

ANNOTATED CHECKLIST OF THE COMPLETE COLLECTION²

WORKS BY JOHN PIPER

"Vanessa Bell." *The nation and athenaeum* (London, vol. 46, no. 20, Saturday, February 15, 1930). Piper's review of an exhibition of works by Vanessa Bell at the London Artist's Association (Cooling Galleries, New Bond Street).

"Lost, A Valuable Object." and "England's Early Sculptors." In *The painter's object*, edited by Myfanwy Evans. (London: G. Howe, 1937, pp. 68-73). An essay by Piper with images of two of his works.

"Painting' by John Piper, 1935." In *Transition* (Paris, no. 26, 1937, p. 107). Piper's work is shown with that of seven other painters.

Oxon. (London: B.T. Batsford, [1938]). This is number 11 in the original *Shell Guide* series.

Brighton aquatints: twelve original aquatints of modern Brighton with short descriptions, by John Piper and Lord Alfred Douglas. (London: Duckworth, 1939). Printed at the Curwen press; the aquatints were hand-printed by A. Alexander & Sons, Ltd.

"Fully Licensed." *The architectural review* (London, vol. 87, no. 520, March 1940, pp. 87-100). Written in praise of the ordinary public house, and illustrated with photos taken by Piper.

British romantic artists. (London: Collins, 1942). A volume of the *Britain in Pictures* series.

"Seaton Delaval." In *Orion: a miscellany*, edited by Rosamond Lehmann. (London: Nicholson & Watson, 1945, pp. 43-47). An illustrated essay.

British romantic artists. (London: Collins, 1946). A volume of the *Britain in Pictures* series.

"Exeter Replanned." *The new statesman and nation* (London, vol. 31, no. 791, Saturday, April 20, 1946, pp. 228-229). A book review of *Exeter Phoenix: a plan for rebuilding*, by Thomas Sharp (London, 1946).

"Religion Inspires a Modern Artist." *Picture post* (London, vol. 33, no. 12, December 21, 1946). Two copies.

"British Romantic Artists." In *Aspects of British art*, by Walter James Turner. (London: Collins, 1947). Part of the *Britain in Pictures* series.

"Pleasing Decay." *The architectural review* (London, vol. 102, no. 609, September 1947, pp. 85-94). Also in this issue is "The Significance of Paul Nash" by Myfanwy Evans.

"Time, Weather and Sculpture: Photographs by John Piper." *The architectural review* (London, vol. 102, no. 612, December 1947, page 206).

Buildings and prospects. (London: Architectural Press, 1948). "This is a collection of his writings on English architecture and topography as visual things—as a painter's subject and background—and as manifestations of English character" (from the jacket).

Murray's Buckinghamshire architectural guide, ed. by John Betjeman and John Piper. (London: J. Murray, 1948).

² Within each section, entries are ordered chronologically (by publication date), and then alphabetically by title.

The rape of Lucretia, a symposium. (London: Bodley Head, 1948). Illustrated with 5 black-and-white plates (production photos by Angus McBean) and 8 color plates, including 3 folding plates, reproducing John Piper's set and costume designs. The book commemorates the production of Benjamin Britten's opera at Glyndebourne in 1946. The text includes a foreword by Britten; an introductory essay by Eric Crozier, who directed the opera and edited the symposium; Ronald Duncan's libretto and essay on the method of working on it; an essay by the designer (Piper); and a musico-dramatic analysis by Henry Boys.

"Book Illustration and the Painter-Artist." *Penrose annual* (London, vol. 43, 1949, pp. 52-54). Tipped-in plates (4) lacking in this copy.

The drawings of Henry Fuseli, by Paul Ganz. (London: Parrish, 1949). Piper wrote the Foreward (pp. 7-10).

Murray's Berkshire architectural guide, edited by John Betjeman and John Piper. (London: J. Murray, 1949).

Sir William Rothenstein, 1872-1945; a memorial exhibition: paintings, drawings, etchings and lithographs, by Augustus John. (London: Tate Gallery, 1950). Biographical and critical notes are by Piper.

Romney Marsh. (Harmondsworth [Middlesex]: Penguin Books, 1950). "John Piper went, specially for King Penguin Books, to stay for a time in Romney Marsh, and the result of the visit is this description of the Marsh in water-colours, drawings and words" (from the jacket).

Frances Hodgkins, four vital years, by Arthur Rowland Howell. (London: Rockliff, 1952). Piper wrote the Foreward.

New Phineas. The magazine of University College London.

(Aberystwyth, Spring 1952, pp. 29-32). Piper discusses *Billy Budd* with the producer (Basil Coleman), with a plate illustrating the décor and costumes facing page 29.

Oxfordshire, not including the city of Oxford. (London: Faber & Faber, 1953). Originally published in 1938, here revised by Piper, as part of the *Shell Guide* series.

Mid Wales: the counties of Brecon, Radnor and Montgomery, by David Verey. (London: Faber & Faber, 1960). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

South-west Wales, by Vyvyan Rees. (London: Faber & Faber, 1963). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

Colour, by Enid Verity. (London: Frewin, 1967). Foreward by John Piper. This is a signed presentation copy ("For Eunice / with love / Enid Verity").

Stained glass: art or anti-art. (London: Studio Vista; New York: Reinhold, 1968). "In this book, [Piper] analyzes the essentials of what has virtually become a new and exciting art form in recent times" (from the back cover).

Wiltshire, edited by J. H. Cheetham. (London: Faber & Faber, 1968). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

Chapels and meeting houses, by Kenneth Arthur Lindley. (London: J. Baker, 1969). Piper wrote the Foreward.

Cornwall, by John Betjeman. (London: Faber & Faber, 1964; reprinted 1969). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

Kent, by Pennethorne Hughes. (London: Faber & Faber, 1969). This

is a volume of the *Shell Guide* series, of which Piper was co-editor. *Mid Western Wales: Cardiganshire and Merioneth*. (London: Faber & Faber, 1971). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

North Wales: Caernarvonshire, Angelsey, Denbighshire and Flintshire, by Elisabeth Beazley and Lionel Esher. (London: Faber & Faber, 1971). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

Festschrift for Katharine Falley Bennett, edited by Sri Tambimuttu. (London: Lyrebird Press, 1972). "Sri Tambimuttu's latest birthday book, or *Festschrift*, celebrates the birthday of the Associate Editor of *Poetry London-New York* which was the stubborn wing of *Poetry London*, until its recent recall as *The Lyrebird Press and Editions Poetry London*" (from the jacket). Among the contributors are John Piper (artwork, pp. 92-93) and Myfanwy Piper (poem, "Saturday Morning in Reading," pp. 94-95).

East Sussex, by William S. Mitchell. (London: Faber & Faber, 1978). This is a volume of the *Shell Guide* series, of which Piper was co-editor.

The operas of Benjamin Britten: the complete librettos illustrated with designs of the first productions, edited by David Herbert. (London: H. Hamilton, 1979). Includes contributions by John and Myfanwy Piper.

Grongar Hill, by John Dyer. (Hackney: The Stourton Press, 1982). This is number 80 of 175 numbered copies, and is signed by Piper (the illustrator). John Dyer of Carmarthenshire (1699-1757) was a painter and Welsh poet turned clergyman of the Church of England. He was most recognized for Wordsworth's sonnet, "To The Poet, John Dyer," addressed to him, and for "Grongar Hill," one of Dyer's six early poems featured in Richard Savage's *Miscellaneous Poems and Translations by Several Hands* (1726).

Piper also wrote the Foreword, in which he tells of his first visit to Pembrokeshire where he was astonished by the Vale of Towy, between Llandeilo and Camarthen—"it was quite clearly the Promised Land." When Piper came across "Grongar Hill," it struck him as one of the best purely topographical poems in existence, and he was inspired to paint some drawings of the hill and surrounding countryside.

John Piper's Stowe. (Westerham, Kent: Hurtwood Press and the Tate Gallery, 1983). Foreword by Piper, commentary by Mark Girouard, and printed in a numbered edition of 300 copies (this is "233"). Published to commemorate two events: the diamond jubilee of Stowe School and John Piper's 80th birthday.

Labrys. (Hayes, Middlesex, vol. 9, November 1983). This issue of the periodical devoted to art and literary criticism contains two articles by Piper and four about him (pp. 3-73).

Piper's places: John Piper in England & Wales, by Richard Ingrams and John Piper. (London: Chatto & Windus, 1983). "This book presents for the first time in one volume the range of John Piper's topographical work in the British Isles" (from the jacket).

Patron of art: the revival of a great tradition among modern artists, by Walter Hussey. (London: Weidenfeld and Nicolson, 1985). Piper wrote the Foreword, and the book contains many substantive references to him.

Peter Pears: a tribute on his 75th birthday, by Marion Thorpe. (London: Faber Music, 1985). A festschrift to Sir Peter Pears, with John and Myfanwy Piper among the contributors.

A painter's camera: buildings and landscapes in Britain 1935-1985, by John Piper. (London: Tate Gallery, 1987). A selection of Piper's photography (he began taking pictures in the 1920s), which was "a frequent source of inspiration for his painting" (from the jacket).