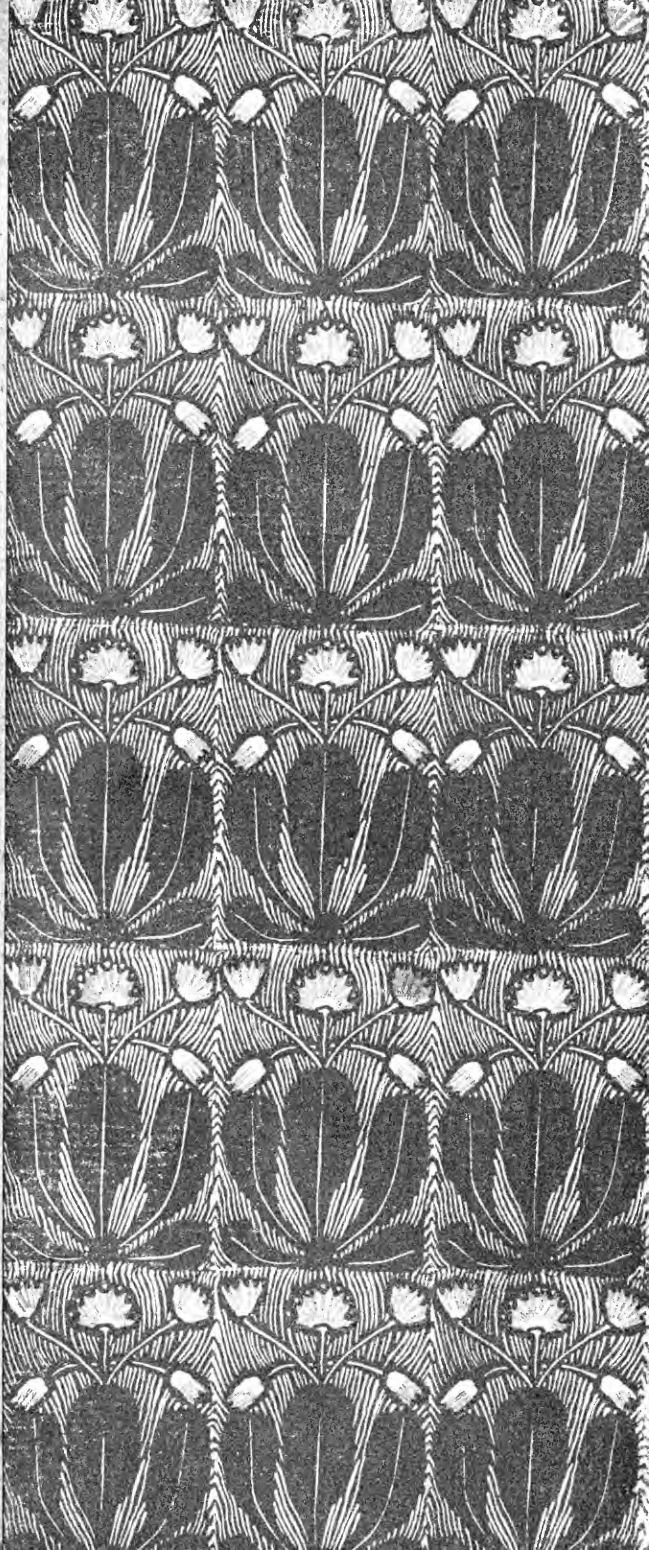


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Case B

T. S. MOORE,
ABOUT
ERAGNY
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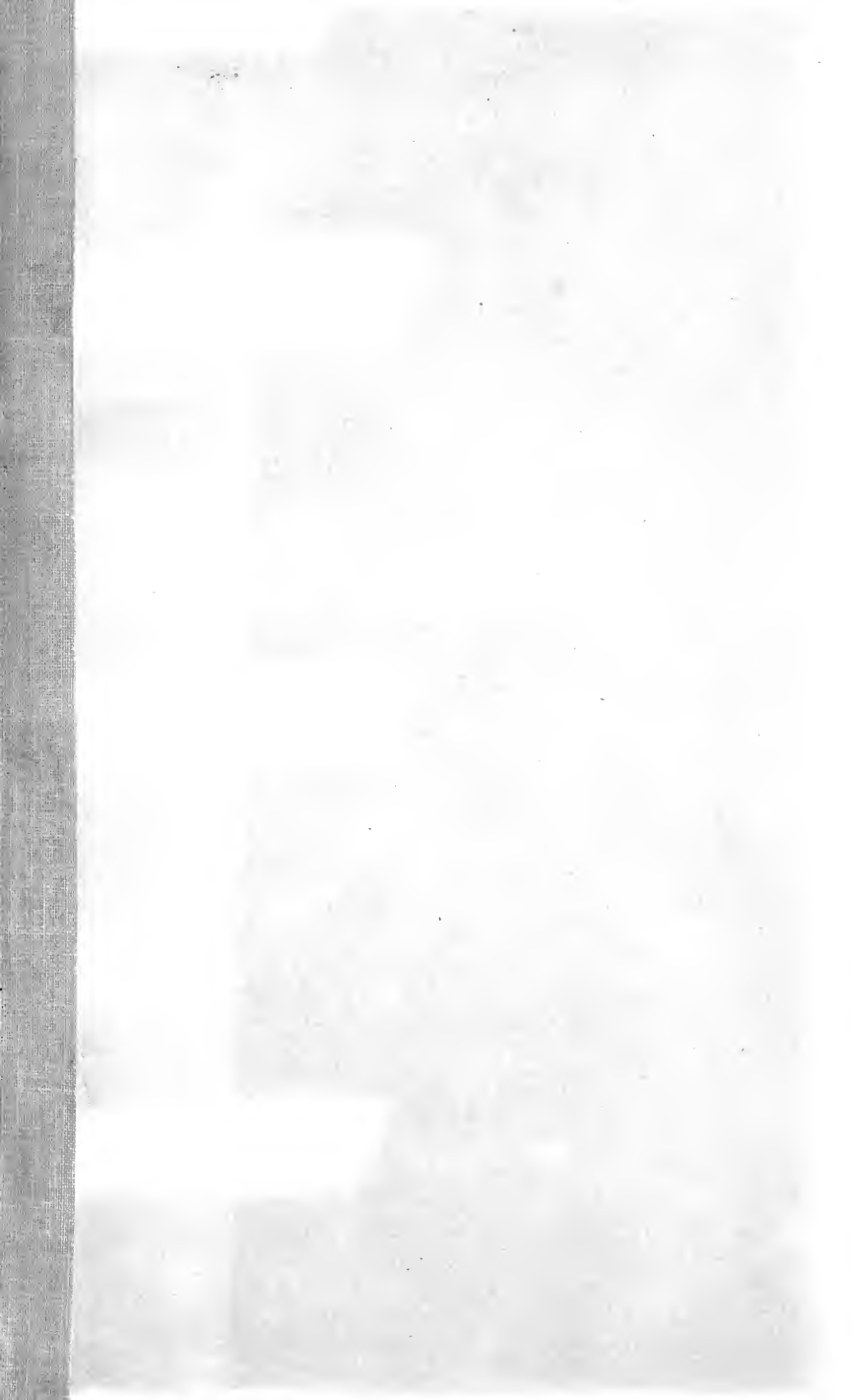


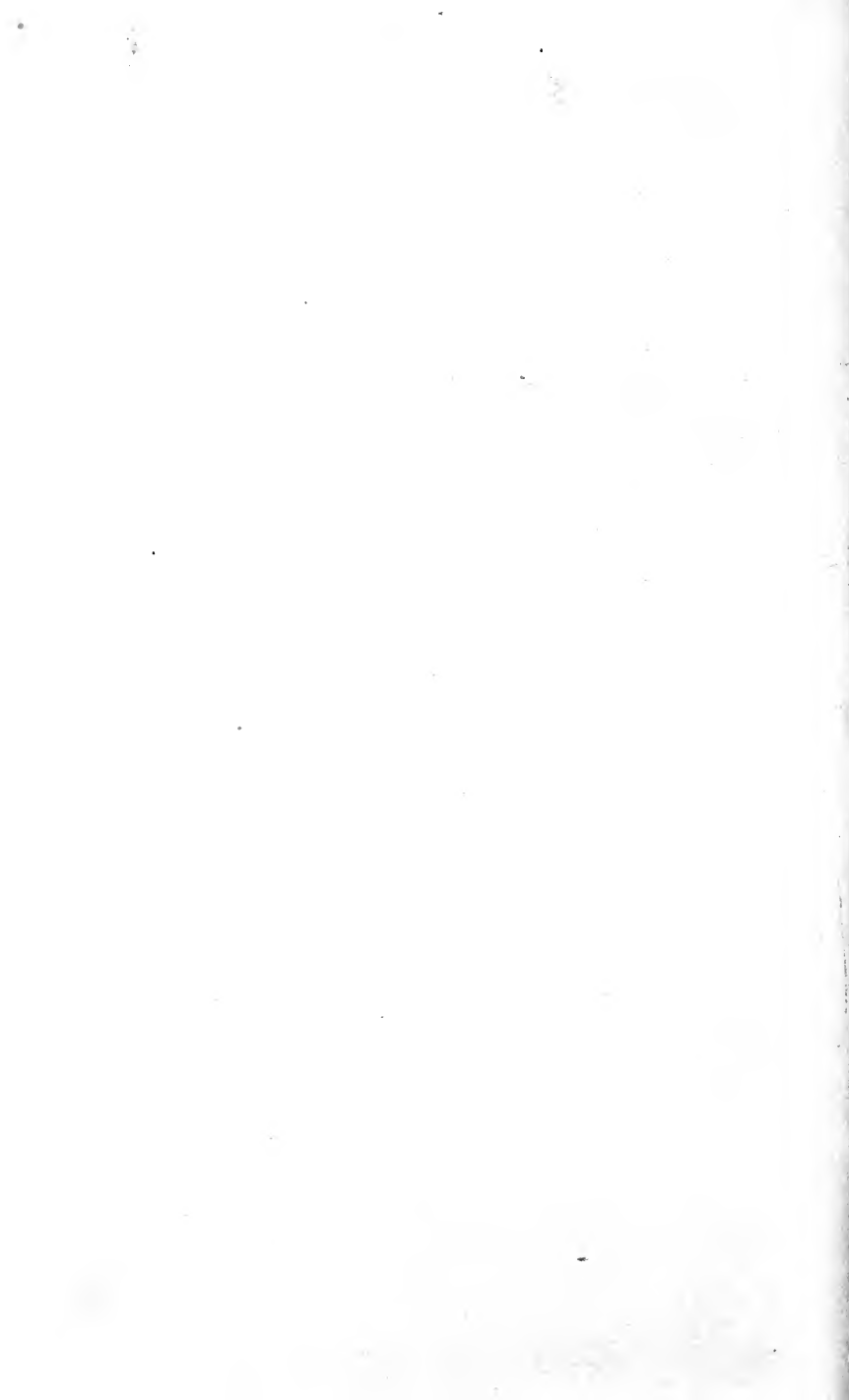
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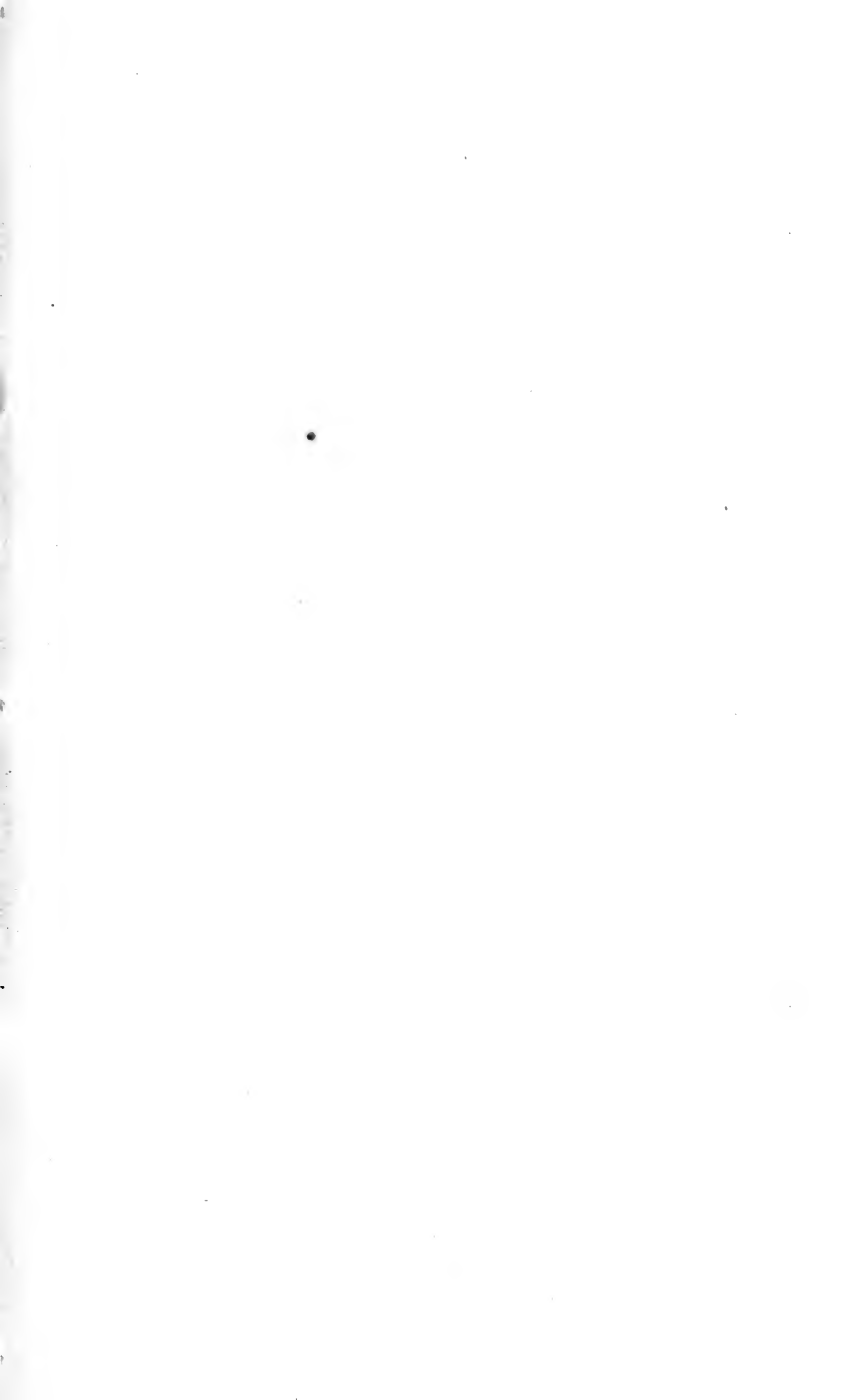


CASE














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 A BRIEF ACCOUNT OF THE
ORIGIN OF THE ERAGNY PRESS & A
NOTE ON THE RELATION OF THE
PRINTED BOOK AS A WORK OF ART
TO LIFE BY T. STURGE MOORE.
A BIBLIOGRAPHICAL LIST OF THE
ERAGNY BOOKS PRINTED IN THE
VALE TYPE BY ESTHER & LUCIEN
PISSARRO ON THEIR PRESS AT EP,
PING, BEDFORD PARK, AND THE
BROOK, CHISWICK, IN THE ORDER
IN WHICH THEY WERE ISSUED.


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PREFACE.

THOUGH soon the Vale Type will be withdrawn from circulation, the Eragny Press will continue its publications. The type will be that employed for the first time in the present volume. Collectors will perhaps be interested in a brief account of the origin of the Press & a bibliography of the Eragny books up to the present departure, since in future the books will not only be decorated and printed under the immediate supervision of Mr. Pisarro, but set up in a type of his design.

M656952

 A BRIEF ACCOUNT OF THE
ORIGIN OF THE ERAGNY PRESS.

MR. PISSARRO first learned to draw from his father, in the fields far from any art school. One day M. Lepère, the well-known engraver, showed him how his tools were held, & finding him interested, gave him two gravers and a scorper. Thus furnished with the means he made a start and taught himself; with the result that in 1886 F. G. Dumas, editor of the «*Revue Illustrée*», commissioned him to illustrate a story, «*Maît' Liziard*», by Octave Mirbeau. Four woodcuts appeared, but the subscribers to the Review expressed so much disapproval of these illustrations, conceived and executed in the uncompromising spirit of Charles Keene's work, which Mr. Pissarro greatly admired, that his collaboration was cut short there and then. He learnt later that this epistolary demonstration against his work, which inundated Mr. Dumas' office, was the work of some students in the atelier of a well-known painter. Disappointed, and having heard that in England there was a group of young artists who were ardently engaged in the revival of wood-engraving, he crossed the Channel with the intention of joining them, having in his pocket an introduction from Félix Fénéon to John
Gray

Gray, the author of «Silverpoints». From this sprang his acquaintance with Mr. Ricketts, who had seen and appreciated his engravings in the «Revue Illustrée»; hence also his collaboration in the «Dial». In 1894, in common with his new friends, he commenced his first studies in typography, and published «The Queen of the Fishes», the text of which, written out by himself with a view to its harmonizing with the engravings, was photographically reproduced. In 1896, the first two pages printed in the Vale type, which Mr. Ricketts had designed, appeared. Mr. Pissarro feels he can never express sufficient gratitude for the generosity which placed it at his disposal for the production of his edition of the Book of Ruth & the Book of Esther in 1896, & has so long continued to allow him the use of it. His press was christened «Eragny», after the Normandy village where he had studied and worked with his father, Camille Pissarro.

delicious to abandon oneself as a bather to the wave, or a child leaning back on the wind.

♣ «It has always seemed odd to me that, while «the man of past ages provided the utmost . . . «of beauty or elaboration for such books in his «possession as presented escape to him from «the actual, or stimulus, or refreshment, to-day, «with the accumulation of literature, no thought «whatever should be spent upon the shaping of «work inconceivably more stimulating & pre- «cious to us than those illuminated books of «piety or admonition upon which so much «beauty had nevertheless been bestowed».

♣ Our books, even though so much more pre- cious, are not read and re-read as those books were. We have no longer the expectation on which the habit was built up. Those ages which laid the foundations on which the be- lauded Renaissance was run up; are treated un- thankfully by many who contemplate that pro- digal period, and see no reason for its extinc- tion other than the necessity by which a flower withers on its stalk. The will to interpret life, to read a reason into history, is supposed vain, because life and history appear interminable, and a result is infinitely postponed, while the beginning has receded out of sight. It only now dawns in a few minds, that the habits founded on the legends which then blocked the past & the

7 *citaleb*
♣ A Defence of the Revival of Printing, p. 17.

the future are justified to us by what they created: the men who spent that accumulated force of character on the monuments of the Renaissance. Renaissance of what? Of Grecian culture, which we now perceive to have been raised on a very similar foundation. For effectiveness there is no human creation to compare with a good habit, as there is none so certainly ruinous as inconstancy. To occupy the mind with the same thoughts every day, is as wise as is for an artist the daily use of his implements: skill and character are effects of precisely parallel disciplines, the first cannot go far without the second. «I did love the Moor to live with him,» says Desdemona; and to love our books to live with them would seem as obviously right. If they are precious, honour them, be liberal for them. We must have fewer then; but those few shall be beautiful upon the table, on the shelf, in the hand; while we muse on the meaning the eye shall rest happily on the page where fair proportions have been sought and established between margin and text, between type and page. The young make many acquaintances, they try all tempers, and apply themselves indiscriminately; but if they do this merely by way of pastime they waste their youth and become dissipated, whereas if they do it in order to learn with whom they can live

to mutual advantage, they gain a kingdom and content. It is vain to suppose that we can live with all and any; each palate has a different range, every appetite is limited; as with food, so with knowledge, so with affection. Books & friends must be chosen. Here is the answer to those who complain of expense: the wise sell all they have to buy what they really value. The result achieved by self-discipline and a sound nature is precisely parallel to the result achieved by the artist's painstaking and native gift; it is beauty. Nor are the two beauties independent, nor can they be without loss disassociated; for to starve the eye is to impoverish the spirit & «quand notre mérite baisse notre goût baisse aussi». This then is why it is folly or misfortune to read ugly books, just as it is to read trash. This is the relation of the beautiful book to life. The alternative lies between effort to keep going and effort to create: every man fails who is not at least an artist in regard to himself; to aim at mere maintenance is to think to solve the problem of perpetual motion, a result which all who think must perceive to be insignificant even if it be not a dream.

♣ In what does the plastic beauty of a book consist? «The beauty that has been tracked «home through the suggestions of the world «about us, the beauty that has been built up in

«the ardently fostered & anxiously chastened
«imagination these, singly or combined, form
«the subject-matter of all arts; but the materials
«that embody such discovery or such vision,
«they also have individual and inherent loveli-
«ness: they therefore may be used clumsily &
«against the grain, or be employed with that
«intuitive sensitiveness that bespeaks the born
«craftsman». The chief beauty for the discovery
of which a book offers a field, is the most ab-
stract, perhaps the most essential, of all those
which man has tracked home: beauty of pro-
portion. Everyone feels the impressiveness of
Milton's Adam: «Fair indeed, and tall under
a platan,» since Keats pointed it out. A tall
man, a lofty tree, the relation between them has
power over us, we feel its beauty; and so for the
relation between the blank margins and the
square of type, or between blank spaces ruled
off by lines, a trained sense has a quick prefer-
ence, is impressed by austerity in one propor-
tion, is charmed by others, and is repelled by
the violation of its sentiment in regard to them,
or by indifference to it. The power of architec-
ture is an appeal to this delight in the beauty
of proportion. It cannot be explained; it is an
arbitrary choice, to which the consent of a
number of gifted natures alone gives authority.

♣ Natural forms can only be used in the de-
10 coration

coration of a book with extreme caution; their variety and subtlety are a constant menace to the narrow conditions imposed by the necessary materials, & these must never be violated if art is to result. Akin to the delight we take in well-proportioned spacing is that derived from the harmony & contrast between different surfaces, paper & leather, vellum & ivory, or between colours in agreeable quantities and relations. Both these pleasures are within certain limits, appealed to by the builder of a book. Moreover to one permanent element in a book beauty of form and rhythm is also necessary, namely, the characters. These must have a comely consonance one with another, the search after which deals with such delicate modulations of form and rhythm that it has rightly been called precious, for it needs the nicety of a labour of love. «De cette préoccupation du précieux poussée aussi loin que possible, de cet effort «tout d'affection» résulte une connaissance plus profonde des ressources de l'ornementation, mais surtout de l'anatomie de la lettre.» There must be no violence in the conception, birth, & bringing up of this family of forms, which the letters of an alphabet must constitute in order to form a beautiful printed page. No caprice, no indifference, no deadening by mere routine; every development

velopment must proceed from an exquisitely adjusted influence of the tools & materials employed on the conventional sign. The form cut in steel should not simulate that traced by the flowing quill, and the artist's sense is required to direct the labour of every new implement employed, that the contact of each with the developing forms may be cordial & kindling.

♣ When the agreement of the letters has at last resulted in the sweetness of a well-proportioned page, if there are to be any decorations or illustrations these should be of a similar origin to the type itself, cut with like tools, designed with similar strokes; and should constitute «La note aigüe, la pointe lumineuse, dans «l'harmonie qu'est une page, sans s'en écarter «pourtant. La sympathie patiente du décorateur «trouvera, à chaque endroit où une lacune se «présente dans la mise en train définitive d'une «page, l'occasion de déployer toutes ses res- «sources d'ingéniosité et le tact exquis de son «travail».‡ «L'imprimeur peut exprimer la na- «ture de sa pensée par l'usage du blanc et du «noir seulement; devenant par cela ou austère «ou gai. Avec l'usage de l'ornement, il peut for- «cer la note seulement suggestive de la couleur: «un volume de Baudelaire peut jouer de l'effet «superbe et orné à l'égal d'un livre ecclésias- «tique; à une édition de la Pléiade, l'usage des
12 fleurs

‡ De la Typographie et de William Morris, p. 13.

«fleurs menues de l'automne donnerait cet aspect particulier propre à un livre compris à un point de vue d'art».‡

♣ After this we can understand the work of William Morris, which has never been better appreciated than in these words from the same source «Bien qu'ornementaliste admirable, il «préférerait à l'ornement la simplicité structurale «ou la sobriété des matières bien travaillées. A «une époque presque perdue d'inattention et de «bruit, il exigeait le précieux dans le travail, «presque du recueillement dans la compréhension et l'appréciation d'une chose d'art: le vide, «le convenu lui étaient aussi détestables que le «ronflant».‡‡ Though his work will assuredly remain as the first harvest, in this revival of the beautiful book, there is room for many developments, for new beauties are a result of life, which implies wholesome growth. The shades of distinction and charm obtainable by an artist in the building of books are doubtless as many as the pearly hues on the neck of a pigeon, passing by as imperceptible degrees from the gay to the solemn.


♣ The small edition is as essential to this art as the high price; but the choice of books must be very wide if many cultured souls are by elective affinity to make their lasting choice. Therefore there is room for many masters, so long as they


‡ De la Typographie et de William Morris, p. 15.

‡‡ p. 20.

they be masters in very deed.

♣ Men will always be found who have the minds of old world nurses & desire to swaddle an art so tightly as to keep it for ever at the point which first exhausted their meagre interest. These are barren souls and wish to substitute a law for love, preferring what they call correctness to beauty. Their carping spleen is only less dangerous than the gross extravagance of the ignorant & tasteless, who imitate without flattering & admire without encouraging, who contaminate & stifle in their efforts to foster and crown; whose name is legion and whose unrestricted activity is always a stampede to the abyss. May all who create or love beauty escape to a safe distance from such well-wishers and helpmates as these.

 A BIBLIOGRAPHICAL LIST OF THE ERAGNY BOOKS PRINTED IN THE VALE TYPE BY ESTHER AND LUCIEN PISSARRO ON THEIR PRESS AT EPPING, BEDFORD PARK & THE BROOK, CHISWICK, IN THE ORDER IN WHICH THEY WERE ISSUED.

 I. THE QUEEN OF THE FISHES; an adaptation in English of a fairy tale of Valois. By Margaret Rust. With illustrations designed on wood, cut & printed by L. Pissarro. Published by Ch. Ricketts, 31 Beaufort Street, Chelsea, and John Lane, at the Bodley Head, London, 1894. Crown octavo. Printed on Japanese hand-made paper, on uncut pages, one side only, as in Chinese Books. Text handwritten and reproduced by process, decorated with sixteen woodcuts; one printed in five colours, four in four, eight in grey, like the text, & three in red. Title in gold, border in gold for frontispiece and repeated four times in green. The book is complete in seventeen pages. Binding: Copies subscribed before publication in soft green leather with Iris device stamped in gold once, the others bound in vellum, similar device stamped twice (all the copies sold by John Lane were bound in vellum). 150 copies numbered. 120 sold at 20s. The press mark
15 here

London by Hacon and Ricketts, 52 Warwick Street, and 100 in Paris au Mercure de France, 15 rue de l'Echaudé St. Germain, at 16s.

IV. JULES LAFORGUE. MORALITÉS LÉGENDAIRES. Tome II. Uniform with No. III. 1898. Frontispiece (see p. 30), with woodcut & double border, initial in red. Five initials, 129 pages, Colophon & press mark with the motto «Fructus inter folia» (see p. 32).

V. CH. PERRAULT. DEUX CONTES DE MA MÈRE L'OYE. LA BELLE AU BOIS DORMANT ET LE PETIT CHAPERON ROUGE. Le frontispice (see pp. 35 & 36) les bordures, les illustrations et les lettres ornées ont été dessinés par Lucien Pissarro et gravés sur bois par Esther et Lucien Pissarro et le livre fut achevé d'imprimer sur leur presse à Londres le 16 juillet, 1899. Frontispiece double woodcut in gold, green & black. Round woodcut for the «Mère l'Oye» stories (see p. 38), & an initial to every paragraph. Colophon and press mark. 40 pages. Binding: Printed paper, diaper pale blue on greyish white, French grey back stamped with title in gold. 220 paper copies printed on Arnold's unbleached handmade paper with the Vale water mark, of which 200 were for sale at 20s. 130 sold by Hacon and Ricketts, 52 Warwick

Warwick Street, and 70 by H. Floury, 1 Bd. des Capucines, Paris; also four copies printed on vellum not for sale.

VI. GUSTAVE FLAUBERT.

LA LEGENDE DE SAINT JULIEN L'HOSPITALIER. Le frontispice (see p. 40) a été dessiné et gravé sur bois par Lucien Pissarro. La bordure et les lettres ornées ont été dessinées par Lucien Pissarro et gravées par Esther Pissarro. 1900. Colophon and press mark with altered lettering «E. & L. Pissarro, London». 96 pages demy 16mo. Binding: Blue paper, white label & canvas back. 226 copies, printed on Arnold's unbleached handmade paper with the Vale water mark, 200 sold at 15s. London, Hacon & Ricketts, 17 Craven Street.

VII. LES BALLADES DE MAISTRE FRANÇOIS VILLON.

Le Frontispice (see p. 42) a été dessiné et gravé sur bois par Lucien Pissarro. La bordure et les lettres ornées ont été dessinées par L. Pissarro et gravées par Esther Pissarro. 1900. Crown octavo. Printed throughout in black & red, with an initial to each ballade; press mark; 92 pages. Binding: Printed paper diaper dove colour grey on white, grey paper back with title stamped in gold. 222 copies printed on Arnold's unbleached handmade paper with the Vale water mark, 200 sold at 25s. London, Hacon & Ricketts, 17
18 Craven

Craven St., Strand. Also four copies not for sale were printed on old Japanese handmade paper with cover paper printed in green on white with green back.



❧ VIII. GUSTAVE FLAUBERT. ❧
UN CŒUR SIMPLE. Uniform with No. VI. (see p. 44). 1901. 115 pages.



❧ IX. GUSTAVE FLAUBERT. ❧
HERODIAS. Uniform with No. VI. & VIII. (See p. 46). 1901. 115 pages.

❧ X. AUTRES POÉSIES DE MAIS, TRE FRANÇOIS VILLON & DE SON ECOLE. Le frontispice (see p. 48) a été dessiné et gravé sur bois par Lucien Pissarro. La bordure et les lettres ornées ont été dessinées par Lucien Pissarro et gravées par Esther Pissarro. 1901. Crown octavo. Printed throughout in black & red, borders in green. An initial to every poem; colophon and press mark. 60 pages. Binding uniform with No. VII. 222 copies printed on Arnold's unbleached handmade paper with the Vale water mark, 200 sold at 20s. London, Hacon & Ricketts, 17 Craven Street, Strand. Also four copies not for sale were printed on old Japanese handmade paper with cover paper printed in green on white with green back.

❧ XI. ÉMILE VERHAEREN. ❧ LES PETITS VIEUX. Le frontispice en couleurs



et les lettres ornées ont été dessinés par Lucien Pissarro et gravés sur bois par Lucien et Esther Pissarro. 1901. Fancy format. Printed on Japanese paper on uncut pages, one side only, as in Chinese books. Initial on every page; first printed in three colours others in red. Colophon and press mark. 19 pages. Binding: Printed paper, winter Aconite, green and yellow on French grey, warm grey back with title stamped in gold: 230 copies, 200 sold at 20s. London, Hacon & Ricketts, 17 Craven Street, Strand.


 XII. FRANCIS BACON.  OF GARDENS. The frontispiece (see p. 50) designed and engraved by Lucien Pissarro. The double border and initial letters designed by Lucien Pissarro and engraved by Esther Pissarro. 1902. Printed throughout in red, green and black on Arnold's unbleached handmade paper with the Vale watermark. Colophon and press mark. 27 pages. Binding: Printed paper cover, roses red and green on grey green, stone coloured back with title stamped in gold. 226 copies, 200 sold at 16s. London, Hacon and Ricketts, 17 Craven Street, Strand.

 XIII. PIERRE DE RONSARD.  CHOIX DE SONNETS. Le frontispice (see p. 52) a été dessiné et gravé sur bois par Lucien Pissarro. La bordure et les lettres ornées ont été dessinées par Lucien Pissarro et gravées

sur bois par E. Pissarro, et le livre fut achevé d'imprimer en juillet 1902 sur leurs presses, The Brook, Hammersmith, W, Demy octavo. Frontispiece in black and red, an initial letter to every sonnet. Colophon and press mark. 91 pages. Binding: Printed paper, Hawthorn, green and white on grey green, stone coloured back with title stamped in gold. 226 copies printed on «Arches» handmade paper with special water mark, 200 sold at 30s. London, Hacon & Ricketts, 17 Craven Street, Strand.

❁ ❁ XIV. CHARLES PERRAULT. ❁ ❁ HISTOIRE DE PEAU D'ANE (Contes de ma mère l'Oye). Les trois illustrations ont été dessinées et gravées par T. Sturge Moore. Le frontispice, les bordures et les lettres ornées ont été dessinés par Lucien Pissarro et gravés sur bois par L. & E. Pissarro. Le livre fut achevé d'imprimer en septembre 1902 par L. and E. Pissarro sur leurs presses, The Brook, Hammersmith, W. Small demy octavo. Two pages red & black, one red. Initial to every paragraph, press mark & round woodcut for «Mère l'Oye» stories. 40 pages. Binding uniform with No. V. 230 copies printed on «Arches» handmade paper, special water mark, 200 sold at 21s. London, Hacon & Ricketts, 17 Craven St., Strand.

 XV. PIERRE DE RONSARD. 
ABREGÉ DE L'ART POÉTIQUE. Les or-
nements et les lettres ornées ont été dessinés
par Lucien Pissarro et gravés par Esther Pis-
sarro et le livre fut achevé d'imprimer en jan-
vier, 1903 sur leurs presses, The Brook, Ham-
mersmith, W. Initials, heading, and tail pieces.
Colophon & press mark. 44 pages, demy octa-
vo. Binding uniform with No. XIII. 226 copies
printed on «Arches» handmade paper with
special water mark, 200 sold at 15s. London,
Hacon & Ricketts, 17 Craven Street, Strand.
In addition to 26 copies not for sale two trial
copies have been printed on old papier Ingres,
one pale pink, the other pea green.

 XVI. C'EST D'AUCASSIN ET DE
NICOLETE. The coloured frontispiece (prin-
ted in five colours) has been designed & en-
graved by Lucien Pissarro. First page initial
letter and ornaments in red. Seen through the
press by F. W. Bourdillon, M.A. Colophon &
press mark. 57 pages. Binding: Printed paper,
Verbena, green and blue on stone colour, blue
back with title stamped in gold. 230 copies
printed on «Arches» handmade paper with
special water mark, 200 sold at 30s. London,
Hacon & Ricketts, 17 Craven Street, Strand.
This was the last book printed in the Vale type
at the Eragny Press.

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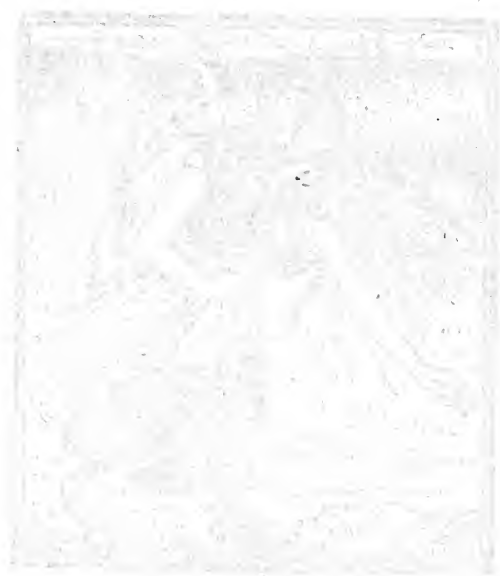
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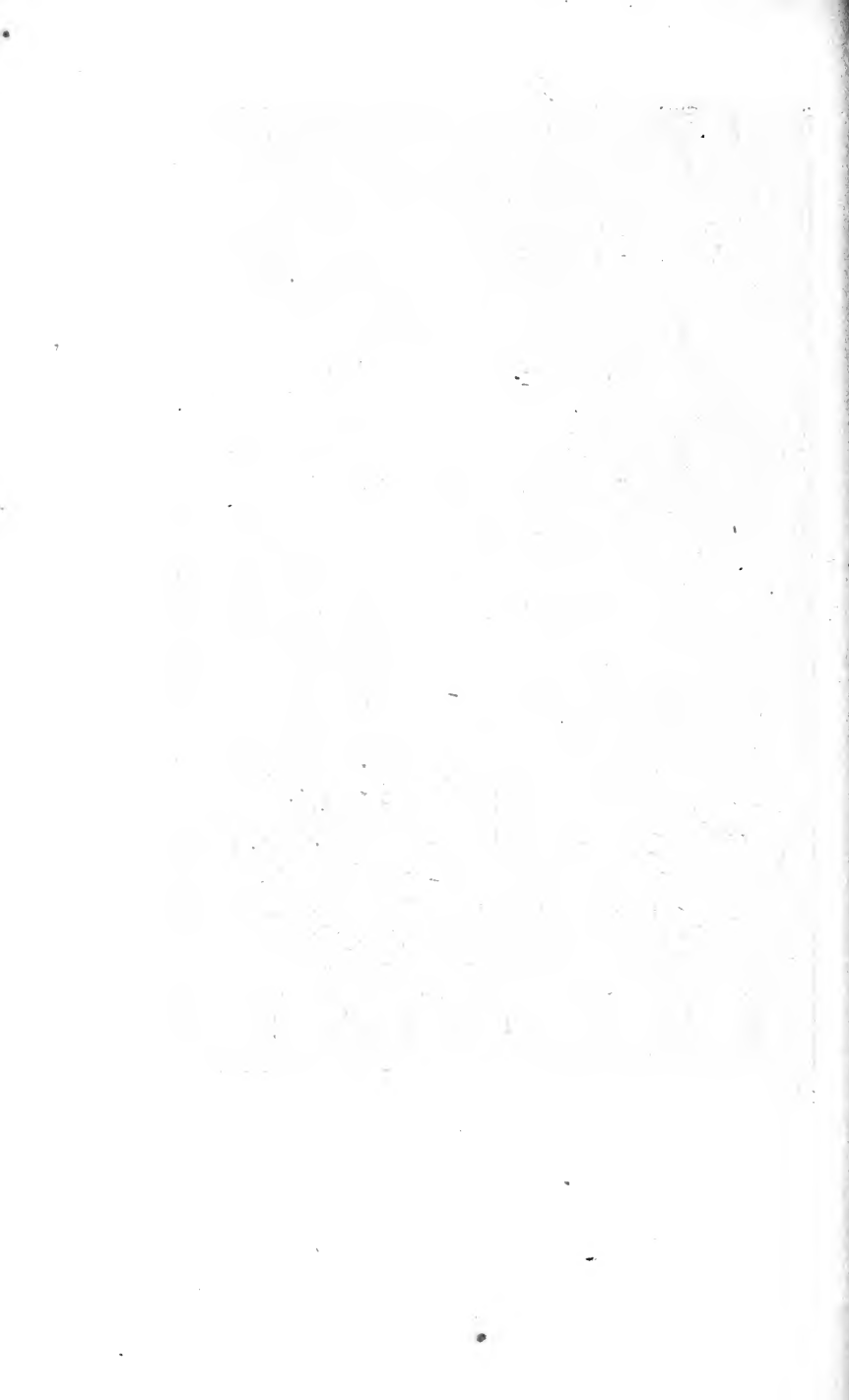










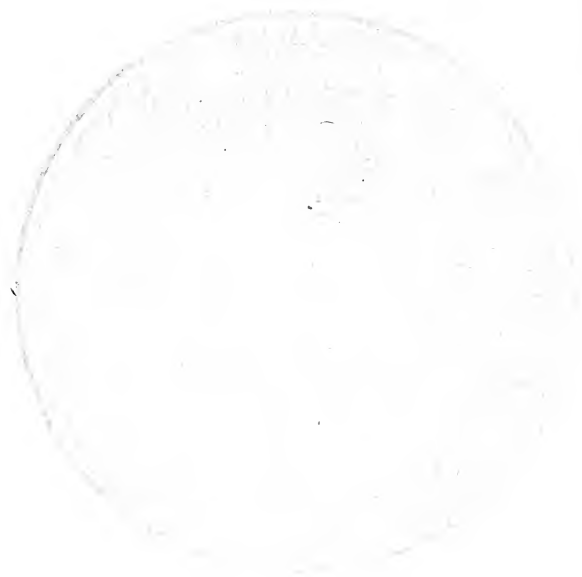


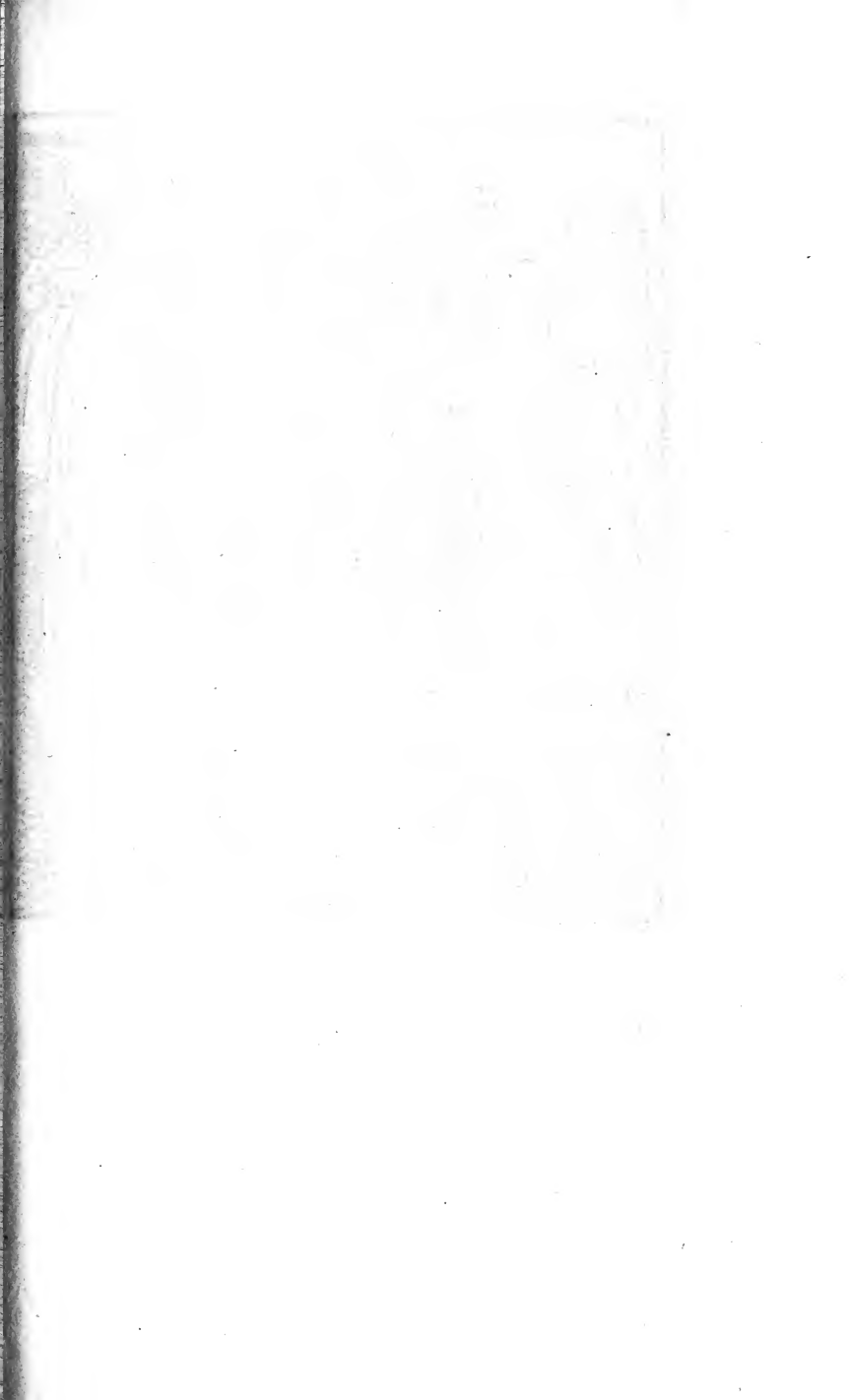
"OPHELIA"













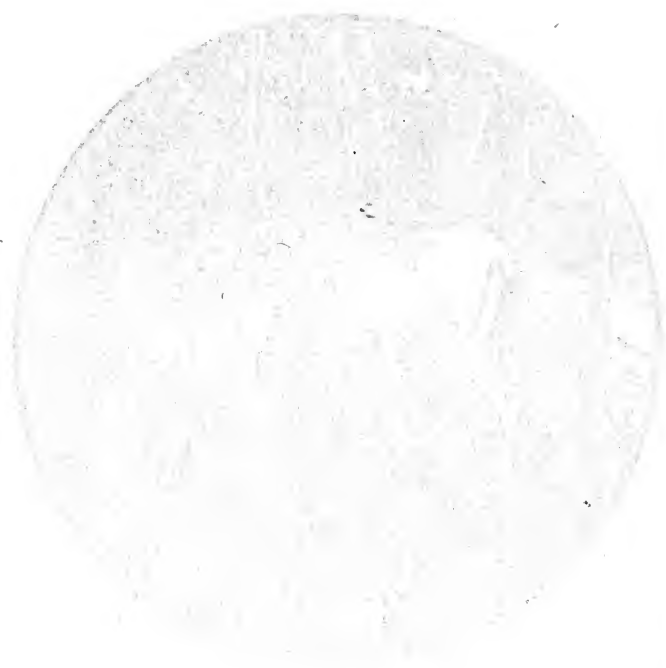












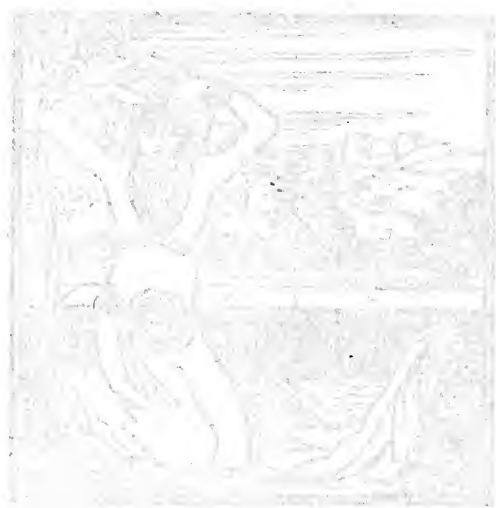




















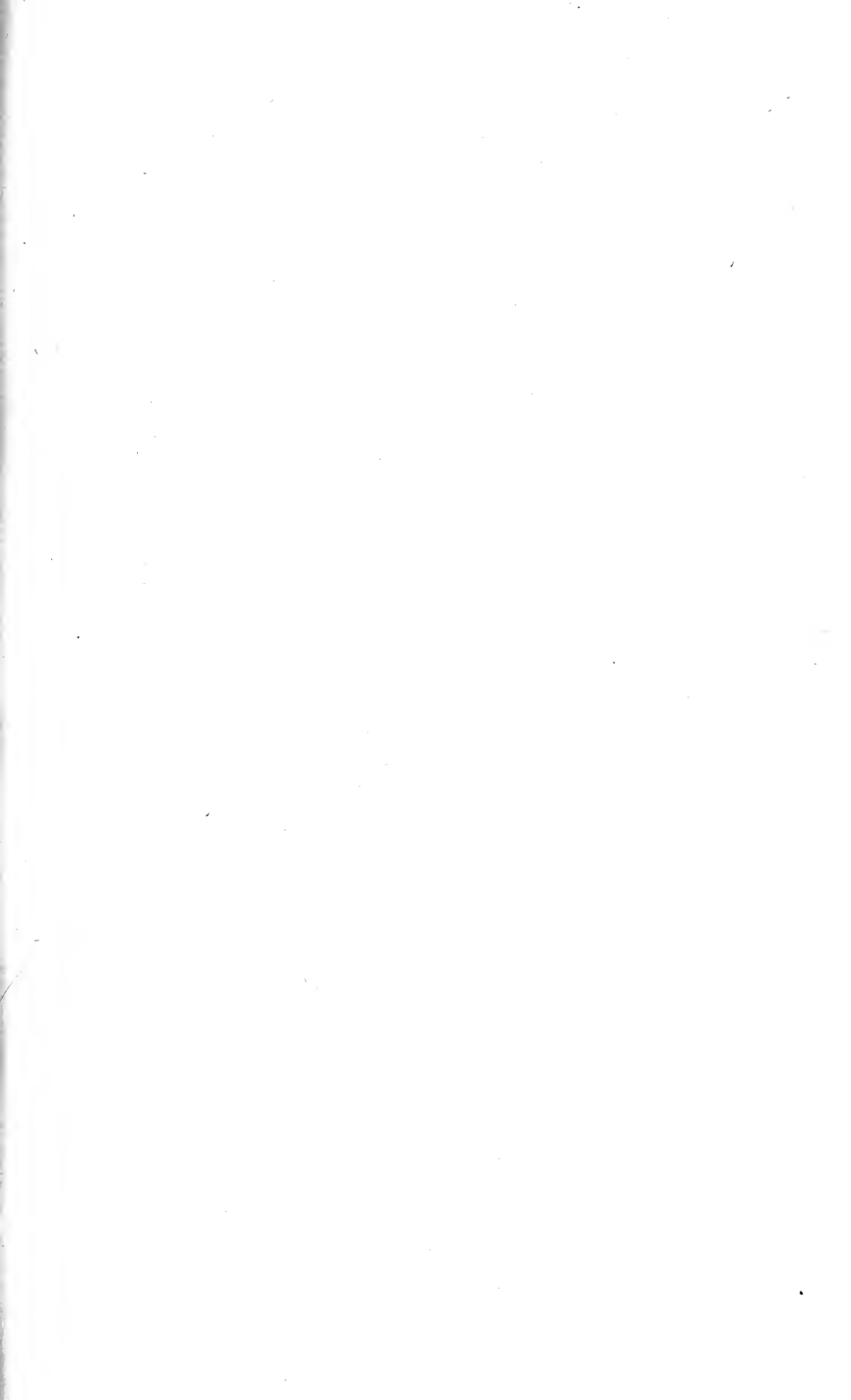
♣ THIS IS THE FIRST BOOK PRINTED IN THE «BROOK TYPE» BY ESTHER & LUCIEN PISSARRO AT THE ERAGNY PRESS, THE BROOK, HAMMER, SMITH. FINISHED IN JUNE, 1903.

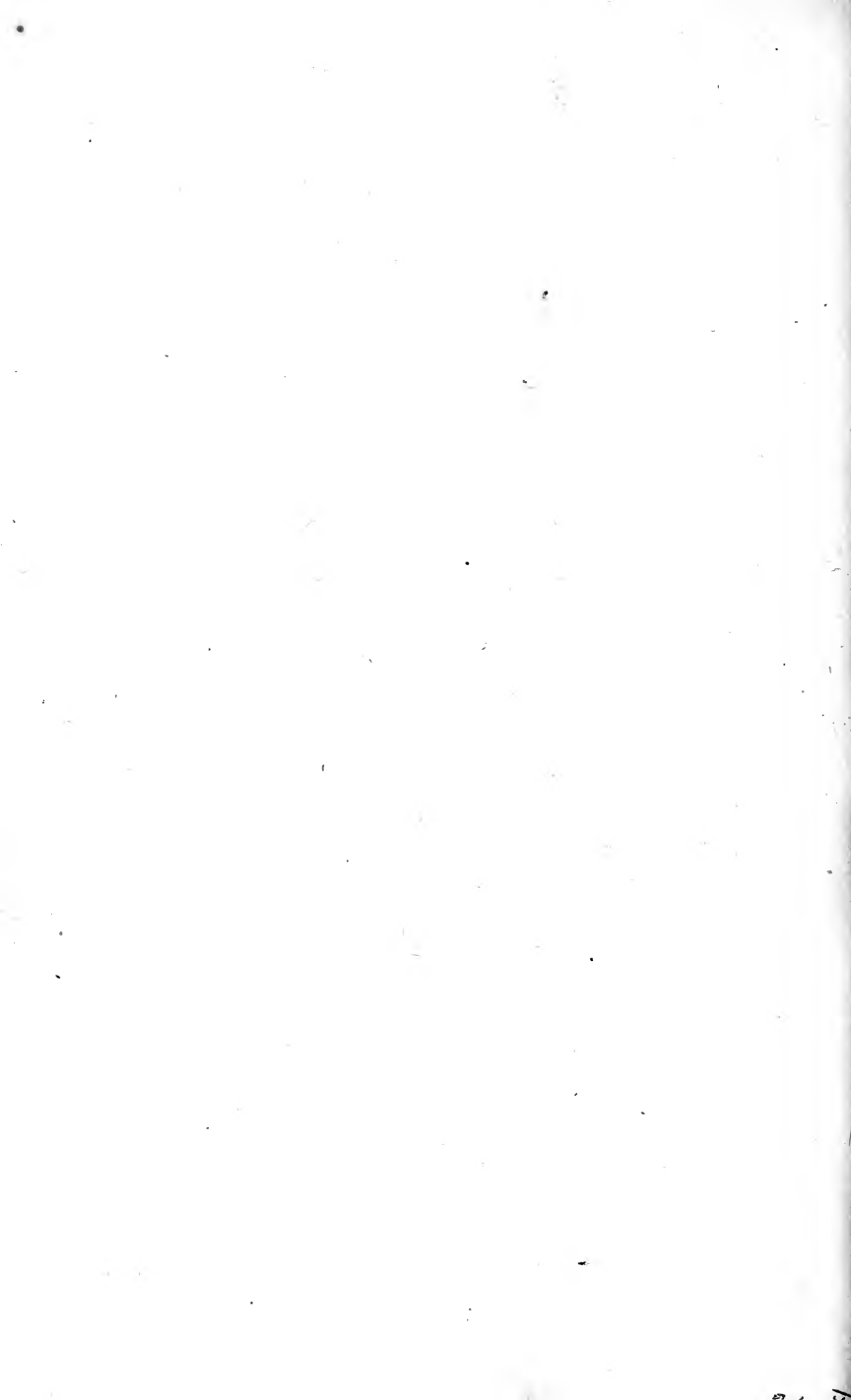


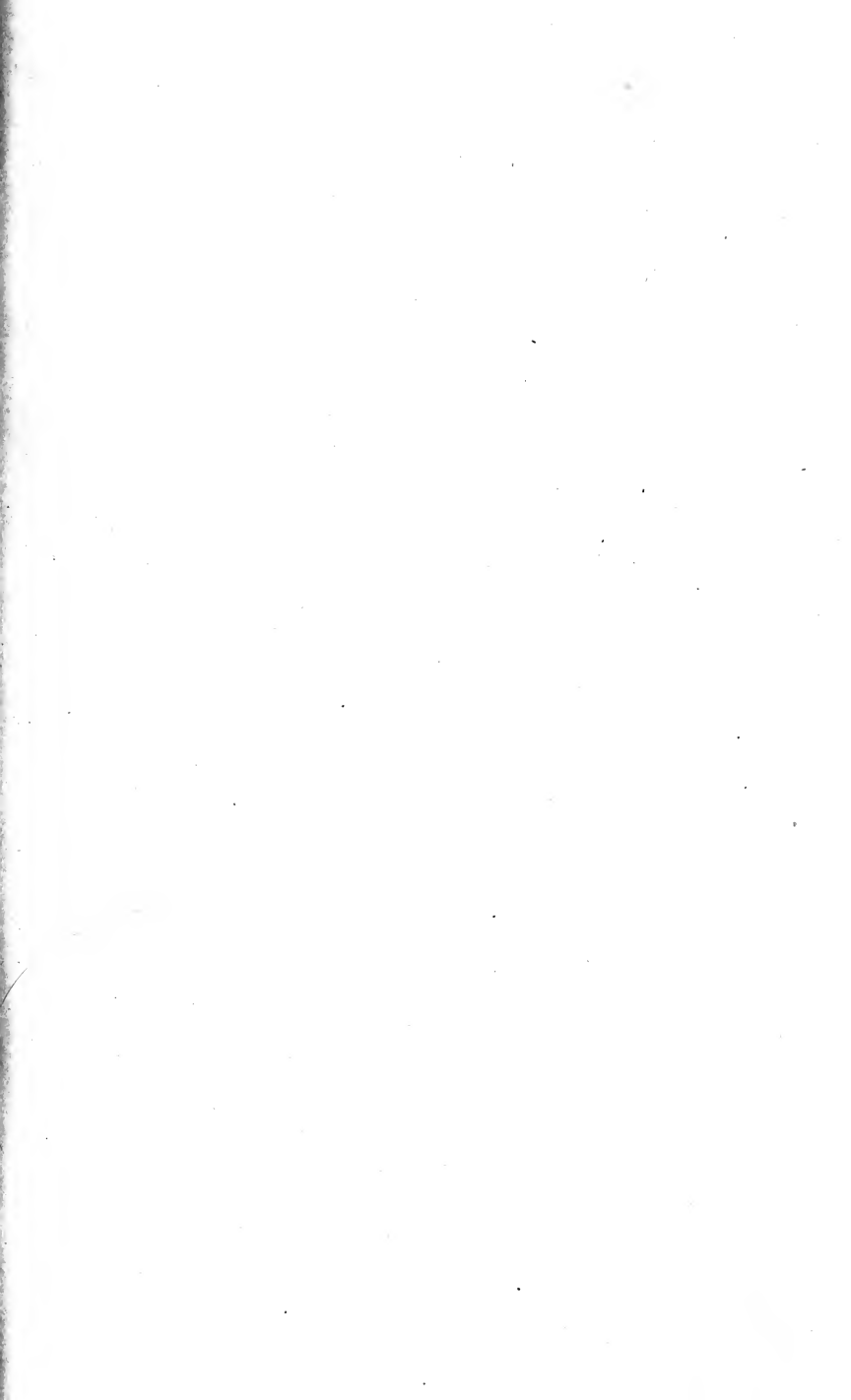
♣ SOLD AT THE ERAGNY PRESS.

❁❁ This edition is strictly limited to 235 paper and 6 vellum copies, of which 200 paper and 3 vellum copies are for sale.









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