BOOKBINDING IN GERMANY, SPAIN, AND HUNGARY IN THE SIXTEENTH CENTURY.

While Italy was remarkable for gold tooling for bindings, stamped leather was brought to some degree of perfection in Germany, and to some extent in Holland, Flanders, and Belgium. In the first instance, the designs stamped on the leather were of the simplest description, and merely intended to conceal the bareness of the hide. They consisted of a few ordinary straight lines, perpendicular and diagonal, and some simple ornaments. Afterwards an artistic taste came into play, and many of the stamped calf, vellum, and pigskin covers became, thanks to the designers of the blocks, marvels of delicate treatment. Considerable variety came to be displayed in the designs; and portraits, and other illustrations of the contents of a book, were often stamped upon its cover. We have already, in treating of the early employment of leather, spoken of the interest attaching to these stamped covers, as introducing impressions decidedly prior to the oldest engravings on paper. Besides this, they often reproduced copies of ancient engravings, the originals of which have since perished. All this ornamentation was blind work, and the scrolls, flowers, and mottoes were only shown by their slightly elevated surface over the rest of the cover.

In Germany, as in other countries, a great impetus was given to binding by the invention of printing, but the older style persisted longer there than anywhere else. Up to the beginning of the sixteenth century German binders made use of knobs and clasps of metal to their leather bindings, and the design marked on the leather was frequently carried out on the clasps. Joseph Scaliger mentions in his Scaligerana that his grandmother possessed a Psalter printed at Dordrecht, which was bound in a wooden cover two fingers thick. The upper board contained a concealed hollow in which lay a silver crucifix.
The earliest stamped leather bindings date from the thirteenth century, and the earliest with title lettered on the back from the end of the fourteenth century. About this time some remarkable work was produced in Utrecht. Craftsmen from this place afterwards settled at Bruges, Cambray, and other places in the Low Countries, and some of the marks of the binders, and their books, can be identified from the archives. The fact of many similar designs occurring at Basle and other places, is accounted for by the practice which prevailed of selling the tools of these binders at their death. A speciality of Nuremberg and Bruges was the material called cuirbouilli. This kind of binding was remarkably durable and light, no boards being used in it; there are specimens of it in the Germanic Museum at Nuremberg, and the Imperial Collection at Vienna.

During two centuries, progress among the German bookbinders was very slow, but with the sixteenth century, the great era of binding in Europe, they considerably advanced in taste and skill. The Emperor Charles V. was content to adopt the blind impressed sides, but these were shortly followed by magnificently gilt and ornamented volumes, bound for the Emperor Maximilian and other princes of his family. The Laws of Nuremberg, which were printed in black letter in 1566, were thus bound for him in leather, with gold and silver ornaments. The princes of the house of Bavaria were liberal patrons of the bookbinder's art, and one of them, Duke Albert, was so fond of fine bindings, that he formed in his palace a kind of biblioplagistic academy, in which books were splendidly gilt and ornamented under his own inspection, from designs furnished by able and learned artists.

In the Munich library there are four splendid folio volumes, belonging to the sixteenth century, the Seven Penitential Psalms, which have portraits of the writer, musician, painter, and bookbinder concerned in their production. The binder was Gaspar Ritter. The books are bound in red morocco varied with other colours, and secured with clasps.

The binders of this period in Germany and Flanders often recorded their names on their work. We are thus told that Cornelius the book-
GERMAN BIBLE, NOW IN THE NATIONAL MUSEUM AT NUREMBERG.

Binding of the end of the XV. Century.
binder was employed by Laurence Coster, at Haarlem. Clement Alisandro, who bound for the Duke of Cleves, in 1510, placed his name in full upon a copy of the *Pragmatica Sanctio*, from the press of Philippe Pigouchet, of Paris. A curious binding of stamped calf, with a representation of St. Agatha, made for a religious book and afterwards transferred to a copy of Rabelais, bears the name of Pieter Keyser, in the Latinized form, Pietrus Caesaris.

A proof of the richness and elegance of the Flemish binders is afforded us in the books from the library of the "Grolier of Bruges"—Marc Lauwrin, of Watervliet, whose name was Latinized into Marcus Laurinus. At the Double sale, there was a copy of *Ciceronis Orationes, volumen primum*, of Simon de Colines, 1543, which was excellently well clothed. Its binding was of black, red, and white leather. Laurinus often placed a motto upon his books, which he frequently varied. On a *Blondus*, sold at the Libri sale in 1859, he had written in allusion to Watervliet, *Vita ut aqua fluens humana*. On his *Lucretius*, printed by Aldus in 1515, belonging to M. Renouard, is written, *Virtus in arduo*, surrounded by a laurel wreath. Often, following the example of Maioli and Grolier, he added the words, M. LAURINI ET AMICORUM.

Among some blind-tooling of roses and eagles on an Augsburg binding of the fifteenth century, we read, Andres Jüger, evidently a binder: Ludovicus Bloc has been noticed before (p. 48).

Another name is that of Jean Rychenbach, the chaplain of Geislingen, in Suabia. He bound his books in stamped pigskin, studded with copper nails, and placed his full name on them. Amongst other volumes from the hand of this clerical bookbinder there are a copy of the *Apocalypse and Bible for the Poor*, dated 1467; a Latin *Bible*, of Eggestyn, dated 1469; a copy of *St. Jerome*, of Mentelin, 1470; and another copy of the same book without date. This latter volume, which is as valuable as any in the National Library, was bought at Cardinal de Loménie's sale for the then enormous sum of 1195 francs 15 sous. It is bound in pigskin, with eight corners of gilt copper. On the upper side is a long inscription in Gothic characters, stamped with hot tools.

[To be continued.]
The sixteenth century was one of unexampled splendour for ornamental bookbinding. The art was not confined to Italy, Germany, and France, but spread also into Spain, and even into the Slavonic provinces of the East.

We know that in Spain much good bookbinding was produced, and that it received encouragement from Philip II. The bindings of Saragossa and Seville were especially remarkable for their great beauty, but they are very scarce. The occurrence of a similar style in Italy leads to the inference that the art was introduced from that country into Spain. Cardinal Ximenes, when he published his grand Polyglot Bible at the beginning of the sixteenth century (re-printed by Plantin, of Antwerp), is said to have given a special encouragement to a new style of binding, which harmonized with the grandeur of royal furniture and the carved enrichments of Gothic libraries.

In Hungary, the existence of rich bindings is proved by the account of the library of Matthias Corvinus, to which allusion has already been made. Of the few volumes that escaped the ravages of the Turks, the greater number were purchased and placed in the Imperial Library at Vienna. Two of the King of Hungary’s manuscripts are in the National Library, at Paris. The first, *Divi Hieronymi breviarium in Psalmos David*, is admirably written upon fine vellum. The title is in gold capitals upon an azure background, with the mottoes of Matthias Corvinus. The names of the copyists in red capitals upon the last page tell us that the artists who worked for Corvinus were Italians. The second manuscript is a *Roman Missal*, with miniatures by Attavante. The third, *Claudii Ptolomaei geographia, Lib. viii.*, has its beautiful ornamentation unfortunately injured by damp. The fourth manuscript contains, besides four treatises in Italian, the *Tractatus Pauli Santini Ducensis de re Militari*, with figures of men-at-arms. On the title-page is an inscription, from which we learn that M. de Girardin, French ambassador at the Porte, succeeded in obtaining the manuscript from the Seraglio Library in 1688. This, therefore, was one of the volumes carried to Constantinople and mutilated by the
Turks; all the gold in the coats of arms and the binding having been ruthlessly torn away.

BOOKBINDING IN ENGLAND IN THE SIXTEENTH CENTURY.

In England, bookbinding was rather backward as compared with other countries, though Mr. Weale has succeeded in obtaining rubbings from bindings which date from the middle of the twelfth century. Most of our kings have shown some taste in the ornamentation of their bindings, and some of our queens have embroidered their books with their own hands. The fashion of introducing embroidery into the binding of books appears to have been general in the fifteenth and sixteenth centuries; probably it succeeded the introduction of velvet. The first mention we find of velvet on an English binding is in the will of a Lady Fitzhugh in 1427, who bequeathed several books to her children:—“I wyl that my son Robert have a Sautre covered with rede velvet, and my doghter Marion a Primer cou’ed in rede, and my doghter Darcy a Sauter cou’ed in bleu, and my doghter Malde-Eure a Prim’r cou’ed in bleu.”

Some curious particulars concerning bookbinding can be gleaned from the wardrobe accounts of Edward IV. In 1480, Piers Bauduyn, stationer, was paid 20s. for the binding, gilding, and dressing of “a booke Titus Livius,” as well as similar sums for other books. For binding and dressing, without gilding, his charge for three books was 6s. 8d., and for dressing alone two books he received only 3s. 4d. These sums did not form the total expense of the binding; for velvet, silk, tassels, buttons, clasps, nails, &c., were delivered to the binder for the covering or ornamentation of the book, out of the wardrobe stores. Alice Claver, silk-woman, was paid xivd. for an ounce of sewing silk, and sundry other sums for blue and black silk, figured crimson satin, laces, &c. The copper-smith also received iiis. for each pair of clasps of copper and gilt with roses upon them, and vs. for each pair of clasps with the king’s arms upon them. Books of this kind,

“Full goodly bounde in pleasaut coverture
Of domas, satyn, or els of velvet pure,”
were given as presents to the Royal Family and noble ladies for a long
time after leather had come into general use. Many specimens of velvet-
covered volumes, embroidered with patterns in coloured silks and gold
twist, have lasted down to our time. The reign of Elizabeth is par-
ticularly rich in them. The queen her-
sel used to work covers with gold
and silver threads, spangles and
coloured silks, for Bibles and other
devotional books, which she presented
to her maids of honour and her
friends. She frequently carried a
little volume of Prayers suspended by
a chain at her side.

In the *Art of Needlework*, the
Countess of Wilton says that the
earliest specimen of needlework bind-
ing is in the British Museum, and is
*Fichetus (Guil) Rhetoricorum Libri
tres (Impr. in Membranis) 4to. Paris
ad Sorbonnae, 1471.* It is covered
with crimson satin, on which is
wrought with the needle a coat-
of-arms, a lion rampant, in gold
thread, on a blue field, with a
transverse badge in scarlet silk.
The minor ornaments are all worked in fine gold thread. Next in date is
*A Description of the Holy Land*, in Henry VII.'s time, which is bound
in rich maroon velvet; the royal arms, the garter, and motto are em-
broidered in blue on a crimson ground, while the *fleur-de-lis*, leopards,
and letters of the motto are in gold thread.*

In the British Museum there is also Archbishop Parker's *De
Antiquitate Britannicae Ecclesiae*, 1572, richly bound in green velvet,

* An engraving of this Binding appeared on page 4.
embroidered with animals and flowers, in green, crimson, lilac, and yellow silk, and gold thread. In the same collection is a Bible bound for James II., which bears his initials on the cover, surmounted by a crown, and surrounded by borders of laurel; the four corners are filled with cherubin.

The Bodleian Library possesses a volume of *The Epistles of St. Paul* (black letter), the binding of which was embroidered by Queen Elizabeth. Latin sentences are round the border. The "Worshipful Company of Broderers" has a New Testament in black letter, which was published in 1565. The cover is embroidered, and is evidently a restoration of the original. On one side, in raised letters, is inscribed, "This Testament was new bound and embroidered in the year of our Lord 1704." At the church of Broomfield, in Essex, a Bible which belonged to Charles I. (dated 1629) is to be seen. It is a folio, bound in purple velvet, the English arms richly embroidered in raised work on both sides, and on the fly-leaf is written, "This Bible was King Charles the First's, afterwards it was my grandfather's, Patrick Young, Esqre., who was library keeper to his Majesty; now given to the Church at Broomfield by me, Sarah Attwood, Aug. 4th, 1723."

Leather bookbinding may be said, generally, to have come into use in England with the invention of printing, and to have brought with it the art of stamping with gold and blind tools. The earliest of these tools generally represent figures, such as Jesus Christ, St. Paul, the Virgin, coats of arms, legends, and monograms, according to the contents of the book. Afterwards, the bookbinders attempted to produce little pictures, if we may so term them, with gold tools, but these are quite beyond the capabilities of brass blocks.

The earliest bookbinding that we find with heraldic ornament was about the time of Henry VII., when we find the royal arms supported by a dragon and a greyhound, the heraldic badge of the double rose and pomegranate, the *fleur-de-lys*, the portcullis, the emblems of the Evangelists, and small ornaments of grotesque animals.

[To be continued.]
There are in the British Museum and in the Record Office many English bindings which were undoubtedly executed in the time of Henry VII. In the Manuscript Department of the Museum is a large folio manuscript, bound in white skin stained pink, and stamped with large roses and dragons in a floreate frame. This volume is supposed to have been produced at Winchester in the fourteenth century; if this be correct, it is an early specimen of an elaborate leather binding.

The art of printing became general in England in 1477, when William Caxton’s press was set up in Westminster Abbey,* but its progress cannot have been very rapid, as in 1483 an act was passed which declared that, “All strangers reparyng into this realme, myght lawfully bring into the said realme prynted or wrytten books, to sell at their libertie and pleasure.” The earliest printed books were large or small folios, or at least quartos, smaller sizes only coming into use much later. English bookbinders are very rarely mentioned in the chronicles of the fifteenth and sixteenth centuries. It appears that all the processes belonging to a printed book were executed by the printer, and that the binders whose names occur were employed both by booksellers and printers. Thus Dibdin describes a copy of the “Mazarin Bible” which “exhibits the central and corner bosses upon the stamped calf-covered boards, into which it was originally placed, possibly under the superintendence of Fust himself.”

Caxton was not a very excellent binder, the designs on his books being of quite a simple character, and much inferior to contemporary work abroad. His ordinary pattern consisted of diagonal lines crossing each other, and forming lozenge-shaped compartments, in which were dragons and roses.

Pynson stamped his books with his device, as did also Wynkyn de Worde, who employed Nowell, a bookbinder in Shoe Lane, and another named Alard. Some of these worthies are thus spoken of by Pope, in his Dunciad:—

“There Caxton sleeps, with Wynkyn at his side,
One clasped in wood, and one in strong cow-hide.”

* According to some authorities, Caxton’s first press was at St. Alban’s.
English bindings of the sixteenth century are neither numerous nor remarkable, although Holbein* and other artists of the day made many designs for the covers. Henry VII. had the papers relating to his Chapel magnificently bound; and in the Muniment-room of the Abbey is a set of books belonging to the same period, bound in velvet, now discoloured with age, which have the Tudor roses and arms of the Abbey in gilt metal. In the Chapter House of St. Paul's there are books of a similar character, even more splendidly bound. They relate to penalties for non-performance of indentures between Henry VII. and the Abbot and monks of Westminster; for the celebration of religious services for the good of the King's soul, and of all other Christian souls.

About the year 1538, Grafton the printer undertook to print the great Bible, but not finding sufficient men or types in England (another proof of the slow progress made in this country), went to Paris and there commenced it. He had not, however, proceeded far, before he was stopped in the progress of the heretical book, and he then brought over to England the presses, types, printers, and binders, and finished the work in 1539. The edition consisted of 2,500 copies, one of which was set up in every church in England. Within three years there were seven distinct editions of this work, which, supposing each edition to consist of the same number of copies as the first, would amount to 17,500 folio volumes. The binding of so great a number of books would alone have given some importance to the art of bookbinding at that period.

A copy of Herodotus bound by Jean Petit, printer to the University of Paris, in 1510, was exhibited in Ironmongers' Hall in 1861. The binding consisted of oak boards covered with leather, the sides of which are enriched with devices. On the obverse are the arms of Henry VIII., and shields bearing the cross of St. George and the arms of the city. On the reverse cover is the Tudor rose, supported by two angels. At the base is the pomegranate of Spain, and in the upper

* Several designs for bindings by Holbein are in the Print-room in the British Museum.
corners the sun and moon. A scroll surrounds the rose bearing the motto:

Hæc rosa virtutis de cælo missa sereno.
Eternu florens regia sceptra seret.

Which may be rendered:

"This virtue's rose, from heaven serene sent down,
Should, ever blooming, bear the royal crown."

The "rose" referred to Katherine of Aragon, wife of Henry VIII.
The same arms and motto are to be met with on several volumes,
as, for instance, on a vellum manuscript by Skelton, which is in the
British Museum. Skelton himself was a great admirer of the book-
binding of his time, as may be judged from the enthusiasm with which
he refers to it in the following verses:

"It would have made a man hole that had be right sickly,
To behold how it was garnished and bound,
Encoverde over with golde and tissue fine."

The first Englishman who did work in bookbinding that could at
all compare with the fine volumes that were produced abroad, was John
Reynes, bookseller and binder to Henry VII. and Henry VIII., who
resided at the "George," in St. Paul's Churchyard. He was an artist
of some mark; his devices consisted of two small shields, with his
initials and monogram, and these he usually introduced in a large design:
several of his bindings are to be seen in the British Museum. In a
show-case in the Manuscript Department is a good specimen, in stamped
leather, with an ancient ivory of the Crucifixion (fourteenth century
work) let into the upper cover. The leather and pattern are very
roughly cut into for the purpose. The volume has Reynes' monogram
on the side, and a very elaborate back. M. Libri, in a note to his
Catalogue, remarks:—"In some of the most elaborate of Henry VIII.'s
blind-tooled books, the instruments of the Passion are accompanied with
the inscription, 'Redemptoris mundi arma,' a curious application of
heraldry to the bibliopegistic art by the king's binder, John Reynes, to
whom this device is attributed by Ames." (See engraving, page 147.)
EXAMPLE OF ENGLISH BINDING, WITH BEAR AND RAGGED STAFF.
FROM THE LIBRARY OF ROBERT DUDLEY, EAL OF LEICESTER.
In the British Museum.
[To be continued.]
Other binders of this period whose names have come down to us are Michael Lobley, William Hill, and John Toye. Thomas Berthelet, the king’s printer, also bound largely the books he sold to Henry VIII. Most of the work done for Henry VII. and his son was in blind-tooling, of a bold and effective character, but with little pretension to a high style of art.

In the twenty-fifth year of Henry VIII. (1533) an Act of Parliament was passed, in the interest of English bookbinders (which was not repealed until the twelfth of George II.), by which it was enacted:—

“That no person, recyant or inhabytaunt within this Realme, after the seid feast of Christmas nexte comyng, shal bye to sell agayn any prynted bokes brought frome any partes out of the Kynges obeysance, redy bounden in boords, letter, or perchement, uppon payne to lose and forlett, for every boke bounde oute of the seid Kynges obeysance, and brought into this Realme and bought by any person or persons within the same to sell agayn contrary to this Act, vjr. viijd.”

In the reign of Edward VI., Grolier patterns were introduced into England, and became very popular. The specimens that have come down to us are chiefly of an elaborate and artistic character. It is a question still undecided whether this work was done by Englishmen, or whether foreigners were brought over to supply the wants of the refined taste of the upper classes. The British Museum has a copy of Xenophon, that belonged to Edward VI., which is probably of French workmanship: it is ornamented with Tudor roses with fine effect. In the same Museum is an elaborate binding of a book that once belonged to Queen Mary: the ornamentation is in the Gothic style, with painted arms in the centre of the side. A reference to the “Household and Wardrobe Accounts” of the time shows that considerable sums were paid for the binding of these books, but the names of the binders are seldom or never given. An attempt has been made to associate one choice piece of binding with the name of an eminent printer. In the British Museum is the presentation copy, from Fox, the martyr-rologist, to Queen Elizabeth, of The Gospels of the Power Evangelists. Printed by John Daye, 1571. It is bound in brown calf, with a centre block, and corners inlaid with white kid, or morocco. The royal arms and E. R. are tooled
on the calf, which is also beautifully studded with gold. There is a
pleasing design worked on the white leather, in which the initials
"I. D. P." are introduced. Mr. Charles Tuckett, who gave a plate of
this in his Specimens of Ancient and Modern Binding, expresses the
opinion that these may be intended to stand for "John Daye,
printer." *

Robert Dudley, Earl of Leicester, made a good collection of books,
which bore his device—the bear and ragged staff. (See page 160.) In
many instances the binding is plain, and the device alone appears on the
side, but in some there is a considerable amount of ornamentation. Fine
specimens of binding have also come down to us from the libraries of
such eminent men as Archbishop Parker and Lord Treasurer Burghley.
Even the fierce Bothwell possessed some finely-bound books. A Scotch
binding, bearing his arms and name, was in the possession of the late
Mr. Gibson Craig: the same gentleman had also an original Scotch
binding, produced for Mary Queen of Scots, a Chronique de Savoy, in
small folio, covered with brown calf, tooled in silver, with the Scottish
arms and an M on the cover.

James I. was an ardent lover of good binding, and while still
James VI. of Scotland, patronized the binders of his native country.
John Gibson, of Edinburgh, held the office of royal binder, with an
annual salary of 20l. Scots; and if Mr. Tuckett is correct in ascribing
to him a volume in the British Museum, bound in dark green Venetian
morocco, he must have been a very good artist. This book, which is
Thevet's Hommes Illustres, 1584, is ornamented with elegant gilt scroll
work, with the royal arms in the centre. The British Museum contains
many other magnificent specimens of work done for this king; some
ornamented with thistles, and others with fleurs-de-lys, and, in certain
cases, both are combined. (See page 122.)

* This conjecture, however, is rendered more than uncertain by the fact that, in the British Museum,
there is another book, presented to Queen Elizabeth, which has a similar binding, but which was not printed
by Daye.