Roger Payne, English bookbinder of the eighteenth century / by Cyril Davenport.

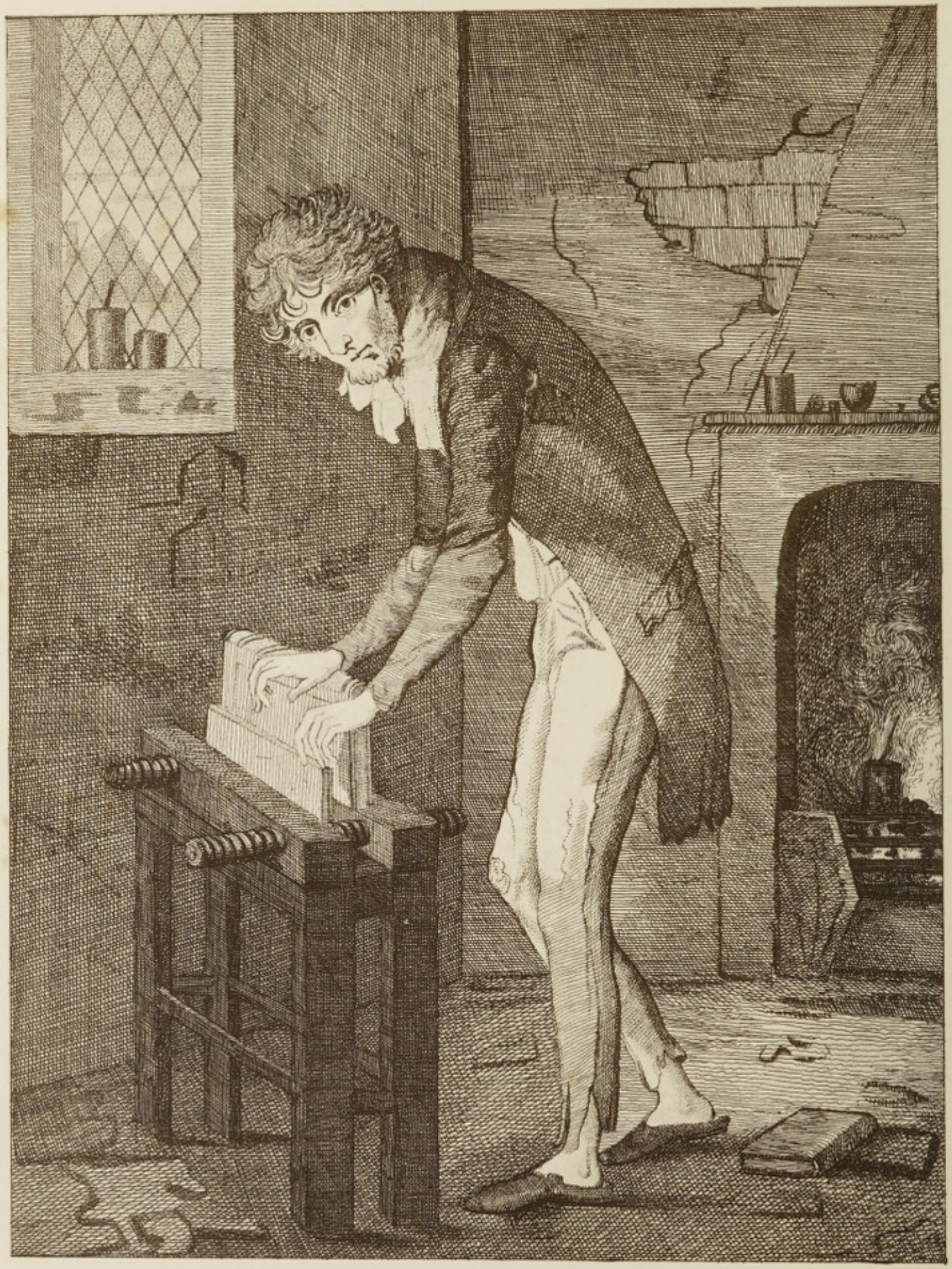
ROGER PAYNE

ENGLISH BOOKBINDER OF THE EIGHTEENTH CENTURY

BY THE SAME AUTHOR

Thomas Berthelet, Bookbinder to Henry VIII

Samuel Mearne, Bookbinder to Charles II



ROGER PAYNE IN HIS WORKSHOP

ROGER PAYNE

ENGLISH BOOKBINDER OF THE EIGHTEENTH CENTURY

BY

CYRIL DAVENPORT, V.D., F.S.A.

LATE OF THE BRITISH MUSEUM

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PLATES IN COLLOTYPE

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Note. *The plates in this volume are the size of the originals except where noted.*

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INTRODUCTION

PRINTED books have already been produced in many ways that differ materially from the old Caxton method of setting up each word, letter by letter, which has been until lately the usual plan. Now we have wonderful mechanical apparatus which save the troublesome hand work of the old type setter. There are linotype and monotype machines and others of a similar kind that are uncanny in their cleverness; and besides these there are the stereotyping methods, said to have been invented by Lord Stanhope about a hundred years ago, and quite recently photographic processes have been invented by which an entire book, looking at first sight exactly like an ordinary printed one, can be produced. In fact, a truly printed book set up with movable types will before very long be a rarity, just as the old wood blocks engraved by hand to illustrate books are now commercially superseded by the line or half-tone blocks produced by photography. As artistic curiosities, however, wood engravings are still produced in the old primitive fashion.

But the binding of books of the ordinary rectangular shape has at its best not altered essentially from the time of Caxton. There has not been any corresponding material change in the method of binding a book as there has been in the production of the text. One good reason for this is that the old plan of sewing sections of four sheets together on bands by a thread passed through the fold at the back, and when all the sections were sewn, drawing the ends of the bands through the boards at the sides, is really a perfect plan, and cannot be improved upon as long as books are made in the present form.

All the change that has been made is simply that the original proceeding is now scamped and the work largely done in bad materials. Although old English folios of the fifteenth and sixteenth centuries still exist with the sewing and the binding in perfectly good condition, we find plenty of quite modern books, even expensive ones, already tumbling page by page out of their covers, which are themselves often put on by some destructive mechanical contrivance.

Technical as these points are, it is impossible to ignore them when the work of any of the great English binders is considered. It is natural enough when examining a beautiful binding to concentrate attention

on the decorative art effect of the gold or blind design impressed on the leather. But this is not all, because really great binders have invariably been most careful and punctilious about all the small technicalities of the putting together of the leaves of the books they dealt with, as well as the proper fixing of the sides and the leather, before reaching the ultimate glory of gold tooling. In fact, the finer the evident decoration is, the truer the unseen inner workmanship should be, and in all very first-rate bindings this is so. In no case has this been more evident than in the work of Roger Payne, and he has in many instances noted several of these small technical matters in his very interesting manuscript notes.

Payne was in no sense a literary man, but he was a born artist and designer; he worked as guided by the light of nature, and although here and there in his art designs there may be found some likeness to previous work by Samuel Mearne or Le Gascon, it is very slight; and these particular stamps may have been seen on some chance binding that Payne happened to come across early in his career.

Payne has left but little material behind him to represent his genius. He did most of his work himself and never had a large establishment; so his rare productions will tend to improve in general estimation as they get better known. His bindings can best be studied either at the British Museum in London or the Rylands Library in Manchester. In the British Museum the chief examples may be seen in the Cracherode Room, so called because it contains the splendid library bequeathed to the nation by the Reverend C. M. Cracherode in 1799[1].

Mr Cracherode was an ardent collector of all sorts of works of art—drawings, engravings, jewels of all kinds, and especially finely bound books. He is reported to have visited Tom Payne's bookshop every day for many years, and here he met Roger Payne who bound many books for him. He was a curiously shy man, and his life was embittered because he held his manor of Great Wymondley in Herefordshire from the Crown, "subject to the service of presenting to the King the first cup from which he drinks at his Coronation." This liability weighed upon him all his life. He is said never to have been further away from his beloved London than to Oxford. T. J. Mathias in the *Pursuit of Literature* says:

> "Or must I, as a Wit, with learned air,
> Like Doctor Dibdin to Tom Payne's repair,
> Meet Cyril Jackson and mild Cracherode there."

[1] Encycl. Brit. Art. Bookbinding by Cyril Davenport.

The other largest collection of Payne's bindings can be seen at the Rylands Library, which originally belonged to G. J. Spencer, Second Earl Spencer, at Althorp Park in Northamptonshire. Many of Lord Spencer's books were bound in Roger Payne's manner by Charles Kalthoeber (Fig. 23), and these usually contain his ticket. They are excellent imitations, but usually overdone with ornament, a fault Payne never committed. In 1892, the Althorp Library was bought by Mrs Rylands of Longford Hall, Manchester, and in 1899 she presented it to the City of Manchester in memory of her husband. She also provided funds for building a fine home for the gift.

It is curious that great English book collectors have not themselves been great readers. They have gathered with much care large libraries of books printed long ago, books finely illustrated, and now and then books dealing with particular subjects or literary periods; but very largely because of the binding. This is especially true in recent years.

Most large libraries have specimens of fine foreign bindings, more particularly the beautiful works of art that have been made by universally acknowledged masters like Geoffroy Tory, Le Gascon, the Eves, Padeloup or Derome. Books especially bound for the great collectors Jean Grolier, Marquis d'Aguisy, J. A. De Thou, the historian, Demetrio Canevari or T. Maioli, all of which are easy to recognise, have been eagerly sought by booklovers for a long time.

But so much more has been written and said about these foreign binders and bibliophiles than about the few great English binders that most large libraries in England, libraries that exist in large country houses all over the land, possess numbers of splendid books bound by Berthelet, Mearne, and Roger Payne, still entirely unrecognised by their owners. As time goes on it is quite probable that libraries such as that in the British Museum will issue properly illustrated catalogues of all the wonderful bindings they possess, carefully kept in locked cases and only taken out by special request.

So far, however, the cost and trouble of finding, describing and illustrating such treasures has been prohibitive; and although their existence is fairly well known to the officials of large libraries, the normal work of such officials is so insistent that they have no opportunity of describing or illustrating their charges except during holiday time.

In all large public libraries of old standing it is safe to say that large numbers of invaluable treasures still remain hidden on the ordinary shelves. Whenever such books become known they are duly removed from the open shelves and locked away in glazed cases. Among the

treasures I have myself discovered in a large library may be noted an example from the library of Jean Grolier and a priceless specimen of William Blake's illustrated poems.

We in England already owe a great debt to the Caxton Club of Chicago for having rescued the names of two of our greatest English bookbinders from obscurity. Thomas Berthelet and Samuel Mearne are now well known, and their work at its best is recognisable by reason of the two finely produced monographs upon them already issued by the Club.

In the present instance the Caxton Club is adding another help to lovers of bindings, although the subject of this essay was not, like the other two, a widely known or acknowledged workman. Roger Payne did all the best of his work with his own hands, whereas Berthelet and Mearne each had a large establishment and an acknowledged status as Royal Bookbinders.

It is probable that Berthelet and Mearne themselves did very little actual work on their bindings except perhaps just at first, but they undoubtedly superintended the designs and stamps used on all their books with the most minute scrutiny and care. The best work of Berthelet, Mearne, and Payne will compare favourably with that of any of their foreign contemporaries. So far as Payne is concerned, there is no foreign binder of the first rank that can compare with him in the matter of work carried out entirely by himself, because none of them worked alone.

The real value of the monographs issued by the Caxton Club lies in the assistance they give to collectors and lovers of books in recognising the work of a particular master. Therefore the illustrations must be the most accurate representations possible of recognised authentic work of the master in question, so that the problem of choosing the subjects to illustrate and the best method of reproduction becomes of paramount importance.

Coloured illustrations in books have always been of very great interest, and they began most likely when wood engravings were coloured by hand or stencil as many of the ancient block books were. But at an early date in the history of printed books in England colour illustrations were made by means of wood engravings printed in coloured inks on the ancient Chinese principle. Such prints may be seen in the "blasyning of arms" part of Dame Juliana Barnes's *Book of St. Albans* which is presumably dated about 1486; here the coats-of-arms and initial letters are all printed in coloured inks.

Wood blocks printed in coloured inks have been used more or less ever since the fifteenth century, and in London the firm of Edmund Evans

has executed much admirable work in this way, such, for example, as that recently executed for the publications of the Burlington Fine Arts Club and for the *Anglo-Saxon Review*.

Until lately coloured prints have been mainly made for English books by means of aquatint or chromo-lithography, and the Caxton Club monographs on Berthelet and Mearne have both been admirably illustrated by the latter process.

Mr William Griggs, chromo-lithographer to Queen Victoria, took the greatest personal interest in the reproduction of the bindings shown in these two monographs. Of their kind they are as good as possible and very valuable as criterions, although there is much hand work about them. Excellent work of the same kind, applied also to bookbindings, was published by the Grolier Club of New York in Baron Portalis's *Researches concerning Jean Grolier* (1907).

But in all these plates there has been the great problem of how best to reproduce the effect of the gold tooling on the leather, as the usual chromo-lithographic methods would only properly represent the coloured leathers. On a gold tooled leather binding the gold tooling shows brightly in intaglio, and this led Mr Griggs to realise that to represent it properly some supplementary procedure was necessary. The result of much experiment proved that a careful drawing in ink should be made of all the gold tooling, and from such a drawing a line block can be produced by photography. This block is then impressed in gold on the chromo-lithographed print of the leather binding, and if well done with real gold the finished effect is quite right and wonderfully effective. The radical optical difference between the texture of the leather and the bright gold of the tooling can then be perfectly preserved, and so can the intaglio effect of the original workmanship.

The wonderful three-colour process, an outcome of the half-tint block, has now practically superseded all the old methods of colour printing; but so far as gold tooled bookbindings are concerned the same method of representing the gold tooling itself still holds good, by means of line blocks, photographically made from pen-and-ink drawings such as I have done for this book in illustration of old bindings.

There is no doubt that the three-colour process is superior to anything that has preceded it. The only objection I know of to its use is that the finest and most brilliant prints can be best made by half-tone blocks on clay laden paper. As this sort of paper is delicate and very sensitive to damp or too much dryness, it really requires to be laid down flat on a page of sound rag paper. The ordinary use of thread to keep

pages of paper together will soon cut through a fold of clay paper, for it has little strength, and so must be mounted if it is wanted to last well.

The dots in a modern half-tone print can now be made so small that they practically do not show as dots at all to the unaided vision, and by this process the grain of the leather in a bookbinding will show reliably, which it did not do in the case of lithography. In all Griggs's chromo-lithographs of bindings the grain of the leather had to be carefully drawn, so that the present system is far better and truer to the orginal.

It is especially important to show the graining of the leather in the case of bindings by Roger Payne because he paid great attention to it, and discovered the possibility of increasing the visible effect of the natural grain of the morocco leather he used so often. The modern "pin head" grain does not show on any of Payne's bindings because it was not known in his time, but his "straight grain" shows well, and the style of it is a valuable criterion of his work. A wrong style of grain would at once indicate a probable forgery or at all events a tampering with a genuine example.

The russia leather that Payne used a good deal is not satisfactory as it is inclined to powder away. The colour is also apt to be uncertain, and this is probably why Payne always disguised it by impressing diagonal lines all over, a process known as "dicing." But as a ground for fine gold tooling russia leather is admirable, both as regards its colour and especially its very delicate and smooth surface.

The glue that Roger Payne used on the backs of his books, especially those bound in russia leather, has often hardened badly, and the volumes in consequence do not open well. This defect occurs more particularly in the case of small bindings. He sometimes filled in the rectangular hollows in the backs of his books, between the bands, with pieces of leather, and now some of these have stiffened and the books do not open as they should. Possibly in some cases this is due to unskilled repair.

Portraits of Payne are only to be found, as far as I know, in two instances, both of which were made after his death. The earlier of these two is an etching by Sylvester Harding, which was published in 1800. It was in all probability etched from a drawing made from life; indeed it looks as if this were so. (Frontispiece.)

The drawing shows Payne working at a binder's press in a workroom in bad repair. He is depicted as a delicately built man with a refined appearance and the long thin hands of an artist. His hair and beard

are unkempt and he obviously did not take much concern about his appearance or his dress. He is wearing an old pair of slippers and a muffler round his neck. The room has a leaded window, and on the window-sill are two upright cases in which probably the gilding stamps are kept. There is a fire with a glue pot upon it, and on the narrow chimney-piece are various small pots. It is quite possible that Payne did not trouble to keep his abode in particularly good repair, but I imagine that the etcher of this plate has very likely added more cracks in the walls and rubbish on the floor than he actually saw. Such small things are much favoured by etchers as they give interest to blank spaces. At any rate, we are glad to have this interesting memento of Payne.

Payne hardly did enough outside work to make himself well known in the book world in his own time. As we know, he worked mainly for three great collectors, Lord Spencer, the Right Honourable Thomas Grenville and the Reverend C. M. Cracherode, and their high appreciation of his talent may well have satisfied his utmost ambition.

But on his death in 1797 there was a long and eulogistic account of him in the *Gentleman's Magazine*, written by John Nicols. In this article the author says: "The celebrated Bookbinder whose death will be a subject of lasting regret to the founders of magnificent libraries... may be ranked among artists of the greatest merit." With regard to Payne's manuscript notes it is further stated that: "Each book of his binding was accompanied by a written description of the ornaments in a most precise and curious style." Whether Payne really did put a manuscript note inside each book is, I think, doubtful; but I feel sure that whenever a note is found in one of his books, there is no doubt that he executed the complete binding himself and was proud of it.

Among the books Payne bound was a copy of Barry's *Wines of the Ancients*, and on it he wrote:

> "Falernian gave Horace, Virgil fire
> And barley-wine my British muse inspire."

It is quite possible that from this statement grew the tradition that poor Payne was addicted to drink, but I have never heard that the same reputation was given either to Horace or to Virgil, who had certainly good "Falernian" at their disposal, a much stronger drink than barley-wine!

NOTE BY THE CAXTON CLUB

FOR many courtesies and the permission to reproduce in colour and collotype examples of Payne's choicest bindings in their keeping, the sincere thanks of The Caxton Club and the Author are extended to Dr Henry Thomas, British Museum; Dr Henry Guppy, The John Rylands Library, Manchester; Dr A. E. Cowley, Bodleian Library, Oxford, and James Tregaskis and Son, London. Because of their cordial co-operation, the reader is enabled to see and study in this volume illustrations of Payne's bindings that appear in no other work.

The Caxton Club desires to express its deep sense of obligation to Mr C. L. Ricketts, the member of its Publication Committee who has acted for the Club in all matters relating to this work. Mr Ricketts proposed the preparation and publication of a book relating to Payne and arranged with Mr Davenport to write it. Mr Ricketts also visited the different public and private libraries in England that had noteworthy examples of Payne's bindings, studied them, and is largely responsible for the selection of the illustrations, the high perfection of which is not a little due to his great knowledge and his fine taste. He chose the printer. For more than four years during which this volume has been in course of preparation he has watched every detail with that loving care that only the true artist can bestow.

Chapter I

BOOKBINDING IN ENGLAND AFTER THE INTRODUCTION OF GOLD TOOLING ON LEATHER

Thos. Berthelet
Mary Collet
Samuel Mearne
Elkanah Settle
Black Books
James Edwards of Halifax
Eliot and Chapman
Harleian Bindings

CHAPTER I.

THE history of English bookbinding during its most decorative period, after the introduction of the art of gold tooling on leather by Thomas Berthelet in the reign of King Henry VIII, resolves itself into the consideration of the work of three men. The decoration of bookbinding by gold tooling is largely an imitative art, and original designs, even small ones, are few and far between. The average standard of bookbinding in England has always been low, but in three instances we have been fortunate enough to have produced artists whose best work will well bear close comparison with the finest examples of a similar kind done in Italy, France or Holland.

Several of our lesser binders have produced bindings decorated in styles of their own, but as they never had any following in the art their work must only be considered as exceptional. Instances of this kind can be found in the very interesting gold tooling on velvet done by Mary Collet and her assistants at Nicholas Ferrar's curious "Nunnery" at Little Gidding in Huntingdonshire, and in the series of heraldic bindings made by, or by order of, Elkanah Settle in the early eighteenth century.

Our three great binders have been those who dominated our national styles, and they flourished, roughly, in three succeeding centuries. Thomas Berthelet, Royal Binder to King Henry VIII in the sixteenth century; Samuel Mearne, Royal Binder to King Charles II in the seventeenth century; and Roger Payne in the eighteenth century.

The two former of these produced a large number of bindings and employed many operatives, but Roger Payne worked chiefly for certain

eminent collectors and never had an establishment of any size, neither was he ever able to produce much work.

The distinctive styles of book ornamentation originated by each of these artists were followed in the main by ordinary binders, one after the other, and the influence of the earlier style persisted until the coming of the next one, and often enough much longer. Each of the great binders borrowed something from his predecessor, although in each case a very individual style was eventually developed, and some new arrangement of old combinations or some design entirely new was evolved by each of them.

Fig. 1. *Boek der Gemeende Gebeden.* London, 1704. Red morocco binding gold tooled, showing survival of Samuel Mearne's cottage design.

The styles introduced and used by the three great binders may be summarised as follows:

Thomas Berthelet was the first Englishman to use gold tooling on books. His style is chiefly known by his use of circles and black fillets. He generally used a rich brown calf. Rarely he bound books in velvet and satin embroidered in gold threads. His stamps are of Italian character.

Samuel Mearne invented the "Cottage" design. He used gold tooling on fine turkey red morocco, smooth, gold tooled, with black fillets. His designs have been more copied and lasting than those of any other English binder.

Roger Payne invented the use of decorative lines made up of gold tooled impressions from small, very delicately cut, stamps arranged end to end. He also invented a rectangular corner ornamentation, and there is much reserve and distinction in his designs. He used chiefly russia leather and straight grained morocco, produced by a method invented by himself. As Payne's very delicate stamps required a leather with an even surface to enable them to produce a proper effect,

when he used morocco or pigskin, both of which have an irregular natural surface, he ironed them heavily so as to give them the required flatness.

All three of these binders have been able to invent styles or stamps which have been most useful to their successors. Even now high-class bindings done by our best modern trade binders almost invariably show some sign of the artistic influence of one or other of our three great exponents of the art of gold tooling.

Fig. 2. Paraphrase on St Paul's Epistles. London, 1702. Binding in smooth red morocco with black inlaid centre panel. Gold tooled. Showing the survival of several of Samuel Mearne's stamps.

The influence of Samuel Mearne's main principle of design—the breaking up of the rectangular outline of the side of a book in the form of a cottage gable—is most marked. It gradually became modified in proportion and detail while carefully preserving its most popular and characteristic distinction. The lasting qualities of this peculiar design were well illustrated in the fact that the great Bible on which King Edward VII of England took his coronation oath was ornamented in the cottage manner.

But the cottage design was by no means the only inheritance enjoyed by Mearne's immediate successors, as they also freely borrowed ideas from his smaller stamps as well. Most of these smaller stamps were cleverly designed so as to be effectively combined with others. Some of Mearne's colour schemes in mosaics of different leathers were also perpetuated in fine bindings long after his time.

Roger Payne probably admired those parts of Mearne's work which show a very closely arranged mass of gold tooling made up with small stamps. Mearne only used this expedient as a foil to his larger designs, but Payne gave it a much greater importance. Many of the smaller

stamps and curves used by both these binders are cut in the dotted or "pointillé" manner invented by the great French binder Le Gascon in the early seventeenth century. Payne never cut large stamps; the largest he ever made were the heraldic devices of his patrons, supported by sprays of his own flowers. In one copy of Shakespeare's plays that Payne bound, he has shown Shakespeare's coat-of-arms by way of compliment (Fig. 26).

No doubt the influence of French artists and designers was felt very decidedly about this time in England, and it shows clearly enough in many of the bindings made here. But so far as can at present be recognised little bookbinding was done here by the French binders themselves. English workmen seem to have readily copied French stamps and applied them freely without much technical skill.

Fig. 3. Book stamp of Queen Anne, showing a flower as designed and used by Samuel Mearne.

It is likely enough that on the Revocation of the Edict of Nantes many French binders came over to England and some of them may have settled at Spitalfields in company with their friends the silk weavers, so as to be near the Hospital, or "Spital", which is still flourishing there. These binders, or perhaps their friends, seem to have imparted much of their artistic feeling and technical knowledge to their English colleagues with good effect, as ordinary French bindings have always been better than ordinary English ones.

Most of the ornamented bindings made in England between the time of the death of Samuel Mearne and the arrival of Roger Payne are only of interest as representing the personal taste of their owners, so far as the outsides of the books are concerned. Beyond this they are of little importance either artistically or technically. They have had no lasting influence.

The earliest of the producers of decorative bookbindings of the time in question was a strange character, Elkanah Settle, a London playwright

known as "The City Poet". From about 1666 to 1718 he wrote some twenty plays, many of which were very popular, and a considerable number of poems separately published. These poems were either dedicated to some particular person, or in memory of somebody, and each one was bound in a distinctive manner showing as its chief motive the coat-of-arms of the person concerned. No doubt Settle designed the covers of his poems himself, for he designed all the pageants for the Lord Mayor's annual shows in London from 1691 to 1708, and evidently possessed much originality and artistic skill. It is not known who bound Settle's books, and he may possibly have finished them himself as the technical workmanship is poor and unskilled; no two are alike, and they may well have been executed by an amateur gilder. The bindings are usually in sheepskin, black, blue or brown; the design is gold tooled throughout, with large armorial bearings, the same on both sides; the backs are so narrow that no room is found on any of them for ornamentation. The coats-of-arms are not stamped by means of a large engraved block set in a press, as is generally the case, but are, so to speak, built up by separate impressions of small hand stamps, many of which can only have been wanted once. A similar building up of an heraldic bearing of an earlier date can be seen in the British Museum on a copy of the *Black Acts* of Mary, Queen of Scots. The royal arms of Scotland are impressed on the binding of this book in the same manner that Settle used at a much later time. Pigment colour is added to the device on the Scottish book, but Settle very rarely used colour at all, and when he did it was in the form of inlays or mosaics of coloured leathers. I think it is unlikely that Settle ever saw Queen

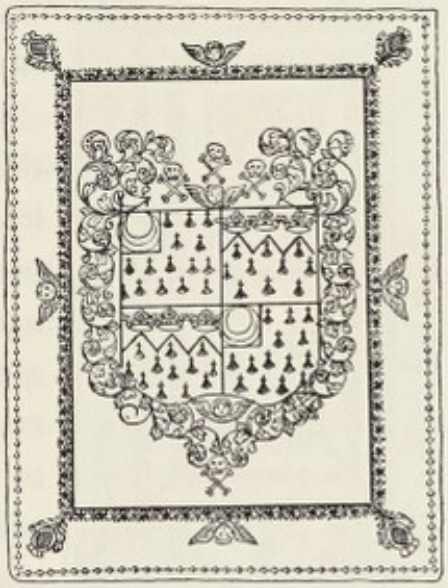

Fig. 4. Settle, Elkanah, *Thalia Lacrymans*. London, 1710. Binding by Settle, with the arms of Lytton.

Mary's book or anything like it, but he probably developed the same procedure from his own initiative.

Settle's books are the first heraldic bindings, except those executed for Royalty, to be regularly made and issued in England as a consistent series. The poems are often memorial and are liberally ornamented outside with devices of skulls, cross-bones, cherubs, angels and similar designs, many of which do duty both on marriage congratulations and memorial elegies. Repetitions of most of these stamps are often found inside the books, printed in black ink.

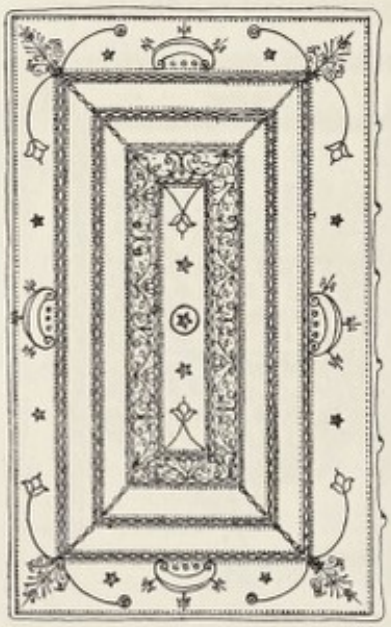

Fig. 5. Bible. Early eighteenth century. Bound in smooth black morocco, blind tooled. With black edges. Showing survival of Samuel Mearne's designs.

Good examples of Settle's bindings are now rare because they have been bound in bad leather and have not lasted well; but they possess undoubted artistic merit although the actual workmanship throughout is of such poor quality. Well-preserved specimens are already much esteemed by collectors, and the best way to treat them is to soak them well with furniture polish and wax. An admirable account of Settle and his work, apart from his bookbindings, was written by F. C. Brown and published in 1910 by the University of Chicago.

During the latter part of the seventeenth and the early part of the eighteenth centuries there was a large production in England of books, usually religious, bound in smooth black morocco and tooled in blind, without gold. The edges of these books are always blackened, and sometimes along the borders there is a line of small gold tooling. The designs on all of the black bindings are merely the common ones of the time, generally consisting of diamond-shaped centres and corners made up with small French curves and fleurons, or else ornamentally lined panelling, a distinctively English peculiarity, having here

and there a few additional stamps copied from Mearne, particularly one of a two-horned double curve, sometimes known as the "Drawer Handle" stamp, which is really the most useful small design invented by him. This curve, with innumerable modifications, occurs continually in English work for a very long time, and it found much favour in the eyes of Roger Payne, whose taste in such matters was irreproachable. He made several variations of it.

The black bindings were produced in England in large quantities, but they do not seem to have been the monopoly of any particular binder. They were very likely intended as a mark of popular sympathy with the Princess Anne, afterwards Queen, on the deaths of her many children who all died in infancy. There were seventeen of the small princes and princesses, so their continual demises may well account for the long period during which the curious mourning bindings were regularly produced.

Fig. 6. *The Government of the Tongue.* Oxford, 1667. Bound in smooth black morocco, blind tooled. Showing the typical lined panels.

About 1770 a binder named Matthewson was employed by Thomas Hollis, the republican, to bind his books. The bindings are in fine smooth red morocco ornamented with stamps in gold from emblematical tools designed and engraved by Thomas Pingo, the medallist, chief engraver to the London Mint. The stamps were used either to indicate the subjects dealt with inside the book, or else only to denote the owner's political opinions.

A similar plan was adopted at an earlier date by Sir Julius Caesar, who was Master of the Rolls in the reign of King James I, and the emblems he used outside his books, to show the subject of the text, were an angel for religious works, a lion for history, and a wreath for poetry.

Thomas Hollis had more stamps than this as he had a much larger library. He used the stamp of an owl to indicate philosophical works; a wand of Aesculapius on medical books; the caduceus of Mercury for oratory; and a sword for military works. Besides these there are stamps designed to indicate the owner's political or patriotic opinions. Among these are figures of Britannia and of Liberty, the Cap of Liberty, and branches of palm and olive. Most of these stamps are delicately and well engraved, and many of them are also printed in black ink inside the book. The stamps were used on bindings for some time after Hollis's death, as he bequeathed them to his friend Thomas Brand who liked the designs arranged in the same way without any supporting gold tooling. Special stamps have only rarely been used to denote different classes of literature, but the same idea has sometimes been carried out by the use of variously coloured leathers, notably by the great French historian and bibliophile J. A. De Thou.

Fig. 7. Stamps designed and made by Thomas Pingo, the medallist. Used on bindings made for Thomas Hollis, the republican.

Payne, as we shall presently see, invented a new way of treating leather for binding books, but he was not the only English binder who did this.

James Edwards of Halifax, who lived during the latter part of Payne's life, worked in London for a time as a bookseller and bookbinder, and he was much esteemed by Thomas Dibdin who often mentions him in the *Bibliographical Decameron,* under the pseudonym of Rinaldo. Edwards's invention consisted of a method by which vellum could be made transparent, and he took out a patent for it in February 1785.

The specification of the patent is: "No. 1462. James Edwards (Embellishing Books) late of Halifax, Yorks, now of Pall Mall, bookseller." The directions given are clear enough, but they do not lay much stress upon the very important fact that the vellum had to be pared so thin that it became no thicker than a sheet of tracing paper. This can often

be seen at the joints of the back of one of Edwards's bindings, where the vellum is apt to become brittle and crack off.

The wording about the process is: "Having chosen a skin with a fine grain, take off with a knife all the spongy part of the flesh, then soak it in pearl ash—weak—and water, then press it very hard and it becomes transparent. Copper plates may be impressed. Line with fine wove paper."

Edwards was not only an original binder, but he was also a great collector of fine books and manuscripts, and among other treasures he once owned the "Bedford Missal", a Book of Hours made in Paris for John, Duke of Bedford, uncle of Henry VI, King of England, and Regent of France in 1422. The manuscript is splendidly illuminated and is now one of the treasures in the British Museum.

Fig. 8. Common Prayer. Cambridge, 1760. Bound in transparent vellum, painted and gold tooled, by James Edwards of Halifax. With the arms of Charlotte of Mecklenburg, Queen of George III.

Besides his curious method of rendering vellum transparent, and using it as a protective covering for painted designs on bindings, Edwards originated the use of delicately designed borderings, partly painted under the vellum and partly gold tooled on it. These borderings are classical in feeling, the Greek fret often appearing, as well as other small repeated patterns of a similar kind. The centres of Edwards's bindings are in a more pictorial style, and sometimes heraldic. It is, however, the borders that are the most interesting feature, because curiously enough they are the only English book designs that have ever attracted the favourable notice of the very critical French binders. For a long time they copied and modified Edwards's borderings with great success, and bindings ornamented in this manner are often most pleasing.

"Le Genre Anglais Riche", as Edwards's style was called across the Channel, became indeed for a considerable time the most popular style for fine bookbindings, and its small and graceful ornamentation was quite in accord with French taste.

Some of the great French binders, especially Derome le jeune, followed Edwards's lead without any attempt at deviation, but others modified his designs to some extent without losing anything of their classical grace and charm. Derome bound some beautiful books in the English style for Louis XVI, but always in leather, not vellum. Also in the case of the French bindings Edwards's painted designs are always carried out simply in gold tooling.

But it could hardly be expected that any English style in art should be allowed to influence French methods for long unchallenged, so in Thoinan's *Relieurs Français* we read: "small fillets, clots, hollow pearls, and little fleurons, that is what we got from England. It shows an absolute feebleness, a hopeless poverty of invention". But in spite of his poor opinion of the work, Thoinan gives an excellent plate (No XXXI) in his book of a charming binding by Derome le jeune, showing an Edwards design as seen through French eyes; and indeed this illustration shows that the foreign admiration of the style is not to be wondered at. The poet Lesné also mentions this rare period of French admiration for English work in terms of decided disapproval. He says:

Chez nous ce bel art retombait au néant
Alors que s'établit le fameux Bozerian.
Cet artist amateur détruisit la folie
De regarder l'Anglais avec idolâtrie.

The paintings found on Edwards's bindings are not as a rule of any particular merit, but they look perfectly clear and fresh provided the transparent vellum has not dried too much and split off, which it is liable to do at the joints of the back.

It is not definitely known how the paintings on these curious books were done, but in my opinion the binding was simply covered in fine

white paper and the design painted upon it in water colours; then the transparent vellum in a more or less sticky condition was carefully pressed down all over and finished along the edges with lines of ordinary gold tooling, which by their firm and even pressure would materially help to keep the vellum in place. Strong similarity to Payne's style is often to be found in the case of decoration made up by consecutive lines of ornamental designs. It has been said that the painting was done at the back of the vellum, but I do not think so, as such reversed work is extremely troublesome to do, because the finishing touches have to be put on first, and there is no sign of any such stilted effect on any of Edwards's bindings that I have seen. Edwards copied Mearne to some extent in

Fig. 9. Painted book edge, with view of Eton College.

the matter of painting the edges of his books. John Whitaker also did this with excellent effect. Edwards succeeded in introducing a new style for this edge illustration, that of small landscapes. Many of these are of much interest, and numbers of them still remain in libraries, but as they are often hidden under the obvious gilt edge they require looking for.

The landscape painted edge has been produced in England on small books very largely since Edwards's time, and it is a great additional attraction to any book, but it very often occurs on old books without ever having been seen by the owner, as in most cases the book has to be opened in a particular way before the painting becomes visible. A little Etruscan black and red vase is often found on Edwards's bindings in vellum, and this has given them the generic name of "Etruscan".

John Whitaker was another very good binder who seems to have

either worked with Edwards or at all events admired his style of ornamentation so much that he practically adopted it. His work is also known as "Etruscan". Whitaker, however, differed from Edwards in the matter of his leather, as he invariably used calf. He found that effective impressions on calf could be made by the use of strong soda or potash instead of ink, the result being that the stamps show in a rich brown instead of black. He sometimes used a little gold tooling as an accessory.

Fig. 10. Lens, *The Grenadiers Exercise of the Granado.* London. Bound in red morocco, gold tooled, with broad Harleian style border with diamond-shaped centre. By Eliot and Chapman.

Not only do we find "brown" tooled bindings made by Whitaker, but also numbers of them with designs painted in the centres, the borders only being tooled. The paintings in the centres are usually conventional figures or groups, and they are painted with the same alkali as is used for the stamped borders. Architectural designs are sometimes found, but figures are the most usual, and sometimes there are prints from copperplate engravings which show well on the delicate fawn coloured calf. In all cases the alkali has to some extent eaten away the calf; indeed it has a destructive effect in a comparatively short time. A present day popular survival of John Whitaker's use of soda can be seen in the "tree calf" bindings. In this case the leather is well wetted and strong alkali is allowed to filter down it more or less in its own way, the result being that a very decorative tree-like effect is quite easily produced. But both this and what is called "sprinkled" calf are not really satisfactory as the delicate surface of the leather is soon gone wherever touched with soda or potash, leaving a dull mark only.

The best trade bindings made by any English binders during the eighteenth century in any distinctive style were by Eliot and Chapman.

They bound almost entirely the large library of Robert Harley, Earl of Oxford, at one time Speaker of the House of Commons and afterwards Chancellor of the Exchequer. He particularly collected manuscripts, preferably illuminated, and these were purchased for the English nation in 1753 and are now in the British Museum, of which institution a member of the Harley family is always a Trustee.

Most of the Harleian books bound by Eliot and Chapman are in red morocco, and the binders chose broad gold tooled borderings as their distinctive style of ornamentation, and this is known as the "Harleian" style. The centres of the bindings of this period were generally filled with a diamond-shaped device made up with small stamps, and now and then the intermediate space between the centre and the border is partly filled with small gold stamps either derived from Mearne or perhaps some French binder.

Fig. 11. Chandler, *A Vindication of the Defence of Christianity*. London, 1728. Bound in smooth red morocco, gold tooled. With the Arms of George II.

Several of Lord Oxford's most valued books have a facsimile signature, "Robert Harley", impressed in gold inside on the paper. This so-called printing in gold was probably first done by Eliot and Chapman; it is not really printed in gold but in ordinary printing ink and then before it is dry powdered gold is thickly sprinkled over it.

Among the few original stamps used by Eliot and Chapman is a royal one showing a Royal English Crown with two crossed sceptres underneath it. It is found in several sizes, with small differences, and makes a very useful centre for small decorative masses; it is often found in the borders or in the corners as well. It was much copied by other binders.

The best known of Eliot and Chapman's broad border designs consists

of an ornamental archway within which is a bee or a fly or simply some similar typical insect form, and at the top is a bird in profile. This border, which occurs in many sizes, and with many variations, looks very elaborate, but it is really a roll stamp in all cases, and this device produces a maximum of effect with a minimum of labour. The roll stamp is simply an engraved cylindrical piece of metal and is a survival of the ancient Babylonian seals which were made of hematite, shell or some other hard substance. Roll stamps are suitable for bookbindings until they get to the corners; here they generally fail, for unless the first impression stops short near the corner (which is difficult to manage) the second impression, at right angles to the first, will cross it and make an unsightly, confused impression. Such roll stamps have been largely employed in English bookbinding for a long time, but the principle has never been used on work of the highest standard. Simple lines have, however, been made by the use of a similar principle, which is in this case only a small wheel; and even when found on first-rate work the unsightly crossing of the lines where they meet at right angles often shows. There are various ways of overcoming this defect; the easiest is simply to lay down a small piece of clean paper on the leather and allow the little wheel to run a short way over it at the end of the journey. This stops the gilded line, but it may perhaps show traces of an impressed line a little beyond the proper limit.

Fig. 12. English Harleian border. By Eliot and Chapman.

The bird which appears on some of Eliot and Chapman's bindings is very likely borrowed from the French bindings ornamented in the style known as "Dentelle à l'oiseau", which were made by the eminent binder Derome le jeune. He used several bird forms mixed up with delicate curves and sprays, somewhat like those made before him by Padeloup le jeune. These earlier lace-like gold toolings were simply known as "Dentelle" work, and they did not show any bird forms. Padeloup's lace-like patterns on the outsides of his bindings were themselves

borrowed from the ornamentation of many of the insides, or doublures, of the bindings made by an earlier French binder, Boyet. In the case of both the earlier of these binders the lace work is very delicate and does to some extent suggest the appearance of gold lace, but in Derome's work it is much broader and appears like graceful hammered iron work; the birds often show in delicate cages of arabesques. Eliot and Chapman much liked the device, but their birds do not appear enclosed as the French ones were; they generally sit on the tops of little arches, and the insect forms below them are used as centre pieces to small archways (Fig. 12).

Altogether it may be safely said that during the eighteenth century, especially in the earlier part, the general level of the art of ornamental bookbinding was at a low ebb. The influence of Samuel Mearne was still strongly felt, and anything good can almost always be traced to his initiative. His smaller stamps were a godsend to ordinary binders as they were broadly designed and easy to copy and modify. Payne must at first have learnt his art simply from the technical standpoint, and until he set up for himself he probably hardly knew that he possessed the gift of originality in design. Indeed some of his stamps, although not many of them, do show signs of his study of the work of his predecessors.

But Payne's excellence is chiefly evident in his consummate taste, so far as the general method of his designs is concerned, as well as in the small stamps, mainly floral, that are quite original in treatment. He paid especial attention to the backs of his bindings, and many of the panels of the backs he ornamented with gold tooling are among the best examples of such work as have ever been made.

Payne also knew the value of blank spaces on bindings, and even when he has designed a highly decorative back, he has often left the boards of the book comparatively plain. In following out this plan he became very particular about his leathers; he much liked russia leather, which is a rich brown colour, and has a very fine and smooth surface for gold

tooling. He also used morocco strongly ironed which also affords a very attractive surface for small gold work.

Towards the end of the eighteenth century, Payne became known to certain great collectors of rare books as a master binder and gilder, and for about thirty years he produced a considerable number of bindings finished in a beautiful style all his own, no two being quite alike. They are all noticeable for unerring taste throughout and exquisite skill in execution, but as he never had a proper establishment, his bindings are few in number and still very rare.

Payne showed the lovers of fine books that an English artist could produce work of originality and high excellence, and he set an invaluable standard for his successors. We owe to his example the fact that since his time we have been fortunate enough to produce a few binders who have done work of the highest merit; but so far we have not found one who can be considered as Payne's rival in any respect.

Chapter II

ROGER PAYNE'S LIFE AND WORK

Payne at Windsor and London
The Weirs
Payne's alleged Intemperance
Lady Randolph Churchill and the *Anglo-Saxon Review*
The Rylands Library at Manchester
Morocco Leather

CHAPTER II.

ROGER PAYNE was born at Windsor in 1739. At an early age he was employed as an assistant by Joseph Pote a bookseller, publisher, and author who lived at Eton and kept a boarding house for some of the boys of the college there. Pote wrote several books of local interest, of which the most important is a *History of Windsor Castle.* After a short stay at Eton, Payne was apprenticed to Thomas Osborne, a bookseller and publisher of Gray's Inn, Holborn, but did not stay here long as his great friend and namesake Thomas Payne, probably recognising signs of his original genius, induced him to set up independently in business as a bookseller.

Thomas Payne was a well-known and prosperous bookseller, his shop, where it seems to have been possible to obtain refreshments, was known as the Literary Coffee House, located in Castle Street, next to the Mews Gate, near St Martin's Church in London. This Coffee House was extensively patronised by book collectors and bibliophiles of all kinds, among them were notably the Right Honourable Thomas Grenville; Dr Cyril Jackson, Dean of Christ Church, Oxford; and the Reverend C. M. Cracherode, all of whom eventually became patrons and admirers of Roger Payne's beautiful work. In all likelihood they first met him under the kindly auspices of Thomas Payne. They all had many of their choicest books bound by him, and most of them are now in the British Museum Library.

Under the advice and with the assistance of his kind namesake and friend, Roger Payne began his professional life about 1768, setting up in

business near Leicester Square. There he remained, with varying success, as he was by no means a good business man, for about twenty years, when his health began to fail. His later years were spent under the direct guardianship of Thomas Payne, and he died in Duke's Court, St Martin's Lane, on the 20th November 1797, and was buried in the churchyard of St Martin's in the Fields.

Roger Payne for a short time, from 1768 to 1774, took his brother Thomas as an assistant in the bookbinding business. Thomas Payne probably did the ordinary preliminary work in binding books which is technically known as "forwarding". This necessary work does not need an artist to execute it, but it nevertheless requires skilled workmanship to carry it out properly.

In Roger Payne's manuscript notes he often mentions small operations concerning the paper and other conditions which he found in the books he had to bind. These all had to be corrected as well as possible before the final operation of gilding was reached. In none of these notes has he made any reference to outside help, so it may reasonably be concluded that in all cases in which the manuscript notes occur he executed this laborious preliminary work throughout with his own hands, as well as the ornamental finishing. It is probable that all the books in which Payne has made manuscript notes were executed during the latter part of his life when he worked alone.

Besides his brother, Payne also had another assistant for a time, from 1774 to 1792, named Richard (or David) Weir. He was a Scotchman of small account as to conduct, but of high reputation as a repairer and expert generally in the matter of old and of damaged paper. Many of the old books sent to Payne to be re-bound were undoubtedly in very bad condition, and Weir's skilful treatment of such difficulties must have appealed strongly to Payne's appreciation of clever workmanship; and no doubt he carefully learnt most of Weir's methods, so that when he was left alone he was fully competent to deal with decrepit old books in a

thoroughly effective way. Old paper was made of rags, mostly linen, and it is wonderful how it can be repaired; being radically made of sound material it seems to lend itself to all sorts of repair, also done with sound material. Modern books, I fear, are not as a rule made of sound paper at all, for grass and wood fibre form the bulk of the material on which modern books are printed. Neither of these substances will stand much mending, not even when they are covered with clay; nor do they hold out much promise of lasting well. The bookbinder or mender who has to repair our modern books at some future time will have a far more difficult task than Roger Payne had. Indeed, I can foresee nothing beyond enclosing each leaf between two pieces of silk net, with a broad mesh which hardly shows when properly pressed and does not in any way interfere with the legibility of the text. Payne felt that the loving care he took to put the paper part of the books he bound in good condition would not show at all when the binding was finished, and so he has mentioned the work he did in this way in several of his notes.

Mrs Weir had also a wide reputation as a very skilful repairer of old books and paper, and she worked with her husband for Payne. Indeed, the small and careful handling that is necessary for the proper mending and cleaning of old printed books is very suitable for the delicate fingers of a woman. Today many skilful women both in England and in the United States have recognised the charm of book lore, and have followed Mrs Weir's example with much success. Already many of them have developed into first-class bookbinders and have acquired all the varied knowledge of papers, leathers, sewing, and gilding, which is necessary for the proper exercise of that profession.

The Weirs had for some time command of Payne's workshop as well as the full use of his leathers and gilding stamps. Certainly one or two bindings credited to Payne were not done by him at all but by the Weirs. It is quite probable that many more were partly done by them, with here and there a special bit of gold tooling by Payne added, and in all cases

the general arrangement was planned out by the master. The great test is the quality of the gilding as it shows in the smaller stamps, especially in the corners. Payne's own gilding is brilliant; Weir's and Hering's is not so clear and smooth superficially: Mackinlay the binder gave Payne some work for awhile after the Weirs left him, but it was not for long as Payne's health began to fail shortly after his appointment.

Although Mrs Weir has the reputation of having been the first professional woman bookbinder in England, she was preceded by another who worked as an amateur in the seventeenth century: Mary Collet, a niece of Nicholas Ferrar, for whom she worked at his curious Harmonies of parts of the Bible that he had made and bound at his so-called Monastery at Little Gidding in Huntingdonshire. Mary Collet not only bound the Harmonies admirably (I have never found a loose page in any of them) but she also invented a new style of decoration for her bindings. It is simple but highly effective, and consists of a circular centre with a quarter circle in each corner. It occurs on most of the finer bindings made at Little Gidding, whether in velvet or in leather.

Fig. 13. Mrs Weir. From a portrait made of her for Lord Frederick Campbell at Edinburgh.

The women of Little Gidding were taught the technical process of bookbinding by a qualified binder lent to them by Thomas and John Buck, the official binders to the University of Cambridge. So that although the few bindings now existing that were made for Nicholas Ferrar have certain likenesses to contemporary Cambridge bindings, they still have a distinctive individuality given to them by Mary Collet and her assistants. The books are always large, and some of them are bound in velvet, gold tooled. This is a troublesome way of ornamenting a book, but gold tooling on velvet was practised in England from the time of Queen Elizabeth until the time of Queen Victoria, never very often. The few Little Gidding books bound in velvet are the largest and finest ever done in this way, and the gilding upon them is still quite good.

Most of the Harmonies arranged by Nicholas Ferrar are now safely housed in public custody, but, so far as I know, there are still three of them in private hands. They are very interesting scrap-books, as they are freely supplied with miscellaneous illustrations cut out carefully in outline from old Bibles or any other sources Ferrar fancied and pasted in so as to make very decorative pages. The texts are usually arranged side by side in short columns towards the bottom of the pages, and here and there letters or references are added by hand. The finest volumes are Harmonies of the Gospels, and one of them was made for King Charles I, and another for the Prince Charles. The king visited Little Gidding more than once and admired their book work very much indeed.

The example in England set by Mary Collet and Mrs Weir has evidently not been thrown away, as we have had certainly two women binders who have been able to do first-rate work of similar character. Both Miss Sarah Prideaux and Miss E. M. MacColl have not only followed Payne's lead in the matter of doing all their bookbinding work themselves in the preliminary stages, but they have also been able to execute delicate and beautiful work in the matter of gold tooling. Neither has invented any new style, but Miss MacColl has achieved a mastery over the very difficult operation of successfully gilding an elaborate curve entirely by means of a small wheel. Many other women binders have worked in England and also in America, and it is to be hoped that they will all follow Payne's way of doing all the work themselves throughout.

The objection to this unassisted production is that it makes the issue of completed work much rarer than it would be if all the preliminary work was done by an ordinary binder. Also to some extent work of this individual kind has some kindred to amateur work, of which in such matters I have a very high estimation.

For any binder and gilder of books to become well known during his lifetime it is necessary that a large quantity of work should be done; in

consequence, a large establishment becomes essential, but unless the head of such an establishment has been able to design a sort of key pattern as Mearne did with his "cottage" design, all distinctive art becomes merged in simple commercial output; and in such cases large issues of books are bound to the same pattern.

The weak survivals of Mearne's styles and stamps, which were so universally prevalent during the earlier part of the eighteenth century in England, met with much diminution of popularity as soon as Payne's beautiful and original work became gradually known and appreciated. It is likely enough that Payne knew and admired some of Mearne's simpler bindings, and when he first set up for himself he probably acquired several gilding stamps of the kind then in use. This perhaps explains how it is that sometimes a stamp of Mearne's pattern appears on a Payne binding. But I do not think that Payne ever cut one of these borrowed stamps himself, or even copied them, as he was artist enough to draw his own designs as he liked them, and as is generally reported, he was also craftsman enough to be able to cut binding stamps himself with great skill. Payne may also have seen that Mearne in his simpler work took the main lines of the edges of the boards of his bindings as a guide for the decoration. It is true that Mearne's distinctive style, known as the "gable", broke up these main lines outwards, downwards, and sideways, but this sort of deviation does not seem to have impressed Payne at all. The nearest Payne ever gets to the gable form is a plain diamond-shaped outline, and as to the lines parallel to the edges of the boards, he reduplicated them freely and ornamented the interlinear spaces with small and graceful lines of gold tooling.

Gold tooling on leather requires much steadiness of hand and eye, but to cut and engrave small gilding tools requires a strong as well as a steady hand, and I cannot help saying that I do not think either of these processes could ever be properly done by any man who was not habitually sober. The process of cutting gilding stamps is almost exactly similar to

that used in the old art of wood engraving on boxwood, but it is more difficult because brass is harder than wood. Gold tooling on leather can be done to a very limited extent with a boxwood stamp, as it will only make about a dozen impressions because the necessary heat cracks the wood very soon. If Payne only wanted a stamp to make a few impressions he may quite well have cut it on boxwood. Some of his stamps are only known in very few impressions and others have been cut several times in different sizes and with small variations.

It has been said that Payne's gilding stamps were of iron. It is stated as a fact in Dibdin's *Bibliographical Decameron*, which, however, though amusingly written, is not really very authoritative. Iron is much more difficult to cut and polish than brass, but it is cheaper, and as Payne was a poor man all his life it is possible that he has been credited with its use for motives of economy. It is sometimes stated that some of Payne's stamps still exist, but I have not as yet succeeded in tracing any of them. I do not think there is any real corroboration of the statement that Payne's stamps were cut in iron.

Most of Payne's gilding is remarkably brilliant, and this quality points to his use of highly polished brass stamps, which have almost always been used by book gilders for a very long time, rather than to the use of iron. A well-polished stamp will produce a much brighter impression on gold leaf, on leather, than a dull one will; also if the first impression is gone over a second time in the same way, with another piece of gold leaf, it will immensely improve the appearance of the impressed stamp, and Payne certainly employed this double process sometimes as he mentions its use in one of his manuscript notes. The double gilding not only produces an enhanced lustre, but it also gives an increased evenness of surface to the impression of the stamp. With regard to this point Payne says in his note in Lord Spencer's copy of *Aeschylus*: "And this Gold Work requires Double Gold being on rough Grain'd Morocco."

The complete binding of a decorative book consists of two very distinct classes of work. The first of these is called the "forwarding" and the other the "finishing", and all first-rate bindings are "full bound"; that is to say, the boards and backs are completely covered with one piece of leather or any other material the book may be bound in—vellum, velvet, silk, satin or anything else; the leather covering of a book is fully completed before any tooling is put upon it.

"Half bound" applies to books that only have the backs, and perhaps the corners, covered with leather, the rest of the boards being, in these days, only clad in cloth or in paper. In mediaeval times half bound books were common enough as the boards were usually of wood and the backs, with their exposed sewn bands, were protected with a strip of strong leather. Payne never produced a half bound book so far as is at present known.

The "forwarding" of a binding includes all the many processes which may be necessary to make the paper sound and fit to be sewn together in quires on bands. The leather covering has to be properly fixed on the boards and backs; the edges of the leaves of the paper usually have to be cut and perhaps gilded, and the head and tail bands have to be made and fixed in their proper places. Although the "forwarding" of a binding is a very elaborate process, it is not necessarily the work of an artist, but it certainly requires the care of a highly trained and skilful workman. The so-called sewing of a book is not really sewing, but it is nevertheless done with needle and thread and usually by trained women.

The sewing women have a specially designed frame in which the unbound paper part of a book lies easily for them to reach, and they pass the thread through the fold at the back of each gathering of the pages and turn it round the bands arranged in proper order and number according to the size of the book. This "sewing" is an essential part of all good bookbinding, and the best work of the sort done now is in all material respects identical with that found on the earliest bookbindings

ever made. Most of the very early bindings still existing have been well and strongly put together, and the paper used for them has been sound enough to last very well also.

When all the technical "forwarding" has been well and truly done (which must at first be taken on trust as it does not show) and the leather covering accurately and smoothly fitted both on the boards of the book and the back, it passes into the hands of the finisher. If the finisher is a master he will carry out a design drawn by himself, as Payne always did after his apprenticeship was over. Generally, however, he will only carry out in gold a design supplied to him as well as the stamps for executing it. The design may have to be all done in gold, or some of it may have to be left ungilded; this kind of tooling is known as "blind", and Payne was very successful in the use of both gold and blind tooling used together on the same book, both inside and outside.

It is interesting to note that in France binders and book gilders have for a long time been considered to belong to different professions. One reason that bookbinding has been so much thought of and studied in France is that in the early fifteenth century a charter was given to the Parisian stationers authorising them to found a guild concerning their craft in all its ramifications. This was eventually known as the Guild of St John Lateran, and its headquarters were in Paris near the University. This Guild went through much tribulation for a long time, but in the main it flourished and became of much importance, and its beneficial influence on book production was incalculable. In 1686 it enacted that the binding and gilding of books should be treated in future as different arts, although they had hitherto been considered as one. Until this decision was arrived at the position of a book gilder, or "finisher", was merged in that of the "forwarder", but thereafter the gilder enjoyed in France a much enhanced reputation. In fact, when we speak of a book bound by Derome or Le Gascon we really only mean that the great binder is presumed to have executed the visible gold tooling, and

he has undoubtedly supplied the characteristic design as well as the stamps.

This honourable distinction has to some extent survived until the present time, and when in lists of bindings the authorship is given in the form of double names the first name is that of the actual binder, or "forwarder", and the second name is that of the gilder, or "finisher". It is an excellent thing to be able to say definitely who has bound a really fine book, and in England the names are rarely given. No book of Berthelet's, Mearne's or Payne's is signed, but French bindings are often signed, fine ones usually are, in small gold lettering either on the back or on the inner lower edges of the boards. The double names of binder and gilder occur quite often in this way, and among the best known are those of Trautz-Bauzonnet, Chambolle-Duru, and Marius-Michel, the first name being that of the binder and the second that of the gilder.

The process of carrying out a given design with given stamps in gold, on leather, is one that requires much care and patience as well as good craftsmanship. Apart from the merit or demerit of the design, with which the ordinary gilder does not trouble himself, the technical skill required to execute fine gold tooling on leather is considerable. I have no hesitation in saying that no habitual drunkard, or even a man of small but general indulgence in alcohol, could ever possess enough steadiness of hand to execute gold tooling that would satisfy even an ordinary trade binder.

I think it is possible that Roger Payne's reputation for intemperance, which is mentioned in Dibdin's *Bibliographical Decameron*, is largely due to his association with Weir, who seems to have been a man of weak character and in every way a bad companion for the master, who may well be considered as not having much strength of will, and as one who might easily be led astray by an unscrupulous associate. But I suspect that Weir's influence over Payne did not last long—only just long enough to enable Dibdin to mention it. Intemperance quickly affects steadiness

of hand, and few professions would so soon fail from a lack of this quality as that of a book gilder. In all work known certainly to have been done by Payne's hand there is invariably an almost perfect condition of manual dexterity, without the smallest sign of any uncertainty of intention or of touch. Nobody but an abstemious man could have possessed such sureness of hand.

The original design for the gold tooling of a book is usually roughly sketched out on paper in pencil or pen and ink, and then detail drawings are very carefully made to scale of each stamp and curve required. When a "finisher" already possesses a large collection of stamps he will arrange a design that can be carried out with the stamps he has, but if he wants new ones of special character he must draw them accurately and send the drawings to an engraver to cut them on brass. For use, the metal stamps are set like pencils in a convenient handle. In Payne's case it seems likely that he cut his own stamps as they are exceptionally well done and very finely finished. It is moreover generally stated that he did so.

The first mapping out of a design to be executed with given stamps is done on a piece of thin paper the same size as the side or the back of the book to be gilded. If the design is one that repeats or reverses, certain guiding lines would be made on the paper. The stamps are held for a moment or two in the flame of a lamp or a candle and blackened, then they are impressed lightly in their allotted places on the paper, making black prints upon it. When this black version of the proposed design is satisfactory (which it rarely is at the first setting out) the paper is steadily but lightly laid on the leather and each stamp is pressed strongly down in its place, or places, already marked, heavily enough to leave a clearly visible impression on the leather underneath. When all the chosen stamps have been marked in this way, the paper is lifted off and the complete design, in blind, is left slightly impressed on the leather. In preparation for the gilding each blind impression that is to be gilded is separately painted over with white of egg, and when this albumen

is dry it is painted over with cocoanut oil or palm oil, and then the gold leaf is laid over it. The leaf is better cut as near the size of the required impression as possible, as the edges are troublesome to clear off.

Now the gilding tools have to be heated and made warm enough to congeal the albumen which has been put into each little hollow in the leather, and while warm each stamp has to be once more steadily pressed into its own impression already made, and the gold leaf will be fixed firmly on the albumen beneath it which is solidified by the heat of the stamp. Finally all the superabundant gold is rubbed off with a rag.

It is interesting to note how an apparently elaborate design can be made by the skilful repetition of a very few stamps. Indeed, in the designing of ordinary binders' stamps, very careful consideration is given to the adaptability of the curves of fleurons to composite treatment and association with other stamps, or repetition among themselves. The same adaptability to collective treatment is characteristic in the making of designs for wall papers.

It will be readily realised from the foregoing what an intricate and delicate operation gold tooling on leather is, and among all the great book gilders in England and abroad Roger Payne stands alone as having designed, engraved, and used his own stamps. It can therefore be well understood that he always did his gilding with a sense of the importance of doing full and careful justice to each one of his minute flowers, scrolls and arabesques, and in his manuscript notes he often mentions them particularly with evident pride. No gilding stamps used by any other binder are so well cut as Payne's. He never cut a roll, which is a recurring pattern cut on a cylindrical stamp and very commonly used for borders and edges even by some great binders. His borders are all built up by a series of consecutive impressions from the same small tool. A border made by means of a roll stamp is naturally very much easier to do, and it can generally be easily recognised by the confused arrangement which almost invariably shows at the corners where the impressions

overlap. This effect never shows at the corners of Payne's borders, but each corner is clearly and carefully filled with well-chosen scrolls and flowers.

In his notes Payne often makes remarks about the trouble he has had with the paper of the old books which were sent to him to bind. He was evidently anxious to deal as faithfully with the parts of a book which do not show as with those which do.

In the case of true rag paper even a hole eaten out by a bookworm can be so perfectly filled in with paper pulp that it becomes invisible, torn edges can be joined together perfectly, and missing pieces replaced so as to appear as if they had never been wanting. As already noted, Richard Weir and his wife were adepts at such repairs as these, and very probably Roger Payne watched them carefully and understood the re-making of small bits of paper. He mentions the repairing of paper in many of his notes, and was evidently fully aware of its great importance, especially when dealing with very old books. Those in charge of old libraries are sure to be met continually with problems of this sort, which are often complicated by the fact that the missing portions sometimes have printing upon them. In such a case a professional facsimilist who is able to reproduce old printing so exactly that it is practically identical with its original must be sought for. Men like the London facsimilists of the last century, Burt, Harris, Price or Tupper, were able to copy old printing by hand so exactly that the new letters were practically indistinguishable from what was still left of the older work. Some of these restorations, both of illustrations and of types, are quite wonderful and they necessitate an intimate study of old inks. Such facsimilists are now very rare because photographic plates of typed matter produced by the swelled gelatine (or Dallastype) process are so extremely good and comparatively cheap that they hold the field except when there is no perfect copy from which to work.

Roger Payne was the first English binder to pay especial attention to the ornamentation of the insides of the boards of his bindings. He

sometimes covered the whole of the insides of the boards with morocco, and sometimes only put a very broad border of leather, leaving a small centre of paper or vellum. Some of these "doublures", as they are called, have only gold tooling upon them, and others have blind tooling as well. Ornamental doublures have been largely used in France for a long time, and French binders have more or less always appreciated their importance as valuable additions to fine bindings; but they were not used in England at all until Roger Payne introduced them. His predecessors were content, at the best, with marbled end papers. First-rate modern English binders often put some ornamental work on their doublures, but only very little as a rule.

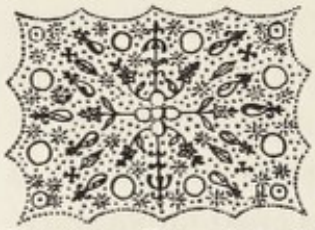

Fig. 14. Typical back panel by Roger Payne.

Payne paid especial attention to the lettering on the backs of his books, and often mentions it in his notes. Many of the panels, without any lettering, are most charmingly designed, and gold tooled. Generally, bindings with little ornamentation on the boards have very richly gilded backs. One of these back panels was chosen for reproduction on the backs of the four numbers of the *Anglo-Saxon Review* for 1900-1, bound in red, and published in London by Lady Randolph Churchill. The backs of books bound by great binders are well worth careful study, because by reason of their styles books bound by them in large libraries can be more easily and quickly discovered than they can by the long and troublesome process of taking each volume out and examining it separately. Even if there was only one binding by Payne in a large library, it could be found almost immediately by a skilled bibliophile because of the distinctive back ornamentation. Of course, the searcher's eye should rest for a moment on every book back, but this can be very quickly done, and provided the book has not gone through the objectionable process of "re-backing", a Payne would very soon be found. The same thing can be said about Mearne's backs which are also very

distinctive, and from which Payne may have taken some inspiration, but many of Mearne's backs show only a crowned monogram of King Charles II, and not a decorative panel at all.

Since Payne's time no English binder has been able to evolve any particular recognisable design for the backs of his books, but those by James Edwards of Halifax are easily found by reason of their being bound in transparent vellum over brilliant water colour paintings. The amount of ornamental work on any book back depends upon the space left after the often voluminous lettering of old books. A useful test as to the authenticity of reputed bindings by Roger Payne may be found in the manner in which he dealt with his corner ornamentation. These basic designs are not many and are easy to recognise. Some of them appear consistently throughout the period during which there was a regular output from his workshop.

Fig. 15. Typical rectangular corner piece as used by Roger Payne.

The corner styles are as follows:

1. RECTANGULAR. In this style lines of small stamps are made in rectangular outline, ending abruptly. This highly decorative idea as to corner decoration is an entirely new method, the invention of Payne; he was very partial to it and used it very frequently. It has been largely used in a modified form by many of Payne's successors. An outcome of the short lines arranged in rectangular lines is sometimes found in Payne's work; it is a square corner piece, and although he does not seem to have used it often, it is one of Payne's inventions that has had many imitators since his time, among them particularly the English binder T. J. Cobden-Sanderson who esteemed it very highly and used it with admirable effect. He was the greatest English binder of the nineteenth century, and, like Payne, did nearly all

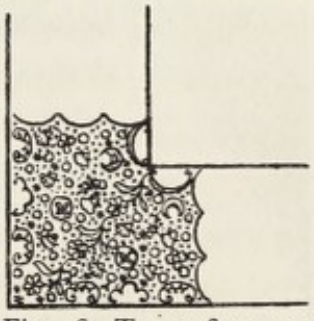

Fig. 16. Type of square corner piece by Roger Payne.

his binding work himself. He never had a large establishment. Sometimes the rectangular corner piece is not ended abruptly after a short existence, but is broadened out and carried entirely along all the edges of the boards, becoming a decorative border such as had already been used very successfully by Eliot and Chapman, but differing radically in detail.

Fig. 17. Typical triangular corner piece by Roger Payne.

2. TRIANGULAR. Large triangular corner stamps were much used on English bindings in the late Elizabethan and the Jacobean periods; they were cut in one piece and sometimes were further ornamented with inlays of differently coloured leathers. Many of these large corner stamps are well designed and cut, but as Payne never used large stamps he only appreciated them as evidences of the structural adaptability of a triangular filling for corners. The edges of these triangular corners are often wavy in outline. Payne may also have seen and admired the massed gold tooling in triangular form which appears on some of Samuel Mearne's more ornate bindings. The only difference between these two forms of ornament is to be found in the design and treatment of the small gold tooling used by each of these great binders to fill in their triangular spaces. Mearne's small stamps are much larger than Payne's. Both the rectangular and the triangular corners are often found together on the same binding, the triangular being used for the inner part.

Fig. 18. Triangular corner by Samuel Mearne.

Sometimes a new form develops when the triangular fillings of two adjacent corners are a little too large for the space allotted to them; and so they are allowed to overlap in a very decorative way and form a curious and irregular panel well fitted to be filled up with Payne's beautiful small gold tooling. An outline arrangement, combining the essential constructive lines of both the rectangular and the triangular

styles, was very much liked by Roger Payne, and it is certainly very light and graceful. The lines are made up by a series of successive impressions of small stamps. Most of Payne's simpler bindings are treated in this way.

It is possible that a careful study of these different styles may, in many cases, afford a clue to the exact period of the binding. As stated in the Introduction, I am inclined to think that all the bindings to which Payne has added one of his manuscript notes were done by him when he was left alone during the latter portion of his life. All the books in which the notes occur are in every way of high excellence, and although fine work often occurs in bindings that have no note in them, I am inclined to put them down to the actual workmanship of one or other of Payne's assistants, supervised and designed by him, and in many instances partly gold tooled by him. Documentary evidence on these points does not exist, and it can only be decided by a very minute and careful comparison of the work of different hands found on the bindings themselves.

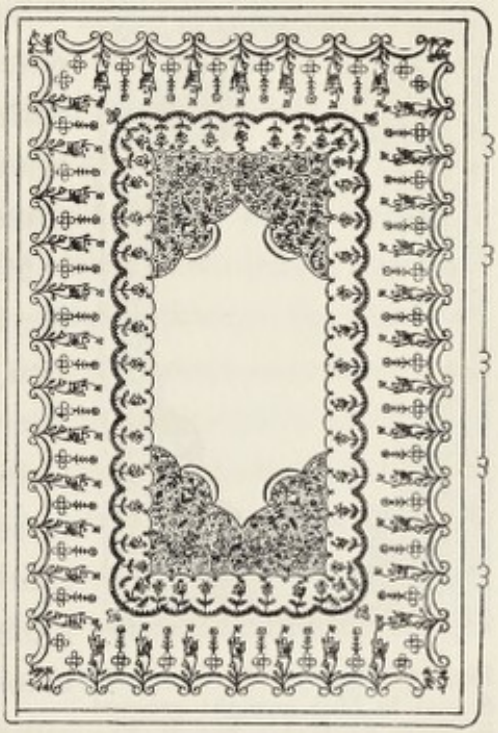

Fig. 19. *Anthologia Graeca.* Florent. 1494. Bound by Roger Payne in smooth olive morocco, gold tooled. Showing the use of conjoined corner pieces. Formerly the property of the Baroness Burdett-Coutts.

The ornamentation on both sides of Payne's bindings is always the same. The outer edges of the thickness of the boards, especially near the corners, are often ornamented with an inch or so of small diagonal lining in gold.

After Weir's death in 1792 Payne continued his work alone, and devoted himself to it as a sober and steady man. It was his hobby. The bindings made by him from this time until 1797, when he died, were in

all probability made entirely by himself and his manuscript notes show what minute care and consideration he took about the smallest details. He began several bindings at this period which he left unfinished, and these were completed with his own stamps, by Charles Hering, and are now preserved in the Rylands Library at Manchester. The bindings of this period are generally gold tooled throughout, and it is likely that Payne's finest work, with manuscript notes added, was done during this time. But there is no actual evidence at present as to the date of the notes.

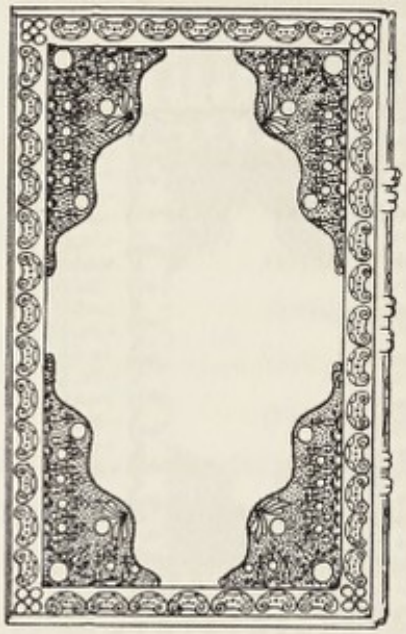

Fig. 20. Virgilius. Venice, 1505. Bound in blue straight grained morocco by Roger Payne. The triangular corner pieces gold tooled, the outer border tooled in blind.

Most of the "end papers" used by Payne at the beginning and end of the books bound by him, and also as the lining of the insides of the boards, are of a dull purple paper, rather thick. Other papers, always dull in surface, are found in several colours, and now and then some small gold or blind tooling has been added along the edges, especially near the joint. The colours which occur oftenest are pink, brown, citron, green, orange, black and marbled, and, very rarely, pink or white satin. It is probable that these various end papers are in bindings which were made under the hands of Thomas Payne or Richard Weir. Those that show the simple purple paper probably indicate the personal forwarding of Roger Payne himself.

The "hinges" joining the back edges of the paper of the book to the inside edges of the boards are usually strengthened by a narrow strip of leather, ornamented with small gold tooling. This strip is generally a piece of the same leather as the outside, but not invariably so; when different they are usually red, black or blue morocco. In the case of bindings in russia leather the inner hinge strip is usually of morocco,

which is stronger and more flexible than the russia leather. Along the inner fold of the hinge strips there is generally a visible thread of white or yellow silk or white hemp. Narrow silk markers are often added to Payne's bindings; they are fastened in at the top and are mostly dull green, brown, purple or pink.

The "head and tail bands" of a binding reputed to have been made by a great master are of much importance as they form an apparently insignificant detail which fraudulent imitators are very likely to ignore. They will be found at the top and bottom of the leaves, at the back of the book, and are really a kind of supplementary band which keeps the extreme upper and lower edges of the back of the sewn leaves together. In mediaeval bindings much attention was usually given to the head and tail bands which are often quite large and actually drawn in to the boards for a considerable distance, thereby not only adding much strength to the binding as a whole, but also forming a very decorative constructural feature. In modern times, however, the head and tail bands are considered of little importance and are often left out altogether; and even when they exist they are only small cords of vellum or leather caught round with thread and cut off at each end, leaving an unsightly and unfinished edge. Roger Payne, in the bindings he made himself, used a flat strip of vellum for the head and tail bands, and worked them over well down into the back of the paper with green silk thread, with now and then a gold thread added. The flatness is distinctive, and when it is absent, or sewn with differently coloured silks, it probably indicates the work of one of Payne's assistants. Silk head and tail bands in Payne's bindings are found in red; red and green; red and yellow; red and white; pink; pink and gold; pink, white and black; purple and gold; purple and white; brown; brown and yellow; and blue.

Bindings classed as being by Roger Payne, and showing his own beautiful small stamps, may indeed have been entirely done by Thomas Payne, Weir, or Charles Hering. As a general guide, I should say that

a careful examination of the gold tooling is the safest criterion as to authorship, as Payne's own work is invariably most perfectly done, without any blurring of the gold anywhere, and the design is simple, showing a good deal of plain leather, especially in the centre.

In Weir's work there are instances of inferior gold tooling, due to the improper heating of the stamp used, and variations from Payne's usual quiet taste may be found in the end papers and in the head and tail bands. Payne's end papers are properly stained all through with even colour, but some used by Weir are coloured by washes on the surface only.

In the British Museum Library there is a volume which at first sight is apparently a Payne binding, but inside is a manuscript note which says:

"David Weir the celebrated Bookbinder who bound this unique volume, died the 16th April, 1792. This unique volume was bound and inlaid by David Weir in July, 1791, for which he was paid by Mr. Egerton £2. 12. 6. It is a matchless specimen of Weir's ingenious workmanship."

The book is very well bound and finished entirely with Payne's stamps. It is in blue straight grain morocco with gold and blind tooling, coarse orange end papers, green silk marker, head and tail bands of blue, yellow and red, and the edges are well cut and gilded. In default of the manuscript note this binding might properly be considered as a Payne, but not a good one, for some of the gilding tools have been overheated and the consequent gold tooling is defective. The corner stamps, both outside and inside, on the doublure are not properly fitted in. This corner fitting of small stamps is a great test of proper planning and execution; all Payne's own corners are most carefully planned and measured out. This volume is very valuable as a reliable test example. I think it shows that, although a binding in Payne's style and finished with his stamps could have been made in his workshop either by Thomas Payne or Richard Weir, it may have escaped the master's supervision. It was evidently possible for either of his assistants to issue a binding made by them while they were in Roger Payne's employ, but I think it

was not often done, and when it was it was hardly ever recorded; collectors must be careful.

In the case of eminent book owners in Payne's time it was quite a usual thing for them to have their coat-of-arms, crest or initials, stamped in gold outside their books.* In those days heraldry was much esteemed as a mark of ancient family and culture generally. Payne usually left the centres of his bindings open, but now and then, I think by request, put some small work upon them. For the great collector, C. M. Cracherode, Payne designed and cut a charming armorial stamp, which was impressed upon all the books he bound for that gentleman as well as on several others bound by other hands. Thomas Grenville's stamp was not designed by Payne. It was probably added on Payne's bindings by Mr Grenville's own binder, in the same way that the few bindings by Payne which are in the King's Library at the British Museum have upon them the Royal coat-of-arms which was added by the official binder when the books became the property of King George III. One stamp used for the books of George III may have been designed and cut for him by Roger Payne. It shows the initials G. R. III., surmounted by a royal crown. The letters are gracefully ornamented entirely in Payne's style, and the floral scroll below is quite in his manner It is possible that this stamp was made for the king and used as required by the official binder.

Fig. 21. The arms of the Rev. C. M. Cracherode. Designed by Roger Payne and used on Mr Cracherode's books.

Fig. 22. Stamp with initials of George III. By Roger Payne.

It is remarkable that so fine and original a binder as Roger Payne never held any official position in England as a royal binder, a post which both of his great predecessors, Thomas Berthelet and Samuel Mearne, had filled. It is likely enough that such a place was not given to him because of his want of business capacity. He never could have managed any establishment large enough to deal with a library like

* Davenport, *English Heraldic Book Stamps*, London, 1909.

that of George III which is the largest ever brought together by any one man. The printed books belonging to this library were presented to the English nation by King George IV in 1823, and are now kept in the King's Library at the British Museum, a magnificent room which was built especially for them. The manuscripts belonging to the same collection are kept in the Department of Manuscripts, but none of these were bound by Payne.

The "edges" of several of the books bound by Roger Payne show a curious irregularity of surface. They have been gilded with gold leaf, but instead of showing an even ground they are so uneven as to appear like bad workmanship. In the process of forwarding a book after the sewing is quite finished, the paper edges are usually cut level by means of a sharp knife of special form. The whole book is very strongly pressed together so that a solid basis for the knife to work upon is provided. When the cutting is all done the edges, still tightly pressed together, can be gilded with gold leaf in the usual way, and when this is properly done the edges of a shut book will look like solid gold. Some of Payne's books have their edges cut and gilded in this way, now and then with small gauffering near the head and tail bands.

But Payne very often re-bound old books, the edges of which had probably already been deeply cut, and in such cases he hesitated to cut down the edges still more in order to afford a proper ground for gilding. He therefore avoided the cutting process altogether and contented himself with a scraping of the irregular edges so as to get rid of the most projecting pieces of paper without materially lessening the general size of the leaves. The term "deckle edge" means the same sort of thing, but it has no actually definite meaning except that the edges are not properly cut. The irregular surface produced by the scraping process may either be left alone or gilded roughly and partially as well as possible; each of these methods was used by Payne. The effect of a partial gilding on such rough edges is by no means so unpleasant as it may seem in words.

It indicates clearly enough that the binder had considered that the literary or antiquarian interest of the book entitled it to be as little altered from its original form as possible. But the top edges of the paper part of a book ought, as a rule, to be cut and gilded as this process affords much protection against dust.

When really old books must be re-bound, as sometimes happens, a careful librarian would undoubtedly give the order "not to be cut", and if the book was not of any great value he might add "edges may be scraped only". So Roger Payne was in this particular not far from modern ideas as to the preservation of old methods of work.

Modern French bindings, especially very thin ones, show the effect of cut and gilded book edges to perfection. They are often marbled before being gilded which adds to the richness of the finished effect, as the marbling underneath the gold shows to some extent when the book is opened.

The leathers used by Roger Payne were morocco, which came at first from the country of that name, russia which came from Russia, or pig skin. Morocco, a goat skin, as prepared for bookbinding, is a light leather of a particularly close and tough quality. It is altogether the finest leather yet found for the purpose of bookbinding; it has a beautiful surface and takes dyes extremely well, and if properly tanned and carefully kept it lasts a very long time without change in quality.

As a material for binding fine books, morocco was brought into notice in England by Samuel Mearne in the seventeenth century. Before that time English books were chiefly bound in calf or sheep skin. Mearne's moroccos were usually red, dyed with cochineal, a far better and more lasting colour than the aniline dyes used for the same purpose today. Payne used moroccos in several colours, red, blue, brown, black, citron, green, olive and a peculiar green-grey which seems only to have been used by him, and which he may himself have produced by some process of bleaching from a darker colour. Two bindings by Payne that are now in the King's Library at the British Museum, which belonged to King

George III, are in this rare colour. Payne usually pared his moroccos rather thinly and also ironed them so as to flatten out the natural irregularities of the grain; and in this condition the smooth surface was admirably suited to receive fine impressions from his delicate stamps. But in due time he became aware of the decorative effect of the natural lines and dots which appear all over the surface of the skin when tanned, and he experimented for some time in certain treatments of the leather with the object of intensifying the visibility of the natural markings. Eventually he found that if a piece of morocco was slightly damped, and then vigorously rolled on itself by hand, that all its original slight markings became much more apparent. This leather when dry was found to have acquired a permanent surface configuration like a series of small, more or less parallel, wavy lines, which is now known as "straight grain", largely found, for the first time, on many of Payne's finest bindings.

If Payne had carried his experiments a little further and tried rolling his morocco again at right angles to the straight grain he already had, he would have got the beautiful marking now known as "levant", which is rather a large round grain; but apparently he never thought of it. If the levant grain is more and more rolled the "pin head" grain is produced, which is much smaller. In fact Payne's discovery of the possibility of modifying or increasing the inherent grain of morocco has been very largely taken advantage of ever since his time, and it is still done with admirable effect both in England and abroad. Some other leathers will under like treatment assume a somewhat similar grain to morocco, especially seal skin, but none of them will show it so effectively and well as goat skin.

The graining of morocco closens the fibre and makes the leather much stronger as well as more decorative. Recently, however, especially in France, binders frequently iron a levant grain morocco; this flattens or crushes the irregular surface without destroying the pattern of the grain —a process particularly used in the case of small books as it makes the

leather susceptible to the most delicate gold tooling from fine stamps. If left unironed neither the straight grain levant nor the pin head grain is fit to receive good impressions from very small stamps. Crushed and polished morocco was a favourite leather of T. J. Cobden-Sanderson, but I do not know whether he ever realised how much he owed to Roger Payne for the discovery that binder made in the matter of graining leather. Many of Cobden-Sanderson's stamps, like those of Payne, were cut on a very small scale.

Artificial graining can now be impressed upon a leather at its best. It is done by means of pressure from a metal plate cleverly prepared from a cast or electrotype from any especially fine example of actual grained morocco. If only the upper surface of such a piece of artificially grained leather can be seen, as in the case of a fully bound book, it is most difficult to recognise; but if the back of the leather can be got at, even a small piece, the exceptionally close grain of the back of true morocco as compared to the coarse grain of sheep skin, which is the most usual substitute, will at once betray the fraud.

Russia leather was much liked by Roger Payne as it is easily managed and has a very fine surface. It is a willow tanned calf skin and possesses a peculiar sweet smell due to the presence of a scented oil which the leather absorbs after it has been kept for a long time in close contact with white birch bark. The scent naturally gets fainter in time, but it persists for very many years and can be recognised in most of Payne's bindings in this leather. The tanning of russia leather is not good, and it quickly powders if kept too dry; the more books bound in it are used the better they last, as it readily absorbs some oil from the human hand which materially strengthens it. An excellent preservative can be found in ordinary furniture polish. Payne always "diced" his russia leathers; that is to say, he ruled them all over with diagonal lines in blind, without gold. This was probably done in order to conceal small defects or surface discolorations.

Many of Payne's russia leather bindings have become much worn, and they have had to be repaired in places with new leather. This repairing, which has generally been carried out in morocco, has unfortunately been badly done in almost every instance, and the original beauty of the binding has been ruined. Any repair to an old binding should only be entrusted to a first-class workman, and the greatest care must be taken to match the old leather, both in kind and in colour.

At the present time, when leathers are for the most part dyed in colours by anilines, they are usually first bleached with sulphuric acid which removes all stains and makes the colours penetrate the leathers in a satisfactory way. But if this acid is not thoroughly washed out of the dyed leather it will inevitably cause it in time to powder away, and it seems possible that some process of the same sort was used in the preparation of Payne's russia leathers which, however, were only prepared in a brown colour.

Payne very rarely used pigskin for his bindings, and then only on small books which are in delightful taste and most effective. The leather is always pared very thin and heavily ironed so that it has a fine even surface, almost polished, which takes Payne's most delicate tooling to perfection. In mediaeval days pigskin was much used for large books, but it was left comparatively thick and ornamented with blind tooling. It was much liked by German binders and is probably the strongest of all leathers. If the stamps used in blind on pigskin are a little overheated they will leave an impression slightly darkened. But Payne never did blind tooling on pigskin because he so much appreciated the charming effect of small brilliant gold tooling on the delicate fawn colour of the leather. English binders have never used pigskin much; indeed it is a very intractable leather and difficult to manage. But much more use might well be made of it for fine bindings as Payne used it, very thin and strongly ironed. The effect of gold tooling on such leather is quite admirable.

Chapter III

GOLD TOOLING ON LEATHER

Gold Tooling in Italy and France
Count Guglielmo Libri
Jean Grolier, Vicomte d'Aguisy
Charles Lewis
Charles Hering
Charles Kalthoeber
T. J. Cobden-Sanderson
Roger Payne's Gilding Stamps and Manuscript Notes

CHAPTER III.

As bindings by original artists are gradually acknowledged to be objects of high art, and worthy to be collected and valued for their own rarity and beauty, they inevitably attract the attention of imitators. The art of gold tooling on leather is an old one, and the earliest examples of it are probably to be found among the ancient Arabic horse trappings which are of leather stamped in blind and sometimes gilded in a very ornamental way. There is also cut work to be found on these early leathers (an art much followed in Germany in mediaeval times), but rarely in England.

Many of these objects of decorated leather reached Venice at an early date, and several of the Venetian bookbindings of the fifteenth century have upon them little gilt roundels which most likely mark the earliest attempts at gold tooling on books that still exist. The roundels appear to be of gold foil and are strongly pressed into the leather, but whether there is any fixative used at all, besides the pressure, it is now impossible to say. The roundels are apt to come off, but as they would naturally be carefully fastened back again in their proper place by any owner or librarian, it is not likely that one of them will ever get away and be analysed to decide what metal it is made of. The little dots or rings are often glazed over with colour, and this slight protection has helped to preserve them.

Venetian artificers were always very skilled in small technical workmanship as well as being admirable designers, and they quickly realised the great field for small decoration that was afforded by the rectangular form of a bookbinding. They also appreciated the beauty of gold dots,

curves, and lines upon the rich brown of ordinary tanned leather. But they must, at a very early date, have found that there was no very satisfactory way of fixing gold foil or gold leaf on leather, and in this experimental stage a considerable amount of small gold ornamentation was put on that has since come off.

At a comparatively early stage in Venetian gold tooled bookbindings many of them show large spaces of the leather that are entirely covered with gold leaf. These gilded places are always quite firm and good, they were probably painted over with white of egg, gilded and ironed with a hot iron. A certain amount of small gold tooling occurs at the edges of the gilded designs. I think it is probable that the discovery of the suitability of white of egg as a valuable help in fixing the gold leaf in comparatively large pieces on leather is due to the inventive minds of the old Venetian bookbinders, and then it naturally was applied in the case of smaller work. White of egg was well known in mediaeval times as a medium for water colour paintings, and it was extensively used in the beautiful miniatures found in the illuminated manuscripts of the time, so many of which are of Italian origin. The hardening of albumen by heat, which is its most valuable asset, so far as gold tooling is concerned, was of course well known for a long time, but the application of it to the particular purpose of fixing thin gold on leather with the help of small heated stamps must have been the result of much experience and experiment before it became finally known as the best possible way of achieving this difficult operation.

Gold tooling on leather done with a properly heated stamp and egg albumen is extraordinarily strong. I have found several instances in the case of old bindings, particularly in the lettering on the back, where the gold part is in high relief, well above the surface of the leather round it which has rotted away. The hard albumen, itself protected by the thin film of gold above it, has so strengthened the leather on which it was put that it remains as a little surface projection, still properly gilded.

There is one rather curious objection to gold tooling with the help of egg albumen, but this is only apparent when a binding so ornamented is left for a considerable time laid flat on a cloth or silk-covered shelf in a glazed case, as such things often are. There is some grub that particularly likes albumen, and if it can find a gold tooled book lying on its side, and undisturbed for a considerable time, it is likely enough to eat a little passage carefully followed more or less along the lines and curves of the gold tooling. I found an interesting example of this in the library of the late Wakefield Christie-Miller at Britwell Court, near London, some time ago. In one of the glazed show cases I noticed an exceptionally richly tooled binding which I lifted up to examine closely, and found that the greater part of the gold tooling on the under side had disappeared and only a small trench in the leather was left, following accurately the original lines of the gilt design. The book, with others, was laid on a piece of fine cloth, and this cloth was also eaten away in exactly the same pattern. The explanation is that the grub liked the albumen and had started his journey undisturbed on the under side of the book, but found the accommodation insufficient. He then not only pursued his decorative road along the lines laid down in the albumen, but had *pari passu* eaten away a small portion of the cloth as well, so as to have more room to get along in. It follows, therefore, that if fine books with gold tooling upon them are shown in cases, it is advisable to open the cases frequently, both to air them and to brush over the cloth or whatever the books are resting on in order to disturb and perhaps kill any grubs that may be present. This grub often eats away some of the leather along the edges of the gold tooling. He apparently is seeking for more egg, and consequently carries his voyage of discovery a little further than is necessary. But the main lines of the gilded work are the centres of his explorations.

Numbers of very capable binders are quite able to execute good work in the matter of gold tooling, and there are always plenty of old books to

be bought that are well bound in leather without any gold tooling upon them. Such old volumes are very valuable to any clever and unscrupulous binder, because he can ornament them without much difficulty and thus command a ready sale at a much enhanced price. New stamps can easily be cut to any pattern, and any ordinary stamps can be made from drawings at a small expense. There are some sorts of bindings that have been especially favoured by imitators; generally they are simple books such as some of the less ornamental ones that were made for Jean Grolier, but as a rule fraudulent work is rarely good. Some of the skilled work that has been done in recent years in careful imitation of the highly decorative bindings made for Henri II, King of France, and for Diane de Poictiers, Duchesse de Valentinois, has been most successful; collectors have eagerly purchased such work at great profit to the binders. The stamps and designs on these fine books are always historically correct, and they might deservedly be expected to deceive anyone but an expert. They certainly cost a considerable amount of money to make, and if they did not pretend to be what they are not they would properly take a high place as bindings made in the French style of the sixteenth century.

The large library brought together in the early nineteenth century by Count Guglielmo Libri is now known to have been full of very clever forgeries of old and valuable styles of binding, many of which were plain outside when they first came into Count Libri's possession, but later had an additional amount of new gold tooling cleverly added to them. This supplementary work has almost always been carefully darkened and rubbed so as to have every appearance of age. Any apparently old and finely decorated book, many of them richly coloured as well as gold tooled, known to have belonged to Count Libri is now looked upon with much suspicion and should really be examined by some acknowledged expert, because, in spite of the fact that the Count had numbers of his books unjustifiably meddled with and added to, he also undoubtedly had many fine authentic books of great rarity and value. But the existence

of only a few doubtful bindings in any large library is enough to throw a certain amount of discredit on all the others. The Libri Library was eventually sold in a series of sales held from about 1859 until 1866, and among the books sold were several reputed Groliers, mostly in the Italian style, which is the simplest and most beautiful, with only gold tooled work, and some few in the French style with much colour as well as gold.

Jean Grolier,* Vicomte d'Aguisy, was sent by Francis I as ambassador to the Pope, and while in Italy he had numbers of his rare books bound in the Italian style which appealed to him strongly. He afterwards became Treasurer-General of France, and then his books were bound in the French taste. On almost all of his books there is much lettering, and here the fraudulent imitator generally gets wrong as he is apt to use the lettering he already possesses, and omits to cut a new alphabet designed in Grolier's style. Grolier bindings are very valuable, and they have been more successfully imitated than those of any other great collector.

Among the binders who worked for Count Libri probably the most important was M. Hagué, a Belgian, who was an earnest student of the styles of great and popular binders. He must have been a man of much artistic capability, and was undoubtedly very competent in all matters concerning the ornamentation of the outsides of books bound in leather. M. Hagué's taste and knowledge of great schools of binding may have been largely acquired through association with and close study of the treasures in Count Libri's library; and he eventually became so skilled that he was able to reproduce the most elaborate French styles of binding with great success. His work holds an honoured place in many private libraries, as originals. In large museums or public libraries Hagué's work is more likely to be recognised, in which case it may well be so

* *Researches Concerning Jean Grolier.* The Grolier Club, New York, 1907. The list concerning English collections contributed by Cyril Davenport of the British Museum. Edited by Baron Roger Portalis.

marked and valued accordingly. Already in plenty of high class sale catalogues, bindings by Hagué are specially mentioned, and no doubt they have a considerable value on their own merits. His finest reproductions are often put in beautifully made cases, lined with velvet, and treated as treasures of great value.

To make new ornamented leather look old is a very difficult matter, but it can more easily be done on the outside of a book than within. If, therefore, there is any suspicion about a binding purporting to be really old, the best place to examine the leather is inside the boards, particularly near the corners. Here signs can usually be seen easily enough showing whether the leather is old all through or only superficially. Also certain leathers have been consistently used by particular binders, and knowledge on this point and also as to the colour is essential to any serious collector or librarian.

The two greatest successors of Roger Payne were Charles Lewis and Charles Hering. Although each of these binders owed his success to the study and imitation of Payne, they both developed his ideas in conformity with their own taste. They were what we should class now as first-rate trade binders, and produced a great quantity of work. In Payne's case there is the valuable quality of amateur work, quite original and unfettered by trade considerations, and very little output. The question of the difference between trade binding and amateur binding is one of great interest, and the amateur quality seems to me to be of great value. In England the amateur, or lover of art for its own sake, has been able to make his influence felt strongly in many ways that are usually considered only as trade ways. For instance, the work done at Little Gidding that I have already mentioned was unfettered amateur work; Settle's curious bindings, although they could be bought, have the same quality strongly developed. In later times Cobden-Sanderson recognised the real beauty that could be produced on a bookbinding, and he did his work in this particular for sheer love of it. He had the amateur spirit

strongly, and the most original of the gold tooling designers and workers now living in England is distinctly an amateur. In another line of art, that of landscape painting in water colours, one of our amateurs, Hercules Brabazon, is already acknowledged as one of our very best artists, and his work is eagerly sought. The principal difference between the two classes seems to me to be that the amateur puts all of himself and his very best skill into his work, which he does exactly as he likes; while the trade worker, on the other hand, will scamp his work frequently, and although freely developing the original suggestions of other men, his chief object is to produce something that will be popular and sell readily.

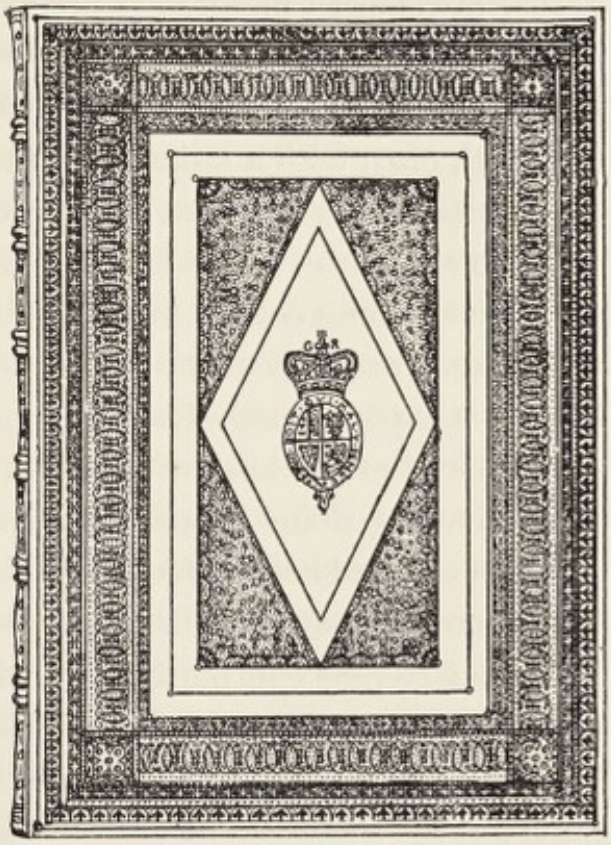

Fig. 23. The Mazarine Bible. Mentz, 1455. Bound in blue straight grained morocco by Charles Kalthoeber for George III. In a style directly derived from Roger Payne, but much over elaborated.

Charles Lewis was no original designer, but he was able on trade lines to develop a style of his own founded on Payne's procedure. He was an apprentice to Walther, one of the skilled German binders who worked in Payne's manner shortly after his death, the best of whom was Kalthoeber who worked for George III and set up eventually on his own account in London. Lewis's bindings are always very pleasing both to see and to handle, as the technical part of them is excellently done and the leathers carefully chosen. As trade bindings Lewis's works are quite in the first class, and they open freely and strongly. He worked particularly for the two great English collectors, Lord Spencer and the Right Honourable Thomas Grenville.

Payne started the idea in England of finely ornamented doublures inside the boards of his bindings, and Lewis recognised this as a most important innovation. He followed the practice with great success, and many of his doublures are quite admirable of their kind; on many of them the centre is white vellum, and this is enclosed within a broad border of coloured morocco richly tooled in gold. Lewis's gold tooling is technically extremely good; his stamps are mostly arabesques cut broadly and showing much gold. They are well designed and well arranged, often with a large use of parallel straight lines. The backs of Lewis's larger bindings are often worked with broad flat bands, finely gold tooled. This flatness is an invention of Lewis, but although it is decoratively quite correct, in fact it is all wrong, because in most cases these bands are only shams, the books being really sewn with hollow backs, having constructively no bands projecting at all. The old-fashioned raised bands at the back of a book are strong and correct, but hollow backs showing sham bands stuck on outside are weak and deceitful. Payne never used hollow backs, but his binding is all done truly and well in the manner known as "flexible".

Charles Hering had more to do with Payne during his lifetime and after his death than any other binder. Hering found many of Payne's bindings left unfinished in his workshop, and as he had all Payne's stamps at his command he carefully finished everything that Payne had left incomplete. By this unique experience Hering became so imbued with Payne's ideas that he became able, using Payne's own stamps, to bind a book so exactly in Payne's style that, if he had wished to do so, he could easily have made a large and profitable addition to the few existing Payne bindings, because it would be impossible to distinguish the real from the false without some documentary authority. I give an illustration of this interesting fact in the case of two bindings made for Lord Spencer, one of which was done by Payne and the other by Hering (Plate 18). These two and many other Payne bindings, several of which have the

Spencer crest upon them, were purchased in 1892 by Mrs Rylands with the rest of the very fine library collected by the second Earl Spencer and later presented by her to the City of Manchester. The "Paynes", about sixty of them, are carefully kept in a separate room reserved for special treasures. Charles Hering always retained something of Payne's taste in his bindings; he was very highly thought of in his own time, and his gold tooling is fine and delicate. His bindings, luckily, often have his little paper label affixed inside. Hering's doublures are often well done, and he borrowed this peculiarity directly from Payne.

Fig. 24. Ticket found in books bound by Charles Hering.

John Mackinlay was another fine English binder who worked for Lord Spencer. He carried on Payne's idea of finely finished doublures, in gold and blind. Many of Mackinlay's doublures are excellent.

The question of how far it is allowable to indicate in the decoration of the outside of a book what the subject of the book is, is one of much interest. From the earliest times marks of ownership have been carefully and freely added, particularly in the form of heraldic coats-of-arms, badges or devices; initials of owners have also very often been used and sometimes even their names. Collectors abroad often had their names put on their bindings, as was notably done in the cases of Grolier and Maioli. In England the armorial bearings are the most usual mark of ownership, and this has been most carefully carried out in the case of royal bindings ever since the time of Henry VII.

The names of binders are rarely found on old English bindings, but of recent years there has happily been some considerable use of the addition of the binder's name or pseudonym stamped in gold. It is a very desirable addition. In many cases, however, small stamps agreeable to the subject of the book itself may be found on the binding. Sometimes the binding is designed altogether on lines consonant to the contents, as may be seen on one of Berthelet's books, on geometry, in which he shows

a charming arrangement of triangles. Mearne never troubled himself to add any device on his bindings referring to the contents, but on one of the bindings he made for Charles II at his restoration, he shows a stamp of a dove with an olive branch in its beak, suggestive of the king's return to the ark of his kingdom.

Payne has now and then told us in his manuscript notes how he has chosen certain of his small stamps so as to be in some sort of accord with the book itself. In his note on the book bound for Dr Benjamin Mosely, Payne says that the outsides were finished with "Double Panes and Corner Tools agreeable to the Book". In Lilly's *Christian Astrology* Payne has used stamps of the sun and moon, the symbol of the planet Saturn and that of the zodiacal sign of Capricornus. In the note belonging to this book he says that the outsides are finished with ornamental corners of oak leaves (see p. 73). In Spenser's *Faerie Queen* Payne says it is finished in the "Taste characteristic of the English Poet by Acorns & Oak Leaves". A stamp of a lyre is also shown (Colour Plate 12). In the case of Heydon's *Elhavarevna* Payne says that the outside is finished in the "taste of Rosie Crucian" with "Trefoil pointed Cross Roses & SS and the Druid Acorns" (Colour Plate 8). In Wakefield Christie-Miller's library was a copy of Shakespeare's *Comedies, Histories* and *Tragedies* bound by Payne, and outside will be seen Shakespeare's coat-of-arms as well as impressions of the lyre stamp which Payne often put on books of poetry.

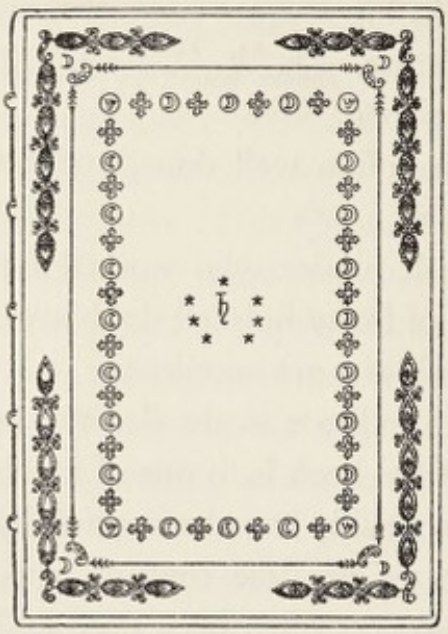

Fig. 25. Lilly's *Astrology*. Bound by Roger Payne in russia leather, gold tooled. Showing the use of astronomical stamps in allusion to the subject of the book. With MS. note. Formerly in the Library of Lord Amherst of Hackney.

But it must of course be remembered that a designer of any decoration on a binding will, except under special circumstances, simply use as well

as possible the stamps he already possesses. The appropriateness of the design outside to the subject of the book will rarely be considered by the binder; and only when his client is unmindful of expense are specially designed and cut stamps likely to be used. If a binder is only working for his own pleasure he will probably draw a design in accordance with the art of his own time, and if he finds in the book any words or sentences that suggest a workable design that appeals to him, he will not hesitate to have such stamps as may be necessary cut for him. As a binder, however, his object in the main is beauty of ornamentation and not the suggestion of ideas. Even if he carries out his idea, it may easily be missed by an observer, who only appreciates the beauty of the general effect.

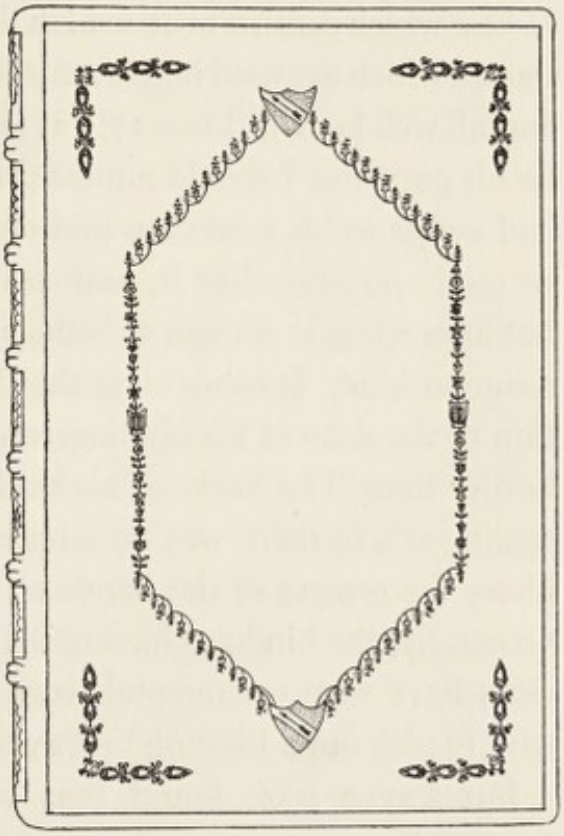

Fig. 26. Shakespeare's *Comedies, Histories* and *Tragedies*. London, 1623. Bound in diced russia leather by Roger Payne, gold tooled. Formerly the property of Wakefield Christie-Miller of Britwell Court, Bucks. Sold in London at Sotheby's in 1919 for £2300.

Payne's plans in the decoration of his bindings are generally very simple. In the main they consist of rectangular lines of ornamentation parallel with the edges of the binding. The rectangular lining itself is quite plain and the interlinear spaces are filled, or partly filled, with ornamental lines made up by successive impressions of some of Payne's small stamps that were especially designed for use in this way But the rectangular plan was not always left alone, as in many instances plain lines as well as lines of ornamental stamps are arranged in diamond or gable-like form. It is quite possible that Payne may have seen and appreciated the use of the gable form on books bound by Samuel Mearne,

but in his work that form was the most important, and all the other work on the book was subservient to it. Payne, however, only used diagonal lines as an exception, and always subservient to the general rectangular plan he liked best. There are rare cases in which a radically different plan appears, such as can be seen in the case of *England's Helicon* which consists of an oval in the centre with triangular corners. The stamps which are used in this remarkable binding are certainly all Payne's and all well known (Plate 17). If the design was his it was an experiment on his part; but I should almost think that it was done by someone who had access to his workshop and tools, as Charles Hering had. There is certainly no other like it, and so it may be considered that Payne did not appreciate it enough to induce him to produce any more designs of a similar kind. It seems clear that Payne's favourite plan for the decoration of the sides of his bindings was an amplification of the rectangular border line. The backs of his books were simply filled with small gold tooling where there was no lettering, and small gold tooling often put along the centres of the bands at the back as well as along the edges. Generally, the bindings having the simplest characteristic designs on the sides have very ornamental work on the back, and this fact makes it easy to pick out a binding by Payne on the shelves of any library.

But Payne soon found that rectangular lines, however carefully arranged, were not enough to satisfy his artistic taste; so he hit upon the idea of impressing lines of small ornamental gold tooling within the spaces left by his parallel lines, and this form of design he carried out with most admirable effect. In order to feel entirely in sympathy with his gilding stamps, he designed them himself so that his mind and his hand could always work together and combine in yielding to him the supreme pleasure of decorating his bindings in a way that pleased and satisfied him even to the minutest detail. Payne's small stamps are worthy of much attention; they are generally designed in such a way that besides their individual charm they are admirably adapted to be

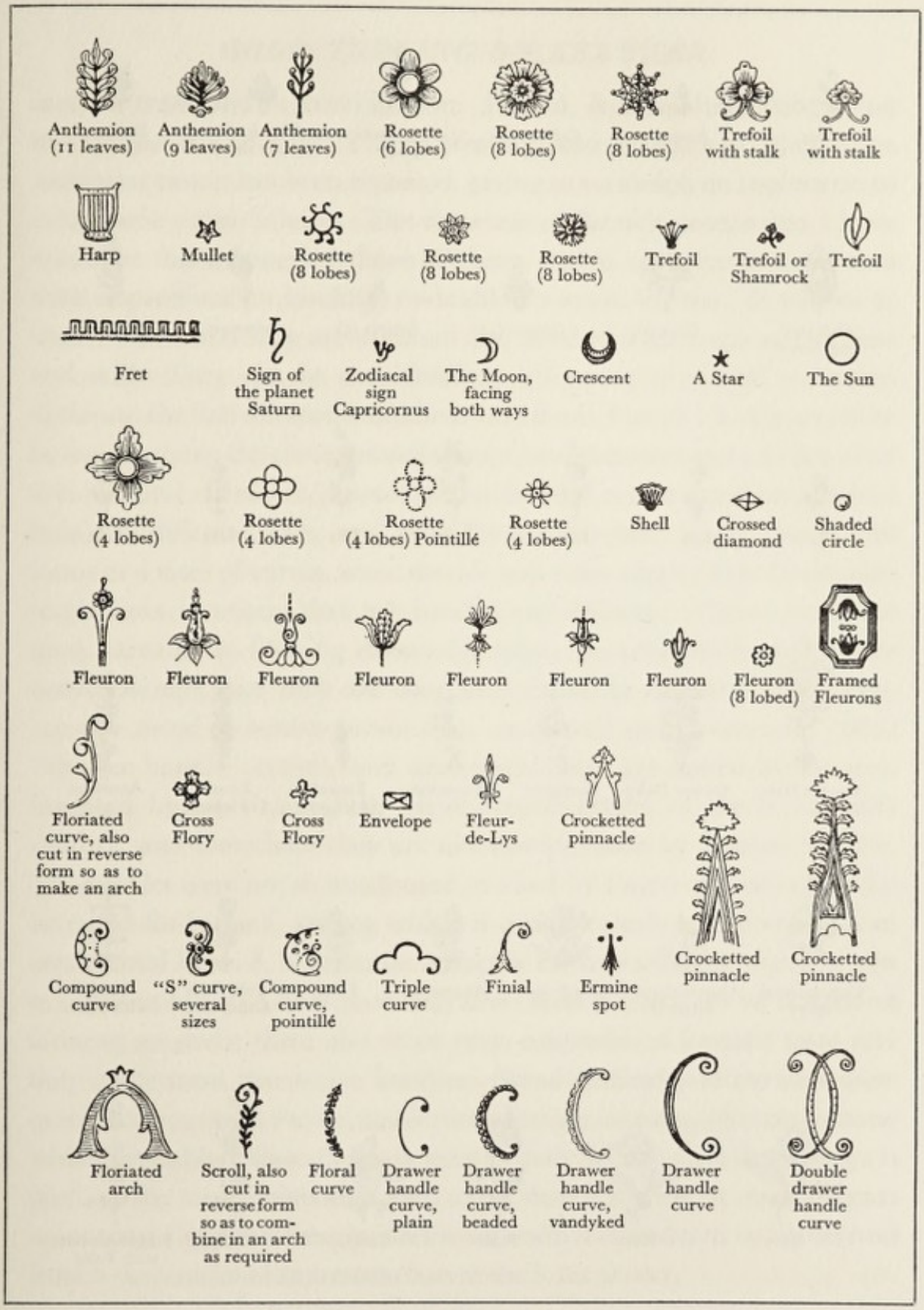

Fig. 27. Roger Payne's Stamps. Conventional.

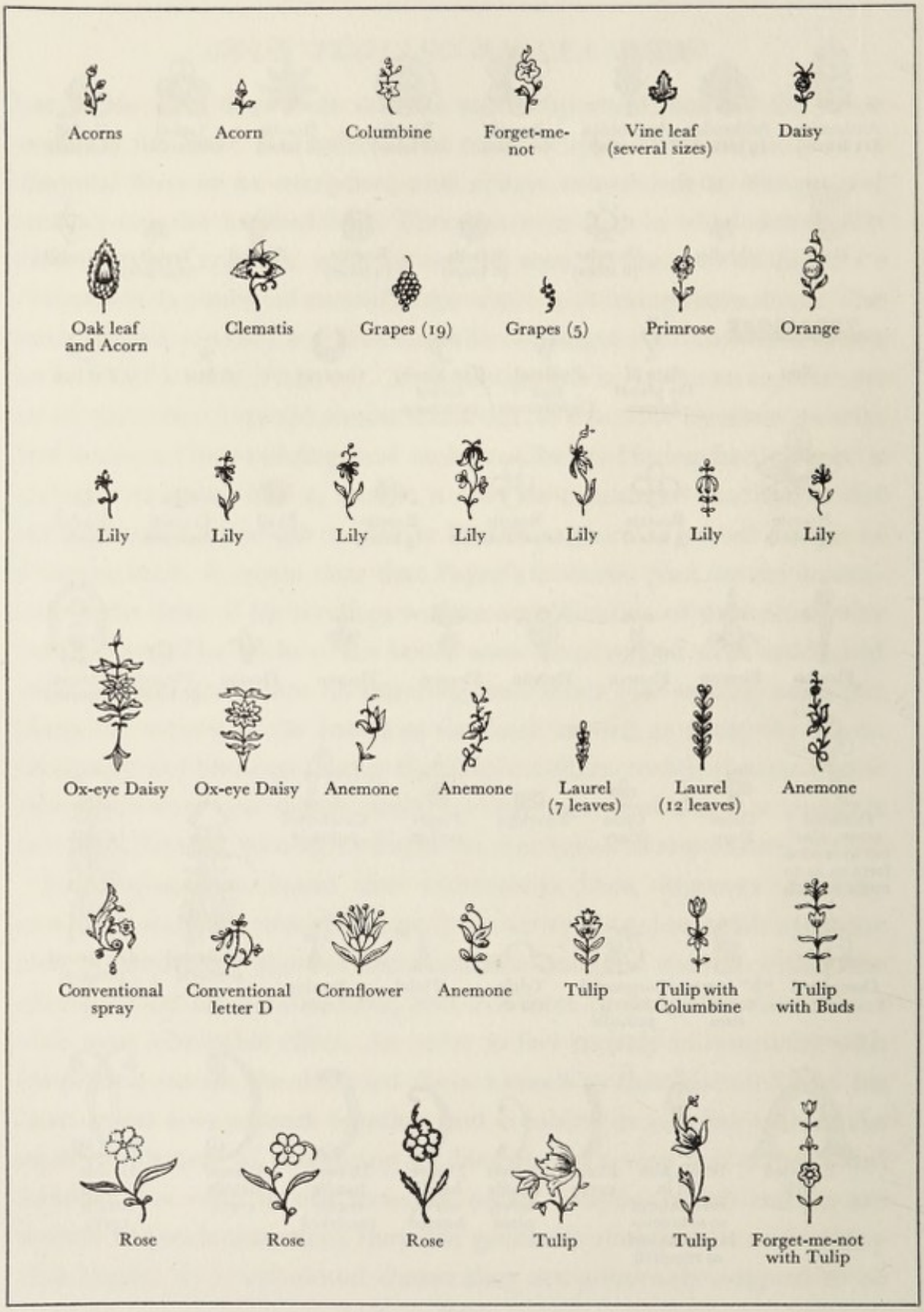

Fig. 27. Roger Payne's Stamps. Floral.

used in repetition or combination. Indeed, it is an interesting thing to examine one of Payne's finer bindings and realise how often some particular stamp has been repeated, giving nevertheless an impression of great variety and richness. The drawings of Payne's stamps that I have made for this monograph have all been copied with the greatest care from impressions on bindings undoubtedly made by him. It will be at once evident that they are all small and finished with much elaboration and skill. They can be considered as belonging to one of two main divisions: the first conventional, the second floral (Fig. 27). The largest may be found among the conventional stamps, and these are more or less of an architectural character, pointed pinnacles with crockets and ornamental finials in different sizes, and little floriated arches. There are several forms and sizes of curves, some double and some single; they range from single lines to others that are beaded and foliated. These curves are most valuable in forming decorative edges in combination with more ornate stamps, and they are constantly found in common use. There are also more elaborate curves of a compound style sometimes called "drawer handle" curves, and sometimes these are dotted in the style invented by Le Gascon, the great French binder of the seventeenth century, and sometimes they are like stamps made by Samuel Mearne. These styles were not so much used or liked by Payne as those which he invented for himself, among which is a particularly useful one like an ornamental letter S, a favourite stamp of Payne's and one which he cut in different forms. Other reversed curves were cut so as to be capable of forming an arch; these also were very congenial to Payne's taste and they make most decorative borders. Small symmetrical fleurons were much in favour with Payne, and he designed a good many of them, among which probably a fleur-de-lys is most usually found. The fleur-de-lys is perhaps the most universally used small design known; it even appears on ancient Egyptian temples and is sometimes considered to be derived from a conventional representation of the lotus flower.

Upon early English coins the kings are shown wearing circlets on their heads, and from the upper edge of the circlets straight rods appear, generally three of them, and at the top of each rod is what is called a pearl, otherwise a small sphere. A little later these single pearls develop into groups of three, and I think very probably that from these groups of three pearls the ornamental fleur-de-lys with three main constituents has been gradually evolved. In one case, that of a highly ornamental doublure in citron morocco, Payne has filled the entire central space with a symmetrical repetition of one of his fleur-de-lys stamps (Fig. 28). He very rarely filled the central spaces of his designs with anything, but now and then by request, with coats-of-arms. He must have thought very highly of the decorative value of the fleur-de-lys.

Fig. 28. Postel, *La Loi Salique*, Paris, 1780. Doublure in citron morocco, gold tooled with Fleurs-de-lys.

He had ermine spots and small symmetrical fleurons in plenty, many of them based on leaf or flower motives and others only in arabesques. One of his stamps is a modified form of a Greek fret, but I do not think he used it often, and it has none of his individuality in it. Such stamps may well have been ordered by a client and only rarely used. The only heraldic stamp I have found on Payne's bindings is a pierced mullet, and this also is not often used by him. His stamp of a lyre is one of his favourites, and he seems to have really used it as a mark of poetical contents. The lyre is cut in several sizes and it composes well and is very decorative.

There is a very useful stamp of a small shell, and one of a star, rarely used, and among the other astronomical stamps, still more rarely used, is one of the sign for the planet Saturn, like a letter H, and one of the sign for the zodiacal Capricornus; this is like a monogram of the letters

VS. The crescent "moon" is often used, but only as a decorative crescent, and so is the circlet which seems in some cases to have been used to represent the sun.

Of rosettes Payne had a large choice; they vary from small dotted, four petalled designs, to several very decoratively arranged bosses, some of which have six or eight petals and are designed in geometrical or conventional forms.

But I feel that in the majority of the foregoing designs Payne executed them because he felt that they were part of the outfit of a properly equipped binder's workshop. But when he had supplied himself with what might be considered enough to get on with, he began to design other stamps entirely on his own initiative and in his own naturally fine taste. These stamps are all floral, and they are characteristically unlike any that preceded them. Except one of a small vine leaf, which can be used any way in repetition, all these floral stamps have the quality of length, and no doubt when he designed them Payne had in mind the decorative principle of arranging them in lines. He did this with conspicuous success, thereby introducing a new principle of decoration into English bookbinding. Most of these floral stamps are difficult to identify from the botanical point of view. No doubt at first Payne drew fairly correct flower studies from which to design his stamps, and he took common flowers for his models. Many of these, however, have been so altered and modified from the forms of their originals that it is difficult in many cases even to make a guess at what flowers they represent. The fact no doubt is that when Payne set to work to make the careful small drawings from which the stamps had to be cut, he did not hesitate to add or detract from his first sketches, so as to render the design more adapted to his decorative requirements. But in the main he preserved such matters as the number of petals in a particular flower, and I have ventured to give names to the stamps I have figured.

Botanically it does not matter much, and in all such cases scientific

accuracy gives way to pictorial requirements; but to some extent Payne certainly intended to be botanically correct as he mentions, in his manuscript notes, oak leaves, laurel leaves, and acorns. I doubt if his oak leaf alone would be recognised, but as it is shown in company with a fair-sized acorn, there is no doubt about it. The small stamps of an acorn with stalk and small leaves are quite accurate, except that the leaves are too small to show the characteristic indentations of the natural leaf. I have christened six or seven of the small sprays with stalks and leaves as lilies, but that is only because I do not see what other common flower could suggest the very graceful stamps that Payne has made of them. Then I have called another group of somewhat bolder design tulips, but here again I must admit my judgment is open to criticism, as they, or some of them, may well have been developed from sketches of something quite different from any tulip that ever grew! What I have called roses are I fear still more open to criticism, because Payne's "roses" all show six petals and the proper number for a single rose is five. So the only solution seems to be either that Payne took an exceptional flower for his model or he considered six petals suited his own requirements best. Six petalled flowers are uncommon, and it is not at all likely that Payne ever took any models rarer than may have grown in the neighbouring hedgerow, where wild roses were probably plentiful, and he is almost sure to have utilised them. One of his roses is dotted in the French fashion.

Besides these much used stamps there are several others which are met with more rarely. Among the conventional ones are several varieties of trefoils, and among the floral ones are others that I have given names to simply as a means of identification, as in that way they may be of use for reference. I have among these miscellaneous flower forms some that have distant resemblance to daisies and forget-me-nots, corn-flowers, clematis, primroses, and columbines. Fruit evidently did not furnish much material that was congenial to Payne for his requirements.

There is one stamp that probably stands for an orange or an apple, and two of grapes, the larger of which he used often enough with great effect.

Payne used simple dots frequently to emphasise certain parts of his designs. This principle was borrowed from Le Gascon who was the first great binder to use it. I suspect Payne saw some of Le Gascon's work as there are some small pieces of decoration that are derived from this style, but they may have come through the medium of Samuel Mearne who also borrowed something from the great Frenchman.

I have drawn all the stamps illustrated as nearly as possible to the exact size of the stamps themselves, and if any reputed Payne binding shows any of the stamps I have figured a very careful comparison should be made with my drawings. If any great discrepancy in size exists a further examination should be made because, although no serious frauds have as yet been made with respect to Payne's bindings, they have already been largely copied in a more or less perfunctory way. The general arrangement of the design and the general appearance of the stamps are both like Payne's work, but they will not stand a careful comparison with his own undoubted productions. Therefore, the question of the size of the stamped work is of much importance, and as my drawings will have gone through one or two processes of reproduction before they are published, finally they may easily vary from the size they originally were.

There is also another point to be remembered, and this is that the impression in gold on leather often appears much larger than it would if the stamp were inked and printed on paper. The warmth of the heated stamp often causes a thread of the gold leaf to adhere to the minute edges of the depression in the leather, and this enlargement frequently occurs all along the edges of the impression, thereby considerably increasing the apparent size of the stamp. In all cases of measurement this source of trouble must be looked for, as my drawings show just the actual size of the stamp itself and not its gilded impression. As the gold leaf is

always cut a trifle larger than the stamp that is to be used, the broadened effect is very likely to occur, especially if the work is done by anyone but a very skilled gilder on leather. The softer the leather, the greater the chance of apparent enlargement exists. Gold tooling on hard leathers with even surfaces like those made by ironing on morocco or pigskin is really the most satisfactory, and Payne knew this well. In his own work the apparent enlargement of his stamps does not occur because he was so skilled and careful that instances of faulty gilding by him do not exist. It is quite likely that if ever by some accident any stamp he was using became too hot and consequently made a bad impression, he stopped that particular piece of work at once and did it over again. The exactly proper heating of a gilding stamp is a very important matter, because if it is not hot enough it will fail to congeal the albumen, and if it is too hot it will crumple up the delicate film of gold leaf and ruin its polish. Whenever a piece of bad or careless gilding occurs on a reputed Payne binding it is almost certain to have been done by one of his assistants or after his time by Hering. In the main, my drawings of Payne's stamps may be considered as being the correct size, and they can be used as standards for reference.

Payne's explanatory notes are unique. He inserted them in the books to which they refer, and they bear witness to the great interest and thought he gave to each binding. It is quite possible that more of these delightful notes exist than are known at present, because many libraries, both in England and abroad, have Payne bindings still unrecognised on their shelves; and in some of these more notes may well exist. It is to be hoped that any owners of such treasures will in due time allow them to be known and published, both for Payne's own sake and for the edification of his numerous admirers.

INSCRIPTIONS

In Euripides. Cambridge, 1694. Blue straight grained morocco. (B.M.)

Euripidis Quae Extant omnia. very Large copy Bound
in the very best manner in the finest darkest Blue Turkey
1. Gilt Leaves not cutt. The Back Lined with Russia Leather
no false Bands fine Drawing paper Inside of y^e^ Colour of
the Book Morrocco Joints Double filleted & fine Dark
2. purple paper Inside. The Back richly Finished with small
Tools in Compartiments very Correct Lettering for Work-
3. manship. The out-sides finished with Rich small Tool Gold
Borders of measured Work & Corners Velum & Morrocco
4. under the Silk Headbands so as never to break very Great
care has been taken in the Beating & beat several times and
great care in pressing . . . . . 3 : 3 : 0

Some Sheets was of a very bad Colour & had gott
the dry rott these are all put to rights & refreshed
NB not any Aqua Fortis has been used in the Washing
Some leaves had been broken by the printing Types these
took also a good deal of time to mend them very neat
and some Wrinckles which took a great deal of time one
Leaf for instance page 47 took a full Days Work the
Weak Leaves was also very neatly sised, strong and
Clean . . . . . 1 : 6 : 0

4 : 9 :

It was a very difficult Book to Beat Bind and putt to rights & is now the Finest & largest Copy I ever had to do.

1. Back lined russia.
2. Interesting reference to the Back.
3. Interesting reference to the outside Gilding.
4. Interesting reference to the corners and Headbands.

In Earl Spencer's copy of Aeschylus. (Rylands.)

Aeschylus. Glasguae. MDCCXCV. Flaxman illustravit. Bound in the very best manner, sew'd with Strong Silk, every Sheet round every Band, not false Bands; the Back lined with Russia Leather,[1] Cutt Exceeding Large; Finished in the most Magnificent Manner Em-border'd with ERMINE expressive of The High Rank of the Noble Patroness of the Designs, the other Parts Finished in the most elegant Taste with small Tool Gold Borders Studded with Gold; and small Tool Panes of the most exact Work. Measured with the Compasses. It takes a great deal of Time, making out the different Measure-ments; preparing the Tools;[2] and making out New Patterns.[3] The Back Finished in Compartments with parts of Gold studded Work, and open Work to Relieve the Rich close studded Work.[1] All the Tools except Studded points, are obliged to be Workt off plain first,—and afterwards the Gold laid on an Worked off again, And this Gold Work requires Double Gold being on Rough Grain'd Morocco. The Impressions of the Tools must be fitted & cover'd at the bottom with Gold to prevent flaws & cracks . . . . . 12 " 12 " 0

Fine Drawing Paper for Inlaying the Designs,[4] 5s 6d. Finest Picket Lawn paper for Interleaving the Designs 1s 8d. 1 yd. & ahalf of Silk 10s 6d. Inlaying the Designs at 8d each 32 DESIGNS 1. 1s. 4d. Mr. Morton 1 19
adding Borders to the Drawings 1 16
Ł16 7

1 Reference to the Back.

2 "Preparing the Tools" may mean making new ones or altering old ones.

3 "Making out New Patterns" means arranging and setting out the proposed design on paper by the help of a candle, the Tools being smoked and pressed on the paper.

4 "Inlaying" the designs properly means impressing them on the leather.

Petrarch. (Spencer.)

The paper was very weak especially at y^e^ Back of this Book. I was obliged to use new paper in y^e^ Washing to keep the Book from being torn or broken. To paper for Washing 2 . 0

To Washing their was a great deal of Writing Ink and the bad stains, it required several washings to make the paper of the Book quite safe, for, tho the Book with one or two washings would look as well as at present, it will not stand the test of Time without repeated washings. Carefully and quite Honestly done . . . . . 9 . 0

To Sise-ing very carefully and Strong . . . . 7 . 6

To Sise the Book . . . . . 1 . 6

To mending every Leaf in the Book, for every Leaf wanted it thro' the whole Book, especially in y^e^ Back Margins. I have sett down y^e^ number of pieces to each Leaf . . 10 . 6

Cleaning the whole Book . . . . . 4 . 0

1 . 14 . 6

The Book had been very badly folded and the Leaves very much out of square; I was obliged to Compass every leaf single, and mark the irregular parts, and take them off without parting the sise of the Copy, very carefully and Honestly done . . . . . 3 . 6

The Book being all Single Leaves, I was obliged to stich it with silk fine and white, to prepare it for sewing done in the Best manner and uncommon . . . . . 2 . 6

The copy of the Book was in very bad Condition when I received it. The most Antig. Edition I think I have ever seen. I have done the very best; I spared no time to make as good and fair a Copy as is in my power to do for any Book, that EVER DID, or EVER WILL, or EVER can be done by another workman; thinking it a very fine unique edition. Bound in the very best manner in Venetian Coloured morocco leather, sewed with silk, the Back lined with a Russia Leather.[1] Finished in the Antig. Taste, very correctly lettered, and very fine small Tool work,[2] neat Morocco joints, Fine Drawing Paper inside to suite the colour of the Original paper of the Book. The Outside Finished in the Antig. Taste very correctly letter'd in Work. The Whole finished in the very best manner for preservation and elegant Taste . 4 . 7 . 0

1 Back lined russia.

2 Interesting reference to the gilding and Back.

INSCRIPTIONS

In a Book bound for Dr. Benjamin Mosely.

Versalii Humani Corporis fabrica. The title Washed, Cleaned and very neatly Mended. The opposite Leaf Ditto. The Portrate Margins Cleaned and the opposite Leaf Ditto. Fine Drawing Paper inside, exceedingly neat and strong morocco joints. Fine purple paper inside very neat. The Outsides Finished with Double Panes and Corner Tools agreable to the Book[1]. The Back finished in a very elegant manner with small tools[2], the Boards required Peice-ing with Strong Boards and strong Glue to prevent future Damage to the Corners of the Book. 2 Cutts new Guarded. The former Book-binder had mended it very badly as usiel. I have done the very Best Work in my Power according to Orders, took up a great deal of Time. 0 15s. 0d.

1 Probably alludes to some stamps referring to the subject of the Book.
2 Interesting reference to the Back.

INSCRIPTIONS

In Lilly's *Christian Astrology*. London, 1695. Bound for Dr. Mosely. (Formerly in the possession of Lord Amherst of Hackney, and sold at his sale at Sotheby's in 1908.)

"Bound in the very best manner in the very best russia of y^e^ true native colour; sewed with silk in y^e^ very best manner on bands strong & neat.

The back lined with thin morocco[1] to make it open very easy & strong, finished in the most magnificent manner with Broad Borders of small Tool Work insides & morocco joints. The outsides finished in the highest Taste with ornamental corners of oak leaves and small tools."

An instance of stamps outside referring to the subject of the book. Among the stamps will be found the Sun and the Moon and sometimes the Moon inside the circle of the Sun. The capital H is the symbol of the planet Saturn and the VS monogram indicates the zodiacal sign of Capricornus. See p. 58.

1 Back lined morocco.

(B.M.)

The Faerie Queene

By Edmund Spenser

Dedicated to Queene Elizabeth

The First and Second parts London MDXCVI

A great deal of Lettering done in the most correct manner.

Bound in the very best manner The greatest care hath been taken to preserve the full extent of the Margins. I have never seen but one Copy before of this Edition it was not so large as this is by much. I had it to Bind thro' the Hands of Mr Saml Baker of York St Bookseller.

I bound it in Russia in 2 Volumes, very Rich small Tool Borders according to the Gentleman's Order and Recd from Mr Baker for the 2 Volumes . . . . . £ s 2 : 10 : 0

the time is the Reverend Mr Beighton's Catalogue.

These two Volumes bound in one in the very best manner 1 : 5 : 0. Finished in the highest Taste Characteristic of the English POET by Acorns & Oak Leaves, The Lyre, Crescent, Laurel Branches disposed in the most Elegant and Correct Manner in the Gothic Taste of the Time.

INSCRIPTIONS

Mosaical Philosophy by Fludd. London, MDCLIX. (B.M.)

The Whole Book washed.	0 : 5 : 6
cleaning as much as possible the Whole Book . .	0 : 7 : 6
Mending the torn places	0 : 2 : 0
Binding in Russia Leather in the very best Manner. Sewd in y^e^ best Manner on outside Bands. The Back lined with Vellum*-very neat Morrocco Joints. Double Fillited inside & Corner Tools. Double panes outside with Corner Tools, correctly Letterd for Workmanship. all y^e^ Work done in y^e^ very best Manner.	0 : 10 : 6
For y^e^ Binding Folio . .	£1 : 13 : 6

* Back lined vellum.

C.66.b.1.

Heydon, *Elhavarevna*. London, 1665. MS. note. (B.M.)

Elhavare
vna
———
and
Psonthon-
phanchia
———
by
Heydon
———
London
MDCLXV

A great deal of Lettering done in the most correct manner. The Lettering compassed and Impressions made 1st plain and afterwards in gold the gold laid on double to make the letters full of gold without cracks or flaws. The outsides Finished in the most elegant Scientific Taste Rosie Crucian. The Trefoil pointed Cross Roses & SS' & The Druid Acorns. The Insides Finished in the most Magnificent manner with Flowery and Foilage Work of Small Tools studded with Roses & Gold studds exceeding neat and strong Boards. Sew'd with silk and the Back lined with Russia leather under the Russia Cover to make smooth the Back and level the notches of the sewing in the Bands in the first sewing of ye 1st Binding. The greatest care hath been taken to preserve ye Margins to the full size. Bound in the very Best Manner 0 : 14 : 0

Washing taking ye Writting Ink out & Sizing the whole Book } 0 : 5 : 0

The Back margins & the Book being very badly folded a great Number of Margins at the back I was obliged to putt new margins on. Or the Book would not have been read-able at ye Back, it took me 5 days a half Day and upwards in Time. Cleaning Mending the Margins & Letters & ye plates mended at 3s . 6d per Day. } £1 : 18 :

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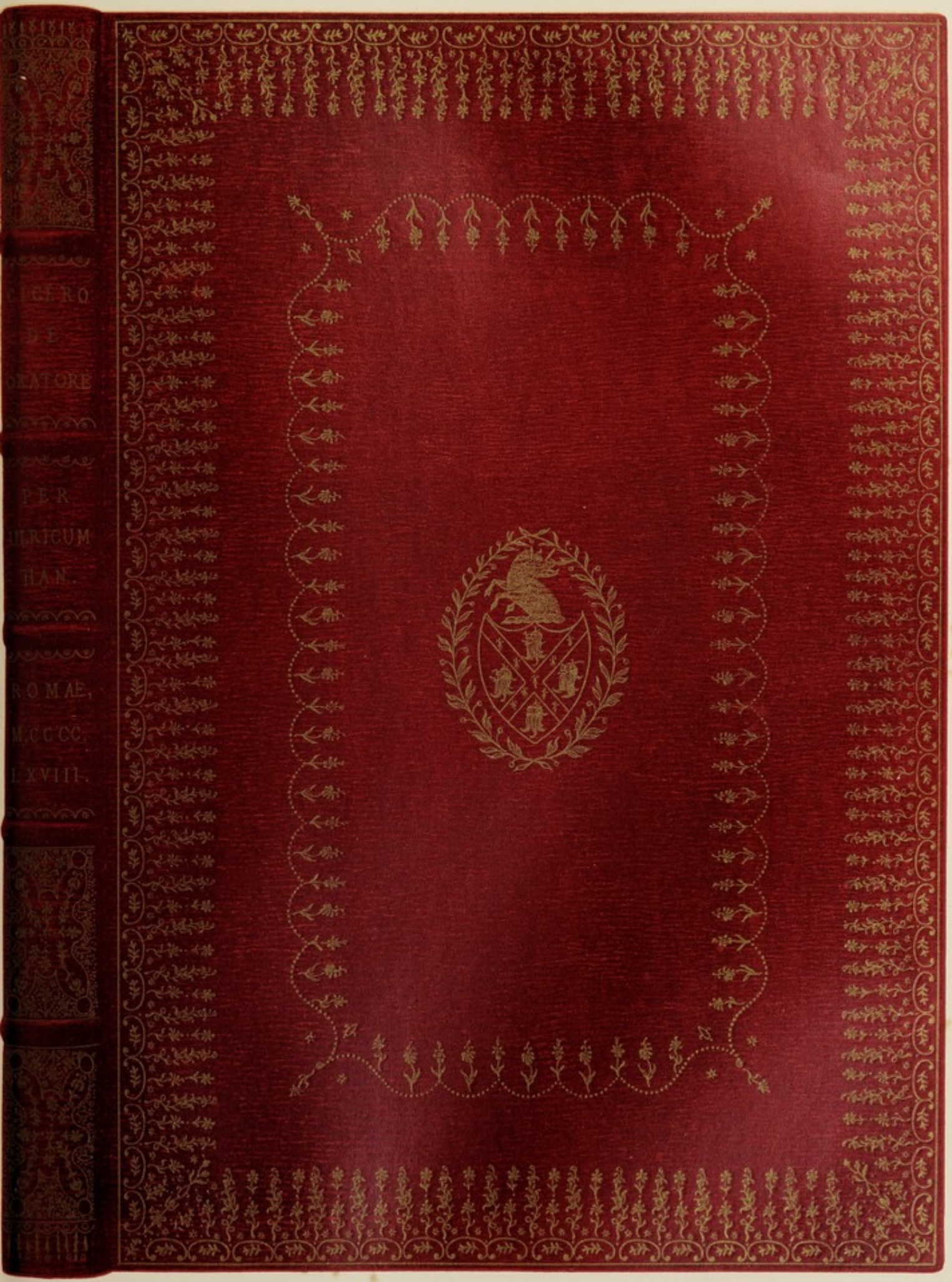
Two hundred and fifty copies of this Book have been printed for The Caxton Club. The text on English Handmade Paper by Walter Lewis, M.A., at the University Press, Cambridge. The Plates, of which the monochromes are by Collotype process and the colour plates by Lithography, were produced by Messrs Whittingham and Griggs, Ltd., of London, England

PLATES



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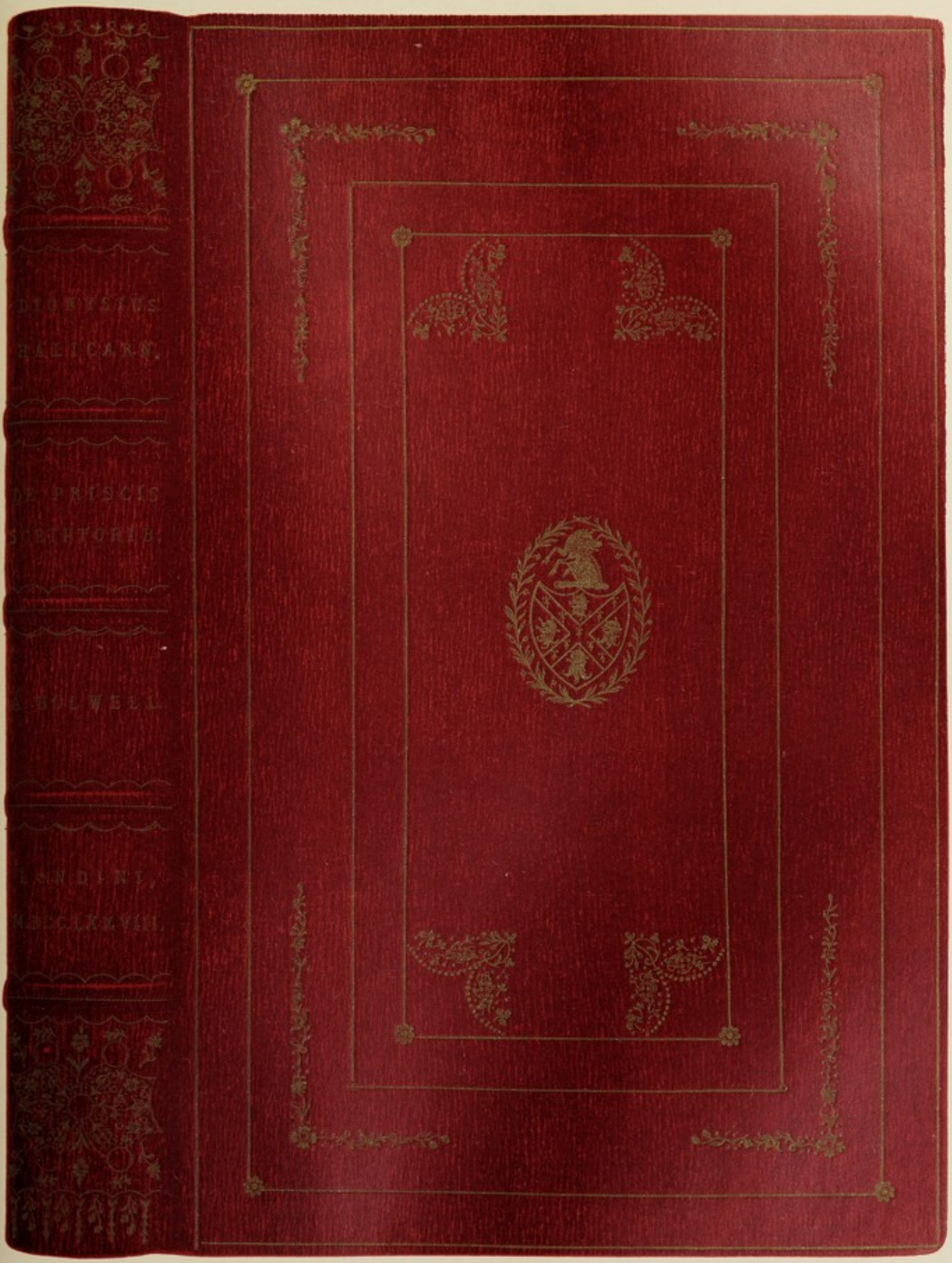
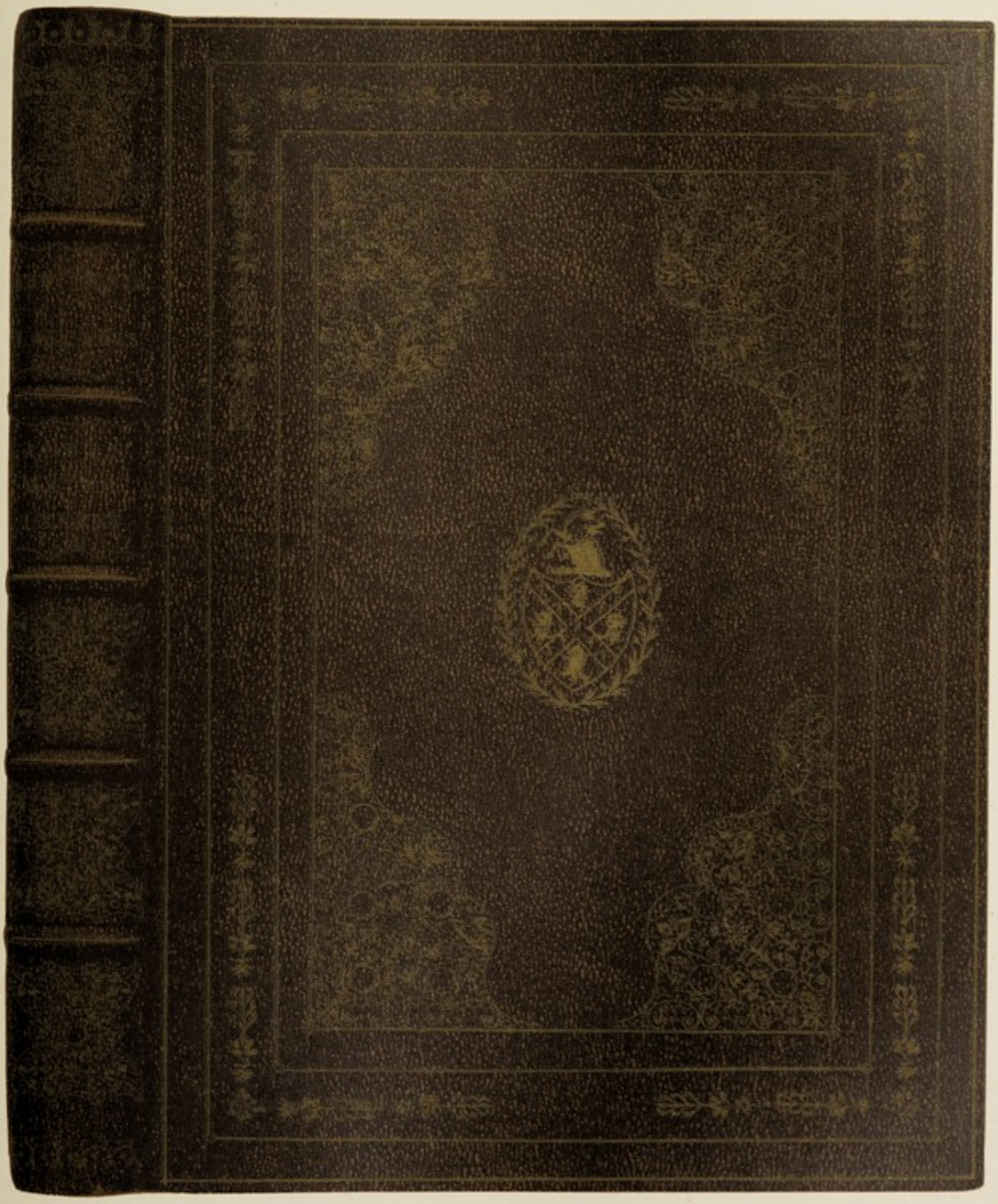
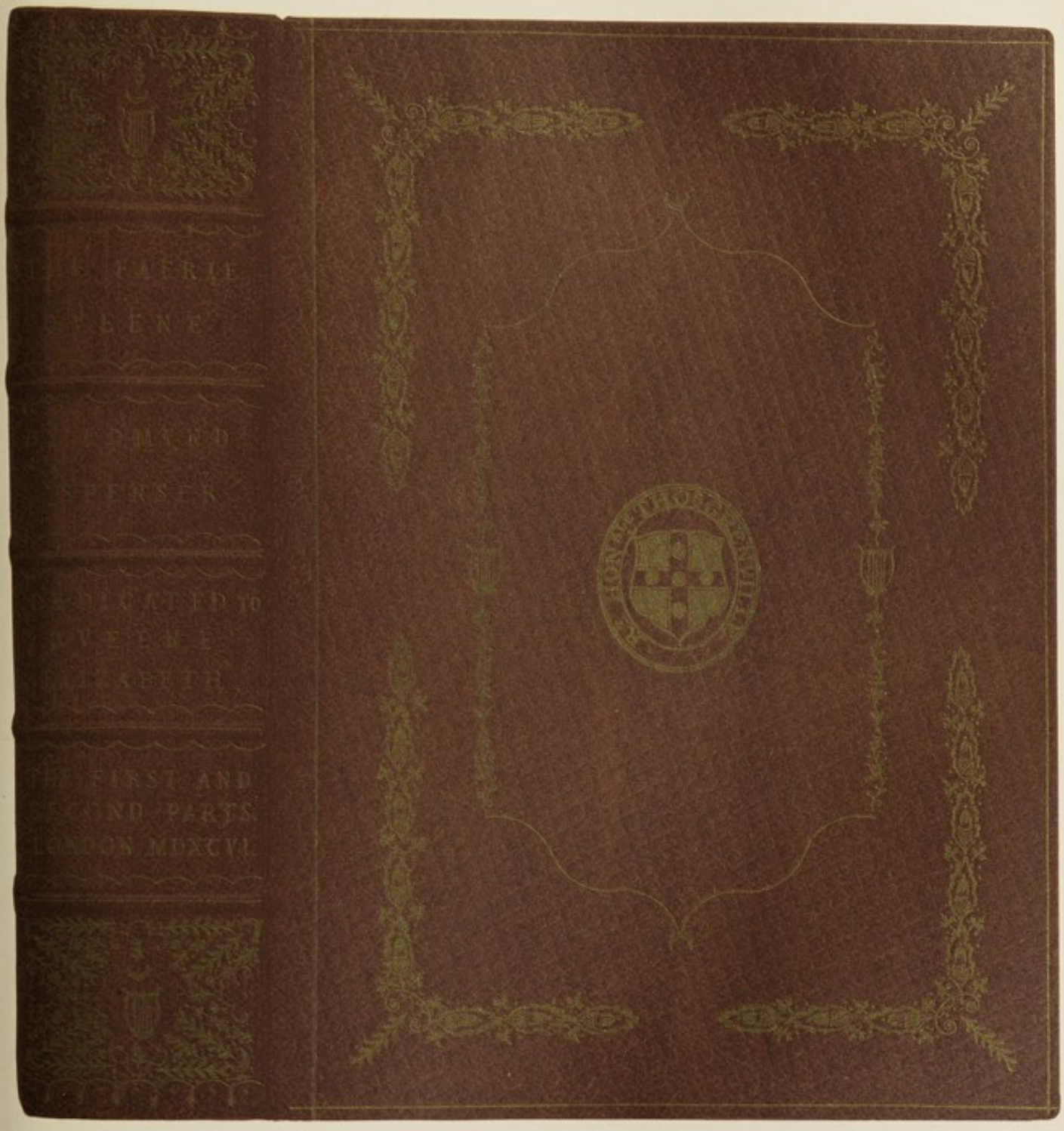


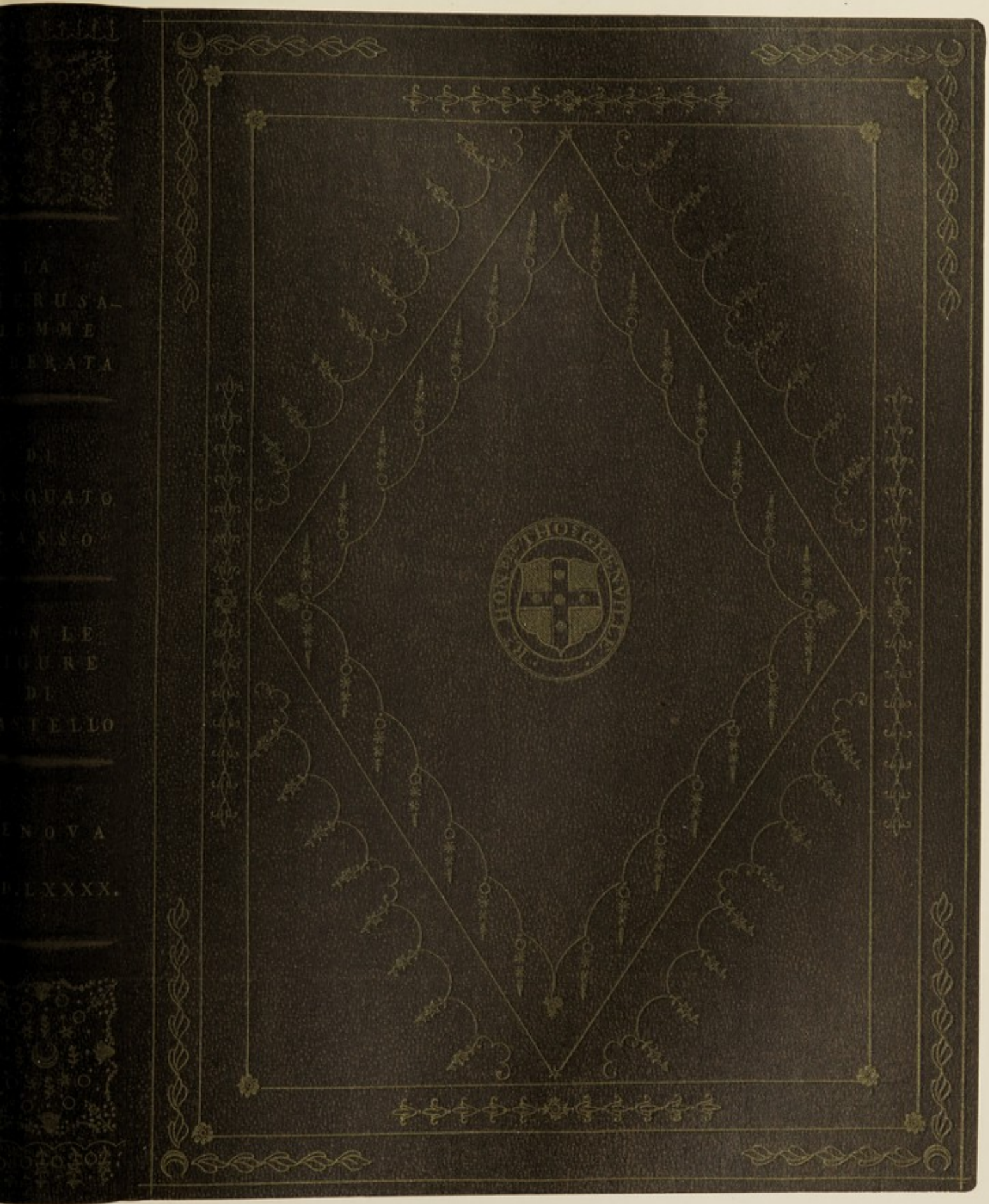
2. DIONYSIUS. DE PRISCIS SCRIPTORIBUS. LONDINI, 1778



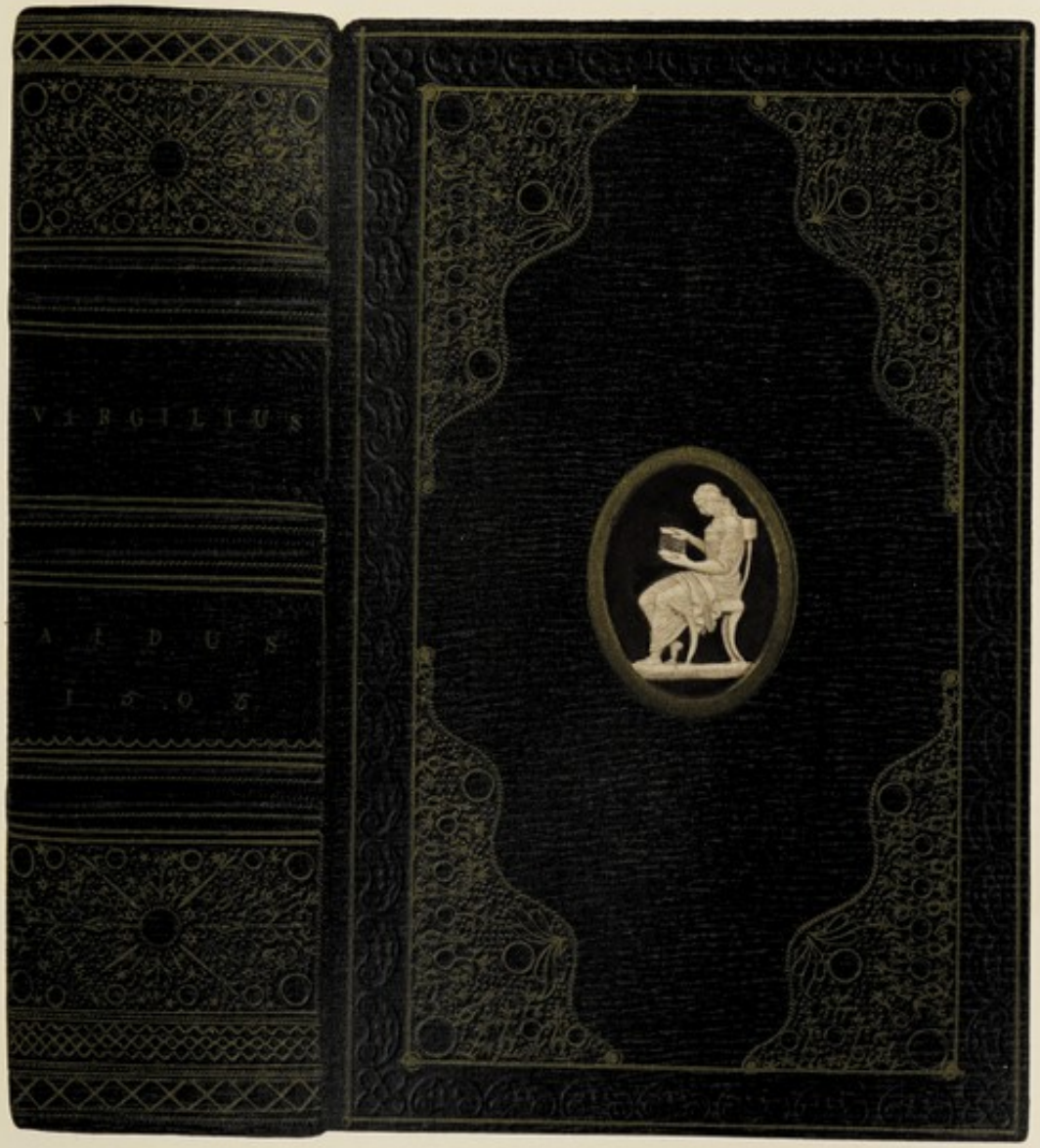
3. LASCARIS. EROTEMATA. VEN. 1495



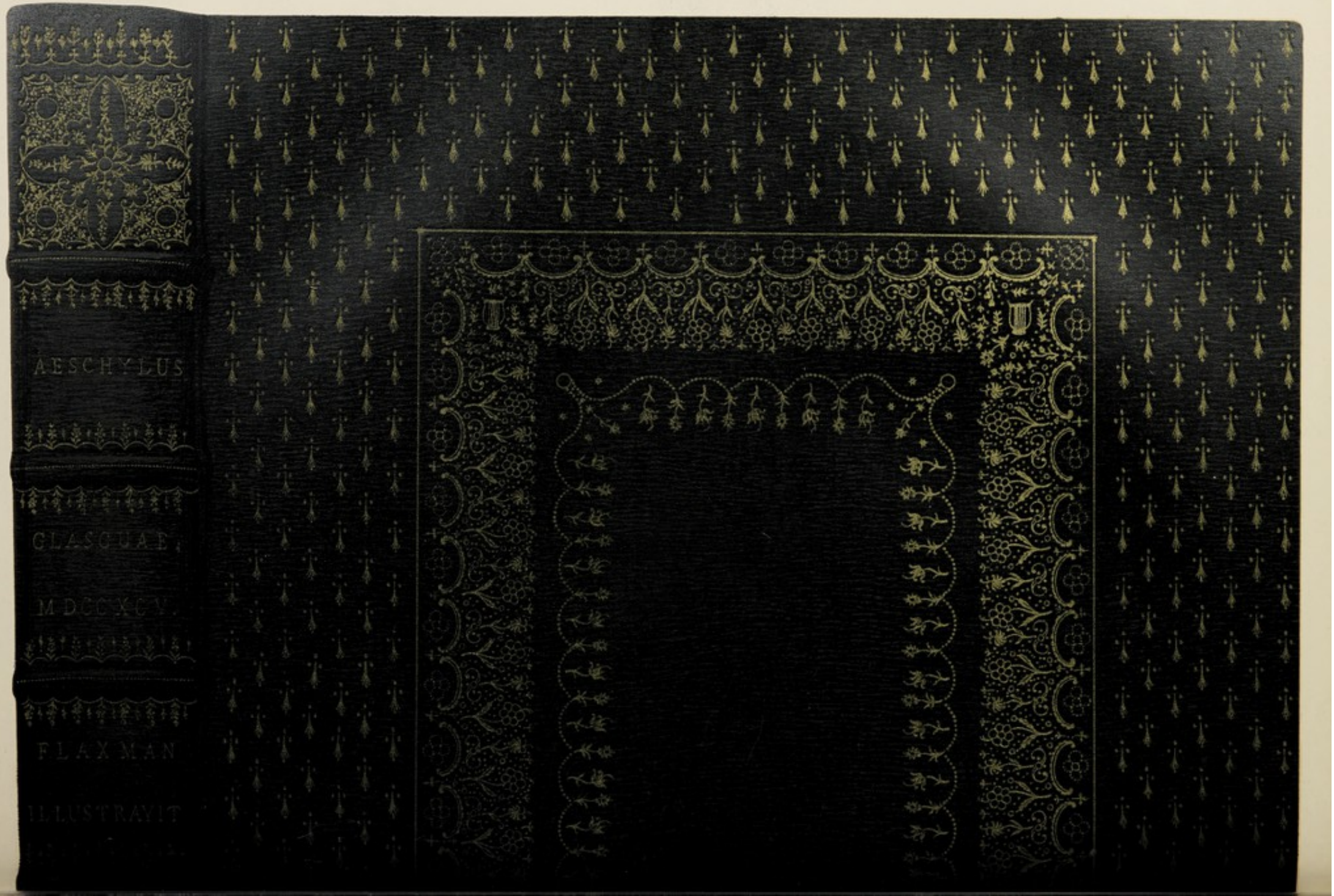
4. SPENSER. THE FAERIE QUEENE. LONDON, 1596



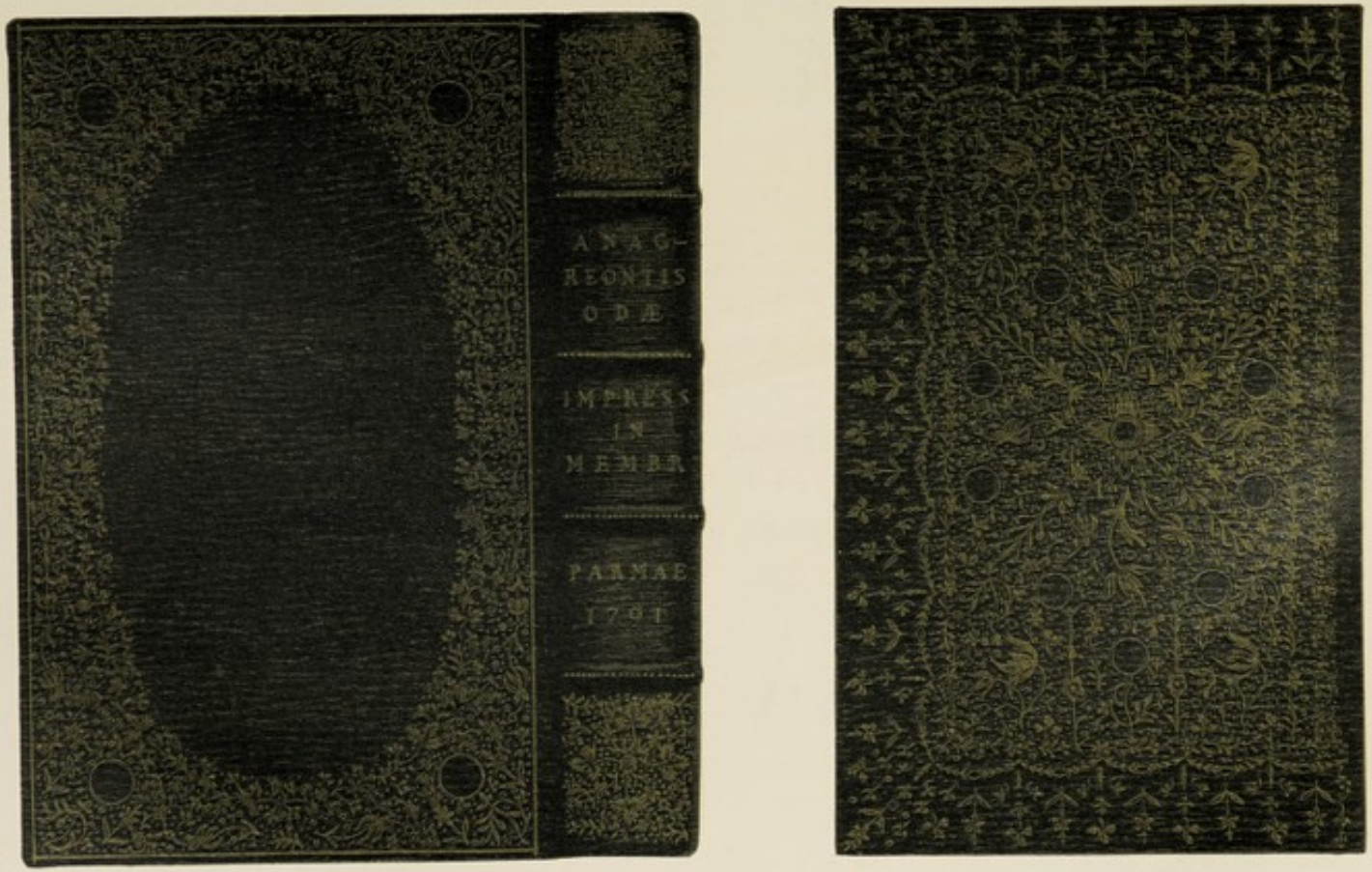
5. TASSO. LA GERUSALEMME LIBERATA. GENOVA, 1590



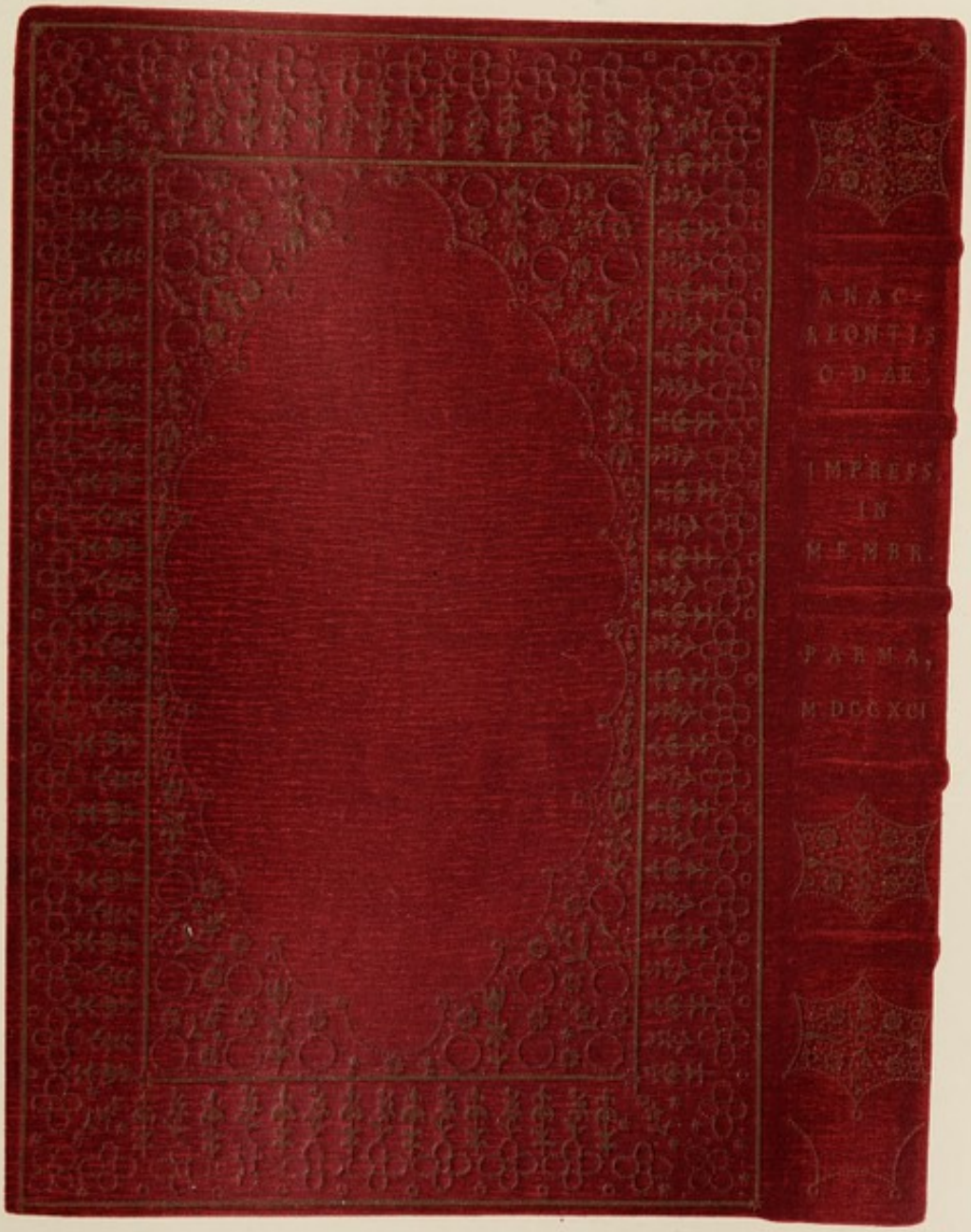
6. VIRGIL. VENICE: ALDUS, 1505


AESCHYLUS
GLASGUAE
MDCCXCV
FLAXMAN
ILLUSTRAVIT

7. AESCHYLUS. TRAGOEDIAE. GLASGOW: FOULIS, 1795



8. ANACREON. CARMINA PRAEFIXO COMMENTARIO ET VARIANT. LECT. PARMA: BODONI, 1791



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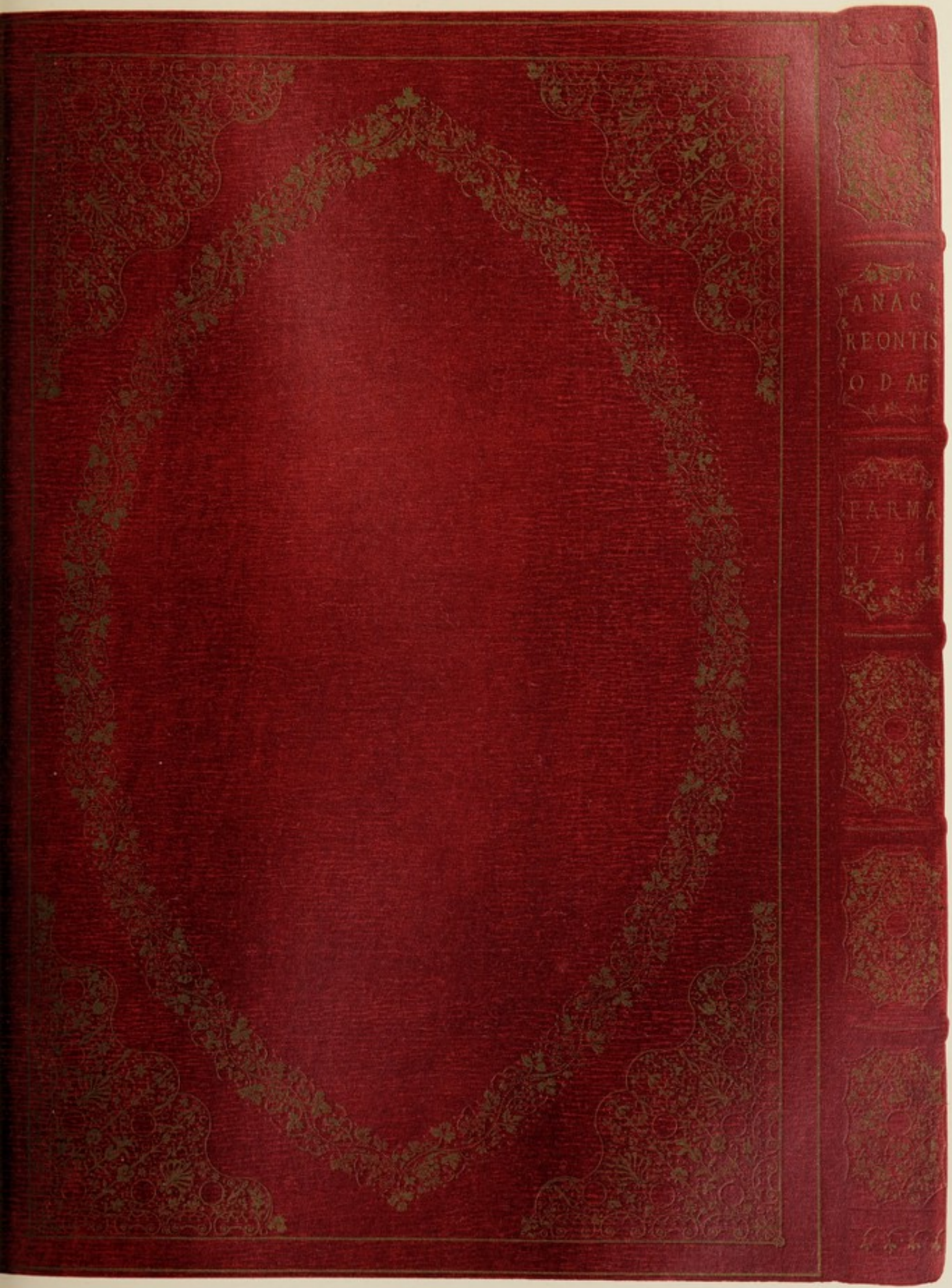
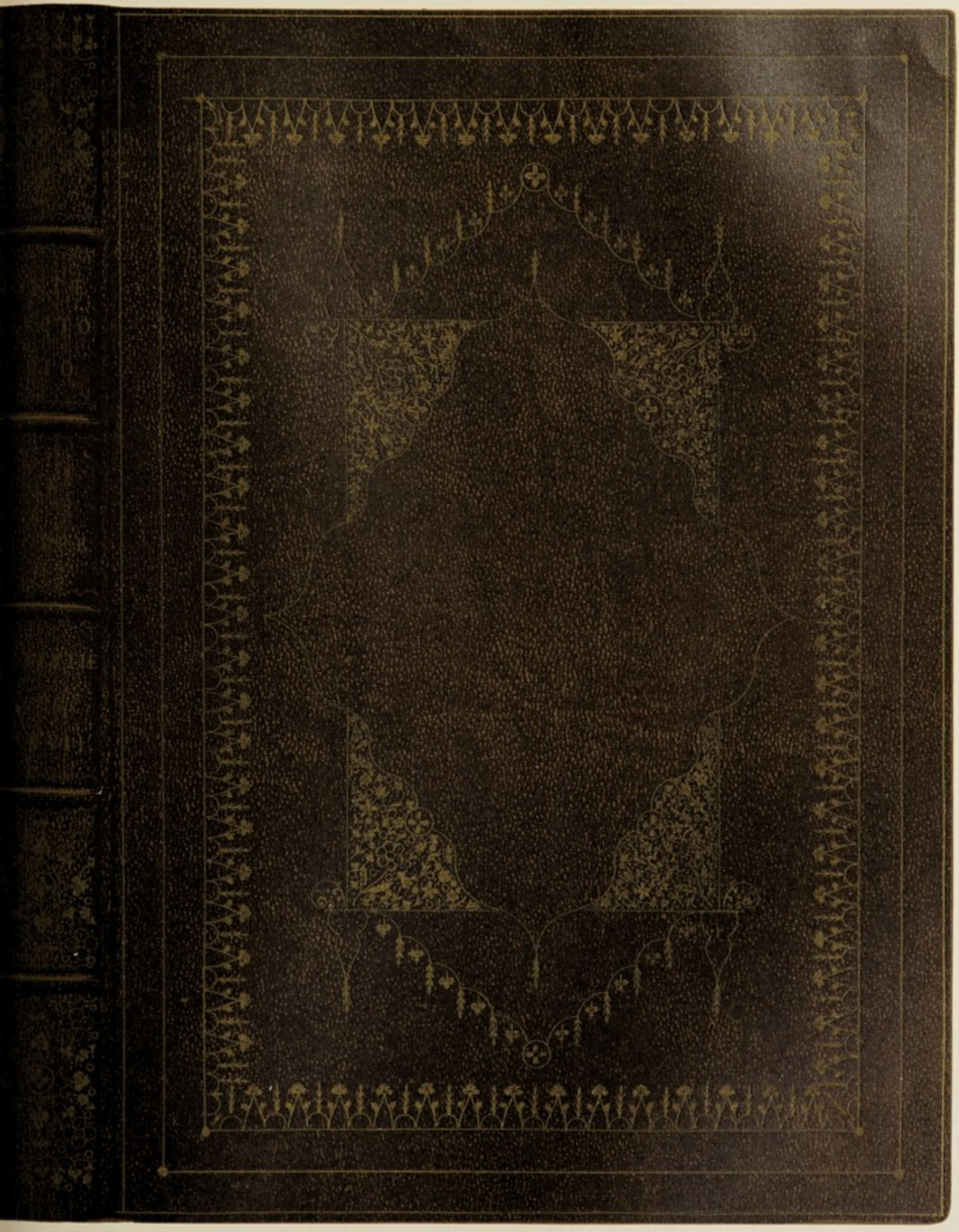


10. ANACREON. ODARIA. PARMA: BODONI, 1784



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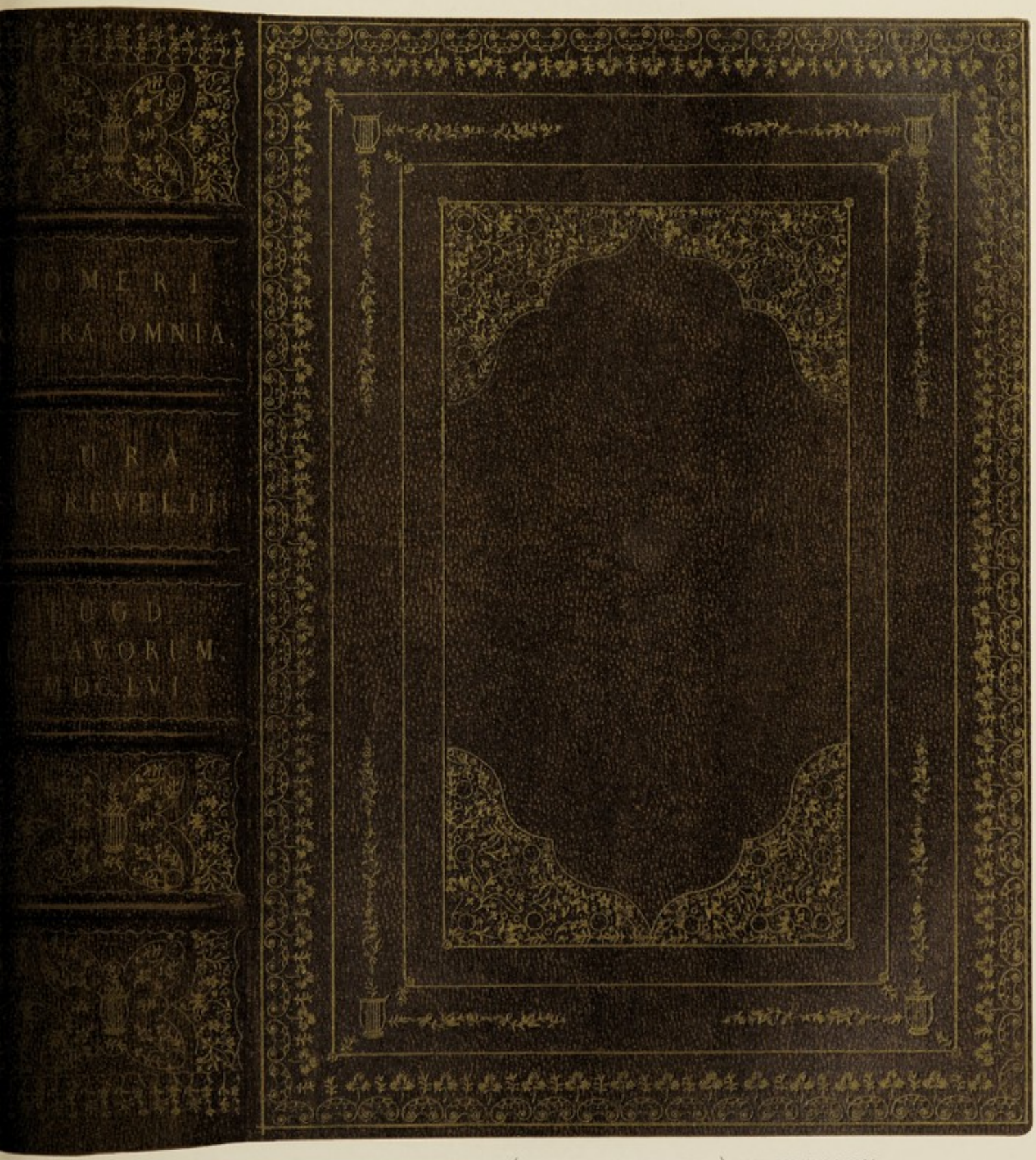
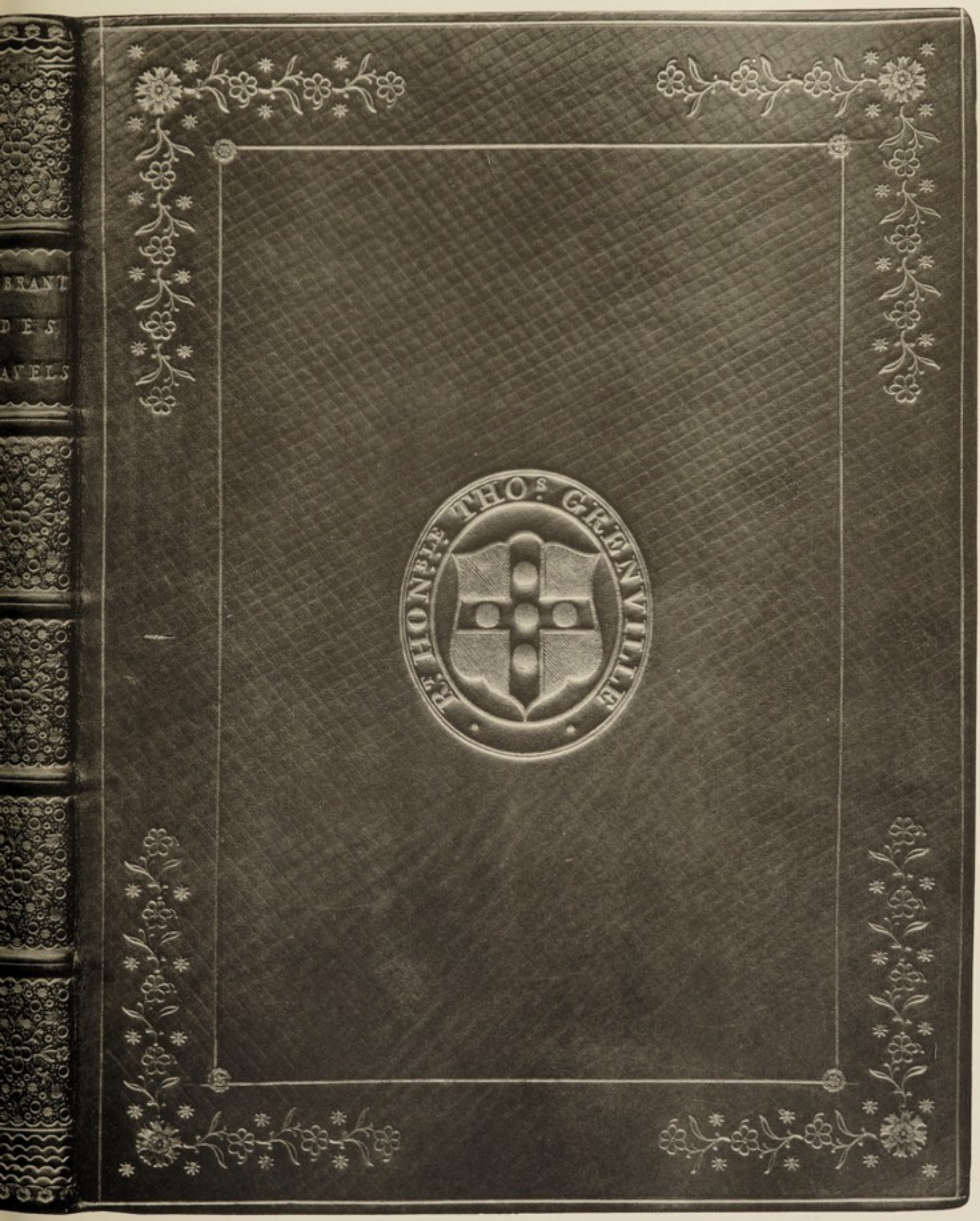
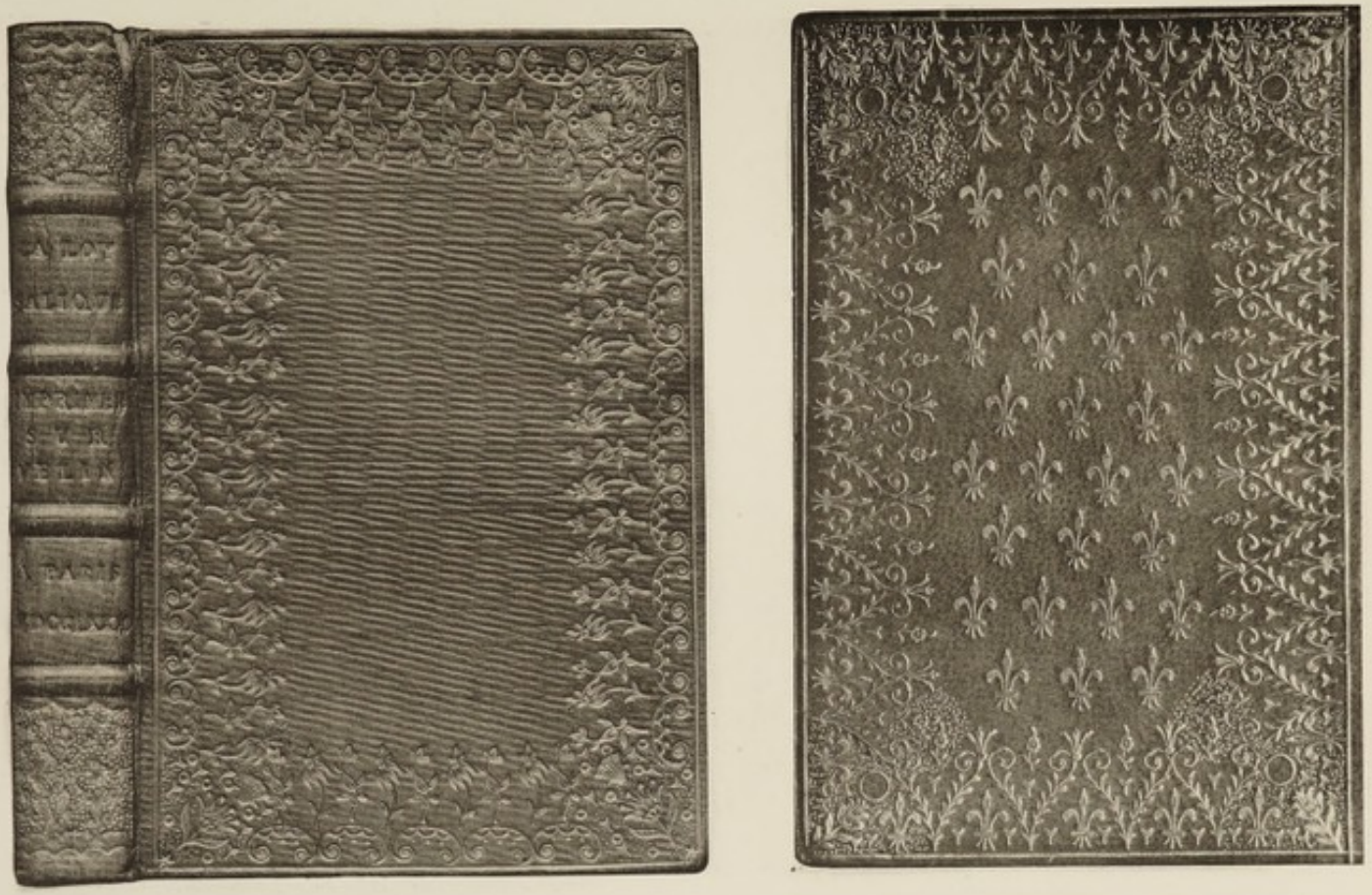
12. BETTINI. DOUBLURE OF LIBRO DEL MONTE SANTO DI DIO. 1477



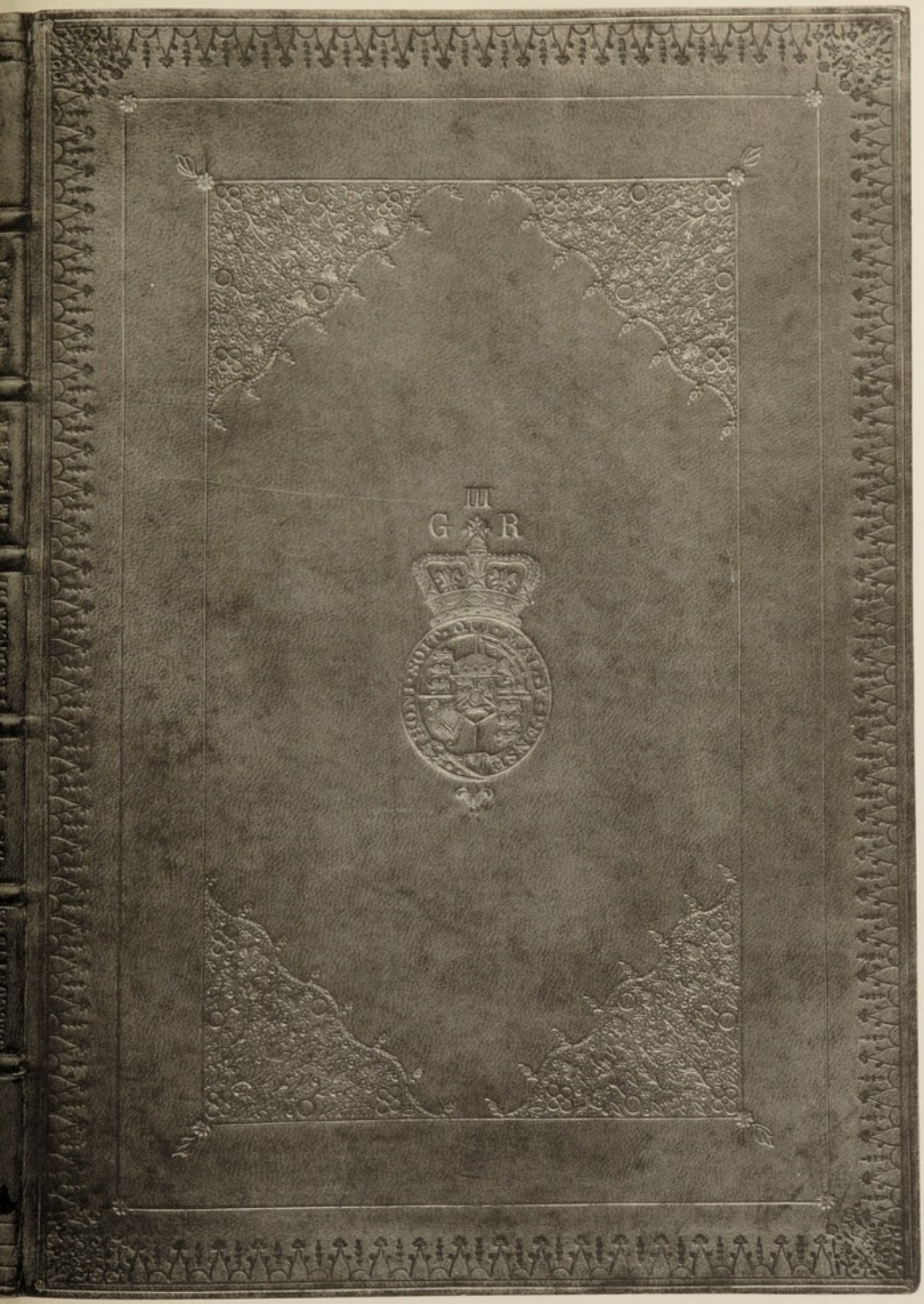
13. HOMER. ILIAS AND ODYSSEA. (GREEK AND LATIN.) ET IN EADEM SCHOLIA, SIVE INTERPRETATIO DIDYMI.... LEYDEN: F. HACKIUS, 1655–6



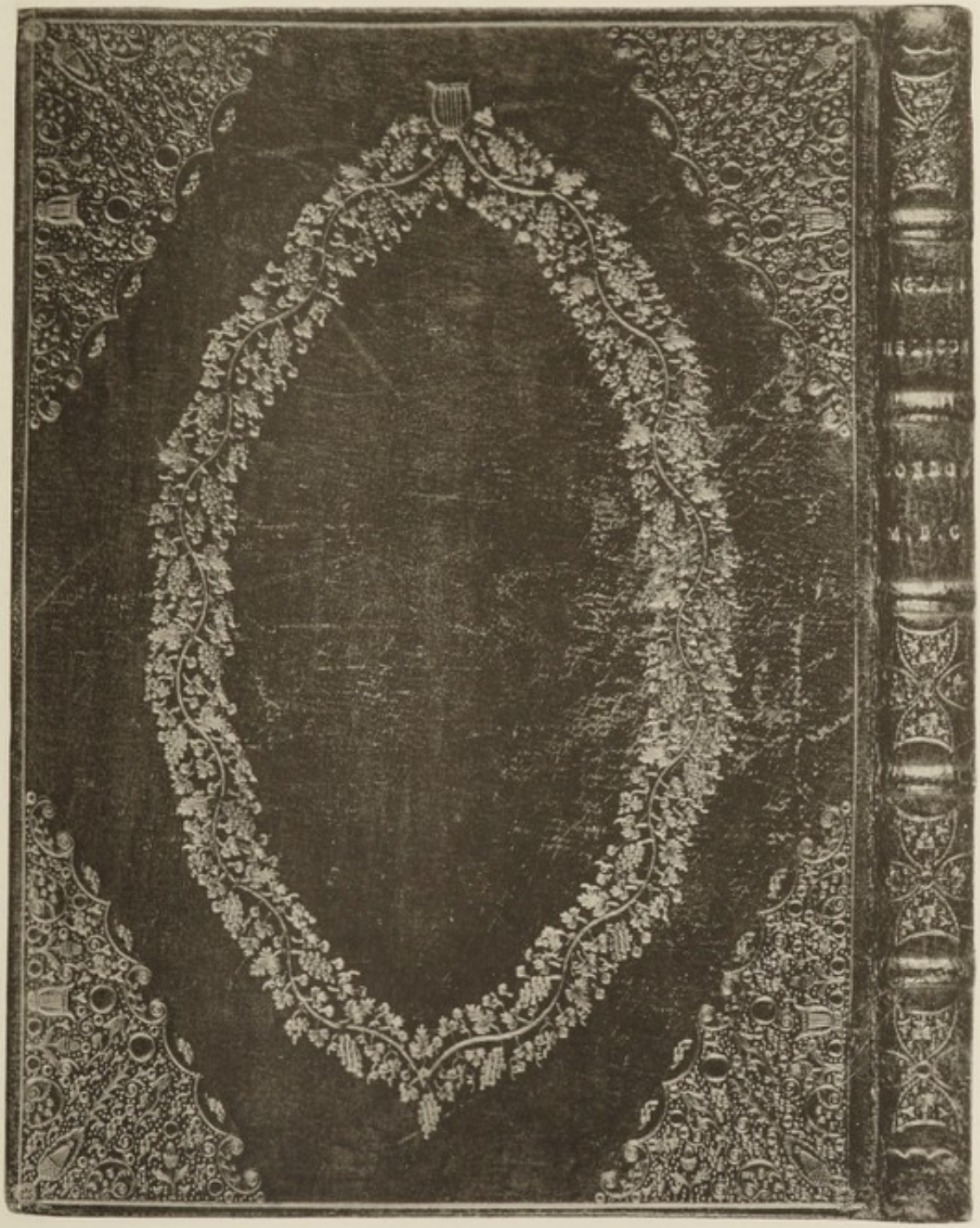
14. IDES. TRAVELS. LONDON, 1706



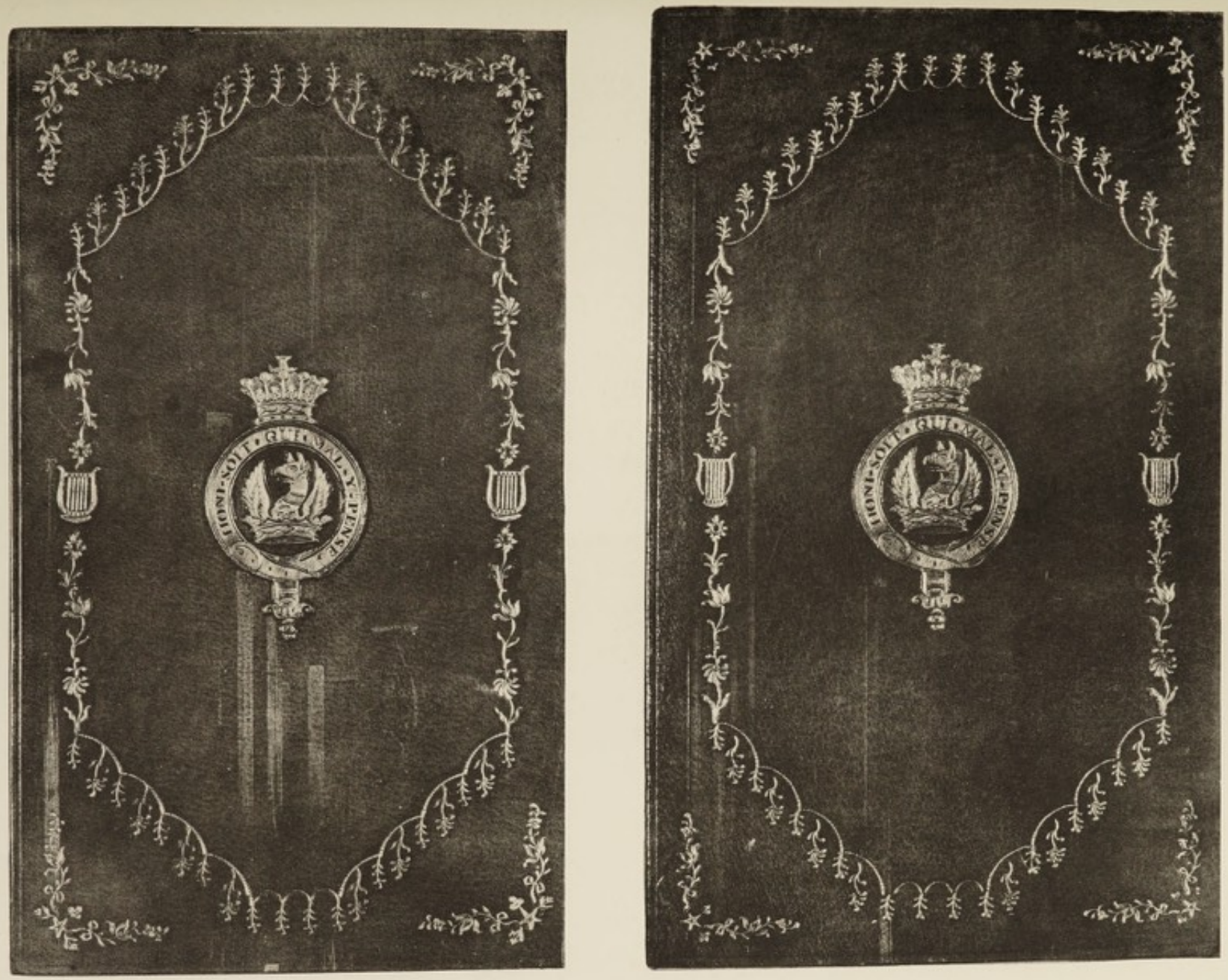
15. POSTEL. LA LOI SALIQUE. PARIS, 1780



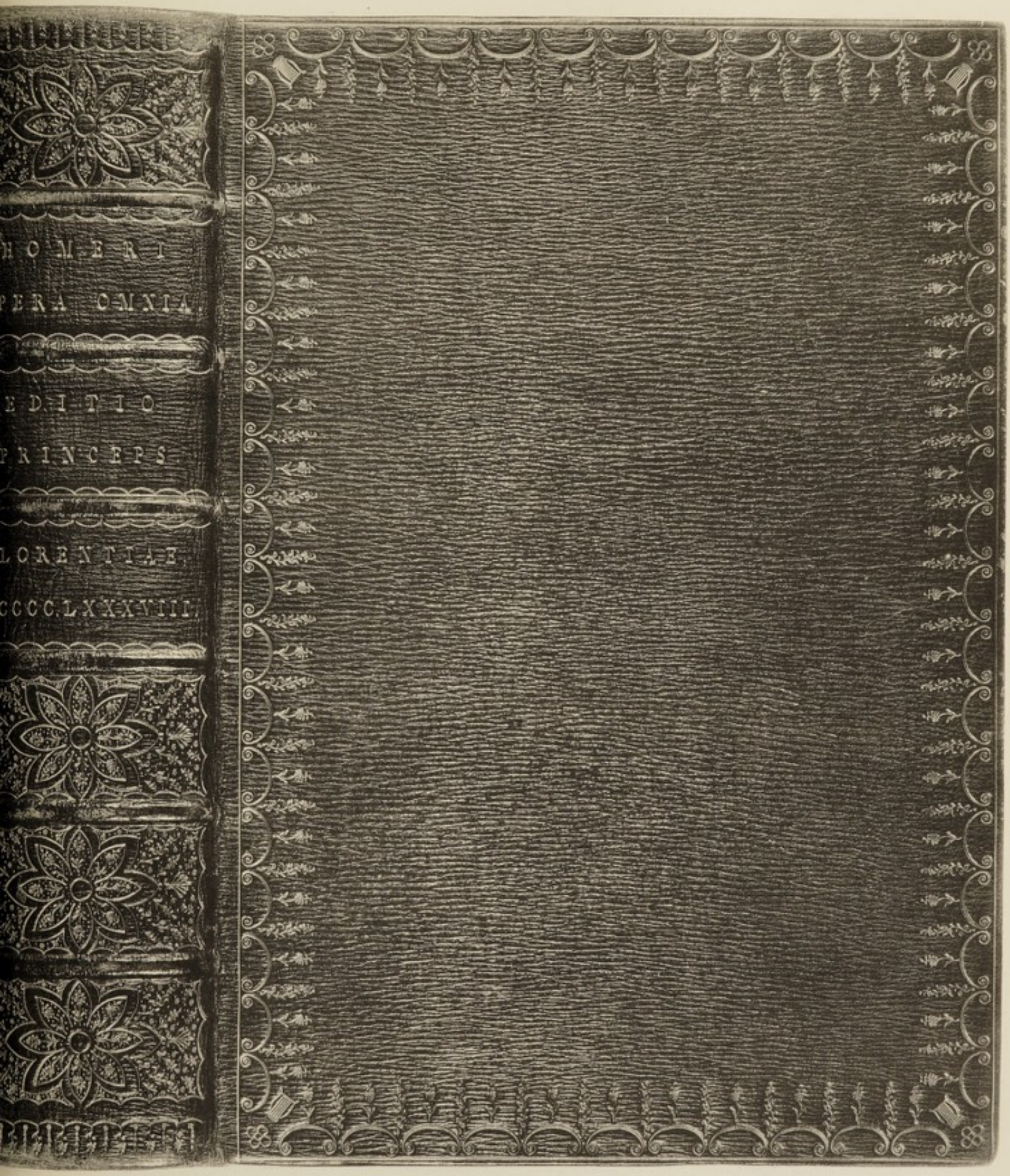
16. ST AUGUSTINE. DE ARTE PREDICANDI. MAINZ, c. 1465



17. ENGLAND'S HELICON. (POEMS BY VARIOUS AUTHORS COLLECTED BY JOHN BODENHAM.) LONDON: I. R. FOR J. FLASKET, 1600



18. HOMER: OPERA OMNIA. VENICE: ALDUS, 1504



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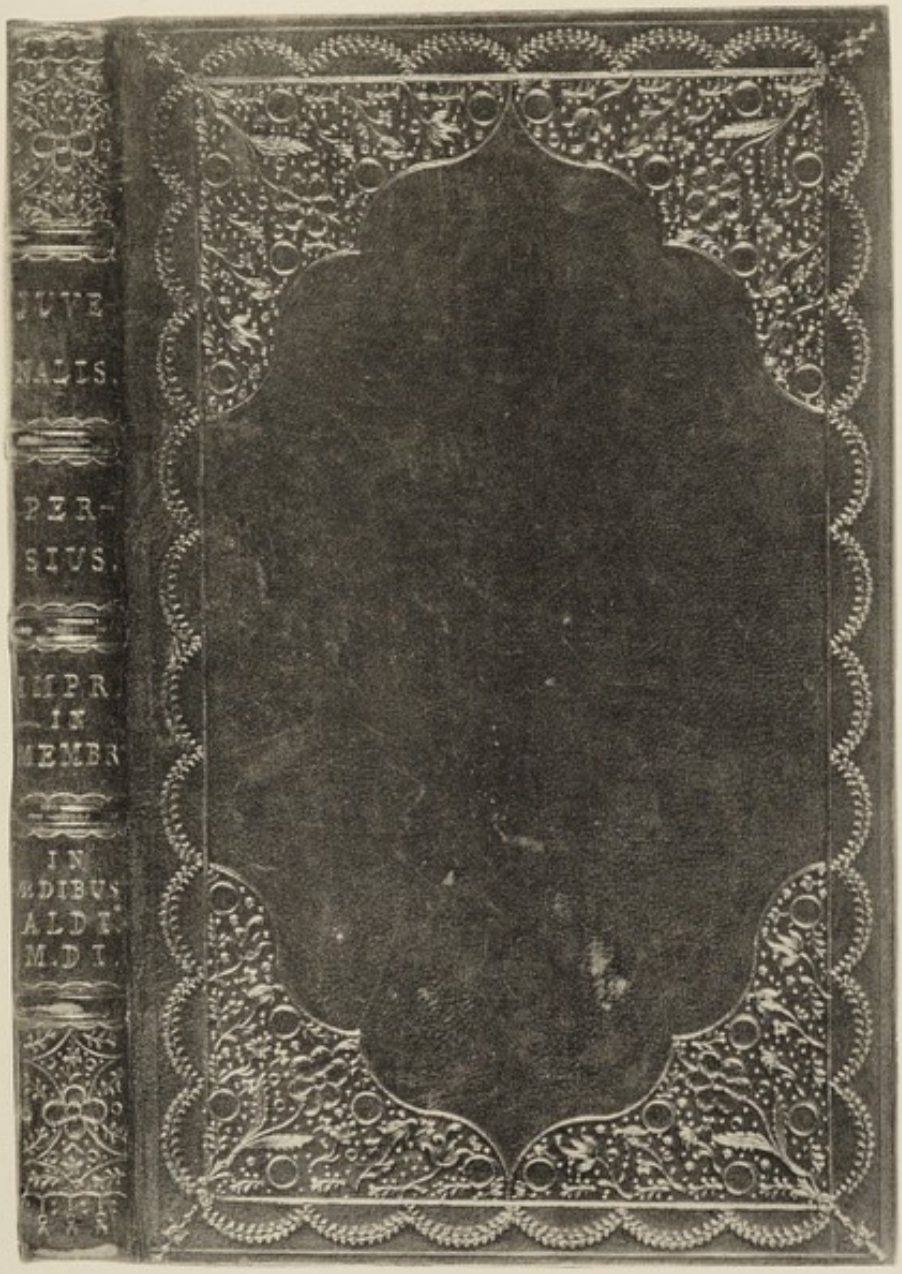
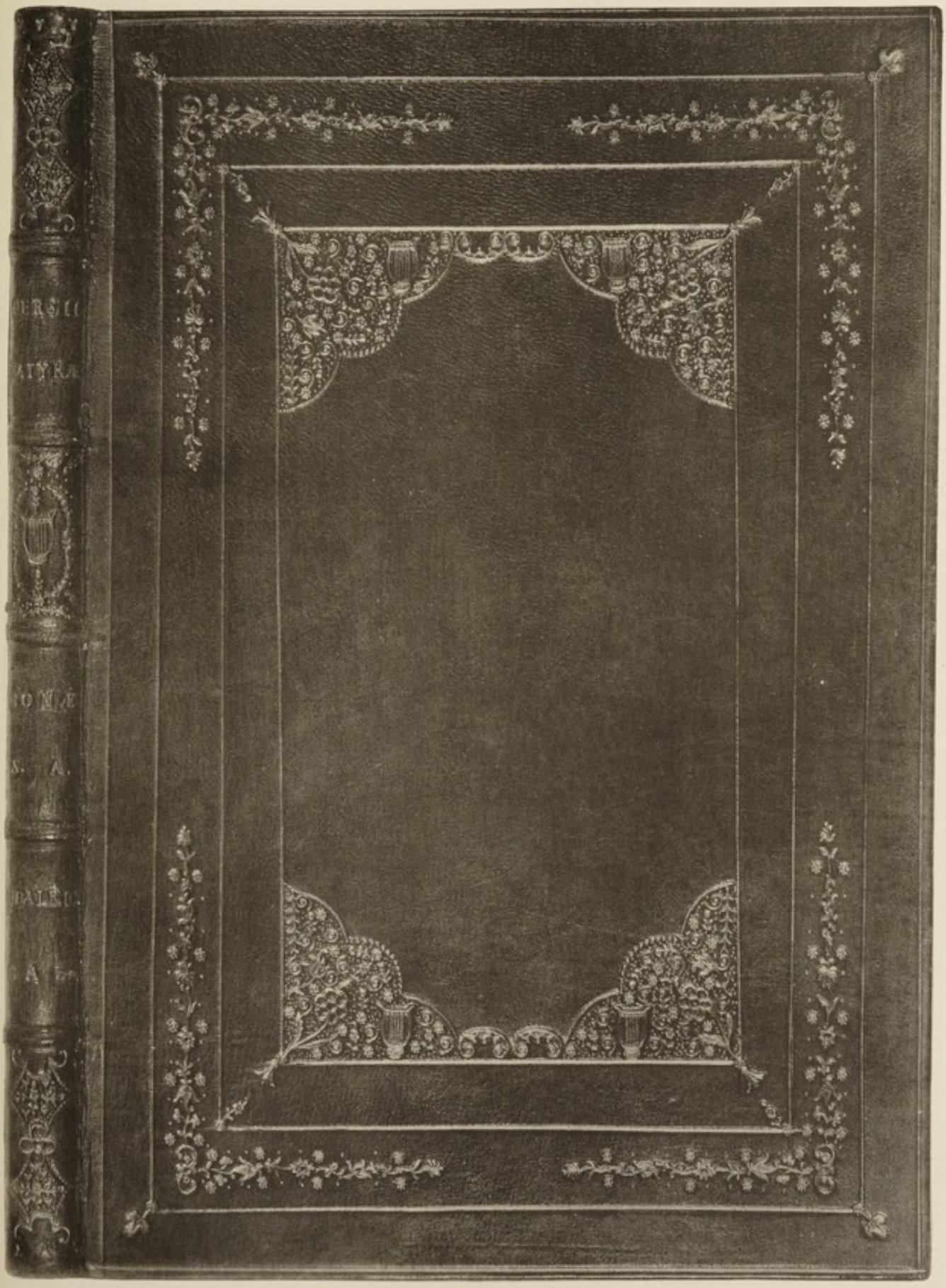


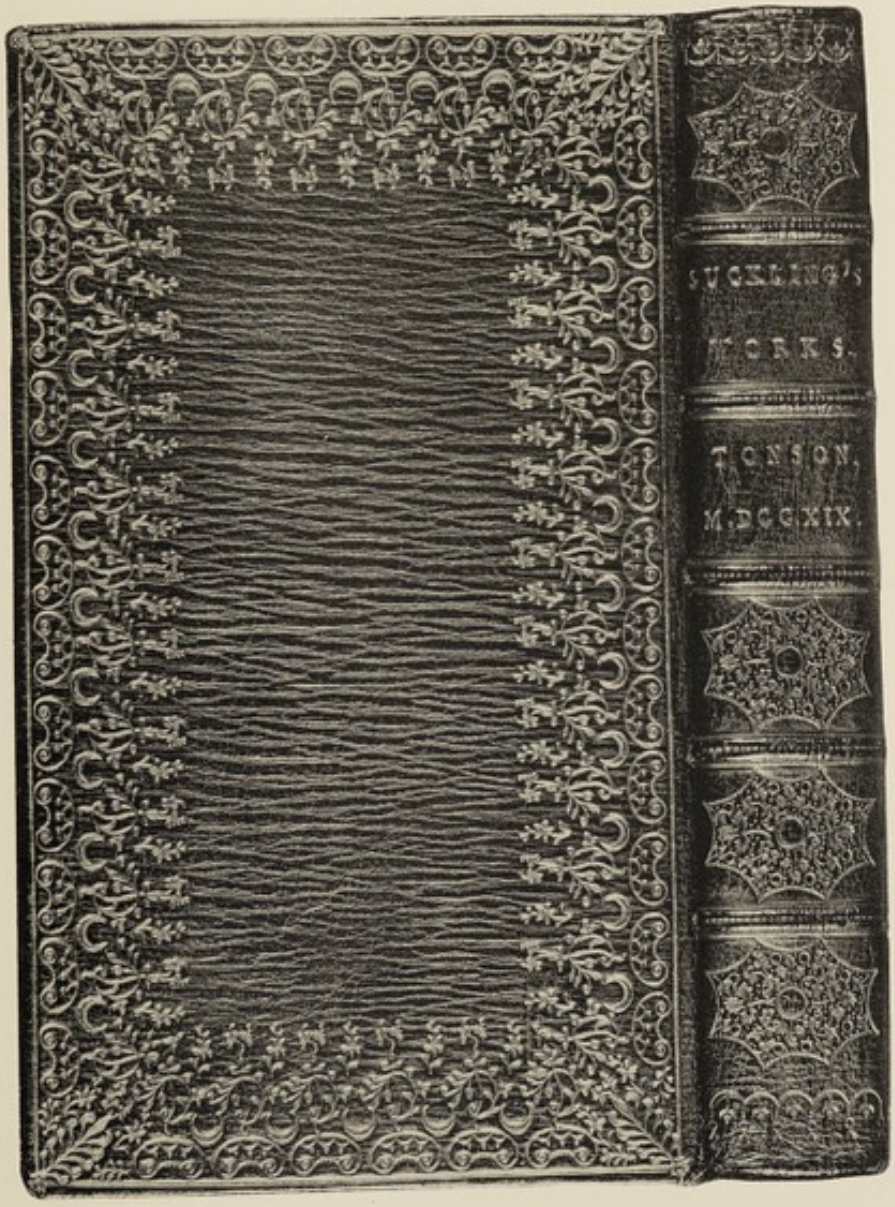
20. JUVENAL (DECIMUS JUNIUS) AND PERSIUS FLACCUS (AULUS). SATYRAE. VENICE: ALDUS, 1501



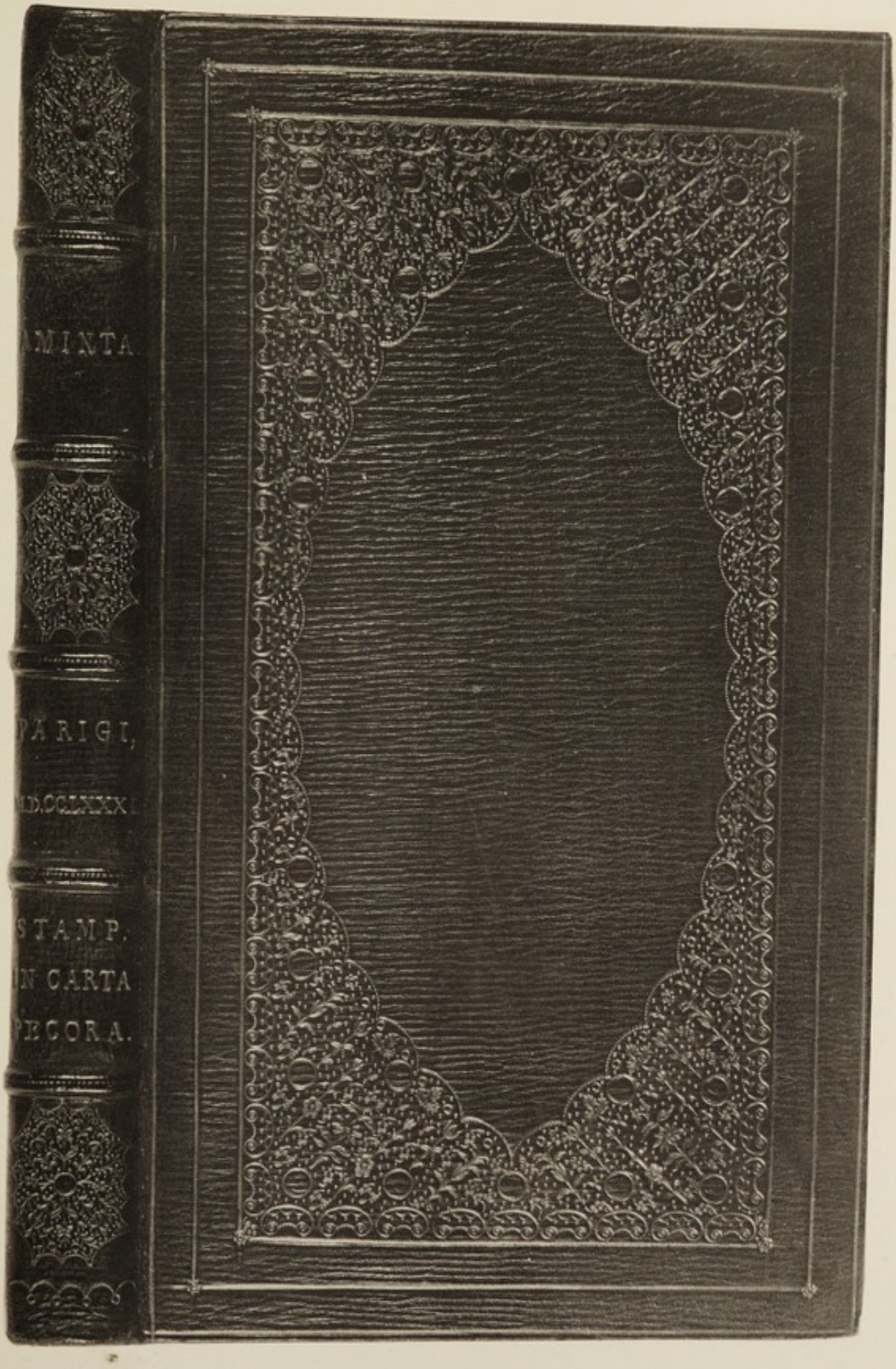
21. PERSIUS FLACCUS (AULUS). SATYRAE. ROME: ULRICH HAN, 1470

22. PETRARCA (FRANCESCO). SONNETTI E TRIUNFI.
WITHOUT PLACE, PRINTER'S NAME OR DATE [c. 1473]

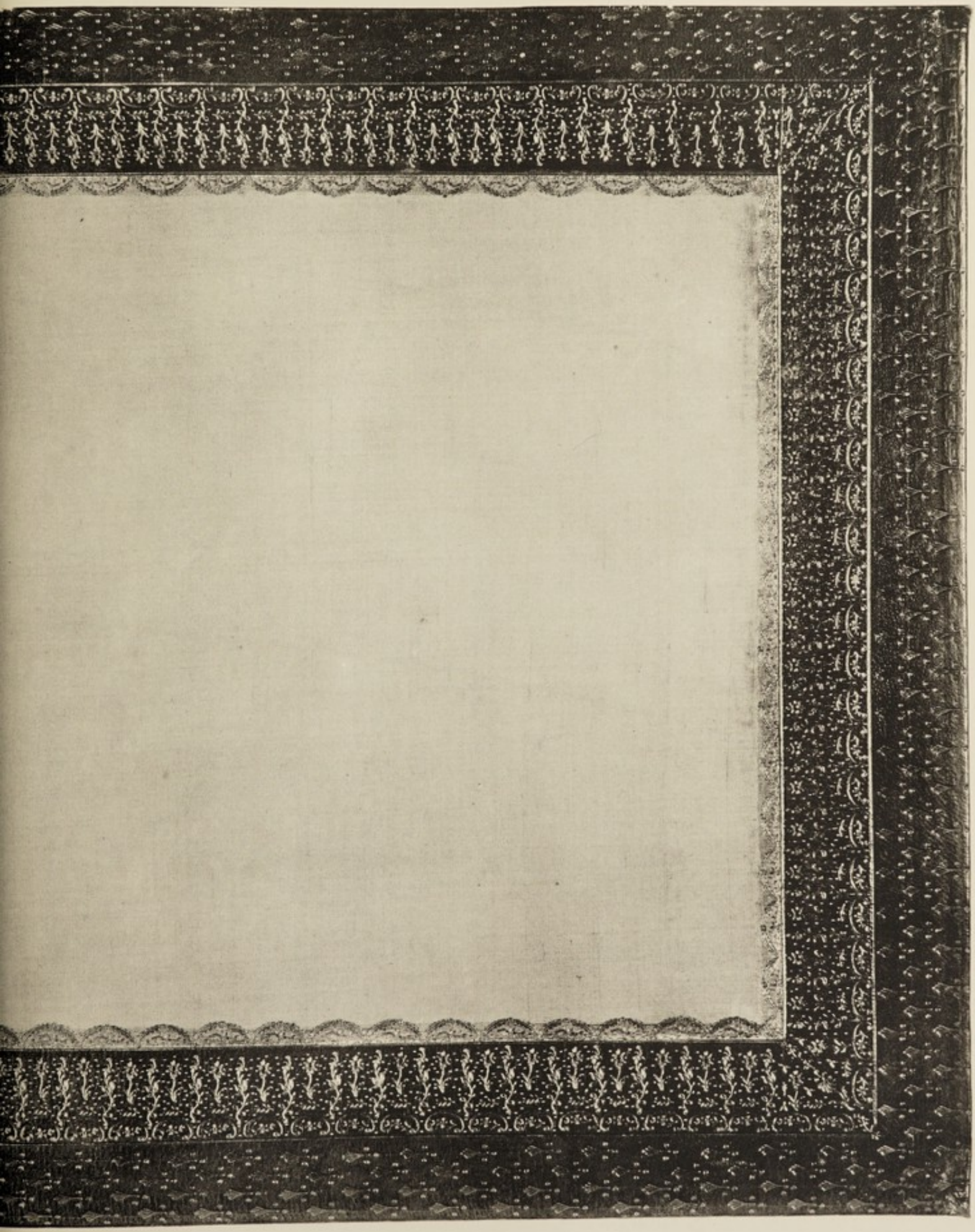
23. PINDAR. OLYMPIA, PYTHIA, ETC. PARIS: H. STEPHANUS, 1560



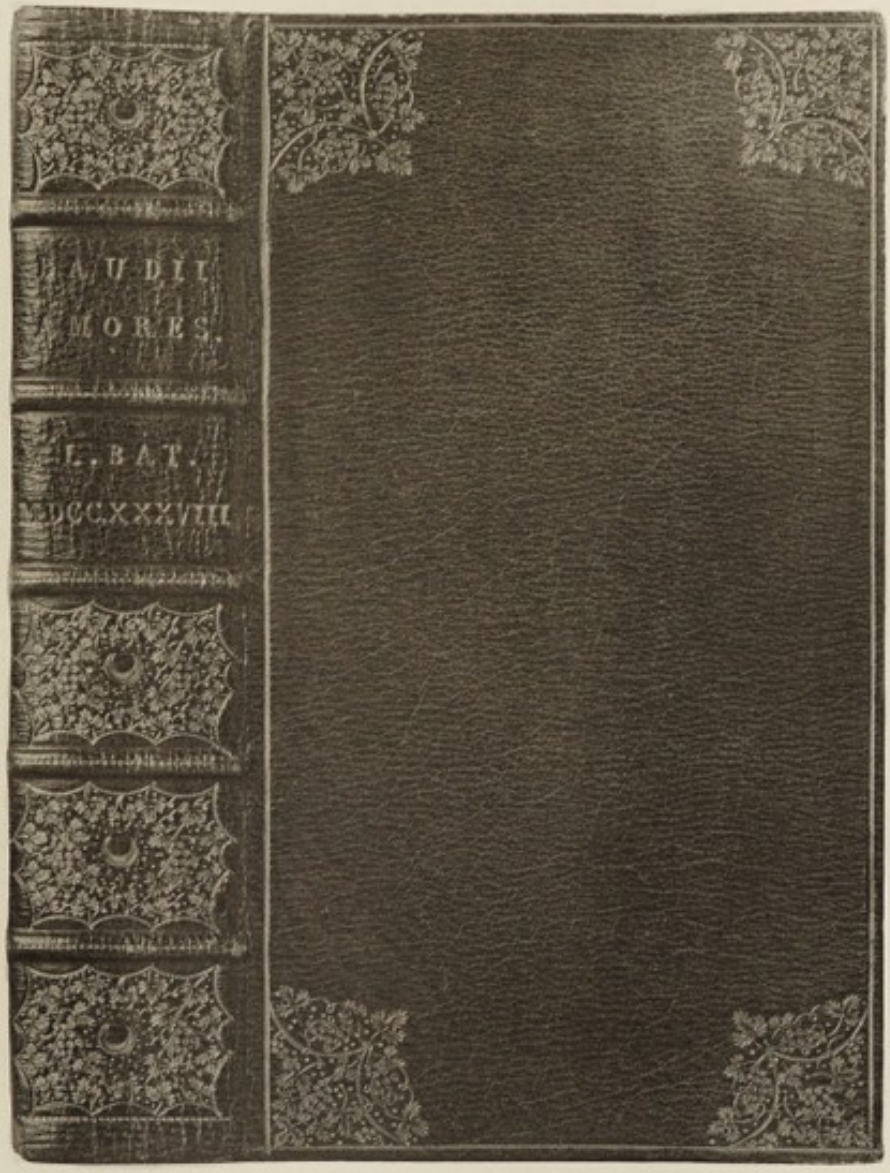
24. SUCKLING (SIR JOHN). WORKS: POEMS, LETTERS AND PLAYS. LONDON, 1719



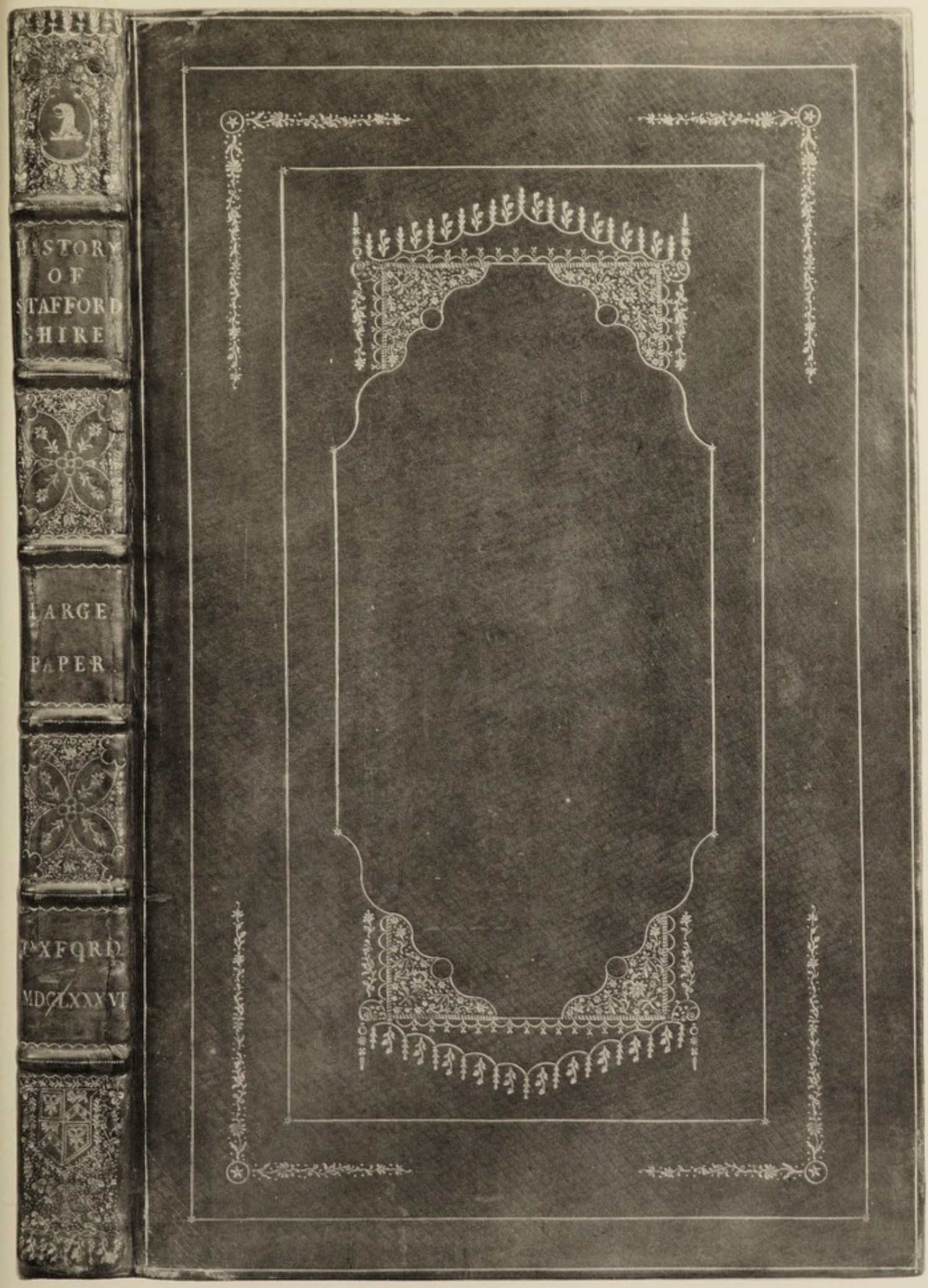
25. TASSO (TORQUATO). AMINTA. PARIS: AMB. DIDOT, 1781



26. AESCHYLUS



27. DOMINICI BAUDII AMORES, ETC. LUGDUNI BATAVORUM, 1738



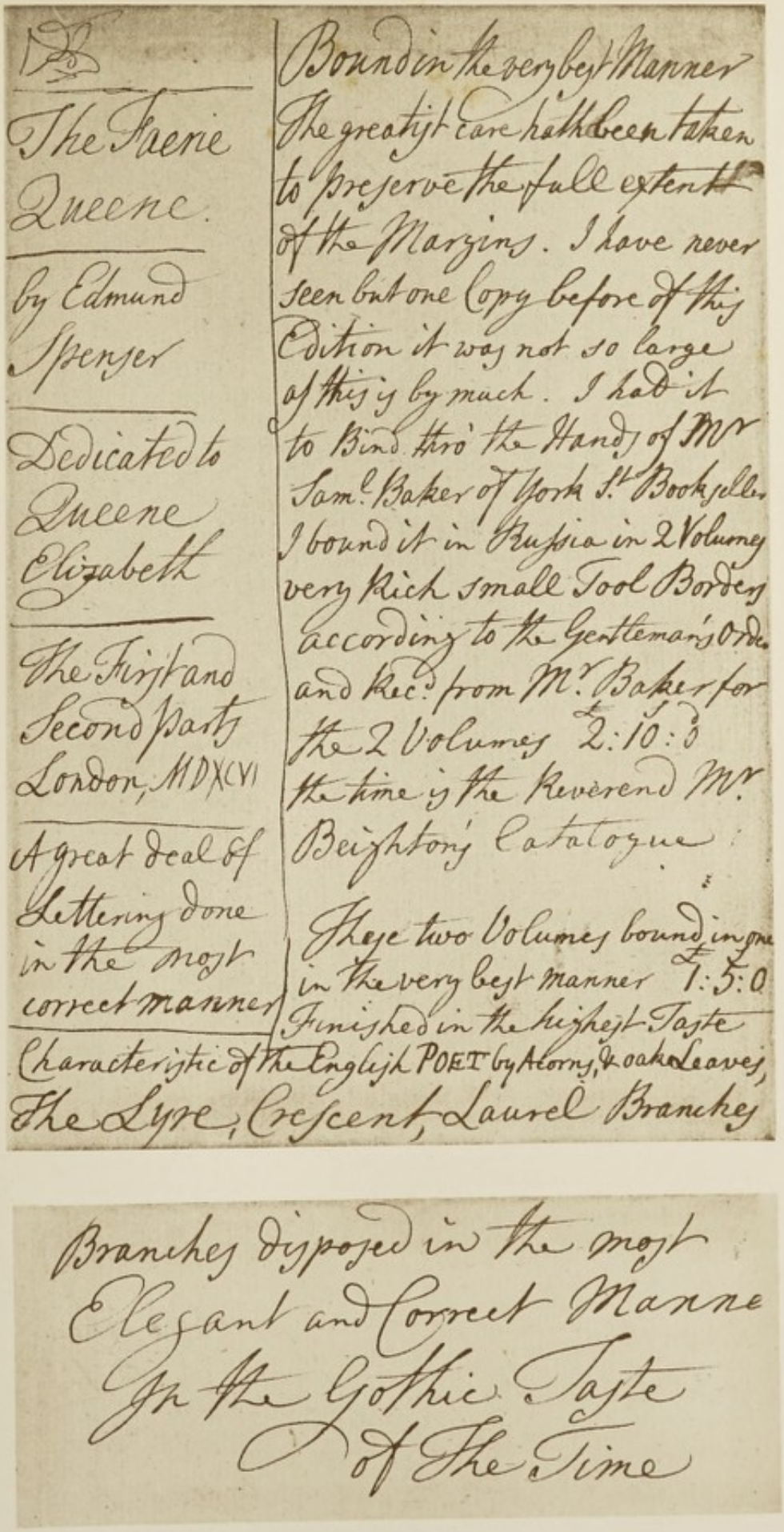
28. PLOT (ROBERT). THE NATURAL HISTORY OF STAFFORDSHIRE. OXFORD, 1686

Euripidis Quæ Extant omnia. very Large Copy
Bound in the very best Manner in the finest darkest
Blue Turkey Gilt Leaves not Cutt
The Back Lined with Russia Leather no false Bands
fine Drawing paper Inside of ye Colour of the Book
Morroco Joints Double fillited & fine Dark purple
paper Inside
The Back richly finished with small Tools in
Compartiments very Correct Letterering for Work-
-manship The ~~Sides~~ Out-sides finished with Rich
small-Tool Gold Borders of measured Work & Corner
Vellum & Morroco under the Silk Headbands so as never to break
very great care has been taken in the Beating & beat several times
and great care in pressing ——————— 3: 3: —

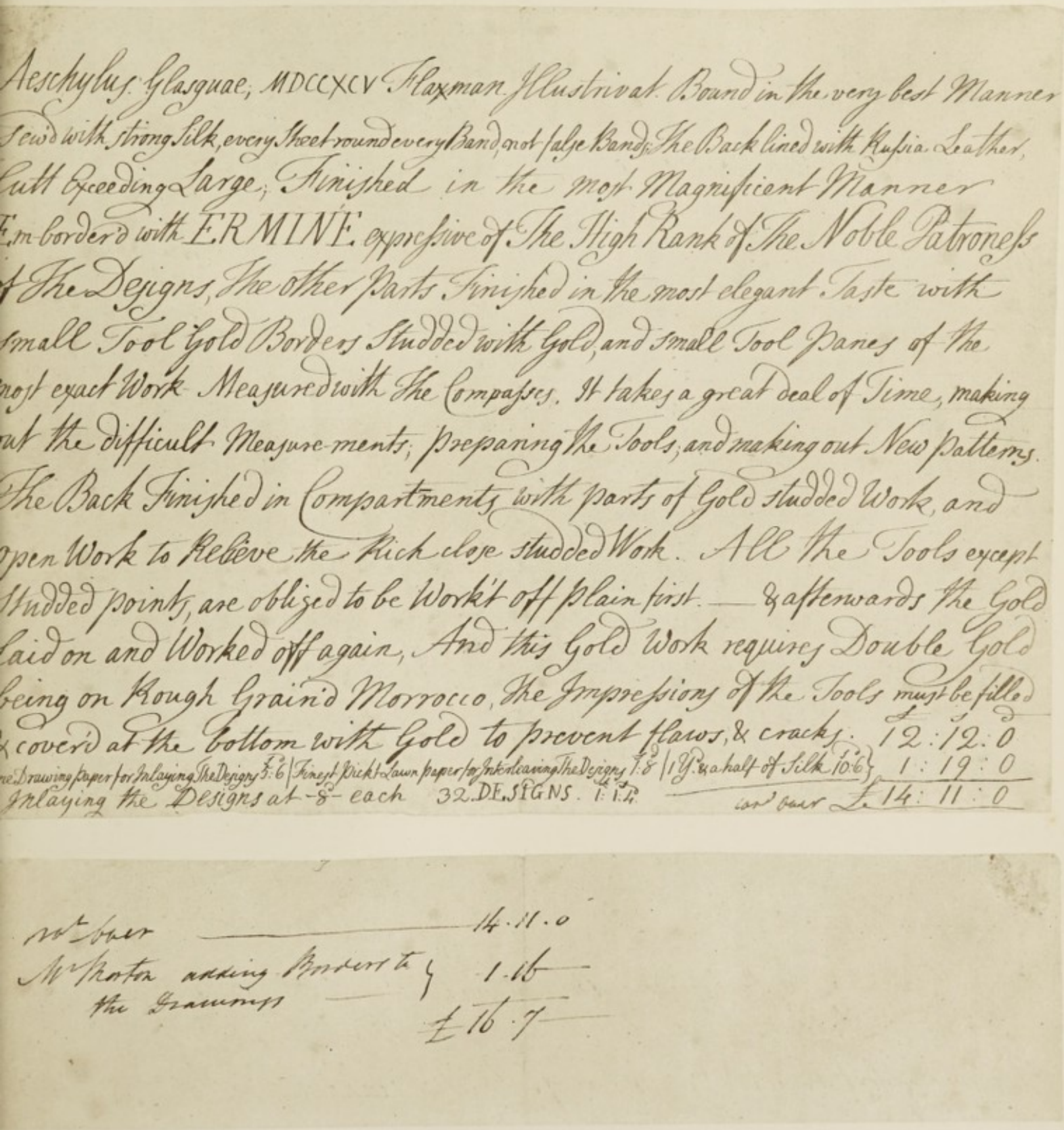
Some Sheets was of a very bad Colour & had gott
the dry rott these are all putt to rights & refreshed
NB not any Aqua Fortis has been used in the Washing
Some Leaves had been broken by the Printing Tyres
these took also a good deal of time to mend them
very neat and some Wrinckles which took a great deal
of time one Leaf for instance page 47 took a full Days Work
The Weak Leaves was also very neatly sized, strong
& Clean. ——————— 1: 6: 0

It was a very difficult Book to Bind and putt to rights & is now the Finest Book to ye Largest Copy I ever had to do Beat ——— 4: 9: 0

29. BILL IN PAYNE'S HANDWRITING FOR BINDING EURIPIDES.
OMNIA QUAE EXTANT. CAMBRIDGE, 1694


The Faerie Queene.
by Edmund Spenser
Dedicated to Queene Elizabeth
The First and Second Parts London, MDXCVI
A great deal of Lettering done in the most correct manner
Bound in the very best Manner The greatest care hath been taken to preserve the full extent of the Margins. I have never seen but one Copy before of this Edition it was not so large as this is by much. I had it to Bind thro' the Hands of Mr Sam.l Baker of York St. Bookseller. I bound it in Russia in 2 Volumes very Rich small Tool Borders according to the Gentleman's Order and Rec.d from Mr. Baker for the 2 Volumes £ 2:10:0
the time is the Reverend Mr. Beighton's Catalogue.
These two Volumes bound in one in the very best manner £ 1:5:0
Finished in the highest Taste
Characteristic of the English POET by Acorns & oak Leaves, The Lyre, Crescent, Laurel Branches
Branches disposed in the most Elegant and Correct Manner In the Gothic Taste of the Time

30. BILL IN PAYNE'S HANDWRITING FOR BINDING SPENSER. THE FAERIE QUEENE. LONDON, 1596



Aeschylus: Glasguae, MDCCXCV. Flaxman. Illustrivat. Bound in the very best Manner Sewd with strong Silk, every Sheet round every Band, not false Bands. The Back lined with Rusia Leather, Quit Exceeding Large; Finished in the most Magnificent Manner Em. border'd with ERMINE expressive of the High Rank of the Noble Patroness of the Designs, the other parts Finished in the most elegant Taste with small Tool Gold Borders Studded with Gold, and small Tool Panes of the most exact Work Measured with the Compasses. It takes a great deal of Time, making out the difficult Measurements, Preparing the Tools, and making out New Patterns. The Back Finished in Compartments with parts of Gold studded Work, and open Work to Releive the Rich close studded Work. All the Tools except Studded points, are obliged to be Work't off plain first — & afterwards the Gold laid on and Worked off again, And this Gold Work requires Double Gold being on Rough Grain'd Morrocco, the Impressions of the Tools must be filled & cover'd at the bottom with Gold to prevent flaws, & cracks. £ 12 : 12 : 0

One Drawing paper for Inlaying the Designs 5/6 | Finest Pickt Lawn paper for Interlacing the Designs 1/8 | 1 ℔ Red half of Silk 10/6 } 1 : 19 : 0

Inlaying the Designs at -8- each 32 DESIGNS 1 : 1 : 0

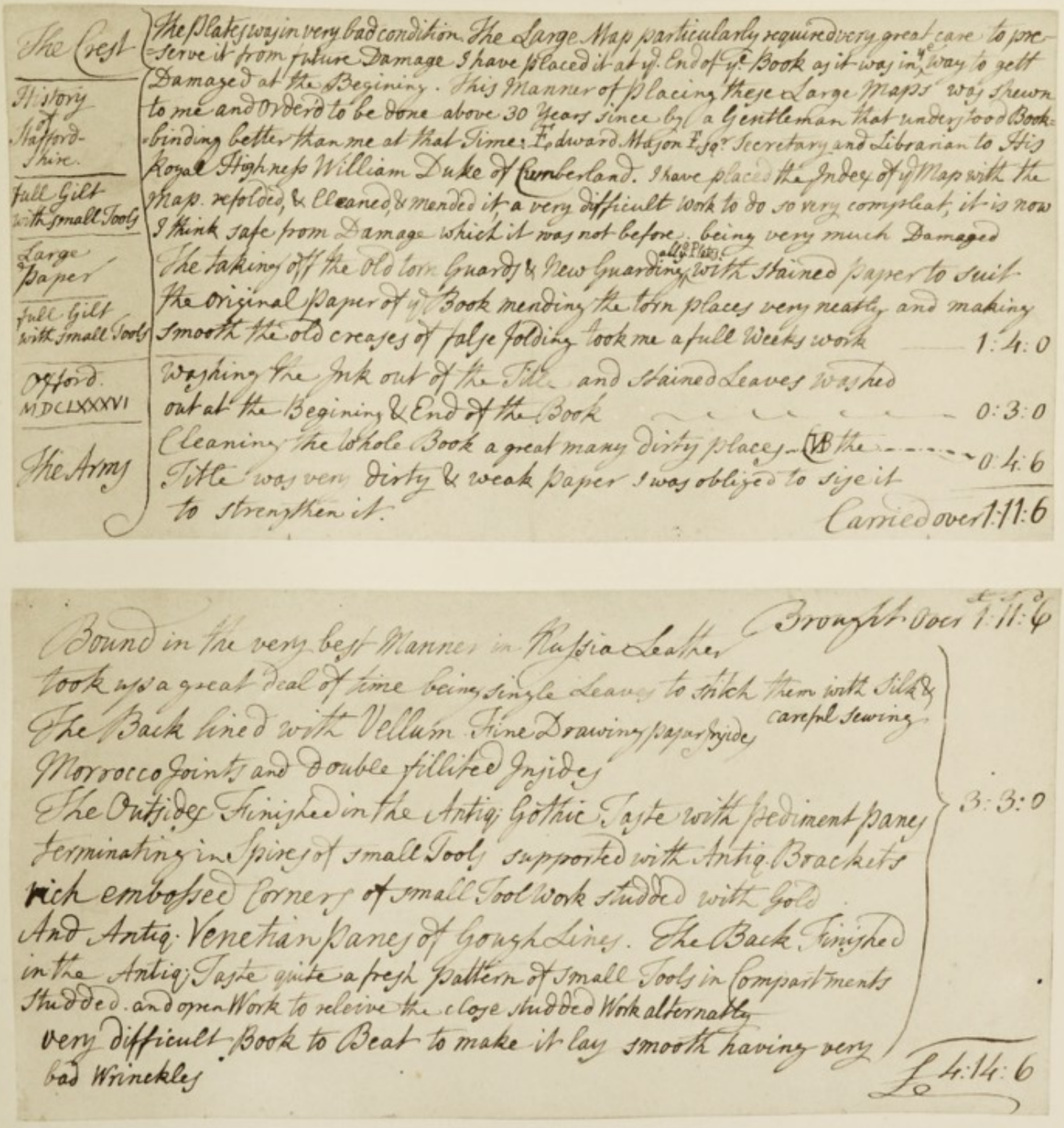
£ 14 : 11 : 0

Mr Lowder ——— 14 . 11 . 0

Mr Shotter adding Borders to the Drawings ——— 1 . 16

£ 16 . 7

31. BILL IN PAYNE'S HANDWRITING FOR BINDING AESCHYLUS.
GLASGOW, 1795



The Crest
History of Staffordshire.
Full Gilt with small Tools
Large Paper
Full Gilt with small Tools
Oxford. MDCLXXXVI
The Arms

The Plates was in very bad condition The Large Map particularly required very great care to preserve it from future Damage I have placed it at y^e End of y^e Book as it was in y^e way to gett Damaged at the Beginning. This Manner of placing these Large Maps was shewn to me and Ordered to be done above 30 Years since by a Gentleman that understood Book-binding better than me at that Time: Edward Mayon Esq^r Secretary and Librarian to His Royal Highness William Duke of Cumberland. I have placed the Index of y^e Maps with the Map. refolded, & cleaned & mended it a very difficult work to do so very compleat, it is now I think safe from Damage which it was not before, being very much Damaged

The taking off the Old torn Guards & New guarding all y^e Plates with Stained paper to suit the original Paper of y^e Book mending the torn places very neatly and making smooth the old creases of false folding took me a full Weeks work ——— 1:4:0

Washing the Ink out of the Title and Stained Leaves washed out at the Begining & End of the Book ——— 0:3:0

Cleaning the whole Book a great many dirty places — the Title was very dirty & weak paper I was obliged to size it to strengthen it. ——— 0:4:6

Carried over 1:11:6

Brought over 1:11:6

Bound in the very best Manner in Russia Leather
took up a great deal of time being single Leaves to stitch them with Silk & careful sewing
The Back lined with Vellum Fine Drawing paper Injides
Morrocco Joints and double fillited Injides
The Outsides Finished in the Antiq: Gothic Taste with sediment panes terminating in Spires of small Tools supported with Antiq: Brackets rich embossed Corners of small Tool Work studded with Gold
And Antiq: Venetian panes of Gough Lines. The Back Finished in the Antiq: Taste quite a fresh Pattern of small Tools in Compartments Studded. and open Work to releive the close studded Work alternately
very difficult Book to Beat to make it lay smooth having very bad Wrinckles ——— 3:3:0

£ 4:14:6

32. BILL IN PAYNE'S HANDWRITING FOR BINDING PLOT (ROBERT). THE NATURAL HISTORY OF STAFFORDSHIRE. OXFORD, 1686