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BYWAYS AMONG ENGLISH BOOKS

BY THE SAME AUTHOR

BRITISH HERALDRY

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THE ART STUDENT'S VADE MECUM

PLATE I

THE HEAD OF THE GREAT EXECUTIONER

From the Mezzotint by Prince Rupert after the painting by Spagnoletto

(John Evelyn's *Sculptura*, published in London in 1662)

BYWAYS AMONG ENGLISH BOOKS

BY

CYRIL DAVENPORT, F.S.A.

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CONTENTS

LIST OF ILLUSTRATIONS

PLATES

IN THE TEXT, MOSTLY FROM DRAWINGS BY THE AUTHOR

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BYWAYS AMONG ENGLISH BOOKS

CHAPTER I

COLLECTORS AND COLLECTING. PRINTED AND ENGRAVED BOOKS

WHEN a man has more money than he needs for his daily wants he either saves it like a miser, dissipates it as a spendthrift, or becomes a collector and lover of beautiful objects that are not necessities but which nevertheless afford him great amusement and interest in life.

Most men belonging to this last category have some antiquarian or artistic tastes naturally inherent in them, and whatever this taste is they will instinctively follow it up however apparently incongruous it may seem. Men's fancies of this sort are often very different from what might be expected, for instance, a very distinguished old soldier I once knew spent the chief energies of his declining years in collecting penny toys. If any specimen originally made and sold for a penny came under his notice, either casually or in a sale, he did not hesitate to acquire the treasure, especially if old, and add it, properly labelled, to the collection already housed in fine cabinets.

Favourite objects for collectors are to be found among the works of art, such as pictures of all kinds, engraved

gems and cameos, first notably collected by the sixth Duke of Marlborough, and more recently by Sir Charles Robinson ; miniatures beloved by George Salting and J. H. FitzHenry ; and special makes of fine china like the "Turquoise" blue so unceasingly acquired by Lord Clanricarde whenever it was exactly the right tint, whatever it cost, have all helped largely to interest their lovers to an extraordinary extent.

All these eminent collectors, and numbers of lesser ones, became in due time great judges of their particular fancies, but they each served a severe and costly apprenticeship, and in the early days of following out their hobbies they suffered considerably from exploitation by unscrupulous dealers. Reliable art knowledge is difficult to acquire.

Among the remaining examples of early Celtic illuminated manuscripts are certainly two of the finest books existing, one is the Book of Kells, now in Dublin, and the other the Lindisfarne Gospels, now in the British Museum. But there is no likelihood that collectors will ever have a chance of adding anything like these to their collections, as all the existing specimens from about the sixth to the eleventh centuries are already safe in national ownership.

English illuminated manuscripts reached their highest excellence about the fourteenth century, when some extremely fine work was done here, particularly at Winchester, Canterbury, Durham, and Westminster. Here again the modest collector will find all the best known and finest examples are either in one or other of our great libraries or in the safe keeping of millionaire collectors. They are all very valuable.

But there is one small matter which sometimes makes it possible to obtain a specimen even of very fine workmanship, and that is the fact that in many cases old manuscripts have been cut up and destroyed for the sake of picking out the beautifully painted initial letters, or, more rarely, complete pages. These fragments are liable to

crop up at odd and end sales, particularly in country places, and they should always be got if possible. In many cases leaves of early printed books on vellum have been skilfully coloured and sold as genuine manuscripts, so that much care must always be taken. A page from a French book printed by Pigouchet on vellum, with delightful borders, is a favourite object on which modern illuminators exercise their skill with much profit. But the English fragments are almost always initial letters; whole pages are rarely found. Modern examples are rare, but not unknown, as a beautiful little illuminated manuscript was recently presented to the British Museum by Lady Burne-Jones. It is a copy of Fitzgerald's *Rubáiyát of Omar Khayyám*, written and illuminated by William Morris in 1872, with figures painted by C. Fairfax Murray from designs by William Morris and Sir E. Burne-Jones.

All art objects of the first importance are now so much sought after that to imitate them well becomes almost the most remunerative profession that a skilful but unscrupulous craftsman can follow. Corot's typical style of painting has been very largely studied and imitated in Paris and signed with his name, which curiously enough does not legally rank as a forgery; but if a dealer sells a picture as being by Corot and it turns out to have been done by somebody else, he can be made to make restitution.

The first thing a china imitator gets right is the mark, and makers of fraudulent antique silver, a very paying industry and one of great extent, often cut out the hall-mark they want from a plain old piece, probably a spoon or fork, and solder it carefully on to their new piece.

A simple old cup or tankard can be repoussé and chased so as to pass for a highly ornamental piece which will fetch a far higher price than it would if plain. But these frauds are almost sure to show some discrepancy in ornamental detail that an expert can usually detect.

Such pieces do not often get accepted in any of the

great museums, especially in England, where the expert staffs are very carefully chosen, but nevertheless there are chambers of horrors in almost every museum in Europe, filled with dubious acquisitions which have a certain practical value as tests. Notable examples of recent successful planting of sham antiquities on competent

Fig. 1.—Device of William Caxton

antiquaries may be recognized in the story of the golden tiara of Saitaphernes and that of the wonderful wax bust and the learned curator it so thoroughly deceived.

Most of these difficult and costly methods of exercising our inherited instinct of hiding and storing away nuts or other eatables in view of future consumption, may be considered to have been followed only by a few

enthusiasts favoured by fortune, as they all mean a free expenditure of money.

But there is another pursuit which can quite well be undertaken by a man of moderate means with equal pleasure to himself and quite possibly to the majority of his friends as well, and that is the getting together of the books he loves to read or that give him pleasure so far as the art which is expressed in their production is concerned.

Thanks probably to the American millionaire collectors of rare books, it is now almost impossible for any book printed by Caxton or Wynkyn de Worde, or any of our very early printers, to be acquired at any reasonable price, and the same thing may be said about early Shakspeares, so the small collector is driven to look around and find some interesting byway among books that has not yet been much followed, but possesses some quality which in fact may really be almost as interesting and more attractive than that of rarity alone. First editions are generally popular and may often prove of much interest.

Obvious beauty in a book may be said to exist either in its illustrations or in its binding. In innumerable cases one or other of these charms makes a book much sought after, quite apart from any literary quality or mere rarity that it may possess. For instance, the small English edition of Grimm's *German Popular Stories*, published in London in 1823 and illustrated with etchings by George Cruikshank printed in brown ink, owes its fame and value entirely to its illustrations. A quite valueless seventeenth-century book that has been bound by Samuel Mearne becomes, from that fact alone, an object of much esteem. In the case of fine French bindings of the first rank it frequently happens at sales that books of no value from the literary point of view fetch many hundreds of pounds for the sake of the bindings alone, especially if signed, as indeed they usually are.

Great book collectors, as a rule, are not great readers,

but the reading of books dealing with particular lines of study is often the prelude to this hobby, because all expert knowledge must start by knowing what has been already written upon any particular subject. The gradual bringing together of favourite or useful books appealing to the taste of the owner is very likely sooner or later to bring to his notice some beauty or peculiarity of production which will appeal to him in a different way. So that he may eventually find pleasure in any book printed by Caslon or Morris, illustrated by Bewick or Cruikshank, or even the outside of a book gold tooled by Roger Payne or T. J. Cobden-Sanderson. There is no more fascinating hobby than the finding and collection of such books.

From small beginnings like these have arisen many great libraries such as those brought together by Henry Huth and by Wakefield Christie Miller, both of which have now reached the sale-room stage with much credit to their first owners, and much profit to their present representatives.

The largest library made by any Englishman is that which was collected together by George III, and this, curiously enough, was made because of the king's annoyance at the giving over to the nation of the Old Royal Library of England by George II in 1757. It is said that in his choice of books George III was assisted by Dr. Johnson. This great collection was itself eventually given to the nation by George IV in 1823, and it is now housed in the magnificent " King's Library " which was built for it at the British Museum.

All these libraries ; with others in our national treasure house, have increased immensely in value since they were first brought together, largely because of the fact that so many great collectors have wisely left their accumulated treasures to one or other of these great libraries, where they are most carefully preserved and are hardly ever likely to come again into the open market. So the more

fine books get absorbed in State museums or libraries the rarer outside copies of them become.

The great museums often serve another very valuable service to collectors, because sooner or later they issue excellent catalogues of their treasures which are of invaluable assistance to small owners, and the proper arrangement and cataloguing of all libraries is a matter of paramount importance.

In the British Museum are to be found all the Old Royal Libraries of England, much of which was brought together by Henry, Prince of Wales, the eldest son of James I. There also are the famous collections of Sir Robert Cotton and Sir Hans Sloane, and of more recent acquisition the fine libraries of the Rev. C. M. Cracherode, the Rt. Hon. Thomas Grenville, and Sir Joseph Banks. All these and many lesser gifts are learnedly catalogued and arranged, and kept in perfect condition : they are of priceless assistance to all book collectors as reliable authorities for reference.

The fine library made by the second Earl Spencer at Althorp was purchased at his death by Mrs. Rylands of Longford Hall, near Manchester, and so was preserved intact and not divided up at an open sale. The Spencer library was given by Mrs. Rylands to the City of Manchester in 1899, where it now is, and with it is an excellent catalogue made by Edward Gordon Duff, the first librarian of the Rylands library.

Luckily English books in fine settings have not as yet suffered much from fraudulent imitations, partly because they are not yet largely known as commercial treasures. Abroad fine bindings have for a long time provided a rich field for imitators, and large numbers of false Grolier's and other bindings of valuable repute have been put upon the book market. As soon as Mearne's or Payne's bindings begin to be properly appreciated we may expect them also to be copied.

My present intention is to indicate some of the in-

numerable bypaths of book production which have flourished in England apart from any literary aspect, which are nevertheless worth collecting.

I have little doubt that in due time both here and abroad much greater attention and appreciation will be given to the study of the many technical arts that are concerned in the actual production of fine books. Many of these points are not readily seen, such as the sewing together of the leaves of the book, but even this

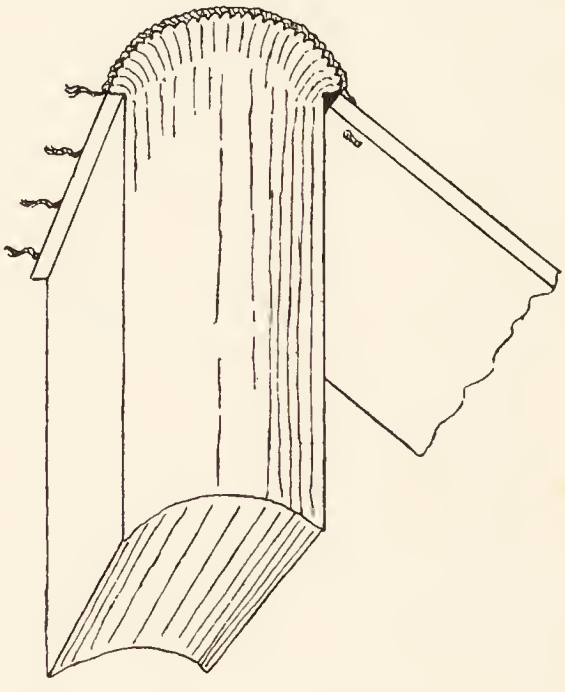

FIG. 2.—Rounded Back of sewn book before the side boards are attached

point is one that is really of great interest because it often means work that is absolutely correct both scientifically and artistically. In innumerable cases of Incunabula, or books printed before 1500, the sewing and the way that the bands are drawn into the boards is admirable, and quite strong and efficient in spite of its age. The principle on which this old sewing is done has never been bettered, and the very best work of the present day is done exactly in the same way. The only radical improvement which has been made in recent times is the

valuable development of the principle of the rounded back.

Different editions of the Bible or the Prayer Book make very interesting objects for special collection. Bibles are remarkable for the number of various translations of particular passages to be found in them, or for misprints. Perhaps the best known curious reading is the case of the so-called " Breeches " Bible of 1560, where, in the third chapter of Genesis, Adam and Eve are said to have made themselves " breeches." This reading was in many cases continued until 1644. In an edition of the Bishops' Bible of 1572, which has ornamental capital letters, that at the beginning of the Epistle to the Hebrews shows a design of Leda and the Swan, originally made for an Ovid. The " Leap-Frog " Bible was so called in allusion to the insertion of Sternhold and Hopkins' metrical version of the Psalms in the Bible of 1549, and often subsequently used in the same way. Many misprints are also well known, and there is a considerable literature on this particular phase of book collecting.

Printing from movable types was known in China, Korea and Japan at a very early date, but it never became much used in any of these countries because of the great number of characters that were required. What are known in Europe as Block Books were also largely used ages ago in Eastern countries.

The European Block Books which preceded those printed from movable types are now well known : they show illustrations and lettering cut together on the same wooden block, and prints were made from them by hand pressure, sometimes on both sides of the paper. The illustrations are sometimes coloured by hand, and they were at their best in the fifteenth century, continuing to be popular for a long time. Old examples are rare, and the illustrations in the later ones are often poor in execution, and the text is sometimes cut separately. Most of the

best remaining Block Books are now carefully guarded in museums or libraries either here or abroad and are only seen with difficulty.

Collectors must be on their guard against fraudulent imitations of old Block Books, which are often met with, and many of these are excellent copies in every way : the paper on which they are printed will, however, usually betray their recent production, and so will the edges and back of the wood block if it can be examined.

Who actually first used movable types for printing in Europe is much disputed, but it does not much matter. Laurenz Janszoon Coster of Haarlem is considered by many bibliographers to have been the first to use separate letter types, and the fragments of his printing that still exist certainly look as if the letters were cut in wood. The Grammars of Ælius Donatus to some extent nearly resemble in type some of the Costeriana. But whoever printed the few very early printed fragments lose their importance in face of the splendid forty-two line Bible printed by Gutenberg and Fust at Mainz, and generally known as the Mazarine Bible. In a copy at Paris there is a written date saying that it was printed before 15 August, 1456. The type and printing in this Bible is as fine and clear as anything of the kind that has ever been done since. It is now the most valuable printed book known, and some copies are on vellum.

Any books, or parts of a book, printed in England in the fifteenth century should always be acquired if possible, although they are generally ugly. In those early days of the art of printing books were mostly printed at London, Oxford, Winchester, or St. Albans, where the most decorative early English printed book was produced. After A.D. 1500 printing presses became comparatively numerous, but although printed books soon became much commoner, early examples are still very rare and much sought after, especially if they are in good condition.

How far to repair or restore an old book that has become damaged by wear and perhaps bad usage is a somewhat difficult point, and one on which most collectors have definite opinions of their own. It may, however, be generally laid down that the less repair done to an old book the better. Nevertheless, there are some corrections that should always be done by a competent bookbinder, some of whom specialize in such work. For instance, torn paper leaves should be mended or they may get worse, broken threads of the old sewing should be carefully replaced by others of the same texture, and arranged in the same way. Old broken wooden boards should be repaired, and the corners of old card or paper boards, very often badly damaged, should be carefully built up with similar paper until of the original shape and thickness. Old edges should never be cut.

The original leather on the back of an old binding, and possibly on the sides of the boards as well, is often worn out in places. These worn-out places should be cut away until a sound leather basis is reached and then a new piece as nearly as possible of the old colour and thickness should be inlaid where wanted. Any old book sent to a binder to repair should be accompanied with a detailed instruction from the owner as to how much restoration to execute, and how he wishes it to be done.

The study and collection of specimens of English printing types since Caxton came to Westminster in 1476, and used types copied from the handwriting of the period, is always of much interest. In early printed books it is curious to find spaces often left open for the subsequent insertion of capital letters. At first this was done by hand in red, but gradually it was done by printing from wooden blocks, also usually in red, but sometimes with blue as well.

Most of the illustrations in Caxton's books are simply printed with the text; they are always woodcuts and of a

very elementary kind. The " Fifteen Oes," however, has a decorative border round the text on each page. After Caxton we had some notable printers, chiefly Thomas Pynson, Wynkyn de Worde, and Julian Notary, and in the sixteenth century there were many foreign workmen who worked here, and among Englishmen may be noted Robert Copland, Thomas Berthelet, also a great binder, Richard Grafton, and John Day, also a great binder, but the earlier of all these printers did better typographical work than the later ones. Any chance of getting an example of the work of any of these printers should certainly be taken advantage of, and specimens of the printers' devices should be particularly sought for, but so far as beauty of form in the types is concerned, I cannot find much to say about it.

In the seventeenth century the name of the actual printer of a book became gradually superseded by that of the publisher. The combination of both these offices in the same person which had always existed in early times ended by disappearing as the production of books became much extended and the printer gradually degenerated into a mere workman.

But the designing of types has always enlisted the sympathetic art interest of many English designers, several of whom have been most successful, and their work in this direction is still highly esteemed. Among the few English type designers and founders that we have been able to produce, the best and most original may be said to have been William Caslon, whose types are admirable, simple and very clearly legible : he worked in the eighteenth century. In the same century John Baskerville attained much fame for his types, which now, however, are considered to be too thin in the up strokes, a fault probably due to overmuch study of written forms. After these came many others who made small differences in their types without reaching much originality, but legibility

has always been considered as the first object. Among these may be mentioned the Foulis brothers of Glasgow, who invented some new and admirable Greek types, mostly very small. In the nineteenth century we find excellent work done by Charles Whittingham at the Chiswick Press, and William Pickering, who also cut some very small types with great skill.

In the later part of the nineteenth century we produced in William Morris by far the finest designer of printing types that has ever appeared in England.

Morris was an excellent artist and thoroughly understood the great decorative effect of simple woodcutting. He not only designed many of the illustrations in his books himself, but he employed several other artists as well, among them Sir E. Burne-Jones. He was also fortunate in finding very skilled wood engravers who were able to carry out the designs given to them in the most sympathetic and skilful way. His books are always treasures, and although they were issued at first on a commercial basis, they all possess the original charm of amateur work, as it is throughout evident that the publisher has had everything done exactly as he wishes it, down to the minutest detail.

William Morris was a remarkable man in many ways, and he had an immense influence on applied art under many heads besides that of beautiful book production. He was fortunate because in middle life he inherited a considerable fortune, so that his genius was not cramped by the necessity of producing work that would be commercially remunerative. He was sympathetically and ably helped during most of his book-production period at the Kelmscott Press by Mr. Emery Walker, a skilled enthusiast in all matters concerning books. At a later time Mr. Walker materially assisted Mr. T. J. Cobden-Sanderson when he gave up bookbinding, in which he excelled, and took up printing at the Dove's Press, whence came

many finely printed books of a simple and unornamental kind.

Morris's best types are founded on Gothic originals, but they all have in time a strong and marked individuality. He did at first begin with Roman type, but found it to be unsympathetic to his own natural taste, so he modified it until he developed his own beautiful " Chaucer " type, so called because in it he printed his finest book, an edition

FIG. 3.—The Kelmscott Device

of Chaucer's Poems, published in 1896 and measuring $16\frac{3}{4}$ inches by $11\frac{1}{2}$ inches.

This wonderful book is ornamented throughout with beautiful woodcut illustrations and delightful borders and initial letters. The decorative effect of many of the pages of this book has never been equalled in the case of any other printed book produced in any part of the world. Most of Morris's books are printed on paper, but some of them are on vellum, and these should be acquired whenever possible.

Fine types, especially remarkable for decorative capitals, were made by Mr. St. John Hornby. His books were printed by himself at the Ashendene Press in Herts. Any of the productions of this press, especially the later ones, are to be treasured in any library.

Privately printed books are certainly objects that may well form the basis of an interesting subsection of English typography. In many cases private presses have done excellent work, but I do not know that they show any particularly new design so far as the types are concerned.

Among the more noteworthy of these private printers may be mentioned Horace Walpole at Strawberry Hill; Sir Thomas Phillipps, who had a press at Middle Hill in Worcestershire; the Rev. C. H. O. Daniel, who was latterly Provost of Worcester College, Oxford; Selwyn Image, who worked with H. P. Horne, and several others who followed their example with much content to themselves.

Most of these privately printed books and pamphlets were presented privately to friends of the authors, and so they are rare, but now and then some of them appear at sales, and they are always worth getting as curiosities. First editions are always worth acquiring as they increase so rapidly in value. A copy of the first edition of Bunyan's *Pilgrim's Progress*, which was published in 1678 at the price of eighteen pence, fetched £6,800 at Sotheby's in 1926.

One of the most important results of William Morris's long influence towards good art in book production, as well as in many other branches of everyday craftsmanship, has been the great impetus he managed to give, not only to his contemporaries, but also to his successors. But so far as book ornamentation with the text is concerned, he has actually caused simplicity. His highly decorative books are so supreme in their way that indeed no subsequent book could hope to surpass them so far as woodcut illustration goes. They are unsurpassable.

It is doubtful whether any other method of ornamenting a book by means of any form of engraving on metal could ever give a finer effect than Morris's wood blocks, but the modern processes of colour photography are already so wonderful and effective that perhaps they may before long produce some new manner of enhancing the beauty of a printed page.

" Grangerized " books are favourite books which have been enlarged by the addition of illustrations or extracts bearing upon their subjects, usually pasted on blank pages which, when complete, are inserted between the printed leaves and all bound up together. Although several early examples of this ingenious operation are now of considerable interest, it seems to me that the normal Grangerized book is more interesting to make than it is to add one already made to a library. The Rev. J. Granger, who started the modern idea, was vicar of Shiplake in Oxfordshire during the later part of the eighteenth century.

A Grangerized book is really a scrap-book, and the more it is dealt with in this way the more interesting it becomes to outsiders. The first and finest arrangement of scraps illustrating a particular text is to be seen in the case of Nicholas Ferrar's " Harmonies " of parts of the Bible made by him at Little Gidding in the seventeenth century. He made a large collection of Biblical illustrations during his travels on the Continent, and the possession of these probably gave him the idea of using them with the text that he afterwards carried out with such decorative effect. The text has generally been put on the lower half of each large page of the Little Gidding books, and above and around it illustrative prints have been most artistically arranged. Each page is complete and no further blank leaves are provided for additions. (See Plate II.)

The Ferrar prints are mostly cut out along the outlines and not inserted as published. This plan allows of the

PAGE FROM A *HARMONY OF THE ACTS*

A Scrapbook made about 1640 by Mary Collet at Little Gidding, under the direction of Nicholas Ferrar

picking out of particular groups or individual figures from large prints, and opens out an endless field for dilettanti to amuse themselves with. But from a librarian's point of view it is anathema, because to cut out even a few prints from a book does in fact ruin the whole work. Nicholas Ferrar did not hesitate a moment about such a point as this, but if he ever came across a print he fancied he cut it out unscrupulously and let the rest go.

Two more notable and valuable books of the same kind were made in the early eighteenth century by John Bagford, and they concern books and bookbindings. The text is written in manuscript, and one is called " Of Booke Binding Ancient," and the other " Of Booke Binding Modourne." They are illustrated throughout with inserted bits of leather bindings, specimens of title pages, alphabets, printers' and publishers' devices, maps, specimens of paper, and all sorts of small matters concerning printed books. Many of these scraps are now the only remaining fragments of books long destroyed. There are other scrap-books of Bagford's concerning manuscripts.

With regard to modern Grangerized books, some are well and exhaustively done and are well known. Perhaps the best example is in the Bodleian Library at Oxford. It is a copy of Lord Clarendon's *History of the Great Rebellion*, and numbers fifty-seven volumes and contains over eighteen thousand added prints. It was done by A. H. Sutherland in the early nineteenth century.

A Bible was Grangerized by a Mr. Irwin of Oswego, who turned it from seven to sixty volumes, and Mr. A. Daly enlarged a copy of a Douay Bible into forty-two volumes. Favourite subjects for Grangerizers have been, and still are, found in Shakespeare, county histories, biographies, especially those of Napoleon, Wellington, and Nelson, and, naturally, family and personal records.

Late in the eighteenth century another print collector, Thomas Bowdler, F.R.S., thought of a way of making a

book interesting that was the exact antithesis of that instituted by Mr. Granger. Bowdler's view was that many things were put in books that had much better be left out, so in 1818 he edited an edition of Shakespeare in which " words and expressions are omitted which cannot with propriety be read in a family." Mr. Bowdler's lead has not been much followed, but any of his books should be added to any large library if not already there.

Mr. Emery Walker is still working at fine printing at Clifford's Inn, and he is now in the first rank of producers of fine books.

Mr. Walker's influence is strong, and he has never relaxed his energetic activities ever since his first association with William Morris.

He is also noted as a most excellent illustrator by means of the wonderful modern procedures made possible by the aid of photography—photo-gravures, helio-gravures, line blocks—and he is moreover skilled and learned in all the minor details of book production, the proportion of white edge to the block of type, the proper sewing and backing of a book, the choice of end papers and the true use of head and tail bands.

Photography, although it assists book ornamentation in many ways, has also a reverse side to its usefulness. Many fraudulent pages purporting, for instance, to be rare incunabula, Costeriana, Donatus, or what not, all very valuable, prove on examination to be nothing but clever forgeries, made probably by the Dallas-type process, by which a block resembling a stereotype plate can be made and printed from. If the paper on which such a fradulent print has been made is well chosen, it is extremely difficult to detect the forgery. The only sure way to test a suspected reproduction is to get a genuine example from one of the large museums and compare the two by a minute measurement test. The size of a forgery is never quite right. So far as appearance goes a page of a Caxton

can be so accurately reproduced that it is almost impossible to detect the fraud, unless indeed the paper itself is of the wrong quality or appearance, which it is quite likely to be. But fraudulent imitators of old printing diligently collect blank leaves from old books, and these are most valuable under the circumstances.

All the books that have been mentioned are printed from wood blocks like those used in the case of the mediæval Blocks Books and in some of Morris's decorative pages, or from separate letter types either cut in wood like the Costeriana or cast in metal, which the great majority are. These blocks or letters are inked on their projecting surfaces and a piece of paper or vellum, or whatever may be chosen to receive the impression, is lightly pressed upon them. The resulting print has absorbed most if not all of the ink that was put upon the letters and shows an impression of them reversed. A stereotype is a mould made from movable type in the form of a lettered block: its use sets the original type free, but a stereotyped book has at present no value as such.

But there is a radically different method by which many books have been produced, chiefly during the seventeenth and eighteenth centuries, and this method is that of engraving the whole book letter by letter on hard metal, usually copper and, rarely, silver. This laborious process has been often used for title pages to ordinary type printed books, because it can be done so ornamentally. Whenever a catalogue is made of any library the existence of an engraved title page should be carefully mentioned, as it is always a point of interest. But still more interesting are the books that are actually engraved throughout in the form of beautiful handwriting.

In England the most noted engraver of books was John Sturt, who worked at the end of the seventeenth and the early part of the eighteenth centuries. He was a very skilled writer, and began by engraving writing books

FIG. 4.—Frontispiece of the *Book of Common Prayer*, 1717, engraved throughout on silver by John Sturt

for John Ayres, a well-known calligraphist, whose book *The accomplished Clerk*, engraved by Sturt, was published in 1680 and went through several editions. A copy of the *Book of Common Prayer* of 1717 was engraved throughout by Sturt on silver, it has ornamental borders on each page, and as a frontispiece there is a profile portrait of George I, the lines of which are all made up of minute lettering containing the Lord's Prayer, the Creed, the Ten Commandments, prayers for the King and the Royal Family, and the Twenty-first Psalm. A little later than this, in 1721, he published *The Orthodox Communicant*, which says on the title page that it is "Engraven and sold by J. Sturt." It is engraved throughout chiefly in imitation of type, but some of script. The dedication page is often coloured by hand in water-colours.

John Clark was another of the engravers who, besides illustrating books, also imitated type. Among others he engraved a little book written by William Halfpenny in 1724. It is called *Practical Architecture*, and has forty-eight architectural designs with explanatory text in each case. Clark also engraved several writing books in the form of script.

John Pine also had considerable repute as an engraver of lettering. He was one of the Pursuivants at Heralds' College, and engraved an admirable copy of Magna Charta. In 1737 he illustrated a copy of Horace with copper engravings and engraved all the text as well. In 1739 he illustrated and engraved the text of a book describing the *Tapestry Hangings of the House of Lords*. This eventually became a record of much value because the tapestries figured and described in it were afterwards accidentally burnt.

Mere writing copy books are generally not worth keeping, except as wonderful examples of skilled workmanship.

Compared with wood engraving as used and printed at the same operation with the text of a book, engraved

books are much more troublesome to print, as each impression has to be laboriously inked and printed all by itself. Each engraved line has to be filled with ink and prints black, exactly the opposite to what happens in the case of a normal wood engraving. Moreover, the pressure required to make a print on paper from an engraved metal plate is considerable. Altogether a book engraved throughout is rarer than one of the same date printed in the ordinary way, it cannot produce so many impressions.

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CHAPTER II

BINDINGS IN LEATHER, GOLD AND SILVER, VELVET, SILK, SATIN, CANVAS, AND CLOTH

NO doubt the many fine English illuminated manuscripts that were made from about the thirteenth to the fifteenth centuries, were originally covered in rich bindings of precious metals, and set with jewels, as the foreign ones of the same period were. But unfortunately no English examples of this kind of work exist here, although it is possible that some of them may some day be found among the treasures of foreign religious houses.

Valuable bindings were too tempting to escape the confiscation when the treasures belonging to the monasteries and other religious establishments were carried off by the State during the reigns of Henry VIII and Edward VI. Many bindings then found were worth breaking up for the sake of their intrinsic value, but the manuscripts themselves were frequently thrown aside or simply appropriated as Crown property. Most of these priceless old manuscripts, which eventually came into the possession of George II, were all given to the nation by him in 1757 and now form part of the Old Royal Library at the British Museum.

The leather bindings made for simpler English manuscripts were ornamented with impressions from stamps cut like real stones and making designs in relief on the leather. Gold was not used, and fine examples of these

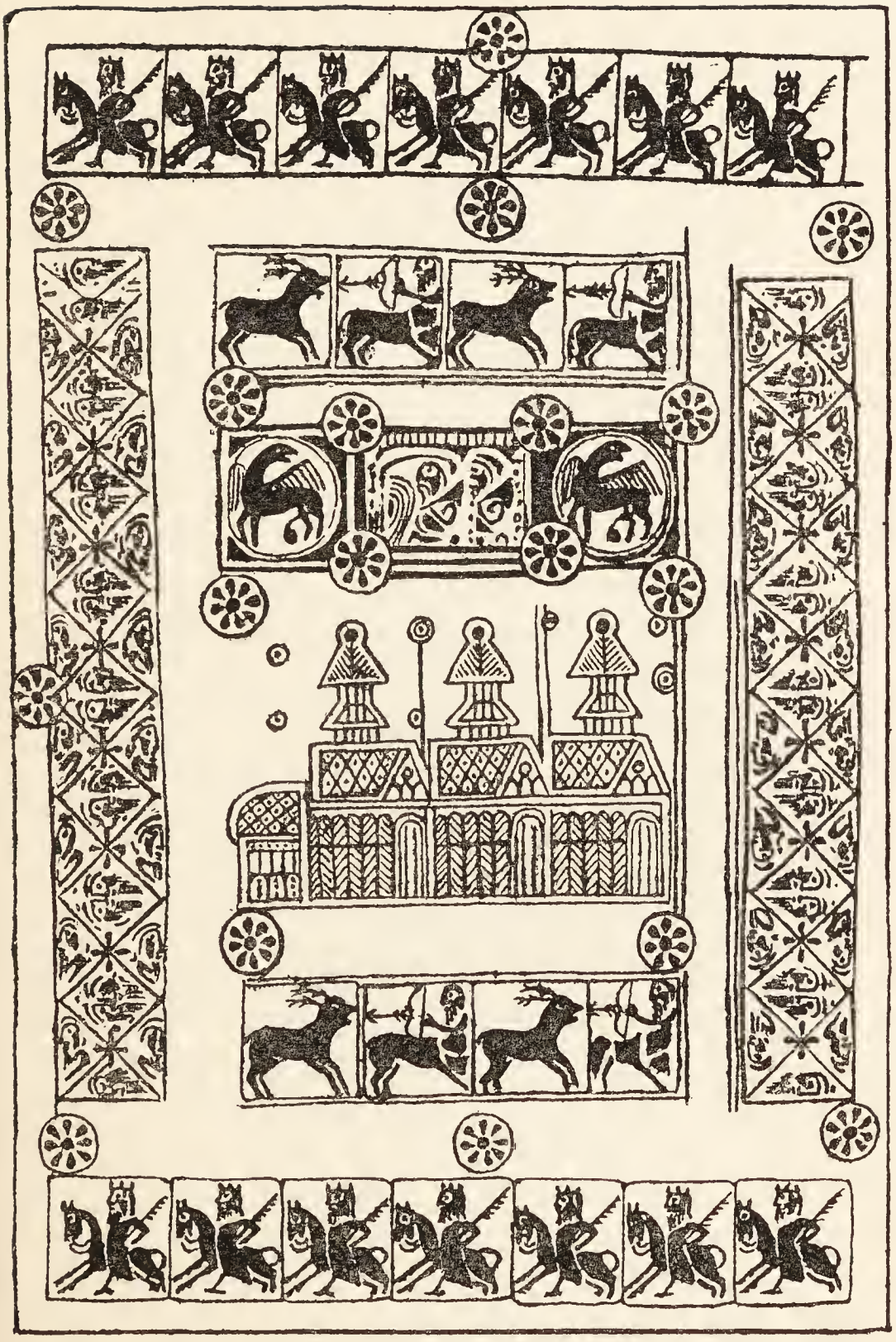

FIG. 5.—*Liber Sapientiae.* Thirteenth century. London binding in blind stamped leather

" blind " tooled bindings, which are rare but still often to be found, were made, particularly at London, Winchester, and Durham.

After the day of these small stamps came a period when

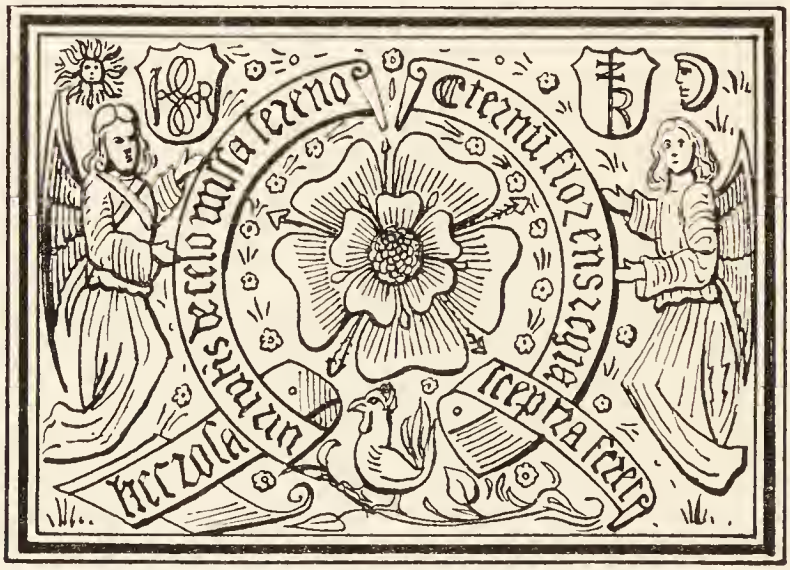

FIG. 6.—Lutzenburg. *Catalogus Hereticorum Coloniae,* 1529. Embossed London Panel binding showing a Tudor Rose. By John Reynes

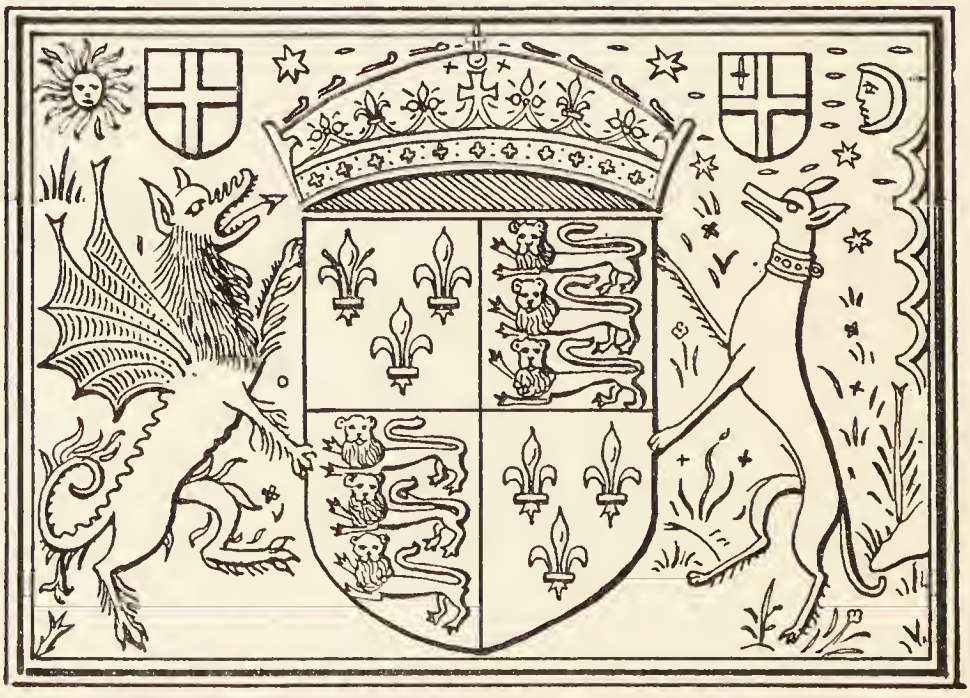

FIG. 7.—*Trogus Pompeius–Justini Historia, c.* 1525. Embossed London Panel binding with the arms of Henry VIII

the large panel stamps were very popular. The fashion started in the Netherlands, but it was carried out in England largely in a native style which often had a strongly marked heraldic tendency. Some of the most commonly met with were probably made for the Stationers Company

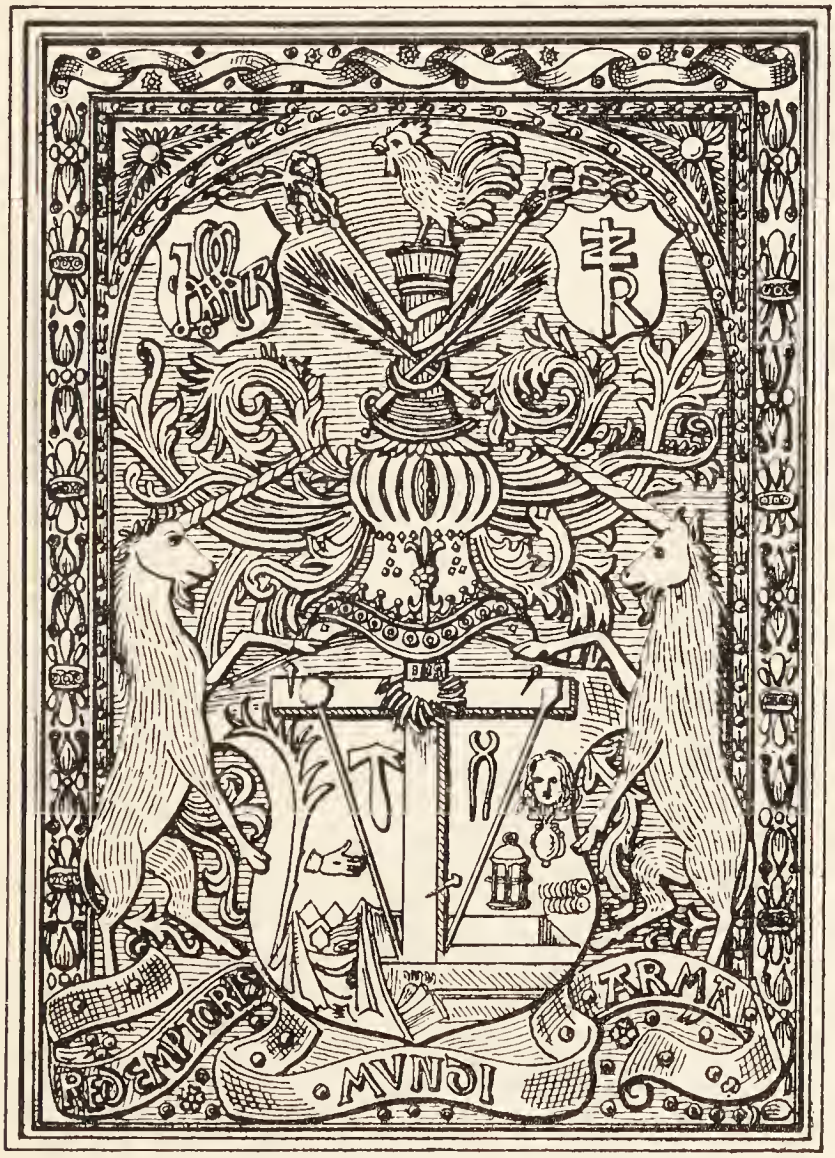

FIG. 8.—*Psalterium Cisterciensis ordinis*. Paris, 1525. Embossed Panel binding by John Reynes of London, showing the coat-of-arms of Christ

of London and show either a Tudor Rose or a Royal coat-of-arms as a chief ornament, and as accessories there are the Cross of St. George, the Arms of London, and the Sun and Moon.

The devices or initials of several of the binders show on many of these fine stamps. John Reynes cut one showing the coat-of-arms of Christ, others show the initials of Nicholas Spierinck, John Norins, Henri Jacoby, and Garret Godfrey, all of whom were well-known printers, but in many cases it is not known whose initials are shown.

FIG. 9.—Erasmus, *Paraphrasis in Ev. Matthœi Coloniae*, 1522. Embossed English Panel binding with St. George and the Dragon.

Several fine armorial stamps of the same kind were made for many great people, among them Queen Catherine of Aragon and Queen Anne Boleyn, so it is evident they were highly esteemed. Among the general designs per-

haps the two finest are the largest one known of St. George and the Dragon and a very fine one of St. Michael, showing the binder's device.

The panel stamps were cut on metal blocks in intaglio, so that when strongly impressed on the leather binding

FIG. 10.—Erasmus. *Paraphrasis in Ev. Matthœi Coloniae*, 1522. Embossed English Panel binding with St. Michael

the design shows in relief. The metal used was probably latten, which is an alloy of copper and zinc, resembling brass.

When printed books began to be produced in considerable quantities in the late fifteenth and early sixteenth

centuries, the commoner ones were usually simply bound. They were as a rule much smaller than the manuscript books that preceded them, and often they had no ornamentation at all upon them. In one small particular, however, they often retained a peculiarity that was originally designed to keep vellum books flat, and that is a ribbon to tie the front edges together, thereby fulfilling the same purpose as metal clasps, but in a simpler way. The ribbons themselves are usually worn away, but they have often left signs where they have been.

Even so recently as the nineteenth century the old fashion of tying a book together was followed by William Morris, whose thin vellum bindings are often provided with silken ties to keep them flat, and he was very particular that these ribbons should be tied in bows so that the two loops should lie parallel with the long axis of the front of the book.

Early English printed books were mostly bound in sheepskin, goatskin, or a thick white leather which is probably deerskin. All these leathers were well tanned and in many cases they are still quite sound, and the ornamentation, if any, upon them, was done without the use of gold.

But about 1540, Thomas Berthelet, Royal Printer and Binder to Henry VIII, learnt the beautiful art of gold tooling on leather from an Italian bookbinder whose style and stamps are evident enough on Berthelet's early work. Berthelet's finer bindings were all made for Royalty and became part of the Royal library, so that they are now in the British Museum, safely out of the way of the auction room, but small specimens of his work are often to be met with. The late John Lane brought me a little book to describe for him, quite lately, and he was delighted when I confirmed his hope that it was a genuine example of Berthelet's work.

The general excellence of bookbinding which has been

so remarkable for a long time in France, has had no parallel here, our ordinary trade bindings have always been commonplace, but we have luckily been able to produce at least one great binder every century since printing began, and these great binders and designers have each given an example and impetus to their humbler followers until the succeeding genius had time to arrive.

Our great binders have been Thomas Berthelet in the sixteenth century; Samuel Mearne in the seventeenth century; Roger Payne in the eighteenth century; and T. J. Cobden-Sanderson in the nineteenth century.

The reason that the ordinary French bindings are all along better than the English is due to the existence of the Guild of St. John Latran, which was founded in Paris in 1401, and was for a long time the great protector of all persons concerned in the production of books. The result of this most important institution was to foster and encourage the best possible workmanship in all the many technical processes concerned in the making of fine books. One consequence of this national appreciation of high-class production was that in many cases whole families of great French binders followed the same profession, from father to son, for many generations, so that we have to distinguish them by some additional epithet, or give the Christian name. Among these families may be mentioned particularly those of the Deromes, the Duvals, the Eves, Lafertés, Lemonniers, Le Telliers, Padeloups, and Ruettes. This continuation in families of the same profession was largely due to the admirable system of apprenticeship followed by the Paris Guild, and even small bindings made by any of these artists are now highly prized. They are almost always carefully signed.

Another point about the State appreciation of book production has been that so much fine work was done, and so many eminent designers worked at binding and gilding books, that writers have been tempted to give the

world a considerable literature about the subject, and there is more written about French bookbinding than there is about that of any other country.

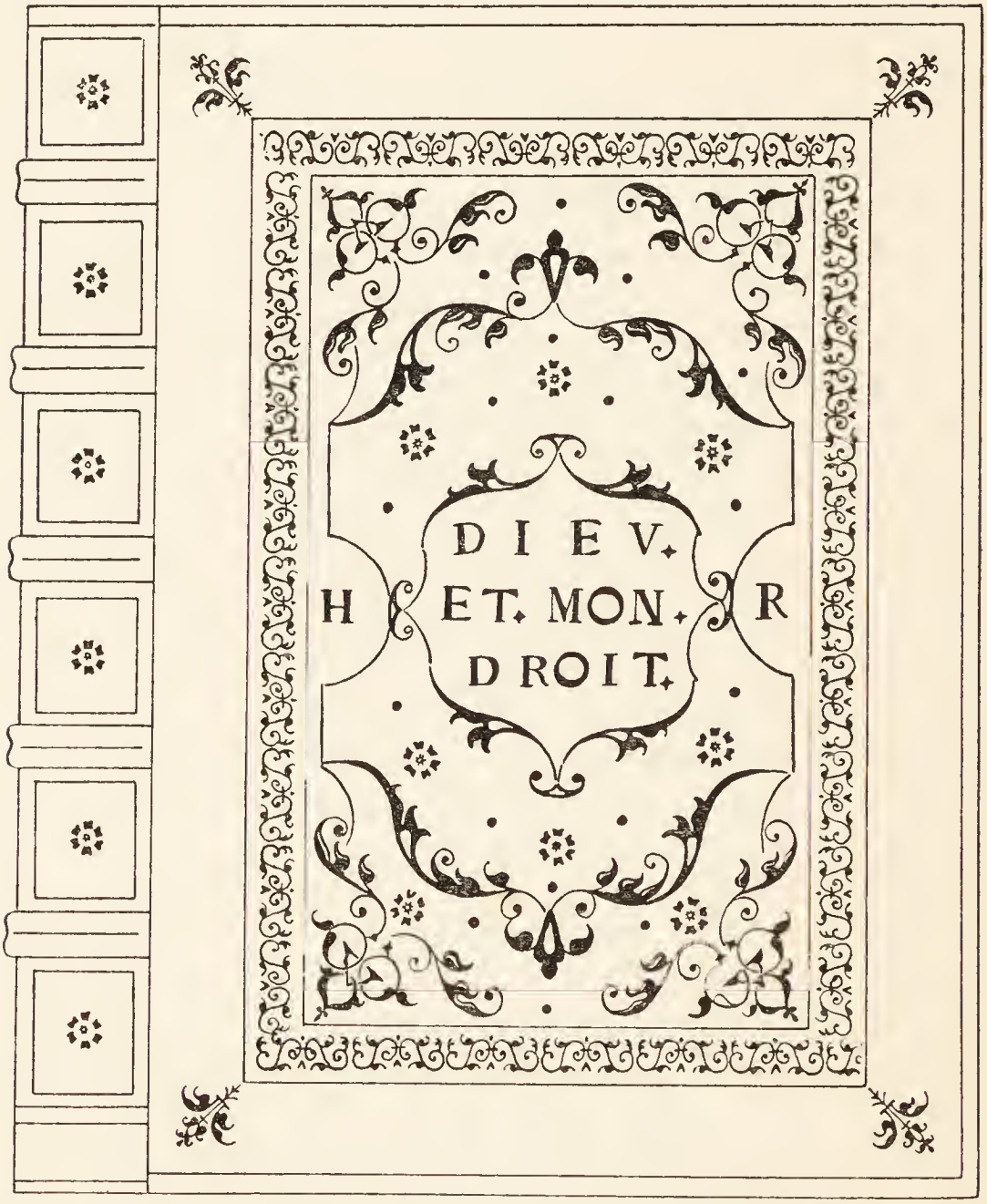

FIG. 11.—Elyot, *The Image of Governance*. London, 1541. Gold-tooled binding in white leather by Thomas Berthelet. The first gold-tooled binding made in England

But although we must yield place to the French so far as a general high level of fine bookbinding is concerned,

when we take a higher standpoint and consider what work we can show of the very highest order, we can, I think, hold our own. The very small books like those bound

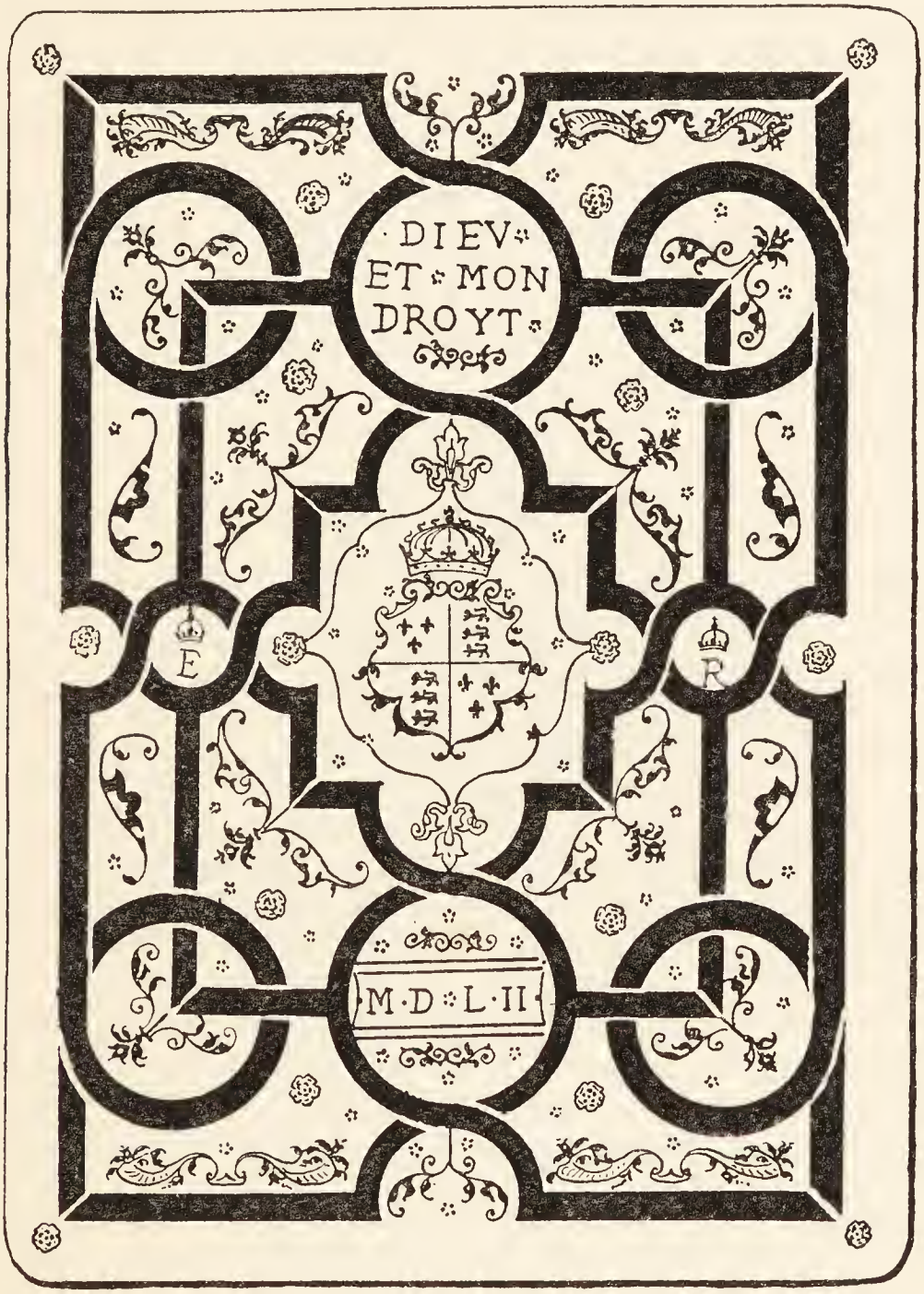

FIG. 12.—Bembo. *Hist. Venetae libri XII. Ven.*, 1551. Bound by Thomas Berthelet for Edward VI

by Le Gascon or by Le Monnier, the French are supreme, but in large books such as those so successfully dealt with

by Berthelet and Mearne, I feel that the French binders could not manage them so well.

Thomas Berthelet was the first English binder to use gold tooling on his books, and this art was taught to him by an Italian master, so that his early work of this kind has strong Italian feeling. It is probable that Berthelet acquired several of the Italian stamps and used them together with the stronger style of his own that he soon developed. Berthelet as Royal Binder to Henry VIII bound many books for this king, mostly in a rich brown calf, but sometimes in a thick white leather, probably deer-

FIG. 13.—*Epitome omnium operum divi Aurelii Augustini, Col.*, 1549. Bound by Thomas Berthelet for Queen Mary. Showing the rayed circle stained black

skin. There are also some books that were bound in satin and velvet for Henry VIII, and some of these were certainly designed by Berthelet as they have in gold on their white edges the words known to have been used by him on leather books, "REX IN ETERNUM VIVE NEEZ." What the last word means is not certainly known, but as the Chaldeans said "O King, live for ever" to Nebuchadnezzar, it may refer to his name.

But Berthelet's most distinctive and original mannerism is the use of black fillets outlined in gold on brown calf, and many books bound in this style are most decorative :

the gold tooling is bold and not finely finished in any way. The black is a stain, and Berthelet much liked the use of circles more or less interlaced, shown in this way. The use of circles was previously much favoured in the case of the earlier blind tooled bindings, made chiefly in

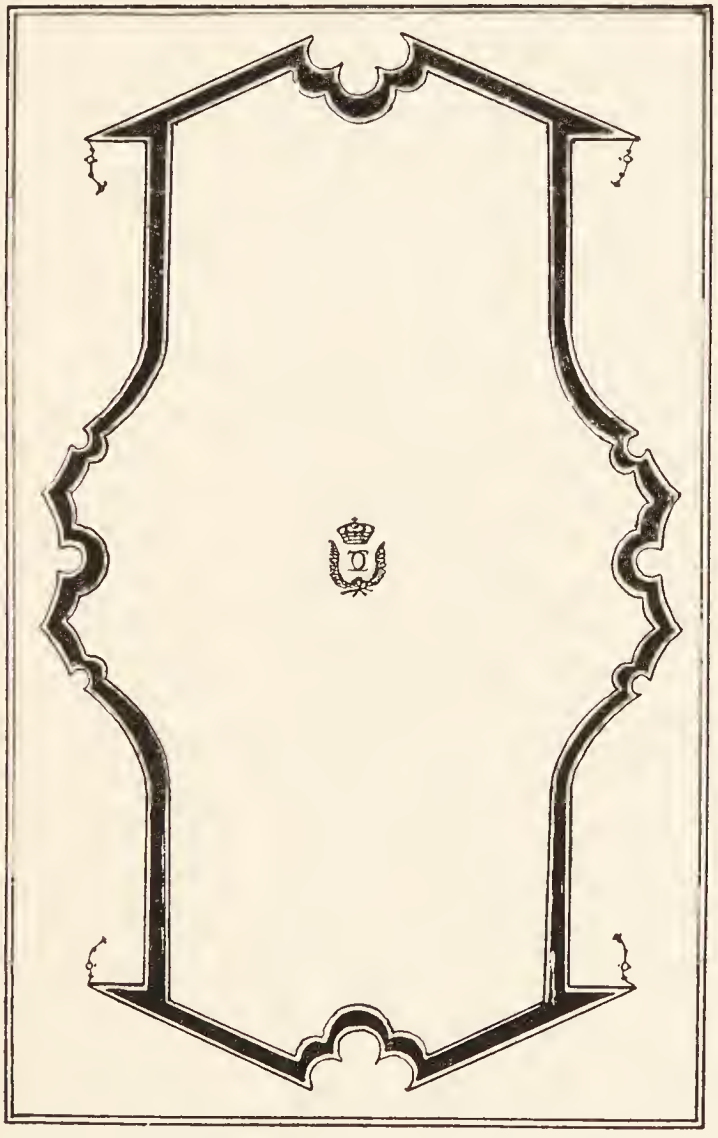

FIG. 14.—Plan of the Cottage design invented by Samuel Mearne

London, Winchester—as seen on the Winchester Domesday book—and Durham, so Berthelet may have seen and studied some of these very fine bindings and appreciated the decorative effect of the circles and used them modified to his own taste.

Berthelet's influence on contemporary binding was very strong, and signs of his styles persisted all through the Tudor period, but when James I came to the throne, it is likely that his Scottish binder Gibson, a very fine designer, finally replaced the English binders at Court.

The next great English binder, Samuel Mearne, began his original work towards the end of the reign of Charles I, when a considerable number of very decorative bindings were made with mosaics of coloured leathers cut very thin. Besides the coloured leathers there is often some painting in red and silver, a style which Mearne afterwards developed with much success. These coloured

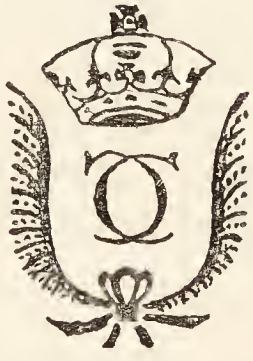

FIG. 15.—Samuel Mearne's device, used on books bound for Charles II

bindings are all gold tooled, and the ornamentation upon them is strongly typical of Mearne's later and more individual style. They may have been early work by him.

But after the Restoration, when Mearne was made Royal Binder to Charles II, he originated a style which is now known as the " Cottage " style, which became the most popular design ever invented by an English binder, and has retained its popularity up to the present day.

The normal and simplest ornamentation in gold of a book cover is a line parallel with the edges of the boards and some little distance inwards. Mearne started with this line and broke it up both at the top and at the bottom into a gable form, and the elaboration of this simple

device resulted in the most distinctive series of fine bindings ever made in England. In the larger and finer bindings made in the Cottage design, the sides of the

FIG. 16.—*The Causes of the Decay of Christian Piety.* London, 1679. Bound by Samuel Mearne in red morocco and coloured in black and silver

rectangular gold lines are also broken up ornamentally into smaller curved and gabled projections, and the remaining

spaces are exquisitely filled up with most delicate gold tooling, in many instances several of the smaller gilding stamps used by Mearne are like some that were used by the great French binder Le Gascon, especially those that are *pointillé*, or showing dotted lines and curves.

All the books, simple or elaborate, bound by Mearne for Charles II show two C's *adossés*, crowned, between two palm sprays somewhere about them, so his Royal work can be easily recognized.

As well as the Cottage style, Mearne, who had a large workshop, issued large quantities of very decorative bindings, differently treated, for general use. The designs on these books usually cover the whole of the sides of the boards very fully, and the general design may be said to be either an interlaced fillet or detached groups of stamps arranged symmetrically, the spaces between being filled up with delicate gold tooling. There is a good deal of colour on these bindings, mostly black and silver, and rarely red, painted or stained upon them, and the most favourite basic stamp is one known as the "Drawer Handle" stamp, and it is most useful and has been used by binders ever since Mearne's time.

After Mearne's death, in 1685, a short period supervened during which the production of fine bindings in England showed little deviation from his styles, chiefly the Cottage style, as the more highly-coloured and painted bindings were too troublesome for ordinary binders to concern themselves with. The straightforward gold tooling generally found on the Cottage bindings, and perhaps even the black stain so often found on the fillets, were quite within the powers of an ordinary bookbinder's workshop.

All fine bindings of about this time must be carefully examined, and even if they look quite like Mearne's work, if the date of their issue is after 1685, they are not by him and should not fetch an extravagant price.

The old-fashioned English bindings that can often be met with at sales are to be found on the curious Poems that were written and bound about the beginning of the eighteenth century by Elkanah Settle.

He was known as the City Poet, and was not only a

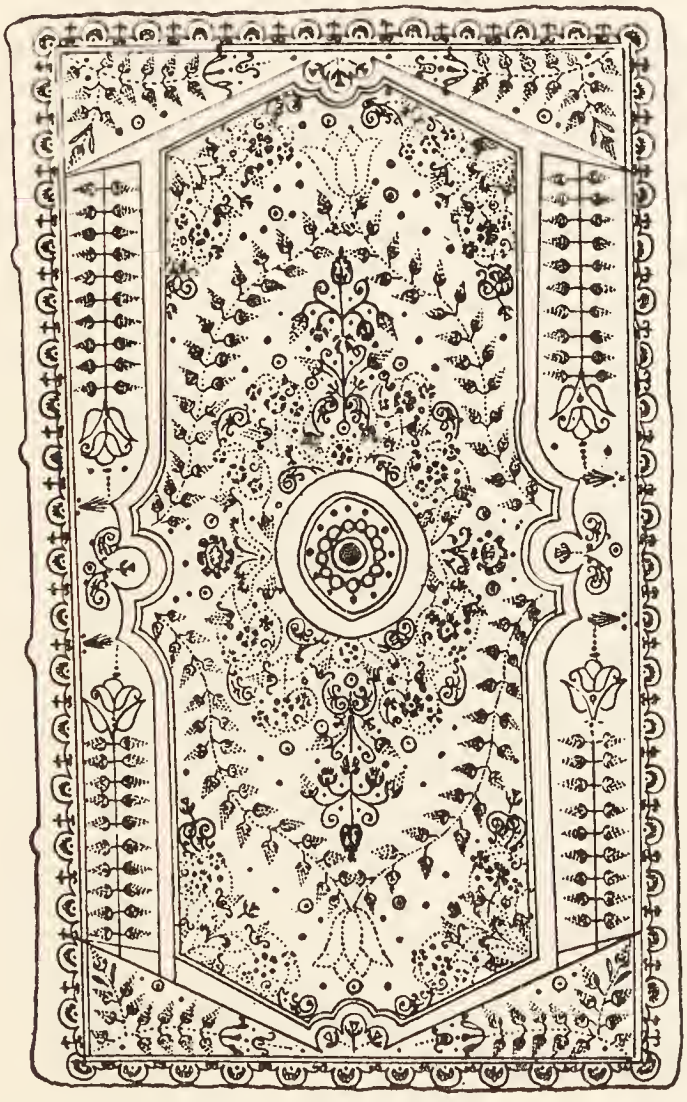

FIG. 17.—Typical English binding of the eighteenth century, showing the strong influence of Samuel Mearne's style

writer but also a designer of acknowledged merit as he designed the groups and settings for the City Pageants which were very popular in London during the last years of the seventeenth century and the early years of the eighteenth.

Settle's poems were generally congratulatory or memorial, and in either case they usually had the coat-of-arms of the person concerned impressed outside in gold tooling. They are remarkable because they are the only instances of the work of an English binder that are almost invariably heraldic. His bindings without coats-of-arms are rare.

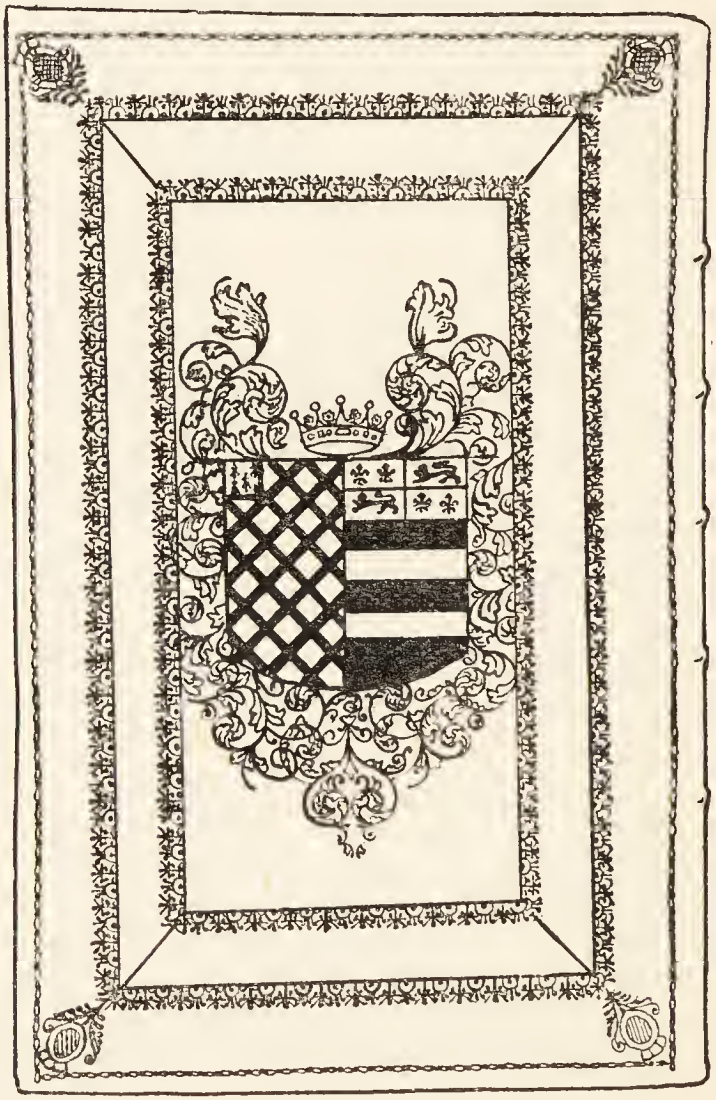

FIG. 18.—Settle. *Thalia Lachrymans*. London, 1714. Showing the arms of the Earl of Gainsborough impaling Manners

Besides this, the coats-of-arms are done in a curious way. Such designs were, as a rule, cut entirely on large stamps and impressed at one operation on the leather, but Settle's armorial devices are built up bit by bit by impressions from various curves, lines and detail stamps

done one by one. A tedious process undoubtedly, but one that interested Settle very much and in which he undoubtedly took much pleasure. The same method had been used some time before, and it can be seen on a copy of the " Black Acts " which was bound for Mary Queen of Scots, whose full arms are represented outlined in gold and small gilding stamp in the same way as was afterwards done by Settle. The Scottish coat-of-arms is also coloured by hand.

Settle's bindings are always thin and generally in brown or black sheepskin, the rare red ones are probably in thin goatskin. The gilding stamps often show inside the books, mostly on the title pages, printed in black. The finest collection of Settle's bindings can be found in the Guildhall Library in London.

Towards the end of the seventeenth and beginning of the eighteenth centuries there was here a large production of small books, mostly of a religious character, bound in black morocco, with ornamental tooling on the sides and back done without the use of gold.

The paper edges of these books are also stained black, so altogether they have a gloomy appearance. The designs of most of the stamps are copied from Mearne, but the general design is not like his style. In fact both the design and the execution of the decorative part of these books is weak and faulty. But they are of interest as they are distinctively English, and many of them have the curious peculiarity of having portions of the design entirely lined across, over the blind tooling. This lining is always straight—either perpendicular, horizontal, or diagonal—and sometimes all three directions are found in places on the same book.

These black books are something of a puzzle, as it is likely that they represent some widely spread idea or fashion because there are so many of them, and they were made on the same general principle in many parts of Eng-

land, although it is not known who originally thought of them. The leather is good, and they are often found in very good condition.

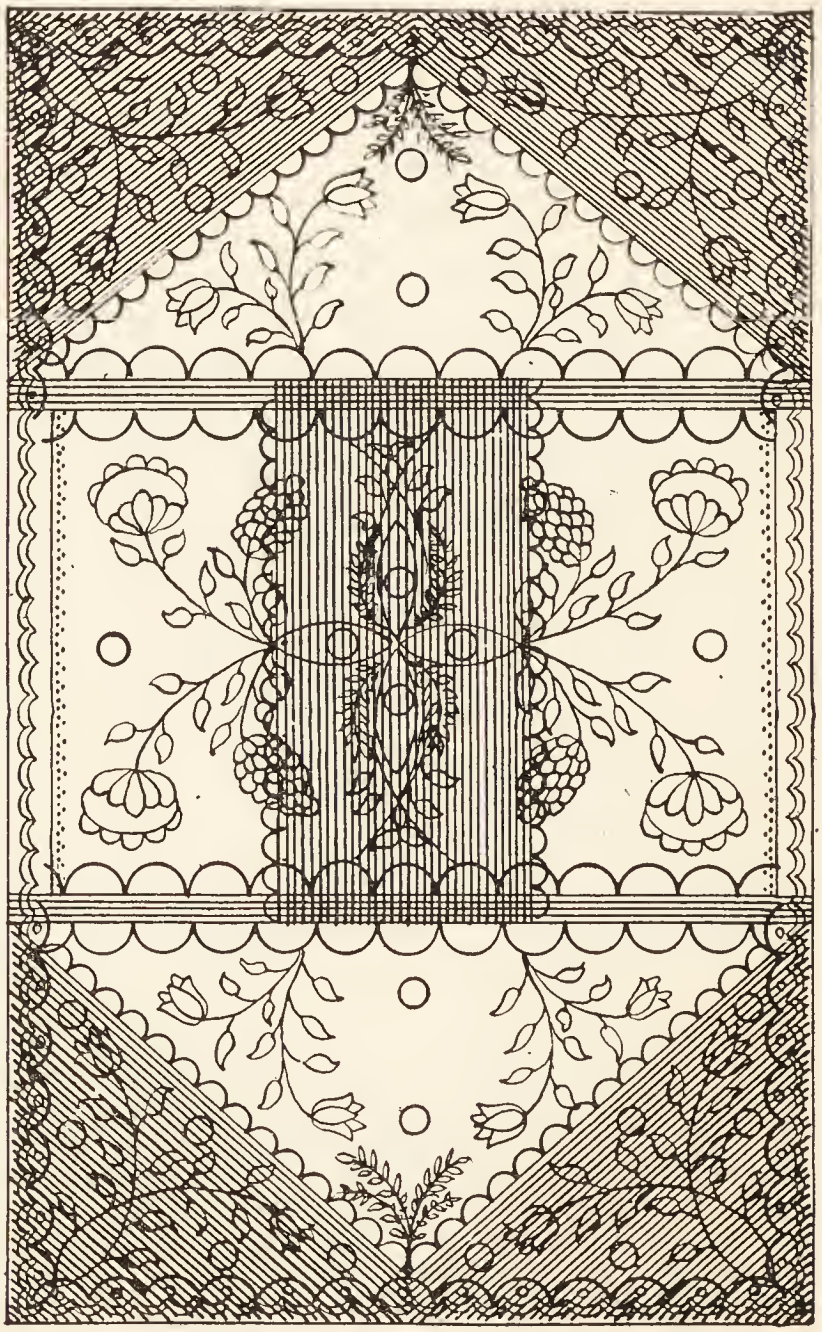

FIG. 19.—Barrow's *Sermons*. London, 1678. Bound in smooth black morocco with lined panels. Tooled in blind

It has been suggested that the black bindings were made as a national sign of sympathy with the Princess

Anne, the younger daughter of James II. She had seventeen children, all of whom died one after the other in early childhood. It is quite possible that these continual deaths in one family may have suggested the idea that suitable books should be bound in a mourning way, and it is just possible this may be the true explanation. Good examples of the black bindings should certainly be sought for and carefully kept as some day they will become rare.

Books in binding ornamented with colour are always charming things to collect, and there are plenty of them about, but if they are old and in fine condition they are probably worth a good deal.

Coloured bindings, excepting those painted by James Edwards of Halifax and his imitators, are of two kinds. The first is when inlays or mosaics of differently coloured leathers are fixed in, or fastened on to, the plain leather. The second kind is when colour is added by hand to gold-tooled bindings, and this is to some extent an imitation of true inlay, but there is so much of it about that it almost takes a place to itself.

An early use of decorative leather inlays can be found on the bindings made for Henry Fitz-Alan in the early sixteenth century. His beautiful badge of a white horse carrying an oak spray in its mouth, is inlaid on his books in white deerskin. In the sixteenth century generally, white deerskin, usually ornamented with gold tooling, was often used for large corner pieces.

During the seventeenth century, however, many coloured inlays besides white ones came into favour, and these were often closely covered with gold tooling. About the middle of the century many very decorative inlaid bindings were made, and in some ways the work upon them is like that subsequently used by Samuel Mearne : they may, in fact, have been in many cases early work of that master. He always rather liked inlays, and he possibly started the

fashion here. Small inlays of coloured leathers are often found on fine modern bindings.

Fillets, or ribbons, outlined in gold on calf bindings were first used in England by Thomas Berthelet, and he often filled in the enclosed spaces between the gold lines with black stain. This very effective plan has been more or less used ever since, especially by Samuel Mearne. In the sixteenth century there were also several English binders

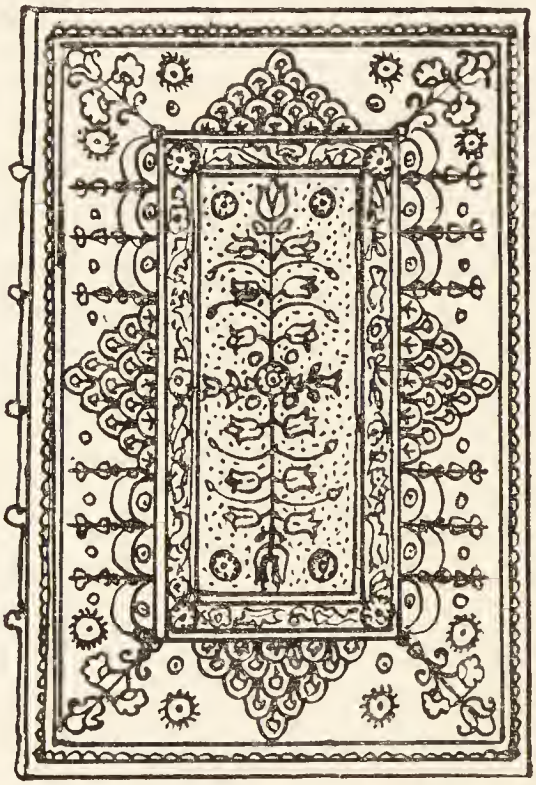

FIG. 20.—Typical Scottish binding of the eighteenth century, showing the perpendicular centre panel

who added interlaced fillets in various colours to their calf bindings. These coloured fillets were probably suggested by French examples, in which they constantly occurred, and were made particularly at Lyons. The colour in all such cases was probably strong water-colour mixed with white, and finally varnished. The colours found on English books of this sort are usually red, blue, green, or white, and they are often chipped off in places.

The seventeenth century was also remarkable for a production of a considerable number of books bound usually in dark leather and richly coloured in red, black and silver, always well covered with gold tooling. Some of these may have been done by Samuel Mearne. A number of such bindings were shown at the Burlington Fine Arts Club in 1891, and they attracted much atten-

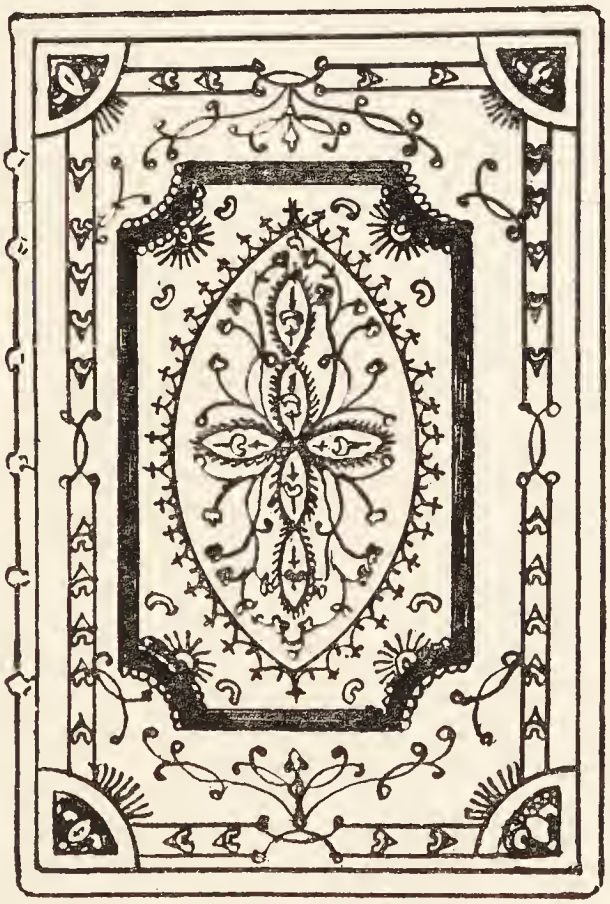

FIG. 21.—Typical Irish binding of the eighteenth century, with white inlays and oval centre

tion and proved that we could show an important national style of book decoration that had not previously been more than suspected.

In the eighteenth century typical national designs in Scotland and Ireland appear to have developed. In Ireland came oval centres and inlays of white leather, and in Scotland came perpendicular centres, both styles richly

gold tooled, but not, so far as is yet known, attributable to any particular binders.

The third great master of binding in England was a very

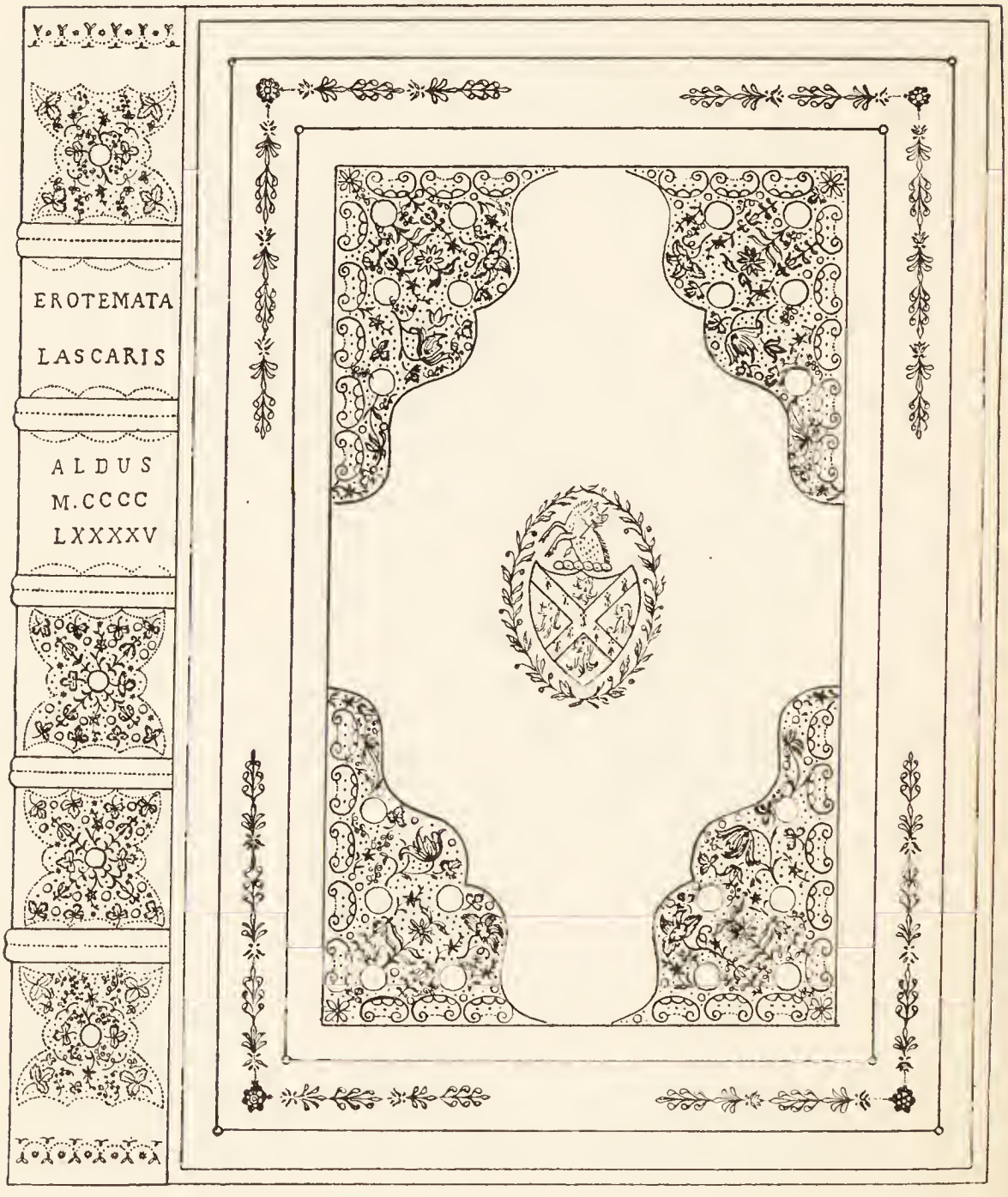

FIG. 22.—*Erotemata Lascaris, Ven*, 1495. Bound by Roger Payne for the Rev. C. M. Cracherode, with his arms

remarkable character and great designer, Roger Payne. He was a man of no education and very poor all his life,

but his work as a decorative binder was invariably in perfect taste, and the charm of his delicate designs for gold

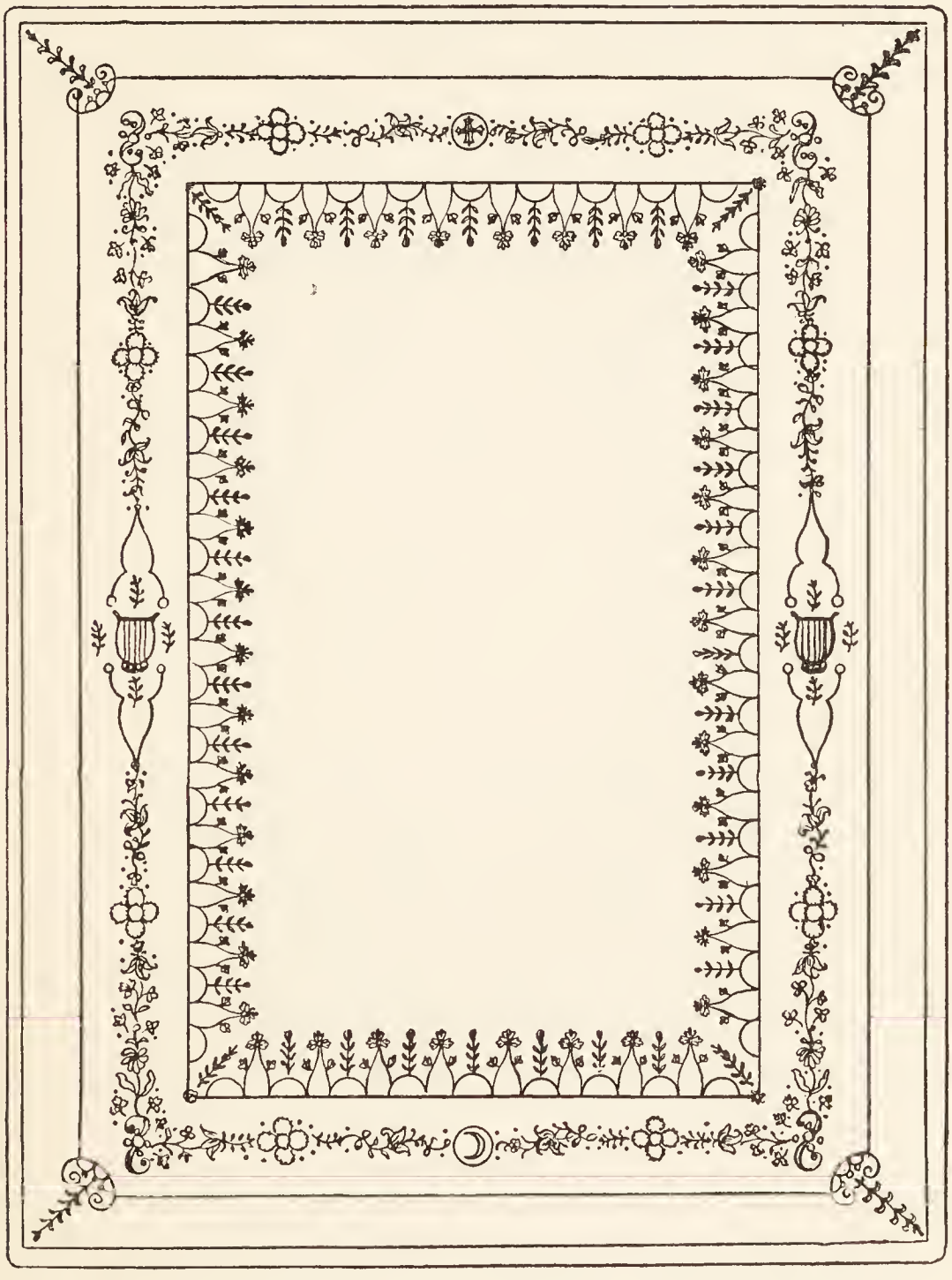

FIG. 23.—Binding by Roger Payne in rectangular style

tooling stamps on leather has never been surpassed. He set up as a binder in London about 1786. The gilding

stamps he used are either in conventional or floral forms and he is said to have cut them in metal himself. The small floral stamps are certainly very well cut and they are perhaps more distinctive of Payne's minute taste than the conventional ones are, and all of them are skilfully adapted

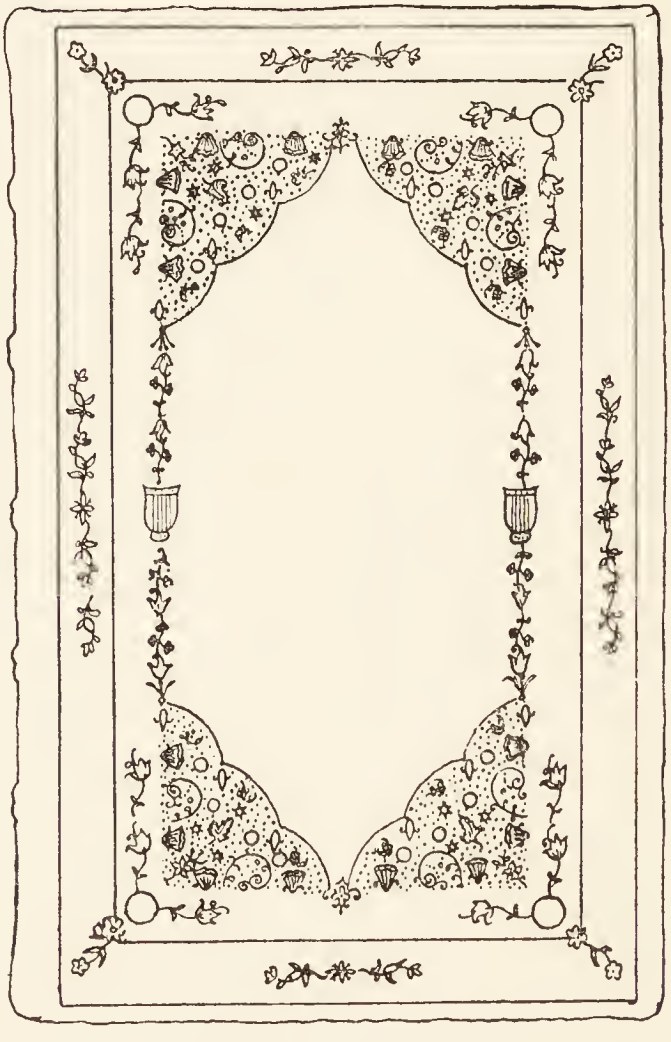

FIG. 24.—*Petrarch.* Binding by Roger Payne in olive morocco

to combination in lines of consecutive ornamentation, or in masses such as are found in corner pieces.

Payne has the reputation of having been addicted to drink, but I feel sure that no inebriate could ever have the steady delicacy of touch that Payne had, as his gold tooling is of a remarkably fine technique and accuracy of measurement, even in the smallest detail.

French binders have for a long time paid much attention to the treatment of the insides of the boards of their fine bindings, and there is little doubt that Payne saw some of these and admired them, as he ornamented many of his books with " Doublures " of tooled leather and decorative end papers, in a way that no English binder had ever

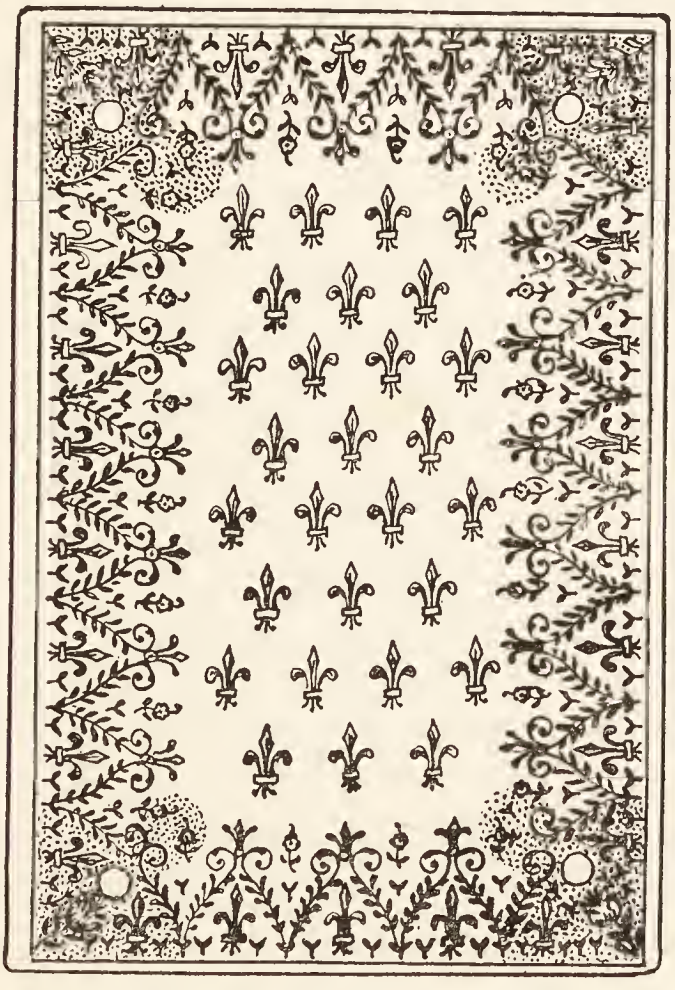

FIG. 25.—Postel. *La Loi Salique*. Paris, 1780. Doublure by Roger Payne, showing his use of the fleur-de-lis

done before. As a sort of compliment to the French idea, and perhaps as a sort of acknowledgment of indebtedness, Payne ornamented one of his beautiful doublures chiefly with the stamp of a fleur-de-lis.

But Payne added an important asset to the equipment of a bookbinder in the matter of his treatment of morocco

leather, which is goatskin. He found that if this leather was damped and strongly rolled on itself, it would assume a graining, no doubt following the natural tendencies in the skin, which materially added to its beauty. If the leather is rolled only one way, it shows a series of more or less parallel ridges, like small waves. This form is known as " Straight " grain ; and if the straight grain is rolled again at right angles to the first rolling, the grain it shows is known as " Pin-head " grain. Payne frequently used straight-grain morocco, but he never found out the further pin-head grain, which is now largely used by our best binders.

Payne used Russia leather very often. It smells sweet as it is scented with birch oil, and has a very smooth calf surface which is well suited to Payne's delicate gilding. It is always diced, that is to say ruled, all over with crossed diagonal lines in blind, probably done to disguise small stains in the leather. Then he liked morocco both smooth, that is ironed, and straight grained, and sometimes pig skin, cut very thin. Rarely he used vellum in doublures, but never as a binding.

The backs of Payne's bindings are often richly gold tooled, while the sides are simply ornamented, and as a general rule the centres of the boards are left open. There is a statue of Payne among the great English artificers on the western front of the Victoria and Albert Museum at South Kensington, the only English binder so honoured.

Payne came at a time when bookbinding as a fine art was at a low ebb. The strong influence of Mearne was gradually dying out and becoming merged into the work of inferior men, but Payne owed little to Mearne, except perhaps the idea of filling in spaces in small masses of gold tooling with a succession of dots. But even so it is just as likely that Payne took this small peculiarity from the French Le Gascon, as indeed Mearne himself did. Payne's example has been of the utmost value to his suc-

cessors, and there are many copies of his bindings about, which may well take in many collectors, but I do not think that his work has yet been fraudulently imitated.

Payne often added manuscript notes to the bindings he did all by himself, and these are very interesting as they show the absorbing matter that his work appeared to him. When bindings were made in Payne's workshop either by his assistant Weir, or a brother who helped him, although they were always done to the master's design

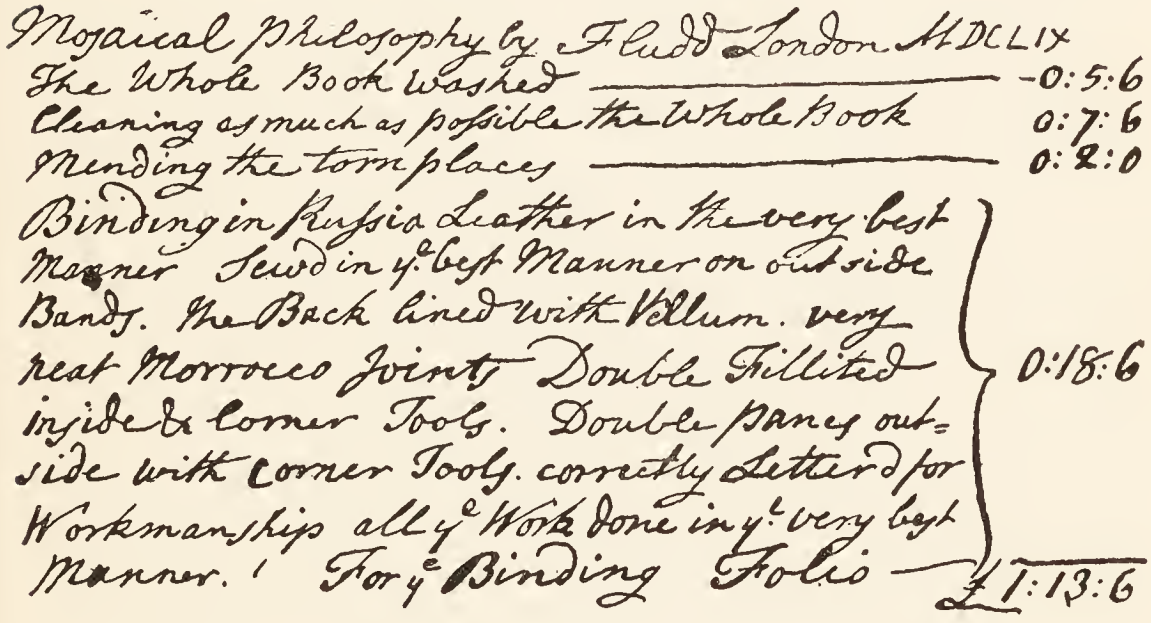
Mosaical Philosophy by Fludd London MDCLIX
The Whole Book Washed ——— -0:5:6
Cleaning as much as possible the Whole Book 0:7:6
Mending the torn places ——— 0:2:0
Binding in Russia Leather in the very best Manner Sewd in y.e best Manner on outside Bands. The Back lined with Vellum. very neat Morrocco Joints Double Fillited inside & corner Tools. Double Panes outside with corner Tools. correctly Letterd for Workmanships all y.e Work done in y.e very best Manner. For y.e Binding Folio ——— 0:18:6
£1:13:6

FIG. 26.—Roger Payne's Manuscript Note inserted in Fludd's *Mosaical Philosophy*, bound by him

and finished with his stamps, they never have any of the manuscript notes inserted. No other great binder ever did anything like this, although sometimes English binders, especially of late years, have often added their names in small gold lettering somewhere on the binding.

After Payne's death in 1797, the charm of his work was quickly acknowledged by the best of the eminent German binders who came and settled in London. Among these binders the best was Kalthoeber, who bound several splendid bindings almost exactly in Payne's style, only

produced in a highly finished technical way that Payne never troubled about and probably could not have done in the case of large books, because such work requires an elaborate outfit of strong presses and other material helps that he never had.

Kalthoeber, however, overdid the gold tooling on his bindings, and never had the strong feeling of reserve that Payne so eminently possessed. But Kalthoeber copied Payne's stamps very accurately as well as his general design, and it is fortunate that his ticket is found in most of his finer bindings, some of which he did for George III.

Charles Lewis and Charles Hering, both of them first-rate English binders, owed their inspiration to the example of Roger Payne. The traces of Payne's influence, however, soon gave way in the case of Charles Lewis to a much broader style of his own. He followed Payne in the making of fine doublures, and used flat bands on the backs of his books. These bands are distinctive because of their breadth and flatness: they are often gold tooled in a very decorative way. Lewis was a technical craftsman of great skill, and so far as workmanship goes his bindings are of the first rank, and he worked for many of the great collectors of books of his time: among them were the Rt. Hon. Thomas Grenville and Earl Spencer.

Charles Hering never got so far away from Payne as Lewis eventually did, and this may, perhaps, be to some extent explained by the fact that after Payne's death, when he left many bindings unfinished, Hering was entrusted with the duty of finishing them, which he did admirably with Payne's own gilding stamps. The insight this congenial task gave to Hering, whose taste was evidently much of the same calibre, impressed him so strongly that his later bindings, although evidently not by Payne, still show a strong resemblance to his styles.

Hering put his little ticket into most of his later work, but unless there is some written or traditional authority

on the point, it is almost impossible to say where his work, supplementary to Payne's own half-done work, begins or ends. Several of these volumes are now in the Rylands Library at Manchester, and in some cases there are copies of Payne's work done by Hering, with the Spencer crest as a centre ornament, which are so admirably done that practically they cannot be distinguished from one another.

In his later work Hering, though not so skilled a binder as Lewis, was very good indeed, but also like Lewis he was deficient in original genius, and the work of each of these binders can only be classed as of a high technical standard.

In the case of James Edwards of Halifax, we can boast of a binder who inaugurated a graceful way of ornamenting

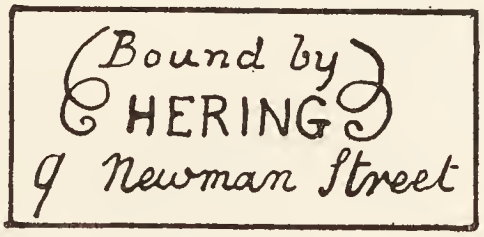

FIG. 27.—Charles Hering's ticket found in bindings made by him

a binding that appealed very strongly in the eighteenth century to the taste of French bookbinders: the only style of ours that has ever had the honour of influencing our neighbours across the Channel.

It was not so much the designs of the centres of Edwards' bindings that were so much admired, but rather the delicate borders that he was so clever at designing. So universal in France was the prevalence of borders founded on Edwards' designs that it was known as "Le Genre Riche Anglais," and for a considerable time none of the great French binders attempted to resist its influence. Thanks to their clever modifications and amplifications of Edwards' beautiful borderings, the French certainly succeeded in producing numbers of charming bindings, especially

Derome le Jeune, who made some in this style for Louis XVI, and they even count among his best productions.

This curious incursion of English influence over French taste is remarkable because it was not due to the influence of any of our greatest binders, but to one whose chief claim to notice here has always been only that he invented a way of making vellum transparent, indeed as a

FIG. 28.—Thomson's *Seasons*, 1762. Bound by Edwards of Halifax, and covered with transparent vellum over water-colour painting

designer we have never considered him anything more than a rather weak exponent of pretty classical motives.

The French poet Lesné says about bookbinding of this period :

> " Chez nous ce bel art retombait au neant
> Alors que s'établit le fameux Bozerian
> Cet artist amateur detruisit la folie
> De regarder l'Anglais avec idolatrie."

So that a revulsion of feeling eventually took place, and the "idolatry" of the English shortly came to an end. But any French binding showing this influence should always be secured if possible.

Edwards only used gold tooling to a small extent. It is found along the outer edges of his bindings, and not only gives a pleasant finish but also helps materially to press down the thin vellum he used as a covering. He never used gold tooling alone on any of his bindings, but trusted to the artistic effect of the water-colour paintings which he drew upon the fine white paper which he put under the vellum. His French imitators took no notice of Edwards' transparent vellum, but copied his border designs freely on ordinary leather in gold tooling, and treated in this way they effectually gain in power.

The patent for making vellum transparent was taken out by Edwards in 1785. The process is described carefully, and it is directed that the vellum is to be soaked in pearlash, a carbonate of potash, and cut very thin. The book under treatment was dealt with in the ordinary way until it was ready for the final covering, which was put upon it in fine white paper, both sides and back. On this paper the design was painted in water-colours, and the thin vellum was very carefully overlaid on the painting. Probably the vellum was put on while in a moist condition, when it would adhere very closely under pressure. The vellum, although it is so thin, has in many cases preserved the colour work underneath it so that it is to-day as fresh as it was when first done.

Generally Edwards' bindings have been carefully kept by their owners, but sometimes they have been neglected, and in such cases, particularly at the joints of the back, the vellum has cracked away a little. When vellum is cut very thin, it is liable to get brittle. This tendency can be partly overcome by treating it with Adams's or some other good furniture polish. But if the bad place is over

any of the painted work, it had better be left alone. Among the small painted ornaments found on Edwards' bindings the design of an ancient red and black vase is often found, and for this reason the bindings are often known as Etruscan. The same design occurs in bindings made about the same time by John Whitaker, but in his case they are in gold on calf, or perhaps in a dark brown,

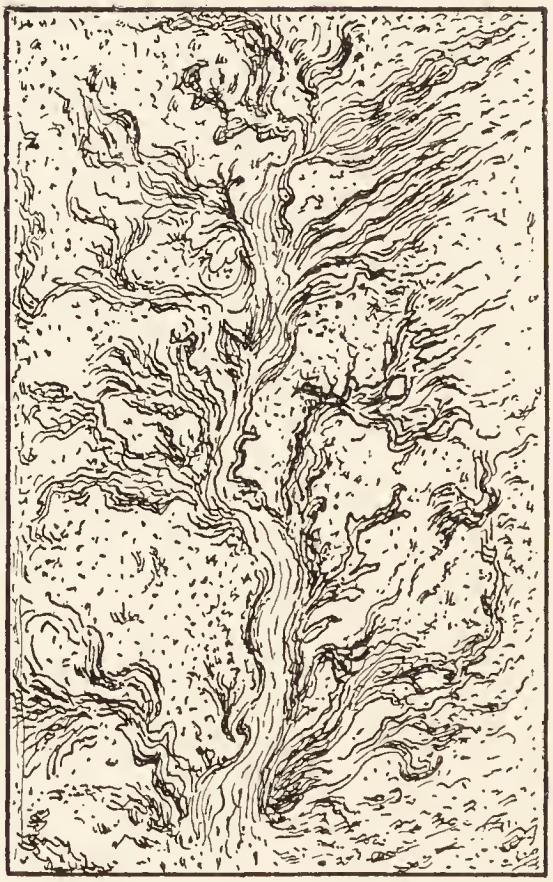

FIG. 29.—Smollett. *Works*. London, 1796.
Bound in Tree calf

which he probably made by the use of strong soda or potash.

This method of ornamenting a calf binding was popular for some time, and Whitaker amplified it so that he drew designs as centrepieces by hand in the brown stain, and a little later another binder, Clark, who had worked with Lewis, invented what is known as " Tree Calf," in which

case the brown stain was allowed to trickle down the centre of the boards of the book, forming a sort of stem, and branching out somewhat in the manner of the branches of a tree. An interesting point about these more or less accidental figurings is that no two are alike, although in the case of a work in several volumes the binder has made them as nearly the same as he was able to.

The edges of Edwards' books are frequently painted with landscapes, which are often chosen as having some bearing upon the subject of the book, or perhaps its ownership.

Any of these bindings are interesting to possess, as the ways of ornamenting them are typically English, but as they are all fairly common, the importance of their being in good condition is paramount. They cannot be efficiently repaired.

Among recent binders the names of Riviere, Bedford, Zaehnsdorf and De Coverly must be mentioned, although none of them has been able to develop any particular style. They all do admirable work on traditional lines.

In the nineteenth century we have had a considerable number of first-rate binders in England, but I cannot find that any of them has managed to develop any notable new design. But several of these fine binders and gilders have invented methods of dealing with the centres and the corners of their more decorative books with much distinction and often with a distinct individuality.

Among these artists Mr. T. J. Cobden-Sanderson must be ranked as the foremost, and he rather specialized in the useful inspiration given inside the book he was binding, and designed his stamps to some extent in accordance with this idea. Luckily he has in several instances described how he found an inspiration in a book which gave him most valuable ideas for his stamps. But it will at once be seen that such details do not help in the production of any recurring decorative scheme such as Mearne's

gable form. So that Cobden-Sanderson's charming bindings show most tasteful and decorative arrangement of cleverly designed stamps, almost always floral, and, moreover, the sides of his bindings often show very decorative lettering upon them, and this is a revival of an old form

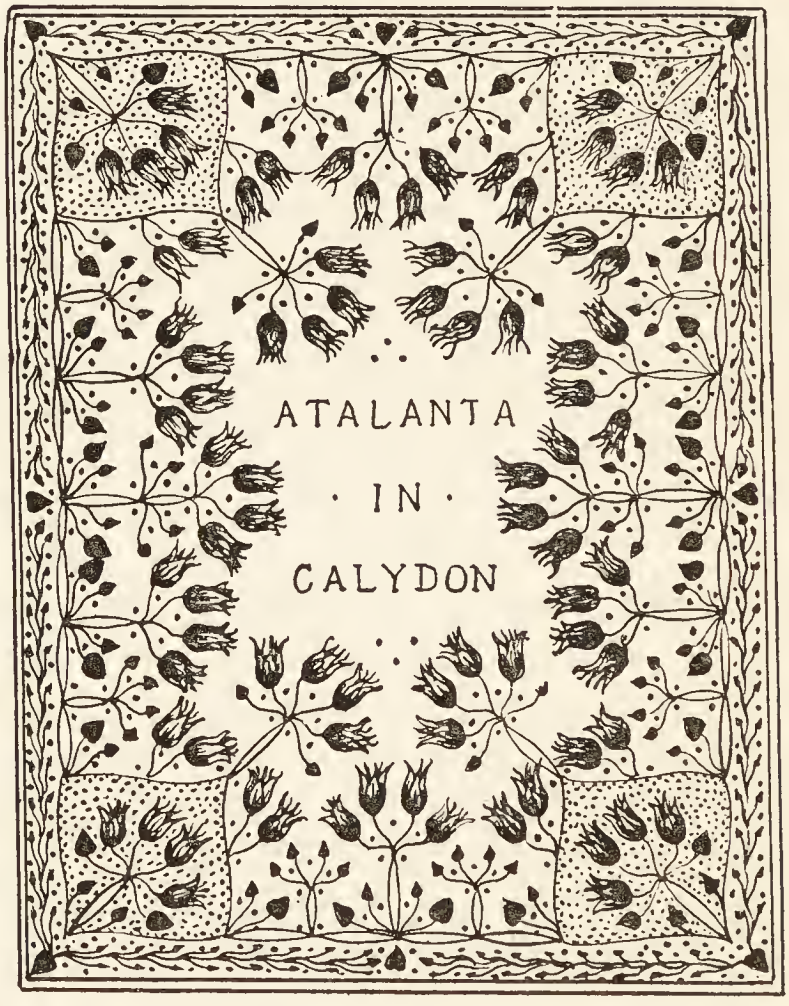

Fig. 30.—Gold-tooled binding in pale green smooth morocco. By T. J. Cobden-Sanderson

which was used when books used to be kept flat on their sides.

In a copy of Tennyson's *In Memoriam*, in which he mentions the " grassy barrows of the happier dead," which was bound by Cobden-Sanderson, he has taken this line as a text and used daisies as the main motive of his finish-

ing. But in many cases, although to the designer himself his inspiration was well known, it is by no means easy to discover by outsiders. It is, however, probable that Cobden-Sanderson always found some hint in or about a book he was binding that governed the design of some of his stamps. The back ground of a beautiful little book that he bound for his daughter Stella is dotted over with little stars.

Cobden-Sanderson took a gloomy view of modern binding because he found small evidence of originality in decoration, and admitted that execution has superseded design. He properly considered that it should be necessary in the finishing of a book to work upon a symmetrical plan, and this should not be a mere adaptation of an existing pattern, but original. He further thought that beauty was the real aim of decoration and not the expression of ideas.

But it must be admitted that in fact he almost always had an idea about what to incorporate in his designs, although such an idea would not in any way show to an outside observer. Neither did he invent any such thing as a distinctive symmetrical plan, as each of his bindings is perfect in its own way. He gave an immense impetus to fine bindings done more or less in his manner, and his influence has altogether been most excellent. In later life he gave up bookbinding and turned himself into a printer.

Many of the binders who studied and worked with Cobden-Sanderson have succeeded notably in their art, especially Mr. Douglas Cockerell, whose naturally artistic temperament absorbed all that was best in his master's methods and amplified these peculiarities according to his own original taste with most admirable results. I think Mr. Cockerell's most distinctive detail consists of the extremely clever and effective way in which he manages the interlacing of the stems of his floral designs, and also

the interlacing of the lesser lines at the corners and various crossings. These seem small points, but that are really very important and very effective, and no other binder can design these so well as Mr. Cockerell can. Every collector should have a specimen of his work.

Sir Edward Sullivan is one of the outstanding designers

Fig. 31.—Centrepiece by Douglas Cockerell

and gilders of quite recent times. His skill is unequalled in the matter of gilding a design broadly and filling in the background with small supporting gold work. The effect of this device when well done is remarkable, as, although the design looks richly gold-tooled all over at a near view, at a distant view the design of the broad floral sprays that he generally uses show out in a distinct way, almost as if they were done in some different manner to

that used for the finely tooled background. This effect might perhaps be produced if the broader pieces of gold tooling were double gilt.

Sir Edward Sullivan[1] is a worthy representative of the ancient Irish binders of the sixth to the twelfth centuries or thereabouts, who worked on the magnificent binding

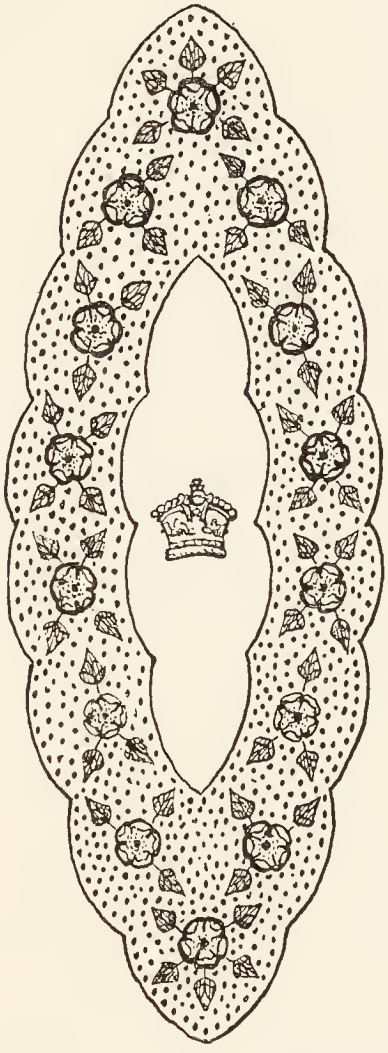

FIG. 32.—Centrepiece by Sir Edward Sullivan

of the Gospels of Lindau, and very likely on many more of those wonderful works of art in which Irish art and handicraft can often be detected. They are covered with rich work in gold, jewels, glass, and even enamels, and

[1] An Exhibition of Miniature Books was held at the London Library in March, 1927, many of them bound by him.

most of them are now abroad, except a few in Dublin. It is supposed that highly skilled Irish goldsmiths and designers went over in considerable numbers to the Continent, where among the many rare objects preserved in church treasuries many fine pieces of Irish work doubtless still exist, still unrecognized.

In the main Sir Edward Sullivan loyally follows out the typical general design of the finest Irish bindings, with oval centrepiece and inlays of white and green leather. He develops this motive according to his own unerring

Fig. 33.—Corner by Miss Sarah Prideaux

taste, but in everything he does the Irish peculiarities are carefully preserved somehow or other. The small mosaics of white and green leather, gold tooled, are always most effective.

Miss Sarah Prideaux is one of a band of English ladies who have taken up bookbinding as a profession and also as a hobby. She is an authoress of repute and has written much about bindings, but it is her designing and gilding of books that interest us here. Her bindings are perfectly produced in all technical matters, and finished in perfect taste. She is particularly good at lettering, and although she has not developed any original design that has been

popularly adopted, her books are always charming and should always be sought for and added to any library whenever possible. Miss Prideaux often uses a strongly grained morocco with admirable effect, and she is very successful in the troublesome art of executing fine gilding on this difficult ground. Generally grained morocco is heavily ironed so as to make gold tooling upon it easier to do.

Miss E. M. MacColl may be said to have inaugurated a new style in gold tooling, but it is one that requires such a very special skill in working that it is never likely

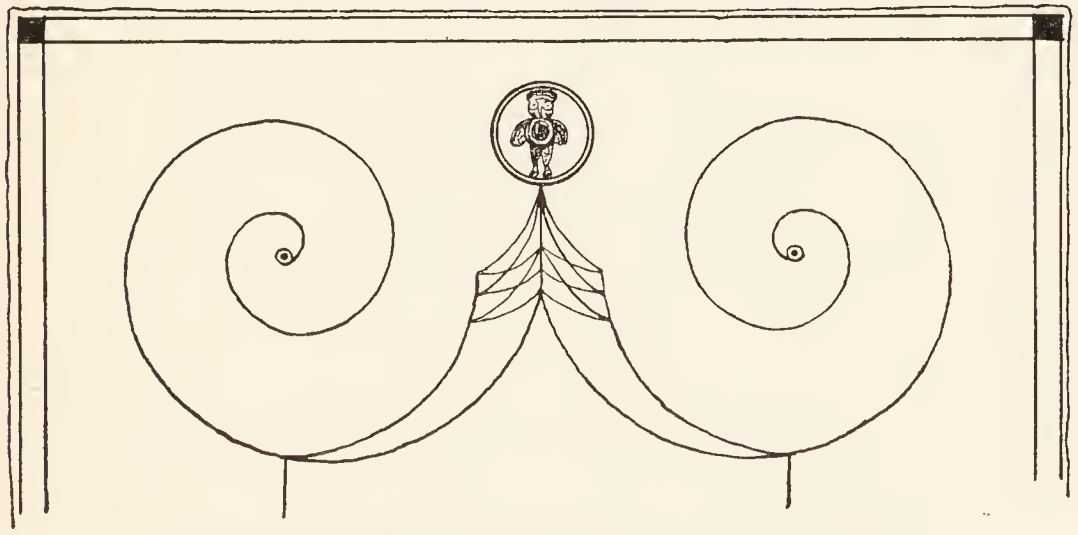

FIG. 34.—Detail by Miss E. M. MacColl

to be much followed. Curves in gold tooling are generally found only as accessories to more important stamps. They have been commonly used, both big and small, for a very long time, and have been cut as ordinary gilding stamps and combined or used singly as wanted.

But there is another way of working a curve, and that is to trace it out on the leather with a small wheel. To do this, and then to gild it, is indeed a task that few gilders would care to attempt, as it is most difficult. Miss MacColl, however, has succeeded in being able to gild elaborate "wheeled" curves on leather with conspicuous success, and her original style may be said to be one in which

large and beautiful curves and spirals form the chief motive. No other binder has ever done this before. It is never likely to be done much by hand, but it could of course be easily copied by means of a photo-engraved block, like those that were used for the *Anglo-Saxon Review* by Messrs. Leighton.

Messrs. Sangorski and Sutcliffe did much very decorative work on their bindings on the principle of using mosaics of various semi-precious inlays cleverly supported by rich gold tooling. The mosaics were always kept as flat as possible. Whether this is a proper style or not I do not now question, but there is no doubt that, so far as decorative panels are concerned, much of the work of these binders, both of whom were excellent artists, must take a high place.

Mr. Sangorski unfortunately died some time ago, as quite a young man, but he left a strong influence with his partner, Mr. Sutcliffe, who still carries on the business, and is a very fine binder in every way, except that, so far, he has not developed any one predominant form of design by which his work can be at once recognized.

Miss Birkenruth tried to revive the old principle of setting precious stones on her bindings in leather. When the binding of a mediæval church book was similarly set with jewels, it was bound either in metal or in ivory, and the under side was always kept flat and plain. Jewels set in gold or silver have some sort of fitness, but when they are set in leather it gives a feeling of unsuitability. Something of the same feeling of discomfort is felt in the case of leather bindings ornamented with silk embroidery, several of which have been recently made.

It is, however, true that in the East leather is often ornamentally embroidered, but as far as I have seen, it is invariably done with strong metal threads or wires, and never with any soft threads like silk.

Books bound entirely in gold or silver have never been

much made in England, and whenever they existed they generally belonged to one or other of our sovereigns.

Enamels have been liked in England from the time of King Alfred, but they have not often been found on books. The English jewellers used a rare form of enamelling with much success, and that was when they made

Fig. 35.—Queen Elizabeth's *Golden Book of Prayers.* Enamelled and in relief

a design in metal in high relief and added enamel on it. Much of this curious art was done on copper for bindings made for Henry VII, and it is very skilfully managed and very successful.

It was also done on gold for Henry VIII, but not so well, as most of the enamel on a beautiful little book that belonged to him has chipped off. It shows a floral spray admirably

designed and worked, with small roughenings here and there where enamel once was, but which now only show microscopic remains.

The best specimen of this peculiarly English style is to be found on a small book of prayers that was the property of Queen Elizabeth. Like most of these little books it has a ring at the top for attachment to the girdle of the owner. The designs on the binding show on one side the Judgment of Solomon and on the other the Serpent in the Wilderness. The gold is probably cast from a mould and finished by chasing or engraving, and the enamels on both sides have lasted admirably. The edges, with texts on them, are a little higher than the inner panels, and so they have materially helped to keep the delicate work below protected from injury.

English bindings in silver are also rare. They are usually simply cast from a mould in low relief and finished by chasing.

Bindings ornamented with metal centres, corner pieces and clasps have been commonly used in England from the fifteenth century onwards, the bindings themselves being either of velvet or leather. Some beautiful work of this kind was done for Henry VII, in copper finely enamelled, for Queen Elizabeth in gold, also enamelled, and for James I, in gold engraved, but lesser book lovers were generally content with silver.

The common occurrence of clasps on bindings is a survival of the mediæval use of them in order to keep the vellum, then so universally used for fine manuscripts, from curling up. But paper has little or no tendency to curl up as vellum does, so that clasps have now no constructional status, but are merely ornamental.

Corner pieces of any kind are, however, still of much value, as book corners are very liable to damage. In fact in good modern bindings a strong piece of vellum is often added to the corners to strenghten them, and finally covered

with the outside leather. A metal centre piece is obviously a survival of the old boss which was added to heavy bindings both in the centre and at the corners when books were kept on their sides, one above the other with a thin board between each.

FIG. 36.—*New Testament*. London, 1643. Bound for Charles I in red velvet, with silver clasps and embellishment

In time the metal centre piece became treated in a very ornamental way, and both this and the corner pieces and the clasp plates were often finely engraved. In books of lesser importance the centre pieces often show the initials of the owner, or perhaps an heraldic device.

All books with clasp plates or any other hard projections

should invariably be kept in slip cases on the bookshelf, to obviate damage to their next-door neighbours.

A revival of the embossed and cameo bindings made in England in the early sixteenth century was very largely used for small periodicals issued mainly between 1820 and 1840, and in many cases it shows a considerable amount of merit in the matter of ornamental designing, as well as great technical skill in the engraving of the metal panel stamps with which the designs were impressed in

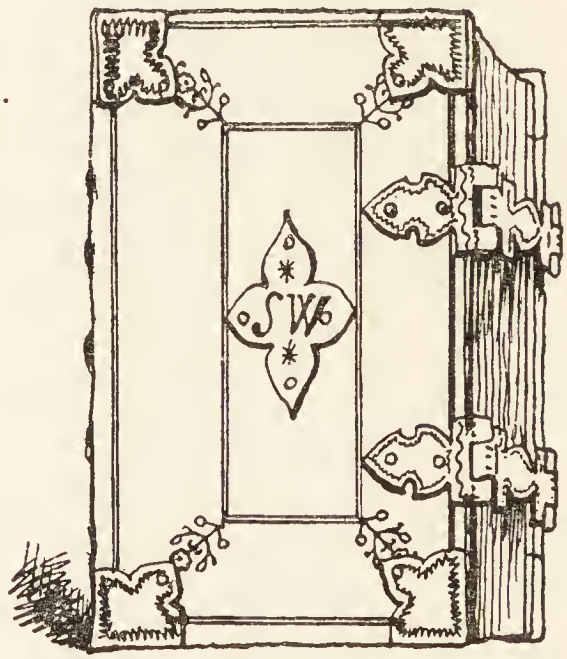

FIG. 37.—*Bible*. London, 1698. Bound in black morocco, with silver clasps and embellishment

blind upon the leather. The firms issuing these books were chiefly De La Rue & Co., Remnant & Edmonds, Barrett, or Smith, Elder & Co., all of London. The bindings are mostly in smooth calf and the designs show in low relief, generally simply left plain, but in some of the later examples a little gold is added. The literary contents of these books are mostly poetical or short stories by popular authors, and they are often charmingly illustrated with fine woodcuts or delicate engravings.

Like so many of the lesser publications which were not

very strongly put together, these ornamental books are easily damaged, so that the greater number of them that still exist are rarely in a good state. If any examples can be found in

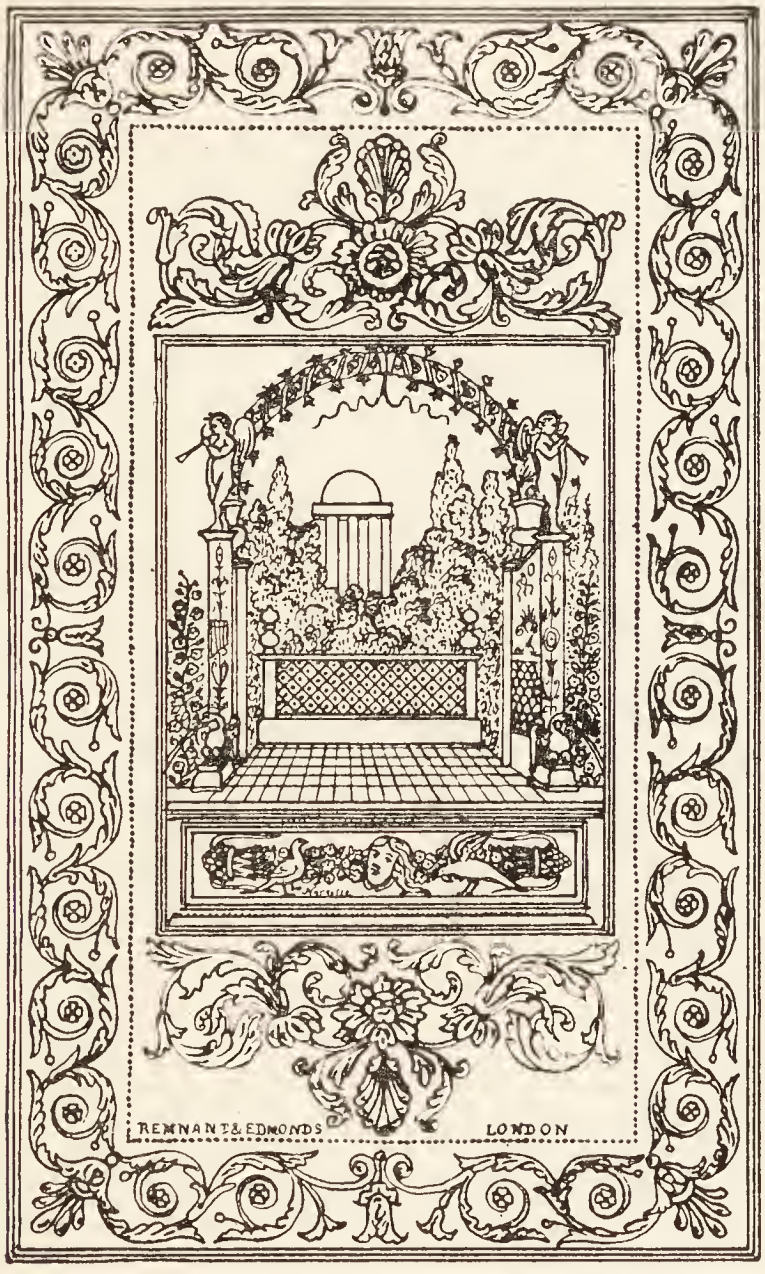

FIG. 38.—*Remembrance*. London, 1831. With embossed design by Remnant & Edmonds

fair condition, they may well be put quite right by a competent binder, as the paper is generally good, and then they are very decorative. The leather, being very thin, is often worn in the highest points, although the relief is not high.

Good typical examples of these embossed bindings may be mentioned and illustrated here, but unfortunately they are very rarely signed by the artist or the engraver

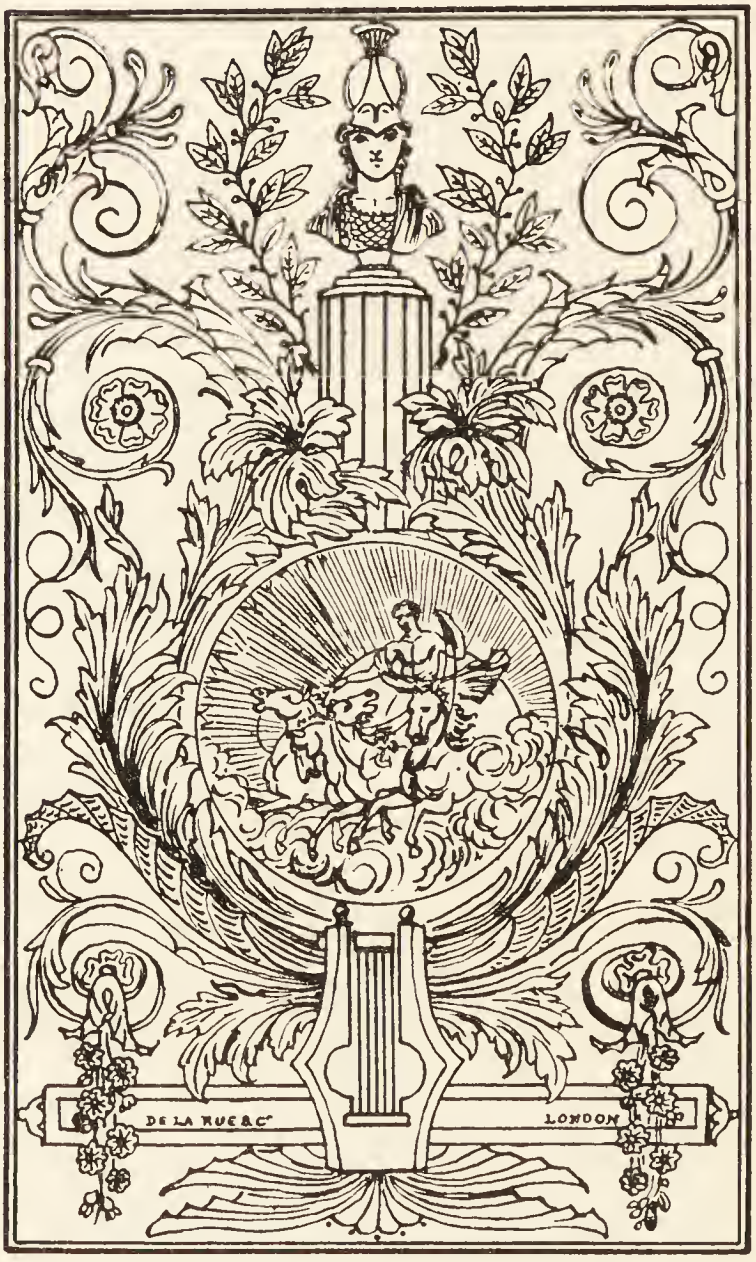

FIG. 39.—*The Juvenile Forget-me-Not.* London, 1832. With embossed design of Phœbus, by De La Rue & Co.

who made them. The only one I have ever found signed is on a copy of *Remembrance*, published in London in 1831 by Remnant & Edmonds, and it is signed NARCISSE, which rather indicates a French origin. The design is a very

graceful one of a classical garden scene, and has the name of Remnant & Edmonds below on the lower edge. It is bound in thin smooth red morocco.

The *Juvenile Forget-me-not* for 1832 has a more ambitious design, very cleverly carried out. It shows in the centre Phœbus in a four-horse chariot, enclosed within graceful

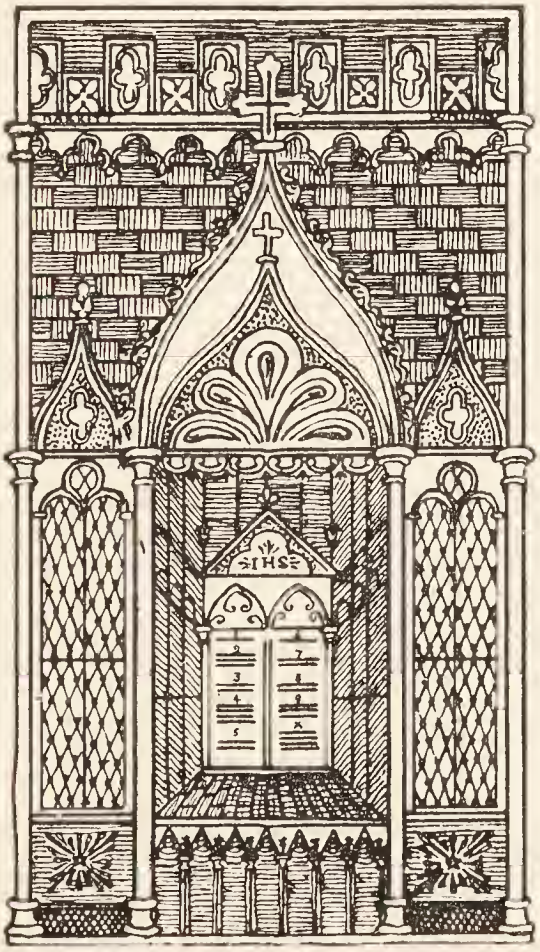

FIG. 40.—*Bible*. Cambridge, 1833. With embossed architectural design by Barrett of London

scrolls. On the lower edge is the name De La Rue & Co., London. It is bound in thin black calf.

Several of the small Bibles and Prayer Books of this period are bound in thin black calf with ecclesiastical designs in relief upon them. The most usual design is an elaborate window with various accessories, sometimes a dove and sometimes an altar or some other church object.

A Bible published in London in 1833 shows outside a decorative church window and is impressed with the name

FIG. 41.—*New Family Album.* London, 1834. With embossed design of a sacrifice to AMITIE

Barrett, London. It is in thin black calf. Another, of a little later date, has the name Remnant & Edmonds upon it.

The *New Family Album* for 1834 was published by Edward Lacey, 75 St. Paul's Churchyard. It is bound in thin smooth red morocco and shows in relief a classical design of a sacrifice of fruit and flowers to the statue of AMITIE, who is holding a bird; in this case there is a little gold lettering on the back.

FIG. 42.—Shenstone. *Poetical Works*. London, 1824. Bound in calf, with embossed design of Apollo with a harp

Friendship's Offering went on for a long time, from 1824 to 1840, and was published by Smith, Elder & Co, 65 Cornhill, London. It is always very well illustrated with small line engravings and was always bound in the same way in dull pink calf. The bindings are embossed with arabesques and have a gold-tooled lyre in the centre. At the top of the design is the title FRIENDSHIP'S OFFERING, and the publisher's name is on the lower edge.

During all this period numbers of other small books of the same character were published in London, but although no doubt the stamps with which the designs were impressed upon them were cut in hard metal, none of them seem to have survived. They must all have been purposely destroyed.

From about 1825 until 1850, that is to say, about the same period as the bindings in embossed leather, another series of small, well-illustrated books of the same character were bound in silk. These silken bindings are generally " watered," and they are usually in bad condition because of the delicacy of the silk and the feeble way in which they are put together. But when new they must have been very dainty and ornamental additions to ladies' boudoir libraries. They do not stand repairing well, as any meddling with the silk will destroy the watered effect which is one of their chief charms.

The books themselves are often beautifully produced,with well gilded edges and poems and stories by many of the best known writers of the time.

In 1825 a small edition of *Diamond Poets* was published by Jones & Co. It is printed in diamond type and bound in brown silk curiously folded in small ridges imitating straight-grain morocco. At a little later date *The Lady's Monitor* was published, bound in the same curiously crinkled silk, which in this case is red ; and in 1840 another one, also in red crinkled silk, *Culled Flowers*, was published in Carlisle by Ball, Arnold & Co.

The Young Lady's Book, first published by Branston & Co. in 1829, is beautifully illustrated with small woodcuts by W. Harvey and others, and went through several editions, mostly bound in fine red watered silk. The same excellent artist and engraver illustrated *The Anniversary*, published by John Sharpe in 1829. Some of Harvey's drawings are delightfully engraved by John Thompson. It is also in red watered silk. In the same red watered silk is

The Keepsake, first published in 1834 by Messrs. Longman, Rees, Orme, Brown, Green & Longman. This was for a long time a favourite periodical, and several of our best book illustrators worked on it; among them were: T. Stothard, R.A.; H. Corbould; H. Howard, R.A.; G. S. T. Newton, R.A.; and J. M. W. Turner, R.A. These great artists were most excellently interpreted by the best small line engravers of the time, chiefly E. Goodall, C. Heath, R. Wallis, E. Engleheart, C. Rolls, and several others.

In 1831, *Marshall's Christmas Box* was published in London by W. Marshall. It is illustrated with small line engravings and bound in green watered silk. Next to the red silk, green seems to have been the most favourite colour for these silken bindings, and it is also always watered.

In 1836, Simpkin Marshall & Co. published an edition of *Poems* in green watered silk, but without illustrations, and with gold lettering on the sides. It could also be had in a commoner form, as it is marked "2*s*. cloth, 3*s*. silk."

The *Bridal Gift* of 1838 is quite small, and copies of it are bound in white watered silk and also in blue.

An edition of *The Young Lady's Book*, published by Henry G. Bohn, York Street, Covent Garden, in 1844, is bound in plain red silk, but stamped with a design in relief resembling those used for leather, and no doubt done with one of the same sort of engraved blocks. It is also signed Remnant & Edmonds, London, so they probably lent it in order to find out if it would do on silk as well as on leather. It is not altogether satisfactory. The design shows an eagle in the centre, above this is a mask, and below it a basket of flowers.

My Dream Book, published in London in 1847, is in red watered silk, and is not illustrated. One copy has curious end papers in relief, pale yellow with birds and oak sprays.

Somewhat analogous to these silken bindings are those

that are bound in Scottish tartans, and there are plenty of others bound by amateur binders and covered with pieces of ladies' dresses.

When a well-bound book is closed the edges of the leaves fit very closely together, and if the outer surfaces have been gilded they often have the solid appearance of a panel of gold. Whether gilded or not the outer edges of the leaves of a book form elongated panels which have invited and received ornamental treatment from the tenth century until the present day. They are, especially abroad, frequently impressed with ordinary gold-tooling stamps generally used on leather, but most of them are painted or lettered by hand.

Sometimes in old books the title of the book is written on the front edge. In such cases the books were kept on their shelves with the front edge outwards instead of the back as we now arrange them. In early days the title of the book was usually put on the side, as books were then kept on their sides, but when the fashion of putting the title on the back of a book it became general to keep it upright so that the back showed.

On some of Henry VIII's books there is lettering painted on all the edges, upper, front, and lower. The edges themselves are not gilt, but the writing upon them is always in gold. Queen Anne Boleyn had a copy of the New Testament with gilt edges on which her name was written in red, and Queen Elizabeth had generally gilt edges on her books, which were ornamentally tooled with ordinary binders' gilding stamps, in the manner now known as "gauffring." She also had several of her favourite books painted with graceful designs.

Samuel Mearne, Royal Binder to Charles II, invented a new way of painting upon the front edge of the leaves of a bound book, so that the painting does not show properly unless the book is placed in a particular position. The book has to be placed back downwards on a table or flat

surface, and then opened wide, the leaves being all kept together towards the right, and the left board by itself strongly pressed down on the table. This fans out the leaves, so that the painted design shows clearly without any distortion.

The Arabs, and from them the Venetians, had a very decorative fashion of using double boards for the sides of their books, done by cutting out shaped panels in the upper board, so that when the two were put together it produced a design showing sunk panels. The whole thing was then carefuly overlaid with thin leather, and gold-tooled or painted as desired. These books were always most

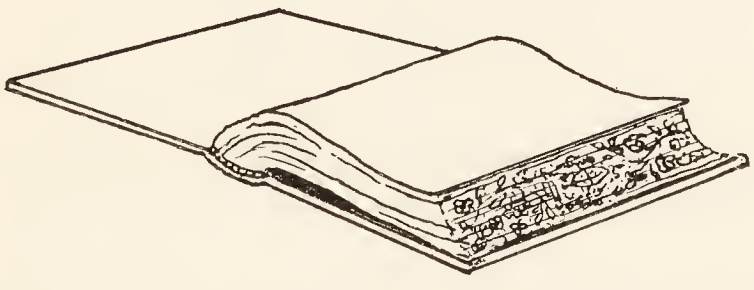

FIG. 43.—How to place a book so as to show the edge painting as done by Samuel Mearne

decorative and the ornamentation on them, which generally shows something of an Oriental taste, is most effective.

The principle found much favour in England in the time of Queen Elizabeth, and the centre sunk panel in one of them has a miniature portrait of the Queen in it, probably painted by Nicholas Hilliard.

It will be recognized at once that the joined outer edges of these double boards are likely to show a sunk line between them, and some of Queen Elizabeth's binders untilized this as a channel in which to set a highly developed headband which runs right round all the edges of the boards, sunk in the little hollow.

The hollow round the edges of many books, that is found commonly enough simply finished in leather, is a

survival of the ancient device of double boards. The painting in the sunk panels are naturally well protected and so they have generally lasted very well. Many of Queen Elizabeth's books bound in this way have very

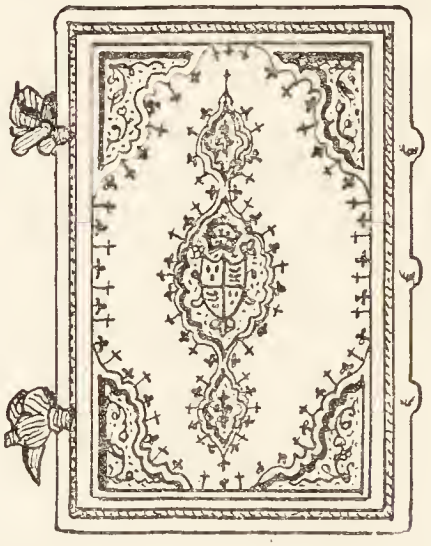

FIG. 44.—Binding made for Queen Elizabeth, with sunk panels in the Oriental fashion

decorative paintings of her coat-of-arms done in the centre panel.

Any books with curious headbands should be carefully

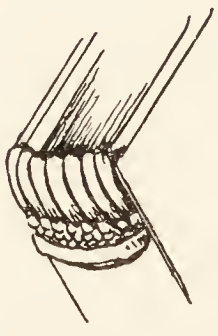

FIG. 45.—Mediæval Headband ornamentally treated

noted as such in any catalogue, and the headbands described.

In old books much attention was given to the headbands which can be found at the top and bottom edges where

the back of the paper of the book touched the inner edge of the top and bottom ends of the binding.

When the quires of a book are sewn together on bands at right angles to them, the thread is passed along inside the folded quire, round the bands, one after the other, and then it has to be drawn through once more near the ends of the back of the book, so as to be able to return back again in the same way. The small "kettle stitch," by which the thread is able to return on its backward way, is not strong, and it leaves beyond it a short piece

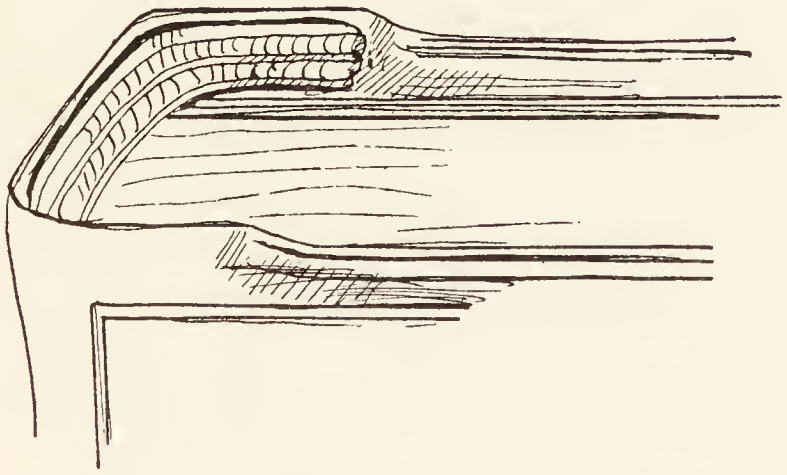

FIG. 46.—Mediæval Headband with each end drawn in to the boards

of the folded paper that is not fastened together in any way.

This short unfastened section was soon found to be a point of weak construction, and the remedy was found in the addition of what is called a headband. Headbands used to be made of a small strip of vellum, broader than the back of the book, and sewn in by a separate sewing to the outer edge of the back of the paper both at head and tail. The ends of the vellum headband were then drawn into the boards of the binding and they added materially to the strength of the attachment of the paper inside to the leather outside.

Now it is rarely that bookbinders take the trouble to deal properly with their headbands, but they still realize that they give a finished appearance to a good binding, so they just cut a small piece of leather and sew it over in buttonhole stitch and fasten it lightly in the proper place, but they generally omit to draw the ends into the boards as they ought to do.

Great binders often used distinctive colours for the silk sewing of their headbands, and fraudulent bindings can often be detected because of some discrepancy in this small particular.

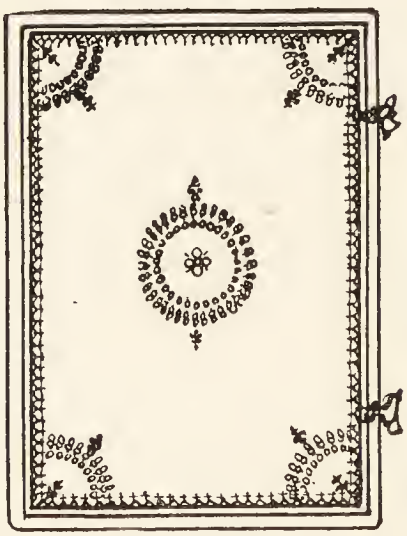

FIG. 47.—Design invented by Mary Collet at Little Gidding, and used on most of her bindings

Velvet was used for the bindings of several of the curious scrap-books made in the seventeenth century, at Little Gidding in Huntingdonshire, by the nieces of Nicholas Ferrar. These ladies bound up the scrap-books, most of which are Harmonies of the Gospel or some other part of the Scriptures, illustrated with prints cut out from Bibles or anywhere else, carefully pasted down in a more or less ornamental way.

Mary Collet was the eldest of these so-called Nuns, and she was artist enough to devise a simple plan for the decoration of the bindings entrusted to her care. This

plan was a circular ornament in the centre and quarter circles in the corners, and with this as a base, the ladies of Little Gidding made some splendid large bindings, some of which were for Royalty.

Most of these are in leather, and, so far as is at present known, only four are in velvet, three purple and one green, and all of these have the characteristic design stamped in gold on the velvet. The books are large, one measuring $24\frac{1}{2}$ by 16 inches, and the others nearly as much, and they are especially interesting as being the first bindings done in England by ladies, who were also amateurs. Although most of the Little Gidding bindings made in the time of Nicholas Ferrar himself are now known and in careful State custody, several smaller bindings, with Mary Collet's distinctive stamps, seem to have been made at Little Gidding after Ferrar's death, and used in printed books ; these can sometimes be met with and are good to get.

The beautiful art of gold tooling on velvet, which is very troublesome to do, seems to have been first done in England for Queen Elizabeth, and it has never quite been lost sight of as it was used at the Chapel Royal, St. James's Palace, on the service book for the marriage of the Duke of York to the Princess Victoria Mary of Teck on July 6, 1893, which were bound in rich purple velvet, brilliantly gold tooled, and published by Harrison & Son.

But the greater number of English books bound in velvet are ornamented with embroidery, not done on the velvet itself, but separately on canvas and then appliqué. Several splendid books of this kind, usually bearing heraldic designs as their chief device, were made in England, during the sixteenth century particularly.

Seed pearls pierced and sewn on velvet look extremely well and delicate, but really they are very strong, and they efficiently protect any work that is below their level. At the same time they are tempting to pilferers and easily cut off, so that many books that were originally thickly

encrusted with seed pearls are now sadly denuded of them. Many embroidered books with seed pearls upon them were made for Henry VIII, Queen Elizabeth, and Henry, Prince of Wales, besides private owners. (See Plate III.)

Although English books have been bound in velvet from the time of Henry VII until the present day, the relatively great production of them ceased when James I came to the throne ; after that they only appear now and then, and even when they are found the embroidery upon them is no longer of the first excellence.

But the popularity of embroidered books by no means became lost, only during the seventeenth century the work was mostly done on satin, instead of velvet. They naturally became commoner as they were less costly to produce, and the generality of embroidered books on satin are quite small. The satin groundwork being beautiful in itself is never quite covered with needlework, but such work as there is, is done directly on the satin, and appliqué work disappears.

The threads used on the little embroidered satin bindings made during the seventeenth century are of great interest as they are specially designed to be as strong as possible. This need for strong thread was the cause of the invention of the " thread," really a wire, known as purl, and this was extensively used all through the seventeenth century, especially towards the later period. Purl consisted of a fine copper wire closely bound round with coloured silk and then wound spirally round another wire so as to look simply like a thick silken thread.

The purl was cut up into short lengths and a thread was easily run through the small tunnels, which could be laid down straight like bricks or made into loops by bringing the thread back into the same hole it started from, and pulling it taut. It will at once be seen that the petals of a flower or the shape of a leaf could be quickly and

BINDING IN GREEN VELVET EMBROIDERED WITH SEED PEARLS AND GOLD CORD

In the centre is a Garnet with the initials T.G.

(*Biblia Sacra*, Antverpiæ, 1590)

easily done by means of purl, and look like a very elaborate piece of work. A silver wire, wound in a close spiral and hammered flat, is often found sewn down as an edging on velvet books of the sixteenth century. It is very strong.

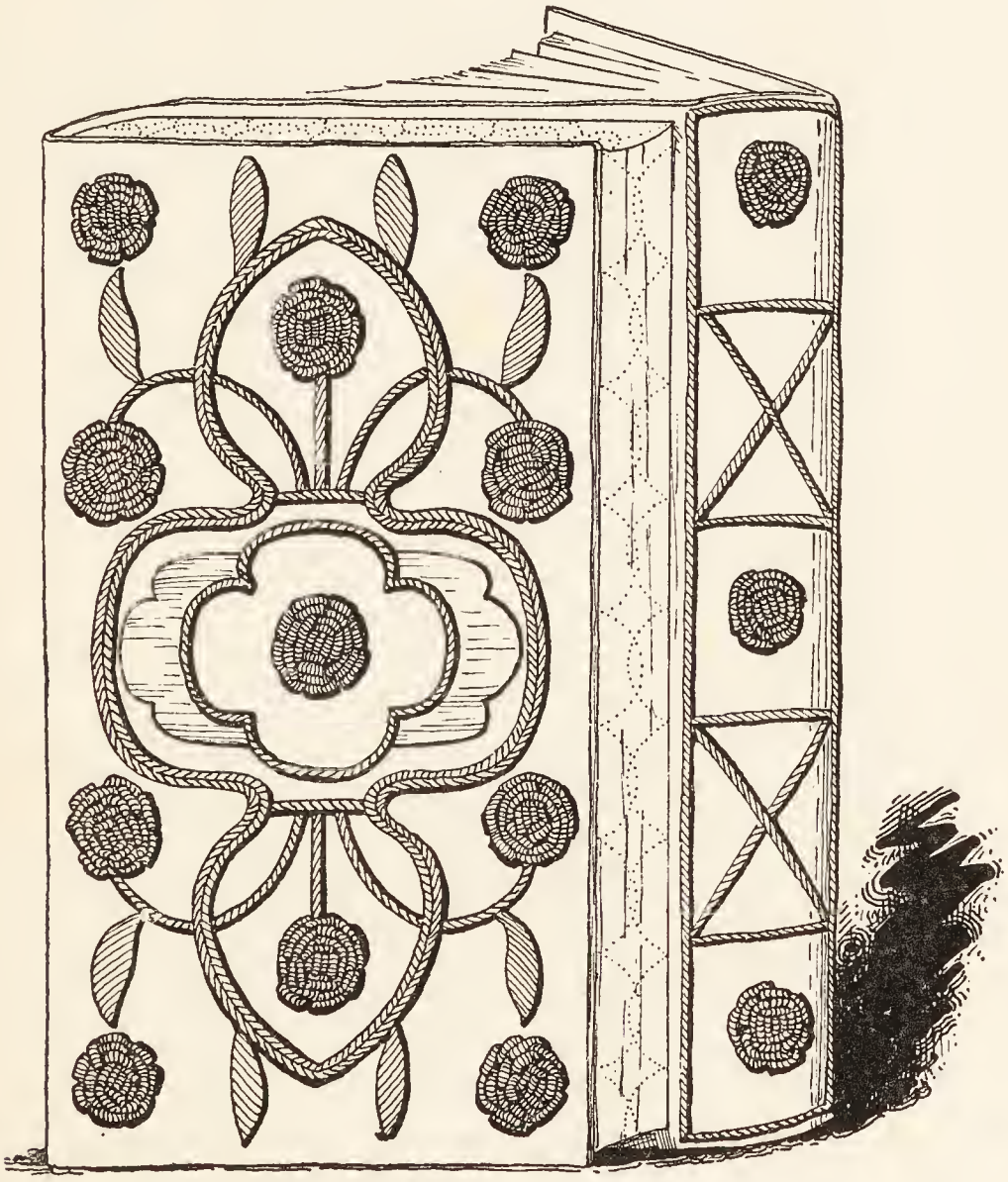

FIG. 48.—Embroidered Book of the seventeenth century, in white satin, with flowers worked in purl

Sometimes foregrounds were worked with fine wire covered with silk squeezed up closely into an irregular flat mass and sewn down. Both in this case as well as in that of the purl the strong threads all lie on the sur-

face of the satin in high relief, and have in innumerable cases preserved fine work on the satin near them. These metal threads are distinctively English, and whenever

FIG. 49.—*Bible*. London, 1638. Embroidered Book, in white satin, with spangles

they are found on a binding it may safely be considered as native to our own country.

There is another very useful and decorative "thread" which often shows in the stalks of flowers or leaves, or even as an edging to the petals of flowers. This is a small silver spiral, and is of course very strong. It was made by twisting very fine flat wire closely in a fine needle or some such thing. It is constantly found on copies of the curious little double books, usually Prayers and Psalms, and the edgings of the petals of the flowers are often so small that

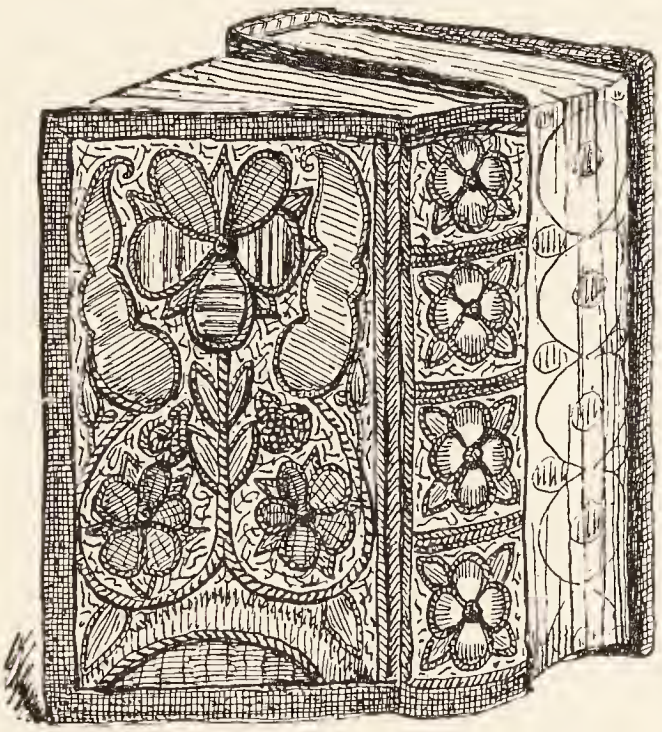

FIG. 50.—*Psalms and Praiers*. London, 1606–1612. Embroidered Double Book. Worked on canvas

it would puzzle any modern silversmith to equal it in delicacy. The designs on silk or satin books are rarely heraldic, but rather scriptural or floral. They were made in considerable numbers and are still often to be met with, and in most cases if in bad condition they can be repaired wonderfully well by any skilful needlewoman who will take the trouble to make similar threads to the old ones, and work them on in the same way.

Some of the later satin-bound books are curiously

ornamented with birds, flowers, insects, and leaves, all done in coloured silks in needlepoint lace, practically buttonhole stitch. The designs, especially the floral ones, are usually worked double; there is one copy laid down flat on the satin, and above it a replica fastened down only along one edge or corner, and the rest is unsupported and sticks up. These rare pieces of needlework

FIG. 51.—*Psalms*. London, 1643. Bound in white satin, embroidered with designs of Jacob's Dream and Jacob wrestling with the Angel

are typically English and were not made anywhere but here.

Besides the embroidered books in velvet, silk or satin, there was another large production of others which were bound in canvas, and in these cases, which occur plentifully from the fifteenth to the seventeenth century, the entire surface is completely covered with needlework,

usually in tent stitch; canvas left unornamented is not beautiful.

The designs on canvas-bound books are almost always scriptural, symbolical, or floral. The backgrounds are sometimes worked in gold thread, but more often in silver, which has by now turned black. The remarkable threads which were so common on satin-bound books are found no longer, but the stitchery is often curious and rare, and needlepoint lace is often used in collars or cuffs of emblematical figures of Faith, Hope and the like, and sometimes very uncommon stitches are found, mostly on the dresses or flowers. Our ancestresses were extremely clever needlewomen, and they loved their work, as no sign of hurry or over-pressure ever shows.

The earliest English embroidered book known is done upon canvas with a laid gold background; the figures on both sides are worked in the rare form of chain stitch which is known as "Opus Anglicanum." It is a cleverly thought-out stitch—a combination of split and chain stitch—and folded drapery can be better and more easily worked by its use than by any of the innumerable other stitches. It is highly prized by all collectors, but is very rare on books. The one now mentioned has on one side a Crucifixion, and on the other a fine design of the Annunciation, both in a very faded condition. It is supposed to have been worked by Anne de Felbrigge, daughter of the standard bearer to Richard II. She was a nun in the Convent of Minoresses at Brusyard in Suffolk.

From this time until that of Henry VIII no examples of embroidered books are known, but it is likely enough that they were continually made, as English embroidery was much esteemed on the Continent, and very possibly there are still specimens in the treasuries of foreign cathedrals which may some day be recognized and perhaps recovered.

So that in England we can show a regular succession of

embroidered books for some three hundred years continuously, which no other country can do, and even now at exhibitions in London, such as the Royal Amateur Art Society, held annually, specimens of modern embroidered bindings are often to be seen, but they are usually wanting in original design, and to anyone acquainted with the old English work of this kind, it is almost always easy to trace a strong family likeness to some very far away ancestor. But at the same time it must be noted that much modern needlework on books is of high technical excellence.

Books bound in genuine cloth or textiles are hardly worth collecting as such, indeed they are both almost entirely superseded in the case of books of small value by modern bindings in a specially made very thin binding cloth stamped in various ways so as to imitate the lines of a woven fabric or a leather grain.

But any good-looking cloth binding made before 1822 when Pickering's Aldine Classics were issued in this form, the title being on paper stuck on, may be worth keeping as a curiosity. Mr. J. L. Wilson first introduced the use of cloth, and it was followed successfully by Mr. Archibald Leighton, who specialized in it. It was very extensively used, and in time it was found possible to gild lettering upon it.

Now and then, for some special reason, particular volumes have been bound in parts of ladies' dresses; there is one in the British Museum which was bound by Mrs. Wordsworth, the wife of the poet, who amused herself by covering many of her books in pieces of her own old dresses. This particular one is clothed in green material with white sprays upon it.

Richard Bentley recently published one of Miss Rhoda Broughton's novels in figured textile material with excellent effect. Such bindings are pleasant to see and very comfortable to handle, and it is a fashion which might well

be more followed than it is. The objection to it is that the woven material easily gets dirty by dust and use, so that such books should be kept wrapped up. They do not wear well, and had better belong to libraries in the country rather than in towns.

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CHAPTER III

ILLUSTRATED BOOKS

PRINTED books that have illustrations printed on the pages with the text, whether they are woodcuts or engravings on metal, form a very interesting subject for study, and perhaps for special collection. When the illustrations are separately made and inserted as plates, they belong to another category, and are not an integral part of the book.

The earlier English illustrated books are all adorned with woodcuts, the great advantage of which is that the wooden blocks on which the designs are cut are made as nearly as possible of the same depth as the type, so that they can be set up and printed together by the same operation.

Modern photographic line and half-tone blocks are equally convenient as the thin metal surfaces on which the designs are reproduced are cleverly pinned down upon properly sized blocks, and can be printed with the text just as well as the old-fashioned wood blocks could. These automatically produced reproductions of drawings are truer versions of the original work than the old wood engravings were, because they are photographed from the originals without the intervention of another artist, a woodcutter.

The wood engravings used in the illustrations of books printed by William Caxton are not in any way remarkable. Those in Dame Juliana Berners' *Book of St. Albans*,

in the part concerning coat armour, however, printed about the same time, are very interesting because they are the first examples of English book illustrations printed in colours, and are the forerunners of an important and beautiful phase of book ornamentation.

A somewhat similar printing in coloured inks from wood blocks is found in several of the beautiful initial letters of early foreign printed books. They show particularly well in the Mazarine Bible and in the Mentz Psalter, generally in red and blue only.

Illustrated books as a class are so important that it is highly advisable for owners of large libraries to have full descriptions of their illustrated books in their catalogues. The descriptions should say by whom the original designs were made, whether they are plain or coloured, how they are produced, whether by wood or metal processes, and who the engraver was. All these seemingly small details will before long be of great interest, because in a very short time all illustrations in books will be done by photography alone.

Although so many of our early printed books are illustrated with woodcuts, these are mostly very bad, and we were not able to produce any decent work of this kind until Thomas Bewick came in the eighteenth century and proved himself to be a genius in this particular direction. We owe all our subsequent success in the matter of wood engraving to the example set for us by Bewick, and many of his successors have done beautiful work of a very high standard.

Book illustrations on metal can be made much more delicately than they can on wood, and they are stronger and last better. They can be engraved in line or etched with acid. Engraved book illustration from copper plates have been largely done in England from 1540 when Raynald's *Byrth of Mankind* was published. The plates were always printed on separate pieces of paper and inserted in their

proper places. But the work done in England in this way does not seem at first to have been remarkable in any way. In the early nineteenth century, however, an English school of small book illustration, engraved on steel, was started by Charles Heath, in the *Keepsake*, and it developed into one of the most beautiful ways of illustrating a book that has ever been thought of.

Although the far greater number of illustrations of early books, printed with the text from relief blocks, have been cut on wood, there are at least two important exceptions to the rule.

The first of these exceptions is found in the case of the beautiful French Books of Hours of the fifteenth and sixteenth centuries, ornamented with very delicate illustrations and borders which were cut in the same way as a wood block, but are actually done on copper or pewter. In one of them, printed by Jean Du Pré in 1489, there is a statement to the effect that the engravings were done on copper, but I think it was more likely to have been generally done on a softer metal. Several of the finest examples of this work were printed by Pigouchet.

The very decorative pages of these little Horæ, whether printed on vellum or on paper, have very often been taken out separately and well and carefully painted in the manner of the old illuminated manuscripts. Pages of this sort frequently appear in English auction sales and often enough they realize high prices, as examples of old illuminated manuscripts. There is no definite way of recognizing one of these very effective falsities, unless it can be found in a careful examination of the black letter text, the surface of which, if in manuscript, is in slight relief, whereas if printed it is in slight intaglio. The added colour work is always well done.

It is not known if our English artist William Blake ever knew of this curious method of producing the exact effect of a wood engraving on metal, but nevertheless he

obtained a similar effect by a different but equally effective operation, by which he substituted a metal block for the ordinary wood block, and obtained his relief by etching away the background.

Most book illustrations printed from engraved metal plates are shown in the form of full-page prints separately inserted in their proper places.

The reason for this is that the method of making a print from an engraved plate is diametrically opposite to that used for making a print from type. Printing from type, or from a woodcut, requires only a slight pressure, but to make a good print from an engraved metal plate requires a very strong pressure. Moreover, the unsized paper that is best to use for making a print from an engraved plate is not so favourable for making a good impression from type as it would be if it were sized in the usual way. So the plates are simply added where wanted.

When an impression of the edge of an engraved plate shows on a print, round the picture, it shows that the plate has been smaller than the page, but when no such mark shows, the plate has probably been larger than the page, although there are some clever ways of concealing the edge mark, which are, however, difficult to manage quite successfully.

But in spite of all these difficulties, some of the finest illustrated books yet made in England show exquisite prints from engraved plates printed on the same page with type. I do not think it is possible to say certainly which was printed on the paper first, the pictures or the text. There is no definite rule on the subject, and I imagine each publisher has had it done in the way he prefers.

There is no doubt that to produce any book with line engravings and text on the same page, is a very troublesome task to execute correctly, and would also be very expensive, but when well done it is most effective.

Late in the eighteenth century Thomas Bewick (1753–1828), who had been at first intended to be an engraver on copper and learnt that art, found out accidentally that the process of engraving on wood was much more congenial to his taste. As a wood engraver of his own designs Bewick found a quick appreciation and his work became very popular.

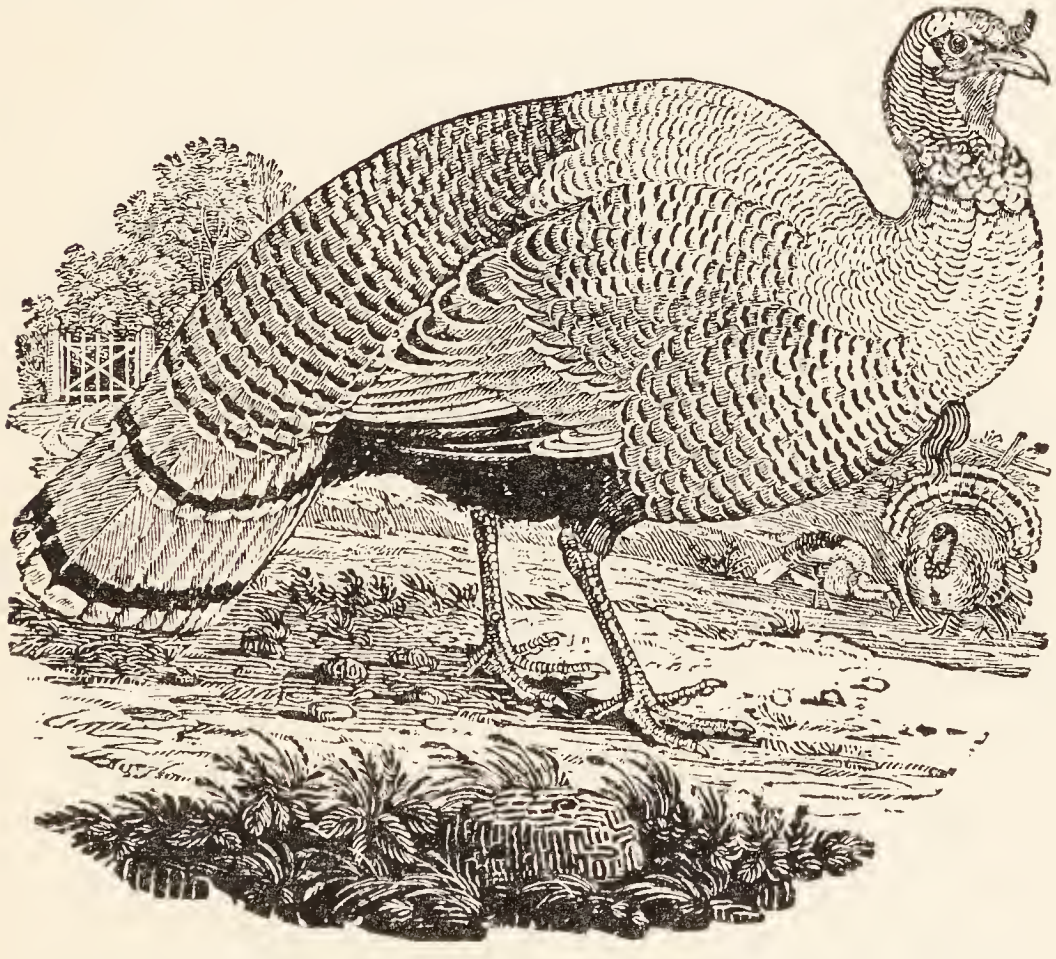

FIG. 52.—Woodcut from Bewick's *British Birds*. Figure of a Turkey

In 1790 he issued his *History of Quadrupeds*, which went through several editions very rapidly and had a large sale; it is still much sought after. A few years afterwards Bewick issued his *British Birds*, which was also an immediate success.

Ruskin in his *Elements of Drawing* says that "the execution of the plumage in Bewick's *Birds* is the most

masterly thing ever yet done in wood cutting. His vignettes . . . show intellectual power of the highest order." In *Ariadne Florentina*, however, Ruskin, after acknowledging Bewick's "magnificent powers," qualifies them "with one sorrowful concession, he could draw a pig but not a Venus . . . because he liked the pig best."

Bewick's work is always small: he shows a great knowledge of the proper value of light and shade. In his wood engravings he got his effects by means of a very skilful use of the "white line," produced by a line cut into the surface of the wood, which in a print shows white.

This white line is technically the proper way to engrave a design on wood. In Bewick's work two black lines are never found crossing each other: only white ones do this.

In the case of an engraving on metal the exact opposite is the normal usage: the line cut along the surface of the metal, when printed, is black, and black lines normally cross each other, as will be presently described. The inking is different, except as done by Pigouchet and Blake.

Bewick had many pupils, the most eminent among whom were William Harvey and Luke Clennell, and although eventually each of these artists developed a style of his own, Bewick's inspiration can almost always be recognized.

William Harvey (1796–1866), although he began as an engraver, eventually became a designer of small drawings for others to engrave, and in this way he did an immense amount of work of all kinds, much of it concerning Natural History, as he was an admirable animal draughtsman.

Perhaps Harvey's most important work can be found in his illustrations to the 1838–40 edition of *The Thousand and One Nights*, translated by E. W. Lane and in three volumes. The charming designs in this book are cut on wood most sympathetically and well by different engravers. Among the best of these engravings may be noted those by Orrin Smith, J. Jackson, W. J. Linton, E. Landells,

and J. W. Whymper. The long list of lesser wood engravers is also noteworthy as containing the names of several lady engravers: Harriet Clarke, Mary Anne Williams, Eliza Thompson, Eliza Clint, and C. Bond. No doubt the delicate fingers of ladies are well suited to the work of small engravings on wood, and it is evident that even in the early nineteenth century many of them could do it extremely well.

Harvey's skill as a wood engraver is markedly shown in the case of his large engraving after Benjamin Haydon's picture of the Death of Dentatus. This was engraved on several pieces of boxwood clamped together and so cut as to imitate very exactly the effect of a line engraving on metal, with black lines crossing each other. This style has been very largely adopted since Harvey invented it. This engraving is a remarkable piece of work and may still be found in printsellers' shops, and is often sold as an ordinary line engraving. The crossing of the black lines leaves small angular corners which are easily cut with what is known as a " diamond " tool. It is probable that Harvey invented this most useful tool, which has been very largely used by wood engravers ever since his time.

No doubt much of Harvey's success as a book illustrator, to be reproduced by wood engravers, is largely due to the fact that he well understood the technique of wood cutting, consequently he made his drawings so that they were easy to engrave. He must have done his work with remarkable rapidity, as there is so much of it.

All early designers for wood drew their pencil drawing in line directly on the blocks, but during the later part of the nineteenth century designers frequently painted their designs on the boxwood blocks in white and black water-colour only, leaving the translation of the differently tinted washes into equivalent lines, to the skill of the engraver.

In this difficult process our engravers, generally, became most efficient, but in such work the art of the engraver is really predominant except for the quite general design and the broad treatment of the light and dark parts, which is carefully preserved as nearly as possible. The proper rendering of a water-colour wash into line is a matter requiring great artistic skill, and I feel that our engravers, who did this so excellently, have never received the meed of praise that is undoubtedly their due.

There is a small edition of Rogers' *Italy*, published in 1838, by Richard Moxon, which is illustrated with designs by T. Stothard, R.A., Sir A. W. Callcott, R.A., E. Landseer, R.A., T. Uwins, R.A., and C. L. Eastlake, R.A., charmingly engraved on wood by Luke Clennell and J. Thompson, two of our foremost wood engravers of small work.

The art of Luke Clennell (1781–1840), particularly in his rendering of Stothard's graceful drawings, is perfection ; they are mostly in outline only.

J. Thompson's work (1785–1866) is much more delicate and elaborate than Clennell's. It is beautiful and reminiscent of Bewick in style and in the due valuation of the white line. He engraved Mulready's design for the penny postage envelope (1840), and also the figure of Britannia on the Bank of England notes.

Although the large majority of our wood engravers only interpreted the drawings of other artists, I cannot but feel that we shall in time value this work largely on its own merits. It is almost impossible to engrave a pencil drawing on wood by another artist with exact faithfulness, and so, without wilfully intending to vary the lines drawn for him, it is certain that small alterations are inevitably made by the engraver, and the smaller the work the more likely it is to suffer in this way. That is why I think that in time our wood engravers' work will be brought into prominent notice, and in many cases

more esteemed even than the work of the artist they have interpreted.

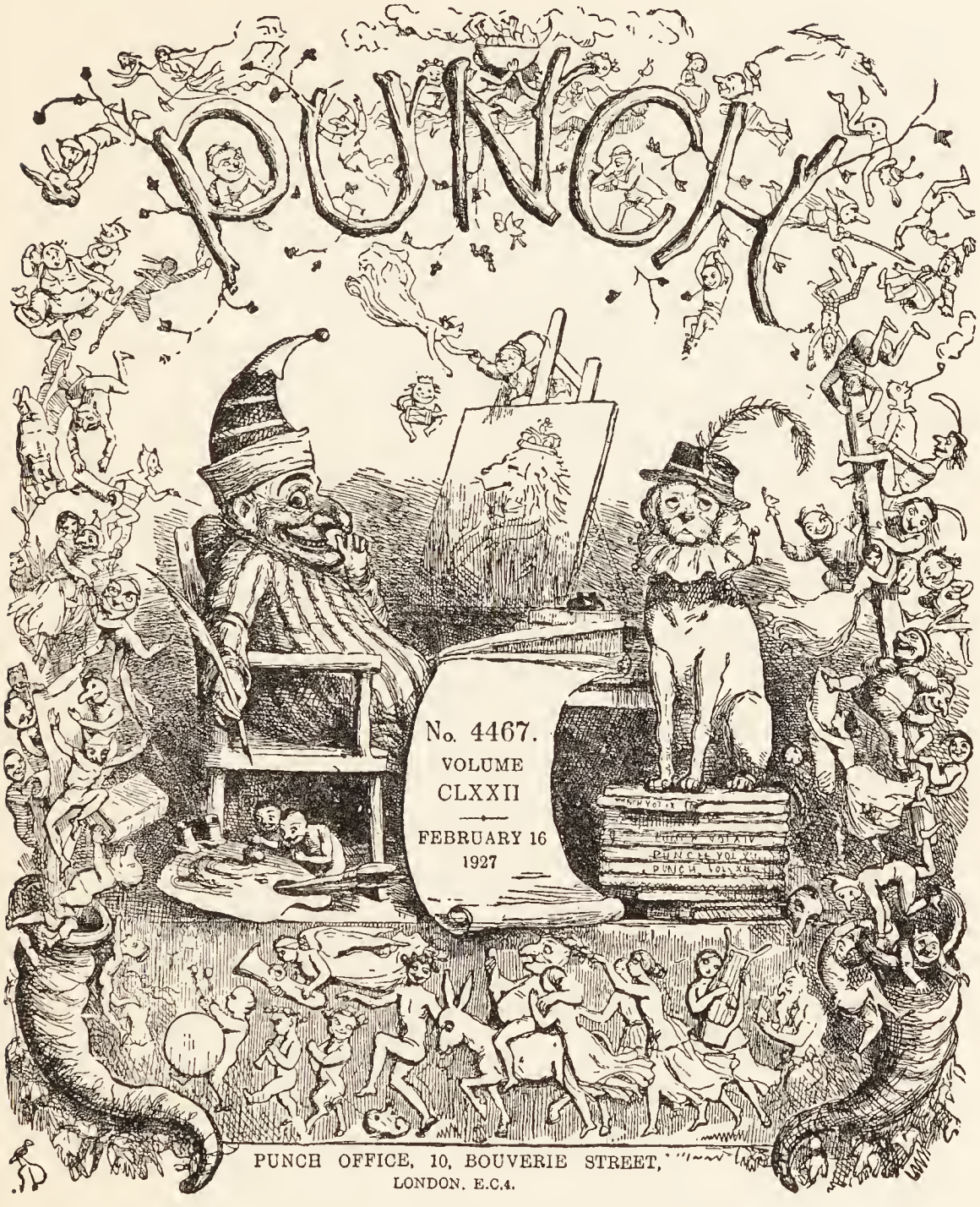

FIG. 53.—Cover of *Punch* by Richard Doyle, in 1843

This criticism does not apply to artists like Bewick, who designed and engraved his work all by himself, and he was able to alter the drawn lines as he wished,

as he progressed with his engraving, in due artistic feeling with his original style.

Richard Doyle [1] (1824–1883) was one of our most popular designers for wood engravings during the nineteenth century. He worked especially for *Punch*, which has indeed rendered invaluable service to pictorial art for a very long time, as its distinguished editors have been able and quick to recognize talent even in its early stages. Doyle designed the original cover for *Punch* in 1843, which still worthily retains its place of honour. He was a friend of W. M. Thackeray, who chose him as the chief illustrator of his novels, and Doyle's style of drawing was so clear and bold that he has not suffered so much from bad

FIG. 53A.—Device of Richard Doyle (Dicky)

engraving as many of his contemporaries did. Much of his work was cut by Swain, a most sympathetic engraver.

Thackeray drew several illustrations himself for his own books and some for *Punch*, but they are only curiosities without any artistic interest.

The brothers Dalziel were great wood engravers of the late nineteenth century. They engraved the charming drawings by Sir John Tenniel for Richard Bentley's 1864 edition of the *Ingoldsby Legends*, and also the delightful illustrations by the same artist made for Lewis Carroll's *Alice's Adventures in Wonderland*, published in 1865, and *Through the Looking Glass*, published in 1872. All of

[1] A list of books with illustrations by R. Doyle will be found in Appendix 4.

these are now very rare in early editions : indeed, there have already been forgeries put upon the market, so collectors must be on their guard.

Etching has not been largely used for book illustration in England, and one reason for this is that it was usually done on copper, which is so soft that it will not bear much of the great pressure required to make prints from it without becoming flattened, so that late impressions are not sharp and clear.

Besides this there is the fact that although it is easy enough to make a drawing on a properly prepared copper plate and " bite " it with aqua fortis and pull prints from it, that alone need not produce what might be classed as a good etching. Good etchers have always been very rare, and since Rembrandt few artists have really reached eminence in the art. It is easy to do simply, but very difficult to excel in.

We have nevertheless been fortunate in England because we have produced three book etchers of the very first rank. Wenceslaus Hollar only worked here—he was a Bohemian—but we owe him some debt because he set us a high standard of work. Our own three great etchers, whose work I feel sure will some day in the future be far more highly esteemed than it is yet, are George Cruikshank, Hablot K. Browne, and J. Leech. All of these also drew on wood, but their etchings are the standpoints on which their reputation will eventually reach its highest point.

Etchings in books have always been printed in the simplest way, the ink being cleaned off all the surface parts and only left in the etched lines. Later etchings, done since the time when Auguste Delâtre worked in London, are largely printed in his way, much ink being left in places on the surface of the copper. Delâtre once showed me that a metal plate, without any line or etching upon it, could be inked so as to make an excellent apparent

etching and printed in an ordinary press, but it would only make one print. J. M. Whistler is said to have been taught this art of " retroussage " by Delâtre, and it is much used in modern work. Retroussage has never been used in the case of line engravings, however fine, as far as I know ; they have always been printed in the same way as a visiting-card.

Wenceslaus Hollar (1607–1677), a Bohemian artist, published two little books etched by himself throughout, title pages and all, in the seventeenth century. The earlier of these two is entitled *Ornatus Muliebris Anglicanus* and shows " the Habits of English Women . . . as they are in these times, 1640," it was " Sold by H. Overton at the White Horse without Newgate." The twenty-six figures of the ladies illustrated are most delicately and beautifully drawn, and the prints show extraordinary cleverness in the management of the biting, that is the effect of the acid on the copper. In such technical skill Hollar was a master, and his reputation is rapidly increasing. He did an immense quantity of work, but the two little books under consideration may be considered to represent his figure work at its highest point.

The other book of a similar character is called *Theatrū Mulierum*, and contains forty-eight beautiful etchings of European ladies " a Wenceslao Hollar . . . delineatæ et aqua fortiæri sculptæ. Londini 1643." This title page is particularly interesting as it mentions the fact that the book is etched on copper, with aqua fortis. They are so delicately drawn that they might well be considered as fine line engravings. The publisher is the same Henry Overton as before, and the figures are smaller than those in the previous volume. In both books the majority of the plates are signed in full, often with the date.

No doubt some day both these small books will be much sought for, but at the present time they can both be met with by fortunate chance, as they are often un-

recognized in out-of-the-way places and sales. Hollar etched many views of London and architectural subjects of all kinds. He was very clever at depicting materials, silks and furs, and the two books just mentioned exemplify this skill very clearly and charmingly. He did an immense amount of work.

George Cruikshank (1792–1878) was the son of an artist and engraver, and as a boy he acquired a thorough knowledge of the processes of engraving and etching on copper in his father's workshop. He showed much promise as an artist at an early age, and set up in partnership with his brother Robert as illustrators of books. He was always a Londoner and a very prolific etcher. Etching is a quick process and exactly suited him. His prints are all printed quite simply in the same way as a card plate, with no reliance on the expedient of artificial inking. In fact none of the early etchers, before Whymper, had any idea of the power of inking, and it is probable that Whymper learnt this curious art from the French etcher and printer Auguste Delâtre, who worked in London in 1869–70.

George Cruikshank was an efficient draughtsman and a master of chiaroscuro. He drew his ideas rapidly and effectively on the copper. Ruskin did not approve of Cruikshank's general choice of subject, but sometimes he approved highly of his work.

About the illustrations to the first part of *Grimm's German Popular Stories* (London, 1824), which are all etchings by George Cruikshank, Ruskin says in his *Elements of Drawing:*

" If ever you should happen to meet with *Grimm's German Stories*, illustrated by him long ago, pounce upon them instantly: the etchings in them are the finest things, next to Rembrandt's, that, as far as I know, have been done since etching was invented, you cannot look at them too much, nor copy them too often.

" All his works are very valuable . . . his manner of work is always right, and his tragic power, though rarely developed,

I think that so far as dramatic power is concerned, as well as power of characterization, Cruikshank's finest work can be found in his etchings made for Harrison Ainsworth's *Tower of London*. Many of the plates are extremely fine, for effect of light and shade I should award the palm to "Elizabeth brought prisoner to the Tower." It is as fine as anything of the kind can be. As an example of dramatic characterization I should say that the plate of "Sir Thomas Wyat dictating terms to Queen Mary" is supreme as a small drawing. Cruikshank's name is etched at the bottom of each plate throughout the book, but the titles are engraved. There are several woodcuts signed "G. C." in this book, drawn by Cruikshank and cut by T. Williams. (See Plate IV.)

Ruskin considered that Cruikshank lowered his reputation because he did not always draw subjects of a high standard, but although many lesser publications are illustrated by him, his art when applied to commonplace events is not by any means so true as when he illustrates scenes or subjects in which he took a real interest. Nevertheless anything of his, however small, is, I think, always charming, and should be acquired if possible.

William Blake (1757–1827) studied art in London when he was about ten years of age, and in time became an engraver on metal, so that he had an early knowledge of how to manage art work on copper both as line engraver and as etcher.

No doubt he used both these processes in his after life, but of the two he made most use of etching and applied it in a way that was original in his own time, but an application of it has been, and still is, largely used by decorative artists, especially for ornamental lettering on large metal plates.

In 1784 Blake set up as an engraver for himself, and in 1788 he produced his *Songs of Innocence*. This book, now very rare, was all etched by Blake on copper plates,

FIG. 55.—Blake. *Songs of Innocence*, etc. Etching of "The Fly," by William Blake

so that the design and text, all drawn on the metal with some kind of varnish, after the eating away of the untouched surface with acid, should remain practically in a similar state of relief as that on an engraved woodblock, and prints could be made from it in the same way, with very slight pressure. Blake himself once wrote an account of his process and called it how "to wood-cut on copper."

Although Blake's curious etchings have now been sought for by collectors for a considerable time, and probably all his best book work is now safely housed and highly valued, specimens that have not yet been recognized may still be sometimes found. His work is always charming and quite unlike that of any other artist and author. He printed all his own work himself.

Blake's method of colouring his illustrations is very remarkable, and in his colour printing he was much helped by his wife, who was probably an artist as well as himself. The printing was generally done at first all in one colour according to the general tone Blake wanted for the finished print, but often enough two or three coloured inks were used even for the first impression. The commonest first colour was a rather pale brown.

Then for the carrying out of the full scheme, oil paints were applied in places where they were wanted, not painted on with a brush, but put first thickly on a piece of cardboard or wood cut more or less to the required outline, and then pressed down in the proper place, and pulled up again, leaving the colour on the print in a very curiously irregular way with a ridged or mottled surface.

Such a method as this would be sure finally to fit badly, or even to fail altogether in some places, and Blake seems to have gone over most of these oil-coloured plates with a water-colour finishing done by hand. To do this he must have allowed the oils to dry and then glazed them all over with something like thin glue, on which when dry he could

touch up colours or defective places as he desired. So it will be easily understood that no two plates coloured in this way are quite alike.

But the greater number of Blake's illustrated books are simply coloured by hand in water-colours, and none of them were issued in large editions. They are all charming. There is a special room for Blake's pictures at the Tate Gallery of British Art, in London, which all his admirers should visit.

Fortunately for collectors a very admirable series of reproductions of Blake's books has been made by Mr. W. Muir : these were issued from 1884 to 1886. Photographs were made from the best originals that could be found, and the colours were all copied by hand in water colours in exactly the same way as the originals were.

Thanks to the photographic accuracy of the outlines of these drawings and the skill of the colourists, it is difficult for anyone but an expert to recognize them as copies, and they will undoubtedly, in their turn, he much sought after.

Blake's originals now fetch large sums at sales whenever they appear, and they are likely to increase in value because so many large libraries are seeking for them, and when once safely landed in such seclusion they do not get away again and so get rarer and rarer.

As I have said, each of Blake's coloured book illustrations is unique, but any examples, even the simplest uncoloured ones, should be acquired whenever possible.

The Marriage of Heaven and Hell is in most of the copies, perhaps the most gorgeous of any of Blake's books. *America* shows very fine designs, often uncoloured, but in some cases it is richly coloured. The *Illustrations to the Book of Job* are also generally uncoloured, as they were never finished, but the master's original copies that are coloured by hand still exist.

FIRST APPEARANCE OF MR. SAMUEL WELLER

From the Etching by H. K. Browne

(Dickens' *Posthumous Papers of the Pickwick Club*, published in London in 1837)

Hablot K. Browne [1] (1815–1882) was a master etcher. He was apprenticed to the engraver E. Finden, and afterwards became a great friend of Charles Dickens and travelled on the Continent with him.

H. K. Browne at first signed his drawings with the pseudonym NEMO, but most of his well-known etchings for Dickens' works are signed PHIZ, a curious name adopted in some degree to match Dickens' BOZ, both ending in "z". Browne's admirable figure of Sam Weller (see Plate V) has indeed had much influence in making him known to all of us (just as Robert Seymour's—d. 1836—creation of Pickwick himself has so much popularized the character), and so have others of his clever characterizations, especially Tom Pinch. His work on all these novels, as well as in several of Ainsworth's, especially *Old Saint Paul's*, is a remarkable witness to the immense importance of a great illustrator being in complete mental accord with the writer of the book he is making his designs for.

Browne's etchings are all extremely good, but early impressions only are fit to be collected, as the later ones are pale in colour and have consequently, in many cases, been retouched—which is really fatal from a collector's point of view. Retouching on an etching or an engraving can generally be detected without much difficulty as the tone of the re-engraved places shows very definitely in a stronger key than the original lines are. The trouble as to copper plates being so soft as not to allow of many good prints being taken from them led to the use by several noted engravers of steel plates instead. But about 1824 a process of steeling an engraved copper plate was applied with much success, and from such a steeled plate very many first-rate prints could be taken, and the freedom of the copper etching was perfectly preserved. But a print

[1] A list of books with illustrations by H. K. Browne will be found in Appendix 2.

from a steeled plate, however good it may look, can never have the rare value of one taken from the original unsteeled copper.

John Leech [1] (1817–1864) was educated at Charterhouse School in the City of London, and there he became a close friend of W. M. Thackeray. He studied medicine at St. Bartholomew's, where he acquired a good knowledge of anatomy, which shows with admirable results in his subsequent art work. He worked for a long time on *Punch* and illustrated innumerable novels. The drawings for these and many others were drawn on wood and more or less well engraved, the best of them were cut by the brothers Dalziel, most sympathetic of wood engravers.

Flaxman the sculptor saw some of Leech's early drawings and recognized genius in them at once: he said, "Do not let him be cramped by lessons in drawing."

But although Leech's drawings on wood are in every way excellent, it is probable that his book etchings are really his best and most characteristic productions. As I have already said, in an etching done by the original artist himself, more of his individuality can be found than in any other form of reproduction, and however skilled a wood engraver may be, in the case of an excellent draughtsman like Leech, something of the original charm is inevitably lost.

An early edition of the *Ingoldsby Legends* was published by Richard Bentley in 1842, and this is illustrated with delightful etchings by Leech and Cruikshank, and they show to perfection a perfect sympathy and understanding between author and illustrators. Leech's etching of the "Auto da Fe" at page 62, charming to the minutest line, is reproduced as a wood engraving on page 261 of a later edition published in 1864. This is quite well engraved,

[1] A list of books with illustrations by John Leech will be found in Appendix 5.

FIG. 56.—*The Ingoldsby Legends*. London, 1842. Etching by John Leech

but when compared with the etched version it affords a useful example of the immeasurable superiority of the artist's own etching over a rendering which has passed through the alembic of another artist's handiwork.

Leech was very ingenious, and invented a way of enlarging small drawings by making them on a piece of specially prepared elastic, which could be subsequently enlarged to any required size by careful and uniform stretching. Clever as the idea was, I do not know of its having ever been used by anyone but the inventor. Now there would be no need for any such contrivance because it is perfectly easy by photography to enlarge or lessen any drawing with complete accuracy. A notable example of this

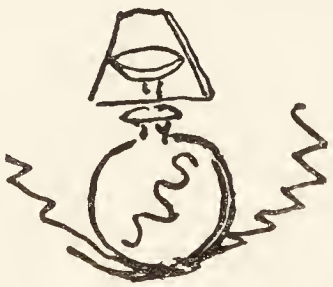

FIG. 56A.—Device used by John Leech

valuable possibility can be seen to-day in an advertisement of *Punch*, in which Doyle's admirable title page is shown easily in quite a large size with perfect effect.

Leech made a comic lithographic parody of W. Mulready's postal envelope, which was published in 1840. Both the envelope itself, used or unused, as well as the parody, are now getting rare.

In the old Charterhouse Museum, now at Godalming, much of Leech's original work is kept, and among the collection can be seen several wood blocks with his pencil drawings upon them. His well-known mark, sometimes accompanied by his initials and a date, is a small bottle with a leech in it. Some of his quite early work is signed "A. Pen, Esq."

Charles S. Keene (1823–1891) was not only a great

illustrator but also did some etched frontispieces to *Punch's* Pocket Books that are of the highest excellence, and whenever they can be found they should be secured at once.

Stipple is a form of etching, and instead of being drawn in lines, it is done in a succession of small dots. These dots can be made either by the use of an ordinary etching needle in the usual way and bitten by acid, or by means of a small instrument like three or four fine needles bound together and set in a convenient handle, used as in the dry-point style. In many stipple prints both of these methods have been used.

The great exponent of stipple engraving in England was Francesco Bartolozzi, and most of his engravings were after drawings by Angelica Kauffmann, R.A., or G. B. Cipriani. All Bartolozzi's work is beautiful of its kind and is mostly printed in a red ink. The plates are usually separate, but now and then he did some that were issued in book form: one of the best known is Cipriani's *Rudiments of Drawing* "engraved by F. Bartolozzi . . . 1786." These are printed in ordinary black ink. The stipple process is considered to reproduce the effect of a drawing better than any other method. Stipple engravings are sometimes printed in coloured inks, when they look very delicate and beautiful, but in such cases there is nearly always some water-colour work about them.

Another notable artist who succeeded well with stipple was W. W. Ryland, and like Bartolozzi he generally published his work as separate plates. Several of his engravings were published by Charles Rogers in "A Collection of Prints in imitation of Drawings." Like many artists Ryland was careless about money and ended by being found guilty of forgery, for which he was hanged in 1783.

Between the dots on a stipple engraving the paper should show white, whether the print is in colour or black, and if the "white" spaces show colour, the print has

been coloured by hand. The printing ink normally only remains in the engraved dots or lines, as it is cleaned off all the smooth places.

Although Samuel Rogers, the banker (1763–1855), wrote many poems, his reputation will probably last longer by reason of the beautiful way many of his books were produced, than it will because of his literary output. His best poem is probably that called *Human Life*, but the *Pleasures of Memory*, first published anonymously in 1792, is still well esteemed.

Rogers was a man of many friends : among them were John Flaxman and Thomas Stothard, R.A., both of whom helped him with illustrations for his books. He was well thought of as a poet in his own time, and was offered the post of Poet Laureate in 1850, on the death of William Wordsworth, but he declined the honour.

There were several early editions of the *Pleasures of Memory* in which numerous illustrations occur, and among them can be found some charming examples of small wood engravings printed with the text.

Instances of the very finest minute engravings on steel that have ever been produced in England can be seen in the two beautiful volumes *Italy* and *Poems*, published in 1830.

The illustrations in both of these books are from drawings by J. M. W. Turner, R.A., and T. Stothard, R.A., and they are both most exquisitely interpreted in the difficult medium of extremely small line engravings on steel, printed on the same paper as the text to which they belong. These engravings were done by the most skilful engravers of the time, particularly E. Goodall, R. Wallis, J. H. Le Keux, W. Finden, C. Rolls, and J. Pye.

J. M. W. Turner is justly considered to have been the greatest English landscape painter, indeed many critics regard his work as being unequalled by that of any other landscapist of any nationality.

Although by now Turner's pre-eminence would undoubtedly have been recognized on its own merits, still public notice was first directed to his work by the Oxford art critic John Ruskin, who says in *Præterita*, with regard to Turner's views published in Rogers' *Italy* in 1830 :

" This was the first means I had of looking carefully at Turner's work, and I might . . . attribute to the gift (of the book from Mr. Telford) the entire direction of my life's energies."

In *Modern Painters* he further says : " I had no sooner cast eyes on the Rogers' vignettes than I took them for my only masters," and again he acknowledges that he " was first attracted to Turner by the mountain truth in Rogers' *Italy*."

In both of these volumes, the *Italy* and the *Poems*, the engraving of Turner's landscapes by E. Goodall is beyond praise. Ruskin says they are " beautifully engraved by Goodall."

These small illustrations are made on steel, and are called engravings, but they are in fact largely drawn upon the steel with a diamond point which makes a clean cut and leaves no burr. There is some small amount of line engraving on them as well, and it can usually be traced in the skies. The fact that these illustrations were made on steel instead of on copper allowed a large number of impressions to be made from them, and that accounts for the fact that neither of these beautiful volumes is rare. Engraving on steel is very difficult, and drawing on steel with a diamond is not, but it allows of no corrections, so anyone that attempts it must be uncommonly sure of his own manual dexterity.

Ruskin enters much into detail as to many of the Turner landscapes in his *Elements of Drawing*, and concerning the last vignette in the *Poems* on page 316, entitled " Datur Hora Quieti " (see Plate VI), he enters minutely into the composition of the design, pointing out the restful-

ness which is indicated and felt by the clever repetition of the two perpendicular groups of lines made by the two boats in the middle distance and the two handles of the plough in the foreground. In *Modern Painters* he again refers to this plate in high terms of admiration and says :

" I do not know anything in Art which can for a moment be set beside this drawing for united intensity of light and repose."

It is exquisitely engraved by Edward Goodall.

The plates of the " Lake of Como " and of " Nola Bella " on the Lago Maggiore also receive much commendation from Ruskin. They are both in *Italy*.

" Sunrise on the Sea," a beautiful little vignette on page 80 of the *Poems*, engraved with much skill by R. Wallis, draws an appreciation, well deserved, from Ruskin as to the engraving itself; he says " here the engraver has worked with delicacy enough to give the real forms and touches of Turner."

Besides taking a deep interest in the landscapes in Rogers' books, in which no doubt Ruskin was more particularly interested, he nevertheless found so much beauty in the case of figure subjects that he has been able to assure us that " small vignettes in line are often beautiful in figures no less than landscape : as, for instance, those from Stothard's drawings in Rogers' *Italy*." These delightful figures and groups are mostly engraved by W. Finden with consummate skill, with a continuous and masterly use of dotted work and short lines. Many of the faces are quite beautiful, in spite of the fact that in most cases the mouth is made too small, but even so it has invariably a very sweet and charming effect. Perhaps the finest instance of Finden's great skill may be found in the case of the stipple portrait of Samuel Rogers engraved by him after Sir T. Lawrence, P.R.A., and used as a frontispiece to the *Poems*.

DATUR HORA QUIETI

From the Engraving by E. Goodall after the Drawing by J. M. W. Turner, R.A.

(S. Rogers' *Poems*, published in London in 1842)

About the picture after Stothard engraved by Finden which is on page 10 of the *Poems*, Ruskin says :

" here you have the face of a bright girl . . . done by the exquisite order and gradation of a very few lines which . . . you find dividing and chequering the lip and cheek and chin so strongly that you would have fancied they could only produce the effect of a grim iron mask. But the intelligencies of order and form guide them into beauty and inflame them in delicatest life."

John Ruskin himself was an excellent draughtsman and illustrated many of his own books, his chief engravers were J. C. Armytage and J. H. Le Keux.

Samuel Rogers' *Italy* and *Poems* each cost a fortune to produce and no expense was spared upon them, but they can now be bought at a quite low cost, although they will probably some day recover their high reputation and value.

In a small edition of *Milton's Poetical Works*, published in London in 1843, are some remarkable imaginative designs by J. M. W. Turner, beautifully engraved on steel by E. Goodall and Westall.

Many small presentation books of the early and middle period of the nineteenth century were produced in large numbers, and most of them have very well engraved illustrations by some of the best engravers of the time. A few have wood engravings in them, but generally they are line engravings.

Many of these Keepsakes and Forget-me-nots are bound in watered silk, usually red or green, and the text, largely poetical, is often written by authors of repute. No expense seems have been spared to make the really trifling books as attractive as possible. They can still be acquired at a nominal cost, and are worth getting if they are clean and in good condition.

Perhaps the most popular, as well as the best produced, of this type of book is Lady Blessington's *Book of Beauty*. It quickly became very popular and had several rivals in

its own manner. Fashions of past times are always interesting to ladies, and the several Books of Beauty that were published in the early nineteenth century portray the ladies' fashions of that time to perfection.

The Young Lady's Book, published in 1829 by Vizetelly & Co., is a good example of one of these well-produced Keepsakes. It has a cleverly designed title page printed in gold, and is charmingly illustrated throughout with excellent wood engravings, mostly designed by W. Harvey. It is bound in red watered silk.

The Anniversary, published by John Sharpe in 1829, is an excellent example of the best type of this kind of book. It numbers among its contributors Allan Cunningham, Lord Byron, James Hogg, Barry Cornwall, Robert Southey, and several other excellent writers. The illustrations are also of much beauty and of very high standard of merit: they comprise designs by Turner, Clarkson Stanfield, John Hoppner, T. Gainsborough, E. Landseer, and many others, all charmingly engraved on steel by eminent engravers, among them being E. Goodall, W. Finden, C. Rolls, and J. Thompson for two beautiful woodcuts designed by W. Harvey. It is bound in green watered silk.

Mezzotint, etching, and line engraving can all be done together on one copper plate with admirable effect, and although few, if any, books for reading have been illustrated throughout in this mixed manner, yet two important publications bearing the name of book, in Latin, have been issued and are much sought after. The first of these two is called *Liber Veritatis*, and it consisted of engravings after pictures by Claude Lorrain. Each plate was engraved in the mixed manner by the English mezzotinter Richard Earlom in 1775. The second is called *Liber Studiorum*, and in all probability it was suggested by Earlom's earlier venture.

The plates in the *Liber Studiorum* were all made from drawings by J. M. W. Turner, and they were engraved

in all sorts of ways by different engravers. It is probable that Turner himself did a good deal of work on each plate, and he certainly etched several of the entire outlines, and carefully superintended the whole of the production. Eleven of the seventy-one plates, which were issued irregularly between 1807 and 1819, are considered to have been entirely engraved by Turner.

The copper plates of the *Liber Studiorum* soon began to show signs of wearing out and they were continually retouched, so that they exist in several "states," or conditions of appearance, and the study of these differences is a very fascinating pursuit which has interested critics and collectors for a long time. Single prints of the *Liber* can often be picked up, but to acquire a complete set in fine state is extremely difficult.

Sir Frank Short has recently engraved some plates in a similar way to those in the *Liber Studiorum*, after Turner, most admirably.

Prince Rupert was a cousin of Charles II, and fought on the Royalist side during the civil war. He was in the English navy and held the appointment of Vice-Admiral of England. But besides his military and naval achievements he was also a man of high scientific and artistic tastes. He invented a gunpowder ; a new form of revolver ; Prince's metal, a new amalgam of zinc and copper ; and Prince Rupert's Drops. He also illustrated John Evelyn's *Sculptura*, published in 1662, with the first mezzotint appearing in an English book. (See Frontispiece.)

Prince Rupert's chief mezzotint is known as the "Great Executioner," after Spagnoletto, a Spanish painter. It was for some time considered that Prince Rupert had invented the process of mezzotinting, but it is now known to have been first done by Ludwig von Siegen, a Dutchman, who described it to the Prince.

The "Great Executioner" shows a three-quarter length figure, and it was only the head that Prince Rupert en-

graved for John Evelyn. Although Prince Rupert did not invent the process of mezzotinting, there is no doubt that he improved materially on the methods used by Von Siegen, and it is very likely that he really devised some engraving tool similar to the "rocker" that is now used to roughen the metal plate all over.

Mezzotints on copper are delicate and prints from them, after the first fifty or so impressions have been made, begin to show some loss of blackness in the dark places. They have consequently never been much used for book illustrations. When steel was used by William Say for mezzotint in 1820, the greater strength of the metal became apparent at once, and it was used with much success by T. G. Lupton and David Lucas, both of whom used it for book illustrations.

T. G. Lupton (1791–1873) was the most noted of our engravers of mezzotints on steel who did small book illustrations in that manner, and he only did a few. He illustrated Turner's *Harbours of England* very finely, but the effect of the working on steel is far from satisfactory, the rich soft darkness which shows on an early print from a good mezzotint on copper is absent, and the general effect is in comparison hard and unsympathetic. But the important commercial fact that a large number of good impressions can be made from the steel rendered it very useful when many editions were wanted of a book so illustrated. The steel Lupton used is known as soft steel, but still it is very much harder than copper.

Lupton also mezzotinted some of the plates for Ruskin's *Stones of Venice*, but here the hard effect of the engraving on steel is not so unsatisfactory, as the soft richness which is good in a landscape is not wanted in architectural diagrams. Lupton generally printed his plates in a dark brown ink rather than in black. Thess mezzotints often have an etched outline.

David Lucas engraved the illustrations to Constable's

English Landscape Scenery in 1855. They are done on steel and printed in black ink, which is not so sympathetic for a mezzotint print as the brown used by Lupton. Lucas was not altogether happy in his book work, and most of his plates are hard in effect. But as such illustrations in books are so rare, anything of his or of Lupton's should always be secured if possible.

Some early work in printing in colour was done early in the eighteenth century in England by a Frenchman, J. Christophe Le Blon, they were done by super printing of three coloured blocks. The blocks were probably metal, as some of them were certainly mezzotinted, and they show well, although not satisfactorily in Le Blon's *Coloritto*, published about 1724. This process is the prototype of the modern "three colour" system which produces such marvellous effects.

In R. J. Thornton's *Temple of Flora*, published in 1799, are some excellent mezzotint plates printed in colours. Among the engravers represented in this book is Richard Earlom, one of the earliest English mezzotinters of note. He did not mezzotint his plates all over and then flatten the roughened part down as required, in the way that it is now done, but only put the mezzotinting work just where he wanted it. His work is consequently deficient in the true mezzotint effect, which ought to show, even if very slightly, over the entire plate.

John Young in 1815 published a large and important book, a set of thirty portraits of *Emperors of Turkey*. They are considered as mezzotints printed in colours, but in most cases there is a good deal of hand-colouring added in water-colours. It is rare and was probably only issued in a small edition.

In the magnificent *Coronation of George IV*, published in 1825, is much mezzotint work combined with stipple and aquatint, and the effect is admirable. Sir T. Lawrence is credited with having designed several of the beautiful

plates, all of which are partly printed in coloured inks, but finally finished by hand in water-colours. It is very rare, as most of the copies were given away to various magnates who were interested in the occasion, but there is a very fine copy in the British Museum. It was issued under the editorship of Sir George Nayler, Garter King of Arms.

The fact that drawings made upon stone could be transferred in large numbers to paper was accidentally discovered by Aloys Senefelder of Prague in the early nineteenth century. Senefelder found some writing that he had put on a stone used for sharpening tools upon came off on paper, and he made a series of experimental trials so as to be sure of his ground, until at last he succeeded in perfecting his process of making prints from drawings on stone. He came to London and published his *Complete Course of Lithography* here in 1819.

Lithography really became more popular in France than it did on this side of the Channel, but nevertheless we have had some notable exponents of the art.

John Gould had his beautiful plates of Birds done in lithography by C. J. Hullmandel and J. D. Harding, and afterwards coloured by hand. Joseph Nash's plates of his *Mansions of England in the Olden Time* are admirable examples of lithography. Several copies were coloured by hand. Uncoloured copies of separate plates of Nash's work can still be found in printsellers' shops, cut out of the original volumes.

Ruskin in the *Elements of Drawing* says that Samuel Prout's lithographs of architectural subjects "are of the greatest value, unrivalled in power of composition."

J. M. Whistler liked the rapidity with which a lithographic drawing can be done, and he drew many excellent small drawings in this way.

Some of the best English lithographs in colour of the

nineteenth century were done by William Griggs, chromo-lithographer to Queen Victoria. He was an artist of much skill and technical inventiveness. Griggs' work was always reliable and his colour work of late years was much valued, and indeed held the first place in its own way, until the wonderful discovery was made of the photographic three-colour process, good prints by which make the lithographs look dull and lifeless. But at the same time, so far as true rendering of the colour of an original is concerned, it is quite likely that the lithograph is the truer of the two.

Among the numerous books that Griggs illustrated one that he was particularly proud of was Jacob and Hendley's *Jeypore Enamels*, "published by W. Griggs in London in 1886," and certainly the brilliant effect of the enamel work is admirably reproduced.

But altogether it is probable that Griggs' best and most characteristic work may be found in the admirable series of beautiful reproductions of *Illuminated Manuscripts in the British Museum*, which reproduce the originals as closely as any copy could possibly do. Naturally the officials who were told off to superintend the work done by Griggs were always at hand to advise him, and it is no doubt largely due to this supervision that the reproductions are as true as they are, and the lithographer himself readily acknowledged the great help of this kind that he received, especially from Sir George Warner. A copy of these reproductions was exhibited at the St. Louis Exhibition in 1904, but it was not officially entered in the lithographic section : if it had been it would probably have received the highest award. Americans are, or were, very skilled in chromo-lithography and used it largely, and all of them who saw Griggs' work admired it very much indeed.

George Baxter (1804–1867) was the son of a printer at Lewes who invented the inking roller. In his father's

workshops he learnt the arts of wood engraving and lithography. He knew and studied the colour printings already made by means of wood blocks separately inked by J. B. Jackson at Battersea in 1754, and W. Savage who wrote a book about it, *Practical Hints on Decorative Printing*, in 1822. But in both these cases only a few coloured blocks were used. J. C. Le Blon, a French printer who lived in the seventeenth century, is believed only to have used three colours, and so he is probably the real originator of the modern three-colour process.

Baxter considered that he had found a method of making colour prints in a better way than it had every yet been done, and he patented his invention, in 1835. His patent is really not a new invention, but a supposed improvement on previous methods, and it consisted in making the key print as a metal engraving either by aquatint, etching, pointillé work, stipple, line, or mezzotint, and prints often show many of these processes used together on the same plate. Then the colour was added by means of engraved wooden blocks, sometimes as many as twenty printings were used for one plate. The key plates were variously of steel, wood, copper, or zinc, but the colour blocks were always of wood, and the difficult matter of correctly registering the proper position of the different colours is very well managed. In most of the coloured prints, however, a certain amount of hand-work can usually be found, and this will all come off if wetted.

Baxter calls his system an "oil printing process," and no doubt he was very successful in many of his small book illustrations, some of which are very delicately engraved on wood, without any added colour, but printed in brown ink. His key designs were generally printed in tinted inks agreeably to the main colouring which was to go upon them. His colours are well ground and very fine, and they were used with boiled linseed oil, which if properly treated will not stain paper.

Baxter's book illustrations [1] are usually to be found used as frontispieces or on the title pages, and in most cases they have been kept shut up so that they are often quite as bright and vivid as ever they were. They are always small, and those showing designs of birds or flowers are among the most successful.

The most important of Baxter's work was, however, in the form of larger prints, and of these he made a great quantity. Here again his really best work was probably his flower groups, and no doubt his colour has lasted well all through. The large number of Baxter's prints both large and small, have caused them to be well known, and there are many eager collectors of anything he did, but so far I do not know that anyone has specialized in his little book illustrations, neither do I believe that these have as yet reached extravagant prices as good examples of his larger works certainly have. Baxter's most important book illustrations can be seen in Sir N. Nicolas's *History of the Order of Knighthood*, published in 1842. If a Baxter print is dirty it can be safely washed very carefully with a little soap and water, but must not be much wetted.

Latterly Baxter sold licences to other printers to use his methods, and he is supposed to have taught them his processes. But although many of the licensees did produce colour print of a sort, none of them approached their master, at all events during his lifetime. After Baxter's death, however, his colour prints were very closely approached by Abraham Le Blond, and by many others in somewhat similar ways.

Baxter's prints are mostly signed. Among his pupils and many licensees were George Leighton, who afterwards made a high reputation as a colour printer, and T. M. Kronheim & Co. Chromo-lithography in the nineteenth

[1] A list of books with illustrations by Baxter will be found in Appendix 1.

century quite superseded all the earlier and more troublesome colour processes.

The process of aquatinting was invented by a French artist, J. B. Le Prince (1733–1781), and the discovery was imparted to the English engraver Paul Sandby, who did excellently with it. It is a form of etching on copper: the whole of the plate is covered with resin dust and then bitten with acid, which eats away the copper round each little grain of resin, so that the microscopic appearance of an aquatint is like a series of minute irregular rings touching each other. The actual outlines of the design may either be engraved in line or etched, and the different gradations of light and shade are made by the use of the etching method of "stopping out" which prevents the acid from continuing its erosive action on the copper in certain places, which consequently print in a lighter shade than the other places where the acid is allowed more freedom and which will print darker.

Aquatints are delicate in effect and reproduce the lightness of water-colour paintings excellently. They are frequently printed in two colours, blue for the sky and brown for the foreground. Printing from a metal plate entirely in coloured inks can be done, but it is very troublesome, so although on a colour aquatint there is usually some coloured ink, the greater part is usually in water-colours put on by hand.

One of the most effective books illustrated with coloured aquatints is Pyne's *Royal Residences*. The plates are brilliant in colour, but most of it is hand work, and the prints themselves are apparently printed in inks of only two colours.

Thomas Rowlandson (1756–1827) has been much reproduced in aquatint, but it is only in a few instances that he etched or aquatinted his plates himself. His very clever designs were usually drawn by him with a reed pen in outline, with only a very little shading, and

then finished in water-colours. The peculiar water-colour effect that can be so well given by the aquatint process shows to perfection in the reproductions of Rowlandson's paintings done in this way.

The publisher Ackermann was a good friend to Rowlandson and started him in his career by publishing the "Schoolmaster's Tour" in the *Poetical Magazine* of 1809–11. This was republished in 1813 under the title of *The Tour of Dr. Syntax in Search of the Picturesque*, and in this book the illustrations have been etched and aquatinted by Rowlandson himself. In 1821 was published *The Third Tour of Dr. Syntax in Search of a Wife*. All these are worthy of collection whenever they can be found, especially the second one.

Rowlandson also published the *Dance of Death* in 1814, and the *Dance of Life* in 1822. In 1825 came the *Spirit of Public Journals* and the *English Spy*, and the *Humourist* in 1831. He also illustrated several books by T. G. Smollett, Oliver Goldsmith, and L. Sterne.

Rowlandson's drawings are always forcible and brilliantly drawn; his book illustrations are the pleasantest examples of his art, as his larger works are often in very doubtful taste. He evidently loved low life, but he invented Dr. Syntax, who has not yet lost his popularity.

Henry Alken (1784–1851) was a very popular illustrator of sporting subjects. His draughtsmanship is not always as good as it might be, and as a student of horses in motion he cannot be compared with Randolph Caldecott of a much later date.

Alken, however, had a considerable power of composition and liveliness, and his grouping of figures is often very good. He worked in several ways, but most of his best work was done in lithography, aquatint, or soft-ground etching, and much of it was in colour. Soft-ground etchings are easily done by using a soft ground in the copper with a piece of thin paper laid over it, on which the drawing

is done with an ordinary pencil, and when finished the paper is pulled off and wherever the pencil marks have been made some of the soft ground comes off with it. The plate is then bitten and printed in the usual way. The process is well suited to the work of a rapid draughtsman, but has not been much used in book illustration, except by Alken.

C. J. Apperley, who wrote under the name of Nimrod, wrote several sporting novels that had a great vogue both at their own time and later. Among these the best were *The Life of a Sportsman*, published in 1842, and the *National Sports of Great Britain*, 1821, both well illustrated by Alken in aquatint. But probably he will be best remembered by the *Memoirs of the Life of John Mytton*, 1837, also by Apperley.

Alken also illustrated several of R. S. Surtees' sporting novels. His styles were much copied, and many of the books with his plates in them have been engraved by others from his original drawings. Most of his work was done on large plates published separately, but coloured plates from his book illustrations have been frequently cut out and framed as pictures.

Sir John Gilbert (1817–1897) was one of our recent illustrators of books who contented themselves with drawing their designs for others to reproduce. He was a notable artist both in oils and in water-colours, and whatever medium he chose he always excelled in it in his own way.

In his illustrations his wonderful gift for grouping figures shows clearly, and his knowledge of mediæval costumes and accessories was supreme. He seemed to inherit the feeling of the Middle Ages without any laboured study.

Gilbert's pencil did much admirable work for the *Illustrated London News*. In 1855 two of his plates were published in colour from wood blocks by George Leighton :

they were some of the first colour plates ever printed in an English newspaper. Gilbert also illustrated Knight's *Shakespeare* admirably, and he designed several of the paper book covers which were printed in colours by Edmund Evans the Elder about 1860.

The greatest of our recent illustrators was Sir John Tenniel (1820–1914). He succeeded John Leech as cartoonist to *Punch* in 1852, and to him we owe a wonderful series in this connection. So many of his cartoons are so admirable that it is indeed difficult to say that any one is better than any other, and they also bring before us vividly the outstanding events of their time. Perhaps Tenniel's best known cartoon is that published on March 29th, 1890, and entitled "Dropping the Pilot." This is a wonderful piece of work in every way, both artistically and politically. But before Tenniel proved himself one of our very best figure draughtsmen, he had quietly made a long and careful study of animal forms and ways, and in 1848 he illustrated a copy of *Æsop's Fables* in a most admirable way. His illustrations in this book show him to be a worthy confrère to Harrison Weir, whose reputation as a natural history artist is higher generally than Tenniel's, because he did much more of it. But Tenniel's drawings always show much finer perception and execution than Weir's. The only pity is that we have not much more of his work in this direction.

Tenniel did a large amount of book illustration,[1] but excellent as all of it is, and pre-eminent as everything he did was, I think that he will be longest remembered by two of his works particularly. The first and most important of these is the wonderful series of *Punch* cartoons which he drew for about fifty years continuously and which contain a summary of all the great political move-

[1] A list of books with illustrations by Sir John Tenniel will be found in Appendix 6.

FIG. 57.—*Punch*, 29th March, 1890. "Dropping the Pilot," by Sir John Tenniel. By permission of the Proprietors

ments of their time, figured in noble groupings all perfectly drawn and delightful to study. These may all be considered as serious matters treated in the most lightsome

FIG. 57A.—Device used by Sir John Tenniel

way possible, always in perfectly good taste and with charming impartiality.

The other great work that Tenniel did was of an entirely different status. Lewis Carroll's marvellous power of

FIG. 58.—Æsop. *Fables*. London, 1848. "The Lion and the Mouse," by Sir John Tenniel

writing nonsense evidently appealed strongly to Tenniel's sympathy, and the drawings he did for *Alice's Adventures in Wonderland*, published in 1866, will probably continue

to charm readers for a very long time, long after innumerable books now more highly thought of are lost in forgetfulness. Alice is a wonderful invention, and Tenniel has made her a friend in almost every home in England, wherever there are children, even if they are old ones.

Frederick Sandys was a consummate draughtsman, probably the finest draughtsman that has ever worked at book illustration. But he has not done quite enough work to give him the extent of reputation that he certainly deserves. He drew most of his drawings for others to engrave on wood, and although to most observers his work appears to have been extremely well engraved, he was unsparing in his criticisms about them, with the exception of Swain, and he always made an exception in his favour.

Sandys did some beautiful lithographs, and these should be got whenever they can be found, because here the artist's own handiwork appears. Most of Sandys' work can be found in magazines.

In the *Studio* for 1914 an admirable summary, with illustrations, will be found about modern illustrators of books, so that until some more time elapses it may not be advisable to add to what has already been said about them.

The illustrated magazines of the 'sixties and thereabouts should be examined for specimens of the work of the chief illustrators of the time, as most of them helped in their production. These magazines are rapidly gaining in appreciation, and good clean copies should be examined whenever found, for the sake of possible illustrations.

The best drawings can be found in the *Cornhill* or *Once a Week*, but there are many more which should not be allowed to slip without examination. The wood cutting is excellent in most cases, especially in those signed Dalziel, Swain, or Whymper. Besides the artists already mentioned, these magazines often counted among their contributors such household names as those of

G. du Maurier, H. von Herkomer, J. E. Millais, Marcus Stone, and many more of great merit but of lesser note.

H. Shaw's delightful book on the *Dresses and Decorations of the Middle Ages*, published in London in 1843, is illustrated with woodcuts overprinted in colour from other woodcut blocks. It is the first important English book illustrated in this way, and entirely successful.

Many of the small Natural History books issued during the last century, particularly those by J. G. Wood and printed by Evans, are excellently illustrated in the same way with colour added from wood blocks, and these little works should be picked up whenever possible, especially if they are in bright condition. There are still many of them about, and they are mostly to be found in cheap trays.

The ancient Chinese artists really began the principle of producing a colour print by means of a separate wood block engraved for each colour and then carefully printed over a key outline. The proper registering of each successive colour is a matter requiring great accuracy.

The firm of Edmund Evans began about the middle of the last century, and from the beginning they issued very popular books illustrated in colour from wood blocks on the old Chinese principle. The Evanses have continuously issued colour work of this kind ever since, and they were particularly successful in their clever reproductions of the drawings by Kate Greenaway, Walter Crane, and Randolph Caldecott. Edmund Evans also started the idea of a coloured cover for books, and any book with one of his covers still left bright upon it is now quite a treasure. This principle is to-day much followed, but the comparative ease with which modern colour plates can be rapidly done, thanks to photographic processes, renders the outsides, good though many of them are, of little value by themselves, partly because there are so many copies made that they will never become rare.

Edmund Evans has made for himself and his firm a reputation that is quite likely to be of a lasting nature. His dainty work done after Kate Greenaway's delightful pictures of children could not be equalled by any other process, and these and any other books illustrated by him in colour are always worth collecting on their own merits.

Walter Crane's illustrations to the old fairy tales, printed in colour by Evans, are full of interest and beauty especially *The Yellow Dwarf*, indeed, children's books, if well illustrated, make a very good subject for collection.

I have seen a very effective chimney-piece ornament made by a series of Walter Crane's designs for fairy tales, printed by Evans, each plate separately framed close along the edges and then all framed side by side closely together in one long frame the same length as the mantelpiece.

A very fine plate of an illuminated manuscript was made recently by Evans as a frontispiece for one of the Burlington Fine Arts Club's catalogues, and he also did some excellent work for the *Anglo-Saxon Review*.

An interesting example of the use of modern processes in effective combination with older methods can be seen in the colour plates in my book on *Cameos*, published by Seeley & Co. in 1900. Here the extremely fine plates are in ordinary half-tone, and the colour is superimposed by means of colour wood blocks, by Edmund Evans (son of the founder of the firm) "of the Racquet Court Press."

In many of the ordinary colour prints done by the block system the outline is done by lithography, and not engraved on wood.

A curious method for using flat objects to make plates themselves from which paper impressions could be drawn was perfected by Alois Auer at Vienna in 1853. It was a reintroduction of an old process by which impressions on soft lead were made by pressure, but although this

possibility seems to have been known for a long time, it never became of any practical use until Auer took it up.

Alois Auer, however, saw that with some further procedure it would be possible to print plates from impressed lead if the metal could be materially hardened. By considerable experimenting he finally succeeded in producing beautiful prints of leaves, seaweeds, ferns, laces, and the like, from a leaden plate on which these objects had been strongly impressed by means of a steel block. The lead plate was afterwards thickly electrotyped so that prints could be made from it in the same way as if it had been a copper engraving.

Good prints made in this way are known as "Nature prints," and they are generally printed in coloured inks, according to the subject. They look like the objects themselves laid on the paper and perfectly preserved both in shape and colour. They resemble very delicate line engravings.

In England the most important of our Nature printers was H. Bradbury, who did a considerable amount of very fine work in this way in the 'fifties of the nineteenth century. He illustrated Moore and Lindley's *Ferns of Great Britain*, published in 1855, and Johnstone and Croall's *Nature-Printed Sea-Weeds*, in 1859. Among notable books showing illustrations done in this way is a particularly fine one by R. C. Lucas, *Facsimiles of Nature*, published in 1858, and Bradbury and Evans' *Few Leaves from the newly invented Process of Nature-Printing*, published in 1854. Besides these there are a large number of quite small books illustrated in the same way, any of which are now quite enviable possessions.

There is yet another way called "Nature printing" by which illustrations of butterflies and moths can be very effectively made. But so far, I believe, only one book has as yet been illustrated throughout in this way: it is by S. F. Denton, and was published at Boston, U.S.A., in

1900. Its title is *Moths and Butterflies of the United States*.

The process is simple, but requires much care; it was used some sixty years ago by Thomas Belt, the naturalist, and under his skilful hands the results were admirable, but he never published a book about it, probably because he realized that it was not a reproductive method suitable for extensive publication, but more allied to the Hortus Siccus plan, each impression being unique.

To make the impressions, a piece of paper is lightly gummed over and the butterflies' wings are cut closely off and pressed down on the damp gum. The coloured scales of the wings adhere to the gummed surface and the skeleton parts of the wings are gently pulled away. The body of the insect should in all cases be painted in separately, from nature, with particular care as to shape and colour, but in published instances only typical bodies are usually given and used for insects of the corresponding sizes.

Good as these impressions are they still only show the underside of the scales, so that the general effect is not so brilliant as it should be. If the impression could be made on a piece of celluloid or glass and viewed from the front, it would be much better, but that still remains to be done.

The gummed impressions when dry are themselves delicate and should always be provided with a sunk mount so that all friction is avoided.

Modern book illustrators have now a less anxious time than they used to have when their drawings had to be engraved by another hand. It was said that Charles Keene especially suffered badly at the hands of his interpreters. Now all this trouble has vanished because of the invention of the line block, or zinco.

By means of making a photographic record, any size, on a zinc "block," which can be so treated as to leave

every line or dot on the original drawing accurately reproduced in relief, a block is made which can be printed with the text, just like an old woodcut.

But the most valuable result is that every small peculiarity in the original drawing is perfectly preserved in the reproduction, and the size can be arranged to any scale the publisher of the book desires. It can be made microscopic or indefinitely enlarged.

The other very valuable invention is that of the half-tone block. In this system the photograph is made through a marked screen, and every tone in the original drawing or wash painting is accurately reproduced in a series of minute dots. When, however, a colour reproduction has to be made, the old idea of several separately inked blocks is used in the same way, each colour being differentiated, and the super-printing is done as before, as in the case of wood blocks.

So it seems likely that in a few years all book illustrations will be done by one or other of these processes, and all books, however small, that are illustrated by any of the old and laborious hand methods will become rare and be much valued.

A good instance of the great superiority of the modern ways of reproducing brilliantly coloured objects, over older methods, has been vividly brought before my own notice quite lately.

In 1897 I wrote a book called *The English Regalia*, and made a series of careful water-colour paintings on faint photographs, of the crowns, sceptres, and other jewels in the Tower of London, to illustrate the book. These paintings were reproduced in the best way then available, in chromo-lithography, by William Griggs, who was much interested in the subject and put his best work into it.

In 1919 a new edition of the book was wanted, as there were some new crowns and jewels and some alterations

had been made in the old ones. So again I had all the splendid objects of the regalia out of their cases and made very careful paintings of them, on faint photographs. These paintings were then reproduced by the three-colour process, by the Sun Engraving Co. of London, in a most faithful manner.

It is impossible, in comparing the effect of these two processes applied to the same object, to come to any other conclusion than that the beauty, truth, and brilliancy of the plates made by the three-colour process in every way excel the effect produced by the chromo-lithographs.

The only possible flaw that can be found as to the lasting qualities of these two processes may be found in the fact that the lithograph is printed on sound paper, but the half-tone is printed on a clay-laden paper, which, if not carefully kept, may soon perish.

The most usual defect that is likely to affect plates in books shows as irregular reddish yellow stains, and is known as "foxing." If a stained plate is on the same page as the printed text, it cannot be cleaned without removing the entire page, and as in the case of a properly bound book this can only be done by a competent book-binder, it had better be sent to him or left alone.

But if the engraved plate is separately inserted, as it generally is, it is not difficult to remove it and clean it to a considerable extent. The best way to remove a plate that has only been stuck to its next-door neighbour is to wet it with clean water as closely as possible along the inner back edge, both sides, by the help of a small brush. This will melt the gum with which the leaf is fastened in, and when the water has had time to soften the gum, a very slight steady pull outwards will remove the leaf entire.

Paper on which a print from an engraved plate has been made is usually extremely delicate when wetted, and will not safely bear handling, so before it is ready to be cleaned a light wooden frame should be made and a

piece of clean muslin tacked over it, and on this tray the leaf to be cleaned is safely laid, and must be kept on it until finished.

First soak the print in warm water with a pinch of washing soda in it, and relays of this soda water must be used until no discoloration shows. Then wash out the soda with new clean water.

Next put the wet print into a bath of water and about two tablespoonfuls of oxalic acid, and leave it to soak for an hour or so. Peroxide of hydrogen may be used instead of oxalic acid, and it is quite as good and probably would not be harmful even if not all washed out. By this time all the easier stains of dirt or foxing will have largely disappeared, or at all events become much paler.

If any spots still show badly, they may be touched with a little dilute muriatic acid, but this must be very carefully all washed out quickly as it is likely to damage the paper. When clear of acids the print should be dried between sheets of white blotting paper and pressed flat.

To put the dry print back in its place the back edge should be slightly cut straight with a sharp pair of large scissors, and then a thin line of gum, or seccotine and water, is to be put along the inner edge of the page to which the print belongs, and the print pressed back on it as closely as possible. The book with its restored illustration may well be left under a weight for some time. If the print gets torn it had better be backed with a piece of gummed tracing paper.

It is never safe to attempt to clean any prints in colour in this way, nor any on vellum, but both may have superficial cleaning by bread-crumb.

If, after cleaning an ordinary print in black ink, any small white spots appear where they should not, they may be carefully painted over with water colour lamp black and a fine brush.

It is probable that foxed marks are due to the growth

of a small fungus encouraged by damp, and such stains are more commonly found on prints made from engraved metal plates than they are on woodcuts or on typed pages. It is likely that the unsized paper which is used for prints from engraved plates is a more favourable ground for the fungus than the harder sized paper used for printing type or woodcuts.

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CHAPTER IV

MINIATURE BOOKS. HORN BOOKS. BOOK STAMPS. BOOK PLATES

SMALL books in manuscript can be made as small as the calligraphist wishes to make them: the size depends upon his manual dexterity, and the only requirement is that of legibility. The same statement applies to engraved books which are also done by hand.

But there is another sort of small book the interest of which does not depend upon the manual skill of one man only, but owes its existence to the co-operation of several craftsmen: this is the miniature printed book, which when finished is the joint production of the designer of the type, the cutter of the type, of the printer and of the binder. Small printed books are objects which can be more readily met with than those written by hand, and many of them are delightful little works of art.

I should class books as belonging to the miniature category if they do not exceed three inches by two inches, measured on the printed page and not on the binding. But all such size definitions should be somewhat elastic, and there are considerable numbers of small books which exceed my limit by very little, but nevertheless I should simply class them as small books and leave out the word "miniature," and if a catalogue be made in which any small books are entered I think the size of the printed page in inches should always be given. It is always a good thing to give the size of the foldings as well, because

for purposes of comparison it is useful to know if any given book is a folio, quarto, octavo, or any other "size." These old foldings, however, only tell us how the original sheet has been folded, and except in bookbinders' lists they do not give any indication of size at all, though they do, to some extent, give an idea of the general shape. Nevertheless, even this depends upon the size and shape of the original sheet of paper.

One incidental outcome of making a collection of miniature books is that a special little bookcase can be made to hold them, and such a small library is always a very attractive object. It may be simply a glass-fronted case, but a small copy of a fine old Chippendale bookcase would be more effective.

There is one of these small bookcases in the British Museum, fitted with tiny volumes engraved or printed and one or two of the modern photographic examples, the best of which are difficult to distinguish from the really type-printed examples. The books in this small bookcase are of various origins, and abroad there have been many more type cutters who have specialized in producing minute types than there have been in England. The finest and most legible of these foreign types are probably the "Types Microscopiques" of Henri Didot of Paris (1765–1852). There are also a good many little books of foreign classics that have been published in Italy, especially those by Alex. Paganini of Toscolano, issued in the sixteenth century. Indeed, the book which has at present the reputation of being the smallest printed book in the world is of Italian origin. It is called *Galileo a Madame Cristina di Lorena.* 1615. *Tip. Salma*, and measures 15 by 10 millimetres. A copy of it is in the little British Museum bookcase.

Very small books are now produced by the aid of photography in many ways, but I believe the best results are obtained by what is known as the Dallastype, or swelled

gelatine, process. By this clever invention a relief block can be made from a printed page to any size desired, and from this block prints can be made in the same way as they can from a stereotype block. So that a copy so small as to be illegible to unaided eyesight can easily be made from any ordinary printed book.

There are, however, other photographic processes, besides the Dallastype, by which a printed book can be very well copied in a much smaller size than the original, but in most of such cases the very smooth surface of the paper will look suspicious. A book, however small, printed from movable type, or a block like a stereotype, will always show a more disturbed paper surface than any ordinary photograph will.

FIG. 59.—The smallest printed book in the world, 1615. Actual size

All truly type-printed books, even the very smallest, can be easily read by anyone with good ordinary sight, and so can any books with lettering engraved by hand, but many of the small photographically produced books can only be read by the help of a magnifying glass. Indeed, clear lettering can be made by photography that is only visible under a strong microscope.

Collectors therefore must be very cautious about any very small books, apparently printed, that they cannot read without artificial help. Worthless imitations can now be so well done, and are so admirably got up, that they are often very difficult to detect. Whenever a small book is offered for sale, accompanied by a little magnifying glass, it is very suspicious, and probably nothing but a worthless photograph.

The earliest known miniature English book is a copy of the *Hours of the Blessed Virgin*, published in 1500, and printed by Julian Notary at the "Three Kings" near Temple Bar in Westminster. It measures an inch and a half by one inch, and would be rare even if it were a book of ordinary size, as Notary has not left much of his printing of any kind. So his tiny black-letter book is very precious.

A little later, in 1574, W. Seres published the *Tablet for Gentlewomen* in London. It measure 2 inches by 1½ inches, and is in black letter.

Also in black letter, *The Maid's Delight* was published in London by A. Clark in 1670. It measures 2 inches by 1½ inches. All of these are now very rare, but, with luck, copies may often be found in lumber boxes of old houses. Black letter and Roman type are often found together in the same book, and often enough even in very small books the type is quite of an ordinary size. It by no means follows that the type used is minute simply because the book is.

The Bible, or parts of it, is often produced in small size, one of these, called *Verbum Sempiternum*, was published in London by J. Beale in 1616. It measures 1¼ inch square. Another *Verbum Sempiternum* was published by J. Taylor in London in 1693. This one measures 2¼ inches by 2 inches.

During the seventeenth century several editions of what are known as "Thumb Bibles" were published in many small sizes, usually square and simply bound in plain calf. They are usually printed in Roman types with some italics. The most usual size of type is that formerly known as Long Primer, almost the same as our modern "10 point."

Some of these little Bibles only measure about 1½ inch square; they are delightful little objects to collect whenever they can be found in good condition. It is rather curious that most of the small Biblical books are made

square: it almost seems to have had some theological significance.

About the middle of the eighteenth century Robert and Andrew Foulis, of Glasgow, had much reputation as type designers. Their minute Greek type is especially esteemed, and in it they issued a charming little series of Greek classics, Anacreon, Pindar, Epictetus and others, mostly bound in straight-grain blue morocco, gold tooled. This edition measures, on the printed page, $2\frac{3}{4}$ inches by $1\frac{3}{4}$ inches.

Robert Foulis was Printer to the University of Glasgow in 1743. The Foulis small type corresponds nearly to the size formerly known as "Nonpareil," and now called "6 point." The firm also used a Latin type almost of the "Minion" size, now called "7 point." In all these small volumes paragraphs constantly occur printed in a larger type.

A small Bible measuring $2\frac{1}{2}$ inches by 2 inches, with an engraved title page, was printed in London in 1774, and published by W. Harris. Some copies are bound in red leather and gold tooled.

The *Bible in Miniature*, with an engraved title page, was published by E. Newbery in London in 1780. Like most of the small Bibles it is square, and measures $1\frac{5}{8}$ inch each way. The measurements I give of all these small books are only approximate, to be accurate they should be given in millimetres. But all such measurements are likely to be incorrect because the leaves may have been cut, or trimmed, in the process of binding, so that different copies may vary a little in size.

The greater number as well as the most distinctive styles of English miniature books can be found among the extensive series of engraved almanacks which were issued in London from about 1770 until about 1860. Many of these were published by the Company of Stationers.

In 1774 the Company of Stationers issued a little almanack bound in coloured morocco, gold tooled, and about the same time were others bound in grey silk with a little water-colour painting upon it. From 1778 until 1794 or thereabouts the small almanacks appeared bound in strong coloured paper, but sometimes they were in thin leather.

Now and then the almanacks are better bound, with a flap and fitted with a silver spring catch, the front edges being also finished with a small engraved silver edge. Such specimens as these are charming little objects, and being more strongly made and better finished than those

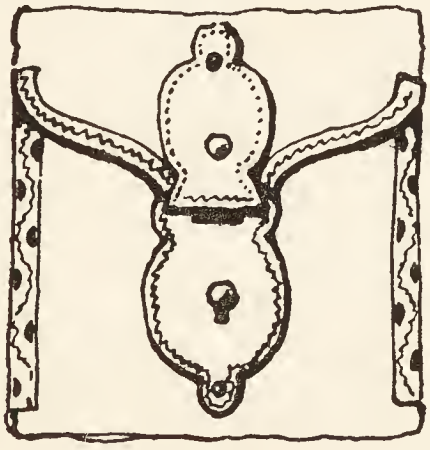

FIG. 60.—*Almanack*, 1799. Bound in black morocco, with silver catch and edges

bound only in paper, they are more often found in good condition.

One of these, dated 1799, and measuring $1\frac{1}{8}$ inch square, is bound in thin black morocco and finished in silver. It reads: "The Almanack explained. Note. Under the title of every month is the change of the Moon, &c every Month contains three Columns. 1. Days of the Month. 2. Saints' Days, &c. 3. Time of High Water at London Bridge. Printed for the Company of Stationers." It is engraved throughout.

The arms of the City of London and those of the Stationers' Company are given on separate pages, and the

title page is much obliterated by a dull red duty stamp, apparently for fourpence. These duty stamps are curious and some of them very rare. They might well be made objects of study and perhaps collection. I do not know that they have as yet attracted much attention.

Early in the nineteenth century C. Pickering, of 31 Lincoln's Inn Fields, London, cut a fount of type that is very nearly as small as that cut by Henri Didot in France. Some of this small type is used in most of Pickering's smaller books, especially in the Index. It measures about two-thirds of the old "Diamond" type, that now known as "$4\frac{1}{2}$ point." But his ordinary small types are all beautifully cut and very minute; they were particularly used for a very small edition of the foreign classics, measuring about $3\frac{1}{4}$ inches by $1\frac{3}{4}$ inch. They are delightful little books. Of about the same size is an edition of Shakespeare's Plays in nine volumes, published by William Pickering in 1825.

Several small books measuring about 2 inches by 1 inch, page size, were printed by Charles Whittingham at the Chiswick Press in the earlier part of the nineteenth century. This press had some of the old "Diamond"-sized type, but it was not used for the main part of the book. Many of the Chiswick Press books were published for the Religious Tract Society, 56 Paternoster Row. One of them, entitled *Small Rain Upon the Tender Herb*, measures about $1\frac{1}{4}$ inch by 1 inch, and was published in or about 1833. Some copies of this curious little book are bound in thin red straight-grain morocco with flap and tongue.

Another little book published for the Religious Tract Society is called *The Titles, Attributes and Claims of the Holy Spirit*, and printed at the Chiswick Press. It is bound in thin black morocco and has a flap and tongue, but no date.

In 1836 began the *English Bijou Almanac*, which was issued annually until 1854. In 1839 it changed its title,

and was called *Schloss's English Bijou Almanac* for the rest of its existence. These little books measure about ¾ inch by ½ inch, and are bound in coloured paper. They are often found in an outer slip case, which was probably originally supplied in each case, but by now these outer coverings have generally been lost or destroyed. The minute almanacs are often "Poetically illustrated by L. E. L.," that is Letitia E. Landon. They are admirably engraved throughout in minute lettering, which is quite clear and legible, and freely illustrated with excellent portraits in line engraving.

An interesting point about these Bijou almanacs is that it is possible to get a complete set of them, but it would

FIG. 61.—*The English Bijou*, 1836
Actual size. Engraved throughout

require much patience, as they are usually only found as separate specimens. But if in good condition, even one of the little volumes, which are so cleverly and effectively produced, is a desirable acquisition, and certainly one which does not take up much room! They are already becoming scarce, although no doubt they were originally issued in considerable numbers, but their smallness and delicacy make them liable to loss or destruction.

Early in the twentieth century Henry Frowde of the Oxford University Press published a *Book of Common Prayer* measuring 2 inches by 1¾ inch on the printed page. The type is mainly of ordinary small size, but some very minute lettering is used near the end, in the Calendar and on the title page.

A curious little book, measuring about 1¼ inch by 1 inch and called *Miniature History of England*, was published early in the twentieth century by Goode Bros., Clerkenwell Green, London. It purports to be normally printed with type, but it is really only a clever piece of lithographic work. A lithograph can be made from an engraved plate or type by using lithographic ink and impressing it on the stone, in the same sort of way that is used when a drawing is made on lithographic paper and not directly

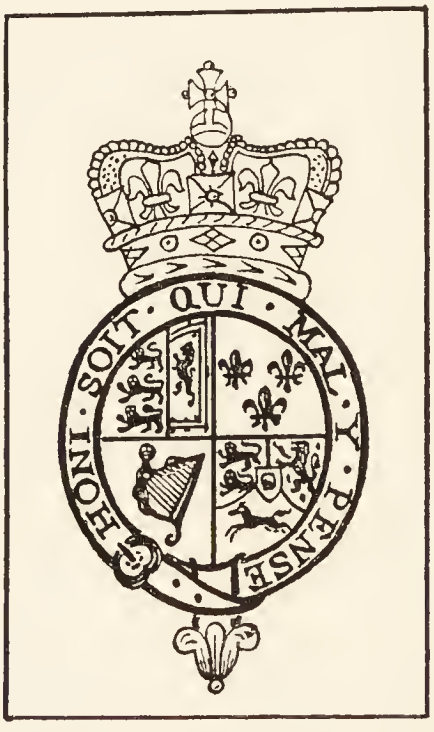

FIG. 62.—Heraldic Book-Stamp of George III

on the stone. If a drawing is made directly on a lithographic stone, it has to be reversed, but if it is made on lithographic paper this is not necessary.

Goode's Little History is illustrated with bust portraits of all the Kings and Queens of England, with short biographical notes in each case.

Numbers of other small books of the same kind have been made at various times for children, often illustrated, for the published price of a few pence, but they are and always will be unimportant.

A few years ago a considerable number of small children's books were made in the shapes of animals, birds, and other objects. I think this output was not a success, as it does not appear to have been continued. In that case good and clean specimens will become rare and one or two examples might well be procured and kept as curiosities.

Apart from the purely ornamental gold tooling, books from the time of Henry VIII onwards were extensively marked with heraldic devices of ownership, all of which

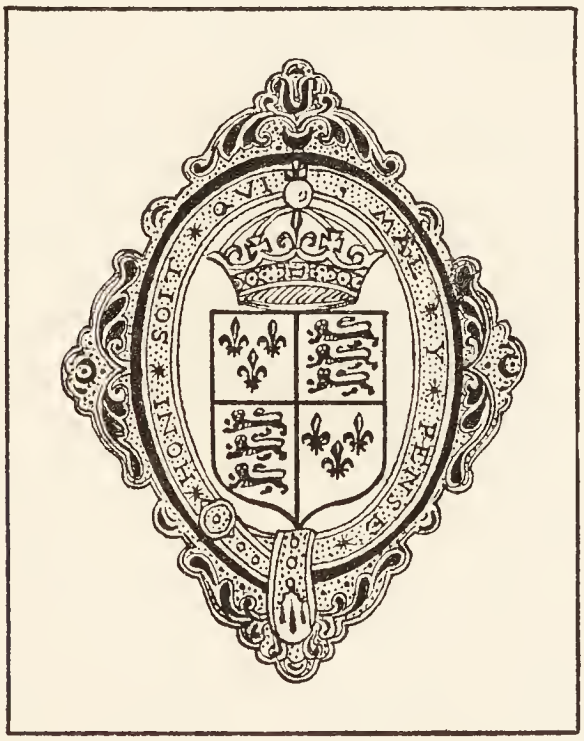

FIG. 63.—Book-Stamp of Queen Elizabeth

are valuable indications of the history of the particular books on which they occur, and are generally impressed in gold.

The Kings and Queens of England from the time of Henry VIII have always had their books stamped outside with their arms, badges or initials in gold, and so have most of the Royal family generally. The old Royal books which were first taken much interest in and added to by Henry, Prince of Wales, the eldest son of James I,

were all given to the nation by George II in 1757, and the more recent additions made by George III were all given to the nation by George IV in 1823, and the printed books belonging to this library are now housed in the splendid gallery at the British Museum known as the King's Library. The books in both these collections, with very rare exceptions, are impressed outside in gold with the various devices of their respective owners.

FIG. 64.—Book-Stamp of Henry Fitz-Alan, Earl of Arundel, about 1545

The Royal example was speedily followed by other collectors, notably Henry Fitz-Alan, Earl of Arundel, Lord Burghley, Sir Robert Cotton, Lord Lansdowne, Robert Harley, Earl of Oxford, Sir Hans Sloane, the Rt. Hon. Thomas Grenville, and the Rev. C. M. Cracherode. The fine series of heraldic book stamps found upon the books of these great collectors, as well as numbers of others of less note, form a very beautiful and interesting byway among books, and they can still often be found among

the odds and ends of a bookseller's shelves. Rarely they may be found impressed in blind, without gold.

The chief trouble as to the identification of the less well-known coats-of-arms found stamped outside books is that the colour is rarely indicated even in the later specimens, and in many cases the same coat, only in different colours, belongs to different families. If, how-

FIG. 65.—Book-Stamp of G. J. Spencer, Earl Spencer, about 1785

ever, other quarterings exist, they will often give a clue to the ownership of the name coat.

Heraldic book-plates or armorial devices, either painted or printed on a leaf of a book or separately pasted in, have been used for a long time as marks of ownership.

The fashion of using book-plates has been very popular in England from the time of Cardinal Wolsey, who had his painted by hand, until the present day. Several

instances, however, are found in which coats-of-arms are printed somewhere near the beginning of a book, in which they are not marks of ownership, but only a sort of mark of loyalty or appropriateness to the subject of the book. A good instance of this can be seen in the 1647 edition of Sprigges' *Anglia Rediviva*, which has a fine engraved equestrian portrait of General Thomas Fairfax, opposite to which is a full-page wood engraving of his coat-of-arms with many quarterings.

FIG. 66.—Book-Plate of Robert Harley, afterwards Earl of Oxford, about 1705

Many English book-plates are not heraldic, but in all such cases they always exhibit some speciality or fancy of the owner. For instance, the book-plate of the eminent botanist William Carruthers shows two plants which were named after him, the inner one " Carruthia Capensis " and the outer one " Carruthersia Scandius Seem."

H. B. Wheatley, of Pepys fame, had a curious book-plate embodying a portrait of himself in his library in Caroline Street, near the British Museum. Sometimes book-plates are etched by their owners and show shelves

of books, and now and then they only show names ornamentally written.

When book-plates are fastened into a book I do not think that they ought to be removed, but I believe they are often freely taken out so as to form part of a separate collection. In such a case I should like to see a note made giving the title of the book from which the plate had been removed.

Several small books in the seventeenth and eighteenth centuries were bound in imitation fish-skin: this is calf impressed with small graining like that seen in shagreen,

FIG. 67

or shark-skin, only very much smaller. It imitates the skin of the dogfish, which is like a small shark. Rarely a book occurs which really is bound in the skin of the dogfish; it feels like a file to the finger, and if looked at through a magnifiying glass it shows a close series of irregular flattened projections which are very hard. The calf copies are not worth keeping, but a real fish-skin binding certainly is.

Old English chained books, generally Prayer Books, are interesting things to collect, but genuine examples are now rare. They are often imitated.

About the middle of the eighteenth century a large number of small religious books were printed in chromo-lithography on card, and bound in thick papier-mâché

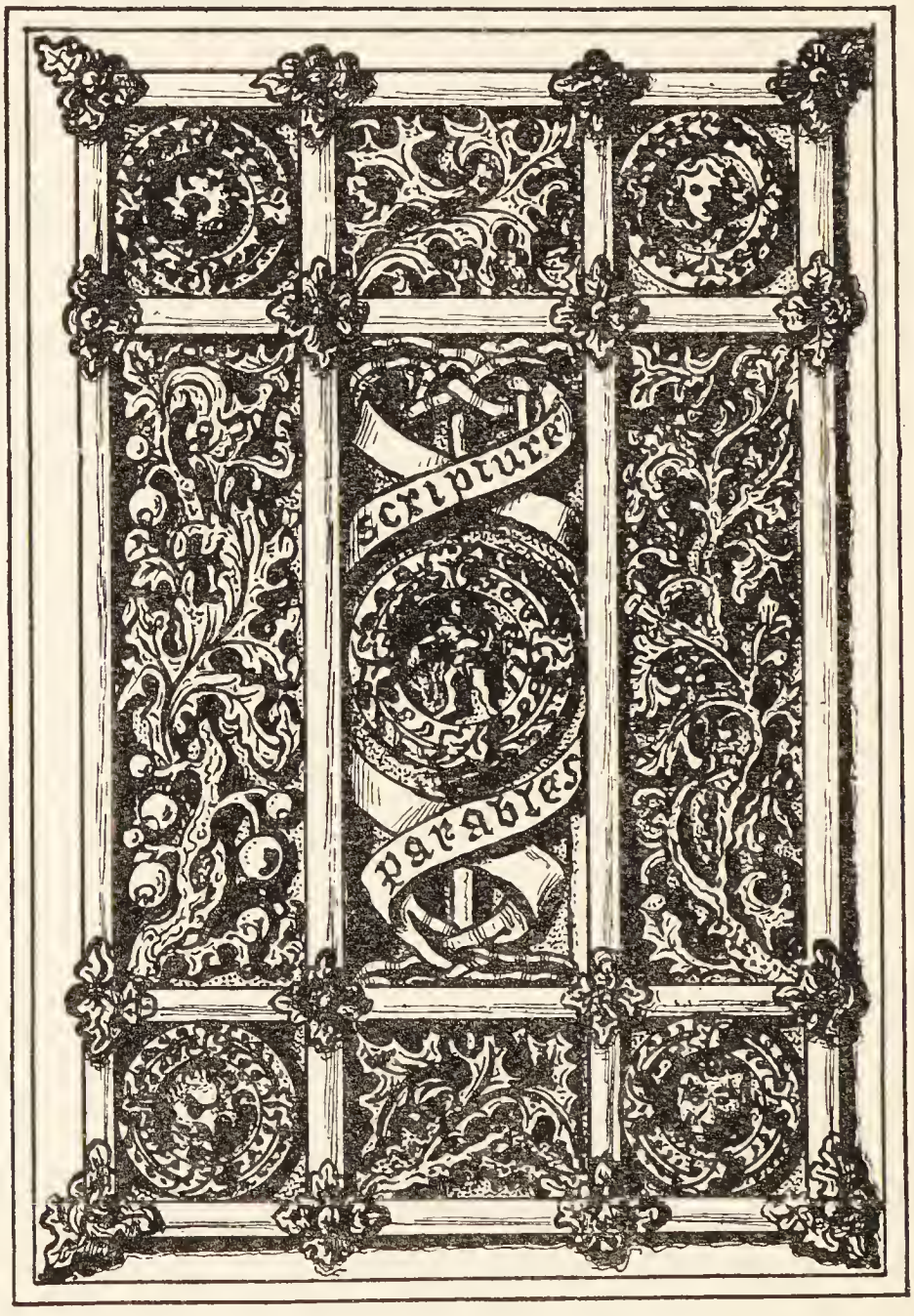

FIG. 68.—*Scripture Parables.* Lithographed in colour. About 1790. Bound in papier mâché, with design in high relief

boards with designs in high relief. These boards were impressed on a mould and then covered with a thick black varnish. The designs usually include the emblems of

the Evangelists in the corners, the Angel of St. Matthew, the Lion of St. Mark, the Calf of St. Luke, and the Eagle of St. John.

The chromos on card are often brilliant, but they are

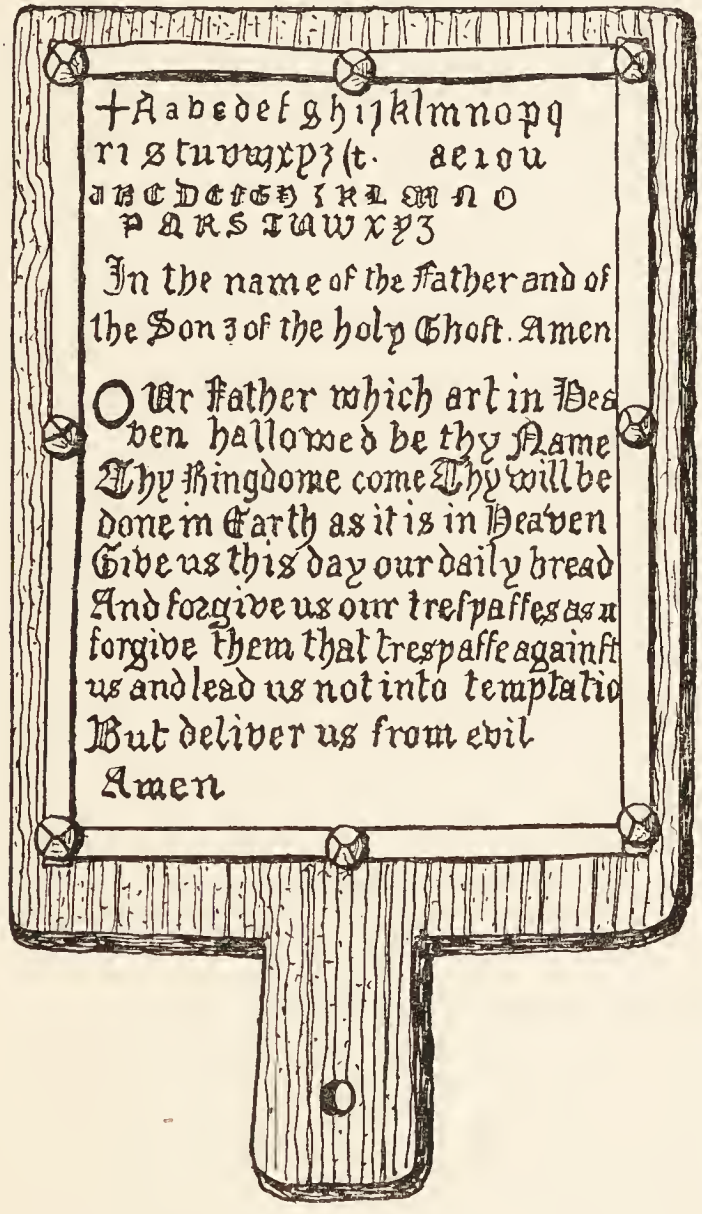

FIG. 69.—Horn Book, about 1700

rarely good, and there has always been a difficulty in fixing them in. They seem generally only to have been stuck together at the back, and as the glue or paste has almost always perished the leaves are mostly quite loose.

They are not valuable, but they are always much prized

by their owners and rarely come into the market. A good binder could no doubt fix the loose leaves properly in and guarded, without altering the characteristic appearance.

Before the invention of printing, children were taught reading largely by the help of single sheets of paper or parchment on which were written the alphabet, the Lord's Prayer, and perhaps other small letterings.

When printing became common, the written words and letters were printed, and in time the small sheets were stuck down on a thin piece of wood and covered with a protective slip of thin horn. The horn was kept down by four strips of brass or latten with eight nails, the heads of which were faceted and known as "roseheads."

The true English horn books began to be made about the end of the sixteenth century, and were very extensively used until the early nineteenth. They must have been very common and very cheap, so that they were not considered worth taking care of. Consequently they are now extremely rare, and good specimens are thought to be great treasures. In the fifth act of Shakespeare's *Love's Labour's Lost*, Moth says "Yes, yes, he teaches boys the horn-book."

Latterly several forms of "battledores," or horn books without the horn, took the place of the older forms. They were generally made in varnished cardboard, and sometimes in ivory.

Some of the older horn books were made of silver, but the value of the metal has caused their destruction in almost every case. It is also probable that the silver fittings were of foreign manufacture. Talc is rarely found instead of horn.

Horn books being so rare and valuable, besides simple to make, have made it worth while for skilful forgers to imitate them. Many of these frauds are so admirably and carefully made that they are very difficult to detect. Mistakes, however, are generally to be found either in

the paper, the printing, or the transparent covering which is now often made of celluloid or gelatine.

The short handle which is made in the thin wood of a horn book is for a cord to suspend it from the girdle or wrist of the owner. The first line generally has a cross at the beginning, and this is called the "criss-cross row."

On modern paper little irregular black spots can often be seen, but they are so small that they generally pass unnoticed. If, however, a small magnifying glass is used to examine these spots with, it will at once be seen that they are really very beautiful little growths.

They are known as "dendritic" growths, from the

FIG. 70.—Dendritic spot on paper, magnified

Greek word "dendron," a tree, because they look like a delicate branch of a tree.

Naturally, no two of these spots are alike, but sometimes they are very graceful; they are mostly black, with a central nucleus, but now and then the outer sprays show a green colour.

They appear more often on paper that is used for printing type upon, than they do on plate paper, which, in its turn, is more troubled with foxing. Foxing can be considerably improved by treatment, but the dendritic growths can only be cut out or left alone. Carefully cut out and mounted as microscopic objects with Canada balsam, they make very interesting objects, but for this purpose only the most graceful specimens can be considered worthy.

If good examples of these little spots are found on any pages in a book, I think a reference to them might be added on the last blank leaf of the book, or if there is an index, an entry might be made in the proper place on the margin. They are probably crystallizations from a minute speck of iron which has been in some of the water used in the making of the paper. They never seem to grow large.

In early books the end papers lining the inner sides of the boards, and also forming the first leaf, were always plain white. Then, particularly in France, coloured end papers and ornamental doublures gradually became popular. In England, Samuel Mearne was the first binder who regularly used coloured end papers. His were always chiefly red-marbled, and this style has remained popular until the present day.

Roger Payne never used marbled end papers, but preferred dull surfaces with plain colours: his own particular choice was a purple. This system is still used by many of our best binders, and plain white vellum is also used with good effect.

But marbling is also often used now, only it is rather as a development than in the old fashion. The process is supposed to have originated in the East, it is not certainly known where. A shallow tank is filled with size, and colours are gently laid upon the size so that they rest on the surface. When a sheet of white paper is laid on the coloured top and lifted off, it brings away all the colour with it. The beauty of the result depends upon how cleverly the colours have been blended. The old ordinary marblings were made with lines of different colours laid side by side and then intermingled in waves by the use of a comb or something similar. The ancient Egyptians used the same method with their glass vases, which were circled with lines of coloured glass drawn together and vandyked in a most beautiful way by being dragged

upwards and downwards with metal points while still soft.

The process suggests further artistic development, and there are signs of it already. The two modern binders Zaehnsdorf and Fazakerly have both used some most delicate and beautiful marbled end papers.

A curious method of decorating glass or crystal that was

FIG. 71.—*The Divine Prophecies of the ten Sibills*
Written in shorthand by Jane Seager
Bound with plates of Verre Eglomisé

extensively used in the Middle Ages, especially in Italy, is now known as " Verre eglomisé," an adjectival form of the name Glomis, an eighteenth-century French jeweller who revived the art with much success.

It consists of painting the back of a flat plaque so that the design shows from the front, the finishing touches being put on first. It is really a development of the gold

glasses which are found in the catacombs at Rome, and are ornamented with gold leaf and rarely a little colour.

Mediæval specimens of these glass paintings are generally found on furniture or in jewellery, and if not broken they retain their original brilliancy with remarkable effect.

The little book illustrated on the previous page is on the binding of a manuscript on vellum written by Jane Seager. It is entitled "The Divine Prophecies of the ten Sibills, upon the birthe of our Saviour Christ," and is written in the Italian hand and also in the shorthand invented by D. Bright. It was presented to Queen Elizabeth by the writer in 1589.

On the upper cover is a plaque of "Verre eglomisé," with titles in shorthand on two panels enclosed in an ornamental bordering, with two men in tents, two cherubs holding labels, some dogs and other figures, all supported by curves of renaissance character. Black is largely used in the background, and the designs are carried out in gold and silver leaf and some colour, chiefly red and green.

The glass used for these paintings was generally rather too thin, so that they are almost always broken, but with some trouble they can be repaired, provided that the original design can be traced; the paintings on the back can be easily done either in water-colours or in oils.

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Ex libris Society Publications.

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Mohr, L. Des impressions Microscopiques. Paris, 1879.

Tuer, A. History of the Horn Book. 2 vol. London, 1896.

Wheatley, H. B. How to make an Index. London, 1902.

APPENDIX 1

BAXTER, GEORGE (1804–1867). *See* page 125.

Illustrations by G. Baxter will be found in the following books :

Abbott, J. China and the English. 1837.
Barbould, A. L. Evenings at Home. 1838.
Baxter, J. The Agricultural Gleaner. 1836.
Baxter's Key to the Great Exhibition. 1851.
—— Pictorial Album. 1837.
Campbell, J. British India. 1839.
—— Maritime Discovery. 1840.
—— The Martyr of Erromanga. 1842.
The Child's Companion. 1846–1851.
Cook, E. Melaia.
Elliot, M. The Evergreen. 1836.
—— Juvenile Tales. 1845.
—— Rural Employments. 1839.
—— Tales for Boys. 1838.
—— Tales for Girls. 1838.
—— Tales of Truth. 1836.
Ellis, R. Richmond. 1845.
Ellis, W. History of Madagascar. 1838.
—— The Missionary. 1838.
Female Agency among the Heathens. 1850.
Female Excellence.
Fisher's Drawing-Room Scrap Book. 1834.
Freeman, J. J., and Jones. Persecutions of the Christians. 1840.
Gandee, B. F. The Artist. 1835.
The Garland of Love. 1836.

Gems of the Great Exhibition. 1851.
Germany and the Germans. 1836.
History of the Society for promoting Female Education. 1847.
Hoole, E. Madras, etc. 1844.
Horsfield. History of Sussex. 1835.
Humboldt, F. H. A. Views of Nature. 1850.
Loiterings among the Lakes.
Mallet, P. H. Northern Antiquities. 1847.
Medhurst, W. H. China. 1838.
Milner, T. Astronomy. 1843.
M'Intosh, C. The Flower Garden.
—— The Greenhouse. 1837.
Moffat, J. M. The Book of Science.
Moffat, R. Missionary Labours. 1842.
Mudie, R. Feathered Tribes. 1834.
—— The Firmaments. 1835, etc.
—— Man. 1838, etc.
—— The Seasons. 1835, etc.
—— Spring. 1837. Many more by same author.
Neale, M. A. Smiles and Tears. 1838.
Nicolas, Sir N. H. History of the Order of Knighthood. 1842.
Parlour Table Book.
Paxton. Life as it is. 1844.
The Perennial.
Peter Parley's Annual. 1835.
Phelps, W. History of Somersetshire. 1836.
Pictorial Key to the Great Exhibition.
Pike, J. G. Persuasives to Piety.
Religious Tract Society's Pocket Books. 1847–1851.
Roberts, E. Views in India. 1835.
Saunders, E. Advice on the Teeth. 1837.
Shells. 1841.
Sherwood, M. Caroline Mordaunt. 1835.
—— Social Tales. 1847.
Sights in all Seasons.
Souvenir, or Pocket Tablet. 1847.
Suttaby's Pocket Books. 1847–1851.
Transactions of the British Institute. 1845.

Tytler, M. F. Tales of the Great. 1838.
Waterhouse, J. Vah-ta-ah. 1857.
Williams, J. Narrative of Missionary Enterprise. 1837, etc.
Wilson, H. C. England's Queen. 1849.
Wilson, S. S. Narrative of Greek Mission. 1839.
—— Sixteen years in Malta.

APPENDIX 2

BROWNE, HABLOT KNIGHT (1815–1882). *See* page 109.

Illustrations by H. K. Browne will be found in the following books:

Ainsworth, W. H. Crichton. 1853.
—— Mervyn Clitheroe. 1879.
—— Miser's Daughter.
—— Old Saint Paul's. 1847.
—— Ovingdean Grange. 1860, 1879.
—— The Spendthrift. 1857, 1879.
—— The Star Chamber. 1879.
Byron, G. C. N. The Illustrated Byron. 1854, etc.
C., E. Morals from the Churchyard. 1838.
Caldwell, H. The Art of doing our Best. 1860.
Cregan, C. The Confessions of C. Cregan. 1849, etc.
Dame Perkins and her Grey Mare. 1866.
Damocles. All about Kisses. 1876.
Day of Pleasure. 1853.
Dickens, C. J. H. Works illustrated by H. K. B., etc. 1908.
—— Bleak House. 1853, etc.
—— David Copperfield. 1850, etc.
—— Dombey and Son. 1848, etc.
—— Little Dorrit. 1855, etc.
—— Martin Chuzzlewit. 1844, etc.
—— Posthumous Papers of the Pickwick Club. 1836, etc. (The first few signed NEMO, afterwards PHIZ.)
—— Tale of Two Cities. 1859, etc.
Edwards, M. B. B. Snow Flakes. 1862, etc.
Effie, Aunt. Rhymes for little Children. 1852, etc.

The Frog he would a-wooing go. 1890.
Ghosts' Wives. 1867.
Gulliver's Travels. 1879.
Halse, S. Agatha. 1861.
Home Pictures. 1851.
Hood, T. Cassell's Penny Readings. 1866, etc.
How Pippins enjoyed a Day with the Fox Hounds. 1862.
—— Hunting Bits. 1862.
Illuminated Magazine. 1843–1845.
Illustrations of the Five Senses. 1852.
James, G. P. R. The Fight of the Fiddlers. 1849.
Kitton, F. G. Phiz.
Lemon, M. Tom Moody's Tales. 1864.
Lever, C. J. Barrington. 1862.
—— Charles O'Malley. 1905.
—— The Daltons. 1859.
—— The Dodd Family Abroad. 1859.
—— Harry Lorrequer. 1857, etc.
—— Jack Hinton. 1857, etc.
—— The Knight of Gwynne. 1858.
—— The O'Donoghue. 1845.
—— Roland Cashel. 1858.
—— Tom Burke. 1857.
The Long Lost found. 1847.
Mathews, E. The Career of Puffer Hopkins. 1842.
Mayhew, A. Paved with Gold. 1857.
Merry Pictures. 1857.
Myrtle, H. The Water Lily. 1854.
O'Brien, T. The Fortunes of Col. T. O'Brien. 1847.
Pennell, H. C. Puck in Pegasus. 1863.
Punch. 1842, etc.
—— Pocket Books.
Racing and Chasing. 1868.
Ross, C. H. Strange Adventures. 1864.
Shakspere, W. Works. 1882, etc.
Smith, A. The Pottleton Legacy. 1854.
Stothard, A. E. A Peep at the Pixies. 1854, etc.
Sunday under Three Heads.
Surtees, R. S. Mr. Facey Romford's Hounds. 1911.
(Last ten plates.)

Surtees, R. S. Jorrocks' Jaunts and Jollities. 1843.
Thomson, D. C. Life of H. K. B. 1884.
Toy Book. 1883.
Trollope, A. Can you forgive her? 1864, etc.
Wharton, G. The Wits and Beaux of Society. 1860.

APPENDIX 3

CRUIKSHANK, GEORGE (1792–1878). *See* page 104.

Illustrations by George Cruikshank will be found in the following books :

A., J. Y. Tales of Other Days. 1830, 1890.
Ainsworth's Magazine. 1843, etc.
Ainsworth, W. H. Guy Fawkes. 1841, 1878.
—— Jack Sheppard. 1839, 1879.
—— The Miser's Daughter. 1848, 1855, 1879.
—— Rookwood. 1836.
—— Saint James's. 1879.
—— The Tower of London. 1854, 1878, 1903.
—— Windsor Castle. 1847, 1853, 1878.
Alphabet. The Political Alphabet. 1830.
Anstey, C. The New Bath Guide. 1832.
Basile, G. B. The Pentamerone. 1848.
Bateman, Lord. The Loving Ballad of Lord Bateman. 1870, etc.
Bates, W. A Critico-biographical Essay. 1878.
Bee. The Bee and the Wasp. 1832, 1861.
Bentley's Miscellany. 1837, 1843.
Blewitt, Mrs. D. The Rose and the Lily. 1877.
Bobbin, T., pseud. Tim Bobbin's Lancashire Dialect. 1828.
Bowring, Sir J. Minor Morals. 1834.
Boz, pseud. Sketches by Boz. 1836.
Brough, R. B. Life of Sir John Falstaff. 1858.
Bruce, C. Mirth and Morality. 1834.
Bunyan, J. The Pilgrim's Progress. 1903.
Carey, D. Life in Paris. 1822.

Caricatures. A Collection of Caricatures by G. Gruikshank. 1834.
Caroline Amelia, Queen of George IV, King of Great Britain and Ireland.
—— The Queen's Matrimonial Ladder. 1820, 1830.
Cervantes Saavedra, M. de. Don Quixote. 1833, etc.
Chamisso de Boncourt, L. C. A. von. Peter Schlemihl. 1824, 1861. *See* also La Motte Fouqué.
Christmas Stories. 1823, 1827.
Cinderella. 1853, etc.
Coila. Coila's Whispers. 1869.
Cole, A. W. Lorimer Littlegood. 1858.
Comic Almanack. 1834, 1912, 1914.
Costello, D. Holidays with Hobgoblins. 1861.
Courses. Three Courses and a Dessert. 1830, 1836, 1849.
Cruikshank, G. An Awful Lesson to the World. 1871.
—— The Bachelor's Own Book. 1865, etc.
—— The Bottle. 1847, 1850, 1905.
—— Catholic Miracles. 1825.
—— Cruikshankiana. 1835.
—— The Drunkard's Children. 1848, etc.
—— Illustrations of the Times. 1827.
—— Magazine.
—— Omnibus.
—— Table Book.
Cruikshank, J. R. The Cruikshankian Momus. 1892.
—— Gallery of Comicalities. 1891.
Defoe, D. A Journal of the Plague Year. 1872, 1882.
—— Robinson Crusoe. 1831, 1883.
Dibdin, C. Songs. 1850.
Dickens, C. J. H. Biographical Works. 1902.
—— The Fireside Dickens. 1903.
—— Grimaldi the Clown. 1838, etc.
—— Londoner Skizzen von Boz. 1838.
—— Oliver Twist. 1839, etc.
—— Oxford India Paper Dickens. 1901.
Egan, P. Life in London. 1821, etc.
—— Tom and Jerry. 1870.
Ewing, J. H. The Brownies. 1870, etc.
—— Lob Lie-by-the-fire. 1874.

Fashion. Fashion Plates. 1818.
Fielding. H. Works. 1845.
—— Amelia. 1876, etc.
—— History of Tom Jones. 1831, etc.
—— Tom Thumb. 1830.
Flight, E. G. The Horse Shoe. 1852, etc.
Friswell, J. H. Out and About. 1859, etc.
G., C. F. Modern Chivalry. 1843.
Gardiner, W. Story of Pigou. 1822.
Gentleman. The Gentleman in Black. 1813.
Gilbert, C. A companion book to "Guess me." 1874. (*See* also Planché, F. D'A.)
Gilpin, J. The Diverting History of John Gilpin. 1828.
Gin Shop. 1863, 1868.
Globus Septimus, pseud. Der Freschütz Travestie. 1824.
Gore (C. G. F.) The Inundation. 1848.
—— The Snow Storm. 1847.
Gough, J. B. Autobiography. 1869.
—— Works of George Cruikshank. 1890.
Greenwich Hospital. 1826.
Grego, J. Cruikshank's Water Colours. 1903.
Greville, L. Lucian Greville. 1833.
Grimm, J. L. C. and W. C. German Popular Stories. 1824, etc.
Handbook for Posterity. 1896.
Han d'Islande. Hans of Iceland. 1825.
Harcourt, J. Original Jests. 1828.
Hogg, J. Altrive Tales. 1832.
Hone, W. Facetiæ. 1827.
—— Hone's Every Day Book. 1888.
—— Non mi Ricordo. 1820.
Hood, T. The Epping Hunt. 1830, 1889.
—— Whimsicalities.
Hop o' My Thumb. 1853, etc.
Hoskyns, C. W. Talpa. 1903.
Humorist. The Humourist. 1892.
Humorous Masterpieces. 1905.
Hunt, R. Popular Romances of the West of England. 1865, etc.
Inglis, H. D. Rambles in Footsteps of Don Quixote. 1837.

Ingoldsby, T., pseud. The Ingoldsby Legends. 1864, etc.
Ireland, W. H. Life of Napoleon. 1828.
Irish Life. Tales of Irish Life. 1824.
Irving, W. The Beauties of Washington Irving. 1866, etc.
Italian Tales. 1824.
Jack. Political House that Jack built. 1819.
Keightley, T. The Fairy Mythology. 1850.
Kosewitz, W. F. von, pseud. Eccentric Tales. 1827.
La Motte Fouqué, F. H. C. de. Peter Schlemihl. 1824, etc.
Land Tales. Land and Sea Tales. 1836.
Layard, G. S. George Cruikshank. 1897.
Legend. The Odd Volume. 1877.
Le Sage, A. R. Gil Blas. 1849, 1885.
Lever, C. T. Arthur O'Leary. 1844, 1877, 1892, etc.
London. Sinks of London.
Lowell, J. R. Humorous Poetry of the Age. 1859, etc.
Loyalist, The. 1820.
Lyser, J. P. T. Polichinell. 1837.
Maginn, W. John Manesty. 1844.
Man in the Moon. 1820.
Martin's Vagaries. 1843.
Maxwell, W. H. Hist. of the Irish Rebellion in 1798, etc.
Mayhew, Henry, and Cruikshank, G. The Adventures of Mr. and Mrs. Sandboys. 1851.
Mayhew, Henry and A. The Good Genius. 1879
—— The Greatest Plague of Life. 1847.
—— The Magic of Kindness. 1849.
—— Whom to Marry. 1854.
Mayhew, Horace. The Toothache. 1849.
Merle, W. H. Odds and Ends. 1831.
The Meteor, Magazine.
Miser's Daughter. 1842.
Mudford, W. Account of the Campaign in the Netherlands. 1815.
Munchausen, Baron. Travels. 1867.
My Sketch Book. 1834.
Napoleon I. Hist. of Napoleon Bonaparte. 1867.
Old Miscellany Days. 1885.

Our Gutter Children. 1869.
O'Neill, J. The Blessings of Temperance. 1876.
—— The Drunkard. 1842.
Pearson, E. Banbury Chap Books. 1890.
Peeps at Life. 1875.
Phrenological Illustrations. 1826.
Planché, F. D'A. Guess Me. 1872. *See* also Gilbert, C.
Points of Humour. 1823. Pop-Gun. 1803, 1860.
Pumpkin. The Adventures of Sir Frizzle Pumpkin. 1836.
Punch. Polichinelle. 1836.
—— Punch and Judy. 1828, 1859, 1870, 1905.
Rascals Ripe. 1820.
Raymond, G. Memoirs of R. W. Elliston. 1844, 1857.
Reach, A. B. Clement Lorimer. 1849.
Reid, G. W. Catalogue of Works of Geo. Cruikshank. 1871.
Rhodes, W. B. Bombastes Furioso. 1830, 1873.
Rogers, C. The Centenary Garland. 1871.
—— The Oak. 1869.
Roscoe, T. The Novelists' Library. 1831.
Rowsell, M. C. The Pedlar and his Dog. 1885.
S., T. Lympsfield. 1838.
Scott, Sir W. Waverley Novels. 1875, e.s.
The Scourge. 1811.
Scraps and Sketches. 1828, 1834.
Shadow, pseud. Midnight Scenes. 1858.
Shakspere, W. The Library Shakspere. 1873, e.s.
Slap at the Church. 1832.
Smedley, F. E. Frank Fairlegh. 1850, etc.
Smith, E. The Elysium of Animals. 1836.
Smollett, T. C. The Adventures of Peregrine Pickle. 1904.
—— Humphrey Clinker. 1895.
—— Smollett, Fielding and Goldsmith. 1832.
Songster. The Universal Songster. 1825.
Southey, R. Life of Nelson. 1853, 1867.
Stenelaus and Amylda. 1858.
Sterne, L. Works. 1808.
—— Life of Tristram Shandy. 1906.
Stewart, J. The Worship of Bacchus. 1862.

Stowe, H. E. B. Caban f'Ewyrth Twm. 1853.
Sunday in London. 1833.
Syntax, Dr. Life of Napoleon. 1815.
Table Book. 1845.
Tales of Humour. 1824.
Th. Essay on Geo. Cruikshank. 1840.
Thomas, J. Burlesque Drama. 1838.
Town Talk, Magazine.
Waugh, M. Life of M. Waugh. 1839.
Wight, J. Mornings at Bow Street. 1824.
—— More Mornings at Bow Street. 1827.
Wisdom. Collective Wisdom. 1824.
Wright, G. N. Landscape Illustrations of Scotland. 1836.
Yarns. Tough Yarns. 1835.

APPENDIX 4

DOYLE, RICHARD (1824–1883). *See* page 100.

Illustrations by R. Doyle will be found in the following books :

Allingham, W. In Fairy-Land. 1870.
Bird's Eye Views of Society. 1864.
Browne, H. K. Merry Pictures. 1857.
Crow. The Enchanted Crow. 1871.
Dickens, C. J. H. Christmas Books. 1854, etc.
Disraeli, B. Cartoons from Punch. 1878.
Feast of the Dwarfs. 1871.
The Foreign Tour of Messrs. Brown, Jones, and Robinson. 1854, etc.
Fortune's Favourite. 1871.
Gaultier, Bon. The Book of Ballads. 1849, etc.
Grimm, J. L. C. The Fairy Ring. 1846.
The Grosvenor Gallery. 1885.
Homer for the Holidays. (Pall Mall Gazette Extras No. 33.) 1883, etc.
In Fairy Land.
Irish Biddy. The Visiting Justices. 1868.
Jack the Giant Killer. 1888.
Jerrold, D. W. Mrs. Caudle's Curtain Lectures. 1902.
Journal kept by R. Doyle in 1840. 1885.
Lang, A. The Princess Nobody. 1884.
Leigh, P. Manners and Customs of ye Englyshe. 1849, etc.
Lemon, Mark. The Enchanted Doll. 1903.
—— Fairy Tales. 1868.
Montagu. Juvenile Calendar. 1855.
Montalba, A. R. The Doyle Fairy Book. 1849, etc.

Moxon, E. Selection from F. Locker. 1865.
Oliphant, L. Piccadilly. 1874.
Pennell, H. C. Puck on Pegasus. 1863, etc.
Pictures by R. Doyle. 1905. (Masterpieces.)
Pictures of Society.
Planché, J. R. An old Fairy Tale. 1865.
Punch. 1843–1850.
Ruskin, J. The King of the Golden River. 1884.
Scenes from English History. 1886.
Snow White and Rosy Red. 1871.
Thackeray, W. M. The Newcomes. 1854, etc.
Toby, M.P. The Queen and Mr. Punch. 1897.
White Horse, Scouring of the. 1859.
Wyndham, M. Sad Story of a Pig and a Little Girl. 1901.

APPENDIX 5

LEECH, JOHN (1817–1864). *See* page 110.

Illustrations by John Leech will be found in the following books :

A'Beckett, G. A. The Comic History of England. 1847, etc.
—— The Comic History of Rome. 1852, etc.
Bell's Life in London. 1840.
Bentley's Miscellany. 1840, e.s.
Berkeley, G. C. G. F. Reminiscences of a Huntsman. 1897.
Blaine, D. P. Encyclopædia of Rural Sports. 1858.
Bright, J. The Rt. Hon. John Bright. 1878.
Brooks, C. W. S. Follies of the Year. 1866.
Browne, H. K. Merry Pictures. 1857.
Comic English Grammar. 1840, 1907.
Comic Latin Grammar. 1840.
Dickens, C. J. H. The Battle of Life. 1846.
—— The Chimes. 1845, etc.
—— Christmas Books. 1869.
—— Christmas Carol. 1844.
—— Cricket on the Hearth. 1845.
—— The Haunted Man. 1848.
Disraeli, B. Cartoons from Punch. 1878.
Emeritus. The Militiaman. 1857.
Etchings and Sketches by A. Pen, Esq. 1836.
Fiddle Faddle Fashion Book. 1840.
Fly Leaves.
Francis, F. Newton Dogvane. 1859, 1888.
Fullom, S. W. The Great Highway. 1854.

Fun for Everybody. 1879.
Gaultier, Bon. Book of Ballads. 1849, 1855, 1857.
Gladstone, W. E. Cartoons about W. E. G. 1878.
Hints on Life. 1845.
Hood, J. Comic Annual. 1842.
—— Whimsicalities. 1844, 1870.
Hole, S. R. Little Tour in Ireland. 1892.
Hooton, C. Colin Clink. 1841.
Hunting. 1865.
Illuminated Magazine. 1843, etc.
Illustrated London News.
Ingoldsby Legends. 1842, 1864, 1865, 1879.
Jack the Giant Killer. 1843.
Jackey. Young Master Troublesome. 1850.
Jerrold, D. W. Mrs. Caudle's Curtain Lectures. 1902.
—— Illuminated Magazine.
—— Shilling Magazine. 1845.
Leigh, H. S. Carols of Cockayne. 1869.
Masterpieces. Humorous Masterpieces. 1905, e.s.
Maxwell, W. H. Frotunes of Hector O'Halloran. 1842.
Merrie England in the Olden Time. 1869.
Mills, J. The Flyers of the Hunt. 1859.
—— The Life of a Foxhound. 1921.
The Month. 1851, etc.
Mr. Briggs and his doings. 1860.
Leigh, P. Comic English Grammar. 1840, 1907.
Nursery Tales. Comic Nursery Tales. 1844.
Once a Week. 1859–1862.
Oxonian. Tour in Ireland. 1859.
The Paragreens. 1856.
Paul, G. H. H. Dashes of American Humour. 1852.
Pennell, H. C. Puck on Pegasus. 1861, 1862, 1863, 1869.
Pepper, C. C. Written Caricatures. 1841.
Pictures of Life and Character from Punch. 1854, etc.
Pleasures of Mr. Briggs. 1905.
Portraits of Children of the Nobility. 1841, etc.
Prendergast, Paul. 1859.
Punch. 1841–1864.
—— Almanacks. 1848, 1864.
—— Mr. Briggs and his doings. 1860.

Punch. Pocket Books. 1844–1864.
—— Snapdragons for Christmas. 1845.
Rambaud, Y. Little Walks in London. 1875.
Richard Savage. 1842, 1896. (By C. Whitehead.)
The Rising Generation. 1848.
Smith, A. R. Adventures of Mr. Ledbury. 1886.
—— The Flirt. 1872.
—— The Marchioness of Brinvilliers. 1886.
—— The Physiology of Evening Parties. 1846.
—— The Struggles of Christopher Tadpole. 1848, etc.
—— The Wassail Bowl. 1843.
Stanley Thorn.
Surtees, R. S. Ask Mamma. 1858, etc.
—— Handley Cross (or Mr. Jorrocks' Hunt). 1854, etc.
—— Hawbuck Grange. 1847.
—— Jorrocks' Jaunts and Jollities. 1844.
—— Mr. Facey Romford's Hounds. 1865, etc.
—— Mr. Sponge's Sporting Tour. 1853, etc.
—— Plain or Ringlets. 1860, etc.
Toby, M.P. The Queen and Mr. Punch. 1897.
Whitehead, C. Richard Savage. 1842, etc.
Young Troublesome. 1845.

APPENDIX 6

TENNIEL, SIR JOHN (1820–1914). *See* page 129.

Illustrations by Sir John Tenniel will be found in the following books :

Æsop's Fables. 1848, etc.
Arabian Nights. 1863.
Blair. The Grave. 1858.
Bright, J. The Rt. Hon. J. Bright. 1878.
Brooks, C. W. S. The Gordian Knot.
—— The Silver Cord.
Carroll, L. Alice's Adventures in Wonderland. 1866, etc.
—— The Nursery " Alice." 1890.
—— Through the Looking Glass. 1870, etc.
Cornwall, B. Poems.
Dickens, C. J. H. Christmas Books. 1869, etc.
Disraeli, B. Cartoons. 1878.
English Sacred Poetry. 1864.
Gatty, M. Parables from Nature. 1880.
Gladstone, W. E. Cartoons. 1878.
Good Words, Magazine.
Hersart de la Villemarqué, T. C. H. Ballads of Brittany. 1865.
Home Affections.
Ingoldsby Legends. 1864.
Juvenile Verse Book. 1846, etc.
La Motte Fouqué, F. H. K. Undine. 1846.
Longfellow, H. W. Tales of a Wayside Inn. 1867.
Mackay, E. Thousand and One Gems. 1872.
Moore, T. Lalla Rookh. 1861.
Mother Goose's Melodies. 1878.

Mother Goose's Nursery Rhymes.
A Noble Life.
Once a Week, Magazine.
Parables from Nature.
Passages from English Poets. 1869.
Pennell, H. C. Puck on Pegasus.
Poe, E. A. Works. 1857.
Poets of the Nineteenth Century. 1857.
Pollok. Course of Time. 1857.
Procter, B. W. Dramatic Scenes. 1856.
—— Legends and Lyrics. 1866.
Punch. Cartoons. 1851, etc.
Thornbury, S. W. Historical Ballads. 1876.
Toby, M.P. The Queen and Mr. Punch.
Tupper, M. F. Proverbial Philosophy.

INDEX

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