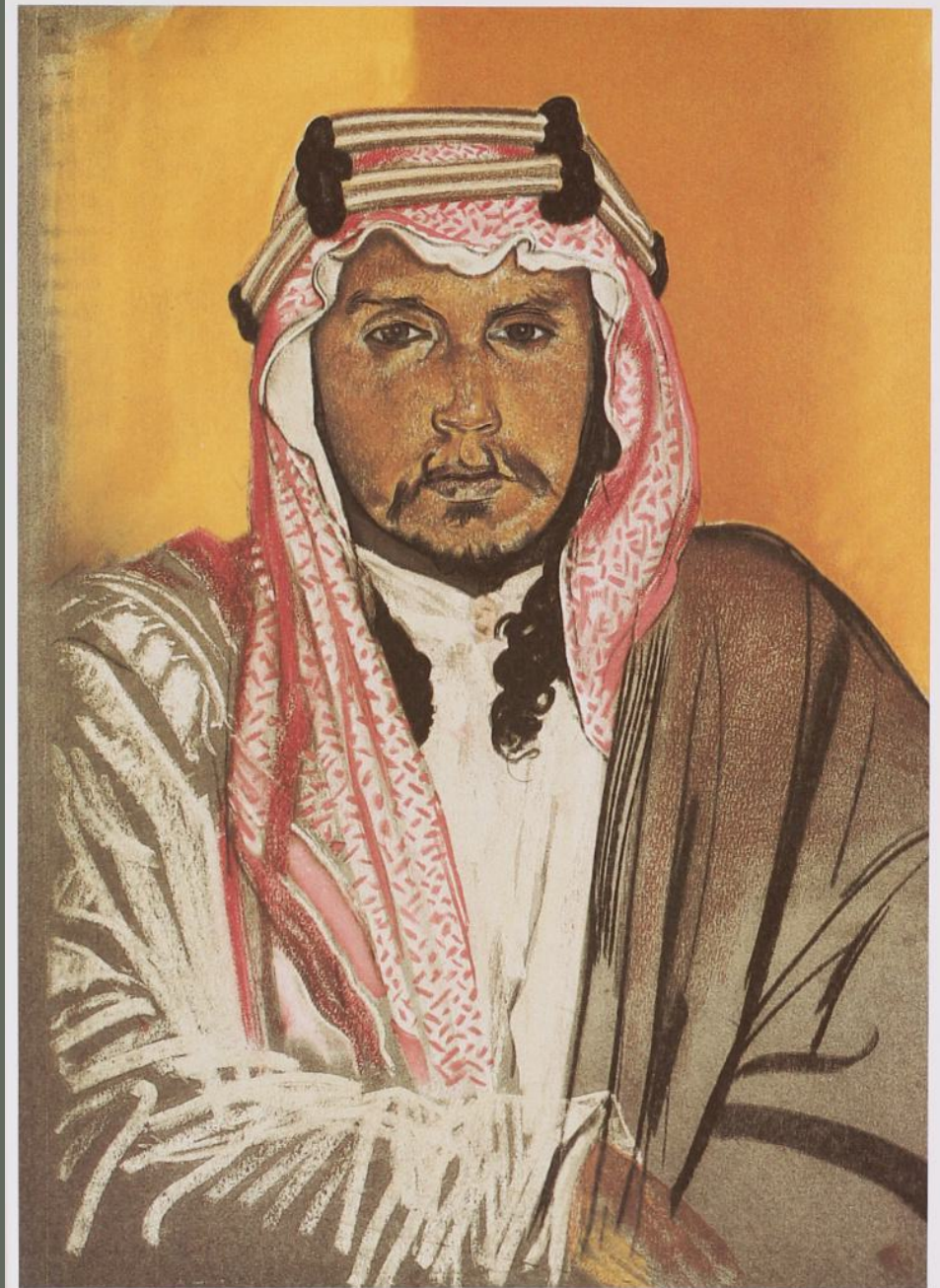
11. KENNINGTON, E.H. 'Sherif Shakir'. Fordingbridge: Castle Hill Press, 1997.

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. 54 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



Eric Kennington

SHERIF SHAKIR

54/225



Eric Kennington

JAAFAR PASHA

60/225

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).

'ENOUGH OF REPUTATION & PERSONALITY TO WELD [HIS] DIFFICULT
& RECIPROCALLY DISAGREEABLE ELEMENTS INTO AN ARMY'

12. 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).

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).



Eric Kennington

SEIF

59/225



Eric Kennington

HAMEID ABU JABIR

59/225

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

14. 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).

'OUR MOST EXCELLENT INFORMANT IN THE WAR'

15. 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).



Eric Kennington

ALAYAN

59/225

'CANNOT ENDURE TO BE WORSTED IN AN ARGUMENT'

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

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

£95

No. 57 of 225. A Haurani, of the clan of the Ateiba, a nomad tribe based inland of Medina, Mahmas was characterised by Lawrence as 'not properly of my guard, but a camel-driver; for his capacity fell far below his sense of it, and a constantly-hurt pride made him sudden and fatal in companionship' (*Seven Pillars of Wisdom* (London, 1935), p. 486). Lawrence gave an example of this to Kennington, when examining this portrait: 'Mahmas. That means coffee-spoon. Called so, probably, because the parents happened to notice one during his birth [...] [he] cannot endure to be worsted in argument. When it happens he leans forward with his little knife and kills the other party. Three times he did it before people learnt to respect his convictions, however ill expressed' (E. Kennington, *Drawing the R.A.F.: A Book of Portraits* (London, 1942), p. 14).

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



Eric Kennington

MAHMAS

57/225

AN ENDURING MYSTERY

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

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

£95

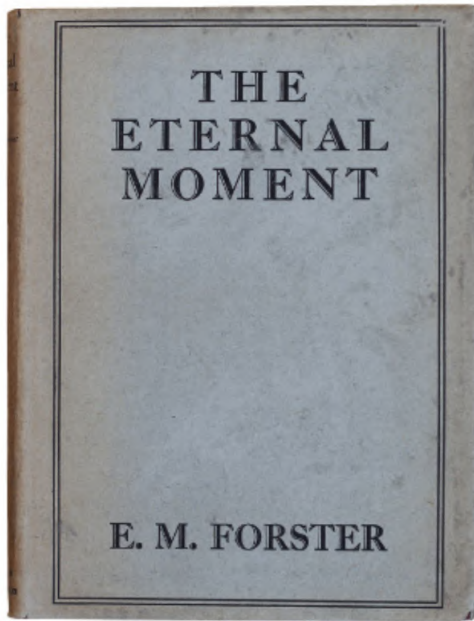
No. 61 of 225. Although some of those identified in the 1922 'Oxford' edition of *Seven Pillars of Wisdom* appear under different names in the 1926 'Subscriber's' edition of the text (for example Obeid el Raashid or Seif), Hussein Mohammed Bagdaddis cannot be traced in either the 1922 text or the 1926 text of *Seven Pillars of Wisdom*, and his identity is not elucidated in any of the standard sources.





III: The Life, the Legend: Works About or Relating to Lawrence

DEDICATED TO T.E. LAWRENCE:
FORSTER'S COLLECTED FANTASTIC SHORT STORIES,
IN THE SCARCE DUSTWRAPPER



18. FORSTER, Edward Morgan. *The Eternal Moment and other Stories*. London: Turnbull & Spears for Sidgwick & Jackson, Ltd., 1928.

Octavo (183 x 134mm), pp. 5 (half-title, author's works, title, imprint, dedication, blurb, contents), [1 (blank)], 188. Laid paper watermarked 'Antique Laid'. Original maroon cloth gilt, upper board lettered in gilt with triple-ruled gilt frames around title and author's name, all within triple-ruled gilt border, spine lettered and with triple rules in gilt, grey-blue dustwrapper lettered in black and with double-ruled and single-ruled frame on front and back panel, dustwrapper price-

clipped at bottom of upper flap with matching diagonal trim at top. (Extremities lightly rubbed and bumped, very light spattered marking on boards, dustwrapper lightly marked, faded on spine, rubbed at edges causing small losses, and with short tear.) A very good copy, in the scarce dustwrapper.

£250

First edition, first issue. Following the publication of the short story collection *The Celestial Omnibus* in 1911, from 1914 onwards, the novelist and essayist E.M. Forster (1879-1970) wrote the supernatural and science-fiction stories gathered in *The Eternal Moment*. As the prefatory note explains, the stories were considered to complete 'all that the writer is likely to attempt in a particular line' (p. [6]).

Forster dedicated the volume to T.E. Lawrence, with whom he had established a literary friendship after reading Siegfried Sassoon's copy of the 1922 edition

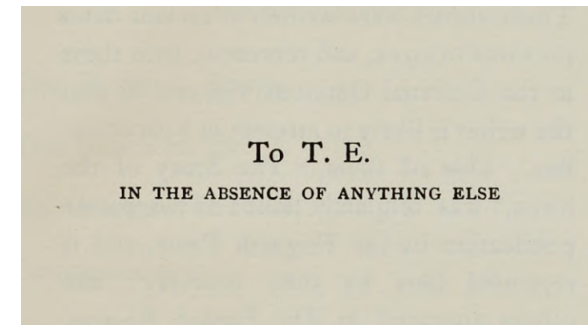
of *Seven Pillars of Wisdom*, visiting Lawrence at Clouds Hill and advising on revisions of the text (see note to item 5 above). Forster and Lawrence continued to stay in touch and embarked upon a correspondence (which lasted for the remainder of Lawrence's life), in which they often discussed their respective writings. Regarding the dedication in *The Eternal Moment*, Forster wrote to Lawrence:

The dedication ['To T. E. In the absence of anything else'] can be given a wrong meaning, which you will enjoy doing, and I shall like to think of you doing it. The matter is decided therefore. [...] If you ever inscribe anything to me, either good bad or indifferent, I shall be a lot annoyed. (This too can be given a wrong meaning. Care to have a try?) (A.W. Lawrence (ed.). *Letters to T.E. Lawrence* (London, 1962), p. 66).

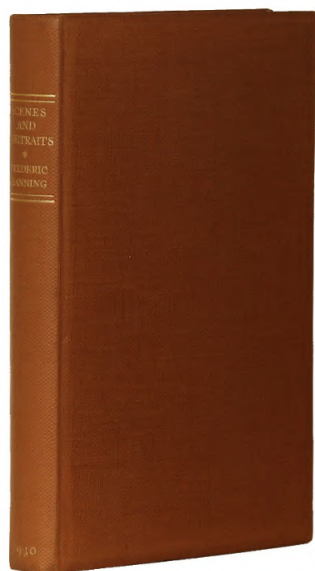
The Eternal Moment was published in an edition of c. 3,720 copies on 27 March 1928 and sold at a price of 5s. The American edition of 2,000 copies followed on 19 April and proved so popular that another 1,000 copies were printed in July of the same year.

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E.F. Bleiler, *Guide to Supernatural Fiction* (1983), 646; B.J. Kirkpatrick, *A Bibliography of E.M. Forster* (1985), A13a; P. O'Brien, *T.E. Lawrence* (2000), F0361.



WITH A NEW PIECE DEDICATED TO T.E. LAWRENCE:
THE SIGNED LIMITED EDITION OF MANNING'S 'IRONIC, ELEGANT,
INCONCLUSIVE' DEBATES ABOUT RELIGION IN DIFFERENT ERAS



19. MANNING, Frederic. *Scenes & Portraits*. London: Robert MacLehose and Co. Ltd., The University Press, Glasgow for Peter Davies, 1930.

Octavo (207 x 130mm), pp. [8 (half-title, other works by Manning, title, limitation statement, dedication, verso blank, contents, verso blank)], 291, [1 (imprint)]. (Occasional light spotting, heavier on deckles.) Original light-brown buckram over bevelled boards, spine lettered and ruled in gilt, top edges gilt, others uncut, modern slipcase. (Extremities minimally rubbed, lower corners slightly bumped, small mark on lower board.) A very good, clean copy. *Provenance*: The Roycroft, 27 Rowe Street, Sydney (early bookseller's ticket designed by Adrian Feint on upper pastedown).

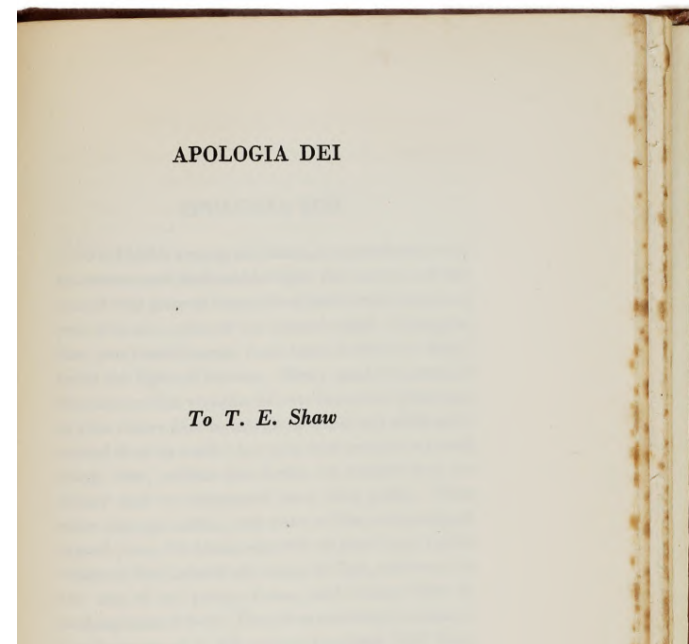
£95

Revised and enlarged edition, no. 176 of 250 large-paper copies signed by the author. The writer Frederic Manning (1882-1935), was born in Sydney to the politician and accountant Sir William Patrick Manning and his wife, Honora, who were both of Irish origin. As a teenager Manning, who suffered from asthma throughout his life and was consequently mainly educated at home, 'formed a close intellectual friendship with Arthur Galton [...], a scholarly Englishman who had moved to Sydney as secretary to the governor' (ODNB). Manning visited England with Galton in 1898, remaining until 1900, and returned in 1903 to take lodgings with Galton, who had been appointed vicar of Edenham, Lincolnshire.

In England, Manning became part of contemporary literary and artistic circles, counting Max Beerbohm, William Rothenstein, Ezra Pound, and Richard Aldington among his friends; indeed, Pound later said that Manning, 'whom he always highly esteemed, had been his first literary companion in England'

(*op. cit.*). Manning's first books – the verse monologue *The Vigil of Brunhild* (1907) and *Scenes & Portraits* (1909) – 'were well received by a small, discriminating readership. [...] Manning began to be talked of as an outstanding new talent' (*op. cit.*). A collection of poetry followed, and then military service during World War I, first as a private (seeing service at the Somme) and then as an officer, but heavy drinking and mental health issues led to his resignation in 1918.

In the postwar era Manning continued to write, but Galton's death in 1921 had deprived Manning of an anchor. '[W]ithout a mentor he seemed likely to drift, until in 1929 the publisher Peter Davies persuaded him to write a short novel about the western front. The market for war books was suddenly opening up; urged on by Davies, who allowed no opportunity for revisions, Manning worked fast. Unlike most other authors of the time, he wrote about the troops, using their normal language. *The Middle Parts of Fortune* appeared anonymously in a small, private edition in 1929 [...]. The expurgated version, *Her Privates We*, by Private 19022, was published by Davies in 1930' (*op. cit.*). As Sir William Rothenstein wrote, Manning's friend T. E. Lawrence 'knew [...] *Scenes & Portraits* almost by heart. Like Max Beerbohm, he thought this book contained the strongest and subtlest prose of recent times' (A.W. Lawrence (ed.), *T.E. Lawrence by his Friends* (London, 1937), p. 287), and he identified the anonymous author of *The Middle Parts of Fortune* as the writer of *Scenes & Portraits*.

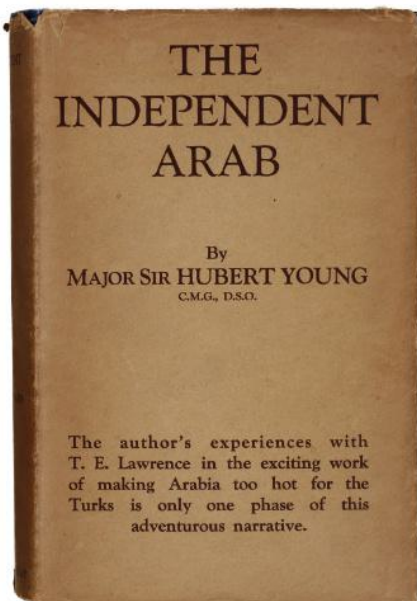


Assisted by Lawrence's praise, Manning's book became a bestseller, and Peter Davies reissued *Scenes & Portraits*, 'a collection of debates – ironic, elegant, inconclusive – about religion in different periods of society' (ODNB), in a revised and enlarged form for a new readership. This enlarged edition added 'Apologia Dei', a new piece which was dedicated to Lawrence (under his pseudonym 'T.E. Shaw'), and was issued in both a trade edition and the present signed limited edition.

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P. O'Brien, *T.E. Lawrence* (2000), F701 and sF0599; E. Sudduth, *The Joseph M. Brucoli Great War Collection* (2005), p. 142.

AN 'AUTHORITATIVE WORK BY AN OFFICER WHO SERVED IN THE ARAB REVOLT'
IN THE RARE DUSTWRAPPER, FROM THE LIBRARY OF JEREMY WILSON



20. YOUNG, Sir Hubert Winthrop. *The Independent Arab*. London: Hazell, Watson & Viney Ltd for John Murray, 1933.

Octavo (217 x 140mm), pp. [2 (blank l.)], xi, [1 (blank)], 344, [2 (publisher's advertisements)]. 3 colour-printed maps bound to throw clear. (A few light marginal marks.) Original blue cloth, spine lettered and ruled in gilt, printed buff dustwrapper, price-clipped. (Extremities slightly rubbed, spine slightly leant and with vertical crease, dustwrapper with chips and short tears at edges, spine darkened.) A very good copy with the rare dustwrapper. Provenance: Dr Lilith Friedman (c. 1908-1998, pencilled ownership initials on front free endpaper; bequeathed to:) – Jeremy Michael Wilson (1944-2017).

£495

First edition. The soldier and colonial administrator Sir Hubert Young (1885-1950) was the son of Sir William Mackworth Young and grandson of Sir Robert Eyles Egerton, both of whom served as lieutenant-governors of the Punjab. Following studies at Eton College (where he was a King's Scholar) and the Royal Military Academy, Woolwich, Hubert Young was commissioned into the Royal Garrison Artillery in 1904. Young, who had planned a career in the Indian Army and the Indian Political Service, was advised to study Arabic as a precursor to learning Persian or Urdu. A posting to Aden in 1907 enabled him to study Arabic, and (after being invalided back from Aden) he continued his studies in England, before qualifying as an interpreter in Arabic in the summer of 1908. Later in that year Young transferred to the 116th Marathas, Indian Army. 'Returning from leave in 1913 he travelled via Syria and Iraq and at Carchemish stayed with T.E. Lawrence, there as an archaeologist. This made a deep impression on both men and had an important influence on Young's career' (ODNB).

When Young was appointed Adjutant of the 116th Marathas in 1913 he 'transformed the battalion, increasing efficiency and morale by his energy, organizing ability, and knowledge of his men, his design of a smart *pagri*, and the composition, with the Indian officers, of marching songs celebrating the great Maratha exploits' (*op. cit.*). At the beginning of World War I Young was posted to army headquarters, but he then returned to his regiment and served on the North-West Frontier until 1915, when he was transferred to Mesopotamia, where he held the positions of Assistant Political Officer (1915-1917) and Deputy Director Local Resources (1917-1918).

In March 1918 Young was transferred to the Hejaz theatre of operations as a General Staff Officer, Grade 2 at Lawrence's request. In this role Young 'organized transport and supplies for the composite force which cut the railway behind the Turkish army just before Allenby's final attack. He was mentioned in dispatches, and received the DSO (1919), and Order of El Nadha, third class. After a short period as president of the local resources board in

Damascus (1918), he took leave to England. In *Seven Pillars of Wisdom* (1926) Lawrence praised Young as energetic, capable, and strong-willed, "a regular of exceptional quality ... rising, as ever, to any occasion" (op. cit.; a portrait of Young was also included in *Seven Pillars of Wisdom*). Following World War I Young held a number of positions which drew upon his knowledge of the Middle East – serving as Assistant Secretary, Middle East Department at the Foreign Office (1919-1921), Assistant Secretary, Middle East Department at the Colonial Office (1921-1926), Counsellor to the High Commissioner for Iraq (1929-1932), and Envoy-Extraordinary and Minister Plenipotentiary at Baghdad (1932) – before he was posted to Africa in 1932.

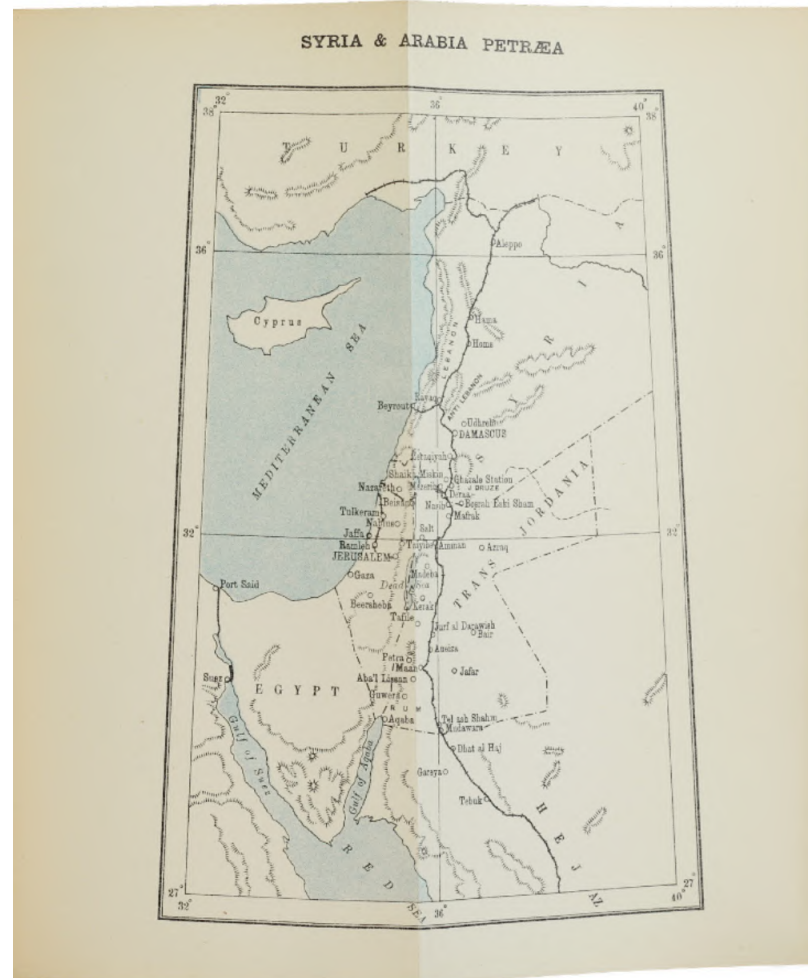
The Independent Arab was written at the conclusion of Young's career in the Middle East. His preface explains that '[t]he past ten years have seen the establishment, in Iraq, of a new relation between East and West. A naturally independent people, with a glorious tradition in the past, has been given an unusually short time in which to remember, after four hundred years of subjection to alien rule, that independence is of no value without discipline and good administration. If this lesson has indeed been learnt, as I believe and hope it has, the main credit is due on the one hand to His Majesty King Feisal and the Iraqis themselves, and on the other to the British officers, headed by Sir Percy Cox, who have worked with them since the experiment began. But success could never have been achieved if it had not been for the earlier work of two men, one of whom, caring little for

good administration, sowed in Arabia Petraea the seeds of Arab independence [sc. T.E. Lawrence], while the other, caring little for Arab independence, laid in Mesopotamia the foundations of discipline and good administration [sc. Sir Arnold Wilson]. Each of these men has published his own account of the events in which he took so prominent a part, and my only excuse for entering the field is that I served with them both during the war, and shared later in the events in London which led up to the Iraq Treaty of 1922, when the policy was finally adopted which culminated in the admission

of Iraq to membership of the League of Nations as a fully independent Sovereign State' (p. ix). Following a 'Prologue' which records Young's early interest in Arabia and meeting with Lawrence at Carchemish, the body of *The Independent Arab* is divided into sections on 'Mesopotamia' (chapters II-V), 'Arabia Petraea' (chapters VI-X), and 'Downing Street' (chapters XI-XII), before the book concludes with an 'Epilogue' subtitled 'Construction (Middle East, 1921)'.

Young's book was well received by both his contemporaries and later generations: Clements considered it an 'authoritative work by an officer who served in the Arab Revolt and who was closely involved in the peace negotiations and the troubles which followed the peace conference of 1920'.

This copy – which retains its rare dustwrapper – was previously in the library of the Lawrence scholar Lilith Friedman, who worked with John Mack on his



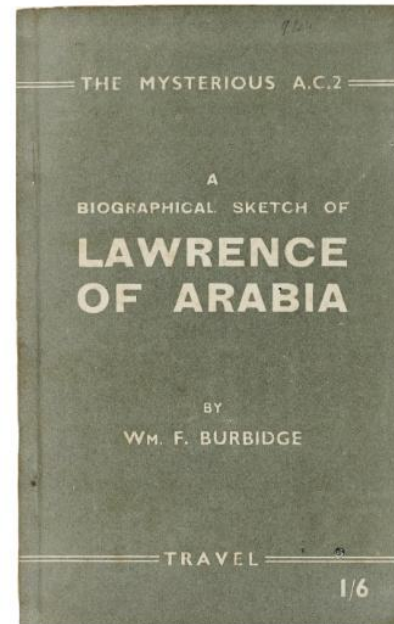
biography *A Prince of our Disorder* (Boston, MA, 1976) and with Lawrence's authorised biographer Jeremy Wilson for some twenty years on numerous projects, including *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence*, where her assistance is acknowledged with the words '[t]his book would 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 Friedman's death this volume was bequeathed, with many of her books on Lawrence, to Jeremy Wilson, who was 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, which includes the portrait of Young illustrated in *Seven Pillars of Wisdom* as no. 157), and the co-founder, with his wife Nicole, of the Castle Hill Press. Wilson quotes from *The Independent Arab* a number of times in *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence*, noting that '[a]lthough Lawrence frequently disagreed with Young about military strategy and tactics in Syria, he admired his ability' (p. 1098).

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F.A. Clements, *T.E. Lawrence: A Reader's Guide* (1972), p. 185; A.G.S. Enser, *A Subject Bibliography of the First World War: Books in English, 1914-1987* (1990), p. 180; P. O'Brien, *T.E. Lawrence* (2000), F1182; V. Ponko, *Britain in the Middle East, 1921-1956: An Annotated Bibliography* (1990), 343.

A SCARCE WARTIME BIOGRAPHY OF LAWRENCE



21. BURBIDGE, William Frank. *The Mysterious A.C. 2. A Biographical Sketch of Lawrence of Arabia*. Bognor Regis and London: Bobby & Co. Ltd. for John Crowther Ltd, [1940].

Octavo (202 x 126mm), pp. 40. One full-page map in the text. Original printed grey wrappers. (Some marking on wrappers, extremities slightly rubbed.) A very good copy of a scarce work. Provenance: 20th-century notes about Lawrence in a neat hand on p. [4] and inside lower wrapper – Serendip Fine Books, Lyme Regis, 3 January 1972 (loosely inserted letter from C.E.H. Chapman, offering this and other works relating to Lawrence to:) – Roy Turner, Nottingham (1926-2012, this item and four others marked on Chapman's letter by Turner).

£39.50

First edition. A scarce biography, which was intended for juvenile and popular audiences and produced during World War II under the strictures of war economy standards. Burbidge was the author of a number of other biographies in this series, including *World Statesman: Field-Marshal Smuts; Mr. Valiant: Rt. Hon. Winston S. Churchill; and The Wizard of Wales: Rt. Hon. D. Lloyd George*.

LAWRENCE OF ARABIA

CHAPTER I

SCHOOLBOY AND ARCHÆOLOGIST

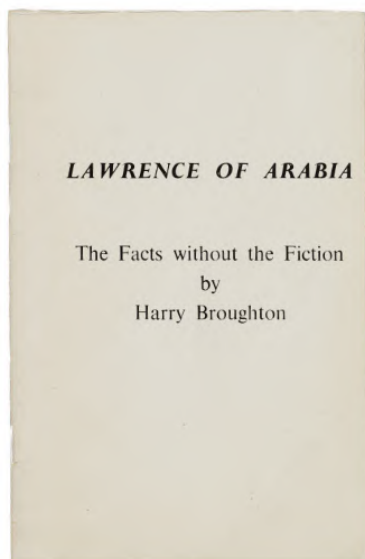
"LAWRENCE OF ARABIA." What magic lies within that name! At its sound the imagination glimpses waves of rolling desert sand, black-bearded Arabs mounted on fleet-footed horses, and cloaked conspirators, meeting at midnight around a glowing desert fire to plan the liberation of an Empire. How came this studious Fellow of an Oxford college to be a maker of kings and empires? And what manner of man is this who even within his lifetime became a legendary figure, and whose daring exploits and elusive, magnetic personality has impressed itself indelibly upon the minds of all people? Colonel Lawrence has swept through this machine-made age like a breath of cool desert air, and amid the welter of commercialism his life stands out like a story from the ancient heroes. Perhaps it was because there was so much of the Crusader within himself that Lawrence's thoughts and interests turned to medieval castles and the days of the Crusades; certainly his life of chivalry and daring makes him appear like a knight of old, questing forth in some seemingly lost cause.

This copy of *The Mysterious A.C. 2.* is from the T.E. Lawrence collection of Roy Turner, whose interest in Lawrence began while he was serving in Palestine with the Royal Engineers in c. 1945-1948 and continued into the late 1990s.

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P. O'Brien, *T.E. Lawrence* (2000), E136.

A SCARCE, PRIVATELY PUBLISHED WORK ABOUT LAWRENCE,
PUBLISHED AT WAREHAM'S PICTORIAL MUSEUM



22. BROUGHTON, Harry. *Lawrence of Arabia: The Facts without the Fiction*. Wareham: Anglebury Press for The Pictorial Museum, 1969.

Octavo (178 x 115mm), pp. 8. Full-page illustration 'Lawrence of Arabia as the Desert Fighter' after K. Middleton in the text. (Small mark on first l., traces of damp or adhesive affecting final p. and lower wrapper.) Original printed wrappers. (Very light marking, slight creasing at edges.) A very good copy of a scarce publication. Provenance: Roy Turner, Nottingham (1926-2012).

£39.50

First edition. Harry Broughton and his wife Gwen – who had both served as the Mayor of Wareham – founded the 'Wareham Pictorial Museum' in their home in 1960. Since Wareham was less than ten miles from Bovington Camp (where Lawrence had been stationed from 1923 to 1925) and Clouds Hill, the Pictorial Museum contained numerous images depicting and related to Lawrence, and Broughton wrote the present work to correct 'the mixture of

facts and fiction that comprises most people's knowledge of Lawrence' (p. [2]). A second edition of *Lawrence of Arabia: The Facts without the Fiction* was published in 1972; the text was also reprinted in Broughton's *Lawrence of Arabia: The Simple Facts* in the 1980s, with illustrations taken from Broughton's earlier publication, *Lawrence of Arabia and Dorset* (1965). In 1974 the Broughtons closed the Pictorial Museum. The collections were acquired by Wareham Town Council and housed in the newly established Wareham Town Museum.

The privately published *Lawrence of Arabia: The Facts without the Fiction* is a scarce work: Library Hub Discover only records copies at the National Library of Scotland; the Bodleian Library, Oxford; Jesus College, Oxford; and Trinity College, Dublin.

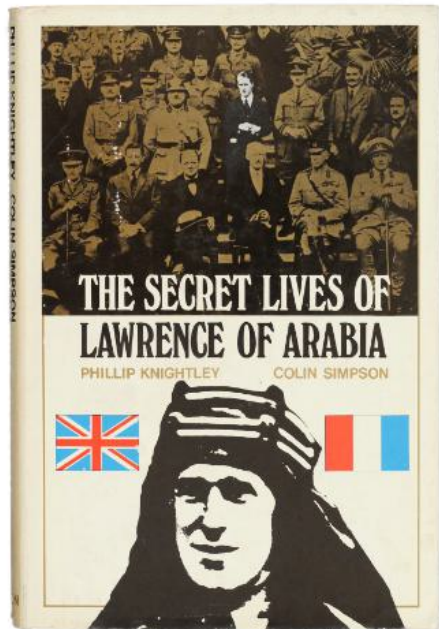


This copy of *Lawrence of Arabia: The Facts without the Fiction* is from the T.E. Lawrence collection of Roy Turner, whose interest in Lawrence began while he was serving in Palestine with the Royal Engineers in c. 1945-1948 and continued into the late 1990s.

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P. O'Brien, *T.E. Lawrence* (2000), E322.

AN IMPORTANT BIOGRAPHY
DRAWING UPON LAWRENCE'S PERSONAL PAPERS,
FROM THE LIBRARY OF JEREMY WILSON



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

Octavo (222 x 150mm), pp. [i]-ix (half-title, verso blank, title, imprint on verso, contents, plates, copyright note, acknowledgements), [1 (epigraph)], [1]-293, [1 (blank)]. 8 half-tone plates with illustrations printed recto-and-verso. 2 full-page maps in the text. (Adhesive spot on margin of p. 54, causing small surface loss to facing plate.) Original black boards, spine lettered in metallic blue, illustrated endpapers, dustwrapper, not price-clipped. (A few light marks on lower edges of boards, dustwrapper slightly marked, rubbed and creased at edges causing very small losses). A very good copy. Provenance: Jeremy Michael Wilson (1944-2017, ownership signature on front free endpaper).

£35

First edition, second, corrected impression. 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).

The first edition of *The Secret Lives of Lawrence of Arabia* was published in September 1969, and this second impression was published later in the same month. As O'Brien notes, there is a correction to the account of Lawrence's funeral on p. 275, which read 'Only one hymn was sung, Lawrence's favourite, "Jesu, Lover of my Soul"' in the first printing but was corrected to 'Only one hymn was sung, "Jesu, Lover of my Soul"' in this second impression.

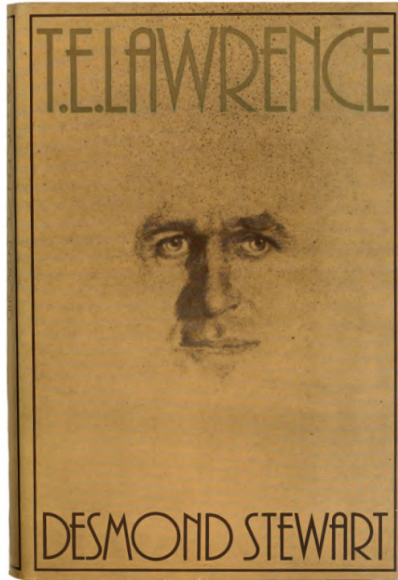
The present copy is from the library of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), and the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. As a historian, Wilson was sceptical about the biographical value of *The Secret Lives of Lawrence of Arabia* and 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).

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P. O'Brien, *T.E. Lawrence* (2000), E302.



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



24. 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.

£19.50

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 Antony's College, Oxford extensively.

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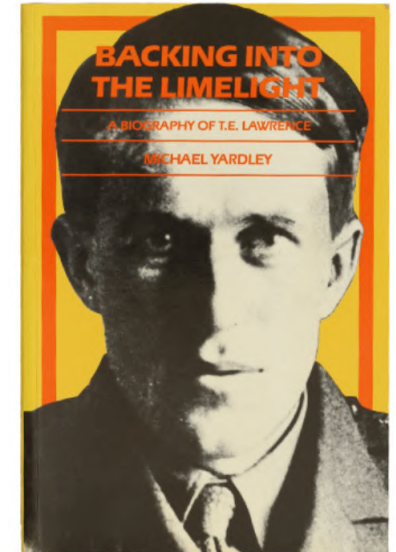
P. O'Brien, *T.E. Lawrence* (2000), E367.

JEREMY WILSON'S COPY:

AN EXAMPLE 'OF RESEARCH WHICH FOCUSES TOO NARROWLY ON LAWRENCE WITHOUT SEEKING A FULLER UNDERSTANDING OF CONTEMPORARY EVENTS'

25. YARDLEY, Michael. *Backing into the Limelight. A Biography of T.E. Lawrence*. London: Redwood Burn Limited for Harrap, 1986.

Octavo (233 x 154mm), pp. 267, [5 (blank)]. 16 plates with half-tone illustrations recto-and-verso. 5 maps in the text, 3 full-page. (Some ll. very lightly creased at corners.) Original printed wrappers. (Spine faded, lightly rubbed and bumped at extremities.) A very good copy. Provenance: Jeremy Michael Wilson (1944-2017, booklabel on inside of upper wrapper).



£19.50

Second, revised 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, and is based on both documentary sources and personal interviews. The first edition was published in 1985 and this second, revised edition appeared in wrappers the following year. In his 'Preface to Paperback Edition' Yardley comments: 'I have made no significant changes to the text of *Backing into the Limelight* for this new edition' (p. [16]). He further explains his biographical standpoint while complaining that 'over fifty years after his death, there are still those who believe it in their interests to withhold information about Lawrence and his political involvements' and noting the 'obsessive interest' of some of Lawrence's devotees.

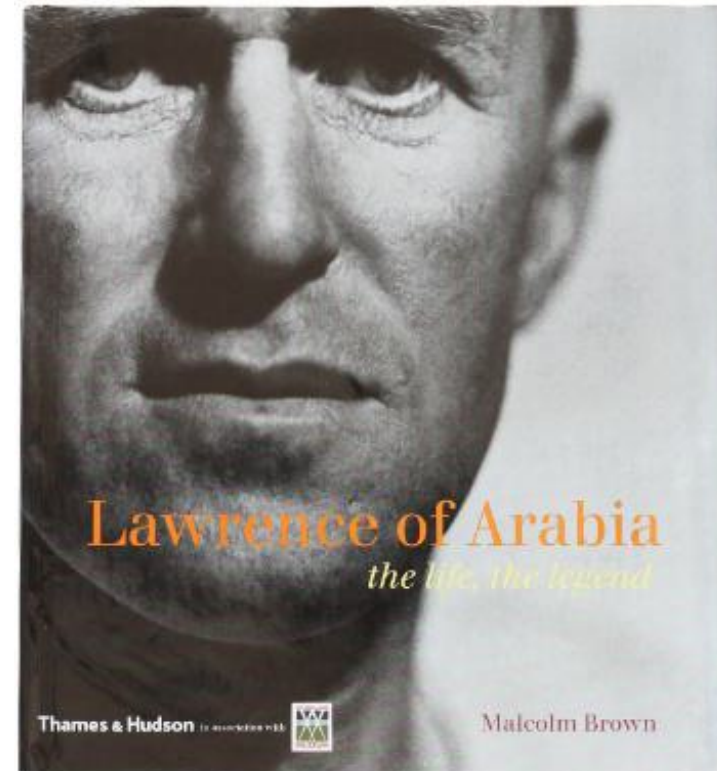
This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence 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 edition of Lawrence's letters. In his discussion of Lawrence's posthumous reputation and biographers in the final chapter, Yardley considers the question of access to Lawrence family material and A.W. Lawrence's reluctance to collaborate with biographers and researchers, while stating that Lawrence 'has [...] appointed Jeremy Wilson as his brother's official biographer' (p. 235). Yardley's 'Bibliography' also lists Wilson's edition of *Minorities* and *T.E. Lawrence 'Lawrence of Arabia'*, a set of slides issued by the Ashmolean Museum in 1976 with a printed commentary by Wilson (pp. [251]-257).

Three years after this edition was published, Wilson would comment on the 'danger of research which focuses too narrowly on Lawrence without seeking a fuller understanding of contemporary events' in *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* and use a passage on pp. 70-72 of Yardley's biography to illustrate his point: '[n]ote that Yardley does not, as he claims, print Lawrence's report ['The Politics of Mecca'] in full: the extract he uses is from pp. 4-5 of the original document, and amounts to about a quarter of the text' (p. 1021, n. 79).

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Cf. P. O'Brien, *T.E. Lawrence* (2000), E398 (which lists a paperback issue of the first edition; this second, revised edition is not recorded).

PUBLISHED TO ACCOMPANY THE MAJOR EXHIBITION
'LAWRENCE OF ARABIA: THE LIFE, THE LEGEND',
FROM THE LIBRARY OF ITS JOINT HISTORICAL ADVISER JEREMY WILSON



26. BROWN, Malcolm. *Lawrence of Arabia: The Life, the Legend*. London: CS Graphics Pte Ltd for Thames & Hudson, 2005.

Quarto (269 x 245mm), pp. 208. Numerous colour-printed and monochrome illustrations, some full- or double-page. (A few light spots.) Original purple boards, spine lettered and decorated in gilt, upper board blocked in blind with publisher's device, orange endpapers, dustwrapper, not price-clipped. (Dustwrapper slightly creased, spotted on verso.) A very good copy. Provenance: Jeremy Michael Wilson (1944-2017, booklabel on upper pastedown).

£29.50

First edition. The documentary-maker and military historian Malcolm Brown (1930-2017) first became interested in T.E. Lawrence in the early 1960s, when he co-produced the television documentary 'T.E. Lawrence 1888-1935' (1962) for the BBC. He went on to publish a number of books on Lawrence, including *A Touch of Genius: The Life of T.E. Lawrence*, co-written with Julia Cave (London, 1988), *The Letters of T.E. Lawrence* (London, 1988), and *T.E. Lawrence* (London, 2003). Brown's *Lawrence of Arabia: The Life, the Legend* was published to accompany the major Imperial War Museum exhibition of the same title (2005-2006).

This copy was formerly in the library of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971) and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989), of which the last is listed in Brown's 'Further Reading' on p. 205. Wilson and Brown served as the joint historical advisers to the Imperial War Museum for the exhibition 'Lawrence of Arabia: The Life, the Legend', and Brown expressed his gratitude to Wilson in the 'Acknowledgements' (p. 205).

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Cf. P. O'Brien, *T.E. Lawrence* (2000), sE548 (first American edition).



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