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# Works by Mr. C. R. Ashbee.

## TECHNICAL AND CIVIC.

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 The Treatises of Cellini on Metalwork and  
 Sculpture. 1898 ... .. (Essex House Press)  
 London Survey Publications (see separate  
 List) ... ..  
 An Endeavour in the Teachings of John  
 Ruskin and William Morris. 1901 .. (Essex House Press)  
 American Sheaves and English Seed Corn.  
 1901 ... .. "  
 Socialism and Politics: a study in the re-  
 adjustment of values. 1906 ... .. "  
 A Book of Cottages and Little Houses.  
 1906 ... .. (Batsford)  
 Craftsmanship in Competitive Industry.  
 1908 ... .. (Essex House Press)  
 Modern English Silverwork. 1909 ... .. "  
 The Trust Deed of the Guild of Handicraft.  
 1909 ... .. "  
 Should we Stop Teaching Art. 1912 ... (Batsford)  
 The Hampshire Experiment in Education.  
 1914 ... .. (Allen & Unwin)  
 Where the Great City stands. 1917 ... (Essex House Press)  
 Frank Lloyd Wright "Eine Studie seiner  
 Schilderung." 1904 ... .. (Wachsmuth)  
 The American League to enforce Peace. 1917 (Allen & Unwin)  
 Jerusalem. 1918-20 ... .. (Murray)  
 Jerusalem. 1920-23 22 ... .. (Murray)

## POETRY AND BELLES LETTERS.

- The Masque of the Edwards. 1902... .. (Essex House Press)  
 The Last Records of a Cotswold Community  
 The Essex House Song Book. 1905 ... .. "  
 Echoes from the City of the Sun (a book of  
 poems). 1905 ... .. "  
 Conradin (a ballad). 1908 ... .. "  
 The Private Press; a study in Idealism.  
 1909 ... .. "  
 The Building of Thelema (a romance of the  
 workshops). 1910 ... .. (Dent)  
 Lyrics of the Nile. 1917 19 ... .. (Essex House Press)  
 A Palestine Note Book. (1918-1923) ... (Doubleday, Page &  
 Heinemann)

*Many of the above works are out of print; application for them should be made to the Publishers, or failing that to the Author*

C. R. ASHBEE,  
 Godden Green,  
 Sevenoaks, Kent.

THE PRIVATE PRESS: A STUDY IN  
IDEALISM. TO WHICH IS ADDED A  
BIBLIOGRAPHY OF THE ESSEX HOUSE  
PRESS.

by E. R. Hsü Kee.

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PRIVATE PRESS as we understand it at the present day in England and America is a Press whose objective is first of all an æsthetic one, a press that if it is to have real worth challenges support on a basis of Standard, caters for a limited market and is not concerned with the question of the Commercial development of printing by machinery.

The  
purpose  
of a  
Private  
Press.

☞ It is of such a Press that I wish to give a brief account and in so doing to estimate not only its value in the Industrial scheme of things, but also that of other presses of a similar character. The question involved is, what future lies before them? How are they to be maintained and at whose charges? It is one of these little matters of which we hear murmurs every now and again in the side issues of life;—matters that have to do with Idealism in Industry.

☞ The life of the Essex House Press is bound up intimately with that of the Guild of Handicraft, and this intimacy is likely to continue. The Press in its work largely reflects the ethical purpose of the Guild, and it has the same significance in regard to Standard in workmanship;—that standard which the Guild in its other productions has sought to maintain. As a consequence it has suffered and is likely to continue to suffer the same temporary eclipses that come to all undertakings in the development of modern industry, whose aims are not primarily commercial. It is my object in the present essay, to give an account of this, to show the reasons why it has been so, and to suggest the remedies as far as they apply to small private Presses whose objective is fine workmanship and high Standard.

☞ I pick up the thread of the story of our little Press where I left it in a recently published work 'Craftsmanship in Competitive Industry, 1908' and in the bibliography of the Press issued in 1904, when an exhibition of its work was held in London. The link between the Essex House Press and the

Kelmscott Press to which allusion was made in both those publications was a slight one, but a very real one both in sentiment and in the tradition of workmanship. When the Press of the master craftsman was closed, the Guild of Handicraft with the assistance of Laurence Hodson and with a view to keeping alive the traditions, purchased the presses, and all the plant of the Kelmscott Press with the exception of the type and blocks. In addition to this, and what was of

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even more value, the Guild made arrangements with the principal compositors and pressmen on the Kelmscott Staff to enter the Guild. This was done and the new venture was then started at Essex House in Mile End, of which a block by Geo. Thompson is here shown. We further had the benefit of the help of most of those who had assisted William Morris in his work. Mr. Ellis edited for us, Mr. Batchelor made the paper, Mr. Hooper and Mr. Keates cut new blocks,



Mr. Prince made new dies from my designs. Ink and vellum also were obtained from the same sources as of old, and the Kelmscott traditions carried on as systematically as possible. When the Guild of Handicraft moved from London to the little town of Chipping Campden in the Cotswolds, the Press, still retaining the name, was moved with the rest of the Guild's workshops into the old silk mill, to which the name of Essex House was given, and here its work was carried on till its removal to the Norman Chapel close by, where this book with others of the later issues have been printed.

☞ In the first of the books just referred to, I used the Press as an illustration of an unfortunate truth in modern economic life that 'the cheap shop brings down the good shop.' What all business men, whether they conduct Presses, Builders' Yards, Silversmiths', Joiners', Blacksmiths' or Jewellers' shops know to be an axiom, is the need for continuity in business. What all of us however who are artists, and who deal with businesses first from the point of view of Standard of excellence know to be also an axiom, is that continuity in business is not, under the present conditions of Industrialism, possible where Standard is a first consideration. Modern Industrialism makes no provision for Standard.

☞ The fundamental reasons for this are not far to seek. They lie in the present conditions of Industrial Machinery, in its use and abuse. The development of standard, excellence in craftsmanship, are matters of human continuity; under the existing conditions of Industrial Machinery the men do not count, the human continuity is not a matter of any consequence. We may build the Standard up, we do so continually, but under existing conditions scarce is it built up when it is knocked down again.

This can be clearly and pointedly illustrated by the workings of a good printing Press. What are its prime needs? Scholarship and skill, in designers, readers, compositors, and pressmen. The man who thinks out the format of a book must study it in every detail; he must, apart from the

The  
Private  
Press  
and  
Industrial  
Machinery.

difficult question of designing the type, know where to get his paper, and ink, and get them good; he must understand the balance and arrangement of his pages, he must have the men actually at call who can set up and change his proofs for him, and he must not be perpetually hampered by the consideration that cost has always finally to determine his results. ☞

☞ The compositor in the next place must be skilled in the making of the page, firmly filled and without rivers, without also those silly furbelows, flourishes and lines which come out of the ordinary cases, and which are an excuse for the absence of good design; and lastly perhaps most important of all, the pressman must have learned to work cleanly and with feeling, he must know how to underlay properly, he must be versed in the drying of his inks and,—a very difficult and rare attainment, for few have learnt it,—he must know how to handle vellum if special copies are to be printed on that material.

☞ Now it is obvious that if the different men who need this expert knowledge, are perpetually disturbed, if they are taken away from their work to mind machines, or have set before them commercial standards; have to look after linotypes and so forth, if their constant and first thought is the maintenance of the labour unions that are to protect their livelihood, they cannot be thinking of Standard in workmanship. Printing as a craft for them disappears.

☞ If moreover commercial conditions militate against their working together at the right moment, i.e., when the good book is to be produced; if the compositor breaks down, or the pressman has suddenly to be replaced by the machine

☞ Note. Thousands of proofs were pulled for the King's Prayer Book and for the abandoned scheme of the Bible, For the latter the Press spent sixty pounds in experiments and some 70 drawings were prepared to arrive at one specimen page. This expenditure was independent of time many of us put in as designers and organizers—my own time and my partner's, which was not paid for at all.

hand, because he has had to look for another job, or the good paper cannot be got because the recent demand for the form required has been too small; if the necessary time be not allowed for drying the sheets and dryers have to be put into the ink; ☞ if all or any of these break down, the good book breaks down.

☞ The work of a private press of high standard therefore is of a nature that requires the keeping together of a certain group of traditions, and all those who have worked at the problem of printing as an Art would I feel sure endorse this fact. It is undoubtedly borne out by the two invaluable studies in this direction that as printers and book lovers we possess from the Kelmescott and Vale Presses. Mr. Cockerell's bibliography of the Kelmescott Press; and Mr. Ricketts' 'Defence of the revival of Printing,' which without supplying what one would have wished to see,—a Bibliography,—gives a practical insight into the working of the Vale Press; these two charming little works prove Tradition.

☞ The work of the Essex House Press divides itself fitly into two periods, the first when it was under my personal supervision from the year 1898 to the year 1906, the second when it was under the supervision of my friend and colleague Dr. A. K. Coomaraswamy up to the present time, and the books issued during these two periods respectively show the bias of those who directed its work.

The  
work of  
the  
Essex  
House  
Press.

☞ The Bibliography given at the close of this essay gives the publications in detail with a few notes upon each, and I add in further illustration extracts from the Colophons and impressions of some of the press marks and cuts that from time to time have adorned the books. It was the desire of those of us who were at work on the Press to draw in the assistance of as many artists as possible who were interested

☞ Note. When we issued the King's Prayer Book, we had during the last two months of its production 45 cancellations from America. We wanted to dry our sheets a little longer but they were in too great a hurry to wait for that! They would have them wet or not at all.

in the revival of printing as an art. All their names appear in the Bibliography, but as the cuts made for the press at different times have been designed to fit certain pages and types, I have selected only such as can be readily adapted to the format of the present book. Among these however will be found work by William Strang, Laurence Housman, Walter Crane, Paul Woodroffe, Fred Griggs, Reginald Savage, Edmund New, Edith Harwood, Alec Miller, Phillippe Mairet, Dr. Coomaraswamy and myself.

A few words about the style and character of the blocks will not be out of place here. It is of course unfair to any whole to in- so different a the relation- page be con- the cuts be re- illustrative decorative, ture from tra- perhaps be



On this page what for me been one of pleasing of Savage's one that he for the Essex House Bur-

gian with his burden at the Slough of Despond; and on the page following I show his wood-cut for the Essex House Press edition of Shakespeare's poems with the illustration to Venus and Adonis. There is about both these blocks a delicacy and grace that well fits them for the page. Observe in both the touch of romantic landscape, and the mystery that suggests the remoter meanings of the poet.



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☞ The style of Reginald Savage, so individual and full of character and modelled as it is upon the



work of the little masters is peculiarly adapted to typographic illustration. He has in his work that

feeling of Tapestry and stained glass without colour  
which the wood-cut designer is ever searching for;



he has also a very subtle and delicate sense of  
humour, and this is delightfully shown in his

illustrations to Tom Hood's Miss Killmansegg, of which the episodes of the Christening of the heiress,



her accident in the park, and the bowing down before the Golden Calf are here given. Observe in



the second of these the delicate irony in the draughtsmanship to illustrate the words of the text:—

‘A thousand voices cry ‘stop her!’  
And one old gentleman stares and stands  
And shakes his head and lifts his hands,  
And says ‘How very improper!’

☞ All these three illustrations of Tom Hood have a fascination entirely their own, they are instinct with the wit and humour of the poem, they point out hundreds of fantastic things that the poet has meant, his irony, his bitterness, his kindliness, his gentleness and they do it in a manner entirely their own.

☞ Very different in style though they go not inappropriately on opposite pages are the work of Walter Crane whose illustration to Wordsworth’s ‘Ode on the intimations of Immortality’ is here given on page 14, and Paul Woodroffe’s cut for Browning’s ‘Flight of the Duchess.’ These two drawings, as was Laurence Housman’s block for Tennyson’s Maud on page 16, were designed for the vellum series to which further reference is made below. Walter Crane’s drawing is a delightful piece of work in his later style, but it loses, as do many of these blocks designed for vellum, from the absence of the colour, the prismatic rays round the halo encircling the children dancing on the shore, are needed to give value to the dance. This absence of colour is less noticeable in Paul Woodroffe’s drawing with its all-white back ground. Woodroffe is a stained glass designer as well as a book illustrator, perhaps there is a little of the feeling of the massing of figures against a white ground which we often see in his pictorial work in glass.

☞ It is interesting to note in comparing the book illustration in black and white, of the four or five masters whose work is here shown, how their colour sense and decorative feeling have affected their handling of the wood block. We are reminded of the appositeness of a remark of Burne Jones’ how that when he was at a loss for a motive in a book illustration he would look at a piece of old tapestry or glass.

☞ Returning again to Laurence Housman’s block for

Tennyson's Maud referred to above, and which I show here on page 16, it is worth pointing out that it has an interesting history. It represents a colla-



boration between Laurence Housman, Reginald Savage, and Miss Clemence Housman who cut the block. The Press indeed is much indebted to Miss

Housman for her skilful and sympathetic cutting,  
and some of the Prayer Book blocks, notably the



Nicodemus visiting Christ, which I show at the  
close of this essay among the alphabets, with a  
15

number of others from my design, are by her hand.  
☞ On the opposite page I give Edmund New's characteristic

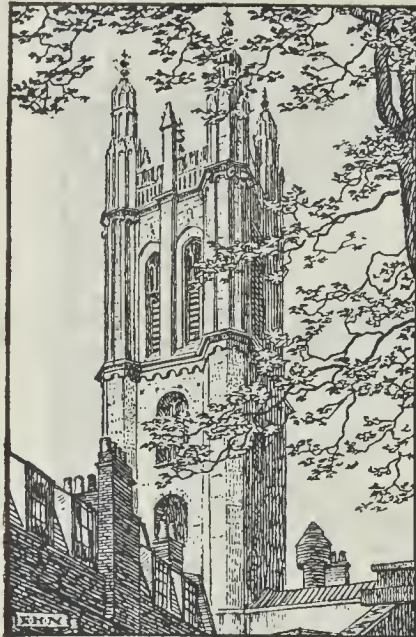


block of Dover's Hill, Cotswold Hill as it was called in  
Shakespeare's time, which he did for my book 'The Last

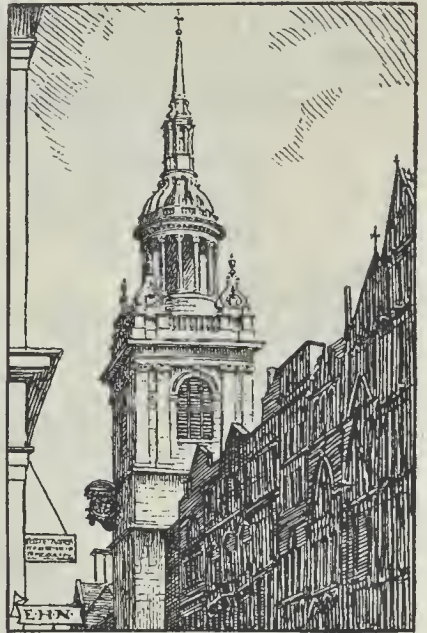
Records of a Cotswold Community.' It has admirably caught the spirit of the great green amphitheatre on the wolds where the famous games were played in Shakespeare's



day. There are browsing sheep, hawthorne bushes, the suggestion of the lynches below, and reminders of the old village community and the open fields. Of Edmund New's work I place also on the pages following some charming cuts of his London Churches in illustration to the Press's edition of Wren's Parentalia.



ST MICHAEL CORNHILL



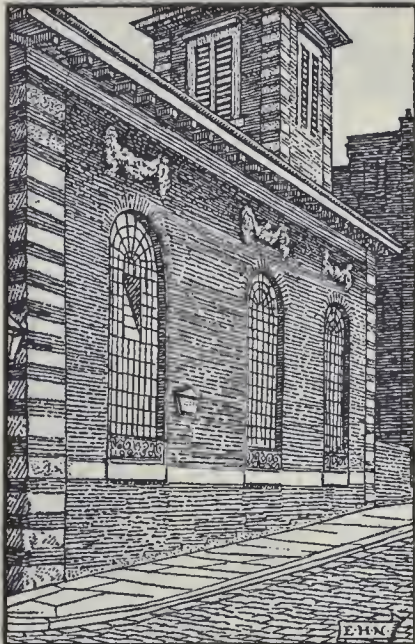
ST MARY-LE-BOW



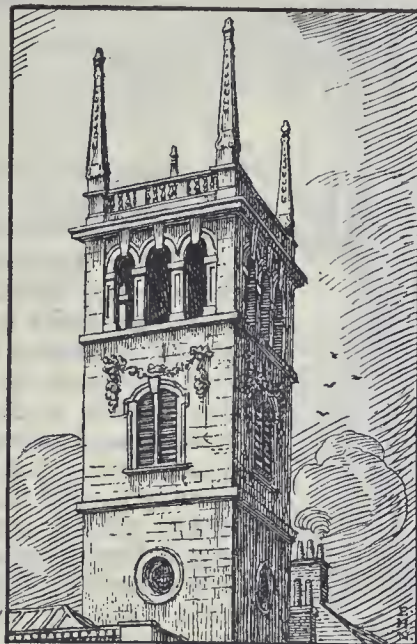
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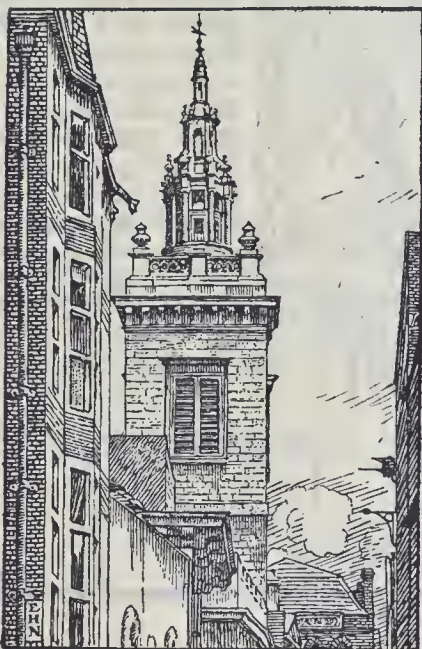
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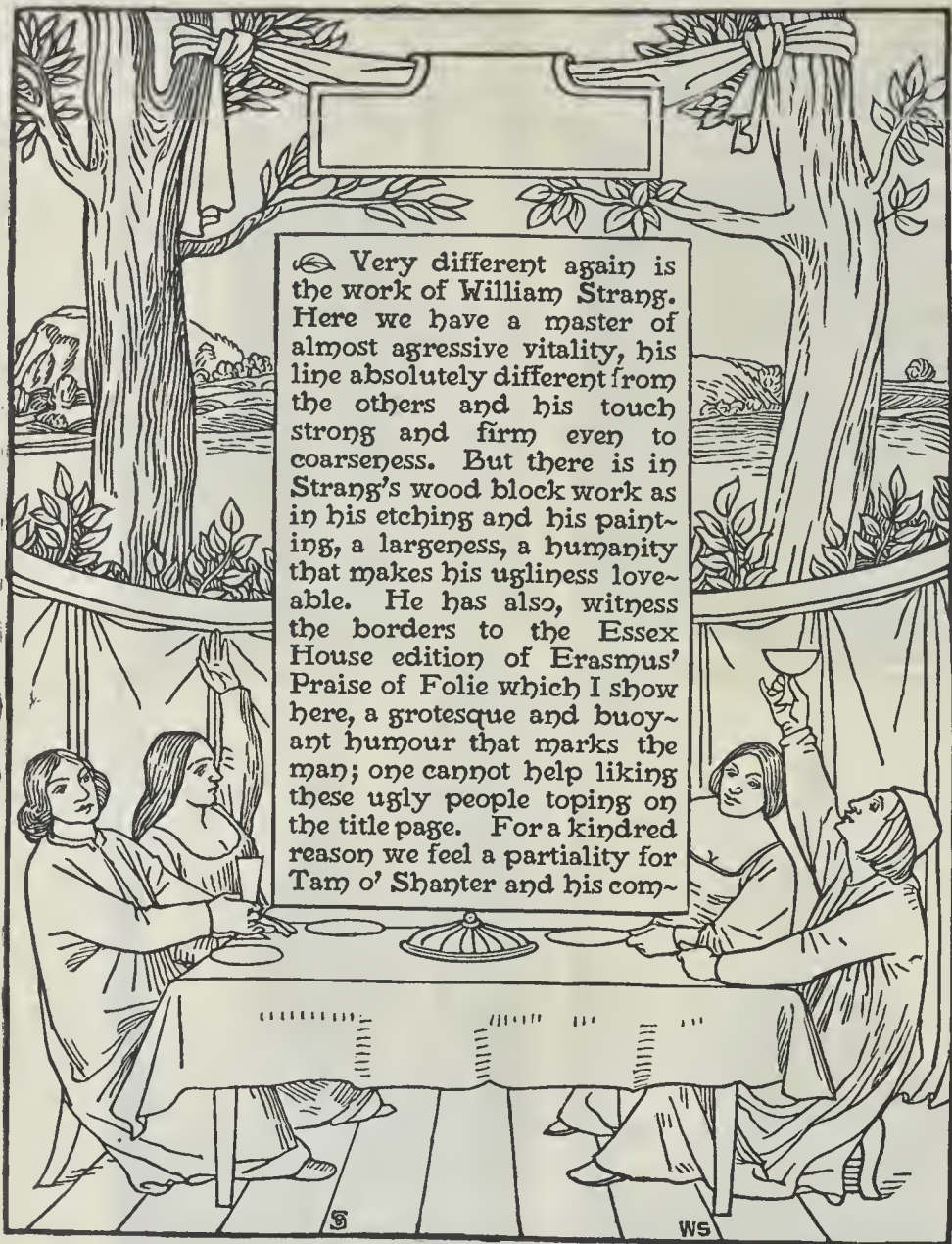


CHRIST-CHURCH



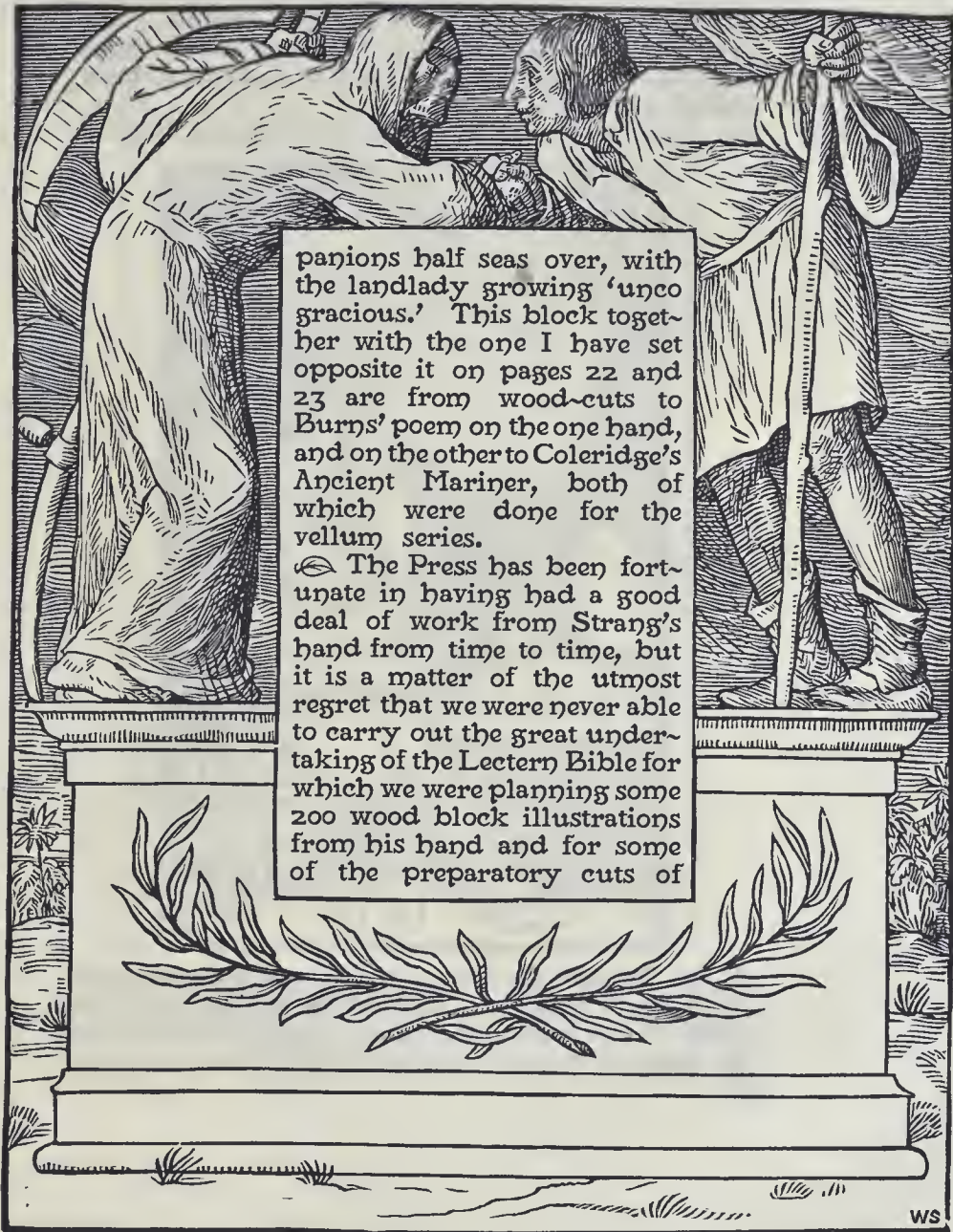
ST MICHAEL ROYAL





Very different again is the work of William Strang. Here we have a master of almost aggressive vitality, his line absolutely different from the others and his touch strong and firm even to coarseness. But there is in Strang's wood block work as in his etching and his painting, a largeness, a humanity that makes his ugliness lovable. He has also, witness the borders to the Essex House edition of Erasmus' Praise of Folie which I show here, a grotesque and buoyant humour that marks the man; one cannot help liking these ugly people toping on the title page. For a kindred reason we feel a partiality for Tam o' Shanter and his com-





panions half seas over, with the landlady growing 'unco gracious.' This block together with the one I have set opposite it on pages 22 and 23 are from wood-cuts to Burns' poem on the one hand, and on the other to Coleridge's Ancient Mariner, both of which were done for the vellum series.

☞ The Press has been fortunate in having had a good deal of work from Strang's hand from time to time, but it is a matter of the utmost regret that we were never able to carry out the great undertaking of the Lectern Bible for which we were planning some 200 wood block illustrations from his hand and for some of the preparatory cuts of

which he had made some seventy studies. The final blocks we prepared for this work are too large in format to give here, but some of them have been pulled as sample pages.

☞ Impossible also to give here is the noble series



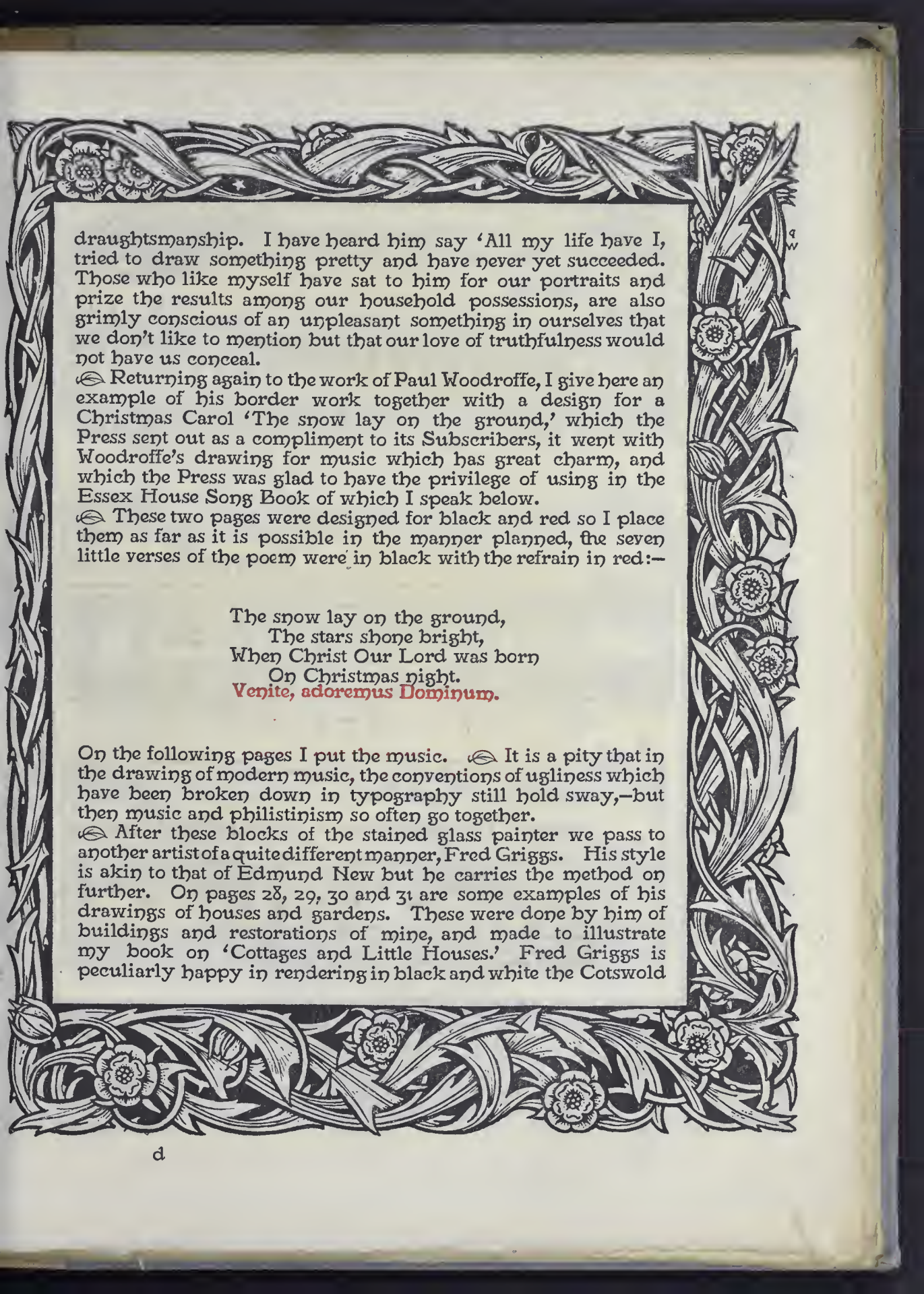
of the Doings of Death, issued in portfolio as well as in book form and printed in two colours, the effect of the high lights being got by the white of the paper from below the brown of the first printing.

☞ In this series there is the same sort of mood as in the little cut here shown, the mood of grimness and determination, these men are callous and stoical as they cord the albatross round the neck of the



doomed Mariner. Strang is not only a fine designer of black and white he is also a great portrait draughtsman, and in each of his portraits there is some touch of his sitter's ugliness revealed in the beauty of the





draughtsmanship. I have heard him say 'All my life have I, tried to draw something pretty and have never yet succeeded. Those who like myself have sat to him for our portraits and prize the results among our household possessions, are also grimly conscious of an unpleasant something in ourselves that we don't like to mention but that our love of truthfulness would not have us conceal.

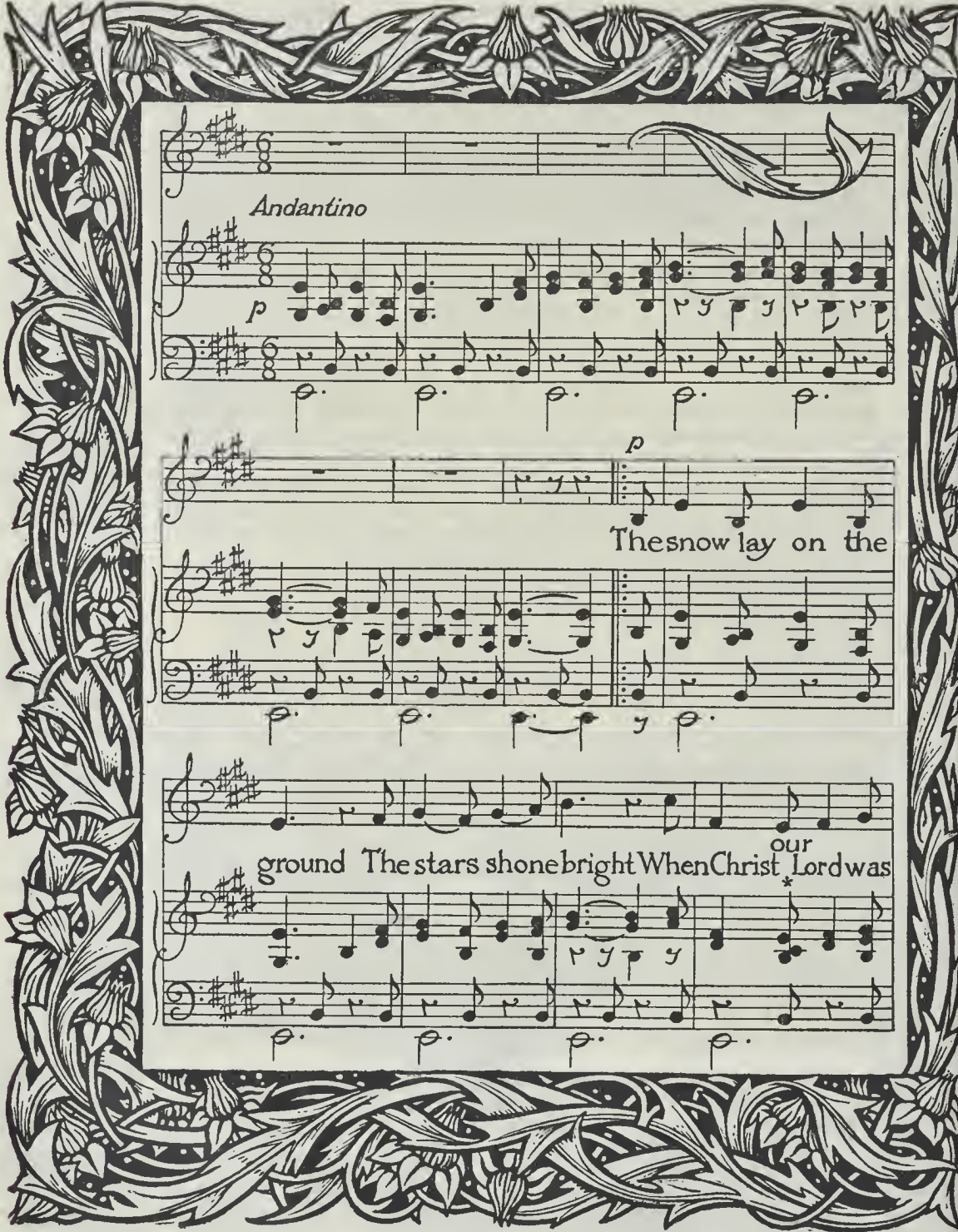
☞ Returning again to the work of Paul Woodroffe, I give here an example of his border work together with a design for a Christmas Carol 'The snow lay on the ground,' which the Press sent out as a compliment to its Subscribers, it went with Woodroffe's drawing for music which has great charm, and which the Press was glad to have the privilege of using in the Essex House Song Book of which I speak below.

☞ These two pages were designed for black and red so I place them as far as it is possible in the manner planned, the seven little verses of the poem were in black with the refrain in red:—

The snow lay on the ground,  
The stars shone bright,  
When Christ Our Lord was born  
On Christmas night.  
**Venite, adoremus Dominum.**

On the following pages I put the music. ☞ It is a pity that in the drawing of modern music, the conventions of ugliness which have been broken down in typography still hold sway,—but then music and philistinism so often go together.

☞ After these blocks of the stained glass painter we pass to another artist of a quite different manner, Fred Griggs. His style is akin to that of Edmund New but he carries the method on further. On pages 28, 29, 30 and 31 are some examples of his drawings of houses and gardens. These were done by him of buildings and restorations of mine, and made to illustrate my book on 'Cottages and Little Houses.' Fred Griggs is peculiarly happy in rendering in black and white the Cotswold



*Andantino*

*p*

*p*

The snow lay on the

ground The stars shone bright When Christ <sup>our</sup> Lord was

*p* *p* *p* *p*

Detailed description: This block contains the musical score for the first system. It features a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The tempo is marked 'Andantino'. The first system includes a piano (*p*) dynamic marking and a decorative flourish on the right side of the staff. The lyrics 'The snow lay on the' are positioned below the vocal line.

*p*

The snow lay on the

*p* *p* *p* *p*

Detailed description: This block contains the second system of the musical score. It continues the treble and bass clef, key signature, and 6/8 time signature. A piano (*p*) dynamic marking is present. The lyrics 'The snow lay on the' are repeated. The system concludes with a double bar line and repeat dots.

ground The stars shone bright When Christ <sup>our</sup> Lord was

*p* *p* *p* *p*

Detailed description: This block contains the third system of the musical score. It continues the treble and bass clef, key signature, and 6/8 time signature. The lyrics 'ground The stars shone bright When Christ <sup>our</sup> Lord was' are positioned below the vocal line. The system concludes with a double bar line and repeat dots.

*p. sempre*

born On Christ-mas night Ve-ni-te ad-o

re mus Do-min um

*By Joseph Moorat*

character, the stone and slating, the craftsmanship and grey colour of the wolds. The buildings shown are all of them in Campden, and my only regret is that the limits of space



make it impossible for me to give more. Perhaps it is the direct appeal that his style makes to an architect, which



gives his drawing its chief interest to one who is first concerned with building. The blocks are beautiful in themselves as book illustration, but they are above all



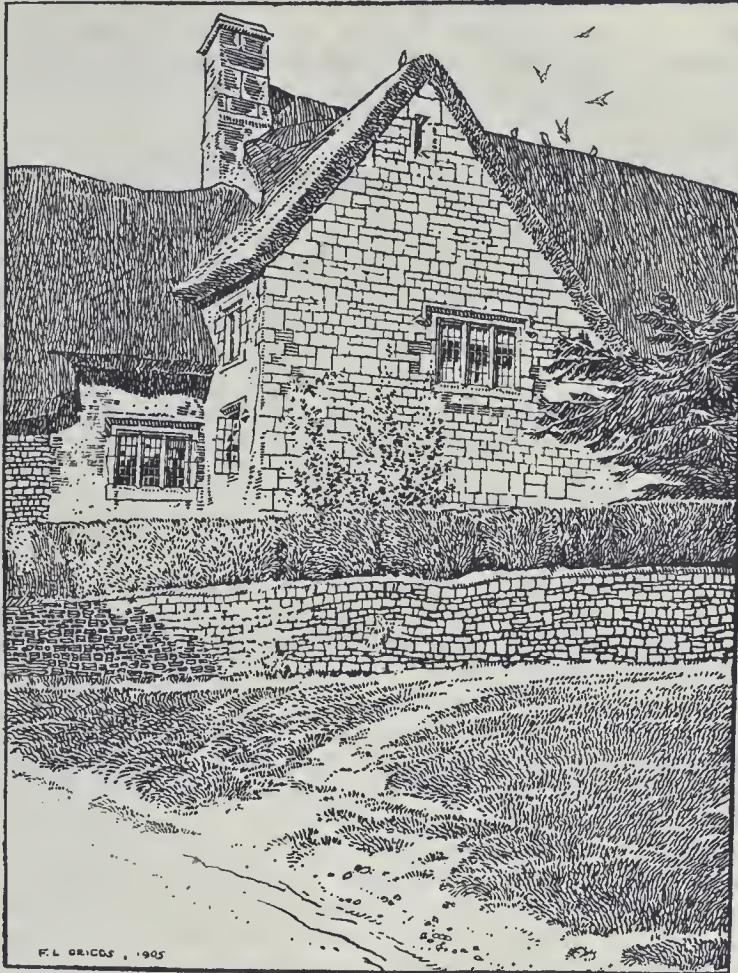
truthful renderings of the buildings I have put up. With the majority of architectural drawings,—the hard mechanical

drawings of the Royal Academy draughtsman, and the picturesque and sloppy architecture of the picture painter,— this is not the case. The architect's needs are first of all



truthfulness and accuracy, but there are need also of feeling and sympathy; unless the draughtsman can in a book

illustration give both these things, his work is not good work. Fred Griggs gives something more beside, he gives



us charming little touches of local colour and thought, such things have little place in mechanical industry, but they are

of the essence of architecture.

☞ Among the last of the illustrators of the Press of whom I propose here to speak are Edith Harwood and Philippe Mairet. Of the former I give an alphabet among the sequence of alphabets to be found at the close of this essay, of the latter I give on the opposite page an illustration to the Ballad of Conradin which Mairet illustrated for me and which was issued in 1908. The cut represents the Sybil appearing to the young Hohenstaufen as he rides southward into the orange groves to regain his Norman inheritance. Of Edith Harwood's work I am unable to give much in illustration,—her principal designing,—the delightful dancing and play of children,—was done for 'The Masque of the Edwards,' the largest book in size printed by the Press, moreover it was combined with colour block printing and pulled on grey paper so that any rendering here is impossible. The dainty little alphabet, one bloomer to every verse, which she prepared for the Vellum Chaucer 'Flower and Leaf' gives an example of her manner. It must be borne in mind however that all these initials are carefully thought out for hand colouring in which form on vellum they were finally issued.

☞ Following Edith Harwood's alphabet will be found four of my own, the ten line pink, the three line pink, the psalter alphabet, and the letters for the Gospels, etc., in the King's Prayer Book.

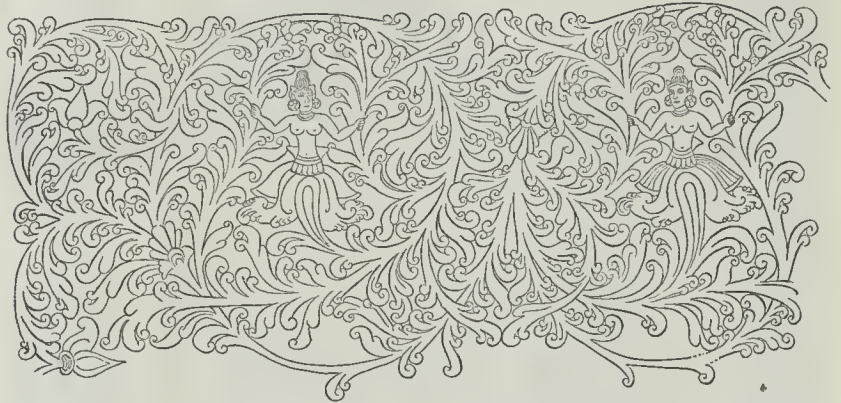
☞ It remains now only to speak of the designs and cuts of the two books which are typographically the largest works undertaken by the Press, and upon each of which the Press was engaged for nearly two years,—the Prayer Book of King Edward VII. and Dr. Coomaraswamy's Mediaeval Sinhalese Art. I have more to say of the latter book below, but I give on the pages here following some examples of his drawings. They are interesting from many points of view. Their meaning and purpose the reader will search for himself in the text of the work, but they have a special typographical interest.

☞ They represent the application of line to Indian motives,

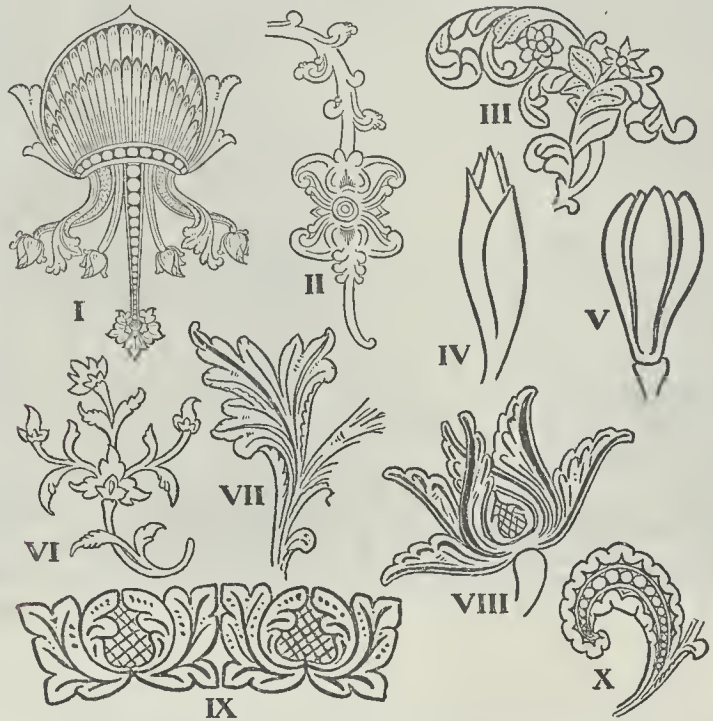


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and they illustrate its use in the rendering of oriental symbolism, pattern, and craftsmanship. Thus the block

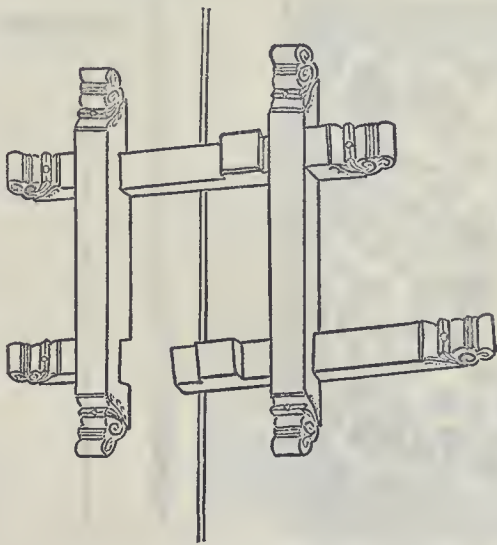
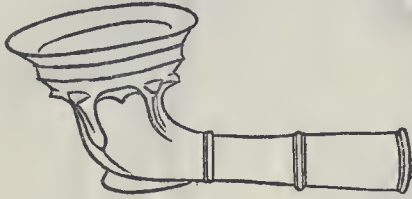


here given is from a painted box, while the drawings below are of flower and leaf forms characteristic of Sinhalese

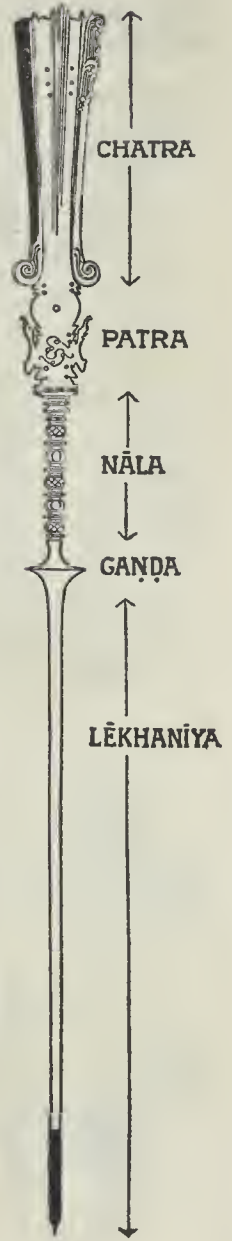


design. On the page opposite are a lamp, a cresset, examples of conventional floral and animal decoration, and at the bottom

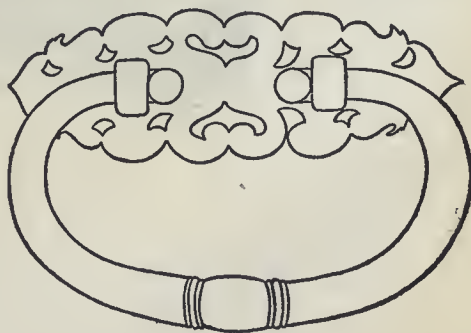
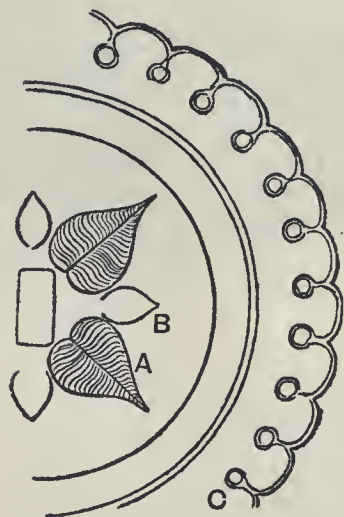
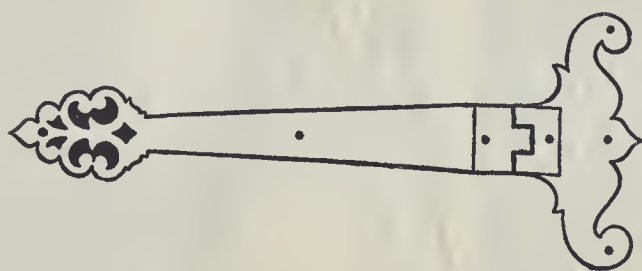
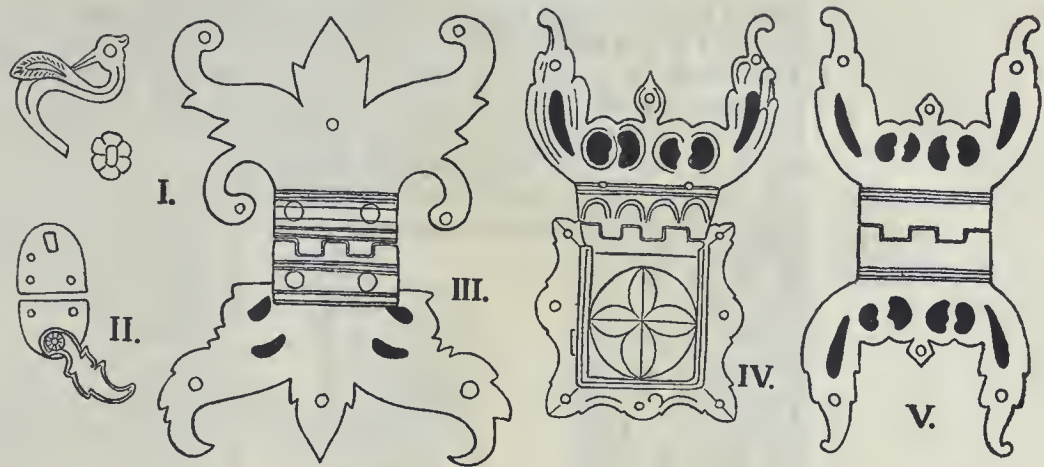
of the page the ornamented bolt of a Sinhalese door. On the next two pages are some delightful examples of metal work



and door furniture and among them a writer's style with the oriental names of the various parts, the proportions of







which are determined by fixed canons. The form of the letters made by the writer is determined by the weight and balance of the instrument.

The book is a mine of wealth for the craftsman and the designer in all those domestic arts which the machine is little by little starving to death; but of this I shall have more to say later in its proper place.

☞ Of my own work on the here and on the pages, where is made to the the cuts. The which appeared site each other, baptising of St. Ambrose. The are for the Cat-Visitation of the impossible to important blocks of the page and not admit of this, cuts of which the teaching of the Anne may be a- of the line work in some cases the Catterson Smith drawing from The cut shown the proclamation



it was drawn soon after the death of the old Queen.

☞ I said at the outset that the Essex House Press reflected the ethical purpose of the Guild of Handicraft, and that it had the same significance in regard to Standard in workmanship. I think this might be illustrated by a short account of the principal books produced by the Press during the last 12 years.

I group these under five heads:—

- (a) Technical books, or books dealing with the Crafts.
- (b) Religious and Puritan books.
- (c) Humanistic books.
- (d) Books dealing with the work and ideals of the Guild itself.
- (e) Books on oriental subjects.

Under the first of the above headings would come the Treatises in Metal Work & Sculpture of Benvenuto Cellini which I translated from the Italian for my Guild metal workers; also a book like Sir Christopher Wren's Parentalia, valuable as a treatise and also as a comment on the Church of the 17th century, — on the side of the authorities to turn their Trust into the money value 'The Cottage' 28 to 31; 'The London Survey' Mr. Stebbing's 'Worth'; and, the issued by the of Silver De-



fall under the works, and in all the head of Technical of them the gospel of Standard has been preached. The Colophon to the first of the series sets forth the purpose, as far as the Press was concerned. If the fulfilment was often not up to the endeavour it was not for want of trying.

It reads thus:—

Here end the treatises of Benvenuto Cellini on metal work and sculpture, made into English from the Italian of the Marcian Code by C. R. Ashbee, and printed by him at the

**Technical  
Books.**

Guild's Press at Essex House, with the assistance of Laurence Hodson who sought to keep living the traditions of good printing refounded by William Morris, the mastercraftsman, and likewise of T. Binning and J. Tippett, compositors, and S. Mowlem, pressman, who came to Essex House from the Kelmescott Press to that end. Begun April, 1898; finished October, 1898.'

**Religious and Puritan Books.**

☞ The second group of Essex House Press publications is more important. it comprises books that are even more than classics. Many question been books of Prayer are so often they are so rich The answer is men have loved devotions, to which they held

☞ The Book Prayer, and the Version of the wrangling of and the cold higher critic~ will remain greatest stand~ the English is not inappro~ that the two pri~ have in England



asked, why and Devotion collected, why in adornment. not far to seek: to honour their noble that most sacred.

of Common Authorized Bible, for all the the Churches touch of the ism, are and perhaps the two ard works in tongue, and it priate I think vate presses who done most to

carry on the Kelmescott traditions of good printing, should have produced the two leading books in this direction:— the Doves Bible and the King Edward VII. Prayer Book.

☞ Of this Prayer Book I give the Colophon as I think the names of those who made it deserve recording: 'Here ends the Prayer Book of King Edward VII.; printed at the Press of the Guild of Handicraft; begun at Essex House, Bow, London, E. in MDCCCCI. and finished at Essex House,

Campden, Gloucestershire, in August, MDCCCIII. The designs and the type throughout are by C. R. Ashbee; R. Catterson-Smith assisted in the preparation of some of the blocks, which were cut by W. H. Hooper, and Clemence Housman. The proofs have been corrected by Messrs. Eyre and Spottiswoode, His Majesty's Printers; the compositors are T. Binning, W. Hill, Archie Ramage; and the pressmen R. Eatley, T. Jeliffe, junr., and S. Lodder. The binding has been done under the direction of Miss A. Power, in part at the Bindery of the Guild of Handicraft, and in part by Messrs. Eyre and Spottiswoode.

Under heading also other devotion of interest.— Thomas a which Alec the block to my de- Cranmer Mornynge rance of the garet, first Wynkin de last but not little Puritan have had a do with the



the second we selected tional books 'The Imi-Christ' by Kempis, for Miller cut & ornaments sign; the Psalter; the Rememb-Lady Mar-printed by Worde; and least three books that great deal to formation of

English thought; Bunyan's Pilgrim's Progress, Penn's Fruits of Solitude, and Woolman's Journal. Of the first of these I have spoken on page 8. I wish I had space also for Savage's picture of John Woolman the gentle American Quaker expostulating with the inn keeper;—he and Christian at the Slough always remain for us emblematic figures.

There is a vital connection too between the teaching of Woolman and this question of Standard. The New Jersey

Quaker was the first man who directly applied Christian Ethics to industrial conditions. He is the first Socialist of the age of Industrialism. He came at the beginning of it all, and he foresaw. He discovered the tendency of machinery, he condemned cheap labour as unchristian, and he weighed up to a nicety the growing materialism of his time and ours, he weighed it up and found it worthless. That is what Woolman's journal means to us as producers and as men of affairs.

☞ This book was sent out by the Essex House Press with the guarantee of the Pease family in England, and it is good to think that there are still Quaker families sufficiently discerning to see the practical bearing of ethics upon sound production. The Colonization of the book thus sets it forth. ☞ 'Here ends the Journal of John Woolman the best of friends. To whom the Essex House Press would do honour by recording his work in a manner worthy of this end the book has been printed on the guarantee of Mr. John Pease and other friends, with a frontispiece by Reginald Savage, and under the care of C. R. Ashbee.'



**Humanistic Books.**

☞ I pass now to the humanistic books. It is an open question with many of us, whether in these days of disintegrating religious formulae on the one hand, and rapid industrial evolution on the other, a humanistic ideal is not vital to us, whether it is not one of the first things we have to set before ourselves. Such indeed is my belief as an artist, and I see in the constructive arts, the divine protest

of the individual against the deadening materialism of the machine. These constructive arts, in which so many of us are engaged, are fighting the battle of human, of personal, of spiritual expression against the tendencies of industrial development, and they are fighting it in their own little way with just as much earnestness as Quaker Woolman when he travelled to England, or John Bunyan when he wrote in the Bedford Gaol. These men stood for freedom of thought and speech, we stand for freedom to labour imaginatively. It is the fight of the human spirit either way.

☞ Among the humanistic books then,—the books that express this sense of the emancipated human spirit,—that the Essex House Press has issued, are Hoby's Courtyer, Challoner's Praise of Folie, Harrington's Book of Friendship. These books have all got in them much of the breath of life; but their peculiar interest for us is less in their source, less in the Italian of Baldassare Castiglione, the scholarly Latin of Erasmus, the classical Latin of Cicero, than in the fact that the three contemporary translators, Hoby, Challoner, and Harrington, were fine Elizabethan humanists, men who had that quality which in modern life most of us are without, and that they were among the founders of English Prose.

☞ This sympathy in humanism between them and us of a later day, and the fact that their writings in the virgin English of their utterance are re-issued from the Press of the Guild of Handicraft is significant of a point worth emphasizing. The Guild is in itself a humanistic experiment, has for near a quarter of a century been so, and is likely to continue to be. In its work, its life, its teaching and the methods of its membership, it has consistently set before itself a humanistic ideal. It stands indeed for the sustained effort of a body of men to express their individuality, outside the influences of industrial machinery. I say sustained, but this is and has been in the face of constant handicaps, that have defeated our work, and scattered our traditions; the mere fact that our Press has been twice broken off and

recommenced is in itself evidence enough! I would like my artist colleagues, often so intolerant of everything but Standard of excellence, to bear this in mind; and to my socialist friends, and my business friends, who so often ignore the artists's purpose, for something that to them seems greater, I would point out that we of the Guild of Handicraft set two things before us, Standard of work and Standard of life. In our ideal the two are inseparable; in so far we claim to be humanists in modern industry; humanists, may be, who have to work along the line of least resistance, and take what they can get.

☞ With the humanistic productions of the Essex House Press I put also the little series of vellum books—there were 14 of them,—each containing one of the great poems of the language,—and likewise the edition of Shakespeare's Poems. Personally I would like to refer also to a little abortive effort to issue the poems of Ben Jonson as a pendant to the Shakespeare. For some of us these poems are almost as great as those of Shakespeare, but the public—even our own limited and enlightened public, would not respond. It has always been the fate of this giant of English classics to be not read, but 'talked on.'

Books  
dealing  
with the  
work  
and  
ideals of  
the  
Guild.

☞ I pass now to the books dealing with the work and ideals of the Guild, a branch of the work of the Essex House Press that has always been for me the most vital and intimate, and has been the cause incidentally of its second most important production 'The Essex House Song Book.'

☞ Most of the books under this heading with I think the exception of the Song Book, are likely to be ephemeral, they were written to fulfil some momentary purpose, to explain, to preach, or to set forth some idea, they are none of them classics and not meant to live. Whether we put under this head the various addresses before the Campden School of Arts and Crafts, or 'the Endeavour in the Teachings of John Ruskin and William Morris,' 'the Last Records of a Cotswold Community' or the reprint of articles on the 'Work of the Guild,' they all have a connection with its constructive work, and they are but as mortar in the joints



of a greater rebuilding, or rather effort at rebuilding.

☞ The one exception is the Essex House Song Book, and this, after the Prayer Book of King Edward VII. is, in my opinion, the best book produced by the Press. We lost a great deal of money over it, as one does on most of the good things; and since the public, not even our limited public, would touch it, the edition, after printing had already commenced, had to be cut down to 200 copies, and even that was finally remaindered. The book however represents many years of careful labour and scholarship. It is a human document of some value, and apart from its musical and literary quality it has a distinct educational purpose of its own. It is quite possible that with the growth of that finer civilization which we see forming in so many places in England and America as a protest to the competition, the noise, the squalor and the mechanism of modern life, the Guild Song Book may be reprinted. I should welcome a cheap edition, it would be a boon to many singers, and the Essex House issue is now practically impossible to get. To this book I will allude no further here as I made special reference to it in the concluding chapter of 'Craftsmanship in Competitive Industry' ☞ when I dealt with the future of the Guild as a fact and as an idea.

☞ The last of our Essex House Press issues have been those upon which the Press has been chiefly engaged during the past two years, the books on Oriental subjects issued under the direction of Dr. A. K. Coomaraswamy. Of the books the chief is the history of 'Mediaeval Sinhalese Art,' to some of the blocks of which I have already referred (pages 34 to 37). In format the same as the Prayer Book, this book is undoubtedly one of the noblest of the Press productions and ranks as a fine example of modern printing. It is a labour of love in more senses than one, the work of an enthusiast in fine printing as in Craftsmanship, it is the work also of a man whose Eastern origin and training, as well as his knowledge of the West, makes it possible for

Books  
on  
Oriental  
Subjects

☞ which see, pages, 230 and 231.

him to take a wide view of the relation of East and West, the impact of the one upon the other. Dr. Coomaraswamy's history is not only a history of Indian Craftsmanship, it is also a critique of the Western view of life, of the Western contempt for the finer, more sensitive, more spiritual things. The work shows up clearly and mercilessly the corroding influence of the West upon the civilization of the East, while in its aspiration for reform and reconstruction, it is keenly sympathetic with the Western movement known as the Arts and Crafts. In effect the book says—'here we have the very thing still going on in Ceylon and India, which you, having destroyed, are now clumsily trying to recreate; in the light of this fact, not only the Art of the West, but the social problems of the East need reconsidering.'

☞ Like all the other Essex House Press productions then, these oriental books have a motive for their publication, they are constructive. They also imply Standard, but Standard from another aspect, they imply a criticism of Western methods and ideals by the East.

☞ Dr. Coomaraswamy sets this forth in some of the minor publications, issued from time to time while the big history was printing—in 'The Deeper Meaning of the Struggle' and in 'The Aims of Indian Art.'

The  
idea  
behind.

☞ I have been at some pains to point to the idea that has inspired, and with the support of the public will I hope still continue to inspire, the work of the Essex House Press. I would like in conclusion to repeat the general question: What is the object or purpose of the 'Private Press' in our time? What can it do? What are its limitations? What position ought it to occupy, and how, if we admit the need for it, is it to be maintained?

☞ I use the word 'Private Press' as defined at the outset, viz.: of a press whose objective is first of all an æsthetic one, a press that challenges support on the basis of Standard, that caters for a limited market, and whose aim is not the commercial development of printing by machinery on a large scale, but of printing as an art; whose object is to make of each book—not merely a book, but an artistic unit.

☞ It will be seen from all I have said that I do not regard the printing by machinery as distinct from printing by hand to be the point of cleavage, hard and fast, between the Commercial and the Private Press. That is not the real distinction. The distinction is one of degree and of purpose. Machine printed books can be, and often are, produced with as much beauty as hand printed books. I believe I am right in saying that the books of the Vale Press were nearly all printed by machinery. The distinction is one of workshop organization and of finance. The real difference lies in this, that it is not worth the while of the great Commercial Houses to pay continuously for the high skill, Standard and experiment needed for efficiently doing the æsthetic work. Why should they do it? The more keen the competition grows between the giants, the more need is there to strip off all useless accessories. In a fight for existence the amenities must go.

☞ At the same time it is impossible for the Private Press to continue doing this work if it has also to adapt itself to the conditions of the great competing market; these are primarily the conditions set by industrial machinery. The question resolves itself into one of organization and finance.

☞ How far the organisers of other Private Presses in England and America see eye to eye with me I cannot say. It requires I think an intimate acquaintance with the conditions of industrial machinery to grasp the logical consequences of the problem,—to realize where the unrestrained development of industrial machinery is leading us. To me the case has come clearer from the experience not of a Press only, but from the conduct of a number of different workshops, in all of which I have lost money, to all of whom I have acted as designer, and in all of which the question of Standard was the first question.

☞ In all of them, in the workshop of the builder, the cabinet maker, the carver, the blacksmith, the silversmith, the jeweller or the printer, I find the same tendency: the tendency of industrial machinery under advanced competi-

**The  
Future  
of the  
Private  
Press.**

tive conditions to destroy Standard, to limit human development, to check individuality, to discourage enterprise and imagination. A press is no exception to the rule.

☞ How then are we to remedy this? Who is to pay for the continuous production of good work?—to take the case of the printers alone—as it does not pay the great printing houses. All the really great works of Art are produced at a sacrifice, The Kelmscott Chaucer 'did not pay.' The Prayer Book of King Edward VII. 'did not pay.' It seems odd to have to admit this when at the time the vellum copies were still printing, for which the Press was to receive twenty-seven pounds, the retail price being forty pounds, they were changing hands for over three hundred pounds a copy; but book lovers fail to realize that the capricious prices they pay for books do not affect the producer,—except harmfully.

☞ What the producer, the artist, before all things desires, is to be let alone, to be allowed to go on with his work. He does not care to gamble in his own productions, the one and only thing that interests him is the continuance of his productive work, and he is prepared to sacrifice a great deal in life and the requirements of life—in order to be allowed to go on with his work.

**Book  
Lovers  
and the  
Artistic  
Tradi-  
tion.**

☞ It is I think to the book lovers and book collectors—to people like the members of the Club of Odd Volumes,—to whom one is justified in making an appeal, that they should each individually study the problem, that they should not play into the hands of the Trade and countenance the gambling which destroys printing traditions, that they should help individually and collectively to lift the craft of printing off the Commercial plane—help the Private Presses to 'continuity of tradition,' and perhaps most important of all help the artists by their countenance and encouragement to combine among themselves. There is room enough for taste, but little room in these days for 'bread jealousy;' may be the latter is an unhappy and an inevitable result of the keenness of the competition for such work as is left to the craftsman. But those who have the giving of the bread—

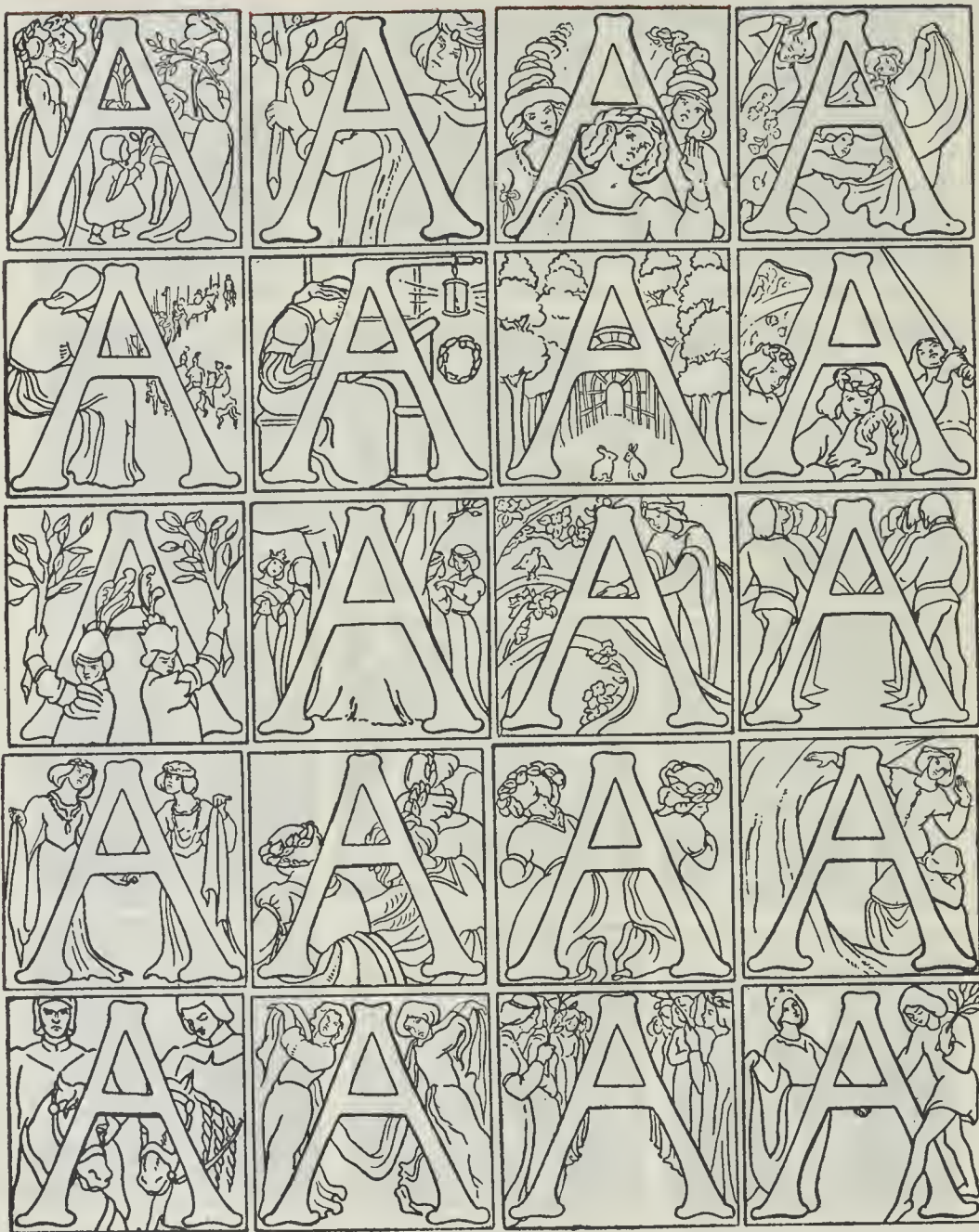
the genuine book lovers—may at least give it with conditions that shall help the future of the craft. I have called this Essay a study in Idealism; the craft of printing has always occupied a unique place, perhaps because of the power of the printed word, and because all the great printers have been Idealists. For my part I as an artist look to a time when the idealism I am preaching shall pass daily through every effort of human creative activity.

From the Alphabet of Pinks, by C. R. Ashbee.

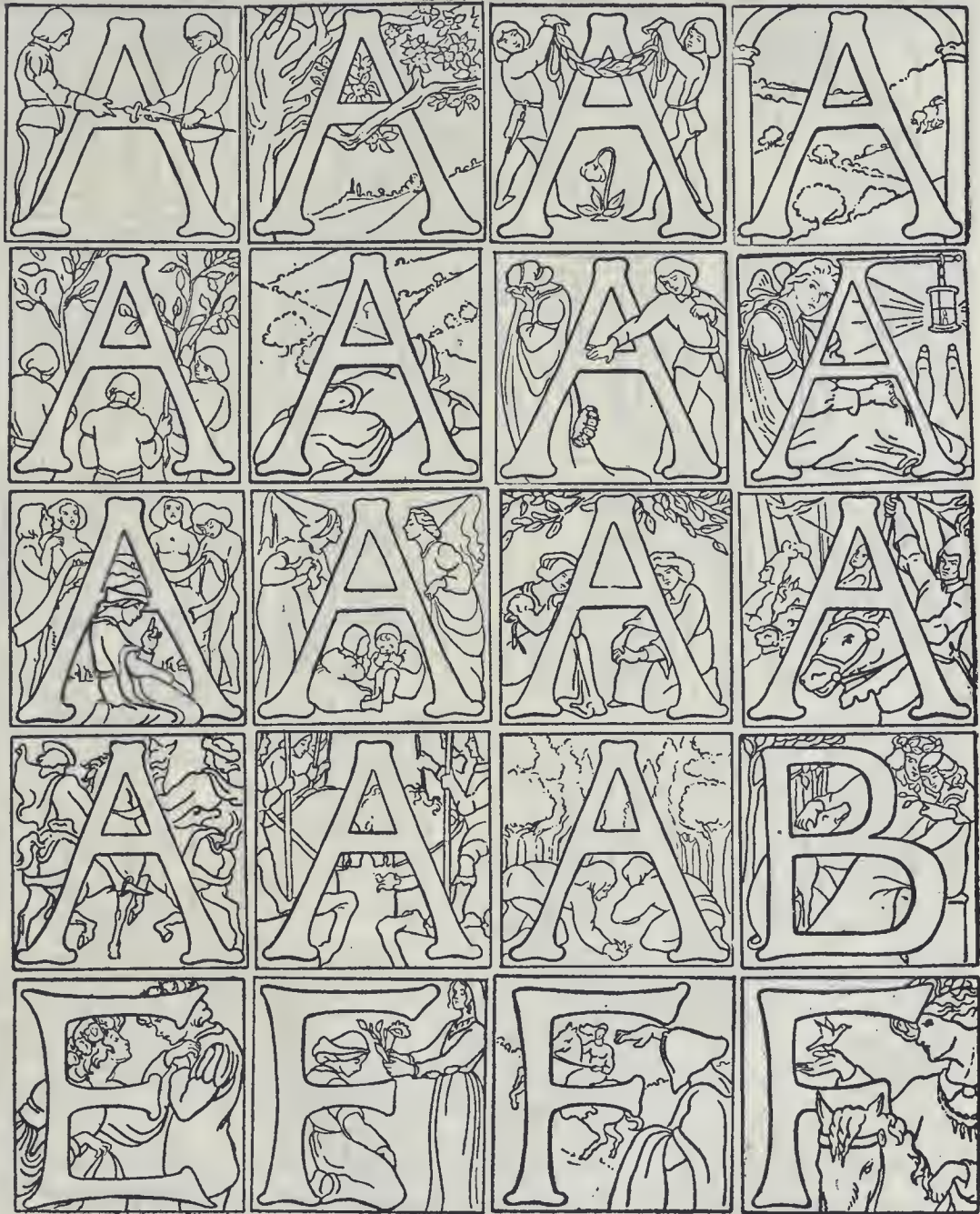


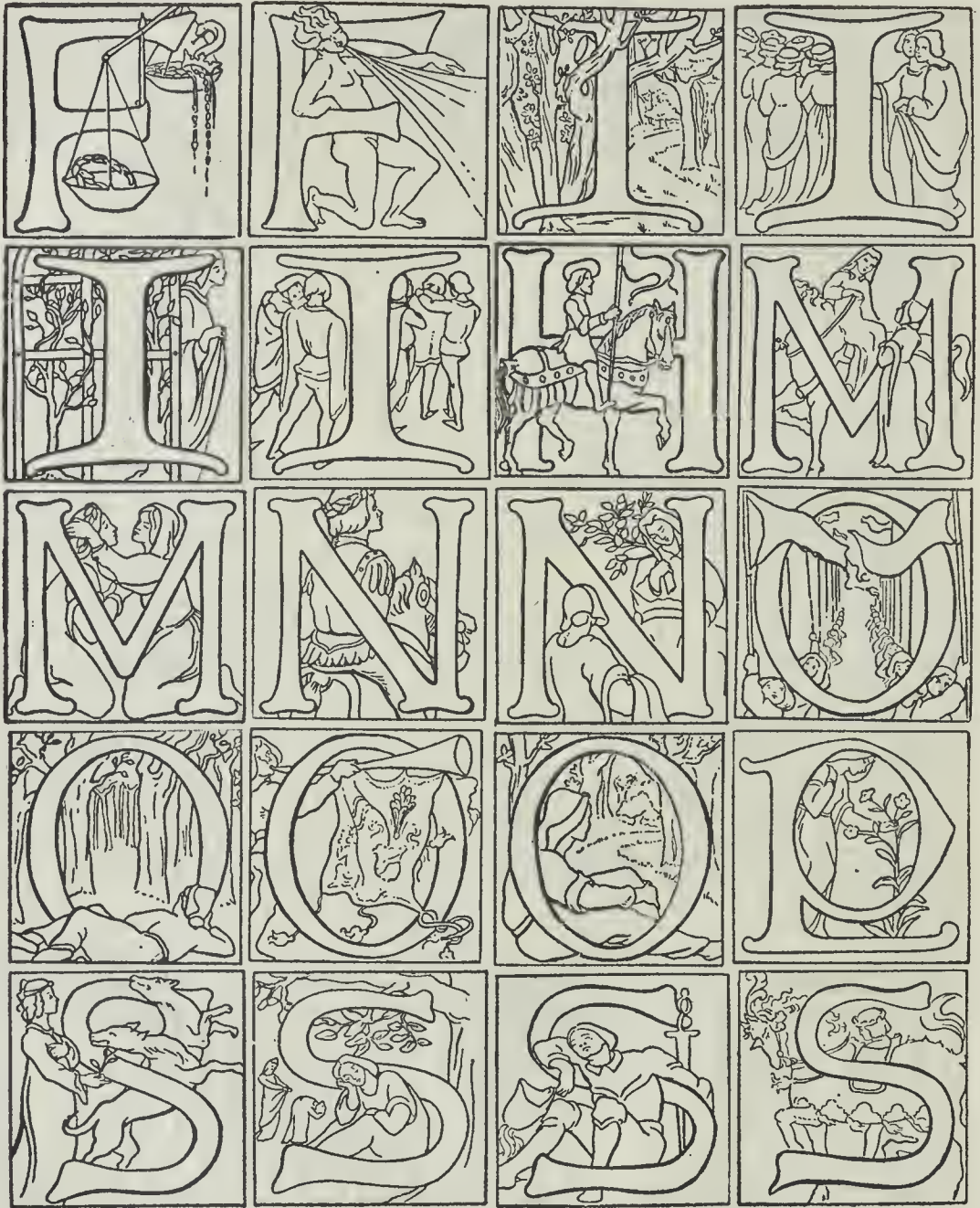


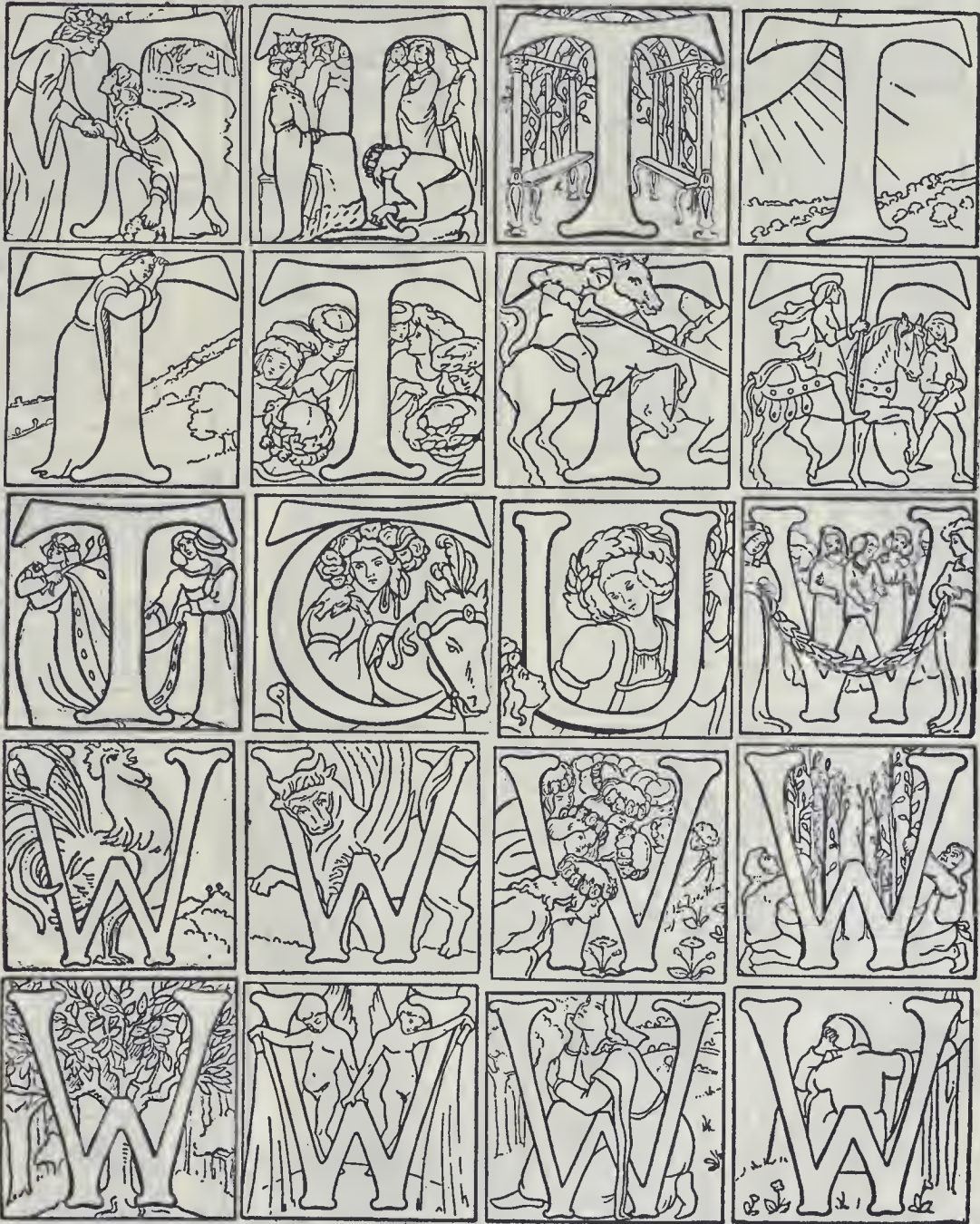
Edith Harwood's Letters for Chaucer's Flower and Leaf.



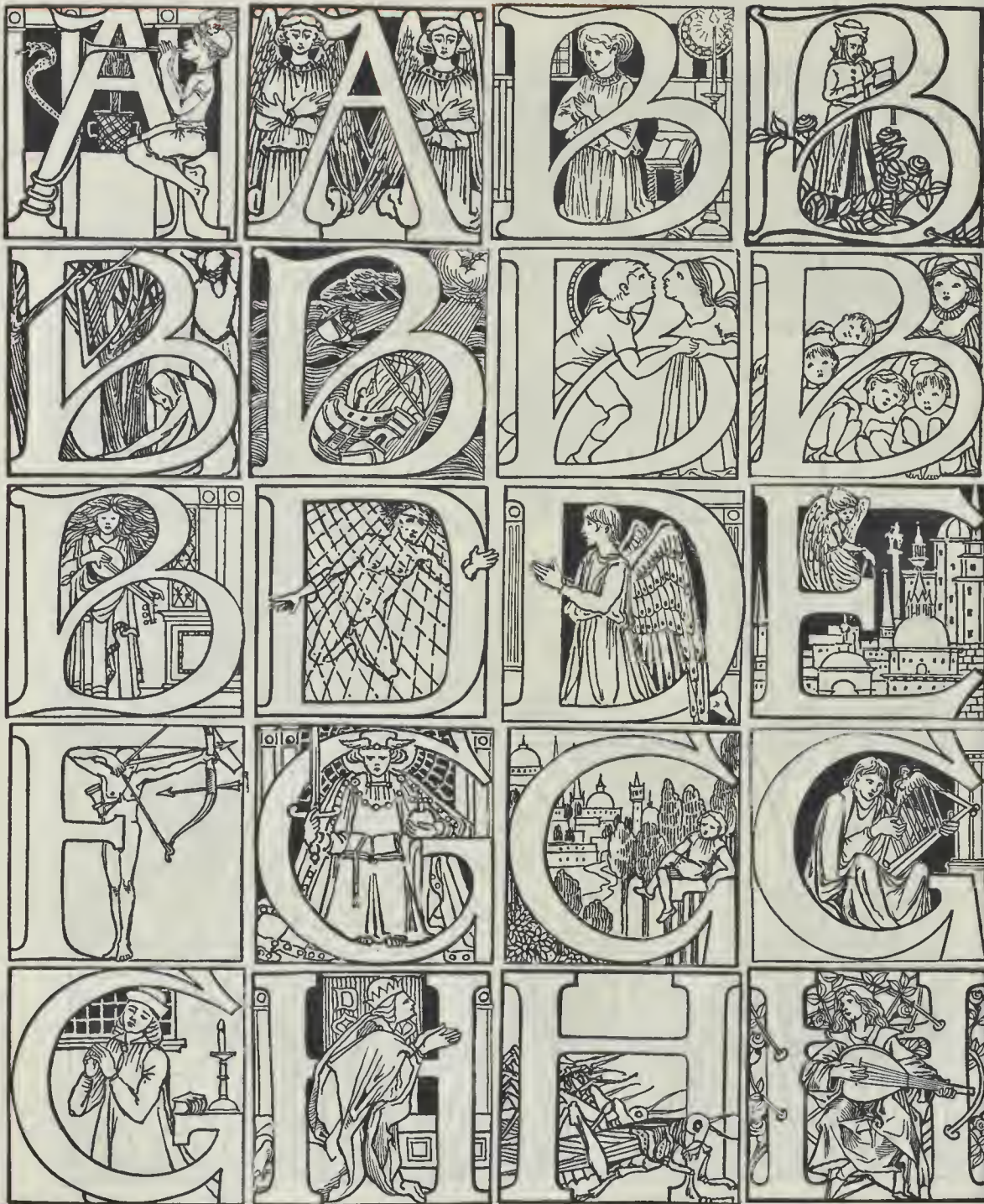




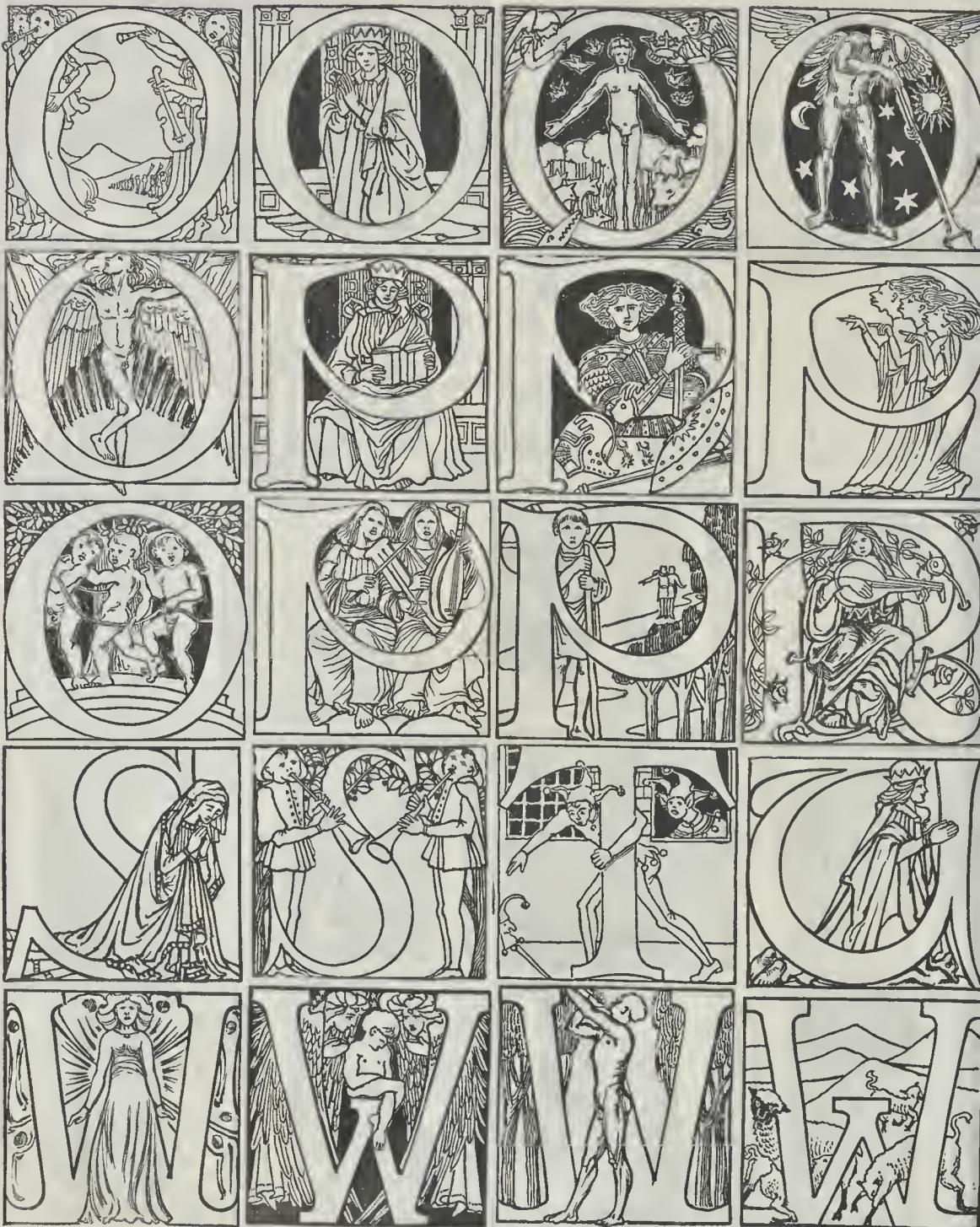




Ornamental Letters from the Psalter, by C. R. Ashbee.







Ornamental Letters from the King's Prayer Book, by C. R. Ashbee.



Edward VI.



Edward VI.



Cranmer.

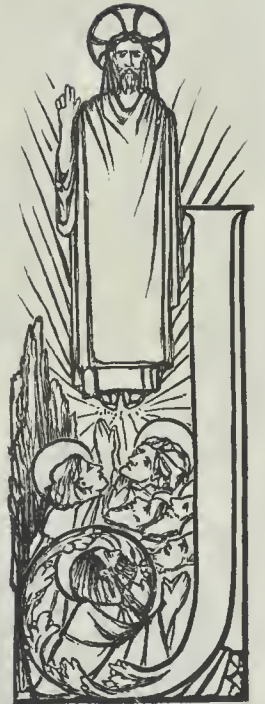
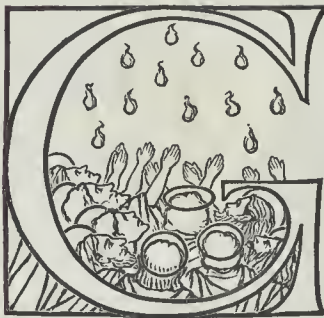


Edward VII.



President Roosevelt.

Ornamental Letters from the King's Prayer Book.



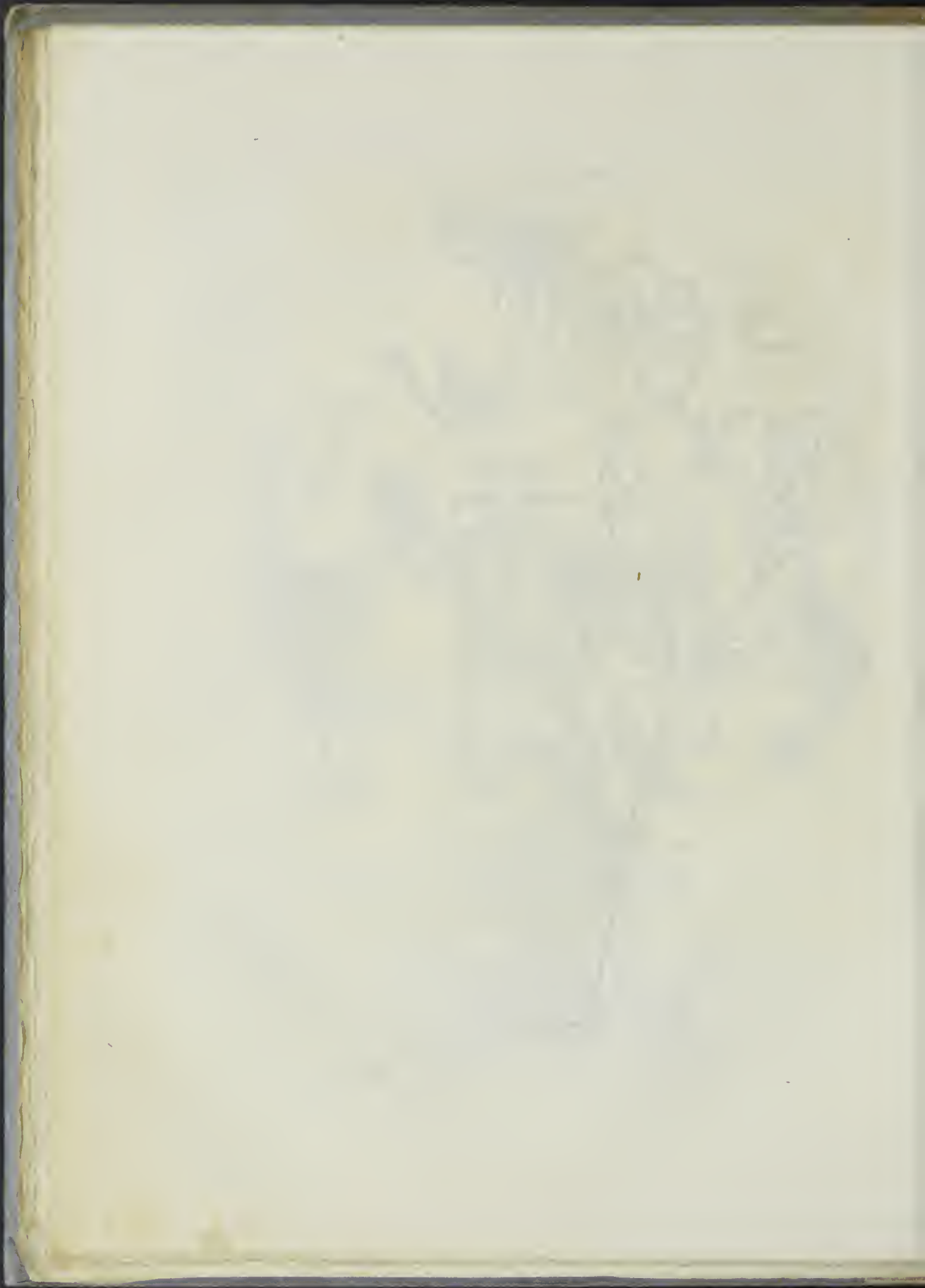




Essex House Press  
Marks.









## THE BIBLIOGRAPHY OF THE ESSEX HOUSE PRESS.

MEMORANDUM AND  
ARTICLES OF ASSOCI-  
ATION OF THE GUILD  
OF HANDICRAFT LTD.

Printed for the Shareholders  
of the Company, a few copies  
on Essex House Press Paper.  
Caslon type. Quarto. 1898.

### 2. THE TREATISES OF BENVENUTO CELLINI ON METAL WORK AND SCULPTURE.

Translated from the Italian of the Marcian Codex by C. R. Ashbee, dedicated to the Metal Workers of the Guild of Handicraft, intended both as a practical text book for craftsmen, to which end the clichets of Plon were inserted, and also as a companion book to John Addington Symonds' translation of the Autobiography. 600 copies. Cloth cover. Caslon type. A few copies bound by Douglas Cockerell and Miss Power. Quarto. 1898.

rebaked  
(orig label)

### 3 THE HYMN OF BARDAISAN.

Rendered into English verse from the Syriac text by F. Crawford Burkitt. Caslon type, in black and red, with an initial W by C. R. Ashbee, and cut by W. Hooper. Paper boards. Some of the copies bound by Douglas Cockerell and Miss Power. 300 copies. 16mo. 1899.

### 4. JOHN BUNYAN'S PILGRIM'S PROGRESS.

Edited from the earliest editions by Janet E. Ashbee. Caslon type, in black and red. With a woodcut frontis-

piece by Reginald Savage: 'Christian in the Slough of Despond. Bound in vellum. Several of the special bindings by Douglas Cockerell; some—designed by C. R. Ashbee, of the Pilgrim with load and staff—by Miss Power; or in boards with the same design carved in holly, rose, or ebony, by Alec Miller. 16mo. 750 copies. 1899.

5 BEAUTY'S AWAKENING, A MASQUE OF WINTER AND SPRING.

Printed for the Art Workers' Guild, in Caslon type, 25 copies only, on Essex House Paper, most of which were privately distributed. The type was then electroed and used for the special number of the 'Studio.' Quarto. 1899.

Studio wraps. Ax

6 SHELLEY'S ADONAI'S.

The first of a series of great poems of the language, printed on vellum. Caslon type. The initials rubricated. A wood-cut block by C. R. Ashbee, cut by W. Hooper, and coloured by hand. 50 copies. Vellum cover designed by C. R. Ashbee, with a rose and the mark 'Soul is form.' Crown octavo. 1900.

7 RUSKIN AND MODERN BUSINESS.

By Geo. Thomson of Huddersfield, reprinted for the Author as a pamphlet from the 'Spectator' of February 17th, 1900. 50 copies. Caslon type. Small quarto. 1900.

8 SAINT MARY STRATFORD BOW. BY OSBORN C. HILLS.

A monograph printed for the London Survey Committee. Caslon type. With structural illustrations by members of the Committee. Brown paper wrapper. 250 copies. Quarto. 1900.

9 THE POEMS OF WILLIAM SHAKESPEARE, ACCORDING TO THE TEXT OF THE ORIGINAL

COPIES, INCLUDING THE LYRICS, SONGS, AND  
SNATCHES FOUND IN HIS DRAMAS.

Arranged and collated by F. S. Ellis. Caslon type, red and black, with a woodcut to 'Venus and Adonis.' by Reginald Savage. 450 copies. Bound in vellum wrappers. A few copies specially bound by Douglas Cockerell and Miss Power. Small 4to. 1900.

10 THROUGH THE GATEWAY.

A volume of poems privately printed for the Author, Francis William Bourdillon. 50 copies. Caslon type. Small octavo. December, 1900.

11 THE EVE OF ST. AGNES. BY JOHN KEATS.

The second of the great poems series. Printed in Caslon type, on vellum, rubricated. Woodcut by Reginald Savage, hand coloured. 125 copies. 1900.

12 THE COURTYER OF COUNT BALDESSAR CAST-  
ILIO, DIVIDED INTO FOURE BOOKES, VERY  
NECESSARY AND PROFITABLE FOR YONGE  
GENTILMEN AND GENTILWOMEN ABIDING IN  
COURT, PALAICE OR PLACE, DONE INTO ENG-  
LYSHE BY THOMAS HOBY.

Edited from the editio princeps of 1561, by Janet E. Ashbee. Caslon type. 200 copies, bound in vellum wrappers. A few copies specially bound by Douglas Cockerell and Miss Power. Small quarto. 1900.

13 JOHN HUNTER LEAVES ST. GEORGE'S HOSPITAL,  
OCTOBER 16th, 1793.

Being an explanatory notice in pamphlet form of the picture bearing this title, painted by A. D. McCormick, R.B.A. With 2 cuts and a photographic reproduction of the picture. Privately printed for the Hospital Authorities, 1901.

14 GRAY'S ELEGY IN A COUNTRY CHURCHYARD.

The third of the great poems series. Caslon type, on vellum and rubricated. Frontispiece by George Thomson, cut by W. Hooper, and hand coloured. 125 copies. 1901.

15 WALT WHITMAN'S HYMN ON THE DEATH OF PRESIDENT LINCOLN.

The fourth of the great poems series. Caslon type, on vellum. With frontispiece and series of bloomers designed by C. R. Ashbee, cut by W. Hooper, and hand coloured. 125 copies. 1901.

16 AN ENDEAVOUR TOWARDS THE TEACHING OF JOHN RUSKIN AND WILLIAM MORRIS, BEING AN ACCOUNT OF THE WORK AND AIMS OF THE GUILD OF HANDICRAFT, BY C. R. ASHBEE.

This was the first book printed in the pica type designed by C. R. Ashbee, and known as the 'Endeavour' type. The matrices were cut by E. Prince. The set of woodcut initial bloomers of various crafts and the block of Essex House, Mile End Road, E., are by George Thomson. In vellum cover. A few specially bound by Douglas Cockerell, Miss Power, and E. Green. Octavo. 350 copies. 1901.

E. Greenbalds 1902 UE

17 A REPORT BY C. R. ASHBEE TO THE COUNCIL OF THE NATIONAL TRUST FOR PLACES OF HISTORIC INTEREST AND NATURAL BEAUTY, ON HIS VISIT TO THE UNITED STATES IN THE COUNCIL'S BEHALF. OCTOBER, MDCCCC, TO FEBRUARY, MDCCCXI.

Printed in 'Endeavour' type, red and black. 350 copies, of which 50 only were printed on Essex House Press paper. The remaining 300 were distributed in the United States. Quarto. 1901.

EH paper PE

18 A JOURNAL OF THE LIFE AND TRAVELS OF



**JOHN WOOLMAN IN THE SERVICE OF THE GOSPEL.**

Printed on the guarantee of Mr. John W. Pease and other friends. Caslon type, red and black. With a wood block drawn and cut by Reginald Savage: 'John Woolman reasoning with the Innkeeper.' Vellum cover. A few specially bound by Miss Power and E. Green. 16mo. 250 copies. 1901.

- 19 **THE PRAISE OF FOLIE. MORIAE ENCOMIUM: A BOOKE MADE IN LATIN BY THAT GREAT CLERKE ERASMUS ROTERODAME. ENGLISHED BY SIR THOMAS CHALONER KNIGHT. ANNO MDXLIX.**

Edited from the black letter edition of 1549 by Janet E. Ashbee. The woodcuts and ornamental borders by William Strang, and cut by Bernard Sleight. Caslon type. It has a parchment cover, in motley, designed by C. R. Ashbee. A few copies bound by Miss Power and E. Green. Quarto. 250 copies. 1901.

- 20 **SOME FRUITS OF SOLITUDE IN REFLECTIONS AND MAXIMS, RELATING TO THE CONDUCT OF HUMAN LIFE, BY WILLIAM PENN.**

Caslon type, red and black. Frontispiece by T. Sturge Moore. Vellum cover. A few specially bound by Miss Power and E. Green. 16mo. 250 copies. 1901.

- 21 **AMERICAN SHEAVES AND ENGLISH SEED CORN: BEING A SERIES OF ADDRESSES MAINLY DELIVERED IN THE UNITED STATES, 1900-1901, ON BEHALF OF THE NATIONAL TRUST FOR PLACES OF HISTORIC INTEREST AND NATURAL BEAUTY, BY C. R. ASHBEE.**

Printed in the 'Endeavour' type, red and black. Vellum cover. A few bound by Miss Power and E. Green. Octavo. 300 copies. 1901.

vellum bds AG

22 THE PSALTER OR PSALMS OF DAVID FROM THE BIBLE OF ARCHBISHOP CRANMER.

Edited with the old orthography by Janet E. Ashbee. Printed in the 'Endeavour' type, red and black, with woodcut bloomers to each psalm, drawn by C. R. Ashbee, and cut by W. Hooper. 250 copies on paper, 10 on vellum. Limp green vellum cover with silk ties. A few copies bound by Miss Power. Quarto. 1901.

23 THE EPITHALAMION OF SPENSER.

The fifth of the great poems series. Caslon type, red and black, on vellum. With frontispiece by Reginald Savage, hand coloured. The written and gilded letters by Miss Florence Kingsford. 150 copies. 1901.

24 A LETTER FROM PERCY B. SHELLEY TO T. PEACOCK, JULY, MDCCCXVI.

Privately printed for the owner of the MS. 45 copies on paper in 'Endeavour type,' red and black, covered in grey cardboard, with 5 copies on vellum, bound by Douglas Cockerell. Octavo. 1901.

25 THE OLD PALACE OF BROMLEY-BY-BOW, BY ERNEST GODMAN.

Printed for the London Survey Committee, with a note by C. R. Ashbee, on the folly of destroying the old Palace. The drawings and illustrations are by E. Godman and various members of the Survey Committee. Caslon type. In brown paper wrappers. Quarto. 350 copies. 1902.

26 THE DOINGS OF DEATH.

A set of 12 woodcuts designed by W. Strang, and cut by Bernard Sleigh. The printing is in two colours. 140 copies only pulled, and the blocks destroyed. Essex House Press paper. The subjects are: 'Death and the Children'; 'Death

the King'; 'Death the Judge'; 'Death and the Dancers';  
'Death and the Husbandman'; 'Death and the Robber';  
'Death the Leech'; 'Death on the Barricades'; 'Death and  
the Artist'; 'Death the Lover'; 'Death the Comforter';  
'Death the Mourner.' Folio. 1902.

27 THE MASQUE OF THE EDWARDS OF ENGLAND,  
BEING A CORONATION PAGEANT TO CELEBRATE  
THE CROWNING OF THE KING, WRITTEN BY C.  
R. ASHBEE.

The drawings are by Edith Harwood, and have been in  
part printed from stones by Messrs. Sprague and Co., and  
in part touched by hand, while the vellum copies are all  
painted by Edith Harwood. The book is folio, printed in  
the 'Endeavour' type. 300 copies, on grey O.W. paper,  
and 20 copies on vellum. The subjects of the illustrations  
respectively, are:

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1. The Prolocutor and the veiled centuries flinging  
the seed into the lap of the little Twentieth  
Century.
2. The Crowning of Edward the Confessor.
3. The Crowning of Edward the First.
4. The Crowning of Edward the Second.
5. The Crowning of Edward the Third.
6. The Crowning of Edward the Fourth.
7. The Crowning of Edward the Fifth.
8. The Crowning of Edward the Sixth.
9. The Crowning of Edward the Seventh.

28 THREE LETTERS OF ROBERT LOUIS STEVENSON.

Privately printed, for the owner of the MS. 54 copies on  
paper in Caslon type, 6 on vellum, the former in cardboard  
covers, the latter bound by Miss Power in white pig, with  
inlay from a design by C. R. Ashbee. Small quarto. 1902.

29 CHAUCER'S THE FLOWER AND THE LEAF.

The sixth of the great poems series. Caslon type, on vellum. With frontispiece, two-page drawing of the pageant, and over 80 drawings of ornamental letters descriptive of the text, by Edith Harwood. 165 copies. 1902.

30 BURNS' TAM O' SHANTER.

The seventh of the great poems series. Caslon type, red and black, on vellum. With frontispiece and coloured initial W by W. Strang: 'Tam and the Landlady,' and 'Tam pursued by Witch Meg.' The written and gilded letters by Miss Florence Kingsford. 150 copies. 1902.

31 MILTON'S COMUS.

The eighth of the great poems series. Caslon type, printed in blue and black, on vellum. With frontispiece by Reginald Savage: 'Comus and his revellers,' hand-coloured. The written and gilded letters throughout are by Miss Florence Kingsford. 150 copies. 1902.

32 THE SNOW LAY ON THE GROUND.

A Christmas Carol, the music by Joseph Moorat, and drawn with frontispiece and borders by Paul Woodroffe. 8 pp. Printed in 'Endeavour' type, for complimentary distribution among subscribers to the Essex House Press, 400 copies. Quarto. Christmas, 1902.

33 THE LIFE AND WORKS OF SIR CHRISTOPHER WREN. FROM THE PARENTALIA OR MEMOIRS BY HIS SON CHRISTOPHER.

Edited by Ernest J. Enthoven, with 20 drawings by E. H. New, together with reproductions of designs, diagrams, etc., from the 1750 edition. In stiff Irish blue linen cover. Caslon type. 250 copies. Quarto. 1903.

Some of the drawings of the City Churches from this book have been subsequently issued with the permission of the Press by Edgar Green.

34 AUSGEWAHLTE LIEDER HEINE'S.

Edited by Edmond Holmes, with frontispiece drawn and cut by Reginald Savage: 'The Lorelei and the drowning mariner.' Printed in 'Endeavour' type, cardboard cover. 250 copies. 12 on vellum. Of this book about 100 copies were destroyed by fire. Octavo. 1903.

35 WORDSWORTH'S ODE ON THE INTIMATIONS OF OF IMMORTALITY.

The ninth of the great poems series. Caslon type, with woodcut frontispiece by Walter Crane, coloured by hand. The gilded and painted letters are by Miss Power. 150 copies and all on vellum. 1903.

36 THE GREAT HOUSE, LEYTON.

By Edwin Gunn, Architect. A Monograph printed for the London Survey Committee. Caslon type, with illustrations by members of the Committee. 350 copies, of which 200 were reserved for the Committee. Brown paper wrapper. Quarto. 1903.

37 THE PRAYER BOOK OF KING EDWARD VII.

Printed partly in the 'Endeavour' type and partly in the great primer type, specially designed for the book by C. R. Ashbee, and now known as the 'Prayer Book' type. The matrices were cut by E. Prince. The book is decorated with some 150 cuts and borders, designed by C. R. Ashbee, and engraved on wood by W. H. Hooper and Miss Clemence Housman. In the preparation of some of the designs for the cutter, C. R. Ashbee was assisted by Catterson Smith. 400 copies bound in oak boards, with leather plaited hinges and iron clasps; and nine copies on vellum in white pig and oak boards. In addition to these one copy was specially pulled for the King. Two special designs by C. R. Ashbee, one in white pig in high relief, and one in coloured leather,

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with tools of which the dies were cut by W. Mark, have also been prepared and carried out by Miss Power, and a few others have been specially bound by her. Small folio. 1903.

38 A KEY TO THE PRINCIPAL DECORATIONS IN THE PRAYER BOOK OF KING EDWARD VII., AS DESIGNED AND CARRIED OUT BY C. R. Ashbee.

This 16 page pamphlet was issued in response to a demand for explanation of the symbolism, portraits, designs, etc., in the Prayer Book, which it did not seem appropriate in any way to describe in the book itself. 'Endeavour' type. Octavo. 1903.

39 SUPPLEMENT SHOWING VARIANTS FROM THE PRAYER BOOK OF THE CHURCH OF ENGLAND IN THE PRAYER BOOK OF THE AMERICAN CHURCH.

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Formats same as the Prayer Book, and designed to accompany it for American use. Some with the portrait of President Roosevelt in the initial bloomer at the prayer for the President, others blank by request. 1903.

40 COLERIDGE'S RHYME OF THE ANCIENT MARINER.

The tenth book of the great poems series, Caslon type, with woodcut frontispiece by W. Strang. The gilded and painted letters by Miss Kingsford. 150 copies, and all on vellum. 1903.

41 MISS KILMANSEGG AND HER PRECIOUS LEG. A GOLDEN LEGEND. BY TOM HOOD.

Printed in Caslon type. With woodcut frontispiece and two other illustrations by Reginald Savage: 'Her Fancy Ball,' 'Her Christening,' and 'Her Accident.' 200 copies with 4 on vellum. Cardboard and linen back cover. Octavo. 1904.

42 THE ESSEX HOUSE SONG BOOK.

A collection of some 200 representative songs of England, together with their music, from the Middle Ages to our own day. Edited by Janet E. Ashbee. The book is printed in 'Endeavour' type, black and red, and issued in separate sheets. The various sheets of songs are classified in separate green linen portfolios as follows: Part I. Songs of Praise. Part II. Songs of the Sea. Part III. Songs of Loyalty and the Love of the Land. Part IV. Rounds and Catches. Part V. Songs of the Country and the Tilling of the Soil. Part VI. Songs of Sport. Part VII. Songs of the Tavern and the Vine. Part VIII. Workshop Songs or Songs of the Crafts. Part IX. Songs of Comradeship, Love, and Courtship. Part X. Miscellany of Song, in which are included Songs of the Universities and Songs of Pure Nonsense. Some bound with vellum backs. 200 copies printed, with 5 on vellum. Small Quarto. 1904.

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43 SHELLEY'S PROMETHEUS UNBOUND.

Printed in 'Prayer book' type, red and black. With a frontispiece by C. R. Ashbee cut by W. H. Hooper. 200 copies on paper, 20 on vellum. Bound in limp vellum with green silk ties. 1904.

44 REPRINT OF AN ARTICLE BY F. ALLEN WHITING IN 'HANDICRAFT,' OCTOBER, 1903. BOSTON, MASS., ON THE WORK OF THE GUILD.

Printed in Caslon type, with six drawings of Campden by Edmund H. New, and a cut of old Essex House in Bow by Geo. Thomson. 50 on Essex House paper, others for general distribution. Crown 8vo. March, 1904.

45 REPORT ON THE WORK OF THE CAMPDEN SCHOOL OF ARTS AND CRAFTS, 1903-4.

A 24-page pamphlet drawn up for the Trustees and for

presentation to the Gloucester County Council. Caslon type, not on paper with Essex House Press mark. For distribution in the locality. Octavo. 1904.

(46) A MAY-DAY INTERLUDE.

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Written by Gerald Bishop for the Campden children, and first played by them under the direction of Mrs. C. R. Ashbee, at Whitsuntide 1904, in the open market place, of which a cut by Edmund New is given on the outer sheet. Printed in Caslon type, 500 copies for distribution in the village. 24 copies on Essex House paper, of which a few have been bound by Miss Power. 1904.

47 CONSCIENCE.

A two-coloured block, printed for Mr. Bernard Sleigh, by whom the block was designed and cut. A few pulls only and all on Essex House Press paper. Folio. 1904.

(48) A BIBLIOGRAPHY OF THE ESSEX HOUSE PRESS, WITH NOTES ON THE DESIGNS, BLOCKS, CUTS, BINDINGS, &c., FROM THE YEAR 1898 to 1904.

This pamphlet—24 pages—was prepared for an exhibition of the work of the Press in 1904, and was not a complete record of all the publications. It has now been superseded by the present volume, which gives these in full up to the year of issue.

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It contains 9 cuts, and is printed in 'Endeavour' type. 250 copies, of which 50 are on Essex House Press paper. 1904.

49 CICERO'S DE AMICITIA OR BOOK OF FRIENDSHIP.

This is in the Latin of Cicero, with the original English of Sir John Harryngton—the 'Book of Freendeship'—set opposite, page for page. The work is edited by E. D. Ross and contains two blocks designed by C. R. Ashbee and cut by Alec Miller. Printed in black and red, in



'Endeavour' type, vellum wrapper. 150 copies and 10 on vellum. 1904.

50

THE LAST RECORDS OF A COTSWOLD COMMUNITY. BEING THE WESTON SUBEDGE FIELD ACCOUNT BOOK FOR THE FINAL TWENTY-SIX YEARS OF THE FAMOUS COTSWOLD GAMES, HITHERTO UNPUBLISHED, AND NOW EDITED WITH A STUDY ON THE OLD TIME SPORTS OF CAMPDEN AND THE VILLAGE COMMUNITY OF WESTON.

By C. R. Ashbee. There is a preface by Sidney Webb and an appendix by Professor W. S. Hewins. The book contains various cuts of Campden and of Dover's Hill by Edmund New, also a map of the open fields, and an old cut from the *Annalia Dubrensia*. 'Endeavour' type. 225 copies, of which 75 are on Essex House paper. Bound in buckram, the rest in grey boards. Octavo. 1904.

51 DRYDEN'S ALEXANDER'S FEAST.

The eleventh book of the great poems series, Caslon type, with woodcut frontispiece by Reginald Savage. The gilded and painted letters are by Miss Kingsford. 140 copies, and all on vellum. 1904.

52

AN ADDRESS DELIVERED BY LORD REDESDALE, K.C.V.O., C.B., ON THE OPENING OF THE NEW BUILDINGS OF THE CAMPDEN SCHOOL OF ARTS AND CRAFTS.

A 12-page pamphlet, with a cut by Edmund New, printed in Caslon type for the Author, on Essex House Press paper, cloth boards. 50 copies only. 1904.

53

THE IMITATION OF CHRIST BY THOMAS A KEMPIS.

Edited by Ernest Godman from the earliest English translations. Of the four books the first three are from that of Thomas Rogers, 1580, the fourth from that of the Lady

Margaret Countess of Richmond, and printed by Wynkin de Worde in 1504.

The book contains bloomers and also 2 woodcuts and hand-coloured decorations, drawn by C. R. Ashbee, and cut by Alec Miller, representing Rogers the Puritan Divine and the Lady Margaret. It is bound in brown calf with tabs and printed in the King's Prayer Book Type on Essex House Press paper. 100 copies and 10 on vellum. Large Octavo. 1904.

54 GOLDSMITH'S DESERTED VILLAGE.

The twelfth book of the great poems series. Caslon type with woodcut frontispiece by C. R. Ashbee. The illuminated letters by Miss Kingsford and Miss Power. 150 copies and all on vellum. 1904.

55 THE ILLUMINATORS.

By Caroline Hazard, M.A., Litt.D., LL.D. A poem read at the installation of the Eta Chapter of the Phi Beta Kappa Society in Massachusetts, at Wellesley College, January 17th, 1905, privately printed for the Authoress. The initial and borders are by C. R. Ashbee. The book is in three colours, printed in the 'Prayer Book' type. 150 copies. Quarto. August, 1905.

56 AN OCTET OF SONNETS.

Privately printed as a Christmas greeting for the Author F. A. Hyett of Painswick House, a cut of which by Edmund New is on the title page. 50 copies. Small octavo. 1905.

57 NORMAN ARCHITECTURE IN ESSEX.

By Ernest Godman, Architect, Secretary of the Committee for the Survey of the Memorials of Greater London. There are photographic illustrations and also drawings by A. E.

Nutter, S. Newcombe, J. S. Collings, W. H. Godfrey, A. Womersley, and by the Author. The frontispiece is an etching of Waltham Abbey by Jessie Godman. Caslon type. 300 copies. Octavo. 1905.

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58 MEDIAEVAL ARCHITECTURE IN ESSEX.

By Ernest Godman, Architect, Secretary of the Committee for the Survey of the Memorials of Greater London. There are photographic illustrations and also drawings by S. Newcombe, S. E. Castle, E. G. Stevenson, A. E. Nutter, and by the Author, the frontispiece is an etching of Laindon Church by Jessie Godman. 250 copies. Caslon type. Octavo. 1905.

59 A CYCLE OF SONNETS.

By L. Nightingale. Printed for the Authoress. 250 copies. Caslon type, not on Essex House paper. Small octavo. 1905.

60 REPORT OF THE WORK OF THE CAMPDEN SCHOOL OF ARTS AND CRAFTS. 1904-1905.

With a block by Edmund New, not on Essex House paper. Octavo. 1905.

61 TENNYSON'S MAUD.

The thirteenth book of the great poems series. Caslon type with woodcut frontispiece by Laurence Housman and Reginald Savage in collaboration, and cut by Clemence Housman, the illuminated letters by Miss Power. 125 copies, and all on vellum. 1905.

62 THE SECOND ADDRESS OF LORD REDESDALE, K.C.V.O., C.B., AT THE CAMPDEN SCHOOL OF ARTS AND CRAFTS DELIVERED AT THE OPENING OF THE WINTER SESSION.

A 16-page pamphlet, with a cut by Edmund New. Caslon type, not on Essex House Press paper, cloth boards, printed

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with permission of the Author for the benefit of the School. 1905.

63 BROWNING'S FLIGHT OF THE DUCHESS.

The fourteenth book of the great poems series. Caslon type, with woodcut frontispiece by Paul Woodroffe. The illuminated letters by Raymond Binns. 125 copies, and all on vellum. 1905.

64 ECHOES FROM THE CITY OF THE SUN.

A book of poems and songs by C. R. Ashbee. Three cuts by the Author. Printed in 'Endeavour' type on Essex House Press paper. Grey Boards. 250 copies, and one on vellum. 1905.

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65 THE RUBAIYAT OF OMAR KHAYYAM OF FAISHAPUR.

Edward Fitzgerald's Translation from the first rendering. This is the Omar Khayyam Club Edition printed specially for the Club in the 'Prayer Book' type. It has an introduction by Clement K. Shorter with a letter from Algernon Charles Swinburne. The frontispiece and the initial border are designed by C. R. Ashbee. Bound in green leather with silk tabs. 88 copies on Essex House Press paper and 17 on vellum. Octavo. 1905.

66 A MORNYNG REMEMBRAUNCE, had at the moneth minde of the noble prynces Margarete Countesse of Richmond and Darbye, moder unto Kynge Henry the Seventh, and grandame to our Sovereign Lorde that now is upon whose Some Almightye God have mercy.

Compiled by the Reverend Fader in God, Johan Fisher, Bishop of Rochester.

This is a reprint from the original issue of Wynkyn de Worde. It has a frontispiece by C. R. Ashbee of the Lady Margaret. Printed in black and red, in the 'Prayer Book' type. Vellum cover. 125 copies and 7 on vellum. Small

octavo. 1906.

67 REPORT ON THE WORK OF THE CAMPDEN SCHOOL OF ARTS AND CRAFTS, 1905-1906.

With a block by Edmund New, and a map of the district, coloured by hand. Not on Essex House paper. Octavo. 1906.

68 MENDICANT RHYMES.

By Laurence Housman. A volume of verse printed in the 'Endeavour' type. Not on Essex House Press paper. In grey boards vellum backed. Octavo. 1906.

69 A BOOK OF COTTAGES AND LITTLE HOUSES: FOR LANDLORDS, ARCHITECTS, BUILDERS AND OTHERS, WITH SUGGESTIONS AS TO THE COST, THE HOUSING DIFFICULTY, AND THE IMPROVEMENT OF TASTE IN THESE MATTERS.

By C. R. Ashbee. Printed in Caslon type. The book contains some seventy illustrations of houses built or restored by the Author in different English Counties, among these are cuts by C. R. Ashbee, F. Griggs, Edmund New, E. Godman, E. G. Stevenson, and Geo. Chettle. Bound in white buckram and green cloth. 250 copies of which 50 are on Essex House paper. Octavo. 1906.

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70 SOCIALISM AND POLITICS: A STUDY IN THE READJUSTMENT OF THE VALUES OF LIFE.

By C. R. Ashbee, with an initial cut designed by the Author. Printed in Caslon type. In grey boards with vellum back. Not on Essex House Press paper. Octavo. 1906.

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71 THE PICTURE OF KEBES THE THEBAN.

Being a translation of the only extant writing of Kebes, disciple of Philolaus and friend of Socrates: Translated

by Hugh E. Seebohm, and printed for him at the Essex House Press. Caslon type, grey boards, printed in black and red. 50 copies only. Small octavo. 1906.

72

ON THE NEED FOR THE ESTABLISHMENT OF COUNTRY SCHOOLS OF ARTS AND CRAFTS.

By C. R. Ashbee being a reprint of the Educational Chapter in his Book of Cottages, together with further illustrations. Printed in pamphlet form, 36 pages. Caslon type. Not on Essex House Press paper. Brown paper or cloth wrapper. 1906.

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73

DR. JOHNSON, AN ESSAY BY ARCHIBALD RAMAGE.

Caslon type. 100 copies, not on Essex House Press paper, issued in white cloth boards, with a frontispiece by Alec Miller. 1906.

74

A TALE OF OLD AND NEW JAPAN, BEING A LECTURE DELIVERED BEFORE THE JAPAN SOCIETY OF LONDON, NOVEMBER 14th, 1906, BY LORD REDESDALE, K.C.V.O., K.C.B.

Privately printed for the writer. Not on Essex House Press paper. Caslon type. 50 copies. Octavo. 1906.

75

THE DEEPER MEANING OF THE STRUGGLE.

A 24-page pamphlet by Ananda K. Coomaraswamy. Caslon type. 1,075 copies. Octavo. 1907.

76

THE AIMS OF INDIAN ART.

A 24-page essay by Ananda K. Coomaraswamy, with a photogravure plate (Nataraja). Caslon Type. 275 copies of which 50 are on Essex House Press paper, and 2 on vellum. Grey wrappers or Kelmescott boards. Quarto. 1908.

77 CONRADIN: A PHILOSOPHICAL BALLAD.

By C. R. Ashbee. 6 full-page pictures by Philippe A. Mairet. Printed in the King's Prayer Book type on Essex House Paper. Kelmescott boards. 250 copies with 1 on vellum. Octavo. 1908.

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78 THE TWO PAINTERS.

By A. K. Coomaraswamy. A 16-page pamphlet. 30 copies on Essex House paper and one on vellum. 1908.

79 MEDIAEVAL SINHALESE ART.

A monograph of Mediæval Sinhalese Arts and Crafts, mainly as surviving in the Eighteenth Century, together with an account of the structure of Society, and of the position of the Craftsmen, by A. K. Coomaraswamy. Illustrated by 52 coloured and collotype plates, and over one hundred and forty text figures. Caslon type. Kelmescott boards. 425 copies of which 25 are on Essex House paper. Quarto. 1908.

Two extracts were separately printed whilst the work was in progress:—

80 THE INFLUENCE OF GREEK ON INDIAN ART.

8 pages. Grey wrappers. 75 copies, first edition, 31st July, 1908. 50 copies, second edition, 2nd October, 1908. This extract was communicated to the Fifteenth International Oriental Congress, Copenhagen, August, 1908.

81 NETRA MANGALYA, OR CEREMONY OF PAINTING THE EYES OF IMAGES, AS PERFORMED BY CRAFTSMEN IN CEYLON.

8 pages. 25 copies. January, 1908.

82 VÖLUSPA.

Done into English out of the Icelandic of the Elder Edda

by A. K. Coomaraswamy. 30 pages. Caslon type. Grey wrappers. 100 copies on Essex House paper and 1 on vellum. Octavo. 1909.

83 THE CHURCH OF WORTH IN SUSSEX.

Notes on its Architectural History by W. P. D. Stebbing, with 5 plates. Caslon type. 113 copies, of which 25 are on Essex House paper. Quarto. 1909. (Misprinted 1908.)

84 THE EDICTS OF ASOKA.

Edited in English, with an introduction and commentary by Vincent A. Smith. Printed in the King's Prayer Book type with 1 plate (Capital of Asoka Column at Sarnath). 100 copies on Essex House paper, Kelmescott boards. Quarto. 1909.

85 MODERN ENGLISH SILVERWORK.

An essay by C. R. Ashbee, together with a series of designs by the Author, drawn upon a hundred separate lithograph plates and coloured by hand, with a descriptive index. The lithograph plates are by Philippe A. Mairet. Bound in grey buckram. 200 copies. Quarto. 1909.

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86 THE GUILD OF HANDICRAFT: ITS DEED OF TRUST AND RULES FOR THE GUIDANCE OF GUILDSMEN.

A pamphlet, giving the new rules made by the members of the Guild of Handicraft during the year of issue, and the essential clauses of the Trust Deed for the conduct and management of its estate. 100 copies. 1909.



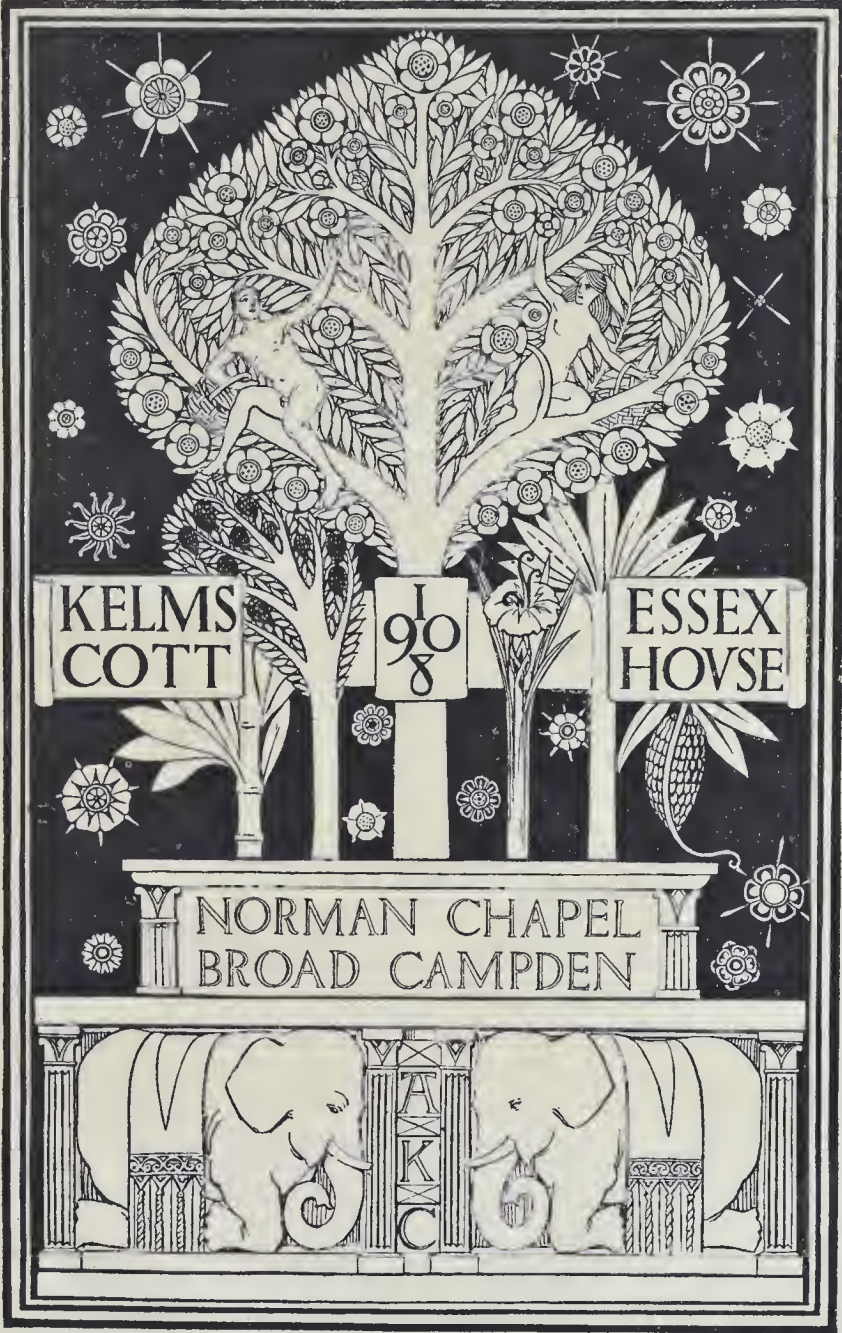
A list of the Artists and Craftsmen who have worked for  
the Essex House Press.

- A.** Ashbee, C. R. Architect.
- B.** Binning, T. Compositor.  
Binns, R. Stained Glass Painter and Illuminator.
- C.** Carter, G. J. S. Compositor.  
Castle, S. E. Architect.  
Chettle, Geo. Architect.  
Crane, Walter. Painter and Designer.  
Coomaraswamy, A. K. Draughtsman.  
Collings, J. S. Architect.  
Cockerell, Douglas. Bookbinder.  
Courtney, J. Compositor.
- E.** Eatley, R. Pressman.
- G.** Godman, Jessie. Painter and Etcher.  
Godman, Ernest. Architect.  
Godfrey, H. Architect.  
Green, Edgar. Bookbinder.  
Griggs, Fred. Painter and Book Illustrator.  
Gunn, Edwin. Architect.
- H.** Harwood, Edith. Painter and Book Illustrator.  
Housman, Laurence. Book Illustrator.  
Housman, Clemence. Wood Cutter.  
Hooper, W. H. Wood Cutter.  
Hill, W. Compositor.
- J.** Jeliffe, T. Pressman.
- K.** Keates, C. Wood Cutter.  
Kingsford, Florence. Illuminator.
- L.** Lodder, S. Pressman.
- M.** Mairet, P. A. Draughtsman.  
Mark, W. Enameller and Die Cutter.  
Moore, T. Sturge. Wood Cutter and Book Illustrator.  
Miller, Alec. Carver and Wood Cutter.  
Mowlem, S. Pressman.

- N.** New, Edmund. Draughtsman.  
Nutter, A. E. Architect.  
Newcombe, S. Architect.
- P.** Power, Anne. Bookbinder.  
Prince, E. Type Cutter.
- R.** Ramage, A. Compositor.
- S.** Sleigh, Bernard. Wood Cutter and Designer.  
Savage, Reginald. Book Illustrator and Wood Cutter.  
Stebbing, W. P. D. Architect.  
Strang, William. Painter and Etcher.  
Smith, R. Catterson. Painter and Designer.  
Stevenson, E. G. Architect.
- T.** Tippet, J. Compositor.  
Thomson, Geo. Painter and Designer.
- W.** Womersley, A. Architect.  
Woodroffe, Paul Glass Painter and Draughtsman.

THIS BIBLIOGRAPHY OF THE ESSEX HOUSE, PRESS, TOGETHER WITH THE ESSAY THAT PRECEDES IT, HAS BEEN PRINTED BY THE COURTESY AND AT THE CHARGES OF THE CLUB OF ODD VOLUMES OF BOSTON, MASSACHUSETTS. THE ESSAY IS IN SUBSTANCE AN ADDRESS UPON THE WORK AND IDEALS OF THE PRESS, DELIVERED BEFORE THE CLUB BY C. R. ASHBEE IN FEBRUARY OF THE PRESENT YEAR AND NOW PRINTED BY HIM AT THE NORMAN CHAPEL, BROAD CAMPDEN, GLOUCESTERSHIRE, NOVEMBER, 1909.

THE EDITION IS LIMITED TO 127 COPIES 2 OF WHICH ARE ON VELLUM. THIS COPY IS NUMBER 114.



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779 ERNST LUDWIG-PRESSE. Shakespeare. Sonette. Leipzig, Insel (1909), Or.-Umschl. f 35,—  
Übertragen v. Ed. Saenger. Jubil.-Ausg. 1609-1909. 6. Druck d. Ernst Ludwig Pr. Schöner 2farb. Druck auf Old Stratford-Bütten. Umschlag unfrisch, innen gut. Sark. 1598.

780 —. Groth. Kl. Quickborn: Volksleben in plattdeutschen Gedichten dithmarscher Mundart. Leipzig, Insel 1912, Or.-Hperg. f 90,—  
318 S. 16. Buch d. Ernst Ludwig-Pr. 500 Expl.

781 —. (Thukydides.) Rede des Perikles für die Gefallenen. (Darmstadt, Ch. H. Kleukens 1921). Or.-Hperg. f 40,—  
10 Bl. In kleiner Autl. gedruckt, Bd. teilweise verblichen, sonst gut.

782 —. Dasselbe in Pergament-Handbd. m. durchgezogenen Bünden, Rücken u. Schaudeckel kalligraphisch handbeschriftet. f 100,—

783 ERNST LUDWIG PRESSE. Goethe. Faust. (Tl. 1 u. 2). 2 Bde. in 1. Darmstadt 1922-23. 4°, Or.-HSaffian. f 250,—  
214, 323 S. Eine der typographisch schönsten deutschen Faustausgaben. Rodenberg 81. Widmung auf Vorsatz, Deckel etwas berieben, sonst sehr gut.

784 —. Dasselbe. Tl. 1. Schweinsleder-Handbd. (Schnabel). f 175,—  
Schöner Einbd. m. Blinddruck a. Rücken, Deckeln u. Innenkanten, handumstoch. Kapitäl.

785 —. Rückert, Fr. Lieder und Sprüche der Minnesinger. (Darmstadt, Kleukens 1924), Or.-Pp. f 50,—  
Unpag. 300 num. Expl. Vorsatz m. eigenhänd. Namenseintrag Heinrich Jost.

786 —. (Grossherzog Ernst Ludwig.) Die Grosstat der Letter. (Darmstadt, Ch. H. Kleukens 1930.) 4°, Or.-Umschl. f 20,—  
6 Bl. Für die Teilnehmer d. Bibliophilen-Tagung in Bremen gedruckt.

787 —. Ladewig, P. Dantes Vita Nova bei Goethe. ([Darmstadt], Ch. H. Kleukens 1934.) Or.-Umschl. f 35,—  
25 S. In 200 Expl. gedruckt.

## DIE GRENADIERE.



NACH Frankreich zogen zwei Grenadier',  
Die waren in Russland gefangen.  
Und als sie kamen ins deutsche Quartier,  
Sie liessen die Koepfe hangen.

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