

IL KERDA TA

MARI u GIAMRI
Fatt li giara il Mosta

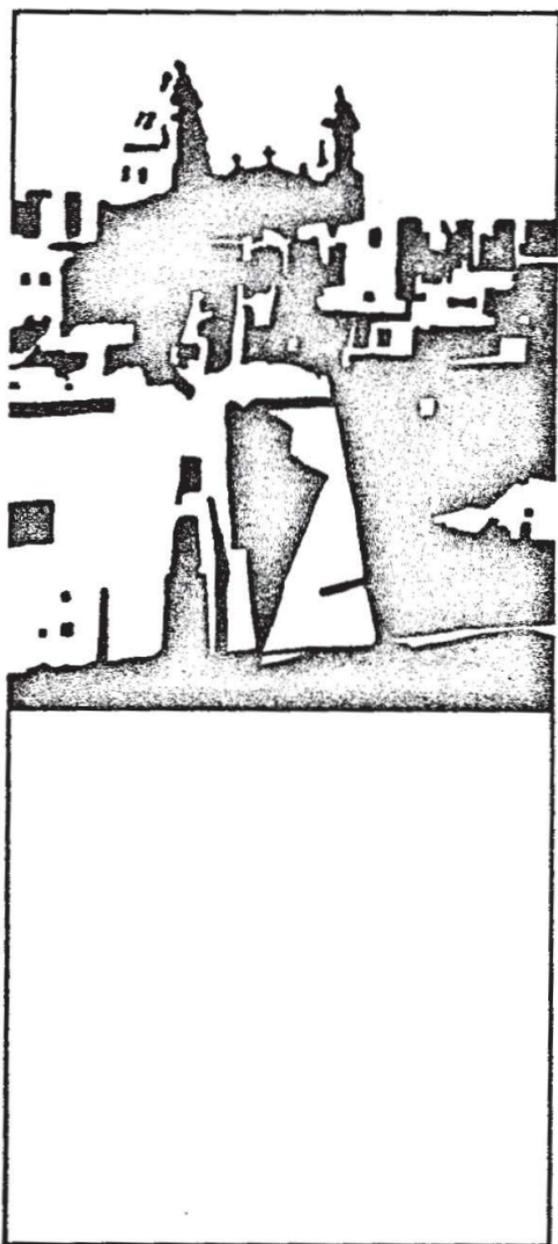


MICTUB MINN DILETTANT

“UNIONE TIPOGRAFICA MALTESE”
28, Strada Cristoforo, il Belt,

Il Kerda ta Mari u Giamri. A Maltese chapbook of the Thirties.

LIBERTY TO PRINT



An Exhibition of Private
Press Books and
Street Literature

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LIBERTY TO PRINT

THE first National Book Week in Malta was held by the Malta Library Association between the 10th and 16th November 1975. It included among other activities two different exhibitions running simultaneously at the historic Bibliotheca in Valletta. These were on the History of Printing in Malta and, in the main hall, The Book in General. A good section of the latter exhibition was devoted to the Private Press in Britain Today, thanks to Dr. Paul Xuereb and Dr. V. Depasquale, respective Librarians at the Malta University and the National Library, who readily accepted my proposal and provided the necessary space.

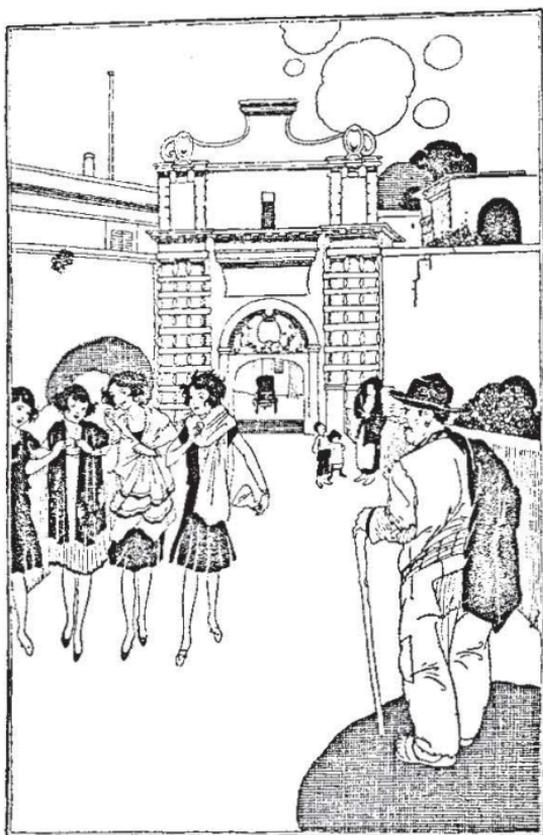
This was the first time that private press work was exhibited in Malta, and the stands attracted much attention. A total of forty-six publications from eighteen presses, together with a number of artists' prints, were in fact exhibited. In addition, there was a series of back-up articles on some private presses written by Rigby Graham whose encouragement and industry all the way from Leicester was a driving force throughout the exhibition. The valuable help of Mr. Charles Flores was also much appreciated.

Though the exhibition was extended by another week — a decision which reflected public appreciation — some material from abroad still arrived late and could not be shown at the Bibliotheca. Also, owing to pressure on space, that other very interesting facet of the private press, Street Literature, had to be ignored. It was with this missing link and the late arrivals in mind that Dr. Xuereb and I decided on a second, more comprehensive exhibition at a later date, with Malta included in the general panorama. Mid-January was chosen and the venue was to be the Library of the Malta University on the heights of Tal-Qroqq.

'Liberty to Print', despite the rather high-sounding Miltonic title, is in essence a look-in at some depth at the fascinating world of the private printer and at the lingering tradition of street literature today. In some ways the exhibition looks like an open bazaar of the printed word

- colourful, assorted, overflowing. It includes rare books, limited editions, artists' prints, street literature in its myriad variety and other ephemera which after all constitute a sizeable output of these little presses the world over. We hope that the public will have as much pleasure seeing the exhibition as we've had in mounting it.

VICTOR FENECH



Maltese Ladies, from the broadside *So Nun-like ... So Coquettish* produced by Paul Xuereb for International Woman's Year. (Malta University Press, 1975)

THE PRIVATE PRESS TODAY

*'Give me the liberty to know, to utter, and to argue
freely according to conscience, above all liberties.'* —

MILTON

TO ATTEMPT to define a private press seems to be a recurring problem, one which has taxed more knowledgeable people than I and which to date has defied satisfactory solution. C.R. Ashbee defined the objective as 'being an aesthetic one, a press that, if it is to have real worth, challenges support on the basis of standard, caters for a limited market, and is not concerned with the commercial development of printing by machinery.'

John Carter in 1961 wrote of 'the fundamental principle of private press printing; the principle that, whether or not the press has to pay its way, the printer is more interested in making a good book than a fat profit. He prints what he likes, how he likes, not what someone else has paid him to print. If now and then he produces something more apt for looking at and handling than for the mundane purpose of reading, remember he is concerned as much with his own pleasure and education as with yours.'

Today most private presses are small affairs, a tiny press, a few trays of type and an enthusiast working in a garage, loft, spare bedroom or shed. Occasionally people will work together in twos or threes pooling their time and their meagre resources. Though there are some well equipped presses, particularly in America, most private presses are modest affairs, for the days of the great private presses have more or less passed. It is not always realised that some of those like Doves, Ashendene, Gregynog and others often had considerable financial support behind them; in fact some were expected to lose money, the loss to be set against tax.

Today's private printer might spend about as much or as little as a man who fished or played golf, supported a football club, or went to the theatre fairly regularly. He would print and 'publish' small editions in a small way, would usually lose money slowly, but if he was particu-

larly lucky he might produce the occasional job which could about break even.

His publications might run to a few pages, in an edition of fifty or a hundred copies, but what he would have would be the chance to print what he liked, when he liked, as and how he liked, using his own type on paper of his choice. He would be editor, typographer, printer and distributor. He might also be author, illustrator and book-binder. He would have his own editorial and 'publishing' policy and his own imprint. He would continue, albeit on a small scale and at a humbler level, the traditions of Gutenberg, Caxton, Regiomontanus, Tycho Brahe, Horace Walpole, the Marquis de Bercy, Frederick the Great of Prussia, John Duke of Roxburghe, Thomas Johnes, Sir Alexander Boswell, John Wilkes, William Blake, Georges Oudeville, Leonard and Virginia Woolf, Eric Gill, Robert Graves, Guido Morris and many many others.

Many of the little private presses operating today continue something of the earlier traditions, they often produce unpublished fragments, poems and letters. Their ways of working are slow, haphazard, idiosyncratic – design is sometimes casual and wayward, but the finished article is often attractive and stimulating, because of its method of production, its use of unusual materials or a combination of processes. This is easy enough with an edition of fifty or a hundred copies, but usually quite out of reach for a commercial publisher. The booklets produced are not merely a means to an end, they are often quite unapologetically an end in themselves. In a time of mass production the contribution the private presses make is small yet significant.

Will Ransom, writing forty seven years ago, said of the private presses – 'though the poorest of them have earned nothing more than pity or at best a genial tolerance, the significant presses have contributed richly to the programme of typography and to aesthetic progress in general. Though the story of the private presses is no more than a chapter in the annals of graphic art, though all of them are but an infinitesimal part of the deluge of printers and printing since the middle of the fifteenth century, their influence, particularly upon book design, is strikingly impressive out of all proportion to their size and number.' Much of this holds just as well today as in 1929. But there is another aspect perhaps of even greater

importance, and that is the freedom to print what one likes.

Private presses operate in many countries. The latest annual *Private Press Books 1973* (published October 1975), certainly far from complete but offering the only figures available, lists 86 presses in 13 countries producing 185 titles. In England for that year there were 36 presses (63 titles), in the USA 24 presses (51 titles). Canada, Denmark, Germany, Ireland, Holland, Israel, Italy, France, New Zealand and others were all represented.

It may be significant that as far as is known there are no private presses in Communist countries. In this context it is worthwhile recalling that from the sixteenth century, when the stationers company first was organised into the monopoly of all English publishing, to the eighteenth, there was constant harrasment of printers and publishers, the pattern of which eventually spread to other parts, particularly America. Other countries at other times suffered similarly. It was during this time, 1644 in fact, when some freedom of publishing, bitterly won, was being challenged by new efforts of control, that Milton wrote his famous *Areopagitica, a Speech for the Liberty of Unlicensed Printing, to the Parliament of England*. It was a remonstrance (itself unlicensed) addressed to Parliament which attacked the whole system of licensing and censorship of the press, and which dealt that system a death blow. The freedom subsequently achieved is a freedom 'above all Liberties' which the private printer of today still enjoys. Something of this enjoyment shines out from the work displayed in this second Malta exhibition.

RIGBY GRAHAM

STREET LITERATURE – A Maltese tradition

ONE OF the first products of Malta's first printer, Pompeo de Fiore, was a very slim pamphlet, printed probably in 1644, describing the sensational victory of a naval squadron of the Knights of St. John over a Turkish squadron. News-pamphlets describing battles, sieges, executions, births of monstrous creatures and other portentous events had become common in Europe well before the mid-16th century. At a time before the birth of regular newspapers and when the only news likely to interest the common man was the deeds of great men and the manifestation of divine Providence through disasters or stupendously joyous events, the news-pamphlet was eagerly bought, and many printers owed a substantial part of their income to the printing of such works.

Malta was under the rule of the Knights of St. John until 1798, and these autocratic rulers judged it best not to allow newspapers to be published in Malta. This meant that news-pamphlets, all of which were carefully censored, continued to flourish throughout the 18th century. To these one can add a profusion of devotional leaflets – prayers and hymns – and complimentary odes which the devout and adulatory middle class of the time was fond of producing.

This second group of ephemera continued to flourish in the following century. The liberalisation of the Press in 1839, and the consequent birth of a multitude of newspapers, did not put an end to the publication of sensational accounts, some of them in doggerel verse, of murder trials. Times of national peril, like the serious cholera epidemics that scourged Malta during the 19th century, produced a spate of prayer-leaflets, whilst the annual feast of the Apostle Paul, Saint Protector of Malta, was often greeted by laboriously written Latin, Italian or Maltese verses printed in small octavo or duodecimo format. A good example of the more sensational religious publications is a 40-page chap-book, *Id-debra tal-Beata Vergni lil żewġ raġħaja* (Luigi Borg, 1860) describing the alleged apparition of the Virgin Mary to two precursors of Bernardette Soubirous.

The growth of a literature in the Maltese language and a slow increase in the number of literates in the lower middle and working class led to a demand for popular fiction and verse. Apart from full-scale gothic novels in fascicule form, which the publishers hawked from door to door, there was a flood of ballads in a variety of verse forms. Most of these were printed by small presses whose mainstay was jobbing work and this type of popular literature. The great popularity of opera led to a good number of popular Maltese versions of opera libretti, and the growth in popularity of the cinema in our own century led to many 'pamphlets of the film', as well as novel-length versions.

In the period between the two World Wars murder trials still provided the best-selling materials for these pamphlets, roughly printed usually on a single sexto-decimo signature. At times an equally rough wood-engraving embellished the title-page.

In recent years the genuinely popular street literature has been rapidly dying though as recently as October 1975 an air-crash provoked very soon a little doggerel-verse account. This is probably due to widespread diffusion of television and Maltese language papers some of which rival the chap-books for their sensational treatment of news. This decline is counterbalanced by the appearance of sophisticated versions of the genre: poster-poems and broadsheets. The yellowing chap-books stored away in little bookshops may soon become collectors' pieces.

PAUL XUEREB

BOOKS, STREET LITERATURE & EPHEMERA
FROM PRIVATE PRESSES IN ENGLAND,
UNLESS OTHERWISE STATED

ADAGIO PRESS

(Michigan)

No. X1165

Folder announcing the acquisition of a different printing press, a 12×18 C&P Craftsman platen, installed August 2, 1968.

THE ADAGIO PRESS AN EXHIBITION

Folder of an exhibition of books, pamphlets and ephemera from the private press of Leonard F. Bahr at the Rare Book Room, Detroit Public Library, Sept. 9 to Oct. 18, 1968.

ASHBY LANE PRESS

SIX POEMS

Six poems by Sue Barraclough, with cover design cut in a block of sycamore. (1974)

THE WOOLLEN HORSE

Bitteswell Chapbook Number One, containing a strange and interesting narrative by the Baron Munchausen. Woodcuts by James Deacon. (1975)

(This book is being exhibited in two versions: one chapbook complete with jacket, the other a 16mo sheet holding two copies of text)

BIRMINGHAM SCHOOL OF LIBRARIANSHIP

'GENTLE READER ...'

Some 16th century printers' apologies. B.S.L. Pamphlets No 1. (1962)

TEMPUS EST IOCUNDUM

From the Benedictbeuern Manuscript. Wood engraving by Michael Felmingham. (1962)

BLACK KNIGHT PRESS

A STORY

A new legend by Vic Atkins illustrated by Pete Harper. (1966)

BOOTHAM PRESS

SOME FRAGMENTS OF CHINESE PHILOSOPHY

Chinese proverbs, moral tales and inscriptions from paintings. Two-colour illustrations by Rigby Graham. (1961)

BREWHOUSE PRESS

CHIDIOCK TICHBOURNE

Executed for his complicity in the Babington Conspiracy.



Frontispiece drawing by Rigby Graham for *Faithless Nellie Gray*.
(Brewhouse Press, Wymondham, 1975)



TIM EVANS

—*— Evans, MacCall —*—

Tim Evans was a prisoner,
Fast in his prison cell,
And those who read about his crimes,
They damned his soul to hell.
Saying, go down, you murderer, go down!

For the murder of his own true wife,
And the killing of his own child,
The jury found him guilty
And the hanging judge he smiled.

Now Evans pleaded innocent
And swore by him on high,
That he never killed his own dear wife
Nor caused his child to die.

They moved him out at nine o'clock
To his final flowery-dell,
And day and night two screws were there
And never left his cell.

Sometimes they played draughts with him
And solo and postee,
To stop him brooding on the rope
That was to be his doom.

They brought his grub in on a tray,
There was eggs and meat and ham,
And all the snow that he could smoke
Was there at his command.

The governor came in one day,
The chaplain by his side;
Says, "Your appeal has been turned down,
Prepare yourself to die."

So Evans walked in the prison yard
And the screws they walked behind,
And he saw the sky above the wall
And he knew no prate of mind.

They came for him at eight o'clock
And the chaplain read a prayer,
And then they walked him to that place
Where the hangman did prepare.

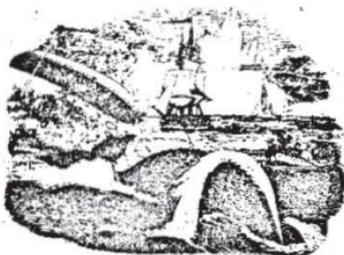
The rope was fixed around his neck,
And the buckles behind his ear,
And the prison bell was tolling
But Tim Evans did not hear.

A thousand lags were cursing
And a banging on the doors,
Tim Evans could not hear them,
He was deaf for evermore.

They sent Tim Evans to the drop
For a crime he didn't do,
It was Christy was the murderer
And the judge and jury too.

—*— BK —*—

The GREENLAND



Whale Fishery

In seventeen hundred and ninety-four,
On March the eighteenth day,
We hoist our colours to the top of the mast
And to Greenland bore away, brave boys,
And to Greenland bore away.

We were twelve gallant men aboard,
And to the North did steer;
Old England left we in our wake;
We sailors knew no fear,....

Our look-out up on the mainmast stood,
With a spy-glass in his hand,
"There's a whale, there's a whale,
there's a whale-fish" he cried
"And she blows at every span...."

The Captain stood on the quarterdeck,
And the ice hung in his eye;
"Overhaul! Overhaul! Let your davit
tackle fall,
And launch your boats to sea...."

So the boats got down, and the men aboard,
The whale was in full view;
Resolved, resolved was each seaman bold,
To steer where the whalefish blew....

As the harpoon struck and the line paid out,
The whale gave a flurry with her tail;
The boat capsized, four whalersmen were drowned,
And we never caught that whale....

Bad news we to the Captain brought,
The loss of four men true,
A sorrowful man was our Captain then,
And the colours down he drew....

"The losing of this whale", said he,
"Doth grieve my heart full sore;
But the losing of those four gallant men
Deth hurt me ten times more...."

"Up anchor now" the Captain cried,
"For the winter star do appear;
It is time for to leave this cold country,
And for England we will steer...."

Oh, Greenland is a barren place,
It's a place that bears no green;
Where the ice and the snow and the whalefish blow
And the daylight's seldom seen, brave boys,
And the daylight's seldom seen.

BROADSHEET KING.

Two broadside ballads published by
John Foreman, 'The Broadsheet King'.

Contains a biographical note, his Elegy and his letter to his wife the night before he died. Illustrated by Rigby Graham. (1964)

A MUSICAL BREAKFAST

Science fiction play in two scenes by Philip Ward. Colour lithographs by Rigby Graham. (1968)

ROGER PAYNE

An account of the life and works of Roger Payne, bookbinder, by Penelope Holt. Illustrated by Rigby Graham. Broadsheet 6. (1969)

MONOTYPES

An account by Rigby Graham of the different methods of making monotypes. Illustrated by Rigby Graham, Marilyn Andreetti and Michael Ayrton. Broadsheet 9. (1970)

MOUNTAINS

Poetry about mountains written by Mervyn James. Illustrated in colour by Rigby Graham who drew the plates under hazardous conditions on Lake District mountainsides. (1972)

ARTIST'S PRINTS

Four colour prints by Rigby Graham from 'The Casquets, the Most Dangerous Channel Island'. (1972)

WILLIAM BLAKE - PRIVATE PRINTER

An illustrated account by John Lord of Blake's activities as a private printer. Broadsheet 10. (1972)

THE EARLIEST BOOKS PRINTED IN GUERNSEY

By Gregory Stevens-Cox. Broadsheet 12. One of a series dealing with aspects of the printing and allied trades. (1973)

READING GAMES

Some Victorian examples with an essay on 'The Art of Reading' by Alan Tucker. (1973)

A PRAYER ON GOING INTO MY HOUSE

A poem by W.B. Yeats. Drawings by Rigby Graham. Published for the Friends of Thoor Ballylee, Gort, Galway. (1973)

THE TOPER'S RANT

A poem by John Clare. Drawings by Rigby Graham. (1974)

THE BREWHOUSE AT WYMONDHAM

An account of the Brewhouse Press by Patricia Graham. Illustrations and four-colour lithograph cover by Rigby Graham. Broadsheet 13. (1974)

AN AUGUST MIDNIGHT

Thomas Hardy's poem produced by Trevor Hickman for the Glasgow Broadsheet exhibition 'Come All Ye ...'. Drawing by Rigby Graham. (1975)

EDMUND SPENSER'S KILCOLMAN

An account of the ruins of Kilcolman, known also as 'Spenser's Castle'. Written and illustrated by Rigby Graham. (1975)

FAITHLESS NELLIE GRAY

A ballad by Thomas Hood. Drawings and notes by Rigby Graham. (1975)

THE BROADSHEET KING

THERE AIN'T NO BUGS ON ME

A song by the Folksingers for Freedom in Vietnam. Drawings by Brian Catchpole. (1967)

OLD MOTHER HUBBARD AND HER WONDERFUL DOG

A nursery rhyme in verse and pictures. Reprint chapbook. (nd)

THE ARBROATH TRAGEDY

A sea tragedy. Words and music by Fred Dallas. (nd)

THE PEOPLE SAY

Words by John Brunner on 18th cent. German air 'Vetter Michel'. (nd)

THE CANDLELIGHT FISHERMAN

Sea chanty illustrated with old prints. (nd)

THE LEAVING OF LIVERPOOL

Broadside ballad. illustrated. (nd)

LAZY HARRY'S

Broadside ballad. Illustrated. Chorus score. (nd)

TIM EVANS

Broadside ballad by Ewan MacColl. Illustrated. (nd)

THE GREENLAND WHALE FISHERY

Broadside ballad. Illustrated. (nd)

THE STUNNING GREAT MEAT PIE

Broadside ditty. Illustrated. (nd)

LOVING HANNAH

Broadside ballad. Illustrated. (nd)

A SONG FOR CHURCHILL

Broadside ballad by Karl Dallas. Illustrated. (nd)

GRESFORD DISASTER

Broadside ballad. Illustrated. (nd)

CELLAR PRESS

CLOUD ON BLACK COMBE

A poem by Norman Nicholson. Illustration by Rigby Graham. Cellar Press Poem 14. (1975)

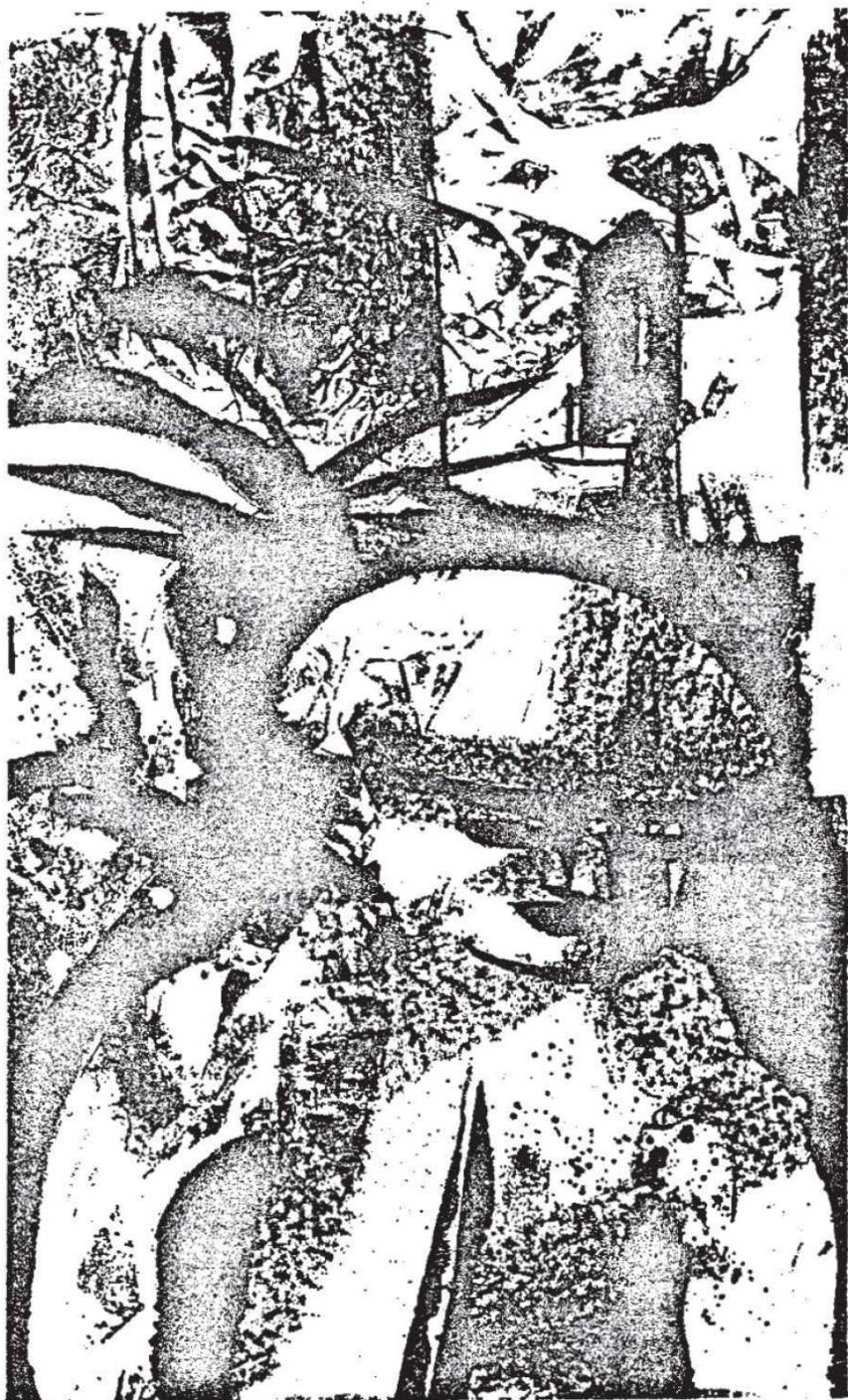
COG PRESS

COGS IN TRANSITION

Subtitled 'Selections from a Mechanical Sketchbook'. (1963)

THE ICARUS

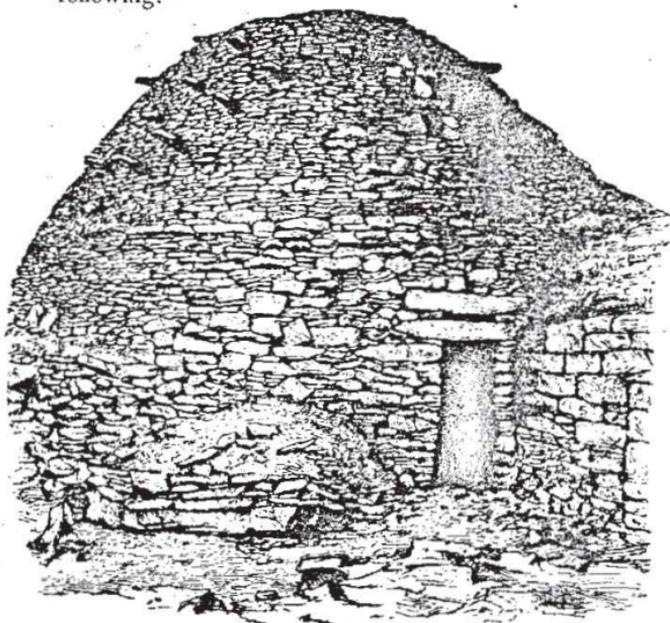
Title page and book: 'El Icaro' by Salvador Jacinto Polo de Medina. Dual text with colour illustrations by Rigby Graham. (1965)



A monotype by Rigby Graham for *Correspondences*. (Cog Press, Leicester, 1973)

A ROUGH NIGHT

A 7th century beehive hut on Skellig Michael — one which remains in fact long after the monastery itself was disbanded in the 11th century when the monks moved to Ballinskelligs. In the margin of *St Gall Prician* an Irish monk of the time, listening to a raging storm, wrote the following:—



Monastic cell, Skellig Michael Co. Kerry

The wild wind howls tonight
Tossing the white-furled ocean
I needn't dread the coming of the fierce Viking warriors
Across the Irish sea.

Patricia Green and Rigby Graham
Cog Press Leicester 1975



Broadsheet by the Cog Press, 1973

FIVE DUETS

Verses by Hugh Collinson. Drawings by Rigby Graham. (1967)

PRIVATE PRINTER AND PRIVATE PRESS

Cover of magazine no. 2, edited by Rigby Graham and Peter Hoy. (1968)

ROCKS, BOULDERS AND RUINS

Woodcut and title page of book by Margaret McCord and Rigby Graham. (1969)

ARTIST'S PRINTS

Two lithographs by Rigby Graham and one woodcut by Anne Palmer from 'Enigma 3'. (1970)

ST. JULIAN

A poem by Melinda Camber, with a drawing by Rigby Graham. (1973)

FLIGHT TIME

Broadsheet poem by Leon Spiro, illustrated by Rigby Graham. (1973)

MEMORIES

Broadsheet poem by Charles Flores, illustrated by Rigby Graham. (1973)

COBWEBS FROM CALIFORNIA

Poems by Leon Spiro. Illustrations by Rigby Graham. (1973)

CORRESPONDENCES

Four poems by Charles Flores. Monotypes by Rigby Graham. (1973)

GRAINNE'S CASTLE ACHILL ISLAND CO MAYO

Broadsheet. Conversation from the 'Book of Fermoy'. Illustration by Rigby Graham. (1974)

GEORGE CRABBE AT STATHERN

Broadsheet. Illustration by Rigby Graham. (1974)

ST. MARY'S, NETHER BROUGHTON

Broadsheet poem by Leon Spiro, illustrated by Rigby Graham. (1974)

PRO BONO PUBLICO

Excerpts from a Customs officer's notebook. Produced for distribution at the 'Come All Ye ...' exhibition at Glasgow. (1975)

A PRAYER/THE LETTER

Broadsheet. Quoted by George Borrow. Drawing by Rigby Graham. Produced for distribution at Glasgow School of Art. (1975)

BETHLEM

Broadsheet. Verses by Humbert Wolfe. Produced for distribution at 'Print Your Own Thing', Glasgow School of Art. (1975)

KILDOWNET CASTLE

Broadsheet. Text and illustration by Rigby Graham. (1975)

A ROUGH NIGHT

Broadsheet. Patricia Green and Rigby Graham. (1975)

SPALPEEN, MY LOVE

Translation from a traditional ballad 'Spailpin a Ruin'. Pastel relief engraving by Rigby Graham. (1975)

'SWEET THAMES RUN SOFTLY'

Broadsheet poem from 'London Pictures' by Victor Fenech. Patricia Green and Rigby Graham. (1975)

OPEN BROWNING'S HEART

Broadsheet poem from 'London Pictures' by Victor Fenech. Patricia Green and Rigby Graham. (1975)

SAMUEL JOHNSON AT MARKET BOSWORTH

Broadsheet. Note by David C. Rogers. Illustration from 'History of Leicestershire' by John Nichols. (1975)

KILCOLMAN CASTLE

Broadsheet. Note and illustration by Rigby Graham. Produced for European Architectural Heritage Year. (1975)

SCEILIG MICHAEL

Broadsheet. Note and illustration by Rigby Graham. Produced for European Architectural Heritage Year. (1975)

AWAY, YOU FUTURE FEARS

Broadsheet poem from 'Desiderata' by Victor Fenech, illustrated by Rigby Graham. (1975)

I HAVE PLEASURE IN NOTHING

Barwell Broadside No. 1. The first in a new series printed by Patricia Green and Rigby Graham for Toni Savage's Ampersand Folk Club, The Three Crowns, Barwell. (1975)

MY OWN EPITAPH

Three epitaphs, drawing by Rigby Graham. Barwell Broadside 2. (1975)

FALL, LEAVES

A poem by Emily Bronte, drawing by Rigby Graham. Barwell Broadside 3. (1975)

THE WIND, THE WIND

A quatrain, drawing by Rigby Graham. Barwell Broadside 4. (1975)

SAMUEL JOHNSON & THE BATTLE OF BOSWORTH

Note by David C. Rogers. Two illustrations from 'History of Leicestershire' by John Nichols. Barwell Broadside 5. (1975)

OF HUMAN LIFE

A poem by Henry King, drawing by Rigby Graham. Barwell Broadside 6. (1975)

PRELUDE

A poem by J.M. Synge, drawing by Rigby Graham. Barwell Broadside 7. (1975)

JENNIFER GENTLE

A folk song by Eddie and Finbar Furey, drawing by Rigby Graham. Barwell Broadside 8. (1975)

THE COG PRESS

French fold listing information about Rigby Graham's Cog Press at Aylestone, Leicester, and showing the printer at work. (1975)

CRANNOG PRESS

(*Belfast*)

ARTIST'S PRINTS

One colour lithograph, three black-and-white illustrations by Margaret McCord from 'Leavings' (1968)

TOWER HOUSES AND TEN POUND CASTLES

An illustrated topographical view of Irish ruins, by Margaret McCord and Rigby Graham. (1970)

KENBANE CASTLE

A lithograph by Margaret McCord from 'Tower Houses and Ten Pound Castles'. (1970)

CARTA A MANO DI AMALFI

A description by Margaret McCord of a visit to the Armatruda paper mill at Amalfi. Illustrated with rubbercuts by the author. (1970)

ABBEYS AND CHURCHES

A collection of drawings and prints of abbeys and churches in Ireland, with notes, by Margaret McCord and Rigby Graham. (1971)

SKELLIG MICHAEL

Colour lithograph by Rigby Graham from 'Abbeys and Churches'. (1971)

RUIN AT TRIM

Lithograph by Rigby Graham from an unpublished book on 'Ruined Castles'.

ARTISTS' PRINTS

Two colour lithographs, by Margaret McCord (of Grianan Ailach) and Rigby Graham (of Dalways Bawn), from a projected volume 'Castles and Houses'.

CRYPT PRESS

YOU DIDN'T NEED ME

Lyrics by Terry St. Clair. Drawings by Brian Allen. (1972)

CUCKOO HILL PRESS

SUR LE MERITE DE QUELQUES EDITIONS

Extract from the manuscript by Ph.-D. Pierres on the Art of Printing, first printed by its author at Versailles between 1792 and 1807. (1968)

DAEDALUS PRESS

THE PRIVATE PRESS TODAY

Poster ticket for 17th King's Lynn Festival at the Riverside Room, 22-29 July 1967.

WINTER

A sonnet by Dante Gabriel Rossetti. Wood engraving by Juliet Standing. (nd)

DIGGING

Poemcard Three by Edward Thomas. (nd)

SWEDES and SOWING

Two poems by Edward Thomas. Daedalus Poems 2nd Series Nos. 18 & 19. (nd)

FOULIS ARCHIVE PRESS

(Glasgow)

PANDAEMONIUM

A broadside containing witchcraft illustrations from mediaeval sources. (1972)

A PLAYER OFTEN CHANGES

Pictorial broadside of Elizabethan costumes and Playhouses presented in the manner of model theatrical prints popular in the 19th century. (1973)

THE FOULIS ARCHIVE PRESS

A price list of recent books from the press (*of which the next three titles are examples*).

VANISHED FLOWERS

A selection of love poems from Rabindranath Tagore's 'The Garden' translated from the Bengali by the author. Designed and illustrated by Jacqueline Masson. (1974)

RATHER ODD

A fantasy tale for children written and illustrated by Fiona C. Williamson. (1974)

A WEE DRAPPIE O'T

A selection of North-East songs, illustrated by Carol Marsh. (1974)

A GUDE BUKE

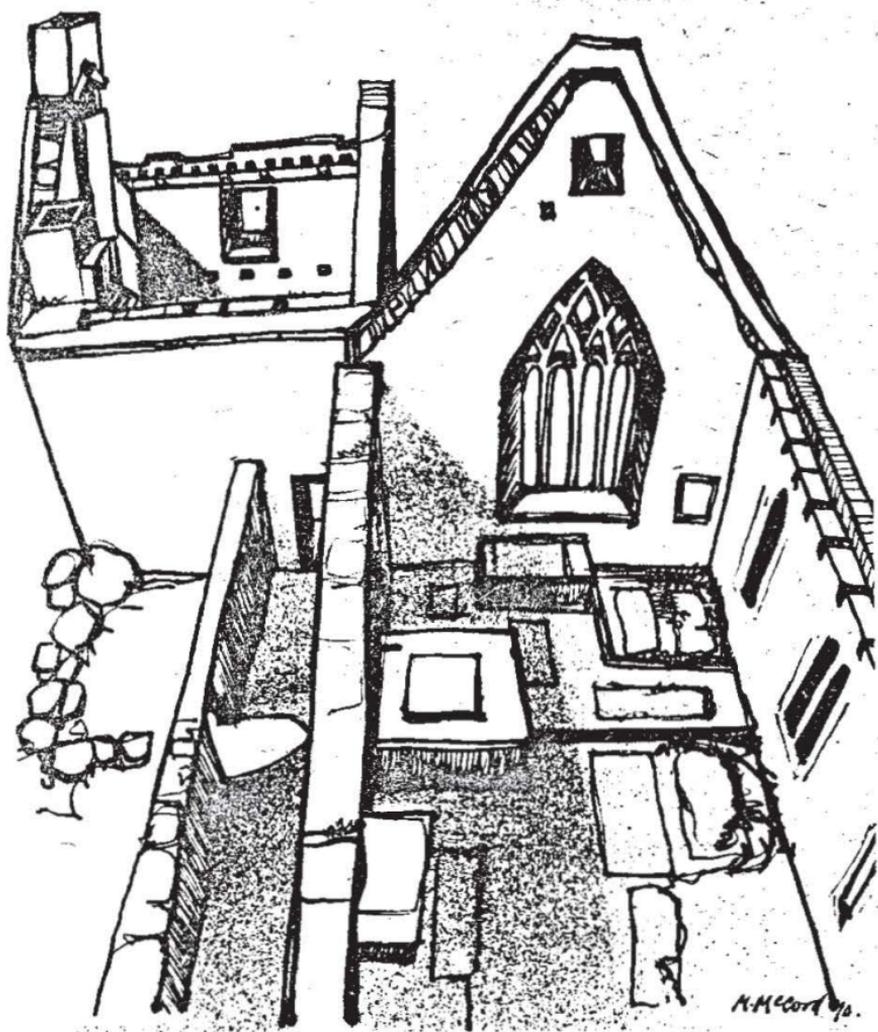
Broadsheet poem by Stephen Mulrine, illustrated by Frank Connolly. (1975)

DESCRIPTION OF GLASGOW FAIR

Broadside designed by Lesley H. Keen and published as a contribution to the 800th Centenary of the City of Glasgow. (1975)

CHAPMEN & CHAUNTERS

A 'minding' of an exhibition of Broadsheets and Street Literature at Glasgow School of Art, depicting late 18th and 19th century Glasgow worthies. Text by John Tomlinson, design by Gordon Hundy. (1975)



Lithograph of Ross Errilly Friary by Margaret McCord from *Abbey and Churches*. (Crannog Press, Belfast, 1971)

Van

All Hell let loose at
the Devil's Colouring Book

Daemonium

A translated development of the
idea of Mrs J. M. M. A. R. H. as presented by
the private press of The Devils
by Glasgow School of Art Library Society

The woodcut illustrations are reproduced
from the original sources by permission
of the Keeper of Special Collections at the
University of Glasgow, whose help is
gratefully acknowledged.
The open linear nature of the woodcut has
always been a temptation to hand colourists,
and many early books have been enhanced
in this way, usually by later hands.

Designed and printed by the Black Art at
Glasgow School of Art. Cum privilegio



From 'De Linceis in Phoenicia Madellibus'
(concerning Female Sorcerers and
Enchantments) Ulrich Aldinger, 1489



From 'The earliest illustration of a child
killing his mother' (1489)



From 'Witches making a storm' (1489)

Written words in Germanic script, at least
to enable an observer in the past or to
read transcripts. Henry More (1853)

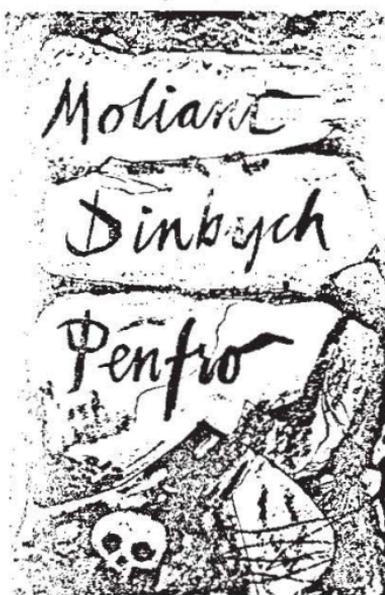


The scene is a scene from 'The
Devil's Colouring Book' (1872)
by the Glasgow School of Art
Library Society

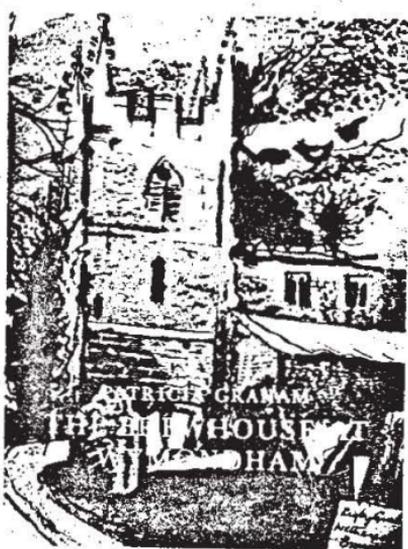
A. Satan B. Queen of the Sabbath
C. Wife with snake hair
D. The wicked Lord of corrupted monks
E. Four devils who have an evil name

F. Alchemist (looking after the lead)
G. The man who dies
H. Women hanging from a tree

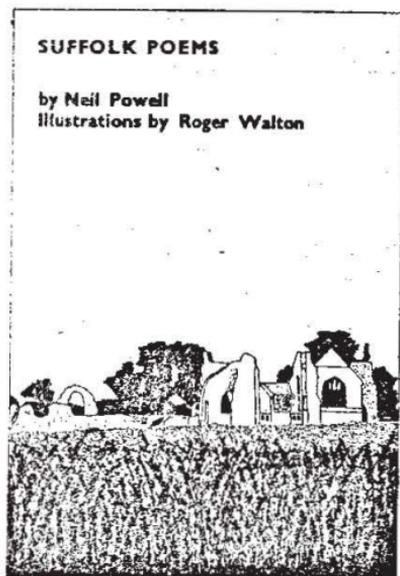
A broadside containing witchcraft illustrations from
medieval sources. (Foulis Archive Press, 1972)



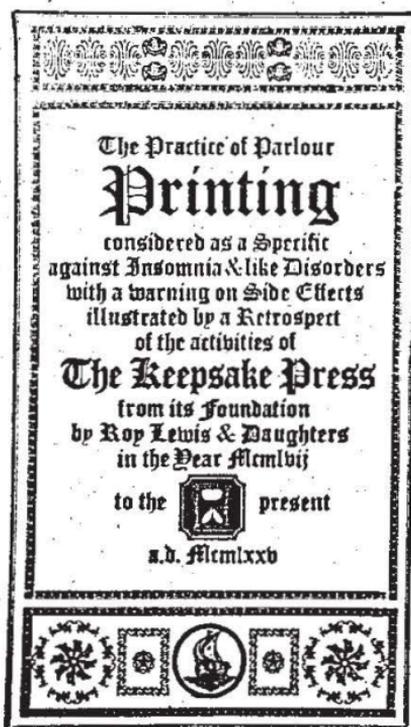
Cover design for *Moliant Dinbych Penfro*. (Leicester Press, 1968)



Cover design for *The Brewhouse at Wymondham*. (Brewhouse Press, 1974)



Cover for *Suffolk Poems*. (Mandeville Press, 1975)



Cover for *The Practice of Parlour Printing* (Keepsake Press, 1975)



A SMILE

A smile in her eyes,
All day carried its beauty
In the London van.

April lit the parks,
It stole the great luxury
Of her winsome smile.

In vain the bright lights,
The splendours of a city
Redeem not that smile.

© Victor Ferech

Toni Savage of Leicester 1975.

PHOENIX BROADSHEET No.51.

Phoenix Broadsheet No. 51. The illustration is from an original woodcut by Thomas Bewick. (New Broom Press, Leicester, 1975)



A drawing by Kathie
Layfield from *Triolets*,
(New Broom Press, 1975)

COME ALL YE

Announcement poster for the 'Come All Ye' exhibition. Designed by Michael Shephard-Healey. (1975)

GROVE PRESS

THE WISBECH & UPWELL TRAMWAY

An account of the sole survivor in England of the old roadside tramways, with maps, plans and photographs. The Grove's second major 'inter-press' co-operation. (1966)

HAWORTH PRESS

ODD

Poemcard by Robert Shaw illustrated by Rigby Graham. (1974)

CHILDHOOD

Poster poem by William Barnes, designed by Roy and Sheila Sanford. Produced by Haworth Pottery and Poetry, Series 1. (nd)

LOVE AND FRIENDSHIP

Poster poem by Emily Brontë, designed by Rigby Graham. Series 2. (nd)

IN MEMORY OF LOUIS ARMSTRONG

Poster poem by John Lucas, designed by Rigby Graham. Series 2. (nd)

WE ARE GOING TO NEED POEMS

Poster poem by Robert Shaw, designed by Rigby Graham. Series 2. (nd)

JANUS PRESS

JANUS IS UNIQUE

Information poster in manuscript style about the Janus press and gallery. (nd)

THE STAGES OF LIFE

Reprint of an illustrated broadside first printed by J. Catnach. (nd)

W.H. AUDEN - POEMS 1928

Reproduced in facsimile with a forward by B.C. Bloomfield and privately printed for the Ilkley Literature Festival in April 1973.

KEEPSAKE PRESS

TWO CONFESSIONS

A poem by Edward Lowbury, linocut design by Elizabeth Lewis. Keepsake Poem 8. (1973)

A LUNAR EVENT

A poem and a drawing by Alan Bold. Keepsake Poem 11 (1973)

FOR LOFTHOUSE

A poem and a drawing by Robert Morgan. Keepsake Poem 13. (1973)

ROMAN WALL

A poem by John Cotton, lithograph by Rigby Graham. Keepsake Poem 16. (1973)

SYMPHONY IN MOSCOW

A poem by D.M. Thomas, screenprint by Geoff Machin. Keepsake Poem 20. (1974)

TWO PRAYERS

A poem by Robert Nye, drawing by Aileen Campbell Nye. Keepsake Poem 22. (1974)

ASPECTS OF PARIS

Poems of Paris by John Press. Drawings by Gordon Bradshaw. (1975)

THE PRACTICE OF PARLOUR PRINTING

Illustrated by a Retrospect of the activities of The Keepsake Press from its foundation by Roy Lewis & Daughters in 1957 to the present day. (1975)

KIT-CAT PRESS**TRAVELLING**

Poems of Italy by Jeremy Robson, illustrated by Kenneth Hardacre. (1972)

THE KIT-CAT PRESS

French fold listing information about the press and recent publications. (1975)

DAMON THE MOWER

Broadsheet announcing the publication of Andrew Marvell's Poems with decorations by Frederick Palmer. (1975)

LEICESTER PRESS**MOLIAN T DINBYCH PENFRO**

'Praise of Tenby', an anonymous poem translated into English by Anthony Conran. Illustrated by Rigby Graham. (1968)

LOCKWOOD MEMORIAL LIBRARY

(New York)

I WILL SING A JOYOUS SONG

Poem by William Carlos Williams. Christmas Broadside No 7. (1974)

MAGPIE PRESS

(Los Angeles)

SELECTED POEMS OF WILLIAM DUNBAR

Selections from the late 15th century Scottish poet edited with an introduction by Florence Ridley. (1969)

MANDEVILLE PRESS**PANTOMIME CAT**

Verse and drawing by Carola Scupham and John Mole. (1975)

SMOCK HILL

A poem by Jeffrey Turner illustrated by Mary Norman. (1975)

TWO BOYS AND A GIRL, PLAYING IN A CHURCHYARD

A poem by Martin Booth illustrated by Margaret Steward.
(1976)

WHATEVER THERE IS OF LIGHT

Four poems by William Bedford. (1975)

SUFFOLK POEMS

A poem sequence by Neil Powell. Illustrations by Roger Walton. (1975)

THE SHOOTING STAR

A collection of poems by Trevor McMahon. (1975)

A FEW ROCKS CIRCLING TREES

A collection of poems by Donald Ward. (1975)

THE CORRIDOR

A poem sequence by C.H. Sisson. (1975)

MELISSA PRESS

(Draguignan, France)

NO ENGLISH HORSE

Poems by Sandor Petöfi translated from the Magyar by Count Potocki of Montalk. Illustrated by Rigby Graham. (1967)

MINIATURE PRESS

THE MINIATURE PRESS

French fold listing information about the press established in 1935. (nd)

NEW BROOM PRESS

IDLE SCRATCHES

Poems by Colin Scot. Drawings by Brian Allen. (1971)

THE LIGHT

A poem by Peter Blythe. Drawings by Brian Allen. (1971)

THE PHOENIX

A poem by Boyd K. Lichfield. Drawings by Brian Allen. (1971)

FOR BRIAN PATTEN

Poem by Boyd K. Lichfield, woodcut by Duine Campbell. Phoenix Broadsheet 1. (1971)

THE VIEW FROM TWO MURDERS

Two poems by Ian Caws. Illustrations by Marlene Staniforth. (1972)

MANIFESTO

Visual poetry by Brian Allen. (1972)

ELEMENTARY LAMENT

A poem by Frank Lissauer. Illustrated. (1972)

LOOK, LOVE

Poem by Charles Flores, drawing by Franco Colavecchia. Phoenix Broadsheet 22. (1972)

BITTER TASTE

Poems by Colin Scot. Drawings by Chris Bartram. (1973)

MERMAID, MOUSE AND MAP

Poem by Boyd K. Lichfield, drawing by Chris Bartram. Phoenix Broadsheet 29. (1973)

THE LOST SHEPHERD

Poems by Frank Lissauer. Drawings by Rigby Graham. (1974)

THE SNOWSTORM

A poem by Ralph Waldo Emerson. Drawings by Rigby Graham. (1974)

A VOICE FROM KALKARA

Poems by Charles Flores. Drawings by Rigby Graham. (1974)

RUINS

Extract from 'English Hours' by Henry James, drawings by Rigby Graham. Phoenix Broadsheet 34. Produced for private view of Paintings exhibition by Graham at the Gadsby Gallery, Leicester. (1974)

HANS ERNI

Lines from 'Paradise Regained'. Sketch by Erni in the collection of Rigby Graham. Phoenix Broadsheet 37. To commemorate opening of second exhibition of work by Hans Erni at the Gadsby Gallery, Leicester. (1974)

TRIOLETS

Six triolets by Jack Woolgar. Drawings by Kathie Layfield. (1975)

CHRISTMAS

A Yuletide triolets by Jack Woolgar. (1975)

IN MEMORIE OF HYLTON SMALL OF LEYCESTRE

'Song' by Frank Lissauer. Phoenix Broadsheet 37(b). (1975)

LOVE

Poem by John Foreman, drawing by Rigby Graham. Phoenix Broadsheet 38. Produced for 'Come All Ye' Glasgow exhibition. (1975)

A.H. FINDLEY

A tribute by Bill Gadsby. Phoenix Broadsheet 39. Printed for exhibition of Watercolours at Gadsby Gallery, Leicester. (1975)

A STAR WINKS

Poem by Finbar Furey. Phoenix Broadsheet 40. (1975)

TWO VIEWS OF LIFE AT SEA

Verses by Erik Illott, 'The Bristol Shantyman'. Phoenix Broadsheet 41. Printed for International Folk Festival, Osnabruck, Germany. (1975)

COCKROW

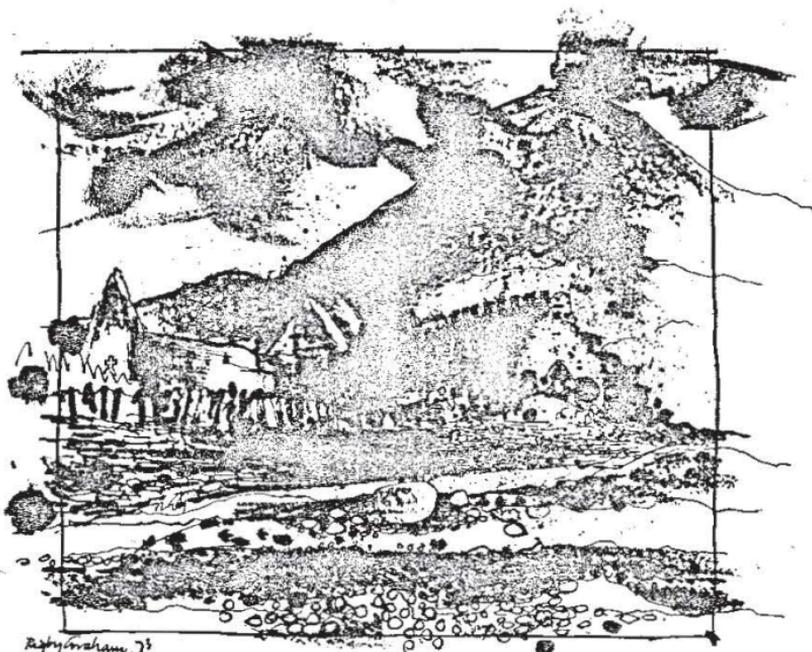
Poem by Sion Powell, wood engraving by Duine Campbell. Phoenix Broadsheet 42. (1975)

SWINBURNE : A MATCH



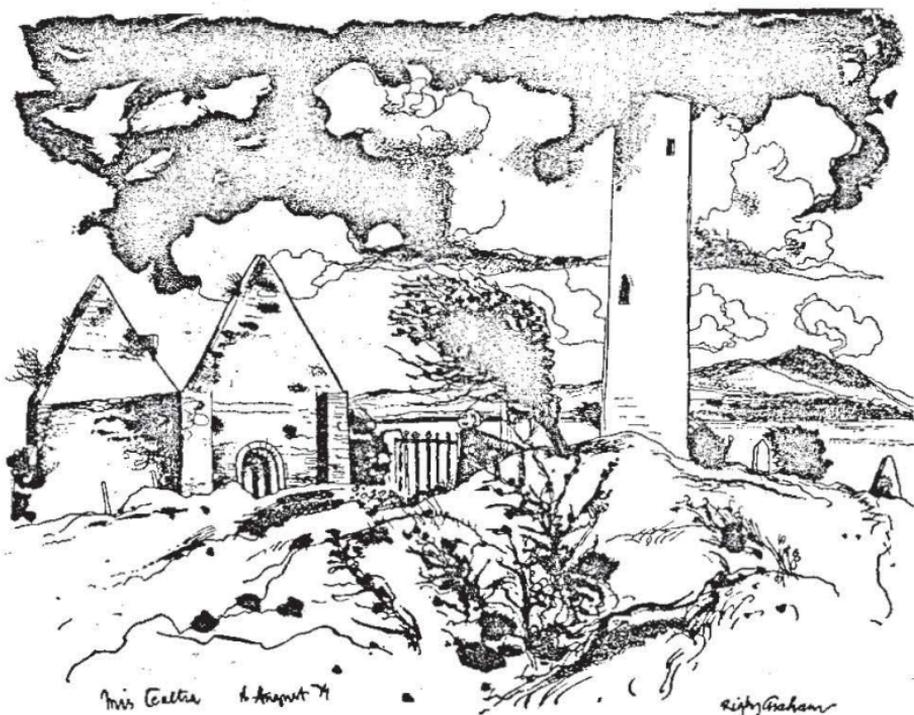
PANDORA PRESS

Jacket design by Rigby Graham for Swinburne's
A Match. (Pandora Press, 1962)



RigbyGraham. 73

(Top) Murrisk Abbey, (Bottom) Iniscealtra. Two in a series of six monographs by Rigby Graham on Irish monastic ruins. (St Bernard Press, Coalville, 1975)



Inis Cealla 4 August 74

RigbyGraham

IRISH PROVERBS

With a drawing by Rigby Graham. Phoenix Broadsheet 43. Printed at the Cog Press for Toni Savage's Irish Evening at the 'Fish and Quart', Churchgate. (1975)

SEASONS

Poem by Jack Woolgar, illustrated by Marlene Staniforth. Phoenix Broadsheet 44. (1975)

WHITE FURTIVE FORMS

Poem by Count Potocki of Montalk, wood engraving by Duine Campbell. Phoenix Broadsheet 45. (1975)

MORE IRISH PROVERBS

With a drawing by Rigby Graham. Phoenix Broadsheet 46. Printed at the Cog Press. (1975)

THE DANCE

A Breton Folk Song printed for Gerry Lockran on his visit to sing at Barwell. Phoenix Broadsheet 47. (1975)

MUSIC HALL

Printed for the Phoenix Theatre. Decorated with drawings by Rita. Phoenix Broadsheet 48.

TONES OF LIFE

Poem by Barry Skinner, drawing by Brian Allen. Phoenix Broadsheet 49. (1975)

JANUS

Poem by Padraig Shanahan, drawing by Rigby Graham. Printed at the Janus Press, Ilkley, for the Literature Festival. Phoenix Broadsheet 50. (1975)

A SMILE

Poem by Victor Fenech, wood engraving by Thomas Bewick. Phoenix Broadsheet 51. (1975)

NIGHTMARE

A triolet by Jack Woolgar, wood engraving by Duine Campbell. Phoenix Broadsheet 52. (1975)

SILENCES

Poem by Jeremy Sanders, drawing by Chris Bartram. Phoenix Broadsheet 53. (1975)

SOLITUDE

Poem by Dominic Timms. Phoenix Broadsheet 53(b). (1975)

AGE

Poem by Barry Skinner, wood engraving by Duine Campbell. Phoenix Broadsheet 54. (1975)

HEDGE-PIG

A triolet by Jack Woolgar, wood engraving by Thomas Bewick. Phoenix Broadsheet 55. (1975)

THE ANGELUS

Poem by Ted Furey, drawing by Tony O'Dwyer. Phoenix Broadsheet 56. (1975)

LOST

Poem by Cliff Aungier. Phoenix Broadsheet 57. (1975)

I'LL BE YOUR FRIEND

Poem by Jenni Trevitt. Phoenix Broadsheet 58. (1975)

AT A PRIZE FIGHT

Extract from William Hazlitt c. 1826. Drawing by Rigby Graham. Printed for the British premiere of 'Johnny Boxer' by Phil Woods at the Phoenix Theatre. Phoenix Broadsheet 59. (1975)

LIFE

Poem by Alex Campbell, drawing by Rod Felton. Phoenix Broadsheet 60. (1975)

THE NEW ROSE-PETALS

Poem by Spike Milligan, drawing by Rigby Graham. Phoenix Broadsheet 61. (1975)

MAJOR PETKOFF

From Act II of G.B. Shaw's 'Arms and the Man', drawing by Marlene Crowther. Little Theatre Broadsheet 1. (1975)

MISTRESS QUICKLY'S LAMENT

From 'Henry V' Act II Scene 3, illustration by Kathie Layfield. Little Theatre Broadsheet 2. (1975)

SOLDIER'S SONG?

Verses, drawing by Rigby Graham. Slip No 1. Printed for the Singers Club, London. (1975)

THE FIRST TIME EVER

Words by Ewan MacColl, drawing by Rigby Graham. Slip No 2. Printed for the Singers Club, London. (1975)

OFFCUT PRESS**VALUES**

Poems by Spike Milligan. Drawings by Rigby Graham. (1969)

OP PRESS**INVENTIONS REFLECTIONS**

Ten typographic visuals by Mac Bryan and John Webster. (1972)

ORPHEUS PRESS**JOHN CLARE**

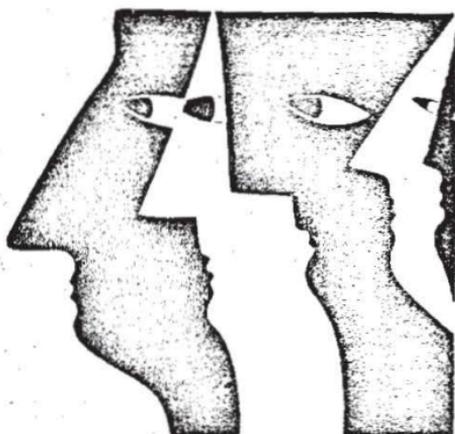
His poem 'Lines Written in Northampton County Asylum', illustrated by Rigby Graham. (1959)

IN NATIVITATE DOMINI

Hymns from the Cistercian Breviary. Printed for Christmas 1959.

LAMENT FOR IGNACIO SANCHEZ MEJIAS

Woodcut by Rigby Graham from the Orpheus Press edition of the poem by Federico Garcia Lorca. (nd)



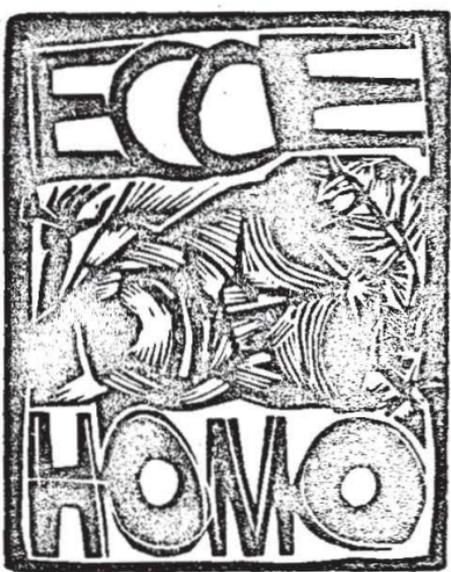
The Ultimate measure of man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy. The true neighbor will risk his position, his prestige, and even his life for the welfare of others in dangerous valleys and hazardous situations. He will lift some bruised and beaten brother to a higher, more noble life. **KINGS**

No man is an island,
Entire of itself;
Everyman is a piece
of the continent,
Part of the main;

If a **Clod** be washed
away by the sea,
Europe is the
less, as well
as if a Pro-
matory
were, as well
as if a **Maor**
of the friends
or their own
were; any man's death
diminishes me, because
I am involved in Man-kind;
and therefore never send
to know for whom the **Bell**
tolls; it tolls for thee. **20th CENTURY**



Two poster prints by Paul Peter Piech. (Taurus Press of Willow Dene)



Frontispiece to *Christ*,
woodcuts by Paul P. Piech.
(Taurus Press, 1969)

THOMAS CHURCHYARD

His poem 'Lovesong to an Inconstant Lady', graphically embellished by Rigby Graham. (1961)

PANDORA PRESS

FINGAL'S CAVE

An account of a visit to the famous cave by Thea Scott. Illustrations by Rigby Graham. (1961)

THE GARDENS OF PROSERPINE

A poem by Algernon Charles Swinburne. Drawings by Rigby Graham. (1961)

EDWARD DE VERE, EARL OF OXFORD

Containing the poem 'The Sheepheard's Commendation of his Nymph'. Drawings by Rigby Graham. (1961)

THE NATURAL WORLD

Writing by John Clare. Drawings by Rigby Graham. (1961)

SERENADE

A poem by Oscar Wilde, with a note on the author. Drawings by Rigby Graham. (1962)

A MATCH

A poem by Algernon Charles Swinburne. Drawings by Rigby Graham. (1962)

THE LIVING THEATRE

Written by and produced for the Living Theatre in Leicester. Drawings by Rigby Graham. (1962)

THOMAS CAMPION

Containing the poem 'The Man of Life Upright'. Drawings by Rigby Graham. (1962)

WHEN WE TWO PARTED

A poem by Lord Byron. Drawings by Rigby Graham. (1962)

WHERE HIS LADY KEEPEHIS HART

An Elizabethan love song. Drawings by Rigby Graham. (1963)

PANDORA PRESS PAPERS

A series of prints, drawings, advertisements, proofs. (1963)

NINE GNATS

Three poems with drawings and correspondence between John Best and Rigby Graham. (1964)

EPITAPH TO JONES

An inscription from a headstone in a churchyard in the county of Norfolk. Illustrated in colour by Rigby Graham. (1965)

A LETTER FROM JOHANN WOLFGANG VON GOETHE

Taken from Goethe's 'Italian Journey'. The letter is dated December 25, 1787. Drawings by Rigby Graham. (1966)

COUNT POTOCKI OF MONTALK

Poems and translations by Count Potocki of Montalk. Drawings by Rigby Graham. (1966)

FISHPASTE

Selections from 'Fishpaste' (First Series). A postcard review of art and letters. (1967-68)

FISHPASTE

Selections from 'Fishpaste' (Second Series). A postcard review of art and letters. (1969)

F.E. PARDOE**THE GRANT OF ARMS TO EDGBASTON HIGH SCHOOL**

Actual wording of Grant with cover drawing copied by Michael Felmingham from the original Grant. (1962)

PICCOLO PRESS**THE MARRIAGE SERVICE**

Printed as a gift to the bride and bridegroom, at The Church of the Holy Redeemer & Saint Thomas More. (1962)

PLOUGH PRESS**SHARE OF PLOUGHS**

An entertainment of quotations about ploughs and ploughmen. (1968)

POET AND PRINTER**THE OLD WHITE MAN**

A poem adapted from a Chinese Tang Dynasty story by Peter Redgrove. Jacket illustration by Rigby Graham. (1968)

APPLE PEOPLE

A collection of poems by Alan Tucker. Lithographs in vivid colour by Rigby Graham. (1972)

ARTIST'S PRINT

A double-spread colour lithograph by Rigby Graham from 'Apple People'. (1972)

PLAIN WRAPPER PRESS

(Verona, Italy)

NEWSLETTER ONE

A newsletter from Richard-Gabriel Rummonds about the history and publications of the press. (1974)

PRIAPUS PRESS**THE WILDERNESS**

A poem by John Cotton. Colour illustration by Rigby Graham. (1971)

SNOW

Frenchfold poem by John Cotton, drawing by Rigby Graham. (1974)

D.M. THOMAS

Four poems by D.M. Thomas in the series 'Priapus Poets'. (1974)

EXPLORERS

Poem by John Cotton, drawing by Rigby Graham. Shoulder Press Broadsheet No 1. (1975)

LANDSCAPES

Five poems by John Mole in the series 'Priapus Poets'. (1975)

FROM THE CHAPTER 'TRUTH'

From the chapter 'Truth' in the not yet published 'Rational Meaning: A New Foundation for The Definition of Words' by Laura (Riding) Jackson and Schuyler B. Jackson. (1975)

PLACES

Five poems by John Cotton. Drawings by Rigby Graham. (1976)

SCEPTRE PRESS

COLUMBUS ON ST. DOMINICA

Travelogue poem by John Cotton. (1972)

PRELUDES: SAN MARTIN

A poem by John Cotton. (1973)

ST ANTHONY PRESS

RUSSIA

An account by Ray Seaton. Drawings by Rigby Graham. (1959)

MORNING

A poem by Oliver Bayldon. Illustration by Chris Shorten. (nd)

ST BERNARD PRESS

PORTRAIT OF A MONK'S PRAYER AND OTHER POEMS

Sonnets, fantasies, poems about God and Silence by Richard Barton. Illustrated by Fr. Bernard Hedge. (1975)

(Two editions of this book are being exhibited; one is dust-wrapped, the other is case-bound).

MURRISK ABBEY

KILMACDUAGH ABBEY

KILMALKEDAR

INISCEALTRA

The first four in a series of six monographs of Irish monastic sites. Text and illustration by Rigby Graham. (1975)

CONSECRATION OF THE CHURCH OF ST GREGORY THE GREAT

Ceremony of Consecration at St Gregory's Parish, South Ruislip. (*Cardinal Heenan's last public function*). All Saints Day. Nov. 1, 1975.

STILT PRESS

CROSSING TO LUNDY

Two poems by Alan Tucker, illustration by Rigby Graham. (1968)

DIANE SUSMAN

CRABBE AT MUSTON

Broadside. Text by George Crabbe, drawing by Rigby Graham. (1974)

SYCAMORE PRESS

PHOTOGRAPHS

Three poems by John Cotton. Sycamore Broadsheet 19. (1973)

TABARD PRESS

AN AEROPLANE FLIGHT WITH WILBUR WRIGHT

Reprint of an article by the Hon. C.S. Rolls which first appeared in 'The Automotor Journal' in 1908. (1964)

TAURUS PRESS

POEM TO RENE

Written and illustrated with five linocuts by Paul Peter Piech. Taurus Poem 1. (1963)

THE SUN

A tribute to the sun in prose and pictures by P.P.Piech. (1964)

THE FLY

Poem by William Blake, linocuts by P.P.Piech. Taurus Poem 6. (1968)

LONDON

Poem by William Blake, linocuts by P.P.Piech. Taurus Poem 12. (1969)

CHRIST

Twelve woodcuts by Paul Peter Piech using the Christ theme and Cross symbol as commentary on the contemporary scene. (1969)

THE SICK ROSE

Poem by William Blake, linocut by P.P.Piech. Poster print. (1973)

NO MAN IS AN ISLAND

Poem by John Donne, linocut by P.P.Piech. Poster print. (1973)

THE DIVINE IMAGE

Poem by William Blake, linocut by P.P.Piech. Poster print. (1973)

THIS ENGLAND

Excerpt from 'Richard II' (Act II, Scene I), linocut of Shakespeare by P.P.Piech. Poster print. (1973)

AH SUNFLOWER

Poem by William Blake, linocut by P.P.Piech. Poster print. (1975)

MY OWN MIND IS MY OWN CHURCH

Quotation from Thomas Paine, linocut by P.P.Piech. Poster print. (1975)

THE ULTIMATE MEASURE OF MAN

From a speech by Martin Luther King, linocut by P.P.Piech. Poster print. (1975)

MY HEART LEAPS UP

Poem by William Wordsworth, linocut by P.P. Piech. Poster print. (1975)

AND THUS I SANG MY HARP OF WORDS

Excerpt from 'Dylan Thomas', a long poem by Hugo Manning, with linocut by P.P. Piech. Poster print. (1975)

THREOTEOTHA PRESS

LES CALANCHES DE PIANA, CORSICA

A colour linocut by Rigby Graham from 'To Have and To Hold'. (1971)

LINOCUT (UNTITLED)

A colour linocut by Rigby Graham from 'Polyphonic Vision'. (1971)

ENGLISH WOODCUTS

Title page of 'A Small Collection of Contemporary English Woodcuts'. (1972)

TUDOR PRESS

(U.S.A.)

A MORNING DEVOTION

A morning devotion used by the late Bishop Pakenham Walsh. (1965)

FOR EVERYTHING THERE IS A SEASON

From Ecclesiastes 3, 1-9. (1966)

ST. FRANCIS' PRAYER

Two colour broadside of this famous prayer. (1966)

ON FRIENDSHIP

Reprinted from 'The Prophet' by Kahlil Gibran. (1974)

TWELVE BY EIGHT PRESS

J.H. MASON R.D.I.

A selection from the notebooks of a scholar-printer made by his son John Mason and illustrated by Rigby Graham. (1961)

WIND TUNNEL IRREGULARS

NEWARKE STREET

An edition of experimental prints edited, and with an introductory poem, by Chris Bartram. (1969)

MALTA – SOME EXAMPLES OF STREET LITERATURE, WITH VARIATION

A COPIE OF THE LAST ADVERTISEMENT THAT CAME FROM MALTA

Last of the Great Siege news-sheets, announcing the deliverance of Malta. Copy of a fragmentary but unique original in the University Library, Cambridge. Imprinted at London by Thomas Marshe. (1565)

ID DEHRA TAL BEATA VERGNI LIL ZEWG RAGHAJA

'The Apparition of the Blessed Virgin to Two Shepherds'. One of the more sensational religious publications of the 19th century. Printer: Luigi Borg. (1860)

IL KERDA TA' MARI U GIAMRI

'The Destruction of Mari and Giamri'. Chapbook. (Unione Tipografica Maltese – nd)

L-AHHAR BEUSA

'The Last Kiss'. Chapbook. (St. Paul's Press, Sliema – nd)

IR-RAHHALA O INCHELLA L'ABBANDUNATA MARIA

'The Peasant Girl or Abandoned Maria'. Chapbook. (Lux Press, Hamrun – nd)

GIUSEPPI INDIFEN FIL-KABAR TA LUISA JEW IL BEWSA TAL MEJTA

'Giuseppi Buried in Luisa's Tomb or Kiss of the Dead'. Verses by Francesco Caruana. Chapbook. (New Art Press, Valletta – nd)

GUSEPPI INDIFEN FIL-QABAR TA' LWISA JEW IL-BEWSA TAL-MEJTA

Reprint chapbook. (Lombardi's Press, Sliema – nd)

ARMANDO FUK IL KABAR TA MARGHERITA

'Armando on the Tomb of Margherita'. Verses by Guglielmo Pulis based on the opera *La Traviata*. Chapbook. (New Art Press – nd)

ID-DELITT U IL MEUT TA GIANNI BORG IL PADDY LI KATEL LIL CARMELA BORG RODIN F' BIRKIRCARA

'The Crime and Death of John "Paddy" Borg who killed Carmela Borg Rodin at Birkirkara'. Verses by Gius. Sciberras. Chapbook. (New Art Press – nd)

IL VITTI TAL IMHABBA TA GIUSEPPI U MARIA

'The Victims of Love'. Verses by Alfonso Bonello. Chapbook. (April, 1934)

ZEPPI BIN MAISI U ORSOLICA

'Zeppi son of Maisi and Orsolica'. Chapbook in rhyming couplets by S. Meli. (nd)

FRA CASPRU U IR-RE U POESIJI OHRA

'Fr. Casper and the King and Other Poems'. Chapbook. (New Art Press – nd)

GENOVEFFA

'Genoveffa'. Verses by A.C. from *Uard bla Xeuc*. Chapbook. (Abela Press, Valletta - 1939)

HREIJEF MORALI

'Moral Fables'. Verses by Salvatore Cauchi Maschina. Chapbook. (Giov. Muscat, Valletta - nd)

LI STORJA TA' BERTULDINU

'The Story of Bertuldinu'. Chapbook. (New Art Press - nd)

BINT IL-BOJJA

'Hangman's Daughter'. Verses by Arturo Caruana. Chapbook. (Lux Press - nd)

IL-MARA TIEGHI GHANDA D-DUDA (VERMI SOLITARJI)

A tercet between Man, Woman and Doctor. Verses by Dom. Azzopardi. Chapbook. (Lombardi's Press - nd)

ROSALIE

Chapbook adaptation by C. Psaila of the M-G-M film 'Rosalie'. The first in a series of *Tales from the Cinema* (Mirabitur & Co Press, Valletta - 1939)

IX-XEBBA LI TMAQDAR IS-SNAJJA KOLLHA

'The Girl who Despises all the Trades'. From the Maltese fascicule *Nafra u Colombo*. Chapbook. (Stamperija Cumbo, Sliema - 1953)

POEZIJI

Thirteen poems by Joe Friggieri, with poster design by Norbert Attard. (Union Press, Valletta, 1973)

MISSA MUNDI

Programme and invitation card for Charles Camilleri's new composition 'Missa Mundi', with audio-visual presentation by the Beato Angelico Group. Design by Norbert Attard. (Eagle Press, Tarxien, 1973)

IMMA HAJT AZZARI GHALINA

'But a Steel Wall for Us'. 25 loose sheets in a folder. Story by Mike Zammit, illustrations by Paul Sant Cassia. Design by Graphbreaks. (1974)

DAMMA TA' 6 U PSS...

'A String of 6 and PSS...'. Poster poem in six parts and two postscripts by Francis Ebejer based on well-known children's poem by A. Cuschieri. First published in *L-Orizzont*. (Union Press, 1975)

BE PROUD OF YOUR LIBRARY

Colour poster designed by Norbert Attard for the Malta University Library. (Eagle Press, 1975)

MALTA BROADSHEETS

Six manilla cards in a folder, each card containing a poet-artist 'dialogue'. The poets: John Cremona, Francis Ebejer, Victor Fenech (editor), Charles Flores, Daniel Massa, Kenneth Wain. The artists: Harry Alden, Esprit Barthet, Antoine Camil-

Ieri, Alfred Chircop, Luciano Micallef, Ray Pitré. (Malta Jesprint Ltd., Msida, 1975)

IT-TRAGEDJA F'HAZ-ZABBAR

'The Tragedy at Zabbar'. Verses by Frans Baldacchino (Il-Budaj). Chapbook. (St. Helen Press, B'Kara, 1975)

NATIONAL BOOK WEEK

Colour poster for National Book Week organised by the Malta Library Association, 10-16 November 1975. Design by Norbert Attard. (Eagle Press, 1975)

BROADSHEETS INTERNATIONAL

Seven broadsheets in a folder. The poets: Mario F. Bezzina, Paul P. Borg, Carmel G. Cauchi, Wallace Ph. Gulia, Alfred Massa, V.M. Pellegrini (editor), Amante Buontempo. The artist: George Zammit. (St. Joseph's Press, Hamrun, 1975)

ARTIST'S PRINT

Nativity drawing by Luciano Micallef (from a card for Christmas with prose-poem by Victor Fenech). One of only eight copies on hand-made paper. (Eagle Press, 1975)

SO NUN-LIKE... SO COQUETTISH

Pictorial broadside designed by Paul Xuereb celebrating Women's Year. Quotations from foreign visitors accounts of Maltese woman illustrated with old prints. (Malta University Press, 1975)

BIBLIOGRAPHY

THE PRIVATE PRESS TODAY

A description of over forty private presses represented at the 17th Kings Lynn Festival. The exhibition was arranged by Juliet Standing at The Riverside Room, 22-29 July 1967. (Brew-house Press)

THE PRIVATE PRESS

Handbook to an exhibition held in the School of Librarianship, Loughborough Technical College, 6-11 May 1968. (Grian-aig Press)

PRINTING FISHPASTE REVIEW AT THE PANDORA PRESS

Offprint of an article by Patricia Green from 'Enigma 2'. Cog Press, 1970.

THE PRIVATE PRESS

Offprint of an article by Rigby Graham from 'Polyphonic Vision'. Threoteotha Press, 1971.

THE PRIVATE PRESS

A definitive book by Roderick Cave. Faber & Faber, 1971.

THE PAGE RIGHT PRINTED

Catalogue to an exhibition of the work of the private presses from William Morris to the present day, at Glasgow School of Art, 1-12 May 1973. (Foulis Archive Press)

THE HISTORY OF STREET LITERATURE

A definitive book by Leslie Shepard. David & Charles, Newton Abbot, 1973.

COME ALL YE

Catalogue to an exhibition of broadsides, broadsheets, chap-books, songsheets, poem cards, private press ephemera and Street Literature, at the Glasgow School of Art, 17-28 February 1975. (Foulis Archive Press)

LIST OF PRESSES REPRESENTED
IN THE EXHIBITION

ADAGIO PRESS
ASHBY LANE PRESS
BIRMINGHAM SCHOOL OF LIBRARIANSHIP
BLACK KNIGHT PRESS
BOOTHAM PRESS
BREWHOUSE PRESS
THE BROADSHEET KING
CELLAR PRESS
COG PRESS
CRANNOG PRESS
CRYPT PRESS
CUCKOO HILL PRESS
DAEDALUS PRESS
FOULIS ARCHIVE PRESS
GROVE PRESS
HAWORTH PRESS
JANUS PRESS
KEEPSAKE PRESS
KIT-CAT PRESS
LEICESTER PRESS
LOCKWOOD MEMORIAL LIBRARY
MAGPIE PRESS
MANDEVILLE PRESS
MELISSA PRESS
MINIATURE PRESS
NEW BROOM PRESS
OFFCUT PRESS
OP PRESS
ORPHEUS PRESS
PANDORA PRESS
F. E. PARDOE
PICCOLO PRESS
PLOUGH PRESS
POET & PRINTER
PLAIN WRAPPER PRESS
PRIAPUS PRESS
SCEPTRE PRESS

ST ANTHONY PRESS
ST BERNARD PRESS
STILT PRESS
DIANE SUSMAN
SYCAMORE PRESS
TABARD PRESS
TAURUS PRESS
THREOTEOTHA PRESS
TUDOR PRESS
TWELVE BY EIGHT
WIND TUNNEL IRREGULARS



Il-Bandu

Il Cmandant Jakra lil Bdiewa u 'l Majala ta L'Erwieh.
(1820). A 19th century print showing a proclamation
being read to the villagers. From *Lis Storja ta Malta*
bil Gzejer Tabha by P.P. Castagna. (C. Busuttil, 1888).

LIBERTY TO PRINT

MALTA UNIVERSITY LIBRARY
22-31 January 1976

An Exhibition of Private Press
Books and Street Literature
under the chairmanship of
Dr. Paul Xuereb B.A., LL.D., Dip.Lib.

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