

## THE LORD'S PRAYER.\*

Father of Light, of Life, of Love!  
 Who rul'st the rolling worlds above;  
 The first, the last, and e'er the same,  
 Forever hallowed be Thy name!  
 In glory let Thy Kingdom come;  
 Lend Thou the wandering sinner home;  
 And, the glad song in Heaven begun,  
 Bid Earth prolong: Thy will be done!  
 Give us each day our daily bread;  
 Teach us in wisdom's path to tread;  
 And, should we dare Thy wrath provoke,  
 In mercy spare the vengeful stroke.  
 Forgive our angry passions strong,  
 As we forgive each other's wrong;  
 Nor let the Tempter's wiles alarm,  
 But shield us from all threatened harm;  
 Thou Gracious God! to Thee be given,  
 All power and praise in earth and heaven.

\*By Luther H. Riggs, Printer, Meriden, Conn.

## BROTHER! TAKE MY ARM.†

When grief falls heavy on thee,  
 And boding ills alarm,  
 Fear not to lean upon me,—  
 Then, brother! take my arm.  
 There's many a carking trouble  
 That taketh two to bear,  
 And one would bend quite double  
 Beneath so sore a care.

If malice, in its rancour,  
 Hath sought thee mortal harm,  
 My shoulder be thine anchor,  
 Here, brother! take mine arm.  
 Though all, in time of trial,  
 May turn their look away,—  
 Nay, brother! no denial,  
 My arm shall be thy stay.

If grief were mine to-morrow,  
 A grief but love could charm,  
 I'd cry amid the sorrow,  
 Good brother! give thine arm.  
 'Tis Christ-like when another  
 That sinking cry shall heed;  
 For man to man's a brother  
 More truly when in need.

† This beautiful poem is from the pen of Thomas MacKellar, of the Johnson Type Foundry, one of Nature's own poets.

## 1477. WILLIAM CAXTON. 1877.

Last year witnessed the celebration of the one-hundredth Anniversary of American Independence, and all who attended the Centennial Exposition will acknowledge it was a most magnificent and appropriate celebration; but an event of far greater importance, one which demands the attention of all who claim the English as their mother tongue, is to be celebrated this year—THE QUARENTENARY OF PRINTING IN ENGLAND. Extensive arrangements have for some time past been going on in furtherance of this object, and appearances indicate it will be a most successful affair. The Committee comprises all the chief printers of England; and among the patrons are Princes, Dukes, Lords, Archbishops, Bishops, Deans, and many other men of note. It has been settled that the Exhibition shall be held from Monday, June 11th, to Saturday, June 25th, (two weeks), in the Aquarium, at Westminster, almost the very place where William Caxton—to whom the great honor is due of printing the first book in the English language—set up his press, and printed "The Dictes" in 1477.

As the principal feature of the affair, a Loan Col-

lection of Antiquities and Curiosities connected with the Art of Printing will be exhibited, arranged as far as possible in the following departments:

## CLASS A.—Printed Books.

Sec. 1. Books from the Press of William Caxton.  
 Sec. 2. Books from the Press of Colard Mansion, of Bruges, from whom Caxton acquired the art.

Sec. 3. Books printed in the 15th Century by Caxton's contemporaries and successors.

Sec. 4. Books illustrating special developments of the art.

## CLASS B.—Specimens of Printing.

Sec. 1. Specimens of Printing the Holy Scriptures, both early and modern.

Sec. 2. Early specimens of Printing from Stereotype Plates, also of Printing by Steam (1814).

Sec. 3. Printing in Colors from Raised Blocks.

Sec. 4. Specimens noticeable for Beauty, and excellency of Typography (selected).

Sec. 5. Printed Music.

Sec. 6. Commercial Printing.

Sec. 7. Newspaper Printing.

## CLASS C.—Book Illustrations.

CLASS D.—Type and other Printing Materials.

CLASS E.—Stereotyping and Electrotyping.

CLASS F.—Lithography and Photography.

CLASS G.—Paper.

CLASS H.—Portraits and Autographs.

CLASS I.—Curiosities and Miscellaneous.

In every department the aim will be to secure Foreign as well as British productions, and to select the best Exhibit of its class, as it is desired to give the Exhibition an unique character—at once attractive, historical, and technically instructive.

Leading printers and publishers in the United States are arranging to send specimens of their good typography and press work, and we hope to hear of Canada being also well represented.

The following extract from a paper read before the Irving Institute, of the Iowa State University, is worthy of reproduction:

"While the Anglo-Saxon race shall remain, while the English tongue shall be spoken, and while the glories of England's literature shall live—as long even as there shall be a recollection of the history and works of England's great authors—so long will fame place in the foremost rank the name of one of her humblest and yet one of her greatest sons—the name of William Caxton. He truly may be called the one great man of England—for he was the leader in the introduction into that country of the mysterious art that has raised to the commercial and brain supremacy of the globe, an island but little larger than the State of Iowa; it was he who put his hand to that mysterious calling which no Englishman had touched before him. To his exertions we may ascribe the preservation of the Anglo-Saxon tongue, which in his time was fast falling into decay; while its grammar, divided by the speech and writings of every section, was rapidly merging into dialects, whose end no man could compass. But in the short space of a score of years, Caxton had fixed and stereotyped that tongue, and saved from dialectic destruction that literature. And though there have been greater writers than he, there is no one man to whom our literature owes so great a debt as to William Caxton—the first English Printer.

In this present year, 1877, the scholarship of Britain, and the following of her most glorious mechanical trade, will meet to hallow and reverence the name of William Caxton, who on the eighteenth day of November, 1477, wrote,

"Thus endeth this book of the dyctes and notable wyse sayengis of the phyllosophers, late translated and drawn out of Freusshe into our English tongue, and sette in forme, and emprinted in this manner as ye may here in this booke see, which was fynished the xviii day of the moneth of Novembre, and the seventeenth yere of the reign of King Edward the Fourth."—*Johnson* i. 149.

Thus, the year 1877 will be the quarcentenary

anniversary of the first book printed in England, bearing the date of its publication. Caxton printed books before this time, even printed books in the English language, but this is the first certain date of a book printed on English soil. This book is a thin folio of seventy-five leaves, with twenty-nine lines in a page, printed in old black letter, and is usually found with but few illuminations.

The history of Caxton's life can be stated in few words. It is not known when or where he was born, whether he was ever married or not, nor when nor where he died. He lived in 1428—he lived in 1491.

Three names peculiarly great in England's history, three names great in literature, three names to which we—as students of the elevating and refining—should yield a peculiar homage, we find enshrouded in gloom, of whose personal lives we know but little—save that they lived. These three men saw the full flush of their glories at points just one hundred years apart in history. First, in 1390, Geoffrey Chaucer—England's first great poet, the charm of whose verse and the grace of whose song was even then, as now, the glory of a nation. In 1490, the fame of William Caxton was at its height, and not only in England, but on the Continent, he was known and praised. Caxton perpetuated the glories of Chaucer; from his press came two editions of Chaucer's verse, the first in 1480; the second two years later; a proof that Chaucer was not without honor in that early day. Caxton realized the worth of this noble poet, in 1483:

"And furthermore I desire and require you, that of your charity ye would pray for the soul of the said worshipful man, Geoffrey Chaucer, first translator of this said book into English, and embellisher in making the said language orate and fair, which shall endure perpetually, and therefore he might eternally be remembered."—*Knight's Life of Caxton*, 1841.

In 1590, William Shakespeare, then only five years in London, had won for himself the highest niche in the temple of English literature, and to that place was he raised by the use of Chaucer and Caxton as stepping-stones; Chaucer laid the foundation; Caxton builded on; Shakespeare completed and dedicated. These three men are the architects of our language, and to-day their influence is more potent here than it was in England five, four, and three hundred years ago, when America and Iowa were unknown.

The character of William Caxton was that of a high-minded and honorable merchant; an Englishman of the English, frank, open-hearted and kind; religious, and devoted to his religion with a consistency not often found, even in those days; a quiet man, who is little known in the chronicles of those turbulent times; painstaking and conscientious, he gave his life to the upbuilding of the language and literature of his native land, and dying in old age, he leaves behind him the stainless record of a perfect life."

In his "Origine de l'Imprimerie de Paris," now being published in the *Typologie-Tucker*, Mr. J. P. Madden says that the first book printed in France was executed at the Sorbonne, by Crantz, Friburger, and Gering. It was printed between Easter and November, 1470, and was the "Recueil de Lettres de Gasparino," a collection of model letters written by a professor in Cicero's style of Latin.

POWER OF PRINTER'S INK.—Printer's ink has made more fortunes, more men famous, and ruined more scoundrels, than all things put together since the creation of the universe.

There is no better school on earth than a printing office.

Don't stop to tell stories in business hours.