

...Certainly Adam in Paradise had not more sweet & curious apprehensions of the world than I when I was a child.

ALL APPEAR
ED NEW, &
STRANGE
at first, inexpressibly rare and delightful and beautiful. I was a little stranger, which at my entrance into the world was surrounded with innumerable joys. My knowledge was Divine. I knew by intuition those things which since my Apostasy, I collected again by the highest reason. My very ignorance was advantageous. I seemed as one brought into the Estate of Innocence. All things were spotless and pure and glorious: yea, and infinitely mine, and joyful and precious.

I knew not that there were any sins, or complaints or laws. I dreamed not of poverty, contentions or vices. All tears and quarrels were hidden from mine eyes. Everything was at rest, free and immortal. I knew nothing of sickness or death or rents or exaction, either for tribute or bread. In the absence of these I was entertained like an Angel with the works of God in their splendour and glory, I saw all in the peace of Eden; Heaven and Earth did sing my Creator's praises, and could not make more melody to Adam, than to me. All Time was Eternity, and a perpetual Sabbath. Is it not strange, that an infant should be heir of the whole World, and see those mysteries which the books of the learned never unfold? The corn was orient and immortal wheat, which never should be reaped, nor

Pages from Manuscript Book, executed by Miss Margaret Alexander, London. "Centuries of Meditation." 1932.

einige andere Alphabete sind in der 1908 herausgegebenen Mappe „Hand- und Inscriptalphabete“ erschienen. Sein Lehrgang kam 1910 in meiner deutschen Übersetzung als „Schreibschrift, Zierschrift und angewandte Schrift“ bei Klinkhardt & Biermann in Leipzig-Berlin heraus und wurde ebenso wie die Mappe wiederholt neu aufgelegt. Für die berühmte Dovespresse schrieb Johnston Initialen und eine Überschriftzeile für Milton's Areopagitica, die von Noel Rooke in Holz geschnitten wurde; ferner hat er einige Bände mit farbigen Initialen und Paragraphenzeichen versehen. 1913 zeichnete Johnston eine kleine Kursivschrift für die Kranachpresse in Weimar und Anfang 1914 eine Halbgotische Schrift. Am bekanntesten und meistgelesenen ist seine Blockschrift für die Londoner Untergrund- und Omnibus-Gesellschaft geworden, die sich praktisch gut bewährt hat und Ausgangspunkt für Neuschöpfungen äh-

„Schreibschrift, Zierschrift und angewandte Schrift“ at Leipzig-Berlin and went through several editions; so did the Portfolio issued as „Hand und Inscript Alphabete“.

For the Doves Press Mr. Johnston designed Initial letters and headings (Milton's Areopagitica) which were cut in wood by Noel Rooke, others were "flourished" by him or the Initial written in colour. Examples of these are to be seen at the Victoria and Albert Museum. In 1913 he designed an italic type for Count Kessler's private Press at Weimar and in the beginning of 1914 a Black letter type. His best known letters are his sans serif letters for the London Underground Railway which proved to be eminently fitted for their purpose as well as pleasant to the eye and have given rise to various similar designs. He was one of the editors of the magazine "The Imprint" - a precursor of the fleuron -