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Book Decorations by Bertram Grosvenor Goodhue
is one of an edition of four hundred copies printed
on Unbleached Arnold Handmade paper.
The press-work was completed in the
month of June, 1931

BOOK DECORATIONS

Bertram Grosvenor Goodhue

1869 – 1924

BOOK DECORATIONS

BY

Bertram Grosvenor Goodhue

NEW YORK
THE GROLIER CLUB
M CM XXXI

Arranged by
CHELTENHAM, NEW YORK

Printed by
WILLIAM EDWIN RUDGE
Mount Vernon, N. Y.

CONTENTS

INTRODUCTORY

BERTRAM GOODHUE'S book decorations were so full of charm and distinction, varied so widely, yet were always so nicely fitted to their purpose, that the bringing of them together in one book, where they may easily be enjoyed and compared, would in itself be a sufficient reason to booklovers for the publication of this collection. Two other reasons—were justification necessary—have had weight: Goodhue's marked influence on the awakening of a better taste in bookmaking and the hope, which in spite of his modesty he must none the less have shared had he known of this publication, that the study of his drawings might be of value to those young men and women who are today engaged in the design and making of books.

It would have been of interest to bibliophiles to have dated and identified each drawing; to have told something of its reason for being, something of the book for which it was made; something of the circumstances of its original publication. Indeed, such was Goodhue's sense of humor, his utter contempt for anything remotely smacking of commercialism, his actual inability to do well that in which he lacked genuine interest, and his abrupt and unshakeable refusal to do anything that he did not think he could do well, that such an account would supply an endless succession of entertaining anecdotes. On the other hand, a commission having been undertaken, no amount of the most exhausting and laborious detail was too great; and what he was to receive for it was of no moment to him whatever.

This is not the place for anecdote nor is the present collection intended as a check list or catalogue of Goodhue's book decorations. The collection makes no pretense at completeness. Goodhue was extremely prolific and his facility was astounding. An almost endless number of delightful bits of ornament, each drawn with amazing certainty of line and precision of detail, flowed from his ready pen. Many of these were printed in random publications all trace of which has been lost; many were never reproduced at all, and were either lost or remain as notes on odd scraps of paper or on the fly leaves or margins of books.

Goodhue's earliest book decorations were made while he was still in New York before his association with Ralph Adams Cram in the firm of Cram, Wentworth & Goodhue in Boston, where he was drawn into the companionship of a group of young men interested in good bookmaking, and where he produced those fine drawings which are found often in the publications of Copeland & Day, and less often in those of other publishers. Many very beautiful book decorations, as well as a distinguished fount of types, were designed for D. Berkeley Updike in the early days of the Merrymount Press.

Goodhue was, if my memory serves, one of the little group which included Charles G. D. Roberts, Bliss Carman, Harrison Rhodes, Herbert Stone and myself, who sat around an oilcloth covered table at the Holly Tree Coffee rooms in Cambridge one evening in May, '94, waiting for the first sheets of the "Chap Book" to come from the printer. A good many of his decorations found their way into later pages of this same publication.

Small, Maynard & Company, another of the early firms of young publishers, commissioned from him many decorations and covers, and some of the Boston printing houses awakened to the value of his distinguished work.

During this whole period there was great interest in book plates, and nowhere has Goodhue's nimble imagination, playing among the rich stores of symbolism with which his mind was crowded, brought forth lovelier bits of composition.

After his separation from the Boston firm of Cram, Goodhue and Ferguson, following the winning of the competition for the United States Military Academy at West Point, Goodhue established himself again in New York. His architectural engagements became so pressing that the time available for book decoration was limited, yet many of his most distinguished contributions were produced during these years. As a member of the Council of the Grolier Club his unerring taste was of great value not only in the design of the Club-house, of which he was architect, but as a very active member of the Publications Committee.

Surely no man who produced a design so daring as that of the Capitol at Lincoln could be said to have been in any way bound by tradition. Yet Goodhue loved mediævalism. He delighted in black letter and in all the quirks of Latin abbreviations. He loved the crafts and yet was the most modern of the moderns.

With full appreciation for the work of Morris, of Shannon and of Ricketts, he was no less willing to attack the problem of putting into beautiful form an alphabet designed mainly with the idea of compactness and legibility, the whole to be brought within the limits possible to the linotype machine.

The solution of this problem resulted in the Cheltenham type, in which the letter press of this book is printed. On the other hand, it is to be confessed that, while gratified with the great popular success of the basic design, Goodhue was never willing to forgive the many commercial variations that were afterward made upon it.

Some of the most beautiful things he ever did were engrossed on vellum and never reproduced. Of these not even a photograph has been obtainable.

Bertram Goodhue was, it seems to me, not only through his decorations but through his association with the makers of books, an important influence in the movement for better designs in bookmaking, which began in the early Nineties. As in all forward movements in art and decoration, whether toward simplicity or the baroque, there is a tendency to go to extremes, and during the last few years, while many very beautiful books have been produced, the pur-

suit of mere novelty has carried many of our designers far beyond the limits of good taste.

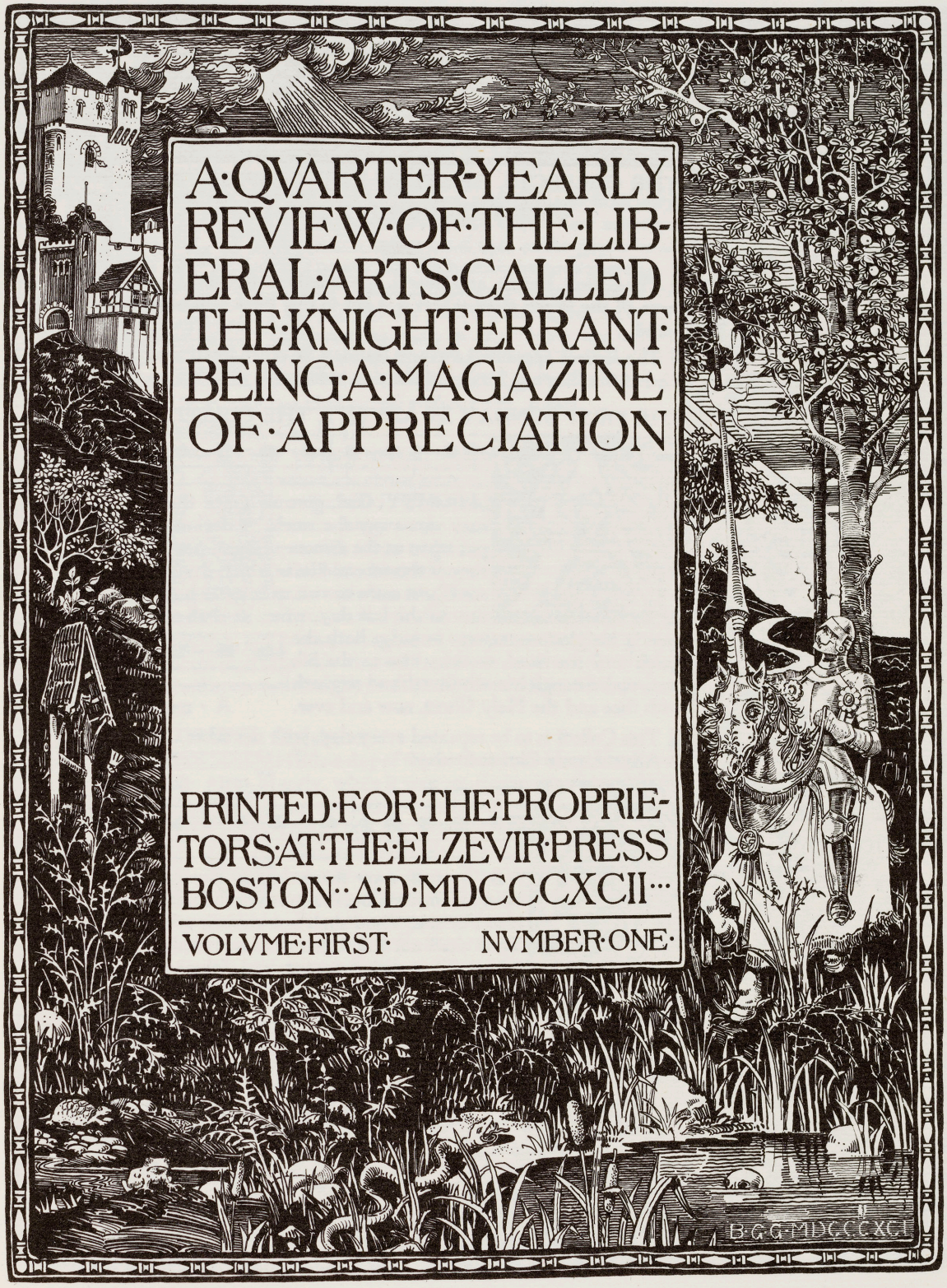
Is it too much to hope that the present publication may, by the sheer beauty of many of its pages, bring us back to a realization of the value of dignity and restraint?

Ingalls Kimball

ACKNOWLEDGMENT

THANKS *are due to Publishers and to others who have kindly granted permission to reproduce the pieces contained herein.*

BORDERS AND FULL PAGES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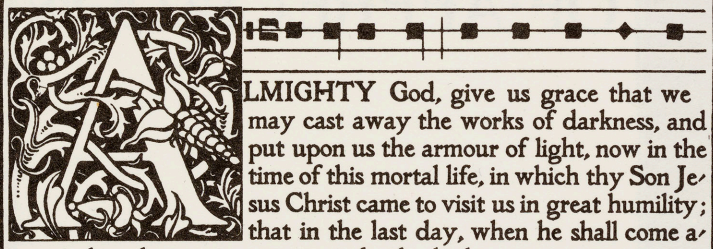
REVIEW·OF·THE·LIB-
ERAL·ARTS·CALLED
THE·KNIGHT·ERRANT·
BEING·A·MAGAZINE
OF·APPRECIATION
PRINTED·FOR·THE·PROPRIE-
TORS·AT·THE·ELZEVIR·PRESS
BOSTON··A·D·MDCCCXCII···
VOLVME·FIRST·
NVMBER·ONE·
B·G·G·MDCCCXCI

THE COLLECTS, EPISTLES, AND GOSPELS, TO BE USED THROUGHOUT THE YEAR.

¶ The Collect, Epistle, and Gospel, appointed for the Sunday, shall serve all the Week after, where it is not in this Book otherwise ordered.

¶ The Collect appointed for any Sunday or other Feast may be used at the Evening Service of the day before.

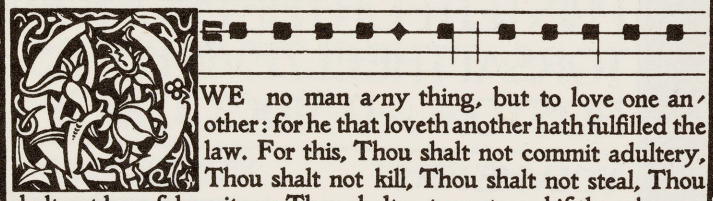
THE FIRST SUNDAY IN ADVENT. THE COLLECT.



ALMIGHTY God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious majesty to judge both the quick and the dead, we may rise to the life immortal, through him who liveth and reigneth with thee and the Holy Ghost, now and ever. A-men.

¶ This Collect is to be repeated every day, with the other Collects in Advent, unto Christmas-day.

THE EPISTLE. Rom. xiii. 8.



OWE no man a-ny thing, but to love one another: for he that loveth another hath fulfilled the law. For this, Thou shalt not commit adultery, Thou shalt not kill, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet; and if there be any

S·ATHANASIVS·DOCTOR
S·CHRYSOSTOMVS·DOCTOR
S·AVGVSTINVS·DOCTOR
S·HIERONYMVS·DOCTOR

S·MATTHAEVS·EVAN
S·MARCVS·EVANGE
S·LVCAS·EVANGEL
S·IOANNES·EVAN

EASTER DAY. THE COLLECT.

ALMIGHTY God, who through thine only-begotten Son Jesus Christ hast overcome death, and opened unto us the gate of ever-lasting life; We humbly beseech thee that, as by thy special grace preventing us thou dost put into our minds good desires, so by thy continual help we may bring the same to good effect; through Jesus Christ our Lord, who liveth and reigneth with thee and the Holy Ghost ever, one God, world without end. Amen.

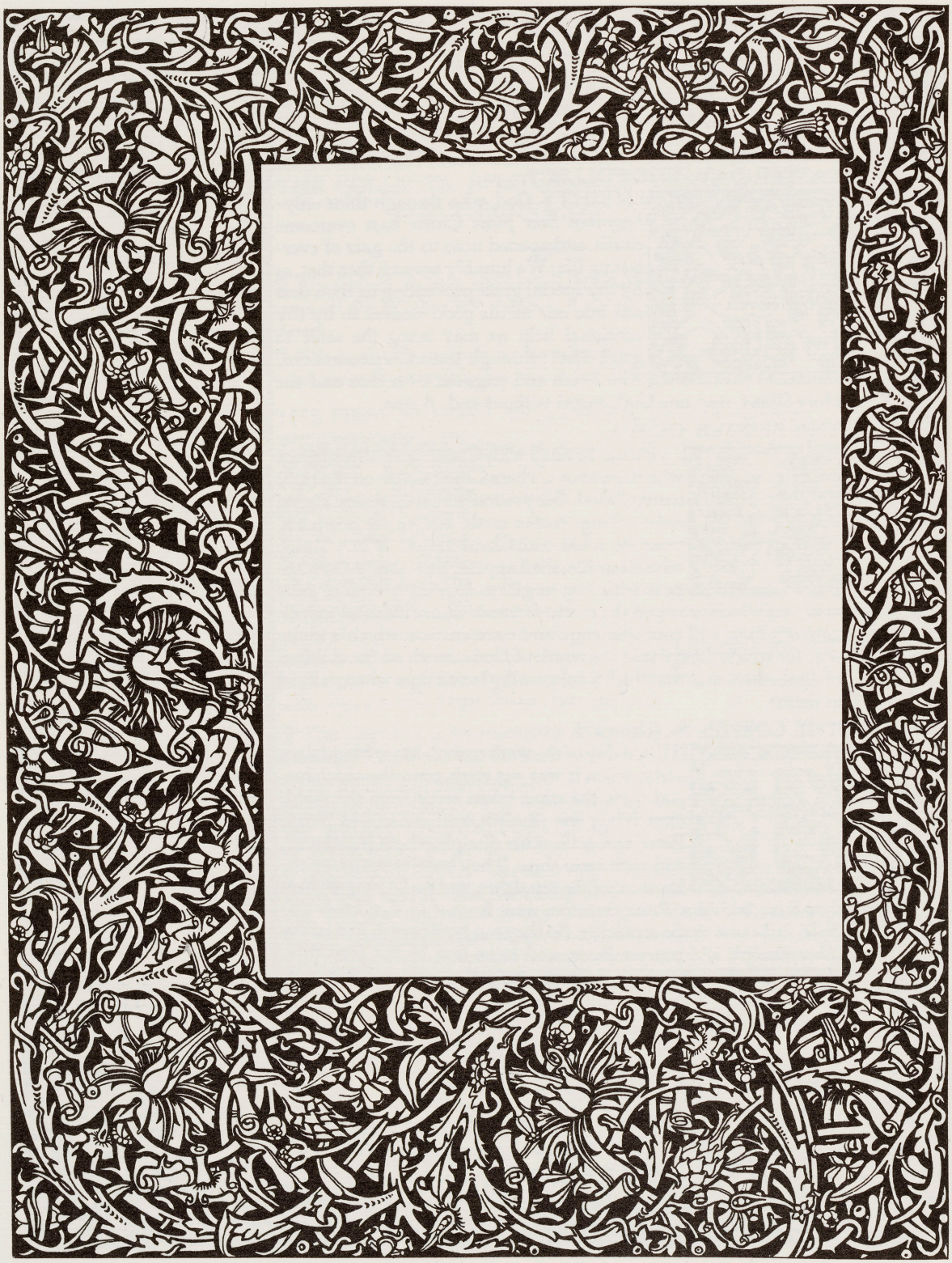
THE EPISTLE. Col. iii. 1.

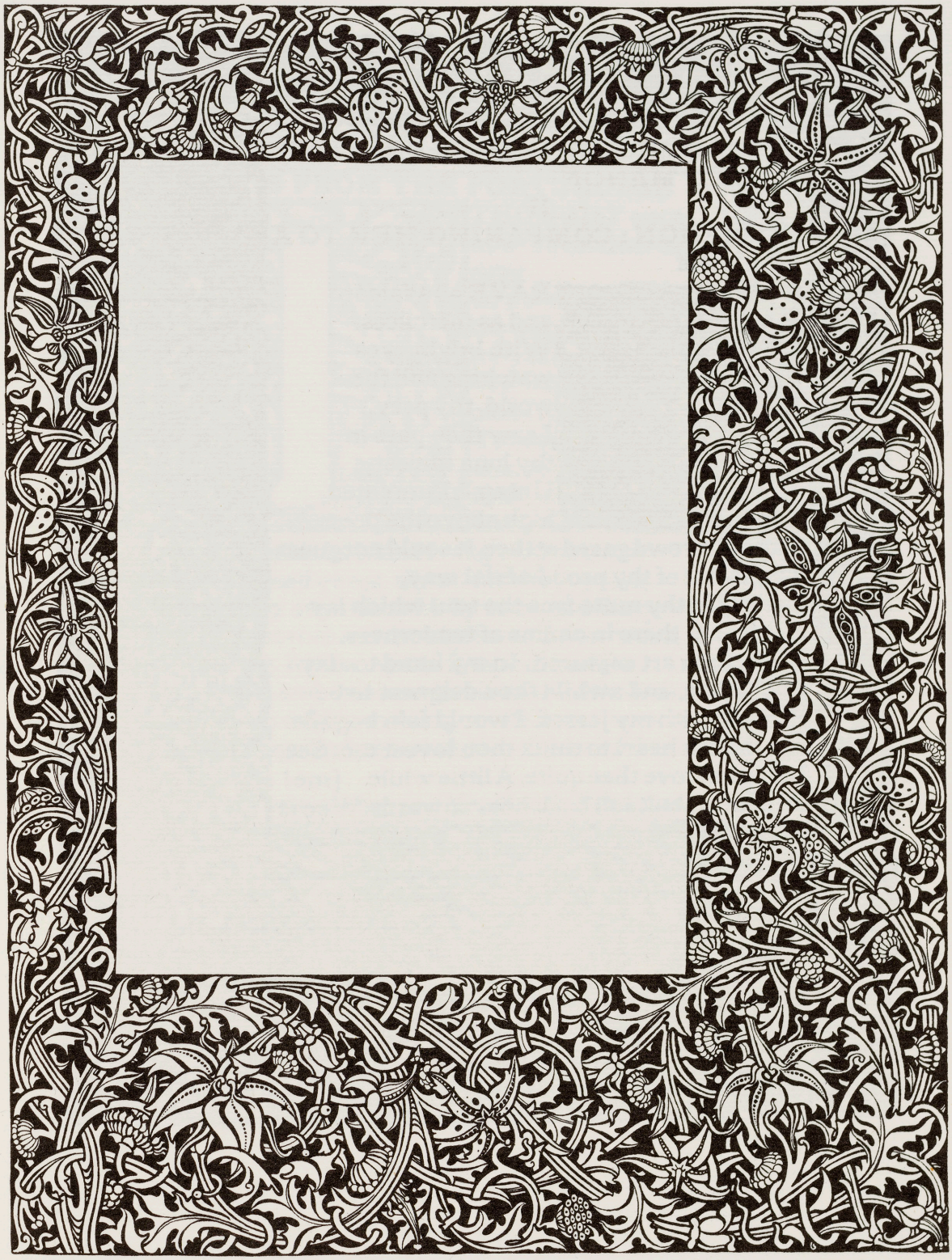
IF ye then be risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God. Set your affection on things above, not on things on the earth. For ye are dead, and your life is hid with Christ in God. When Christ, who is our life, shall appear, then shall ye also appear with him in glory. Mortify therefore your members which are upon the earth; fornication, uncleanness, inordinate affection, evil concupiscence, and covetousness, which is idolatry: for which things' sake the wrath of God cometh on the children of disobedience: in the which ye also walked some time, when ye lived in them.

THE GOSPEL. St. John xx. 1.

THE first day of the week cometh Mary Magdalene early, when it was yet dark, unto the sepulchre, and seeth the stone taken away from the sepulchre. Then she runneth, and cometh to Simon Peter, and to the other disciple, whom Jesus loved, and saith unto them, They have taken away the Lord out of the sepulchre, and we know not where they have laid him. Peter therefore went forth, and that other disciple, and came to the sepulchre. So they ran both together: and the other disciple did outrun Peter, and came first to the sepulchre.

BEATA·MARIA·VIRGO
S·MARIA·CLEOPHAE
S·MARIA·MAGDALENE





THE LOVE-SONNETS OF PROTEUS: PART I: MANON

II

TO MANON: COMPARING HER TO A FALCON

BRAVE as a falcon
and as merciless,
With bright eyes
watching still the
world, thy prey,
I saw thee pass in
thy lone majesty,
Untamed, unmated,
high above the press.
The dull crowd gazed at thee. It could not guess
The secret of thy proud aërial way,
Or read in thy mute face the soul which lay
A prisoner there in chains of tenderness.
—Lo, thou art captured. In my hand to-day
I hold thee, and awhile thou deignest to be
Pleased with my jesses. I would fain beguile
My foolish heart to think thou lovest me. See,
I dare not love thee quite. A little while [me!
And thou shalt sail back heavenwards. Woe is

SONNETS FROM THE PORTUGUESE

I THOUGHT once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young:
And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was 'ware,
So weeping, how a mystic Shape did move
Behind me, and drew me backward by the hair;
And a voice said in mastery while I strove:—
"Guess now who holds thee?"—"Death," I said.
But there
The silver answer rang: "Not Death, but Love."

SHAKESPEARE'S SONNETS

FROM fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory;
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou, that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, mak'st waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

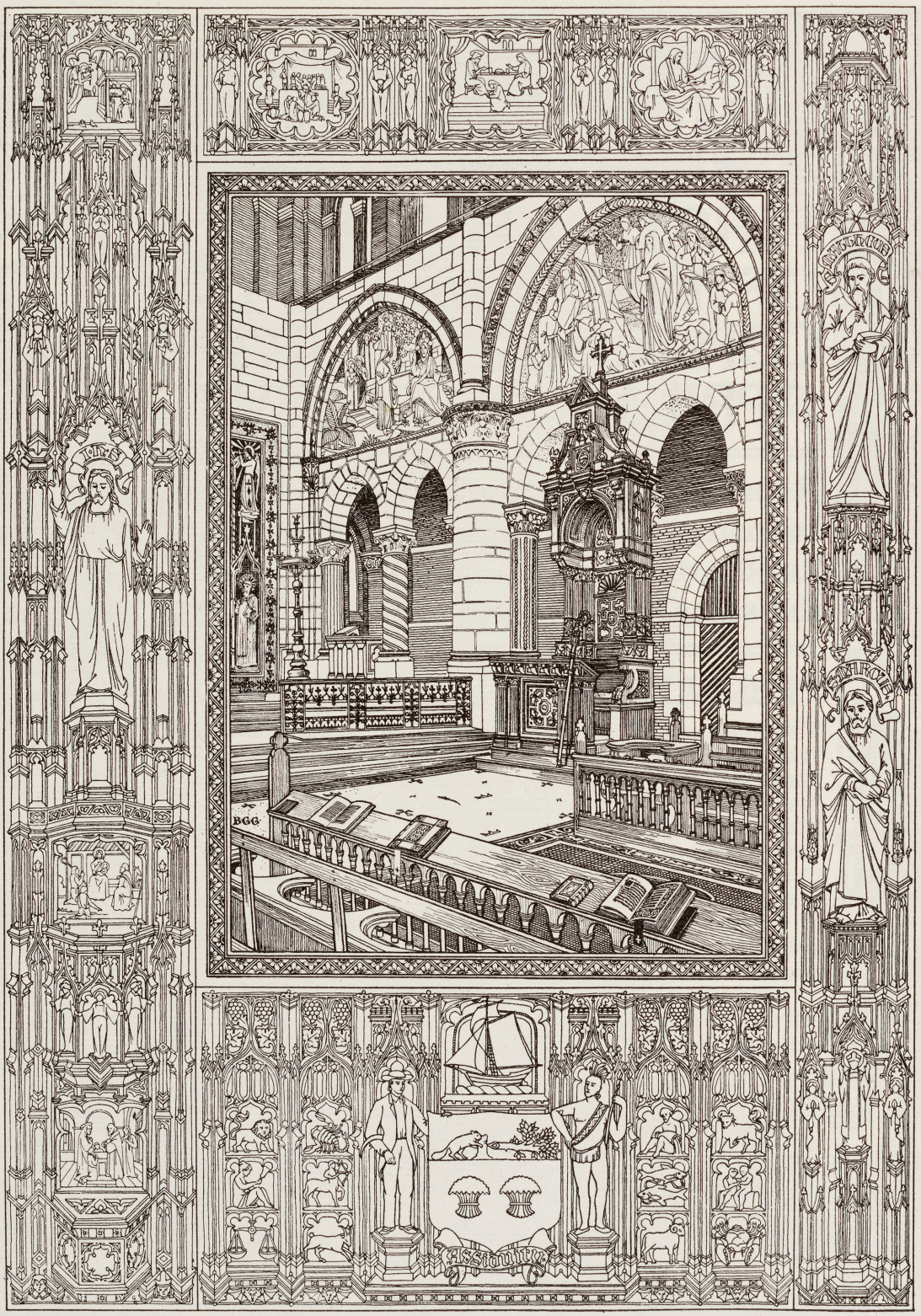
FIRST·EXHIBITION OF·THE·ARTS·&·CRAFTS COPLEY·HALL·BOSTON APRIL·5-17·MDCCCXCVII

Representing the application of Art to Industry, and comprising manufactured articles and original designs for the same.

PRESS AND PERSONAL COMMENT.

The movement for an Exhibition of the Arts and Crafts was started last December by the circulation of a proposal setting forth the advantages of such exhibitions, and asking the indorsement of those interested in it. The enterprise was heartily received, and early in January the organization was perfected and plans made for the first exhibition to be held this spring. Entries already received comprise exhibits of nearly all branches of industrial art. Every effort is being made to have a display which will worthily represent New England and in a measure the whole country.

That the purpose of the exhibition may be more fully known, a few newspaper comments and personal indorsements of the movement are given herein.


BGG
Assouline

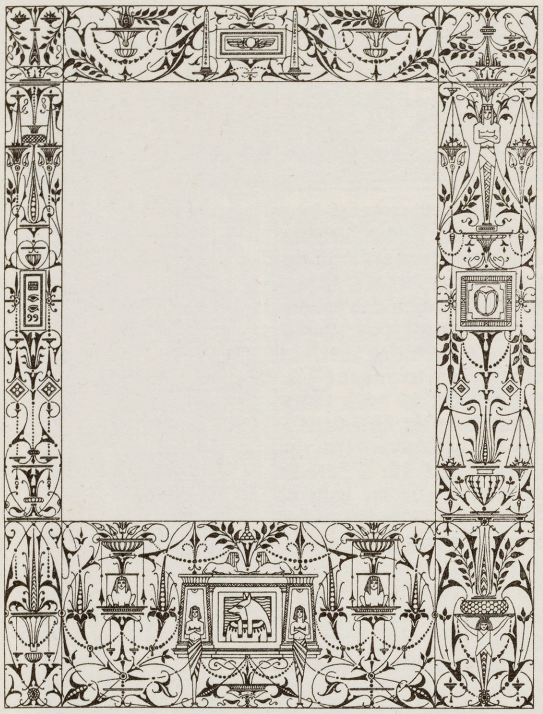
Description of the Pastoral Staff belonging to the Diocese of Albany, New York ❊❊

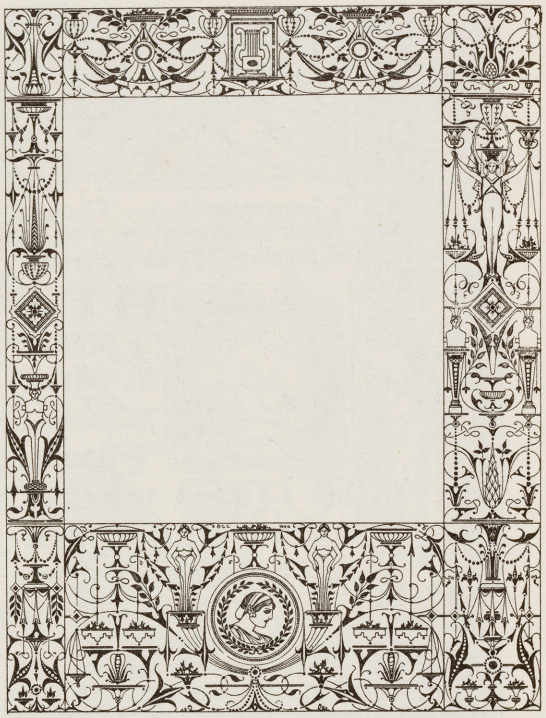
THIS Pastoral Staff which the Diocese of Albany possesses, consists of three principal Parts, which are:

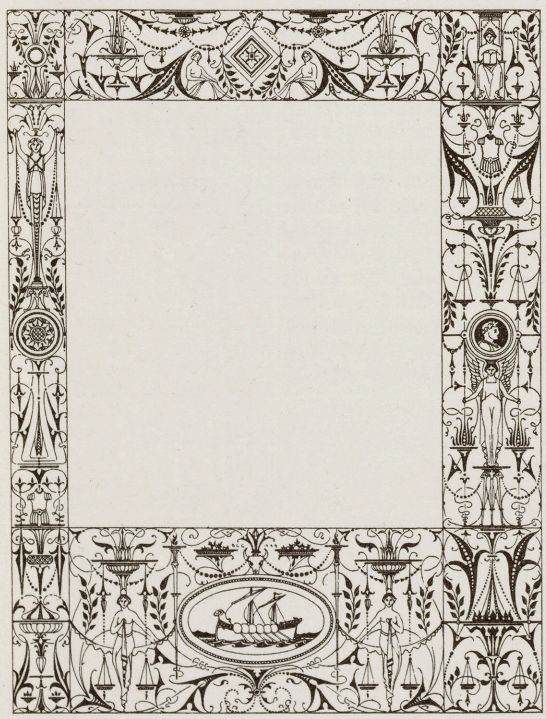
A Staff with bosses, a Lantern, or temple, and a Crook. ❊❊

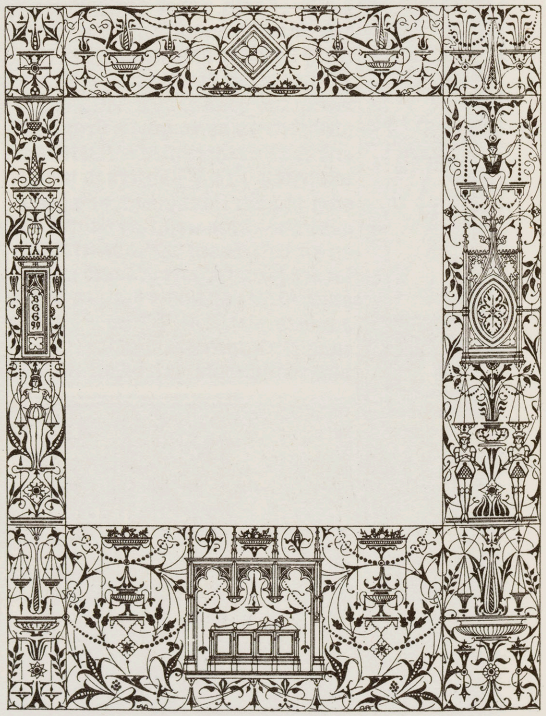
The Staff is hollow, seamless aluminium, combining lightness and strength, tapered throughout, ornamented at intervals (corresponding with the sectio aurea) with bands of gold, silver-gilt platinum and enamel, and is tipped with an ivory ferule to obviate noise in use. The Staff is covered at the grip, where the hand comes, with white shagreen so as to give a firm hold and to avoid the chill of metal in cold weather. The Lantern is hexagonal in plan throughout, and has a gabled and pinnacled roof supported on six buttresses with a central pillar around which are grouped in separate niches as many statues upon a raised platform. The six-sided enamelled spire springs from a gabled roof surrounded by six pinnacles at the base and crowned by a pierced battlement. This incloses a platform from which springs the Crook, quadrangular in cross section, tapering upwards and doubly recurved, ending in a lozenge shaped expansion that carries a kneeling figure in prayer, as a terminal. Enamel plaques adorned with roses and crockets form the ornament.

It will be observed that the figure of Our Lord is made the centre both of the general design and of the ornament. It is placed in the most ornamental and ornamented part of the construction. Similarly it forms the link between the centre of colour above and the centre of workmanship below, whilst the niche in which it stands is designedly made as simple as possible so as to be unobtrusive. The Lantern itself has been made massive, so that it offers a firm base to the Crook and is in contrast with the lighter forms of the pinnacles; and plain, to afford that repose which is needed by the eye to enhance the ornament and to give variety. It will be noticed that whilst the symmetry of the Lantern (the monumental part) is absolute, with a view to repose of effect, yet neither on the stem nor on the Crook are any two details identical. So that in the main, variety in unity has been aimed at both as regards material, form and colour; not capriciously, however, but according to the de-



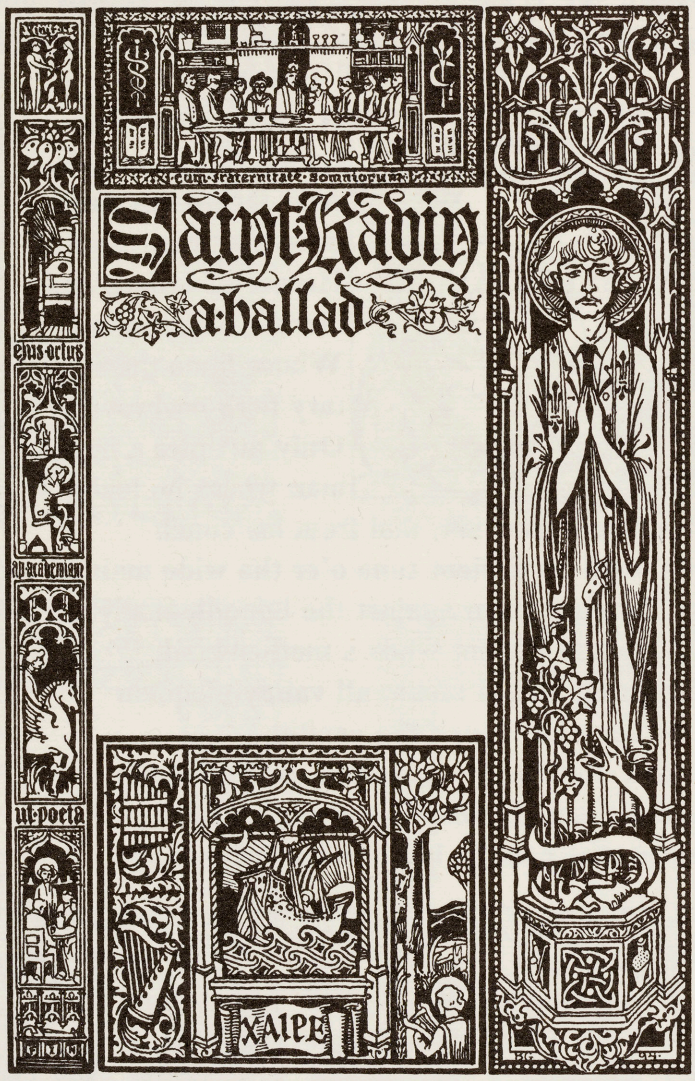






FORGOTTEN

ON jutting cape the
ruined temple stands,
And Death has strewn
upon the tawny ground
Heroes of bronze and
marble Goddesses
Whose fame the soli-
tary herb enshrouds.
Only at times a herds-
man where he leads
His buffaloes to drink, and from his conch
Sends forth an ancient tune o'er the wide main,
Lifts his black form against the boundless sky.
Earth, to the ancient Gods a mother kind,
Each spring makes bloom all vainly eloquent
A new acanthus round the capital.
But man, for dreams ancestral caring naught,
Hears without shudder in the silent nights
The sea that mourns in tears her Sirens lost.


cum fraternitate somniorum
Saint Radio
a ballad
ejus ortus
ut academiam
ut poeta
XAIPE

COVERS

BVILT·BY·THE·PEOPLE·AND·DEDICATED·TO·THE·ADVANCEMENT·OF·LEARNING·A·D·MDCCCLXXXVIII

HANDBOOK
OF THE
NEW·PVBLIC·LIBRARY IN·BOSTON

COMPILED·BY·HERBERT·SMALL

FVLLY·ILLVSTRATED

PVBLISHED·BY·CVRTIS·AND·COMPANY
BOSTON·MDCCCXCV

OMNIVM LVX CIVIVM

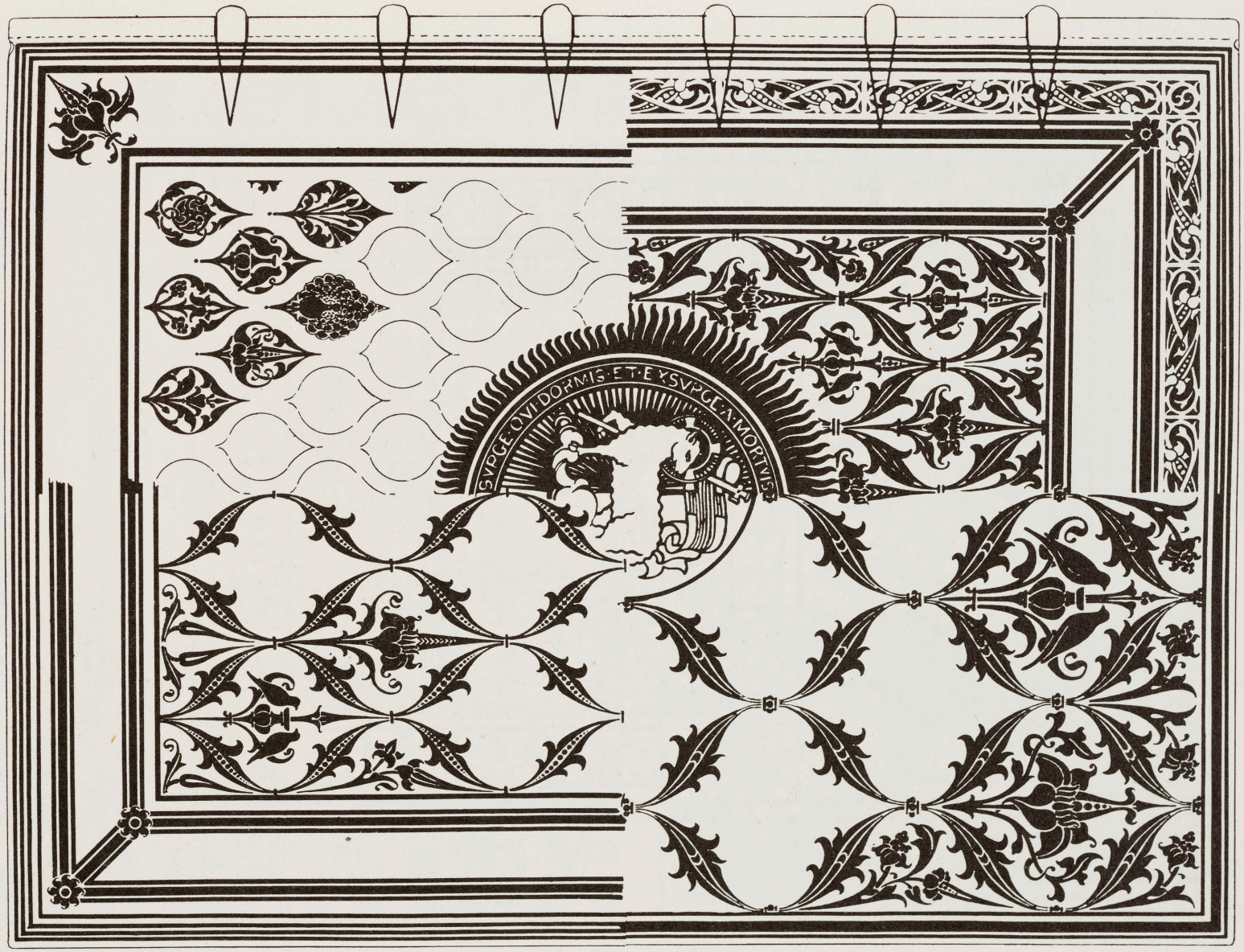
M·D·CCCLII

M·D·CCCC·LXXVIII

HISTORICAL COLLECTION & PICTVRES

PILGRIM HALL

PLYMOVTH MASSACHVSETTS


SVRGE·QVI·DORMIS·ET·EXSVRGE·A·MORTVIS

DARTMOVTH COMMENCEMENT 1897.


NINE
SONNETS
written at
OXFORD
CHRISTMAS
MDCCCXCV.
ALFRED R
AD DCCCLXXI
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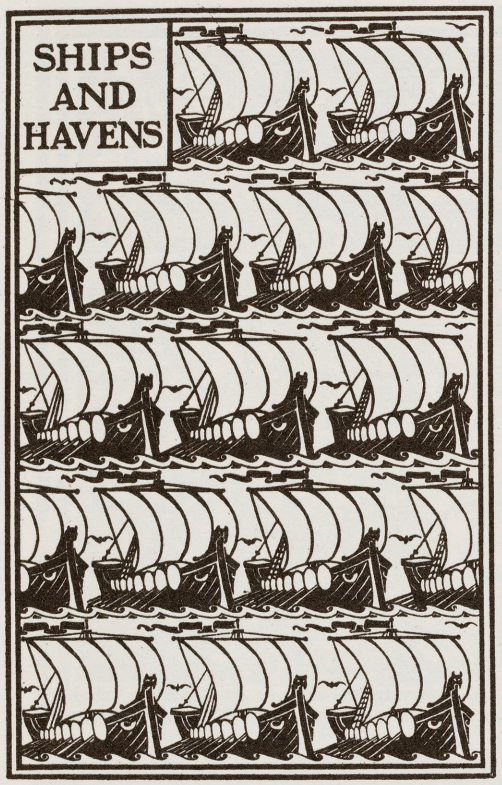
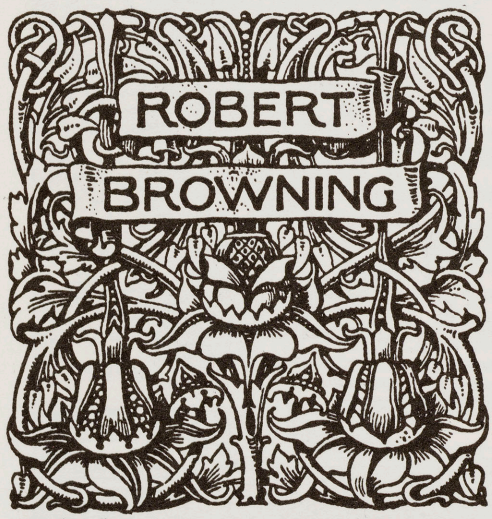
ETHELWOLF
DOMI NVS ILLV
MINA TIO MEA
ÆSOP

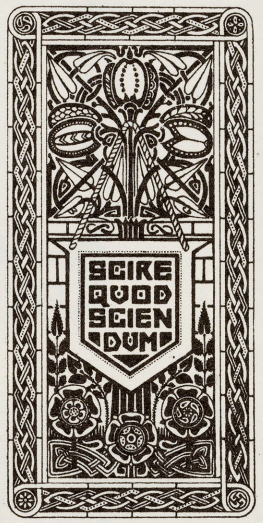




THOMAS·Y·CROWELL·&·Co
NEW·YORK·AND·BOSTON

THE MARRIAGE OF GUENEVERE

RICHARD HOVEY



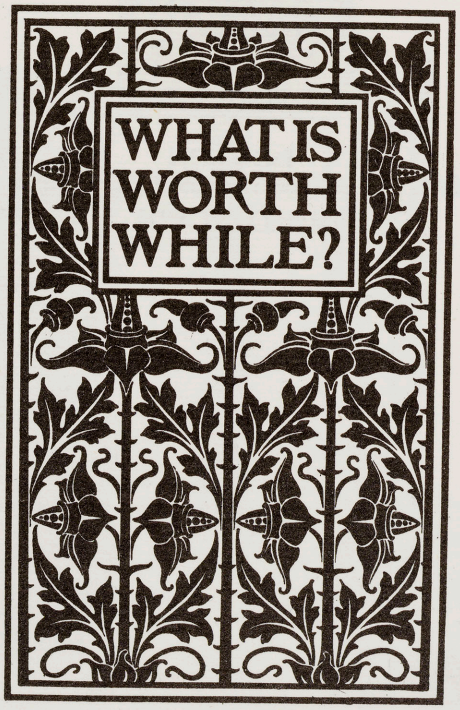
BOSTON
SMALL·MAYNARD·AND·COMPANY
MDCCCXCVIII

EARTH'S·ENIGMAS
A·VOLVME·OF·STORIES·BY
CHARLES·G·D·ROBERTS

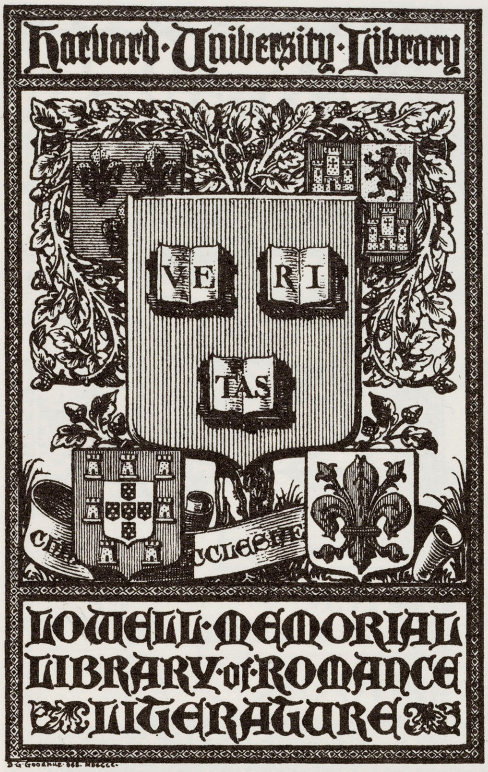
LAMSON·WOLFFE·AND·COMPANY·
BOSTON·AND·NEW·YORK·1896

FIRST·EXHIBITION
OF·THE·ARTS·&·CRAFTS
COPLEY·HALL·BOSTON

APRIL·5-16·MDCCCXCVII



BOOK PLATES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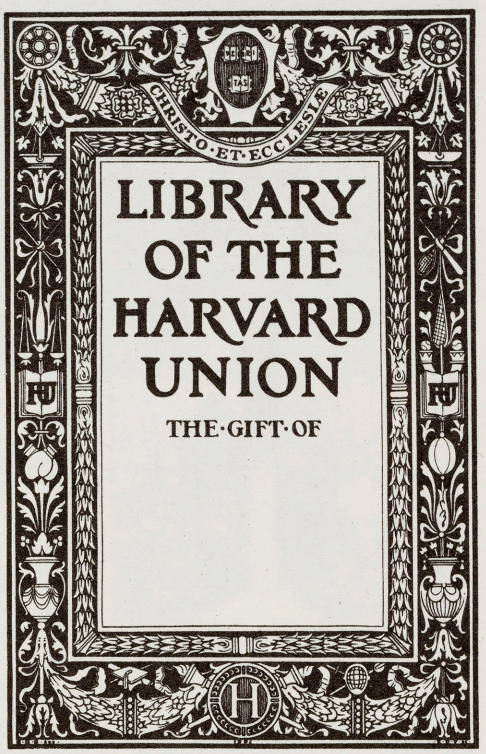
LITERATURE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OF THE
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CANDIDA
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WINTHROP
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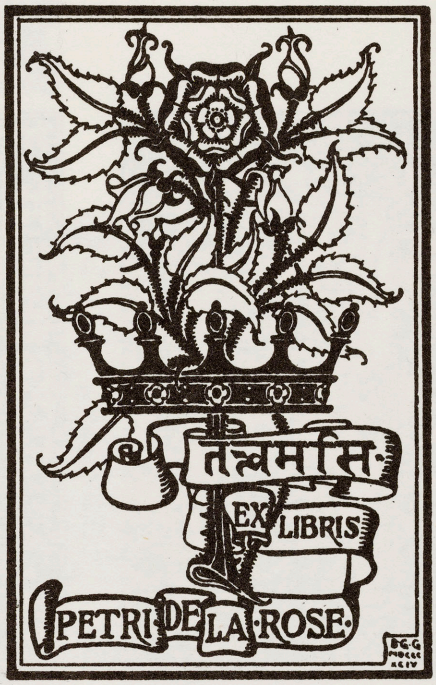

तत्त्वमसि
EX LIBRIS
PETRI DE LA ROSE


Et trinitas
unitas in trinitate
in unitate deus et omnia
FROM THE LIBRARY OF
TRINITY PARISH BOSTON
Bought with the Income from
the Bequest of Ella S. Thayer
in Memory of her Husband Frank
N. Thayer a Citizen of Boston

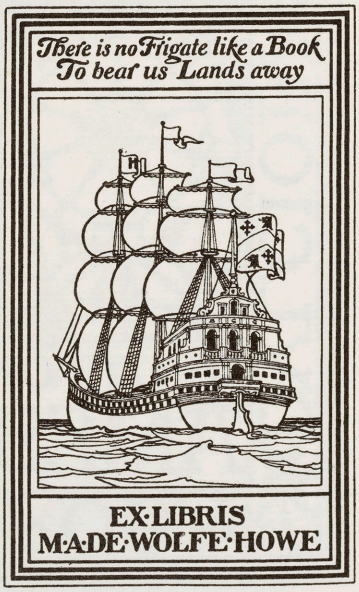

16 23 18 04
EX LIBRIS
JOHNSTON de FOREST
NVNQVAM NON PARATVS

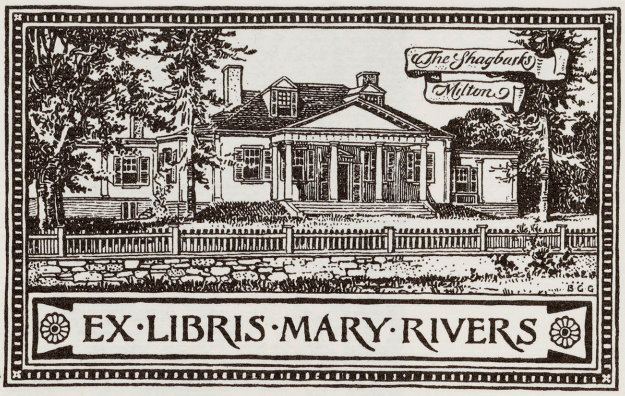

16 23 18 04
EX LIBRIS
ROBERT WE EMILY de FOREST
NVNQVAM NON PARATVS


RACHEL
NORTON
Sponte mea
HER
BOOK


EX LIBRIS
A SQVIRE
Foy pour Devoir


FROM
THE LIBRARY OF
SAINT
MARYS PARISH
Amherstburg
Ontario

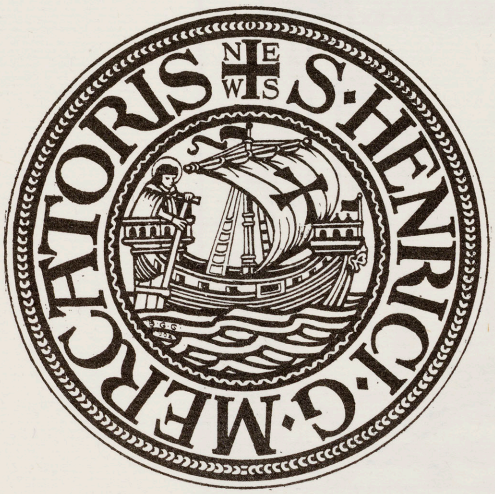

There is no Frigate like a Book
To bear us Lands away
EX LIBRIS
M A DE WOLFE HOWE


The Shagbarks
Milton, N.Y.
EX·LIBRIS·MARY·RIVERS


EX LIBRIS
TROWBRIDGE MARTIN
AS·YOV·LIKE·IT
GREENWICH·Ct
Thus may we see how the world wags
As You Like It·Act 2·Scene 7·


SLEEPE·AFTER·TOILE·PORTE·AFTER
STORMIE·SEAS·EASE·AFTER·WARRE
DEATHE·AFTER·LIFE·DO·THE·GREAT·LIE·PLEASE


Hugh·Grosvenor·Baronet·
NEC·DESPICIO
NEC·INVEDIO
Ex·dono·the·books·of·


S·HENRICI·G·MERCATORIS
N E W S


EX·LIBRIS
JOHN
SANBURN
PHILLIPS
YGGDRASIL


EX·LI
MISERIS
DISCO
SVCCVRER
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GOODHVE
BGG 1914


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SCIRE QVOD
SCIENDVM


SICVT
INTER
LILIVM
SPINAS


SCIRE
QVOD · SCIENDVM


SCIRE
QVOD
SCIEN
DVM

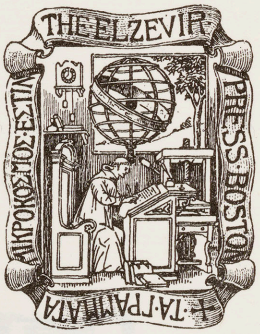

INTER
CVT·LILIVM
SPINA
COPELAND AND DA
BOSTON


SICVT
LILIVM
INTER
SPINAS


erit tamquam lignũ
q̃ plantatũ est secus decursus aquarũ
ars et
eruditio
in tempore suo et folium eius non defluet
q̃ fructũ suũ dabit


ARTE
LIBERAMVR


CHELTENHAM
ARS·ET
ERVDITIO
NEW-YORK·V·S·A


THE ELZEVIR
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ΜΟΥΣΙΚΗΝ · ΠΟΙΕΙ
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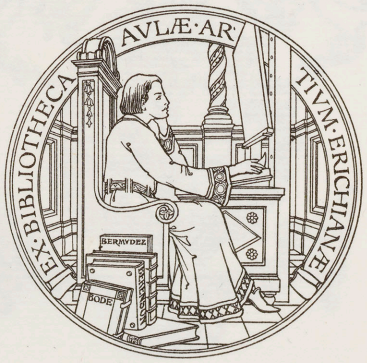
SIGILLVM·SOCIETATIS·BOSTONENSIS·ARTIVM·ORIFICIORVM·QVI·ET
Pulchritudo cum utilitate


EX·BIBLIOTHECA
AVLÆ·ARTIVM·ERICHIANÆ
BERNVDEE
BODE

MISCELLANEOUS DECORATIONS

In the Name of the Father and of the Son and of the Holy Ghost Amen

This certifies that

_____

received the Sacrament of

Holy Baptism

in _____ Church _____

in the Diocese of _____

on _____ A.D. _____

_____ } Parents

_____

_____ } Sponsors

_____

Born _____

_____ Rector

One Lord One Faith One Baptism

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In the Name of the Father and of the Son and of the Holy Ghost Amen

This certifies that

_____

received the Apostolic Rite of the Laying on of Hands at a Confirmation holden in

_____ Church

_____

by the Right Reverend

_____

Bishop of _____

on _____ A.D _____

_____ Rector

By the Spirit of our God


For
Curtis·Y·
LIBRI
IN
LIBRA
Cameron·
COPYRIGHT·1896 BY CVRTIS AND·CAMERON·


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AQVARIVS


PISCES


TAVRVS


GEMINI


CANCER


VIRGO


LIBRA


SCORPIO


SAGITTARVS

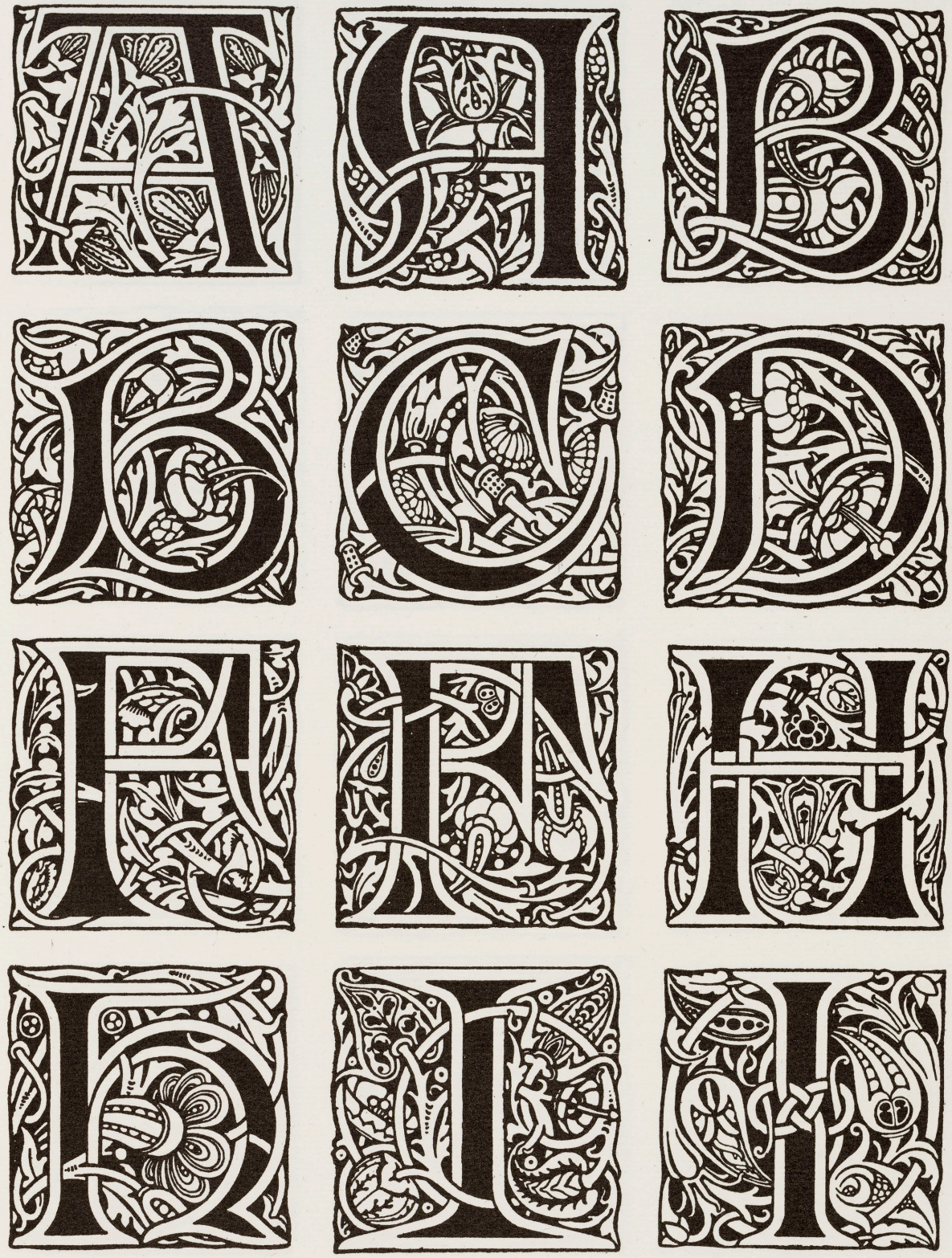

CAPRICORNVS

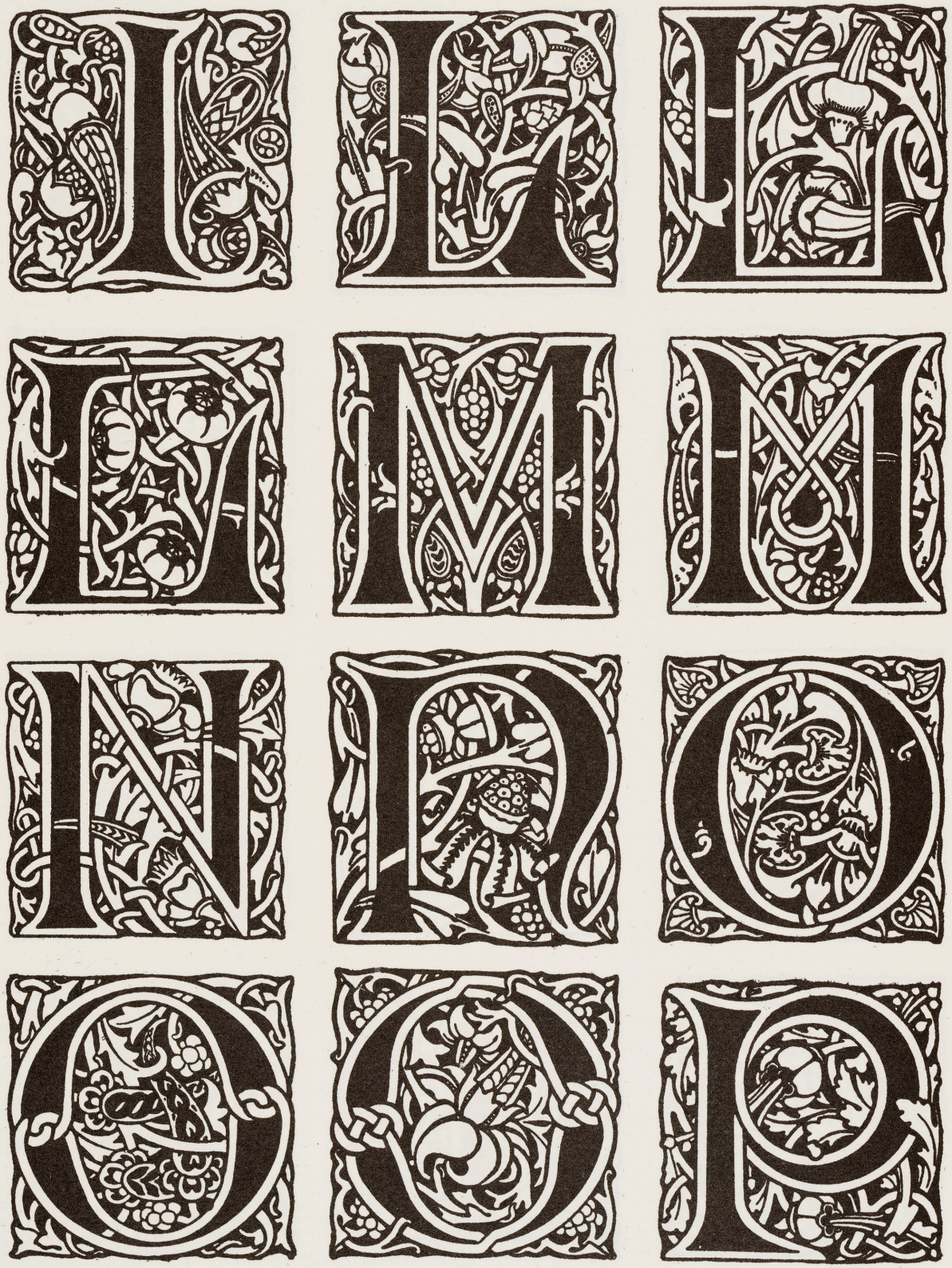
PRINTING TYPES

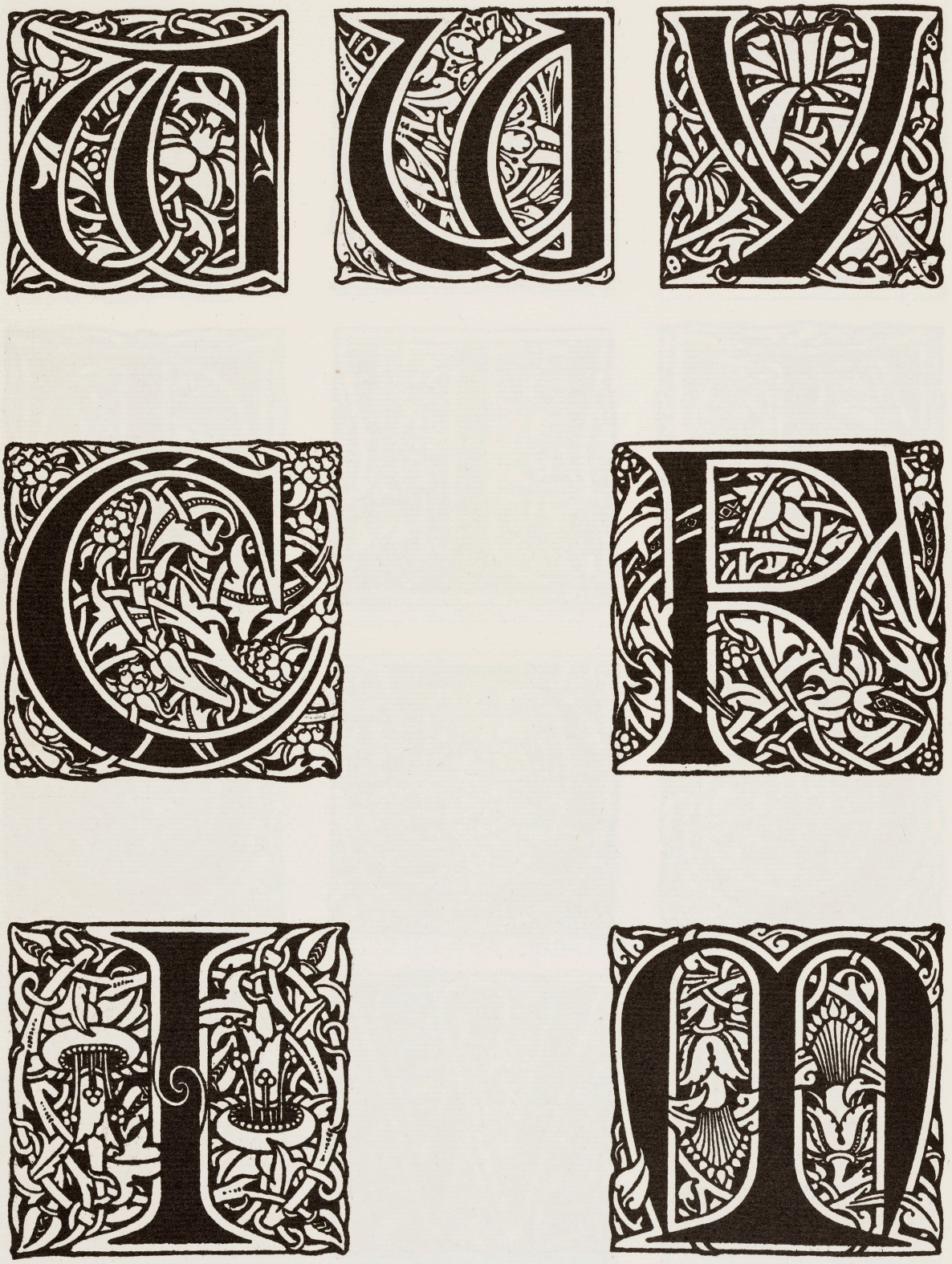
Hetruria autem de cælo tacta scientissimè animaduertit, eadémque interpretatur quid quibusque ostẽdatur monstris atque portentis. Quocirca bene apud maiores nostros Senatus tum quũ florebat imperium, decreuit ut de principum filijs sex singulis Hetruriæ populis in disciplinam traderentur, ne ars tanta propter tenuitatẽ hominum à religionis authoritate abduceretur ad mercedem atque quæstum. Phryges autem, & Pisidæ, & Cilices, & Arabum natio, auiũ significationibus plurimum obtemperant: quod idem factitatum in Vmbria accepimus. Ac mihi quidem uidentur è locis quoq; ipsis qui à quibusq: incolebantur, diuinationum opportunitates esse ductæ. Vt enim Aegyptij, ut Babylonij, in camporum patentium æquoribus habitantes, quum ex terra nihil emineret quod contemplationi cœli officere posset, omnem curam in syderũ cognitione posuerũt. Hetrusci autem quòd religione imbuti, studiosius & crebrius hostias immolabant, extorum cognitioni se maximè dediderunt: quódq; propter aëris crassitudinem de cælo apud eos multa fiebãt, & quòd ob eandem caussã multa inusitata partim ex cælo, alia ex terra oriebãtur, quædam etiam ex hominũ pecudúmue conceptu & satu, ostentorũ exercitatissimi interpretes extiterunt: quorum quidem uim (ut tu soles dicere) uerba ipsa prudenter à maioribus posita declarant. Quia enim ostendunt, portendunt, monstrant, prædicunt: ostenta, portenta, monstra, prodigia dicuntur. Arabes autem & Phryges & Cilices, quòd pastu pecudum maximè utuntur, campos & montes hyeme & æstate peragrantes, propterea facilius cantus auium & uolatus notauerunt. Eadémque & Pisidiæ caussa fuit, & huic nostræ Vmbriæ. Tum Caria tota, præcipuéque Telmesses quos antè dixi, quòd agros uberrimos maximéque fertiles incolunt, in quibus multa propter fœcunditatem fingi gignique possunt, in ostentis animaduertendis dili-

IN THE BEGINNING GOD CREATED THE heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day. And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day. And God said, Let there be lights

INITIALS



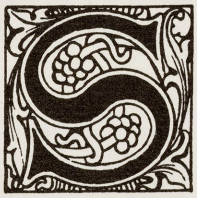




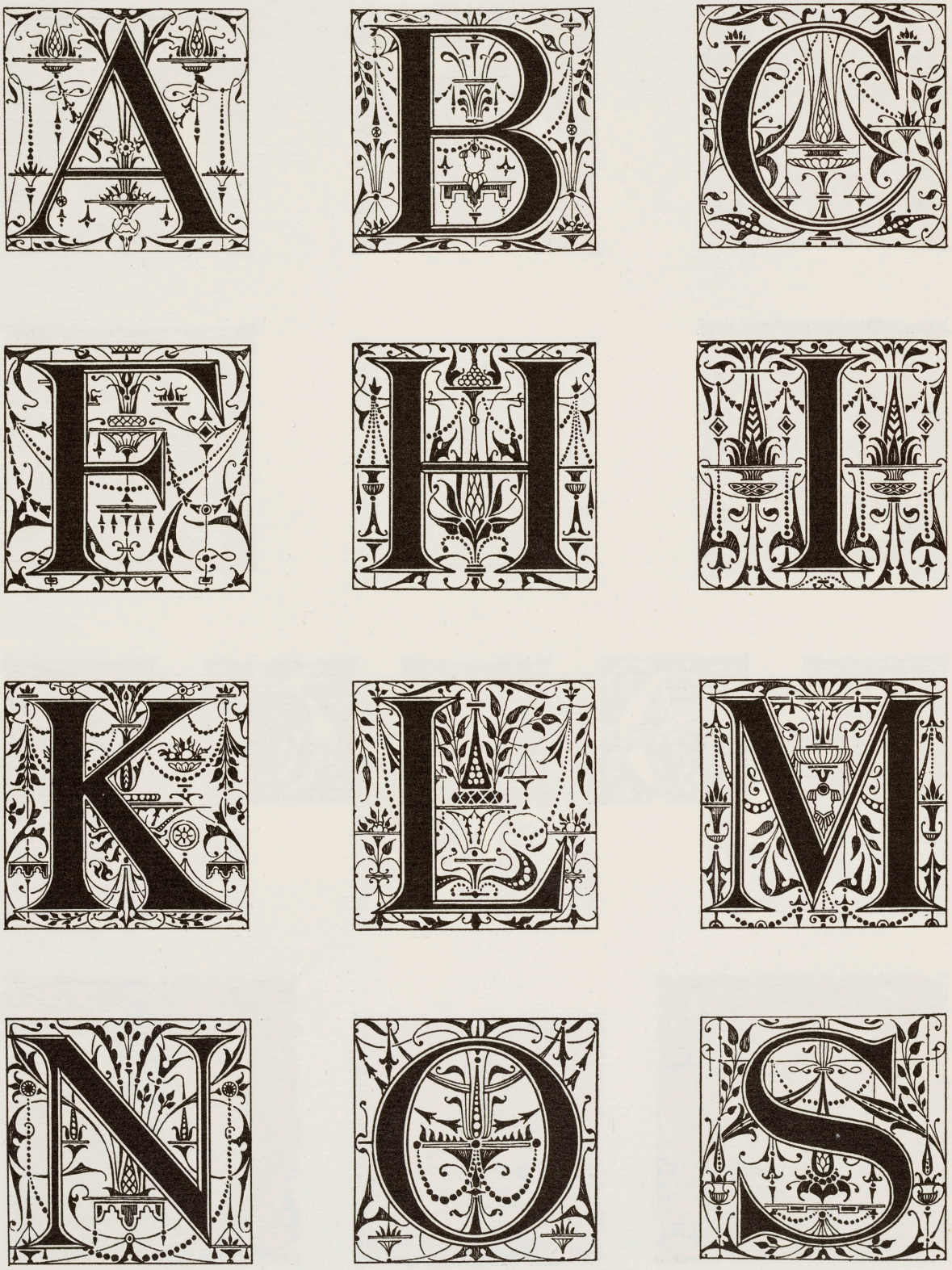


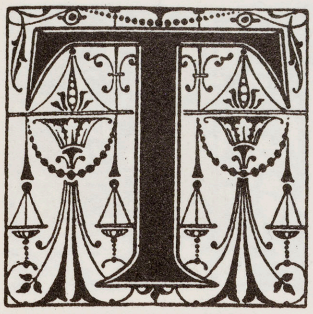


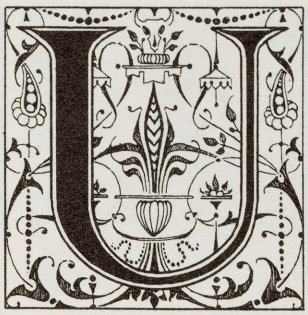


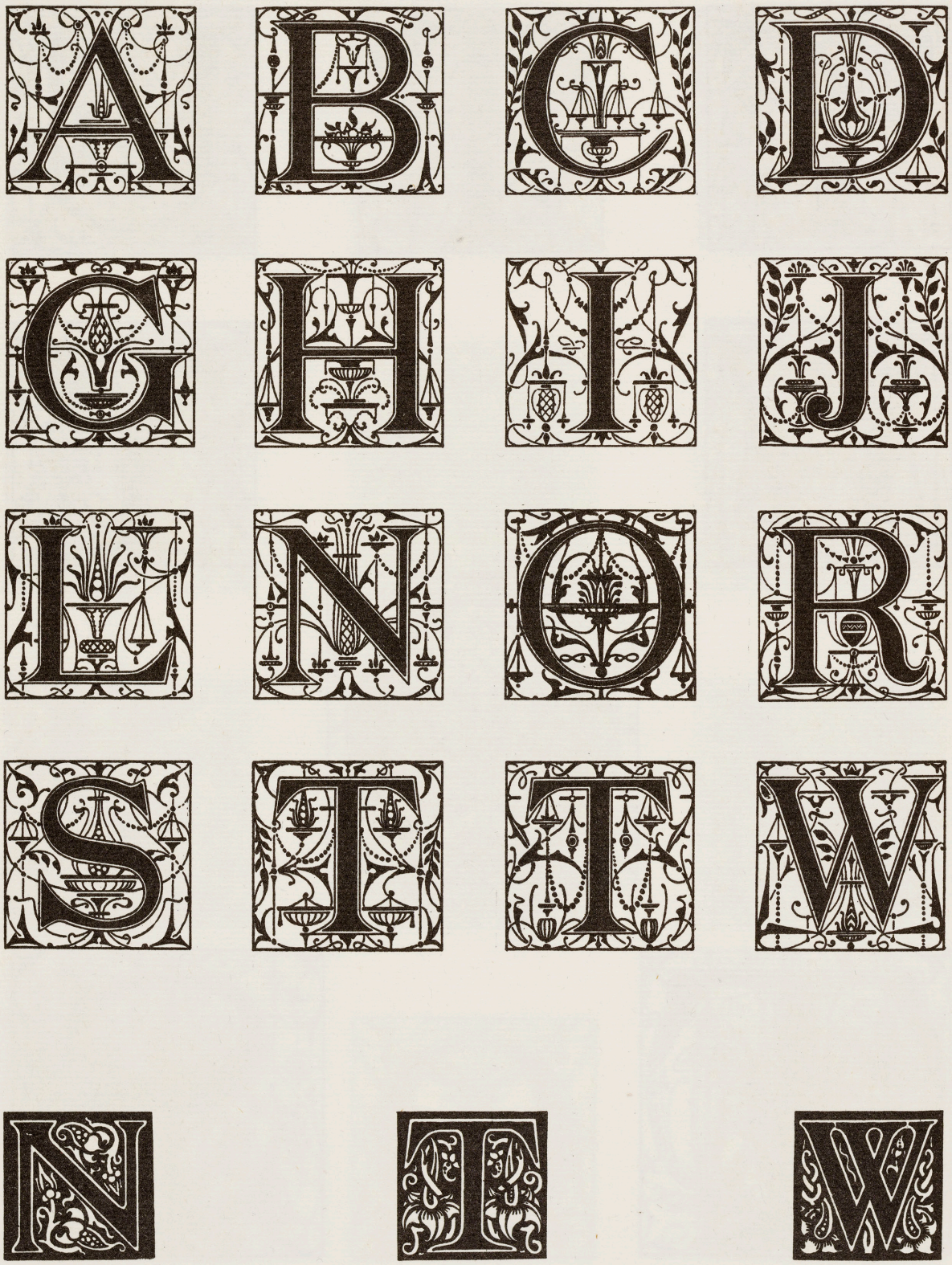






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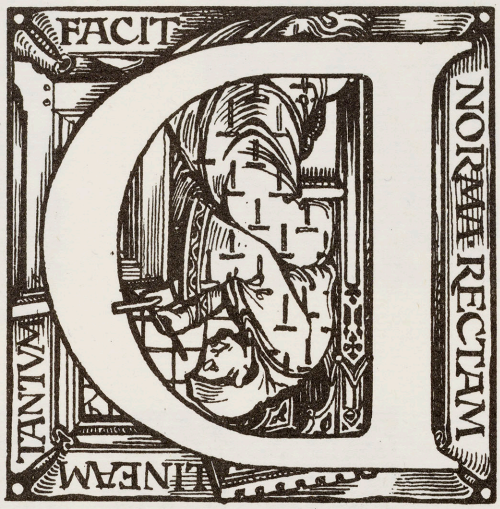
VANITAS
VANITAS·VANI
TAS·OMNIA


FACIT
NORMA RECTAM
LINEAM
TANTUM


BOREAS


EXEGI MONUMENTUM


SANCTUS
KAVINE


FAX
FAVIL
LAM
FACIT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BGG
scripsit
1901

SOME WORKING SKETCHES


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RETORT & ALEMBIC
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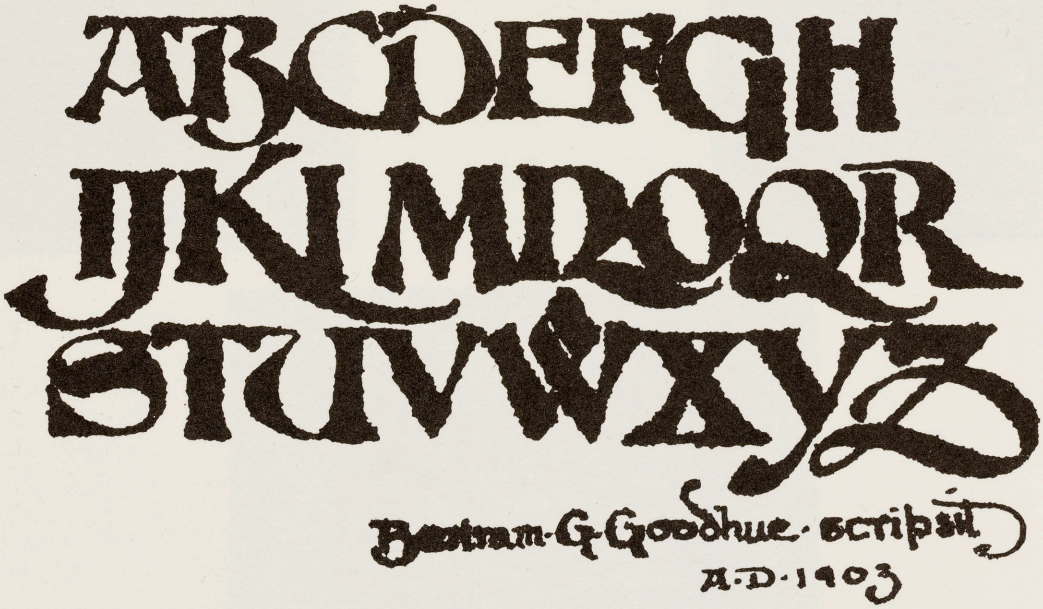
HOLY BIBLE

THE CHELTENHAM FONT

¶ It is in characters not differing in any material item from these (the designer trusts) that this new font will be cut.



THE CHELTENHAM TYPE

Quaint enough will be this type lacking exactly what chiefly gives the Italic, its qualities of dash & zip; i.e. the kerns. J.