CHAPTER V.

BOOKBINDING IN THE EIGHTEENTH CENTURY.

The progress made by binding in France during the seventeenth century was not continued far beyond its close. In the eighteenth century, while all other arts attained to a high degree of decorative perfection, binding went back. Ornamentation, in which figures of birds and flowers were now commonly introduced, became heavy and clumsy—a fault hardly redeemed by the improvement manifested in mechanical accuracy and solidity. This heaviness of style characterised Derome; and the much-sought bindings of Padeloup depend far more on their skilful combination of morocco of different colours than on the merit of the design or the finish of the workmanship.

This decadence was partly owing to the numerous imitators who endeavoured to carry on the designs of Le Gascon without his skill. The vanity of Louis XIV. had also given rise to a style of binding which, while it presented rich combinations of arms, flowers, suns, and similar ornaments, was wanting in good taste. A spirit of reaction led some binders—Boyer, for instance—to seek solidity rather than beauty. A binding to which the Jansenists gave their name was distinguished by an entire absence of decoration.

Better taste was to be found chiefly amongst amateurs, and among these was Duseuil, the most prominent binder in Paris, next to Le Gascon. His skill was exercised only for pleasure, since it is said he was a priest, and not a bookbinder by profession. Duseuil was an abbé; but it is not possible to ascertain to which diocese he belonged, though it seems probable that he was attached to that of Paris. He is well known by the catalogue of the library belonging to Count Loménie de Brienne, which cost 80,000 livres. Upon every one of his volumes we find the Count's arms in red morocco, the borders being gilt in compartments.

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Duseuil's son, to whom he bequeathed his books, took them to London, where they were sold upon the 24th April, 1724, by James Woodman. The catalogue says, "Some of the books have been recently covered in morocco, by M. l'Abbé Duseuil;" and several bore the inscription, "Corio turcico compactum per Abbatem Duseuil," or, if the works were French, "Relié en maroquin par l'Abbé Duseuil."

The Woodman sale attracted very considerable notice, and probably it was through it that Pope acquired his knowledge of Duseuil's bindings. In the fourth of his Moral Essays, the poet refers to him as follows:—

"His study! with what authors is it stored?
In books, not authors, curious is my lord;
To all their dated backs he turns you round.
These Aldus printed, those Duseuil has bound.
Lo! some are vellum, and the rest as good,
For all his lordship knows—but they are wood!
For Locke or Milton 'tis in vain to look;
These shelves admit not any modern book."

A beautiful specimen of Duseuil's binding was seen at the sale of Mr. Payne's collection in London, in 1878. It was Le Nouveau Testament, bound in red morocco, inlaid with yellow and green morocco; the centre tooled and inlaid in yellow morocco to a flower pattern, and dotted with gold. An Elzevir Virgil (1676), charmingly bound by Duseuil in old red morocco, covered with dotted ornament, occurred at the same sale.

Little is known of Duseuil's† history. It was very much the

* Revised from "Bindings, Ancient and Modern." (G. Bell & Sons.)
† According to MM. Michel, La Reliure Française, p. 96, most of the bindings attributed to the Abbé Duseuil were done by Augustin Duseuil, a native of Provence. Augustin was born in 1673, and, coming to Paris, perhaps learned his art under Philippe Padeloup, whose daughter he married in 1699. The date of his death is unknown.
fashion, at the period in which he lived, for men of leisure to adopt some such pleasant occupation in order to add to their moderate incomes. Many men of good standing selected bookbinding; as, for example, Rousseau’s friend, Caperonnier de Gauffecourt, who both printed and bound books for profit and amusement in his villa near Geneva. His bindings are usually in lemon-coloured morocco; and amongst the books known to have been bound by him is Levesque de Pouilly’s little volume, Réflexions critiques sur les Sentiments Agréables. A short time before he died, “to make use,” as he expresses it, “of his old age and happy ease,” he wrote a Traité de la Reliure des Livres, and himself printed twenty-five copies of seventy-two pages each. These he bound with his own hand, in order to illustrate precept with practice, but they were not successful. His want of experience is plainly shown in them: the tools are stamped with an uncertain hand, the titles are badly placed, and the margins unequally cut.

In 1740, the bookseller, Gabriel Martin, of Paris, made out a catalogue of the library belonging to the Keeper of the Seals. The Treasurer, Bellanger, writing of it, says: “The books are in excellent condition, mostly in morocco or calf, gilded round the borders; they were bound by the celebrated binder to the king, Boyet. Luc-Antoine Boyet worked from 1680 to 1733; he is said to have been the inventor of the morocco linings known as doublées. Fléchier, Bishop of Nimes, writing to a friend in 1696, asks him to pay Boyet for binding a book. The name occurs spelt both Boyer and Boyet, but there was probably only one binder, or family of binders, so called. There are several notices of him in the royal accounts. Thus, in 1707, he is mentioned as receiving 244 livres 10 sols for thirty-four volumes in red morocco and plain calf. Two years later he received 193 livres for thirty-eight volumes in red morocco; and, in 1711, for fourteen volumes in the most brilliant red morocco he was paid 102 livres 10 sols. No details are given as to the character of these bindings, but our knowledge of Louis XV.’s library enables us to judge very fairly of them.

Many books bound by Boyet belonged to the Regent and Cardinal
Dubois. The price named shows they must have been elaborate, as, by
the *Almanach Parisien* of 1764, we find the usual price for a calf binding
was twelve or fourteen sols, which was raised to one livre ten sols if the
border were gilded, and ten livres if morocco was supplied.

The Polish ambassador to France in 1714, Count d’Hoym, is well
known as a bibliophilist. In a letter of that period his library is
mentioned as being "magnificent; the books are so numerous and well chosen that it is quite a prodigy of literature." He had a passion for placing his crest upon all his books, and having a copy of Amyot's *Diodorus of Sicily* (Beys, 1554, in folio), with Cardinal de Bourbon's crest and motto, he added his own to it. Count d'Hoyem employed as his principal binders Boyet, and afterwards Padeloup. In Morgand and Fatout's library in Paris was a beautiful copy of Cicero, which belonged to Count d'Hoyem, and which was bought by them at the Libri sale in 1859. The same booksellers possess many fine bindings of the eighteenth century, and in their catalogue of 1878 gave a few excellent representations in chromolithography.

The name of Padeloup was borne by a family of bookbinders and printers who were known as far back as 1633. During the first years of Louis XV.'s reign, they essayed to strike out a new path in binding. The curious *Daphnis and Chloe*, with the arms of the Regent Duke of Orleans, published in 1718, now in the collection of M. E. Quentin-Bauchart, was probably the work of Nicholas Padeloup, and in its mixture of styles, heralds, as it were, the method of Antoine-Michel Padeloup, the most noted of the family. He was made binder to the king in 1733, and his mark is to be seen in books which belonged to Queen Maria Leczinska, and also upon those belonging to the dauphin's library. He worked also for Count d'Hoyem, the Marquise de Pompadour, and many other noted collectors. The ingenuity of Padeloup was greater than his artistic skill. In his search for variety he blended together designs from the glass-painting of the Middle Ages, the flowers and suns of the Louis XIV. style, and the fine gold dottings of Le Gascon. But these motley patterns do not always form a good and artistic whole. The excellence of Padeloup consists, after the solidity of his bindings, in the choice of colours displayed in their ornamentation. He constantly inlaid patterns of lemon, red, or green morocco in bindings of morocco or taffetas, with linings and fly-leaves of gold paper. The *Illustration* is a good specimen of his mosaic work. His son Jean was also a skilful binder.
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Jacques-Antoine Derome, like his rival and contemporary, Padeloup, was one of a large family of booksellers and bookbinders, who can be traced back to about the middle of the seventeenth century. The Deromes, though they did not invent, brought to perfection those beautiful lace-like patterns (dentelles) which had been introduced in the seventeenth century, but which were executed with a far greater variety of combinations in the eighteenth century. The most skilful of the Deromes, to whom all works bearing that name are indiscriminately assigned, were Jacques Antoine Derome, who was a warden of his corporation, and died in 1761, and his youngest son, Nicolas-Denis, who died about 1790. They were less fanciful and more solid in their work than Padeloup.

Tooled morocco was the favourite style of Nicolas Derome, and upon choice books he stamped his beautiful

* Revised from 'Bindings Ancient and Modern' (G. Bell & Sons).

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design of a bird with outstretched wings. He bound a large number of books belonging to the celebrated amateur, Hangard d'Hincourt, whose library was sold in 1789. A letter written to him by Naigeon gives minute directions for the binding. A copy of La Fontaine's Fables bound by him was bought by M. Bruet for 675 francs; it afterwards fetched 10,000 francs, and finally was sold for 13,000 francs (£520). It is a valuable book, in two small volumes.

In the eighteenth century there were more amateur collectors in France than good binders. Three of them are well known as bibliophiles, and conspicuous among them was the Duke de la Vallière. He was perfectly reckless in his expenditure for books. He paid enormous sums for the possession of rare volumes, and frequented every sale, from which books would be brought in armfuls the next day to his house. In 1771 he bought up the whole of Bonnemel's library for 20,000 livres. His library was estimated by the Swede Liden to contain 30,000 volumes, "all bound in gilt morocco." When, in 1784, the library was sold, it contained nearly thrice as many books, and was divided into two parts; one of these was composed of 5,668 volumes, catalogued by De Bure, and sold for 464,677 livres; the other half, comprising 27,000 volumes, was bought by M. de Paulmy, and added to his own library, which, being afterwards purchased by the Count d'Artois, became the foundation of the Arsenal Library.

M. Girardot was another collector. Liden estimated his library almost more highly than that of M. de la Vallière. He writes: "I have been utterly amazed to meet with such a private collection. It consists almost entirely of rare books; more than you would find in a hundred other libraries. The proprietor is an enthusiast. All the books are bound in gilded morocco." This collection was the second made by M. de Girardot, the first having been sold to pay his creditors, in 1757. Upon the books of his first collection he had his name stamped in gilt letters, but in those of the second he had a piece of morocco fastened upon the inside of the cover with this inscription: "Ex museo Pauli Girardot de Préfont." This collection he also parted with for the payment of his debts. It was bought by Count de Macarthy for 50,000 livres, and placed by him in his own library, which was sold, in 1817, for over £16,000.

The third celebrated collector was Gaignat, who possessed a fine library of unique volumes. He had a catalogue made during his lifetime, and left special directions in his will for the sale of his books. But for this proviso, the Empress Catherine would have bought the entire collection. This rage for books extended, in France, even to women. At the beginning of the eighteenth century the example was set by the accomplished Comtesse de Verrue. Later on, Madame de Pompadour indulged her taste for fine bindings; and, stranger still, Madame du Barry, who could scarcely read, insisted on having a library.

Padeloup frequently signed his bindings; and his son, the younger Padeloup, had the same habit. This custom was rarely followed by Derome. The latter binder charged very high prices for his bindings, especially for those à l'oiseau. He received 450 livres for binding Bartoli's "Pitture antiche." At M. Goutard's sale, in 1780, it was particularly mentioned that some of the books were bound by Derome. Four years later, at the sale of M. de la Vallière, the beauty and luxury of the bindings caused most extraordinary prices to be paid for the most ordinary books; many that were otherwise worthless being rendered valuable simply because they had been bound by Padeloup and Derome.

[To be continued.]
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Pierre Paul Dubuisson, a heraldic designer as well as binder, was another who excelled in dentelles. He was binder to the king in 1758. His designs were often borrowed from contemporary porcelains and tapestry, and he was perhaps superior to Padeloup and Derome in artistic arrangement. In the National Library there is a Gerusalemme Liberata, Venice, 1745, by him, with the arms of Marie Antoinette. The dentelle is very rich, and is tooled upon a mosaic of green morocco, alternated by a narrow band of red morocco covered with gold. The ground is lemon. A work much sought by amateurs, L'Armorial des principales maisons et familles du royaume, published in 1756, was in all probability bound by Dubuisson. It is in morocco, with the arms of various noblemen.

Two eighteenth-century binders of lesser note were Enguerrand and Monnier, or Le Monnier. The name of the former occurs in the accounts of the Marquis de Paulmy, whose library was bequeathed to the Arsenal, Monnier was warden of his guild in 1744, and binder to the house of Orleans. In the British Museum there is a very beautiful specimen of inlaid morocco signed by him. The design strongly resembles embroidery, a style brought to peculiar excellence in France.

In England bookbinding made very great advances during the eighteenth century, more especially in mechanical skill. It was a remarkable proof of this excellence that a series of Annuals, such as Rider’s almanacs, should have been for more than a hundred years elaborately bound in red morocco, with a constant change of design.

About this time Cambridge bindings began to be well spoken of. They were usually of two different shades of brown, which appeared inlaid, but were really only sprinkled with differently coloured acids.

In a very curious book called Dunton’s Life and Errors, several binders are mentioned; but they were mostly binders for publishers. Honest Dick Janeway is said to be “an excellent binder and a tender husband.” We are also told that Edmond Richardson, of Scalding Alley, “bound most of my calves leather books whilst I lived in the Poultry,” and that Thomas Axe was “my chief binder for ten years.” Baker, in Warwick Lane, “binds so extraordinarily well, that two of my customers gave particular charge that no man in London should bind the books that they bought of me but Mr. Baker and Mr. Steel. Steel’s binding, “for the fineness and goodness of it, might vie with the Cambridge binding,” Mitchell, in Christopher’s Alley, is also mentioned as “a first-rate binder,” and Caleb Swinnock is commended for his “sheep’s leather books.”

The “Harleian” came to be known as an excellent style of binding. The Harleian Library, founded by the Prime Minister, Robert Harley, first Earl of Oxford, and continued by his son Edward, second Earl, was bound in a handsome manner, at a total cost of £18,000. The pattern generally adopted consisted of a broad tooled border with centre panels, and the material was usually red morocco. The binders employed were Elliott and Chapman, who attained to some eminence in their day. They were sometimes supplied with doe-skin, which was to serve instead of calf, but the grain was found to be coarser, like that of sheep.
Thomas Hollis was accustomed to decorate his books with various emblematical designs of an appropriate character. He employed the celebrated artist, Pingo, to cut a number of tools for stamping on the sides and backs. For books of oratory or eloquence, the caduceus of Mercury was used, for medical books the wand of Æsculapius, for patriotic works the cap of liberty, for philosophy an owl, and for military subjects the pugio, or short Roman sword. This style of binding was continued by Thomas Brand Hollis, to whom Hollis left his property and his name.

Copies of Junius's Letters were bound in vellum, in 1772, by Woodfall. The title is in gold letters, on a blue morocco label, and the gold ornamentation is elaborate. These vellum-covered books are supposed to have been intended for Lord Chatham, but as he disregarded Junius's application for support in the attack upon Lord Mansfield, the books most likely remained in the publisher's hands and have been dispersed.

An amusing reference to bookbindings was contained in an advertisement in the Morning Post, inserted by the firm of Simkin and Co., publishers of the celebrated Romaunt in twelve cantos, entitled "Woe, Woe," and runs as follows:

"Nota Bene—for readers, whose object's to sleep,
And who read in their nightcaps; the publishers keep
Good fire-proof binding, which comes very cheap."

The French emigrants, at the end of the eighteenth century, introduced their own style into England. Many amateurs who before the Revolution had interested themselves in the art of bookbinding for amusement, carried it on for a living whilst exiled in London. The Comte de Caumont was established at No. 3, Portland Street, in 1790, and was very skilful. The grandson of the Maréchal de Feuquières became a bookbinder; Comte de Clermont-Lodève was a bookseller; Vicomte Gauthier de Brécy was librarian to a wealthy Englishman. M. de Brécy, in his Memoirs, says: "I have more than once employed De Caumont to bind books during his stay in London." The Abbé Delille, during his enforced residence in London, took a copy of his poem, Les Jardins, to De Caumont, who bound it magnificently, charging twenty-four louis for the work. This appeared a large sum to the Abbé. Shortly afterwards, he called upon De Caumont, and taking from his pocket a small volume of his poem on "Pity," printed by another emigrant, he read him the following lines:

"Que dis-je? ce poème, où je peins vos misères,
Doit le jour à des mains noblement mercenaires;
De son vêtement d'or un Caumont l'embellit
Et de son luxe heureux mon art s'enorgueilit."

This so touched the Count, that he took the volume, bound it richly, and asked no money either for it or the former one.

The register in which De Caumont kept his accounts belongs to M. Ferdinand Grimont. It is bound in white vellum, with lines and ornaments beautifully gilded, forming an excellent specimen of the bookbinder's art. On a stamp, affixed to the inside of one of the boards, is his address—Caumont, Binder, 1, Frith Street, Soho Square. Close by this abode was the shop of another emigrant, Du Lau, friend and bookseller of Chateaubriand.

In 1835, Prince Oginski, a Polish exile, gained his living in Paris as a bookbinder, employing only Polish workmen. His shop was close to the Barrière du Roule, and over it was written his name, Oginski, bookbinder.

[To be continued.]

B 2
THE BOOKBINDER.

On Bookbindings.

ANCIENT, MEDIEVAL, AND MODERN.

BOOKBINDING IN THE EIGHTEENTH CENTURY. (Continued from page 3.)

Towards the end of the eighteenth century, arose Roger Payne, the most celebrated name in the history of English bookbinding, and who certainly claims, on the whole, to be called the father of the art in this country. Dibdin, in his Decameron, speaks of him with high praise. Payne combined with his skill in binding an eccentricity almost as remarkable. He did all with his own hands; the folding, beating, sewing, cutting, mending, headbanding, and colouring of his end-papers, as well as making his own tools and letters. He was born in Windsor forest, and learned to bind under Pote, who was bookbinder to Eton College. From Eton he was apprenticed to Mr. Thomas Osborne, a bookseller in Holborn, near King's Mews, St. Martin's. His character was weakened by his constant self-indulgence. He was habitually intemperate, and had little industry or perseverance; yet, in spite of all this, he attained considerable skill in his art.

From about 1766 to 1770, Payne was established in Leicester Square, by his namesake, Thomas Payne, the bookseller. He is mentioned by Arnett in his Bibliopædia, and his portrait is given in the Decameron. In it he appears as a thin, shabby old man, standing in a little room with books on the floor, and a glue-pot on the fire (see page 29). "In this place," says Arnett, "were executed the most splendid specimens of binding, and here, upon the same shelf, were mixed together old shoes, and valuable leases, bread and cheese, with most costly manuscripts, or early printed books. From Dibdin's account it is evident that there was considerable diversity of opinion as to the merits of Payne's bindings. His favourite colour was olive, and his style he himself called Venetian. He indulged in the use of purple paper, which was coarse in texture, liable to become spotty, and, in colour, harmonised ill with the olive of the binding. As to his workmanship, the backs of his books were noted for their strength, "every sheet fairly and bona fide stitched into the back, which was afterwards coated with Russian leather. His small volumes did not open well, and his folios were bound in rather thin boards, which produced an uncomfortable effect lest they should not sustain the weight of the volume." The joints of his books were generally uneven, carelessly tooled, and unfinished in appearance. And yet all lovers of art valued his bindings, and, in spite of Arnett's criticism, it is evident that he was a master of his craft, and exercised a wide influence over succeeding binders.

The dominant characteristic of Payne, which was also the source of his superiority, was appropriateness in the choice of his varied designs. He usually adopted borders of a classical or geometrical character. There was seldom much toothing on the sides. The backs were generally fully gilt. His master-piece was a copy of the Glasgow Æschylus (1795), in the possession of Lord Spencer, the binding of which cost the Earl £16 16s. 10d. Some of his best works, such as French romances, were powdered with fleurs-de-lys; his books on chivalry had suitable devices, such as helmets, spurs, gauntlets, and the like, and on poetical works he placed a golden lyre.

His zeal in seeking always the binding most appropriate to the subject in hand, and
his extreme care in carrying out his design, appear in his bills, which, in their quaint and original wording, are highly characteristic. The following is a sample of their style:—

"Venerii Prædium Ruysticum Pangus MDCCLXXIV. Bound in the very best manner, in the finest Green Morocco, the back lined with Red Morocco.

"Fine Drawing paper & very neat morocco joints inside.

"There was a few leaves stained at the foredge which is washed and cleaned, o. o. 6.

"The subject of the book being Rusticum, I have ventured to put the Vine Wreath on it. I hope I have not bound it in too rich a manner for the book. It takes up a great deal of time to do These Vine Wreaths. I guess within Time I am certain of measuring and working the different and various small Tools required to fill up the Vine Wreath that it takes very near 3 days Work in finishing the two sides only of the Book. But I wished to do my best for the Work—and at the same time I cannot expect to charge a full and proper price for the Work, and hope that the price will not only be found reasonable but cheap, o : 18 : 0."

Milton's *Paradise Lost* and *Miscellaneous Poems*, bound by Roger Payne, were sold with Mr. Payne's collection in 1878. In the first volume is inserted the bill for binding, in which Roger Payne says he has taken pains to make this copy "unique as to perfection."

Here, again, is part of the description of the work on *The Harmony of the World*, by Haydon, 1642, which he bound for Doctor Mosley:—

"Bound in the very best manner, the book sewed in the very best manner with white silk, very strong, and will open easy; very neat and strong boards, fine drawing paper inside, stained to suit the colour of the book. The outsides finished in the *Rosie-Crucian taste*—very correct measured work. The inside finished in the *Druid taste* with acorns, and S. S. studded with stars, &c., in the most magnificent manner. So neat, so strong, and elegant as this book is bound, the binding is well worth 13s., and the inlaying, the frontispiece, cleaning and mending is worth 2s."

Considering the labour he bestowed on his work, Payne's charges were very low. For cleaning and repairing Hughes's *Natural History of Barbadoes*, with green morocco joints, he only asked 3s. 6d.

"Nat. His., Green, a proper colour—very fine and strong drawing paper to suit the colour of the paper of the book, a fine sheet at the beginning and end of the book, and the sides of the boards covered with the same fine drawing-paper; the title was very dirty, which I have cleaned and mended as neat as I possibly could; the corners of the boards wanted a little mending, and the roughness of the leather put to rights as much as possible. I have done everything according to order, to do the best—make the book a fine copy.—3s. 6d."

It seems that Payne was a poet in his way, and eccentric enough, when occasion offered, to allude in verse to his own unfortunate propensity. He had bound, for a Mr. Evans, a book called *Barry on the Wines of the Ancients*, and in sending in his bill, inclosed also some verses, of which the following is an extract:—

"Homer the bard, who sang in highest strains
The festive gift, a goblet, for his pains;
Fælernian gave Horace, Virgil, fire,
And Barley Wine my British Muse inspire.
Barley Wine, first from Egypt's learned shore;
And this the gift to me of Calvert's store."

C 2
Richard Wier was at one time partner with Roger Payne: previously he and his wife had been employed at Toulouse in binding and repairing the books in Count Macarthy's library, where they succeeded Derome. Mrs. Wier, if she did not actually bind books, was the most complete book-restorer that ever lived. A portrait of her, as such, is given in Dibdin's *Decameron*.

Payne died, very poor, on the 20th of November, 1797, in Duke's Court, St. Martin's Lane, and was buried in the churchyard of St. Martin's-in-the-Fields, at the expense of Thomas Payne, the bookseller. His curious bindings still remain unequalled in their style, but there have been many better binders in England since his day. He worked, a short time before his death, for John Mackinlay, by whom much fine work was executed, and who instituted a real school of binders. Most of the celebrated artists who succeeded him owed much to his instruction. Very good work was done by H. Walther, who followed directly in Payne's steps, and among those who attained to considerable repute were Baumgarten and Benedict, both Germans: H. Falkner, Charles Hering, John Whitaker, Charles Lewis, and Bohn. To John Whitaker belongs the introduction of the particular style called "Etruscan," in which designs from Etruscan vases were copied in their proper colours, instead of in gold tooling. This fashion lasted for some time. A similar style was adopted in France by the Chevalier D'Eon.

There were two other Germans, Kalthoebel and Staggemeyer, each of whom had his own style. That of Kalthoebel was especially distinctive. His bindings can easily be identified by the tooling on the back, which was always in the form of a star or a circular ornament of some kind. He was best known for his russia bindings, but he sometimes employed calf with good effect. The merit of having introduced painting on the edges has been claimed for him, but this is a mistake, as that invention belongs to the sixteenth century; still, he deserves the credit of having re-discovered, or at least revived the method, and employed it on his best work. In conjunction with Charles Lewis, he bound most of the books in the collection of the late Mr. Beckford, of Fonthill.

The bindings of Charles Lewis are deservedly much prized, although, like those of most of his compeers, they show more excellence in the mechanical part, than in the design and ornamentation. Lewis was at the height of his celebrity when that strong wave of Bibliomania swept over England, of which one of the most interesting monuments is the *Decameron* of Dibdin. This author remarks of Lewis, that he united the taste of Roger Payne with a freedom of forwarding and squareness of finish very peculiar to himself. His books appear to move on silken hinges, his joints are beautifully squared, and wrought upon with studded gold, and in his inside decorations he is almost without a peer.

Lewis assisted Clarke in binding the fine library of the Rev. Theodore Williams. For this work Clarke deserves to be mentioned with great commendation. Although the books, as a rule, were of plain morocco externally, they were finished with leathern joints inside, and sewn with silk upon bands. No binder can surpass the forwarding and finishing of these books. Clarke is also famous for his tree-marbled calf-work. To his partner, Mr. Belshford, we shall refer further on.

Gosder, was famous for his emblematical tooling for books on angling, and old Johnson for his excellent work whether in morocco or calf. The backs were admirabley formed, and the gilding in good taste.

[Conclusion.]