

ST JOHN'S COLLEGE OXFORD

A handlist of
LIVRES D'ARTISTES,
ARTISTS' BOOKS AND
PRIVATE PRESS BOOKS
in the Library

30 June 2006

Akira Abé (b. 1949)

Akira Abé. *Fleurs*, 11 gravures au burin d'Akira Abé, présentées par Robert Marteau. Paris: Atelier Contrepoint, 2006.

[2] leaves, [5] leaves of plates: ill. (11 engravings); 34 × 52 cm.

Notes: Limited edition of 30 copies, numbered 1–25 and I–V. Printed by the artist at Atelier Contrepoint on hand-made paper by Hahnemühle (cf. colophon). Loose sheets in a folder covered with silver-coated paper.

References: Atelier Contrepoint, <http://www.atelier17.com>.

Copy notes: Copy no. 3. Acquired directly from the artist.

Techniques: Engraving, dry-point.

Akira Abé (b. 1949)

Robert Marteau. *Jeu d'enfant*, [traduction au Japonais de] Takeshi Sugawara, [gravures au burin d'] Akira Abé. Paris: Atelier Contrepoint, 2000.

[9] leaves: ill. (7 engravings); 28 × 39 cm.

Notes: Limited edition of 75 copies, numbered 1–65 and I–X. Printed on BFK Rives hand-made paper. Poems in French and Japanese, each accompanied by a black and white engraving.

References: Saunier, Hector, <http://www.atelier17.com>.

Copy notes: Quarter blue goatskin, blue Japanese cloth boards with recessed onlays of vellum, edged with red acrylic. Gold tooling to spine. All plates made into sections and mounted on a concertina guard, and then sewn on four linen tapes. In a box of quarter goatskin, Japanese cloth boards, tooled in gold. Housed in the box with one other book. Bound by Glenn Bartley, Culham, December 2004. Copy no. 16. Acquired directly from the artist.

Techniques: Engraving, etching, dry-point.

Akira Abé (b. 1949)

Robert Marteau. *Mécanique céleste*, [traduction au Japonais de] Takeshi Sugawara, [gravures au burin d'] Akira Abé. Paris: Atelier Contrepoint, 1999.

12 leaves: ill. (engraved frontispiece, 11 engravings); 28 × 39 cm.

Notes: Engraved title-page (size 9 × 11 cm). Limited edition of 75 copies, numbered 1–65 and I–X. Printed on BFK Rives hand-made paper. Poems in French and Japanese, each accompanied by an abstract dry-point engraving.

References: Saunier, Hector, <http://www.atelier17.com>.

Copy notes: Quarter blue goatskin, blue Japanese cloth boards with recessed onlays of vellum, edged with red acrylic. Gold tooling to spine. All plates made into sections and mounted on a concertina guard, and then sewn on four linen tapes. In a box of quarter goatskin and Japanese bookcloth, tooled in gold. Housed in the box with one other book. Bound by Glenn Bartley, Culham, December 2004. Copy no. 16. Acquired directly from the artist.

Techniques: Engraving, etching, dry-point.

Pietro Annigoni (1910–1988)

James Joyce. *The dead: from Dubliners*, James Joyce; with four etchings by Pietro Annigoni. Frenich, Foss, Pitlochry [Perthshire]: Kulgin D. Duval and Colin H. Hamilton, 1982.

[8], 9–72, [3] p., [4] leaves of plates: ill. (etchings) ; 32 × 21.5 cm.

Notes: Limited edition of 150 copies. With printer's device beneath colophon. Set in Bembo and printed on hand-made Magnani paper at the Officina Bodoni in Verona (cf. colophon). Bound in quarter green morocco with gold tooling, with gilt top edge. In a slip case.

Copy notes: Copy no. 137. Acquired from Michael Taylor Rare Books, Norfolk.

Techniques: Etching, dry-point, mezzotint.

Camille Bryen (1907–1977)

Jules Laforgue. *L'imitation de Notre Dame la lune*, selon Jules Laforgue, illuneé [sic] de gravures de Camille Bryen. Paris: Jean-Pierre Ollivier, 1974.

[10], 9–60, [6] p.: ill. (6 colour engravings); 37.5 × 28 cm.

Notes: Limited edition of 178 copies. Copies numbered 1–17: printed on hand-made Japon nacré paper. Copies numbered 18–142: printed on hand-made Rives paper. Copies numbered I–XV reserved for the artist, printed on hand-made Rives paper. Copies lettered A–O: ‘exemplaires de chapelle’. Six sets of engravings are marked ‘hors commerce’ and printed on hand-made Japon nacré. With a preface by Jean-Dominique Rey. Typeset by hand in 14-point Montaigne type. Text printed in three different colours. Loose leaves in a wrapper of thicker hand-made paper, in a linen-covered folder and slip case.

Copy notes: Copy no. 76.

Techniques: Engraving, etching.

John Buckland-Wright (1897–1954)

Algernon Charles Swinburne. *Hymn to Proserpine*, by Algernon Charles Swinburne; [wood] engravings by John Buckland-Wright. Great Britain [London]: Printed at The Golden Cockerel Press, 1944.

[3], 5–9, [2] p.: ill. (8 wood-engravings); 24 cm.

Notes: Limited edition of 350 copies. Copies numbered 1–50: bound in purple morocco with green inlay, 8 copies with an extra wood-engraving. Copies numbered 51–350: bound in purple canvas, 7 copies with an extra wood-engraving. Printed on paper hand-made for the Golden Cockerel Press, watermarked with a tree and serpent. ‘The poem is printed with the permission of Messrs. Heinemann’ (colophon).

References: *Bibliography of the Golden Cockerel Press*, Folkestone, Dawson, 1975, no. 159; Buckland-Wright, Christopher, ed., *The engravings of John Buckland-Wright*, Aldershot, Scolar, 1990, A41.

Copy notes: Copy no. 108. Acquired from Michael Taylor Rare Books, Norfolk, 2005.

Techniques: Wood-engraving.

Shu Lin Chen (b. 1967)

Robert Marteau. *Rainettes*, poème autographe de Robert Marteau, gravures de Shu Lin Chen. Paris: Atelier Contrepoint, 2006.

9 leaves of plates: ill. (colour engravings); 33 × 50 cm.

Notes: Limited edition of 35 copies. Nine plates in a paper wrapper (bearing the colophon) and a linen folder with Chinese-style clasps at the bottom fore-edge. Title on front cover handwritten in gold. Each sheet bears a figurative or abstract colour engraving with a handwritten poem pencilled alongside by the poet.

References: Atelier Contrepoint, <http://www.atelier17.com/>.

Copy notes: Copy no. 7.

Techniques: Engraving, etching, soft-ground etching, dry-point, burring.

Robert Gibbings (1889–1958)

John Keats. *Lamia, Isabella, the eve of Saint Agnes, & other poems*, by John Keats; with [wood] engravings by Robert Gibbings. [Waltham Saint Lawrence, Berkshire]: The Golden Cockerel Press, 1928.

[3], 100, [3] p.: ill. (17 wood-engravings); 32 cm.

Notes: Limited edition of 500 copies. Copies numbered 1–15: printed on vellum and bound in full sharkskin. Copies numbered 16–500: printed on Batchelor hand-made paper watermarked with a cockerel and the letters ‘G[olden] C[ockerel] P[ress]’, bound in quarter sharkskin, buckram boards. Printed and illustrated by Robert Gibbings; compositors F. Young and A. H. Gibbs, pressman A. C. Cooper (colophon). ‘The text, by permission, is that of the Oxford University Press edited by H. Buxton Forman.’ (colophon).

References: *Bibliography of the Golden Cockerel Press*, Folkestone, Dawson, 1975, no. 62.

Copy notes: Full morocco, in a buckram-covered case, by Juliet Chadwick. Copy no. 382.

Techniques: Wood-engraving.

Eric Gill (1882–1940)

The four Gospels of the Lord Jesus Christ according to the Authorized version of King James I, with decorations by Eric Gill. [Waltham Saint Lawrence, Berkshire]: Golden Cockerel Press, MCMXXXI.

[1], 268, [3] p.: ill. (65 wood-engravings); 35 cm.

Notes: Wood-engraved initials and illustrated opening words by Eric Gill. Limited edition of 500 copies. Copies numbered 1–12: printed on vellum and bound in full white pigskin. Copies numbered 13–500: printed on Batchelor hand-made paper watermarked with a cockerel and the letters ‘G[olden] C[ockerel] P[ress]’. Printed by Robert and Moira Gibbings; compositors F. Young and A. H. Gibbs, pressman A.C. Cooper (colophon). Printed in the Golden Cockerel typeface made in 1929 by H. W. Caslon & Co. for Robert Gibbings and Eric Gill (cf. James Mosley, ‘Eric Gill and the Cockerel Press’). With printer’s device (colophon).

References: Victoria and Albert Museum, *The engraved work of Eric Gill*, London, HMSO, 1963, nos. 168–176; Mosley, James, ‘Eric Gill & The Cockerel Press’, <http://www.itcfonts.com/Ulc/OtherArticles/GillCockerel.htm>; *Bibliography of the Golden Cockerel Press*, Folkestone, Dawson, 1975, no. 78; Gill, Evan, *Eric Gill: a bibliography*, 2nd ed., Winchester, St Paul’s Bibliographies, 1991, no. 285.

Copy notes: Half alum-tawed pigskin, buckram boards. Gold tooling and gilt top edge. Copy no. 134. This copy belonged to John Mabbott, President of St John’s College from 1963 to 1969.

Techniques: Wood-engraving.

Eric Gill (1882–1940)

The Song of songs: called by many the Canticle of canticles, [illustrations designed and engraved on wood by Eric Gill]. Waltham St. Lawrence in Berkshire: Printed and published at the Golden Cockerel Press, in the year MCMXXV.

[3], 9–42, [3] p.: ill. (20 wood-engravings); 27 cm.

Notes: Limited edition of 750 copies. 720 numbered copies: bound in white buckram. 30 numbered copies: hand-coloured and signed by the artist. Compositors F. Young and A. H. Gibbs, pressman A. C. Cooper (colophon). Printed in black and red, on hand-made Batchelor paper. Set in 18-point Caslon Old Face.

References: Victoria and Albert Museum, *The engraved work of Eric Gill*, London, HMSO, 1963, nos. 107–111; *Bibliography of the Golden Cockerel Press*, Folkestone, Dawson, 1975, no. 31; Gill, Evan, *Eric Gill: a bibliography*, 2nd ed., Winchester: St Paul's Bibliographies, 1991, no. 275.

Copy notes: Lacking the original dust-jacket. Copy no. 538.

Techniques: Wood-engraving.

Stephen Gooden (1892–1955)

Aesop. *Aesop's fables*, translated by Sir Roger L'Estrange; with plates & decorations by Stephen Gooden. London: George G. Harrap & Co. Ltd., 1936.

312, [2] p., [11] leaves of plates: ill. (engravings); 26 × 18 cm.

Notes: Limited edition of 533 copies. Copies numbered 1–525: printed on hand-made paper (copies 501–525 not for sale). Copies numbered 1–8: printed on Roman vellum. From L'Estrange's collection entitled *Fables of Aesop and other eminent mythologists, with morals and reflexions*. Includes L'Estrange's preface to the whole collection, his reflections on each fable reprinted here, and '*The life of Aesop*'. 'The seventh corrected edition of the original text, printed in 1724, has been faithfully followed' (colophon). Letterpress printed by Walter Lewis at Cambridge University Press, plates by A. Alexander and Sons Ltd, London (cf. colophon). Vellum binding with gold tooling by Leighton & Straker. Gilt top edge. Hand-coloured endpapers. In a slip case.

Copy notes: Copy no. 415.

Techniques: Engraving, dry-point.

Stephen Gooden (1892–1955)

George Moore. *The Brook Kerith: a Syrian story*, George Moore; with twelve engravings by Stephen Gooden. London: William Heinemann Ltd, 1929.

[8], 361, [1] p., [9] leaves of plates: ill. (12 engravings); 27 cm.

Notes: Limited edition of 375 copies. Printed on J. Barcham Green hand-made paper. With a dedication by the author to Mary Hunter. Title printed in blue and black. Vellum binding. In a slip case.

Copy notes: Copy no. 131. With a handwritten note in pencil: 'No. 1 inscribed to HRH Prince of Wales, sold Sotheby July 1969 for £12'.

Techniques: Engraving.

Anthony Gross (1905–1984)

Anthony Gross. *The very rich hours of Le Boulvé*, written and illustrated with twenty-six etchings and engravings on copper by Anthony Gross; with a foreword by David Garnett. Cambridge: Printed and published by the Rampant Lions Press, 1980.

[10], 11–110, [1] p., [21] leaves of plates: ill. (26 etchings and engravings); 23 × 25 cm.

Notes: Limited edition of 135 copies. Copies numbered 1–120: bound by John P. Gray in quarter brown morocco, buckram boards, gilt top edge. Copies numbered 1–XV: bound by Sangorski & Sutcliffe in full brown morocco with a blocked design by Anthony Gross, with an extra suite of the engravings, each signed by Gross, and an original working drawing, in a separate quarter morocco solander box. All copies have endleaves of a patterned paper specially designed by Anthony Gross and Will Carter (see p. [7] and Fitzwilliam Museum, *The Rampant Lions Press*, p. 77, no. 83). ‘The etchings were printed by Mary West [Gross’s daughter] in the artists’ studio. The letterpress was printed by Will and Sebastian Carter on Arches vélin hand-made paper. The text was edited by Sebastian Carter and set in 18 pt. Palatino’ (colophon). Half-title and chapter numbering printed in brown ink.

References: *Anthony Gross: paintings, drawings, prints*, Oxford, Ashmolean Museum, 1989, no. 128; Rigby, G., *Anthony Gross*, Uppingham, Goldmark, 1988, p. 19, no. 69; Herdman, Robin, *The Prints of Anthony Gross*, Aldershot, Scolar, 1991, pp. 111–116; *The Rampant Lions Press*, Cambridge, Fitzwilliam Museum, 1982, no. 83.

Copy notes: Copy no. 58.

Techniques: Engraving, etching.

Anthony Gross (1905–1984)

Theocritus. *Sixte idyllia*, chosen out of the Sicilian poet Theocritus and translated into English verse; with eight etchings by Anthony Gross and with an introduction by Douglas Cleverdon. (Clover Hill editions 6). New York: Chilmark Press, 1971.

[4], ix–xv, [1], 54, [1] p.: ill. (1 facsimile, 9 etchings); 33 × 24 cm.

Notes: Limited edition of 417 copies. Copies numbered 1–270: regular copies. Bound by the Wigmore Bindery in quarter buckram, Swedish marbled paper boards, of which twenty copies are for presentation. Copies numbered 1–CXXXV: special copies, issued with a set of signed prints in final state; of which ten copies are for presentation. Bound by the Wigmore Bindery, in quarter morocco, canvas boards blocked with a bull design by Anthony Gross, with the extra set of prints in a separate dust-proof box. Copies lettered A–L: extra special copies, issued with an original drawing and a set of signed proofs of the etchings in first state, and a set of signed prints in final state; of which four copies are for presentation. Bound by Sangorski & Sutcliffe in full morocco, blocked with the bull design, with extra material in a quarter morocco solander box (see colophon and Fitzwilliam Museum, *Rampant Lions Press*, pp. 41–42, no. 45). Text printed by the Rampant Lions Press, the etchings by Studio Prints, Cambridge. With the printer's device of the Rampant Lions Press, engraved on wood by Reynolds Stone, a cousin of Will Carter (cf. *The Rampant Lions Press*, p. 14). The text is taken from the edition printed at Oxford in 1588. With a facsimile of the title-page from the Bodleian Library copy (Malone 841). 'Printed and made in Great Britain' (verso of title-leaf). 'Studio Prints was set up by Dorothea Wight, a former Slade pupil of Anthony Gross. The creation and printing of the prints were the subject of a BBC television film, "In a print maker's workshop" ...' (*Rampant Lions Press*, pp. 41–42, no. 45).

continued overleaf

References: Anthony Gross: paintings, drawings, prints, Oxford, Ashmolean Museum, 1989, p. 61, no. 127; *The Rampant Lions Press*, Cambridge, Fitzwilliam Museum, 1982, no. 45; Royal Society of Painter-Printmakers, *Twentieth century master prints: some Atelier 17 connections*, London, Bankside Gallery, [1992], p. 48, no. 153; Herdman, Robin: *The prints of Anthony Gross*, Aldershot, Scolar, 1991, pp. 91–94; *British artists' books 1970–1983: an exhibition*, London, Atlantis Paper Co., 1984, no. 17.

Copy notes: Copy no. C (extra-special edition). Printed label on front fly-leaf: 'From the Library of John Russell Taylor'.

Techniques: Engraving, etching.

Stanley Hayter (1901–1988)

Brian Coffey. *Death of Hektor*, poem by Brian Coffey; engravings by Stanley William Hayter. [Guildford, Surrey]: Circle Press, 1979.

23 p., 9 leaves of plates (1 folded): ill. (6 black and white, 3 colour engravings); 40 × 29 cm.

Notes: Limited edition of 350 copies, of which 35 are artists' proofs, 10 are presentation copies, and 5 are 'hors commerce' (p. [3]). Book design and production by Jack Shireff (p. [4]). Copper engravings printed by S. W. Hayter at Atelier 17, Paris, and by Jack Shireff at 107 Workshop Wiltshire, on hand-made paper by J. Green & Sons, water-marked 'SWH 1976' (p. [4]). The plates are numbered in pencil by the artist. The technique of soft-ground etching employed by the artist was introduced by S.W. Hayter in 1934 (cf. P.M.S. Hacker, *Renaissance of gravure* (1988)). Text hand-set in 18-point Monotype Garamond by Charles Mitchell and printed by the Abbey Press, Abingdon, on Vélín cuve paper by Rives (p. [4]). Binding designed and executed by Paul Haskell and Dieter Schulze, at Dorset Bookbinding Co. Ltd. (p. [4]).

References: Hacker, P. M. S., ed., *The renaissance of gravure: the art of S. W. Hayter*, Oxford, Clarendon Press, 1988, p. 102; Atelier 17, <http://www.atelier17.com>.

Copy notes: Linen-covered portfolio, containing folded leaves and single plates (1 folded), with 4 flaps. With a linen-covered slip case with lettering on front cover. Copy no. 12/35. Artist's proof.

Techniques: Engraving, etching, soft-ground etching.

Stanley Hayter (1901–1988)

Paul Eluard. *Poèmes d'amour = Love poems*, Paul Eluard; illustrations by S. W. Hayter, versions by Brian Coffey. Bath: 107 Workshop, 1984.

[45] leaves, 12 leaves of plates: ill. (3 colour lithographs, 5 black and white lithographs, 9 black and white engravings); 33 × 23 cm.

Notes: Limited edition of 125 copies. 15 copies are artist's proofs, 6 are for presentation, and 4 'hors commerce' (p. [5]). Bound in limp paper, the lithographs and engravings inserted loosely, with a dust-jacket in crushed-finish coloured paper. In a linen-covered box with triptych-style opening flaps on the front board. Blocked colour-lettering on outer and inner covers of the box. Typeset in 14-point Imprint Medium by Bath Typesetting Limited, the letterpress printed by the Blakett Press, Bath, on BFK Rives 210 gsm paper. The engravings are printed on J. B. Green's Crisbrook 285 gsm hand-made paper ('not' surface), the lithographs on BFK Rives 250 gsm. Printed by Jack Shirreff, Paul Kirkup and Sarah James at 107 Workshop, Wiltshire (title-leaf verso). Half-title and main title in lithographed handwriting (by Paul Eluard?). The technique of soft-ground etching employed by the artist was introduced by S.W. Hayter in 1934 (cf. P.M.S. Hacker, *Renaissance of gravure* (1988)).

References: Hacker, P. M. S., ed., *The renaissance of gravure: the art of S.W. Hayter*, Oxford, Clarendon Press, 1988, pp. 102–103.

Copy notes: Copy no. 5.

Techniques: Engraving, lithography, soft-ground etching, chromolithography.

Neil Holland (b. 1962)

Johann Wolfgang von Goethe. *Goethe poems: a new collection published to celebrate the 250th anniversary of the birth of Johann Wolfgang Goethe and the 600th of the birth of Johann Gutenberg*, edited and introduced by T. J. Reed; [translated by David Luke, Jim Reed, John Whaley and John Williams]. Newtown [Wales]: Gwasg Gregynog, 2000.

[6], vii–viii, [2], 51, [3] p.: ill.; 28.5 × 17.5 cm.

Notes: Limited edition of 200 copies. Copies numbered I–L are bound in quarter leather, copies numbered 1–150 are bound in quarter cloth. Endpapers bear facsimile reproductions of two handwritten poems by Goethe. In a buckram-backed slip case. The front and back boards of the slip case are covered with a wood-engraving, a portrait of J. W. von Goethe by Neil Holland. The title-page and front cover are illustrated with a silhouette of Goethe obtained from the Mary Evans Picture Library (cf. title-leaf verso). Part of title, silhouette on title-page, initials and some decorative borders printed in brown ink. ‘This volume is the first from the Press to be entirely typeset using Mac-Tronic system ... that has enabled the spool to be produced direct from the floppy disk’ (cf. ‘Gwasg Gregynog: a tribute’, p. [ix]). ‘The type is Monotype Ehrhardt, cast at Gregynog by Brian Pawley. The compositor was Eric Franklin. The book was designed by David Vickers and printed by him on Hahnemühle Mediaeval Laid mould-made paper on the Heidelberg Cylinder press at Gregynog’ (colophon).

References: Linotype website, <http://www.linotype.com/359/ehrhardt-family.html>; Carter, Harry, ‘Ehrhardt’ in Morison, Stanley: *A tally of types*, Cambridge, University Press, 1973, pp. 118, 120–121; Daidala, words on letters, <http://www.daidala.com/01jun2004.html>.

Copy notes: Copy no. XXXIV.

Techniques: Wood-engraving.

Blair Hughes-Stanton (1902–1981)

The Lamentations of Jeremiah, [translated by Frederick Scrivener; with wood-engravings by Blair Hughes-Stanton]. Newtown [Wales]: Gregynog Press, MCMXXXIII [i.e. 1934].

[16] leaves: ill. (21 wood-engravings); 39 × 25 cm.

Notes: Limited edition of 250 copies. Copies numbered 16–129 and 240–250: bound in blue ‘Hermitage’ calf. Copies numbered 130–239: bound in blue ‘Oasis’ morocco. Copies numbered 1–15: de luxe copies bound in full black morocco by George Fisher at the Gregynog Bindery (Harrop, *History of the Gregynog Press*, p. 200). ‘This edition has been taken from the text of Dr. Scrivener’s Paragraph Bible, by consent of The Cambridge University Press’ (colophon). Wood-engravings, title-page and initials designed and engraved by Blair Hughes-Stanton; the text was handset by J. Hugh Jones in Baskerville italic and the pressman was Herbert John Hodgson (cf. colophon). Lettering printed in blue and black, wood-engravings in black.

References: Harrop, Dorothy, *A history of the Gregynog Press*, Pinner, Private Libraries Association, 1980, no. 29.

Copy notes: Morocco with blind tooled lettering. Embossed on front cover is a cross with superimposed letters ‘GG’. Copy no. 172. Acquired at auction, Phillips, 1997.

Techniques: Wood-engraving.

David Jones (1895–1975)

The Chester play of the deluge; with ten wood-engravings by David Jones. (Clover Hill editions 7). London: Clover Hill Editions, 1977.

[12], 3–30, [5] p.: ill. (10 wood-engravings); 34 × 26 cm.

Notes: Limited edition of 337 copies. Printed from the original wood-blocks used for the 1927 edition printed by the Golden Cockerel Press, which had been thought lost. The wood-blocks are now held in the National Museum of Wales (pp. 7–9). ‘7 copies on vellum, lettered A to G, bound by Sangorski and Sutcliffe in full morocco, with a separate portfolio containing three sets of the wood-engravings on vellum, hand-made paper and japon’ (p. [5]). ‘80 copies on Barcham Green hand-made paper, watermarked ‘Clover Hill’, numbered I to LXXX, bound in quarter-morocco, with a separate set of the wood-engravings on japon’ (p. [5]). ‘250 copies on Barcham Green mould-made paper, numbered 1 to 250’ (p. [5]). Title-page printed in black and brown. With a glossary of Middle English words and translations of Latin stage directions. ‘Printed by Will Carter at the Rampant Lions Press, Cambridge in the Golden Cockerel type designed by Eric Gill’ (colophon).

Copy notes: Quarter buckram, marbled paper boards. In a dust-jacket. Copy no. 94. With bookplate of Sebastian Carter on front pastedown. Acquired from Michael Taylor Rare Books, Catalogue 50 (2001), no. 18A.

Techniques: Wood-engraving.

David Jones (1895–1975)

Samuel Taylor Coleridge. *The rime of the ancient mariner*, Samuel Taylor Coleridge; with ten engravings on copper by David Jones. Bristol: Douglas Cleverdon, 1929.

[8], 2–37, [1] p., [8] leaves of plates: ill. (10 engravings); 32.5 × 26 cm.

Notes: Limited edition of 460 copies. ‘Of this edition ... there have been printed ten copies numbered I to X and signed by the artist, containing a set of the engravings in first state, a set in final state, proofs of the discarded engravings, and an original drawing. Sixty copies numbered 1 to 60 and signed by the artist, containing a set of the engravings in final state. Four hundred copies numbered 61 to 460’ (p. [3]). ‘Printed for Douglas Cleverdon at the Fanfare Press, London: the Poem in the Arrighi types lent by Charles W. Hobson, and the Marginal Glosses in the Norstedt’s original xviiiith century founts. The copper plates printed by Walter L. Colls, London’ (colophon). Stanzas with marginal commentary; the text is assembled from different earlier editions of the ballad (publisher’s note, p. [7]).

Copy notes: Quarter buckram. Copy no. 96. Acquired from Merivale Editions, London.

Techniques: Engraving.

Clemens-Tobias Lange (b. 1960)

Italo Calvino. *Die unsichtbaren Städte: zwölf der fünfundfünfzig Beschreibungen welche Kublai Khan von Marco Polo erhielt. Dazu ein Kapitel aus dem Band 'Il milione' Marco Polos*, in toscanischer und deutscher Sprache, mit Bildern von Clemens-Tobias Lange. (Drucke der CTL-Presse Hamburg-Venezia 3). Hamburg: CTL, 1990.

[7], 9–50, [5] p.: ill. (12 colour relief prints); 32.5 × 20 cm.

Notes: Limited edition of 125 copies, numbered 1–120 and I–V. Copies 1–20 were issued with an extra plate, signed and numbered. Continuous pagination, but page numbers appear only on pages with text. Printed on Rives paper. In a slip case. Boards and slip case covered in grey hand-made Roma paper (Fabriano), with a blocked front cover design by C.-T. Lange and lettering (cf. CTL-prospectus for Art Basel 27 (1996)). Italian text by Marco Polo is printed in capital letters and precedes the title-page; the German translation of the same text, also printed in capitals, is bound in at the end. Illustrations printed in a mixed relief technique (cf. CTL-prospectus for Art Basel 27 (1996)). 'Gestaltung, Handsatz, Druck des Textes und der Bilder von den Originalplatten, Linoleum, Plextol, Clemens-Tobias Lange.' (colophon). Plextol is a water-based dispersion of copolymer of ethyl acrylate, EA, methyl methacrylate, MMA, and ethyl methacrylate, EMA, produced by Röhm GmbH & Co. KG, Darmstadt.

References: CTL-Presse, <http://www.ctl-presse.de/>; Quadflieg, Roswitha, *Illustration* 63, Heft 3 (1995), pp. 91–92, no. 3.

Copy notes: Copy no. 56. Acquired in 1996 from Johann Deumens, Haarlem.

Techniques: Linocut.

Clemens-Tobias Lange (b. 1960)

Cesare Pavese. *Das Mysterium, die Musen, die Götter: drei Gespräche aus dem Band Dialoghi con Leucò*, Cesare Pavese [in der Übersetzung von Charlotte Birnbaum]; mit Bildern von Clemens-Tobias Lange; [mit einem Auszug aus der *Theogonie* des Hesiod in der Übersetzung von Thassilo von Scheffer]. (Drucke der CTL-Pressé Hamburg-Venezia 4). Hamburg: CTL, 1991.

[11], 12–35, [2] p.: ill. (2 colour relief prints); 39.8 × 20.5 cm.

Notes: Limited edition of 80 copies, numbered 1–75, with 5 artist's copies numbered I–V (cf. colophon). Main text printed in Garamond italic type (black), marginal text printed in Garamond (green), on Japanese Gampi paper folded in the Japanese manner. In a slip case. Includes two colour relief prints printed in mixed relief technique (photopolymer blocks, linoleum blocks), and two colour friezes hand-printed on a strip of Fifulon, hand-dyed with earth from Pompeii and ashes, sized with glue and pigments, concertina-folded into 4 pages (information from CTL-prospectus for Art Basel 27 (1996), communication from C.-T. Lange to the catalogue). Fifulon is a synthetic interlining felt produced by Filzfabrik Fulda GmbH & Co. KG. Bound by Christian Zwang in quarter calf, paper boards hand-sprinkled by Clemens-Tobias Lange. The text consists of three dialogues from Pavese's *Dialoghi con Leucò* in the German translation published by Claasen-Verlag (Hildesheim, 1958), plus a short excerpt from Hesiod's *Theogony*, in the German translation published by Dietrich'sche Verlagsbuchhandlung (Leipzig, 1938).

References: Quadflieg, Roswitha, *Illustration* 63, Heft 3 (1995), p. 92, no. 4; CTL-Pressé, <http://www.ctl-presse.de>.

Copy notes: Copy no. 35. Purchased from Artists' Books Johan Deumens, JA Landgraaf (Netherlands), October 1996.

Techniques: Relief printing (photopolymer), linocut, textile printing.

Clemens-Tobias Lange (b. 1960)

Shen Jiji. *Die Geschichte des Fräulein Ren*, erzählt von Shen Jiji. Eine chinesische Fuchsgeistergeschichte aus der Tang Zeit mit Bildern von Clemens-Tobias Lange; übersetzt von Clemens-Tobias Lange. (Drucke der CTL-Pressé Hamburg-Venezia 5). Hamburg: CTL, 1992.

116 p.: ill. (24 photopolymer prints); 28 × 16 cm.

Notes: Limited edition of 123 copies. Copies numbered 1–15: ('edition de tête') with 4 signed extra prints on dark gampi (konzome) paper. Copies numbered 16–115: standard copies. Copies numbered I–VIII: additional copies ('e.a.'). Translated by Clemens-Tobias Lange following the Italian translation of Anna Bujatti and the Chinese original found in Tang Song chuan qi xuan, edition by Zhang Youhe (Beijing, 1983) (colophon). The publication won the bronze medal in the 1994 international competition of Stiftung Buchkunst 'Schönste Bücher aus aller Welt', and in 1993 was chosen as one of 'Schönste deutsche Bücher' by Stiftung Buchkunst (information from CTL website and communications from C.-T. Lange and Stiftung Buchkunst to the cataloguer, May 2006). Text in Chinese printed in red, text in German translation printed in black. The leaves are folded in the Japanese manner. German text hand-set by C.-T. Lange, Chinese text computerized by Fabian Sanders, Milano, and computer-typeset in Kaishu and Songti by Druck-Work, Tübingen (cf. Roswitha Quadflieg, *Illustration* 63, Heft 3 (1995), p. 92). Flexible binding in French taffeta silk ('peau d'âne'), ebony spine, with silk-screen printed lettering. Endpapers of dark blue Gampi paper.

References: CTL-Pressé, <http://www.ctl-presse.de/>; Quadflieg, Roswitha, *Illustration* 63, Heft 3 (1995), p. 92, no. 5.

Copy notes: Copy no. 43.

Techniques: Relief printing (photopolymer), screen printing.

J. G. Lubbock (b. 1915)

Joseph Guy Lubbock. *From garden to galaxy*, original prints and text by J. G. Lubbock. London: Bertram Rota, 1980.

[10], 11–50, [1] p.: ill. (12 colour engravings); 29 × 20 cm.

Notes: Limited edition of 80 copies. All copies bound by George Percival at Leicester in full morocco, gold-blocked with a design by the artist on the front cover, in a slip case covered in Aldine vine-leaf patterned paper. Machine-typesetting in Bembo and lettering on the title-page by Will Carter of the Rampant Lions Press, Cambridge. Main text printed in black, title and marginal text printed in red. 'The prints are hand-made from copper plates worked by engraving, etching, aquatint and soft ground etching. The colours are printed in intaglio and relief and additional colour is applied to some pages by hand' (p. [4]). Printed on hand-made paper watermarked 'J.B.G[reen]. 1978'. Endpapers from coarse hand-made paper with plant-fibre inclusions.

References: *The Rampant Lions Press*, Cambridge, Fitzwilliam Museum, 1982, no. 81.

Copy notes: Copy no. 47. Acquired in April 2002 from Michael Taylor Rare Books, Norfolk. With a prospectus (1 folded sheet, 1 order form) printed on T. H. Saunders hand-made paper.

Techniques: Engraving, etching, aquatint, soft-ground etching.

J. G. Lubbock (b. 1915)

Joseph Guy Lubbock. *Love for the earth*, original prints and text by J. G. Lubbock. London: Bertram Rota, 1990.

[10], 11–52, [3] p.: ill. (11 colour engravings); 28 × 23.5 cm.

Notes: Limited edition of 95 copies. Machine-typesetting and lettering on title-page by Will Carter of the Rampant Lions Press, Cambridge. Main text printed in black, title and caption titles printed in red. ‘The prints are hand made from copper plates, worked by deep etching and aquatint. The colours are printed in intaglio and relief and additional colour is applied to some pages by wash’ (p. [4]). Five double-page and six single-page colour illustrations, each printed to one side of a sheet. Printed on hand-made paper watermarked ‘J.B.G[reen]. 1986’. All copies bound by George Percival at Leicester, in quarter morocco, silk boards. With gilt top edge and a gold-blocked design by the author on the front cover. Endpapers from coarse hand-made paper with plant-fibre inclusions. In a slip case covered with marbled paper.

Copy notes: Copy no. 69. Acquired in 2000.

Techniques: Etching, aquatint, soft-ground etching.

J. G. Lubbock (b. 1915)

Joseph Guy Lubbock. *Loves, lands and waters*, original hand-coloured prints and text by J. G. Lubbock. London: Bertram Rota Ltd, 2000.

[6], 64, [3] p.: ill. (10 colour engravings); 37 × 30 cm.

Notes: Limited edition of 45 copies. 37 copies were for sale, 9 of which were accompanied by a floral folder with a signed print and an original drawing used in the preparation of the prints. 8 copies were not for sale, of which 4 were accompanied by a floral folder with a signed print and an original drawing used in the preparation of the prints (see title-leaf verso). 'The design and printing of the text is by Sebastian Carter at the Rampant Lions Press' (title-leaf verso). 'The prints are from copper plates, worked by etching, deep etching, aquatint and engraving. The colours are applied by hand in intaglio and relief and completed with wash' (title-leaf verso). Printed in black and blue, on hand-made paper water-marked 'R.W.S.' (Royal Watercolour Society). Bound by George Percival in quarter purple morocco, silk boards. Gilt top edge. Endpapers from coarse grey hand-made paper with plant-fibre inclusions. In a slip case covered in [Aldine?] patterned paper.

Copy notes: Copy no. 26. With a prospectus (1 folded sheet).

Techniques: Engraving, etching, aquatint.

J. G. Lubbock (b. 1915)

Joseph Guy Lubbock. *Perceptions of the earth*, original prints and text by J. G. Lubbock. London: Bertram Rota (Publishing) Ltd, 1977.

[4], 20 p., [10] leaves of plates: ill. (11 colour engravings); 34 × 26 cm.

Notes: Limited edition of 70 copies. All copies bound by George Percival at Leicester, in full morocco with a gold-blocked design by the author on the front cover. Gilt top edge. Endpapers from hand-made paper with plant-fibre inclusions. In a slip case covered with marbled paper. 'The prints are hand-made by the artist from copper-plates worked by engraving, etching, aquatint, and soft-ground etching. The colours are applied from intaglio and relief, and additional colours are added by hand to some pages after printing. The typography and printing of the text are by Sebastian Carter at the Rampant Lions Press, Cambridge' (p. [4]). Main text printed in black, title printed in green, marginal text printed in grey. Machine-typeset and printed by Sebastian Carter. Calligraphic lettering on title-page probably by Sebastian Carter, and probably silk-screen printed. Printed on paper watermarked 'Cotman handmade'.

References: *The Rampant Lions Press*, Cambridge, Fitzwilliam Museum, 1982, no. 69.

Copy notes: Copy no. 55. Acquired in May 2003.

Techniques: Engraving, etching, aquatint, soft-ground etching.

J. G. Lubbock (b. 1915)

Joseph Guy Lubbock. *The realm of nature mine*, original hand-coloured prints and text by J. G. Lubbock. London: Bertram Rota, 2005.

[15], 43, [4] p.: ill. (9 colour engravings); 36 × 29 cm.

Notes: ‘The edition is limited to 48 copies (40 for sale) of which 10 copies (8 for sale) are accompanied by a matching folder containing an original drawing used in preparation of the prints, and two signed prints, one a duplicate of one in the book, the other an illustration not used in it’ (p. [3]). ‘The prints are from copper plates, worked by etching, deep etching, aquatint and engraving. The colours are applied by hand in intaglio and relief, and completed with wash’ (p. [3]). ‘The design and printing of the text are by Sebastian Carter at the Rampant Lions Press and the binding is by the Fine Bindery’ (p. [3]). Bound in quarter green morocco, green silk boards. With a gold-blocked design by the author on the front board. Gilt top edge. Endpapers from hand-made paper with plant-fibre and flower inclusions. In a slip case covered with marbled paper. Printed on hand-made Somerset paper. Text printed in black and green. Three double-page colour engravings, six single-page colour engravings, each printed on one side of a sheet. Continuous pagination of text and leaves of plates. Title-lettering designed by Sebastian Carter.

Copy notes: Copy no. 13.

Techniques: Engraving, etching, aquatint, soft-ground etching.

J. G. Lubbock (b. 1915)

Joseph Guy Lubbock. *Reflections from the sea*, original prints & text by J. G. Lubbock. Leicester: Twelve by Eight Press, 1971.

[6], 7–26 p., [17] leaves of plates: ill. (2 black and white, 9 colour engravings); 33.5 × 26 cm.

Notes: Limited edition of 85 copies. ‘Hand-set in 18 pt. Palatino; titlepage lettering by Sebastian Carter. Plates printed by the artist in his studio.’ (p. [5]). Bound in full dark blue morocco by George Percival at Leicester, with a gold-blocked design by the artist on the front board. Gilt top edge. In a slip case covered in marbled paper. Printed on hand-made paper from the Richard de Bas Mill at Ambert in France. Endpapers from paper hand-made at the De Schoolmester Papermolen, also named ‘Gauwdief’ (Westzaan, Netherlands). Six double-page colour engravings, three single-page colour engravings and two black and white engravings, each printed on one side of a sheet.

References: *The Rampant Lions Press*, Cambridge, Fitzwilliam Museum, 1982, no. 44.

Copy notes: Copy no. 22.

Techniques: Engraving, etching, aquatint, soft-ground etching.

Geoffrey MacEwan (b. 1943)

Guido Cavalcanti. *Sonetti*, Cavalcanti; xilografie di Geoffrey MacEwan. [Edinburgh: The Artist, 1991].

[21] p.: ill. (10 wood-engravings); 21 × 17 cm.

Notes: Limited edition of 20 copies, signed by the artist on the front paste-down. Thirteen sonnets (letterpress?) printed in red. Each sonnet is accompanied on the facing page by a wood-block print, in black. Printed on hand-made paper. Bound in linen-covered boards with an illustration blocked on the front cover (same as the frontispiece). In a slip case, with a type-written label: 'Guido Cavalcanti: Sonetti'.

Copy notes: Copy no. 3. Acquired directly from the artist.

Techniques: Wood-engraving.

Sébastien Matta (1912–2002)

Michel Fardoulis-Lagrange. *Les voix*, Michel Fardoulis-Lagrange, gravures sur cuivre de Sébastien Matta. Paris: Georges Visat & Le Point Cardinal, 1964.

[7], 12–39, [6] leaves: ill. (10 colour etchings); 33 × 26 cm.

Notes: Limited edition of 125 copies, printed on Rives paper. Copies numbered 1–12 were issued with two additional suites of the etchings, printed on Japon Impérial and on Auvergne paper. Copies numbered 13–24 were issued with one additional suite of etchings, printed on Japon Impérial paper. Copies numbered 25–36 were issued with one additional suite of etchings printed on Auvergne paper. Copies numbered I–XV are hors commerce, reserved for legal deposit and for the makers (cf. colophon). Letterpress printed by Fequet & Baudier, etchings by Georges Visat (cf. colophon). Loose quires held by a paper wrapper and an external cloth-covered cardboard wrapper. With a blind-embossed etching on the front paper wrapper. Some illustrations were printed from several plates, in different sizes (at one pass?), and some include blind embossing. In a linen-covered folder.

References: Strachan, W. J., *The artist and the book in France: the 20th century livre d'artiste*, London, Owen, 1969, pp. 206, 338; *Le Livre d'artiste: a catalogue of the Strachan gift to the Taylor Institution*, Oxford, Ashmolean Museum; Taylor Institution, 1987, p. 84, no. 184.

Copy notes: Copy no. 58.

Techniques: Etching, soft-ground etching.

John Piper (1903–1992)

Dylan Thomas. *Deaths and entrances*, Dylan Thomas; illustrated by John Piper; edited and with an introduction by Walford Davies. Newtown, Powys: Gwasg Gregynog, 1984.

[4], v–xiv, 59, [2] p., [15] leaves of plates: ill. (8 colour lithographs); 35.5 × 24 cm.

Notes: Limited edition of 268 copies, numbered 1–250 and I–XVIII (cf. colophon). Copies I–XVIII bound by James Brockman in full morocco, in a box; copies 1–250 bound under his direction in quarter morocco, cloth boards, in a cloth-covered slip case (cf. colophon). Designed and printed by Eric Gee on the pre-war Victoria platen at the Gregynog Press, assisted by David Vickers (cf. colophon). Machine-typeset and put through the stick (i.e. lines adjusted by hand) in 16-point Monotype Bembo (cf. colophon). Reproductions of John Piper's watercolours printed by screenless offset lithography by Adrian Lack at the Senecio Press, Charlbury, Oxfordshire (cf. colophon). Printed on pure rag mould-made paper from T. H. Saunders (cf. colophon). Poem titles are printed in different colours. Includes eight colour-lithographs, seven of which cover two pages. 'This edition published by arrangement with J. M. Dent & Sons Ltd. and with New Directions Publishing Corporation' (title-leaf verso).

References: Esslemont, David, and G. T. Hughes, *Gwasg Gregynog: a descriptive catalogue ... 1970–1990*, Newtown, Gwasg Gregynog, 1990, no. 9.

Copy notes: Copy no. 222.

Techniques: Offset lithography.

Patrick Procktor (1936–2003)

Samuel Taylor Coleridge. *The rime of the ancient mariner*, Samuel Taylor Coleridge; with 12 aquatints by Patrick Procktor. London: Editions Alecto, [1976].

[1], vii, 33, [1] p., 12 leaves of plates: ill. (etchings, some colour);
35 × 28 cm.

Notes: Limited edition of 140 copies. Copies numbered 1–100: bound by John P. Gray and Sons of Cambridge. Copies numbered I–XXV: special copies, issued with four loose aquatints, bound by Sangorski and Sutcliffe (cf. colophon). Copies numbered 1–10 and I–V are signed artist's proofs. 'The aquatints were printed under the artist's supervision by Charles Newington, assisted by Frank Tinsley and Cathy Chalker, at Tisiphone Etching Ltd.; the cover paper was printed by Megara Screen-printing Ltd.' (colophon). The text was printed at the Rampant Lions Press, Cambridge.

References: *The Rampant Lions Press*, Cambridge, Fitzwilliam Museum, 1982, p. 95; *British artists' books, 1970–1983*, London, Atlantis Paper Co., 1984, no 36.

Copy notes: Copy no. 75.

Techniques: Etching, aquatint.

Eric Ravilious (1903–1942)

William Shakespeare. *Twelfth night: or, What you will*, with [wood] engravings by Eric Ravilious. [Waltham Saint Lawrence, Berkshire]: Golden Cockerel Press, 1932.

[7], 3–75, [2] p.: ill. (29 wood-engravings); 34 × 24 cm.

Notes: Limited edition of 275 copies. Bound in half calf, decorated buckram boards with blind tooling and gilt top edge, by Sangorski & Sutcliffe, London. With numerous wood-engravings, printed in either blue-grey or brown. The text follows the Globe edition, with permission of the publisher (Macmillan) (colophon). Printed on hand-made Batchelor paper watermarked with a tree and serpent and the initials 'G.C.P.'

References: *Bibliography of the Golden Cockerel Press*, Folkestone, Dawson, 1975, no. 82.

Copy notes: Copy no. 196. Acquired in May 2003.

Techniques: Wood-engraving.

Caroline Saltzwedel

Kevin A. Perryman. *Daidalos: Gedichte*, [von] Kevin Perryman, Bilder [von] Caroline Saltzwedel. Englisch broschierte Normalausgabe. Hamburg: Hirundo Press, 2000.

[13] p., [1] leaf of plates: ill.; 32 cm.

Notes: Limited edition of 160 copies. Colour woodcut depicting Daedalus with his wings on the cover. With a loosely inserted engraving entitled 'Labyrinth', printed in three colours (10 × 15 cm). First edition, issued on the occasion of the fiftieth birthday of the poet Kevin Perryman. Typeset by Offizin Haag-Drugulin, Leipzig, in Monotype Van Dijck, handprinted by Klaus Raasch. Text printed on 4 folded sheets of 230 gms hand-made Hahnemühle etching paper. Colour engraving printed on hand-made BFK Rives. With printer's device on title-page. '1 Radierung im Simultanfarbdruck, geätzt unter Anwendung von Softground-etching und Open bite' (email from C. Saltzwedel to the cataloguer, 17.5.2006).

References: Saltzwedel, C., www.hirundo-press.com.

Copy notes: Copy no. 72. Acquired directly from the artist in 2005.

Techniques: Woodcut, etching, aquatint, soft-ground etching.

Caroline Saltzwedel

Kevin A. Perryman. *Was Wellen betrifft: Vierzehn Gedichte*, [von] Kevin Perryman, Radierung und Holzschnitt von Caroline Saltzwedel. Hamburg: Hirundo Press, 2005.

[20] p.: ill.; 32 cm.

Notes: Limited edition of 150 copies. Colour woodcut on cover. With an extra woodcut entitled 'Die Wellen', printed in blue and red (10 × 14.5 cm). '1 Radierung im Simultanfarbdruck, geätzt unter Anwendung von Softground-etching und Open bite' (email from C. Saltzwedel to the cataloguer, 17.5.2006). Text was typeset by Offizin Haag-Drugulin, Leipzig, in Monotype Van Dijck and handprinted by Klaus Raasch at the Museum der Arbeit, Hamburg (cf. colophon). Text printed on 5 folded sheets of hand-made Hahnemühle paper. With printer's device on the title-page.

References: Saltzwedel C., www.hirundo-press.com.

Copy notes: Copy no. 22. Acquired directly from the artist in 2005.

Techniques: Woodcut, etching, aquatint, soft-ground etching.

Caroline Saltzwedel

Caroline Saltzwedel. *Ein Hamburger Ulysses*, achtzehn Radierungen von Caroline Saltzwedel nach dem Roman von James Joyce; einige Exemplare enthalten Arbeitsnotizen der Künstlerin. Hamburg: Hirundo Press, 2002.

[2] folded sheets, 18 leaves of plates: ill. (colour engravings); 31.5 × 41 cm.

Notes: Limited edition of 25 copies. Copies 1–10 and two artist's copies are in custom-made linen-covered boxes, with a supplementary sheet folded concertina-style bearing working notes by the artist, in German. Cloth-covered boxes made by Ingeborg Hartman, Hamburg. Some plates have titles engraved in Greek. The text was typeset in Monotype and by hand in Gill Sans at Offizin Haag-Drugulin, Leipzig. Handprinted by Klaus Raasch, Hamburg. Text printed on 4 folded sheets of 230 gsm hand-made Hahnemühle etching paper. Plates (composed of two separate adjoining plates) printed at one pass on hand-made BFK Rives paper. With printer's device on the title-page. '18 Radierungen in Simultanfarbdruck (simultaneous colour printing) jeweils mit 2 Platten nebeneinander, geätzt unter Anwendung von soft-ground etching (vernismou), Ätzgrund-Marmorierung (marbling with stop-out varnish), open-bite' (email from C. Saltzwedel to the cataloguer, 17.5.2006). The plates are numbered in pencil by the artist.

References: Saltzwedel C., www.hirundo-press.com.

Copy notes: Copy no. 5. Includes supplementary sheet folded in concertina style. Acquired directly from the artist in 2005.

Techniques: Engraving, etching, aquatint, soft-ground etching.

Hector Saunier (b. 1936)

Robert Marteau. *Aux buveurs de rosée*, [poèmes par] Robert Marteau, [estampes par] Hector Saunier. Renoual: IAPRESS, 2003.

5 folded sheets: ill. (7 colour engravings); 35 × 25.5 cm.

Notes: Limited edition of 90 copies. Regular copies are numbered 1–75, artist's copies are numbered I–X, 'hors commerce' copies are lettered a–e. The engravings were hand-printed by the artist at Atelier Contrepoint in Paris. The poems were set in 20-point Garamond italic and printed at IAPRESS in Renoual (cf. colophon). Text and colour engravings printed intermittently onto one side of a lengthy sheet of paper folded three times in concertina-style. The book is made up of four such 'concertina' sheets. The folded sheets of text and illustrations are wrapped in a further folded sheet of paper (title-page and colophon), which is again wrapped in a soft cover made of blue hand-made paper.

References: Saunier, Hector, <http://www.atelier17.com>.

Copy notes: Portfolio of prints boxed in quarter vellum, indigo buckram boards, BFK Rives linings, lettered in indigo acrylic on spine. Box made by Glenn Bartley, December 2005. Copy no. 2. Acquired directly from the artist.

Techniques: Engraving, etching, soft-ground etching.

Hector Saunier (b. 1936)

Robert Marteau. *Echo du coq*, [poèmes par] Robert Marteau, [estampes par] Hector Saunier. Paris: Atelier Contrepoint, 1992.

[2] leaves of folded plates: ill. (10 colour engravings, 8 colour photo-
engravings); 27 × 18.5 cm.

Notes: Limited edition of 60 copies, numbered 1–50 and I–X (marked ‘e.a.’). ‘Gravé et tiré en Juillet 1992 par l’artiste à l’atelier Contrepoint.’ (colophon, inner back cover). The folded sheets are loosely inserted in a wrapper of hand-made paper. Exterior of wrappers decorated with a colour engraving. The plates of text (photogravure) and plates of colour engravings were printed in one pass onto each sheet of hand-made Rives paper. Text printed in different colours.

References: Atelier Contrepoint, <http://www.atelier17.com>.

Copy notes: Copy no. 50. Acquired directly from the artist in 1994.

Techniques: Engraving, soft-ground etching, photogravure.

Hector Saunier (b. 1936)

Robert Marteau. *Entre les nuages*, [poèmes par] Robert Marteau, [estampes par] Hector Saunier. Paris: Atelier Contrepoint, [2000].

[7] leaves of plates: ill. (colour engravings); 33 × 43.5 cm.

Notes: Limited edition of 50 numbered copies. 'Gravé et tiré à l'atelier Contrepoint' (colophon, inner flap of folder). Date of printing established through personal communication with H. Saunier, June 2006. 'Les poèmes ont été imprimées par moi même avec une amie dans son atelier, en sériegraphie, avant d'imprimer les gravures. Et le type de lettres avec l'aide de l'ordinateur' (communication by H. Saunier to the cataloguer, 31.5.2006). Each poem is printed in a different colour. Half-title-leaf printed on Japanese paper. Plates printed on 4 folded leaves of hand-made Rives paper. Stored in a folder made from hand-made and hand-coloured paper, closed with a button and strap.

References: Atelier Contrepoint, <http://www.atelier17.com>.

Copy notes: Full blue goatskin and natural calfskin (34 × 46.5 cm), with onlays of green goatskin with seven inlays of vellum, edged with red acrylic. Blind tooling. Endpapers of Mingei Japanese paper, flyleaves of Fabriano 5 paper. Plates mounted on a concertina guard and sewn on four linen tapes. Buckram-covered box to house book and original portfolio. Binding and box by Glenn Bartley, Culham, April 2004. Copy no. 3. Acquired directly from the artist in 2002.

Techniques: Engraving, screen printing.

Hector Saunier (b. 1936)

Robert Marteau. *Musique*, gravures de Hector Saunier, texte de Robert Marteau. Paris: Atelier Contrepoint, 1998.

[14] leaves of plates: ill. (15 colour engravings); 22 cm.

Notes: Limited edition of 50 numbered copies. 'Gravé et tiré par l'artiste à l'atelier Contrepoint ...' (colophon). Poems handwritten by the poet on printing plates, one poem handwritten in pencil. Thirteen colour engravings printed on six folded leaves of hand-made Rives paper, held together by a silk cord. Two colour engravings printed onto wrapping cover, also of hand-made Rives paper.

References: Atelier Contrepoint, <http://www.atelier17.com>.

Copy notes: Copy no. 12. Acquired directly from the artist, January 1999.

Techniques: Engraving, soft-ground etching.

Colin See-Paynton (b. 1946)

Giraldus Cambrensis. *Giraldus Cambrensis Itinerary through Wales*, [translated by Richard Colt Hoare]; edited by Brynley F. Roberts; illustrated with wood-engravings by Colin Paynton [sic]. Newtown [Wales]: Gwasg Gregynog, 1989.

xv, [1], 100, [2] p.: ill. (33 wood-engravings); 37.5 × 22 cm.

Notes: Limited edition of 302 copies. Copies numbered I–XX (plus 2 unnumbered) bound in oak boards by Julian Thomas, in a box; copies numbered 1–280 bound in quarter goatskin by Zaehnsdorf, in a slip case (colophon, and Esslemont and Hughes, *Gwasg Gregynog*, p. 26). Gilt top edge. ‘Designed and printed at Gregynog by David Esslemont. The typeface is Monotype Bembo; the paper Zerkall, mould-made. The wood-engravings by Colin Paynton were printed from the original blocks and the title panel was drawn by Michael Harvey’ (colophon). Spine-letting also drawn by Michael Harvey. Edition revised by reference to the Rolls text of Richard Colt Hoare’s translation of *Itinerarium Cambriae*, omitting Hoare’s notes and commentary. Title-page printed in red and black. ‘Published with the financial support of the Welsh Arts Council and the Crafts Council ... Printed and published in Wales by Gwasg Gregynog Ltd, Newtown, Powys’ (title-leaf verso). Wood-engraved illustrations within the text throughout, printed in black with colour-printed borders.

References: Alston, David, *et al.*, *The incisive eye: Colin See-Paynton, wood-engravings, 1980–1996*, Aldershot, Scolar, 1996, p. 95; Esslemont, David, and G. T. Hughes, *Gwasg Gregynog: a descriptive catalogue ... 1970–1990*, Newtown, Gwasg Gregynog, 1990, no. 20.

Copy notes: Copy no. 91.

Techniques: Wood-engraving.

Denis Tegetmeier (1909–1987)

Samuel Johnson. *The vanity of human wishes: the tenth satire of Juvenal imitated*, by Samuel Johnson; with eight etchings by Denis Tegetmeier; edited and with an introduction by Matthew Hodgart. Cambridge: Rampant Lions Press, 1984.

[15], 16–34, [3] p., [8] leaves of plates: ill. (etchings); 32 × 24 cm.

Notes: Limited edition of 200 copies. Copies numbered 1–188 are bound in quarter cloth, paper boards patterned with a linocut designed by the printer; copies numbered I–XII are bound in quarter leather, signed by the artist and contain an additional set of the etchings proofed in 1929 (prospectus). In a slip case. ‘Designed and printed by Will Carter at the Rampant Lions Press, Cambridge. Hand-set in Monotype Bembo, the book was printed on [pale grey] Hodgkinson’s mould-made paper, and the etchings were printed in Paris at the Atelier Georges Leblanc on Arches vélin. The cover paper was printed from a linocut designed by the printer. Bound by Woolnough Fine Bindings’ (colophon).

Copy notes: Copy no. 92.

Techniques: Etching, linocut.

Raoul Ubac (1910–1985)

Jacques Dupin. *Proximité du murmure*, Jacques Dupin; [illustré par] Raoul Ubac. Paris: Maeght, 1971.

[4], 9–38, [5] p.: ill. (8 etchings); 43 × 30 cm.

Notes: Limited edition of 195 copies. Copies numbered 51–175: regular. Copies numbered 1–25: issued with an early version of the etchings and an additional, rejected, etching. Copies numbered 26–50: issued with one rejected etching. Copies numbered I–XX: ‘hors commerce’. Copyright held by Édition Gallimard, 1969 (colophon). Author’s name at head of title. With a cover illustration (‘cul-de-lampe’). Printed in 28-point Elzévir Caslon by Fequet et Baudier (colophon). Etchings printed on Japanese Hosho paper are mounted on Vélín de Rives.

Copy notes: Paper wrappers. In a buckram-covered box. Copy no. 87.

Techniques: Etching.

Roger Vieillard (1907–1989)

L'Ecclésiaste, [traduit de l'Hébreu]; gravures au burin de Roger Vieillard. Paris: La Jeune Gravure Contemporaine, Éditions Michel de Romilly, [1950].

[6], 9–64, 5 p.: ill. (engravings); 38 × 28 cm.

Notes: Limited edition of 214 copies. Copies numbered 1–12: printed on Van Gelder blanc, with one set of engravings printed on China paper, and one set of engravings 'en premier état'. Copies numbered 13–30: printed on Van Gelder teinté, with one set of engravings printed on Ingres ancien, and one engraving 'en premier état'. Copies numbered 31–62: printed on Montval paper, with one engraving 'en premier état'. Copies numbered 63–172: printed on Arches paper. Copies numbered I–XXX and marked H.C. ('hors commerce') printed on Arches paper, reserved for the subscribing members of 'la jeune gravure contemporaine [sic]'. Copies lettered A–L: artists' copies, printed on different papers. Translated by Roger Vieillard. Thirteen full-page copper engravings, one engraved title vignette, and decorated initials by Roger Vieillard.

Copy notes: Full goatskin, with a multi-layered multi-colour leather onlay on the front board. Endpapers from Japanese-style paper with shiny stripes. Binding signed 'L. J. L.' by Linda Jane Lee on the back paste-down. In a buckram-covered box (41 × 31 cm). Copy no. 163.

Techniques: Engraving, dry-point.

Roger Vieillard (1907–1989)

Homer. *Hymne à Déméter*, [attribué à] Homère; traduit selon le rythme par P.-L. Couchoud; burins originaux de Roger Vieillard. Paris: La Nouvelle Édition, 213bis Boulevard Saint-Germain, 1946.

[6], I–IV, [2], 73, [6] p., 6 leaves of plates: ill. (engravings); 33 × 25.5 cm.

Notes: Limited edition of 300 copies. Copies numbered 1–20: text printed on Vélin blanc pur fil paper made by Papeteries du Marais, engravings printed on Vergé de Hollande, with a ‘suite en bistre’ on Japanese paper. Copies numbered 21–70: text printed on Vélin blanc made by Papeteries de Lana, engravings printed on Vergé de Hollande. Copies numbered 71–300: text printed on Vélin blanc crève coeur made by Papeteries du Marais, with engravings printed on Vélin blanc made by Papeteries de Lana (cf. colophon). In Greek and French, printed on facing pages.

References: Hacker, P. M. S., ed., *Gravure and grace: the engravings of Roger Vieillard*, Oxford, Ashmolean Museum, 1993, p. 35, no. 6.

Copy notes: Full red Nigerian goatskin. Sections sewn on four raised linen cords with linen thread. The title on the front board was cut out from museum board, pasted onto the board and then covered and moulded over with goatskin. Blind tooled and scorched lettering on the spine and front board. Marbled endpapers. In a buckram-covered box (35.5 × 27.5 cm). Bound by Linda Jane Lee, 17 June 1991. Copy no. 236.

Techniques: Engraving, dry-point.

Roger Vieillard (1907–1989)

Sophocles. *Électre: tragédie*, de Sophocle; traduite par Paul Mazon; gravures de Roger Vieillard. [Paris]: Les Bibliophiles du Palais, 1951.

[8], 82, [5] p.: ill. (17 black and white engravings); 24.5 × 19 cm.

Notes: Limited edition of 200 copies, numbered 1–180 and I–XX. Printed for members of the Bibliophiles du Palais. With an engraved title-page border. Unsewn quires with paper wrappers, inserted between paper-backed boards. In a slip case. ‘Le présent ouvrage établi sous la direction de M. Paul Leclère ...’ (p. [3]). Printed on hand-made Van Gelder Vergé de Hollande paper (cf. p. [3]).

References: Hacker, P. M. S., ed., *Gravure and grace: the engravings of Roger Vieillard*, Oxford, Ashmolean Museum, 1993, p. 36, no. 11.

Copy notes: Copy no. 15. ‘Exemplaire no. 15 imprimé pour M. Robert Crochet’ (printed on p. [3]).

Techniques: Engraving.

Christopher Wormell (b. 1955)

Lawrence Sail. *Aquamarine*, Lawrence Sail; with a wood-engraving by Christopher Wormell. Sidcot, England: The Gruffyground Press, 1988.

[18] p.: ill. (1 wood-engraving); 17.5 × 27 cm.

Notes: Limited edition of 130 copies. Title page in blue and black. Wood-engraving by Christopher Wormell on title page. 'Designed & printed at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, by Michael Mitchell and Thomas Griffith. The types are Bembo & Lutetia Open Capitals; the papers are mould-made Vélín pur fil from Canson et Montgolfier & hand-made Bodleian from Barcham Green, with hand-made Mingei from Kajinoha' (colophon). Catalogued from a copy printed on Johannot paper from Canson et Montgolfier. Sewn into paper wrappers, with a jacket of blue (Japanese?) paper.

Copy notes: Copy no. 59. Acquired in 1998.

Techniques: Wood-engraving.

This handlist is one of a series of catalogues describing the library collections of St John's College, Oxford. It follows *A descriptive catalogue of the western medieval manuscripts of St John's College Oxford* by Ralph Hanna (2002), *A descriptive catalogue of oriental manuscripts at St John's College Oxford* by Emilie Savage-Smith (2005), and precedes *A descriptive catalogue of Greek manuscripts at St John's College Oxford* by Mark Sosower (in preparation).

Cataloguing by Silke Schaeper, copy-editing by Ruth Ogden and Catherine Hilliard. Typesetting in Eric Gill's *Perpetua*, and laser-printing on Magnani mould-made paper, by Paul W. Nash. With one reproduction of an engraved illustration by Hector Saunier from Robert Marteau's *Aux buveurs de rosée* (Paris, 2003) by kind permission of the artist. Digital scanning and giclée printing at the Ashmolean Museum Photographic Studio. Portfolio by Juliet Chadwick.

This special edition of one copy is presented by the library staff to Dr P.M.S. Hacker on his retirement as Fellow Librarian, as a mark of esteem and gratitude for more than twenty years of exemplary stewardship.

