International bookbinding exhibition by the chief craftsmen from all parts of the world at the "Caxton Head", 232 High Holborn, London, W.C., from Wednesday, June 27th, to Saturday, July 7th 10 a.m. to 6 p.m. daily.

#### **Contributors**

Tregaskis, James. Tregaskis, M. L. Davenport, Cyril, 1848-1941.

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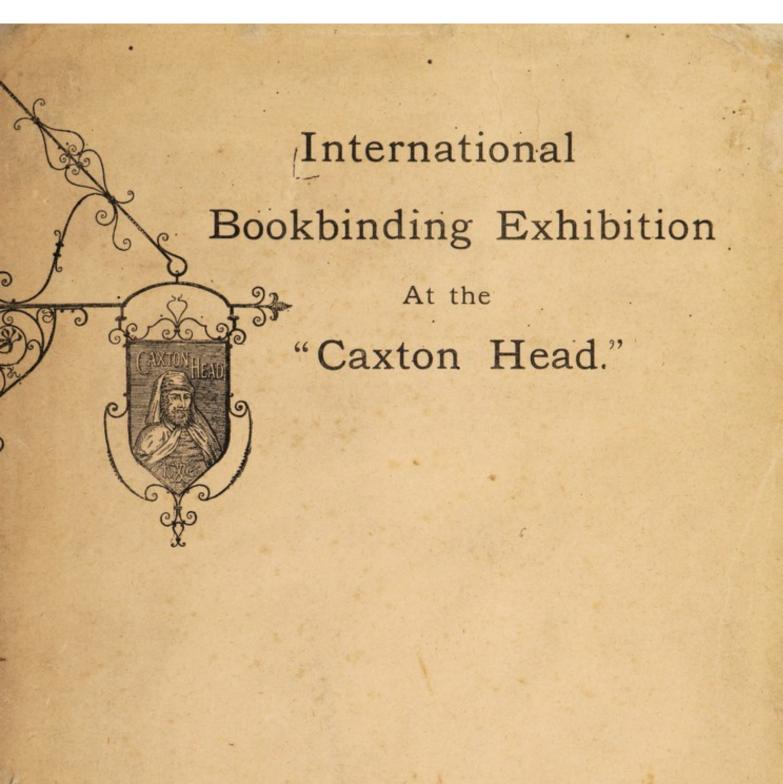
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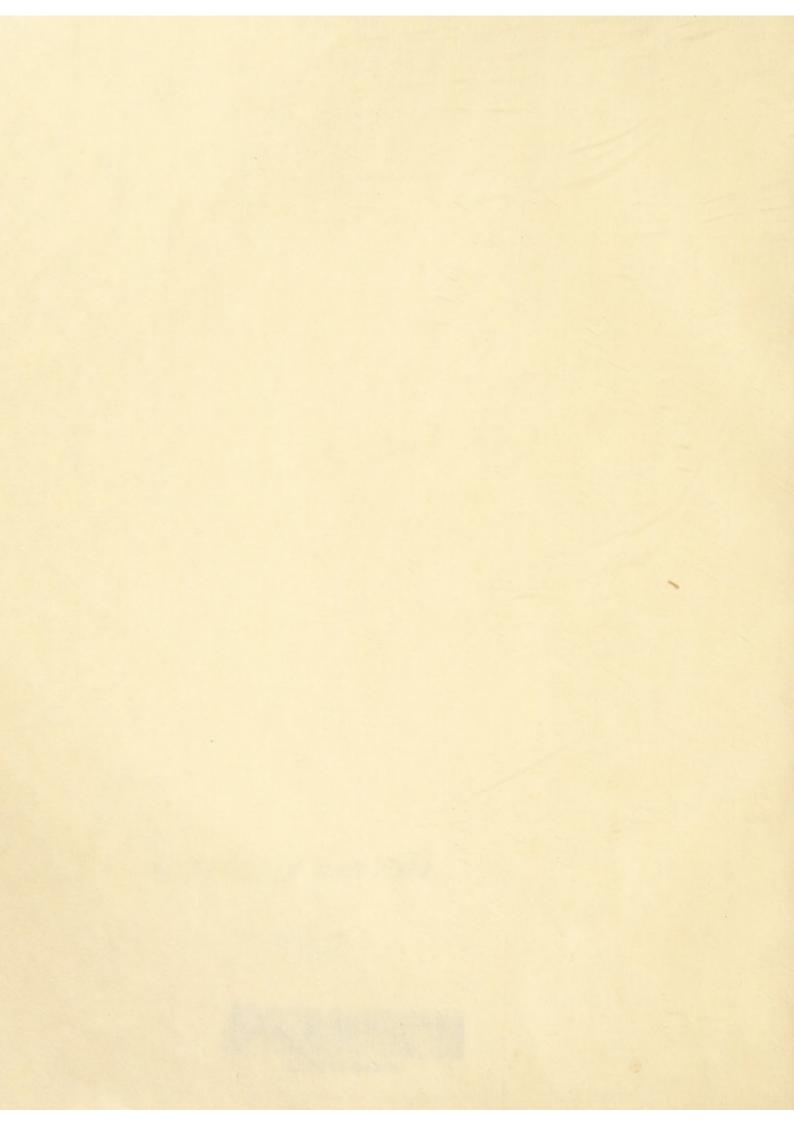


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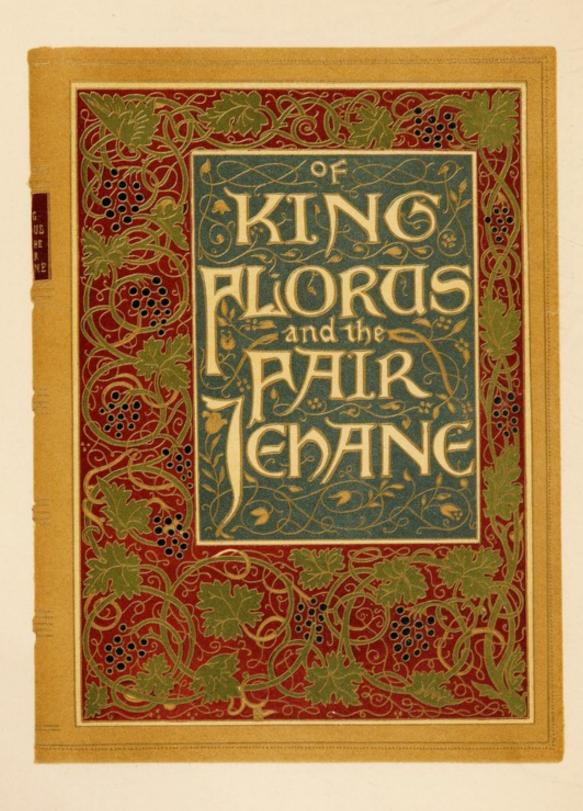












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THE CHIEF CRAFTSMEN FROM ALL PARTS
OF THE WORLD, AT THE "CAXTON HEAD

112 HIGH HOLBORN, LONDON, W.C., FROM
WEDNESDAY, JUNE 27th TO SATURDAY, JULY 7th,
10 AM. TO 6 P.M. DAILY.

GERMAN BINDING.

GERMAN BINDING. No. 44.

62250

INTERNATIONAL BOOKBINDING EXHIBITION
BY THE CHIEF CRAFTSMEN FROM ALL PARTS
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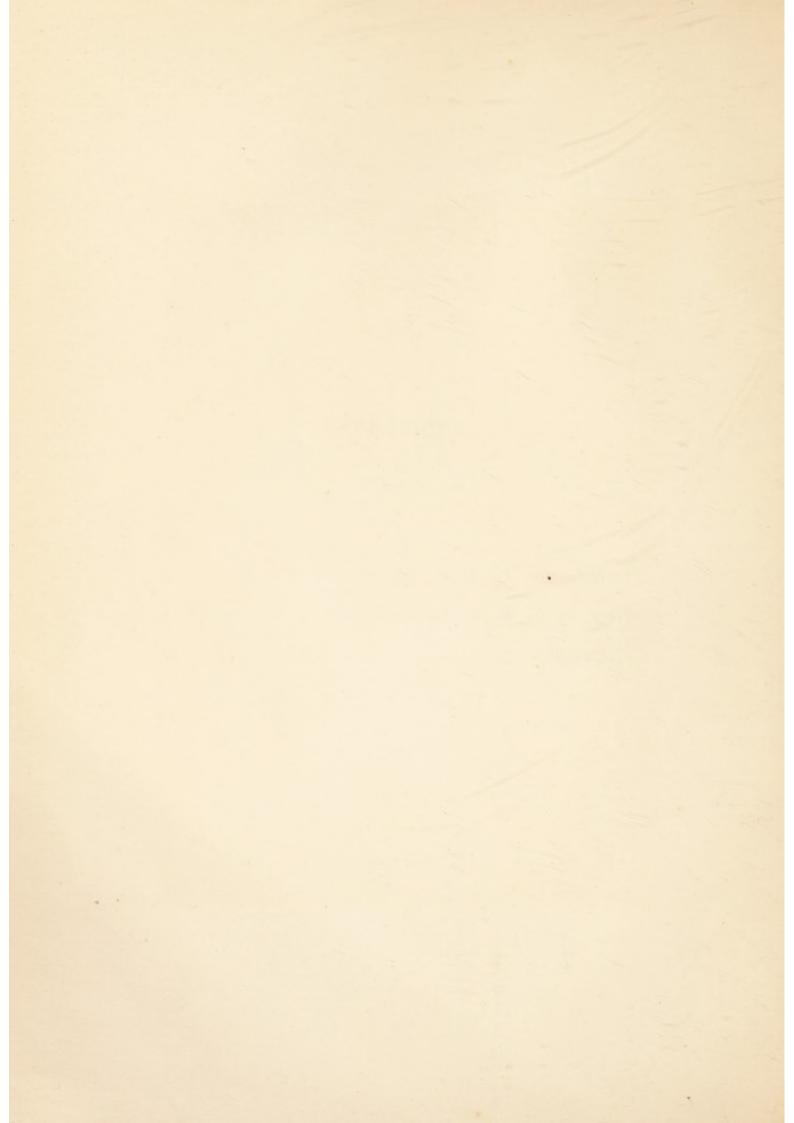
BOOKBINDING, Exhibitions

Restoration Room

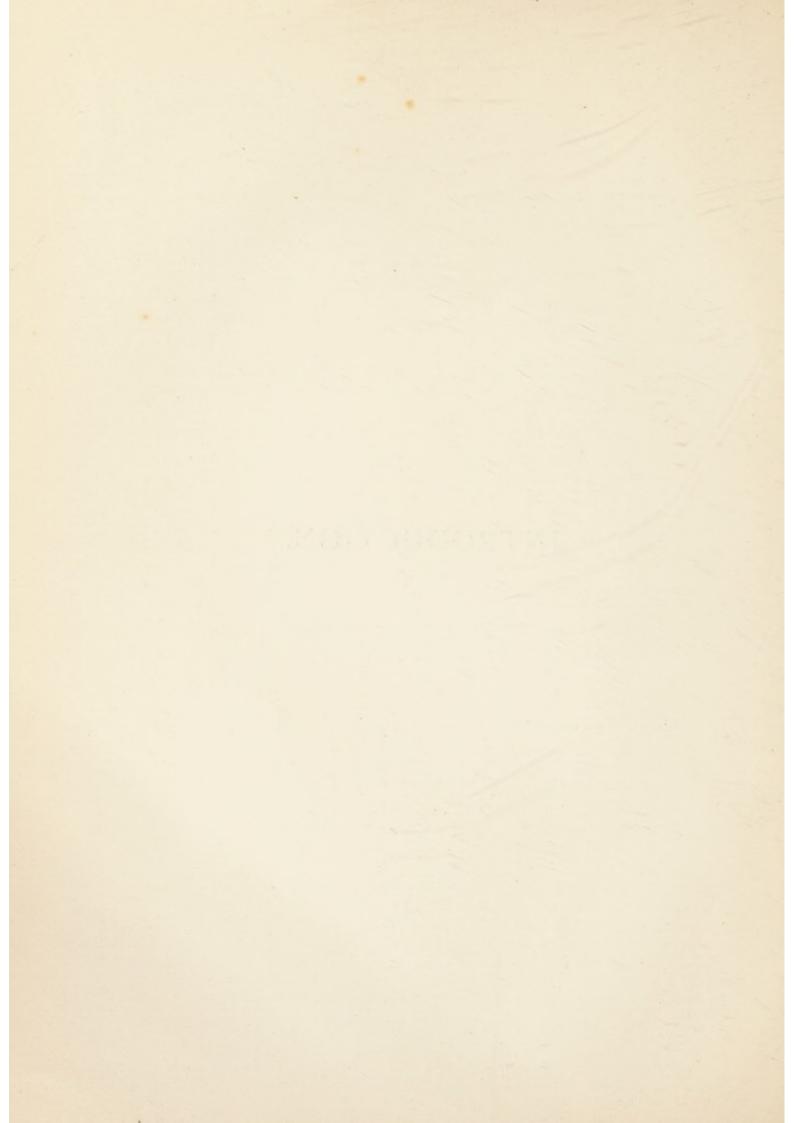


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INTRODUCTION.



# INTRODUCTORY REMARKS.

In the case of the finest bookbindings executed in leather, we always find that the actual technical bookbinding part is faultlessly executed, and the leather itself most carefully chosen. Gilding, if it exists at all, is done with the purest gold, and frequently more than once, and any hand painting there may be, is of the finest kind obtainable.

The adornment, whether by hand or by tooled work, should never be of such a nature as to entirely hide the material on which it is done, and the fashion of lettering the title of the book on both, or one of the sides, is an excellent one, and of considerable antiquity. Obviously the decoration of a book should be far subservient to its utility, and therefore it may well be considered that so necessary a piece of information as that concerning its contents, should be very clearly set forth in any first rate work; this may be observed in many of the finest existing specimens of the art, and may be noted as having commended itself to a large proportion of the contributors to the present collection of modern bindings of "King Florus."

It is well known that Heraldry plays a very large and important part in the decoration of bookbindings, especially in cases where they have been the property of Royal owners, and there is no doubt that it supplies not only most excellent themes for the designer, but serves another most important service in frequently enabling us to trace the history of the book, and to decide to whom it originally belonged, and for this reason alone, among all other forms of decoration, the heraldic will always occupy a prominent place.

The richest volumes in ornamental work are, I consider, to be found among the larger "mosaic" works bound and sumptuously gold-tooled by Le Gascon about the middle of the Seventeenth Century, and the quietest in perfect taste are perhaps among the simpler gold and blind-tooled books covered in brown calf that were bound about a hundred years before for Jean Grolier, and between these two extremes the variety is endless.

Much has been said about the advisability of the outer decoration of a book having some relation to the matter within the boards, and some steps in this direction have been taken of late by some of our leading binders. But it seems to me that it is seldom satisfactory, and although very rarely, instances may be found of great masters having tried to give effect to the same fancy, there is no doubt that a far more general motive has been supplied by the mark, device or coat-of-arms of the various owners.

The styles and manners of dealing with decorative bindings of printed books, that have been produced in different countries, are usually very distinctly marked, at all events in the best work produced, and it is generally found that each country has had a particular period of longer or shorter duration during which the work has reached its most distinctive and artistic level.

The art of the decoration of bookbindings is very largely imitative, and a great majority of fine specimens are traceable for their origin to one or other of the best known and acknowledged sources. Perhaps the most important of these are the bindings of early Arabic manuscripts, many of the motives and toolings on which are evidently the originals of much of the splendid Italian work of the late Fifteenth and early Sixteenth Centuries. A common form much used in Egypt about the time of the Mamelukes, consists of a large oval stamp in the centre, with a small one below and above it, and corner stamps as well. These large stamps are generally engraved with arabesques, and they are, on the original work, impressed variously in blind, gold, and on paper or composition, and there is frequently hand painting on the arabesques and round the edges. A good typical example is shown in No. 32, from Cairo, in the present collection. The manuscript bindings have mostly flaps, but in the European copies these have been modified into simple ties. Many Venetian bindings are almost exact copies of some of these old manuscript covers, and in other cases, where the Eastern influence is not so apparent, it reveals itself to a careful comparison and examination.

To Germany we owe the specimens of signed and dated bindings on printed books, instances occurring on those worked for John Reichenbach, of Geislingen, as early as 1467, and this peculiarity, although it is sometimes found on other work, occurs, especially in German books, from that time onwards. A very pretty specimen is sent to Mr. and Mrs. Tregaskis' collection from Amsterdam, bound in white pigskin (No. 48.) Much cut and hand-tooled leather work of consummate skill and great beauty is found on early German bindings in calf, many instances having also elaborate metal clasps, bosses, and corners, but the leathers usually found are pigskin or vellum. These are often elaborately blind-tooled with stamps too small for the spaces they are used to fill, and although gold is found now and then used sparingly on early bindings, it occurs frequently on later specimens, but is rarely satisfactory. Probably the gold was used with much alloy, at all events the colour seems to tarnish easily. As bindings, however, the German work is, as a rule, excellent. John Reichenbach's volumes of pigskin are often perfectly sound in every particular, and even retain the slight colour with which he accentuated his most interesting inscriptions.

If the early Italian binders did at first actually copy such Eastern bindings as appealed to their artistic tastes, they however, very quickly improved upon them in such a way as to produce much original work of the highest value and suggestiveness for future craftsmen. It is rare to find a Venetian or Florentine binding of any very early date that has not some quality that at once proclaims it a masterpiece. Italian workmen of the first half of the Sixteenth Century seem intuitively to have known what to do with the outside of a book—neither too much nor too little—and whereas in England and France the finest work of the Sixteenth Century was almost invariably done for royal families, in Italy the ordinary work is of the very highest excellence. The unfortunate fact however remains, that the production of this superexcellent work ceased abruptly after it had run about fifty years, and later

Italian work, although sometimes of considerable merit, is generally of an inferior kind. But during this unfortunately limited period, models were provided, of which French workmen and designers in particular were not slow to avail themselves, and as the oriental interlacings and borders supplied suggestions to the Italian artists, so these in turn produced ornamentation which became the inspiration of much of the finest English and French work.

The Italian designers and binders have left no marks of their individuality, but although much initiative was very probably left to the natural good taste of the workmen, it is probable that in some instances the owners themselves, if not actually the designers for their particular favourites, have exercised some control over the manner of decoration, and with pre-eminent effect, as among these volumes, especially the books bound for Jean Grolier, Vicomte d'Aguisy, Tommaso Maioli, and some of those that are supposed to have belonged to Demetrio Canevari, Physician to Pope Urban VII., can be found some of the most perfect specimens of the art of bookbinding. What can be more charming than a perfectly preserved specimen of a so-called "Canevari?" Bound perhaps in dark green morocco, richly gold-tooled, and in perfect state, it bears its title enclosed in a graceful cartouche border, and in the centre of each cover the exquisite panel stamp, coloured by hand, of Apollo driving his golden chariot, horsed with symbolic black and white steeds, towards a green and gold rock, in which a silver Pegasus apparently waits for him. The proper interpretation of this design, and its accompanying legend, still remains unsolved, but it most likely had some reference to the first possessor of the volumes. All the instances I have seen of these "Canevari" panel stamps have been originally coloured in the same manner as the example cited above, but in a majority of cases the colour has been nearly worn off.

In France, at all events, up to the middle of the 17th Century, until in fact to the time of "Le Gascon," the finest and most representative work is to be found among the Royal bindings. These are very largely heraldic in the style of their decoration, and in spite of the tendency to reproduce Italian borders and patterns, the French designers rapidly formed tastes and peculiarities of their own. Fine examples of rich colour applied to leather are found on the bindings made for Henry II., Catherine de' Medici, Diane de Poictiers, and Charles IX. Most of these are unfortunately much impaired owing to the chipping off of the brittle enamel; and at Lyons were produced many coloured bindings of a more ordinary kind. It is possible that the fragility of the enamel, and the liking of the French for brilliant colour in spite of its destructibility, may have had some influence on the later binders of the 18th Century, especially Padeloup le Jeune, Jean le Monnier, and Nicolas Derome, and gave them the idea of the more durable mosaics, or inlaid leathers of different colours, in which they had such conspicuous success. Differently coloured golds, sometimes possibly applied by the brush, were also used by French workmen, and instances of this curious taste are found sometimes in books bound for Diane de Poictiers, Duchess de Valentinois.

Among the French binders and designers of the first rank must be mentioned "Le Gascon," as his work has perhaps been more copied both in his own country, in England, and in Holland, than the work of any other binder. He originated, as far as book decoration is concerned, the manner of tooling known as pointillé, where the curves and lines are traced in a succession of dots, producing an exceptionally

rich and beautiful effect. On many of the bindings attributed to this master, is found a little head in profile, which also occurs on bindings by Florimond Badier, and sometimes, but rarely, in English books as well. The small dots are frequently associated with others of a larger size, and mosaic work is often used in the larger and more ambitious works; many of these, however, appear to me to be overladen with too much small gold tooling for their size, but it is certain that in the case of many of the smaller examples the charm and brilliancy of his work is quite unsurpassed, and the appreciation of his finer style may be said to be universal among those who are competent to criticise such matters. From his own time, about 1630, until actually to-day, when we find a charming specimen of pointillé work on the vellum doublure of No. 69,-in this catalogue (a little specimen of Genevan workmanship), it may be said that Le Gascon's work has constantly been imitated.

The later French work is usually remarkable for the wonderful finish and accuracy of its technique, but as regards any original design or manner of design, there seems at present to be no sign forthcoming.

Calf, sheep, or deerskin, decorated sometimes with small stamps, and sometimes with large panel stamps impressed in blind, formed the earliest covers for printed books in England, but soon a more ornate style came into vogue, and many of the bindings done for Henry VIII., Edward VI., and Mary, especially those bound in white calf and brown calf by Thomas Berthelet (who died about 1556), are of great beauty. The reign of Elizabeth (although many of the leather bindings done for her are of very high excellence), is perhaps the most noticeable from a binding point of view for the gorgeous embroidered covers, frequently elaborately adorned with pearls and precious stones, which during her rule reached their greatest excellence.

The Stuarts continued their Royal taste for sumptuous bindings, and much splendid and original work was done in especial for James I. Many of his volumes are covered in dark blue or green morocco, with heraldic centres frequently inlaid with coloured leathers, many of them with sémis of Lions, Fleurs-de-lys, Thistles, Tridents, and other ornaments. The bindings executed for Henry Prince of Wales, most of them with either his badge of the plume of ostrich feathers or coat of arms as a central motive, are many of them in admirable taste, and so are some that were done for Charles when Prince of Wales. Among Prince Henry's books are some bound in velvet, and stamped in gold and silver, this stamped velvet being a particularly English work. The first instance of which I am aware, may be seen on a small Bible that belonged to Edward VI., and it occurs again in considerable quantities about the middle of the Seventeenth Century, when much of this work was produced at Little Gidding in Huntingdonshire. A good deal of the embroidered work of this date is ascribed to Little Gidding, but there is little proof of its actually having been made there, whereas in the case of the work "richly gilded upon the velvet" the same stamps are often found on the leather bound books known to have been made by the workpeople of Nicholas Ferrar.

The "cottage" bindings, where the arrangement of the principal lines of the design is something like that of a cottage roof, were first used in England during the reign of Charles II., and some of them are highly ornamental and effective—and with Roger Payne one of the high-water marks of English bookbinding was reached. His work marks the beginning of a revival which may almost be said to have continued until the present day. Payne's style and designs have been largely

and successfully imitated, especially by Kalthoeber and Charles Lewis, many of whose bindings are splendid examples of the art in every particular. In fact it may almost be said, that very fine instances of decorative work, very frequently of an original kind, can be found on English books continuously, from the time of the introduction of printing until the present day, to say nothing of the earlier stamped bindings of manuscript in which it is already acknowledged that English work has been pre-eminent.

Many of the very interesting pieces of modern work brought together with so much energy and care at the "Caxton Head" come from parts of the world that are, so to speak, unknown from the binding point of view, and often work is done characteristically by a native of alien nationality living in a foreign country, thus making it difficult to know where properly to assign it; such an instance occurs in the case of the charming little specimen of "Dentelle à l'oiseau" (No. 14), which, though considered as a London binding, is the work of a French artist. This difficulty is, however, no new thing, as the same puzzle occurs frequently in older work—it being still doubtful whether many of the books bound for Grolier are really French or Italian, several of the Lyons bindings being of disputed workmanship.

From Teheran we find a beautiful little painted binding (No. 62) executed in an identical manner with the old Persian work, from India pieces of gorgeous embroidery (Nos. 51 and 52), and from Hong-Kong also a delicate and pretty embroidered cover, with a design of flowers and butterflies (No. 8).

From Paris, as might be expected, come some exquisitely finished bindings, among them perhaps the works of Lortic (No. 37) and Chambolle-Duru (No. 34) may specially repay examination, and from Rome and Venice are sent two specimens of delicate gold-tooled vellum (Nos. 56 and 57).

The most exquisitely finished example of inlaid, or mosaic, work, comes from Copenhagen (No. 10); it is the work of J. Andersen, and the workmanship is of the most masterly description. From Stockholm also comes a most charming instance of this delicate and difficult art (No. 68).

Finely executed work is sent from Memphis in the United States (No. 73), and Ireland is well represented by an exceptionally graceful piece of finishing by Sir Ed. Sullivan (No. 55).

From Scotland come two bright examples of gold and inlay (Nos. 64 and 65).

English bookbinding is well represented by some of our best known names, and among the specimens may be noticed one or two instances of work of an original type.

The embroidered cover worked by Mrs. Crane (No. 17) is a remarkably excellent piece of work in every way, and much praise is also due to those worked by Miss Edith Bloxam (No. 13), and Mrs. Brownlow (No. 15).

The hand-worked leather binding executed by H. Jacobsen (No. 20) is admirable in effect and finish, and the repoussé and chased copper of B. E. Buckland (No. 16), shows that the art of the metal worker is not yet extinct among us.

Mrs. Graham's combination of hand tooled leather with colour is effective and unique, the use of hot tools giving a rich brown to the calf (No. 19).

Excellent work in ordinary gold and blind-tooling is shewn by Fazakerley (No. 11), Riviére (No. 27), Leighton (No. 21), and Roger de Coverly (No. 18); and Morrell sends a beautiful specimen of mosaic work (No. 24).

Among those instances of bindings which may rank more as curiosities than instances of art work, may be noticed one from Sydney (No. 3), covered in snake skin, another in an ornamental piece of "fiddle-back" wood from Melbourne (No. 2), and one cased in buckskin, with the beaded tag of a mocassin, from Montreal (No. 6.)

CYRIL DAVENPORT.

# NOTE.

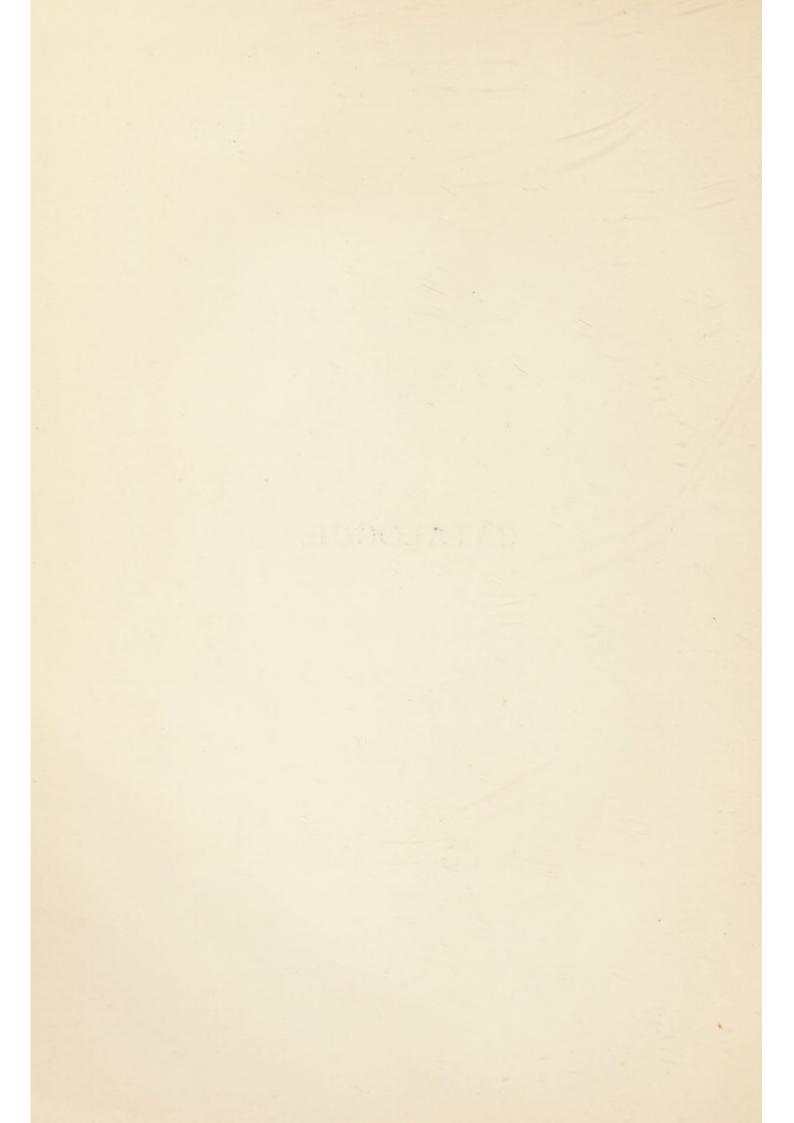
The difficulty of selecting an appropriate book to be bound, as a matter of comparison, by craftsmen from all parts of the world, has been great: it being obvious that it should be small, and also beautiful internally. After careful consideration the book deemed upon the whole most suitable for the purpose was "King Florus and the Fair Jehane," translated by Wm. Morris, from a French Romance of the XIIIth Century. The Initials and Borders are designed by the Translator, who also printed the work, at the Kelmscott Press. Only 350 copies were issued on pure hand-made paper, in vermilion and black ink, with woodcut initials and elegant borders; and it forms one of the handsomest examples of typography of this Century.

The Exhibition, it is hoped, will prove interesting; the great variety of material and wonderful diversity of decoration employed is unquestionable, and the promoters trust the result will also show that artistic design and good execution are still obtainable in Bookbindings of the present day.

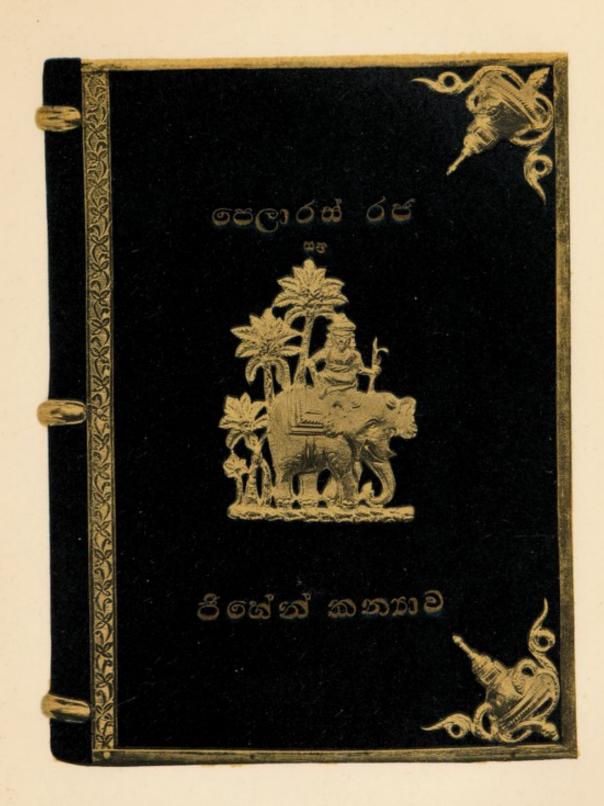
J. & M. L. TREGASKIS.

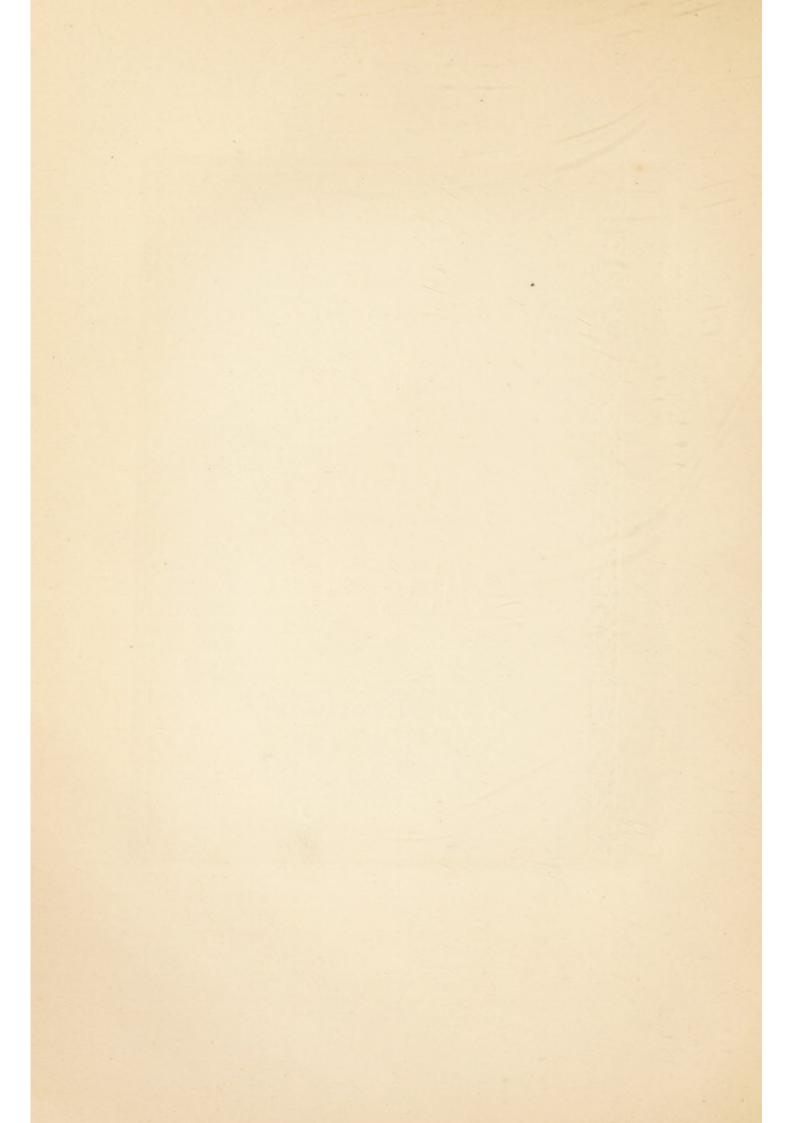


CATALOGUE.



SINGALESE BINDING. No. 7. SINGALESE BINDING. No. 7.





# ALGIERS.

 ALGIERS.—Crimson polished goat, sides ornamented with rude gold tooling, with flap, the manner of the old Koran bindings, title in Arabic characters, gold tooled on back.
 Native binder, Algiers.

# AUSTRALIA.

- 2. MELBOURNE.—Morocco; sides covered with bevelled and polished "Fiddle-Back" wood, from Gippsland. On the upper cover the title of the book is lettered in gold on an inlaid shield of morocco. The back and inner edges are decorated with inlays of coloured morocco and gold tooling. Leather joints.

  Determore, Melbourne.
- 3. SYDNEY.—Skin of carpet snake (Morelia Variegata); lettered on upper cover.

  John Ploughman, Sydney.

#### AUSTRIA.

4. VIENNA.—Stamped morocco, raised bands. Title on back written by hand in gold. On the upper cover a Renaissance design in very high relief, the ground painted in deep gold, on the under cover a floral design in low relief. Doublures of gold tooled morocco, with decorative panels of woven silk. End leaves of figured maroon satin; leather joints.

GILHOFER & RANSCHBURG, Vienna.

#### BELGIUM.

5. BRUSSELS.—Brown morocco, raised blinds.
Both covers and back decorated with blind tooling.

Blind lettered on back.
Doublure of sage green morocco, with blind tooled border; leather joints.

DEMAN, Brussels.

#### CANADA.

6. MONTREAL.—Buckskin. Three bands, lettered in black on the back, lined birch bark and satin: leather joints; watered silk marker attached to lower cover and ornamented with the beadwork tag of a Mocassin, Ermine tips, from the Rocky Mountains.

Dawson Brothers, Montreal.

#### CEYLON.

7. COLOMBO.—Indigo calf. Three silver bands, lettered in gold on upper cover, in Cingalese character. Decorated with repoussé and chased silver ornamentation on both sides and along the edges. On the four corners of each cover is a design of a Dagoba and snakes, in the centre of the upper cover palms and an elephant with his mahout, and on the lower a sun with rays.

(See Illustration.)

Don Nicholas Weeraratne, Colombo.

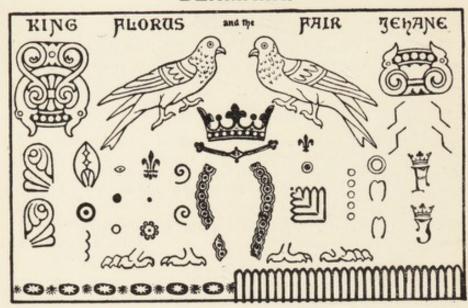
# CHINA.

- 8. HONG KONG.—Crimson figured silk, edged with a narrow coloured braid, embroidered on both sides with a design of flowers and butterflies worked in silver threads, coloured silks, and green spangles.

  AH HIN, Hongkong.
- 9. SHANGHAI.—Two loose covers of pale green silken brocade. The outer cover has the title of the book printed in blue, on an old gold satin label, and is kept together by two ivory pins fitting into silken slots. The inner cover has a similar title label, and the back is laced with green silk cord over a wooden block.

Jên MA LI SZE, Shanghai.

# DENMARK.



To. COPENHAGEN.—Inlaid morocco, raised bands. Lettered on back. On the upper cover a decorative portrait of the Fair Jehane, in a black circle, on a blue ground. Above the circle are two white doves, and in the lower corners white narcissus sprays. Beneath the portrait is the name Jehane, supported by two black dragons, in a panel of red and black fillets. An architectural border, springing from the lower panel, encloses the upper part of the design. The whole of this elaborate design is exquisitely inlaid in thirteen coloured leathers, calf and morocco, the lines of junction being covered by the gold tooling. On the lower cover a diaper of crowned F's and J's, surmounted by a conventional border. Doublure of dove-coloured calf, powdered with fleurs-de-lys and dots, silk endleaves of the same colour and leather joints. Enclosed in a separate morocco chamois leather lined case is a plan of the tools employed (as above), and examples of the thirteen leathers introduced. Designed by N. Fristrup, forwarded by O. Hansen, and finished by J. Andersen, Copenhagen.

## ENGLAND.

floral device, on back. The sides decorated in gold, with sprays of roses, buds, and leaves, among which the title is interwoven, the whole enclosed within gold-line borders. Gold tooled borders outside covers; leather joints.

FAZAKERLEY, Liverpool.

12. LONDON.—Bright brown polished morocco. Raised bands and gold tooled panelled back. Both sides gold tooled in Grolier manner, gold line border inside covers.

Bedford, London.

IMPRESSED LEATHER BINDING.
No. 20.

the of dowers and butterfiles worked and flix, H sokong.

g. SHANOHAE cover has the tide of to together by two has title label, and the

one of paie green silken brocade. Par outer of the one of the outer label, and of the person slots. The inner cover has a sunfar an silk cold over a wooden block.

Its MA LI SEE, Shanda

# MEMMINEN



On the same of the far Island, in a black circle, on a black circle, on a black circle, on a black circle to be white acres, and in the lower corners that acres of the far Island, and in the lower corners that acres of the far that acres apported by two black bases of the far that acres of the far that acre

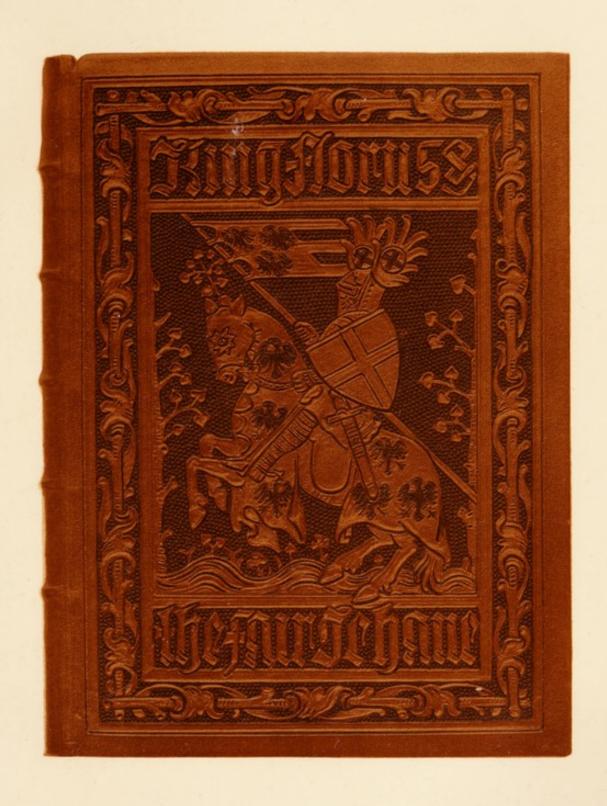
#### ENGLAND

floral device, on the state of the state of

PAZAKERLEY, Liverpool.

tooled panelled back. But tooled in Grotier manner, gold line border inside covers.

BEDFORD, London.





### ENGLAND.

13. LONDON.—Dark blue satin, embroidered. On the upper cover a heart appliqué in lavender satin, bearing the title of book, worked in coloured silks; the groundwork crossed by diagonal white satin appliqué bars, edged and lined with gold, having conventional ornaments appliqué in red silk along their upper edges and leaf sprays along the lower; silver spangles being thickly arranged on the blue spaces. On the lower cover a heart-shaped ornament in outline and a flower worked in coloured silks.

Designed by Reginald Hallward,

Needlework executed by Miss Edith Bloxam, Bound by Morrell, London.

- 14. LONDON.—Blue polished levant morocco, raised bands. Lettered, and gold tooled with inlays of crimson morocco, on back. On both sides very broad dentelle border with crimson morocco inlays, borders of gold tooled morocco inside; leather joints.

  L. Broca, London.
- 15. LONDON.—White satin. Embroidered with the same design on both covers. In the centre is a yellow lily enclosed in an oval border of gold and silk points. Sprays of foliage and flowers fill up the corners, and the gold rings are dotted about; along the back is a running pattern of leaves and flowers. Worked by Mrs. Brownlow, of Cambridge.

  Tout, London.
- 16. LONDON.—Copper repoussé and chased. On the upper cover the title of the book enclosed in a graceful border of strap work, amplified by floral arabesques in the spaces. On the lower cover an ornamental scroll cartouche, enclosed by a ribbon border with decorative corners.

  B. E. Buckland, London.
- 17. LONDON.—Fine flax canvas. Embroidered in coloured threads and silks. On the upper cover a knight in silken attire, mounted upon a gaily caparisoned horse, bearing in his hand a banner with the title of the book. Behind him a rose tree fills up the background in graceful curves. On the lower cover a rose spray fills the centre, the two fully-blown roses enclosing portraits of King Florus and the Fair Jehane. The back is decorated with a ribbon, bearing the title of the work, and the silken ties running through slots cut in the material, covering the book continue completely around it.

Designed by Walter Crane, and worked by Mrs. Crane.

- 18. LONDON.—Vellum. Gilt lines on back, with title lettered in gold and inlays on olive morocco leaves. On upper cover gold tooled arabesque design; corners inlaid with indigo morocco, other spaces painted in green and red; centre and corners studded with gold dots.

  ROGER DE COVERLY, London.
- 19. LONDON.—Hand-tooled calf, worked with hot tools. The design, a floral arabesque, is the same on both sides, having in the centre a decorative female head painted in colours between four crowns; a double border of diamonds and circlets enriched with points of colour; chased and engraved silver-gilt clasps. Doublure of vellum, painted with sprays of passion flower, and edged with gold and burnt work.

Designed and executed by Mrs. Graham, and bound by Morrell, London.

20. LONDON.—Hand tooled and stained calf, in the old German manner. On the upper cover a fully-equipped and armoured knight on horseback, the ground pointillé, the title of the book being worked in decorative letters in panels above and below, all enclosed in a narrow border, with a leaf and stalk pattern of the same character; the whole worked by hand in low relief. On the under cover, enclosed in a similar border, is a rose spray bearing a ribbon.

Designed and executed by H. JACOBSEN, and bound by Tout, London.

(See Illustration.)

# ENGLAND.

- 21. LONDON.—Cardinal red polished levant morocco. Lettered on the back, both covers within a gold border, the enclosed space divided by diagonal fillets into compartments, stamped in gold, with a floral ornament; gold borders inside cover. Doublure and end leaves, Japanese vellum. Leighton, London.
- 22. LONDON—The original binding of the Tale of King Florus, printed by William Morris, at the Kelmscott Press, in 1893. Linen back; blue paper sides, bearing the title lettered in black on the upper cover.

LEIGHTON, London.

23. LONDON.—Green crushed morocco, raised bands. Lettered on upper cover. Hand tooled in gold; design, running consecutively across both covers, of the Knight, followed by the Fair Jehane, both on horseback.

Designed by D. S. MacColl, and executed by Miss MacColl, London.

24. LONDON.—Crushed olive morocco, gold tooled and inlaid. Lettered in gold tooling, with arabesques along the back. On the upper cover a lily plant with abundant foliage outlined in gold, the crown of five blossoms being inlaid white morocco. The background of this beautiful design is filled in with nebulæ of gold dots, and the whole is enclosed in a border of dots and leaves. The lower cover bears an open diaper pattern of crowns connected by leafy sprays, within a similar edge to that on the upper cover.

Morrell, London.

# (See Illustration.)

- 25. LONDON.—Crushed brown morocco, raised bands. Lettered on the back; the same design repeated on both sides. An upright oblong panel in the centre in a border of circular dots impressed in blind; beyond this a broad band, decorated with gold tooled sprays of conventional pattern. All enclosed in a dotted edge of similar workmanship to the inner border. Miss S. T. Prideaux, London
- 26. LONDON.—Vellum. Decorative design in line drawing on the upper cover by Mrs. Herbert Railton.

  Bound by Roger De Coverly, London.
- 27. LONDON.—Deep apple green polished levant morocco, raised bands.

  Lettered on back. Upper and lower covers, with bold blind panel and gold lines.

  Gold line borders inside covers.

  RIVIERE & SON, London.
- 28. LONDON.—Chocolate brown polished levant morocco, raised bands. Gilt panelled and lettered on back. Each cover decorated with inlaid frame of indigo morocco, with intertwining branches in gold. Inside cover broad morocco borders tooled in harmony.

  Tout, London
- 29 LONDON.—Vellum. Decorative design on upper cover and back, painted in water colours and gold by AYMER VALLANCE.

Bound by Roger DE Coverly, London.

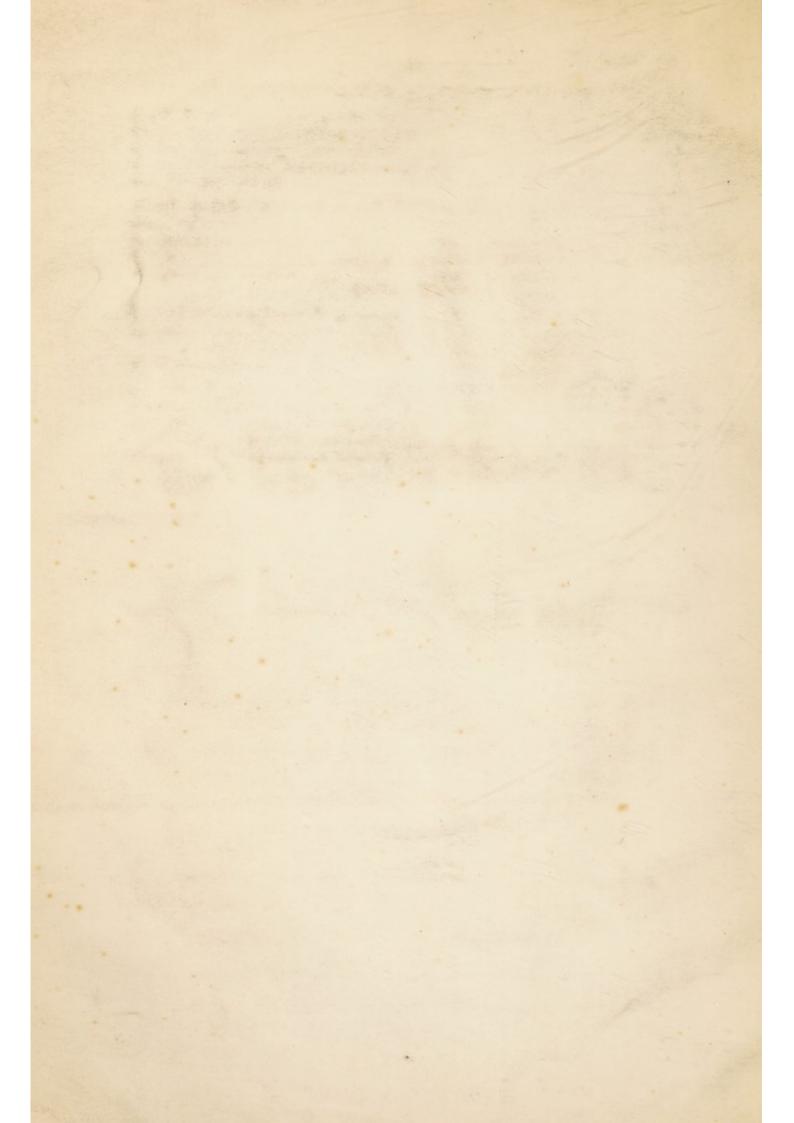
30. LONDON.—Light-brown morocco. Lettered on the back; both sides blind tooled very elaborately within a wide floriated border; large central panel studded with leaves. The title in gold on the upper cover.

ZAEHNSDORF, London.

31. NORTHAMPTON.—Blue crushed morocco. Raised bands, lettered, and full gilt back. The sides covered with gold tooling, the centres diapered with ornamental borders. Broad morocco gold tooled frame inside cover. Pale marble doublure and end leaves; leather joints.

BIRDSALL, Northampton.





ENGLISH BINDING.
No. 24.

ENGLISH BINDING. No. 24.





## EGYPT.

32. CAIRO.—Morocco. Impressed with large engraved stamps in gold, having also some hand painting in gold, with flap. Chahin Nakarius, Cairo.

### FRANCE.

- 33. LYONS.—Red brown crushed morocco. Raised bands, lettered on back, with panels and inlays of green morocco. Both sides panelled with gold and inlaid with green morocco. Doublure and end leaves of silk brocade with morocco borders; leather joints.

  LUCIEN MAGNIN, Lyons.
- 34. PARIS.—Nut-brown polished levant morocco. Raised bands, panelled and gold tooled, and lettered on back. Both covers with broad roll borders of blind tooling within double gold lines and corner ornaments. Gold line diamond centre encircling central device; gold tooled inside covers.

Chambolle-Duru, Paris.

- 35. PARIS.—Sage green levant morocco. Raised bands, panelled, lettered, and ornamented in gold. Sides ornamented rectangular design, richly gilt. Vellum doublure, with morocco border tooled and vellum end leaves; leather joints. Sage green morocco bound case, lined chamois leather.

  David, Paris.
- 36. PARIS. Maroon crushed morocco, blind tooled. Raised hands. The same design occurs on both covers. An oblong panel in the centre, with a floriated central ornament and corners, enclosed in a mitred border bearing the title of the book, with a framework of rich arabesque pattern with square decorated corners. The broad border enclosing this design is studded with rayed stars. Vellum doublure and end leaves.

  Léon Gruel, Paris.
- 37. PARIS.—Maroon polished levant morocco. Raised bands, gold panelled and lettered on back. Upper and lower covers gold and blind tooled, surrounded by broad gold borders. Gold tooled inside covers; edges gilt on the rough.

LORTIC, Paris.

- 38. PARIS.—Royal blue crushed levant morocco. Raised bands, panelled and gold tooled, lettered on back. Both sides decorated with gold tooled borders of straight lines and ornamental corners; gold tooled inside covers. Mercier, Paris.
- 39. PARIS.—Pale fawn morocco tooled in blind. Raised bands, lettered on back. The design on both covers consists of a central panel of floral ornament cut in outline, surrounded by a broad border, decorated with engraved tools heavily impressed. Vellum doublure and end leaves, and leather joints.

MARIUS-MICHEL, Paris.

40. TOURS.—Dark green polished morocco, bevelled edges, slightly rounded corners. Raised bands, lettered on back. Both covers with gold tooled Grolier design. Doublure of maroon morocco, gold line borders; leather joints. Dark green watered silk end leaves.

MAME ET FILS, Tours.

#### GERMANY.

- 41. BERLIN.—Indian red polished levant morocco Raised bands, lettered on back. Upper and lower covers gold tooled floral and spray border, and in centre of upper the title inlaid in indigo morocco and tooled. Doublure and end leaves of polished indigo morocco, with gold line borders. W. Colin, Berlin.
- 42. BERLIN.—Brown stamped pigskin over bevelled oak boards. Raised bands, lettered in gold on green label, blind tooling on remaining panels. Sides ornamented with decorative blind tooling of ornate design. Gold borders inside covers; citron watered silk doublure and end leaves; leather joints. Metal clasps pierced and engraved.

  Otto V. Holten, Berlin.

## GERMANY.

43. GERA.—Dark brown polished morocco. Raised bands, lettered on back. Upper and lower covers elaborately gold tooled in varied design, gold tooled borders inside; leather joints.

HORN & PALZELT, Gera Technical School of Handgilding, Gera.

- 44. LEIPSIC.—Fawn calf. Raised bands, lettered on back. Upper cover adorned with a design the facsimile of the title page, the border painted with a ground work of prune colour, with grapes in purple and vine leaves in green; the centre a pale blue, lettering in white, the whole brightened in gold; broad fawn and inlaid maroon inside covers, delicately gold tooled; leather joints. Enclosed in maroon morocco, white watered silk lined case.

  (See Illustration.)
- 45. LEIPZIC.—Vellum. Painted by hand in gold and colours, on the upper cover only, with the title of the book as a centre ornamentation.

HÜBEL & DENCK, Leipzic.

46. LEIPZIC.—Cream calf. Lettered back and upper cover. Both covers brown inlay border, centre a groundwork of pale blue, the whole delicately blocked in gold. Gold tooled borders inside covers, fawn watered silk end leaves; cloth padded satin lined case.

Sperling, Leipzic.

#### HOLLAND.

48. AMSTERDAM.—White stamped pigskin, over oak boards, bevelled edges. Raised bands; elaborate pattern, date 1894 on upper cover. Two antique brass and pigskin clasps, the manner of the XVth century monastic binding.

MENSING, Amsterdam.

49. THE HAGUE.—Brown morocco. Raised bands, lettered on back; the upper cover elegant gold tooled design, with XIIIth century helmet and shield, and fleur-de-lis in centre. Monogram of W.M. on lower cover; leather joints.

VAN DEN HEUVEL, The Hague.

#### INDIA.

50. BURMAH.—Carved and pierced Blackwood. On each cover Burmese figures enclosed in carved scrollwork border, fixed to a leather foundation.

YINTYKE, Rangoon.

51. DELHI.—Orange satin, with flap. Embroidered on both sides and on the back, with floral sprays worked in gold wire and guimp, the flowers themselves being clusters of whole pearls. A fastener of gold cord with button and loop is attached to the back. The book is preserved in a pocket of dark green satin.

KISHUN CHAND, Delhi.

52. MADRAS.—Crimson silk, embroidered; on the upper cover in the centre a Hindoo temple worked in gold and silver twisted wire, guimp, thread and coloured silks, flanked on either side by a palm tree and a banner, the groundwork dotted with gold spangles, all enclosed in a cusped oval of twisted gold and silver wire. In each corner is an Hindoo Deity worked in gold, silver and coloured silks surrounded by elaborate scroll-work in gold. The whole enclosed in a decorative border of gold and silver spangles. On the lower cover in the centre is a temple with two towers worked in gold and silver threads and coloured silks, the groundwork dotted with gold spangles as on the upper cover. In the two upper corners are a crescent and a star worked in silver wire and guimp, and in the two lower birds in silver wire, guimp, and spangles, each enclosed in a scroll work of gold threads. The borders are similar to those on the upper cover. The back has a graceful scroll of silver guimp, and imitation double bands in gold.

Balackasami, Madras.

INDIAN BINDING. No. 53. GERMANN
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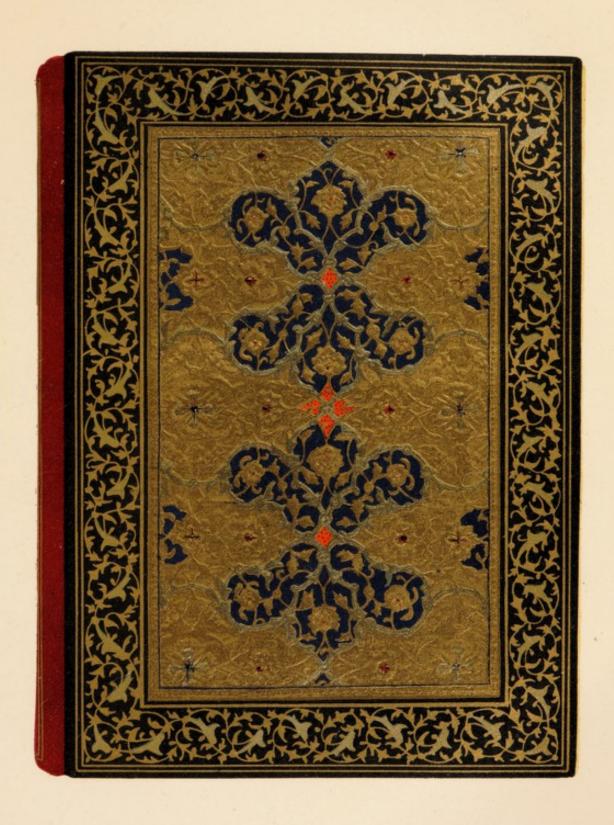
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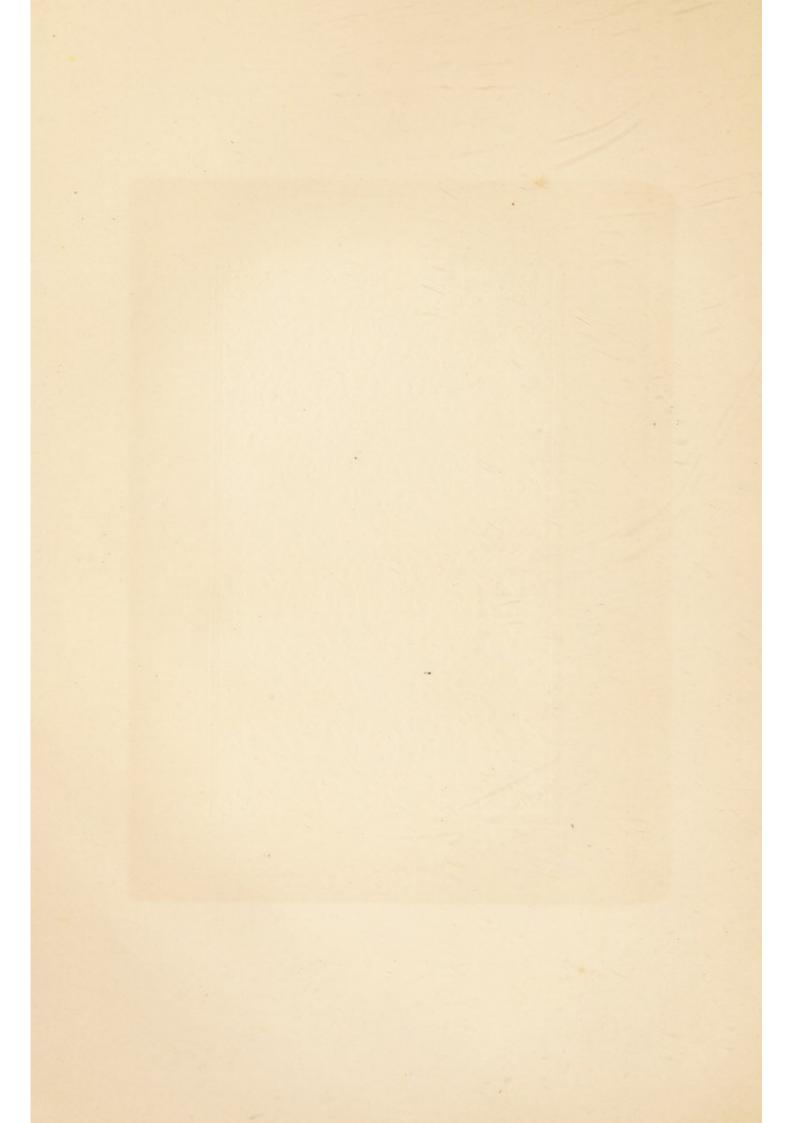
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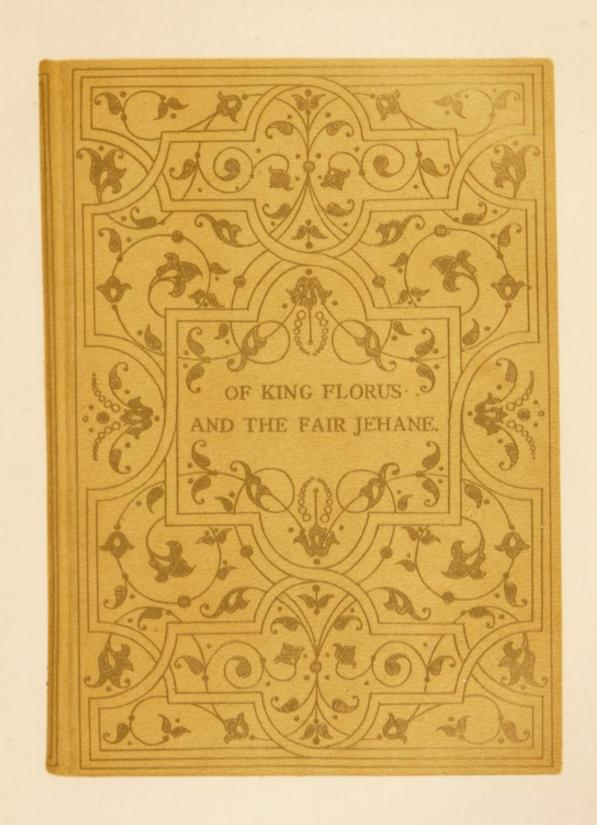
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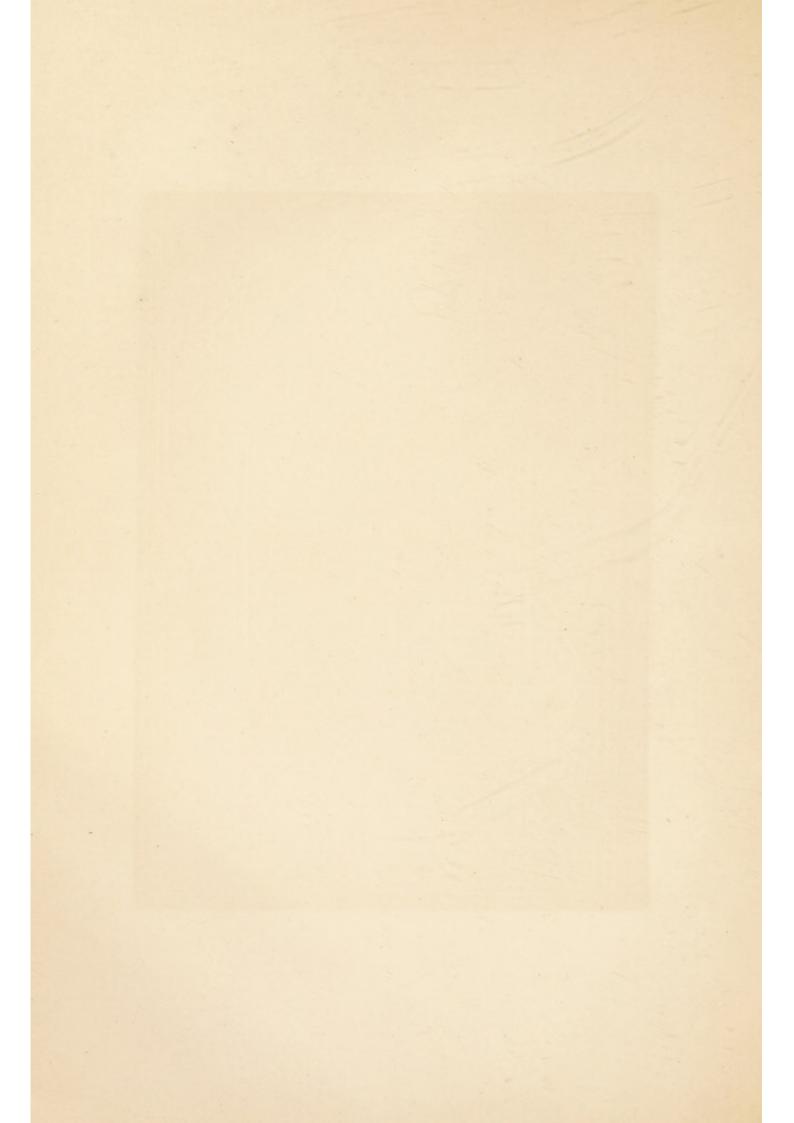
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ITALIAN BINDING. No. 56. ITALIAN BINDING. No. 56.





### INDIA.

53. ULWAR.—Morocco. Both covers panelled with native designs stamped in low relief, and brilliantly coloured by hand, with borders having a scroll pattern in coloured golds on a black ground-work. Doublure of red morocco, inlaid with black border, all painted in gold arabesques by hand, leather joints, with a pocket of bright green velvet.

KASI ABDUL RAHMAN'S SONS, Ulwar.

(See Illustration.)

## IRELAND.

- 54. BELFAST.—Sage green morocco. Raised bands lettered on back; both covers decorated with graceful floral design tooled in gold, picked out with vermilion; doublure of crushed morocco, with arabesque gold tooled design; leather joints; watered silk end leaves.

  MARCUS WARD, Belfast.
- 55. DUBLIN.—Sage green crushed levant morocco. Lettered on back. Both covers and back richly gold tooled with conventional flowers and inlays of crimson and yellow morocco, the enclosed spaces studded with gold dots; the inside covers similarly treated.

  Forwarded by Morrell, London; the Decoration Designed and Executed by Sir Ed. Sullivan, Bart., Dublin.

#### ITALY.

56. ROME.—Roman vellum. Flexible, with circuit edge. Upper cover elaborately gold tooled, Grolier design with title in centre. Back and lower cover, gold tooled lines.

ARISTIDE STADERINI, Rome.

(See Illustration.)

57. VENICE.—Vellum. Raised bands, lettered on dark morocco label, gold tooled back. Boards slightly bevelled. Sides covered with gold tooling, with fine centre panels, deeply impressed. Cream satin doublure and end leaves.

DE NARDO GUISEPPE, Venice.

58. VENICE.—Wood. Hand painted and inlaid with mother of pearl. Copy from a binding of the XVIth Century in the Civic Museum at Venice.

J. Ongania, Venice.

#### JAPAN.

59. TOKIO.—Lemon silk. Both sides having butterflies in silk embroidered on them. They are wrought in a variety of stitches, and in different colours, and are 22 in number, from an original design by a Native Artist; with interlaced ties at the back in oriental manner. Doublure and end leaves of silver and gold decoration on lemon ground.

Designed by Ko-Yu-Kai, and Executed by Takebei Taki Saburo, Tokio.

60. YOKOHAMA.—Brown Bamboo. For the back strips of bamboo are employed, and for the sides double panels, the original grain being preserved. Doublure and end leaves of native cream paper, decorated with shaded gold.

— Designed by Ogawa, and Bound by Sanchomi, Yokohama.

### JAVA.

61. BATAVIA.—Stained leather, with flap. Tooled in blind and lined with wood-fibre.

TAUW EEPIN, Batavia.

62. TEHERAN.—Papier maché, covered with silver leaf, and painted by hand. On both covers centre panels in monotone, with designs of birds and flowers on a pale yellow ground, enclosed by triple borders painted in gold and colours. Doublures of similar workmanship, but the decorative panels are painted in gold and colours on a black ground. The whole is covered with a deep yellow varnish.

SEYD HASHEM, Teheran,

## RUSSIA.

63. ST. PETERSBURG.—Orange polished levant morocco. Lettered on back. Both sides covered with gold tooling; within a border, conventional flowers arranged diagonally; Author's Initials appear in centre; gold borders inside covers, leather joints.

E. Rau, St. Petersburg.

#### SCOTLAND.

- 64. EDINBURGH.—Light brown polished morocco. Raised bands. Lettered with inlays of green morocco leaves on back. The sides within gold line border; a spray of vine branches, the leaves and fruit represented by inlays of green and red morocco; doublure of white watered silk, bordered by morocco inlaid and gilt, leather joints.

  Henderson & Bisset, Edinburgh.
- 65. EDINBURGH.—Sage green polished morocco. Raised bands. Lettered on back. Both covers with outer and inner borders of light brown and crimson morocco inlays, each of which and the centre also are gold tooled with fleurs-de-lys, flowers, leaves, and dots, gold tooled borders inside covers.

JAS. ORROCK & SON, Edinburgh.

## SIAM.

66. BANGKOK.—Thin slips of Bamboo, covered with a dark enamel, and ornamented with an arabesque pattern painted in gold.

Sent by Prince Damrong, Bangkok.

#### SWEDEN.

68. STOCKHOLM.—Lemon morocco, inlaid with coloured leathers. Raised bands. Lettered on back. The panels of the back are decorated with coloured inlays. On the upper cover is a tree, with leaved branches, across which, on a white ribbon, is the title of the book impressed in gold. From the green ground spring four tulips, as well as the central tree, and in the two upper corners are two flying white doves, all enclosed in a dark brown fillet; the whole of the design is worked in leather mosaic, the points of junction being hidden by gold tooled lines. On the lower cover in the centre is a leaf spray, and a monogram on a white ribbon, and the same dark brown border as on the other cover.

GUSTAV HEDBERG, Stockholm.

(See Illustration.)

#### SWITZERLAND.

69. GENEVA.—Heliotrope crushed levant morocco. Raised bands. Lettered on back, with blind tooled ornamentation. Sides, rectangular border, tooled in blind. Doublure of vellum, surrounded with heliotrope morocco border, tooled in the Le Gascon fashion. Lemon watered silk end leaves. Leather joints. Lemon watered silk case.

ASPER FRERES, Geneva.

#### TUNIS.

70. TUNIS.—Crimson skiver, gold tooled in the ancient Egyptian manner, with deeply impressed centre and corner panels. With flap.

Native Binder, Tunis.

## UNITED STATES OF AMERICA.

71. BOSTON.—Maroon levant morocco. Raised bands. Lettered on back. Gold line borders on upper and lower covers and front edge. Doublure of brown, covered with diaper tooling in gold. Morocco joints. Watered silk end leaves.

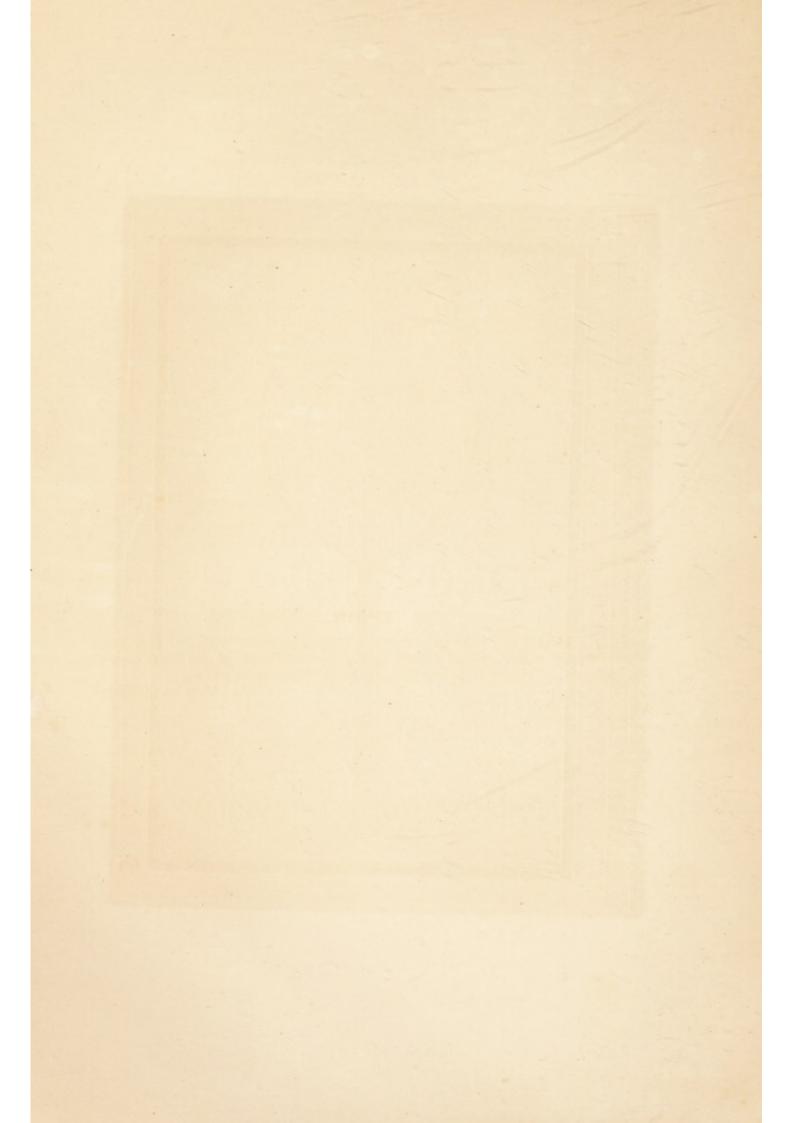
A. S. Sanford, Boston.

SWEDISH BINDING. No. 68.

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benefit SWEDISH BINDING. 





# SPAIN.

67. MADRID.—Warm brown morocco, polished with five high bands tied over the sides. Blind tooled in the Spanish style of the XVI. Century in compartments, the lettering running round the centre panels.

M. Murillo, Madrid.



# UNITED STATES OF AMERICA.

- 72. CHICAGO.—Red polished levant morocco. Raised bands. Lettered on back. Gold tooled alike on both covers; the centre a fanfare pattern, gold line and ornamental borders. Doublure of blue morocco, highly decorated with gold tooled roses, the flower being inlays of red; leather joints; watered silk end leaves.

  P. Ringer, Chicago.
- 73. MEMPHIS.—Crimson polished levant morocco. Raised bands. Lettered on back. Gold tooled on both covers. The upper, interlaced and floral decoration, with title in centre of design; the lower, small interlaced design, surrounded by triple line border. Leather joints. Broad crimson morocco gold tooled border, with gold marble end leaves.

  Otto Zahn, Memphis.

(See Illustration.)

- 74. NEW YORK.—Emerald green morocco. Lettered on sides, both of which are covered with elaborate design in gold, being a facsimile representation of the title page, with its grape vine border. Narrow gold border inside cover.

  HENRY BLACKWELL, New York.
- 75. PHILADELPHIA.—Chocolate crushed levant morocco. Lettered up the back. Single gold line border on sides. Doublure of inlaid indigo morocco, with geometrical design, gold tooled; enclosed with a broad gold tooled border of chocolate morocco. Straight grained indigo morocco end leaves; leather joints.

  PAWSON & NICHOLSON, Philadelphia.



AMERICAN BINDING. No. 73. AMERICAN BINDING. No. 73.

