art. There was no lack of imitators in Paris—witness the Florimont Badier above referred to—and many men tried to follow his example. Few, indeed, were endowed with that patience—the truest element of genius—which enabled him to achieve the brilliant success of his career, and most of his rivals used mechanical means, to some degree, to obtain Le Gasconesque results. We may suppose that he bound books down to the seventieth year of his age, although there exists no exact data to verify this conjecture. It is nearly ascertainable that he was engaged in binding as early as 1620. Few men in the handicraft enjoyed an active career so protracted as the late Francis Bedford, who was at work on his own account for nearly half a century.

[To be continued.]

Notes on the Library of Lichfield Cathedral.

BY W. SALT BRASSINGTON.

Note I.—Introductory.

The Minster of Lichfield holds a position unique among English cathedrals; it is at once church and a fortress, but it is not a monastic institution. In the seventh century there was a church there, founded by Jaruman, Bishop of Mercia, under King Oswy. In A.D. 669 St. Chad, a pious hermit and missionary, about whom monks in later times related many marvellous legends, succeeded to the see. St. Chad's shrine disappeared long ago, but his well at Stowe still exists. In the eighth century Lichfield became, for a short time, the seat of an archbishop, but Pope Leo restored the archiepiscopal dignity to Canterbury in A.D. 799. In pre-Norman times Earl Leofric and Lady Godiva dwelt at their manor of Bromley, four miles to the north of Lichfield, and became great benefactors to the church, probably bestowing books upon the canons of Lichfield as well as upon the monks of Worcester. In 1128, Roger de Clinton, a member of a powerful Norman family, received the see. Roger was a prince-bishop, equally a soldier and a churchman; he fortified the close, maintained a garrison, and died at Antioch a crusader. Defended by massive stone walls and bastions, a deep moat, and
the Minster pool, Lichfield was chosen for a stronghold by the Royalists in 1643, and during the Civil Wars suffered three successive sieges, resulting in the partial wreck of the beautiful fane. Bishop Hacket, appointed after the Restoration, attempted to restore the Cathedral to something like its original splendour, and the bishops and deans of Lichfield, from that time to the present, have emulated his good works. By the recent restoration of the west front, the present dean has worthily completed the labours of his predecessors.

The College of Canons attached to Lichfield Cathedral must have possessed a library in early times. Previous to the fifteenth century, books were usually stored in chests or cupboards; it is worthy of note that an ancient iron-bound book-chest is yet preserved in the present library. The first room especially set apart for books was built in 1490; the Capitular Acts set forth that Dean Heywood gave £40 on May 5th in that year for the purpose of building a library in the churchyard to the north of the north transept. This building appears in the engravings by Hollar and King, and in Willis's plan of 1727. In 1500 Dean Yottton became a benefactor to the library, which seems to have been magnificent. Judging from a solitary specimen, still in original binding of thick oaken boards covered with white sheepskin, we may conclude that the books were chained to their presses in the usual manner of the period. Only two volumes (“St. Chad's Gospels” and “Decretals of Gregory IX.”) from the Mediaeval Library are to be found in the present collection; the others disappeared at the time of the siege, having been used, it is said, by the garrison for the purpose of gun wadding, so that at the Restoration the Minster was bookless; but in 1673 Francis, widow of William, Duke of Somerset, bequeathed her husband's library, consisting of over 1,000 volumes, “to the Church at Lichfield, to be put in the New Library there.” The Duchess lived at Drayton Manor, since made memorable as the home of Sir Robert Peel; she was the daughter of Robert, second Earl of Essex, the unfortunate favourite of Queen Elizabeth. A catalogue of the Somerset books is kept among the MSS. Since the seventeenth century benefactors to the library have been numerous, Andrew Newton (1806) being one of the greatest, and the Rev. F. Martin (1864) one of the latest.

The present library is a handsome octagonal room, situated over the chapter house; a central pillar supports a fine groined roof; light is admitted through six large pointed windows; the book-presses stand about five feet high round the room, and in four rows down the length of the chamber; in the embrasure of the south window the shelves reach to the roof; several of the most interesting books, and a fine collection of early charters and MSS. are displayed in four glass cases placed upon the presses. On the west is another room adjoining the octagonal library, and showing by its battered walls and ceiling the havoc wrought during the siege by the fall of the great spire. In the two apartments some 4,500 volumes are stored. The bindings show that much care has been bestowed upon the preservation of the books in modern times; unfortunately for the lover of ancient bindings there is not an untidy volume in the whole collection, and for the most part the old books do not date anterior to the middle of the sixteenth century. Upon the stout brown leather sides of the earlier-bound volumes appear the armorial stamps of the see of Lichfield and of the Duke of Somerset, and not a few of the heavy folios bear arabesque centre-pieces of Dutch workmanship.

(To be continued. All rights reserved.)
NOTES ON THE LIBRARY OF LICHFIELD CATHEDRAL.

Notes on the Library of Lichfield Cathedral.

By W. Salt Brassington. (Continued from page 69.)

It is not my intention to describe at length all the treasures contained in the Library of Lichfield Cathedral; I can here only indicate a few of the most important examples of books and bindings. Chief among the former is the Irish MS. known from time immemorial as "St. Chad's Gospels," an eighth-century copy of one of the versions of St. Jerome, having some unique readings, which are to be ascribed chiefly to the clerical errors and omissions of a careless scribe. The book contains the Gospels of SS. Matthew and Mark, also a small portion of St. Luke. Upon the adornment of the MS. the scribe has lavished every variety of design known to Celtic art. The once brilliant illuminations have been subdued by age, the colours being a transparent yellow, a delicate purple, a light green, and black of great depth. The subjects include portraits of SS. Mark and Luke, the evangelical symbols, and a cross of exquisite beauty, ornamented with the forms of reptiles, birds, and beasts treated conventionally, and traditionally said to be the work of angels. The curious and interesting marginal notes to be found throughout the volume throw considerable light upon its history; one of the earliest of these states that one Gelhi bought the book from Cingal for a good horse, and afterwards bestowed it, for the good of his soul, upon the altar of St. Teilo at Llandaff Cathedral. Another relates that the book was received at Lichfield by one of the Saxon bishops in the tenth century, more than one hundred years before the Norman Conquest. At the time of the devastation of the Cathedral by the Puritans, if we may credit tradition, William Higgins, the then Precentor, saved this MS. from destruction, and probably also the copy of the Decretals of Gregory IX., which had belonged to the Cathedral before 1452.

To those who desire to become better acquainted with the peculiarities and beauties of St. Chad's Gospel, I would recommend the perusal of works on this subject by Professor Westwood, the veteran Palæographer of England, Dr. Scrivener, and the late John Hewitt.

During the time that the Library has been under the care of the present Librarian (Canon J. G. Lonsdale), a complete collation of the Codex has been made, and photographs taken of several of the most beautiful illuminations. In this and in many other respects the Dean and Chapter and their Librarian have set an example of intelligence and liberality that may well be followed by the custodians of other Cathedral Libraries.

In 1862 an application was made to the Dean and Chapter to lend the Codex for exhibition in London.

It was entrusted to Bedford for the purpose of rebinding; it was stripped of a tattered, but not ancient, leather coat, and rebound in stout brown morocco, elaborately blind-tooled, with a cross in the centre of the sides, surrounded by a pattern of roses and fleur-de-lis. The binding was supplemented by a red velvet case with gilt metal guards and inscription-plates.

The earliest ornamental binding which I have been able to discover in the Library is a pretty little "Medici Enamel" upon Paradin's "Histoire de Nostre Temps," 24mo., Lyons, 1552 (see Illustration). The design is a development of the Grolieresque style, and appears to have been produced by means of a stamp or die, and not tooled; pigments of various colours were applied afterwards between the thin gold lines, producing an effect somewhat gaudy when new, but toned down by use and age. The leather used was almost invariably a smooth morocco of a light brown colour. Measurements—sides, five inches by three; back, five inches by one-and-a-half inch.

(To be continued. All rights reserved.)
We are glad that the Committee engaged a quartette of the Lyric Vocal Union, containing Mr. Tom Griffin as first tenor. When we have talent in the trade we like to see it rewarded.

We regret to announce the death of Charles Sheehan, aged forty-six, a London member of the B. and M. R. C. U., at Bristol, of gastric hemorrhage. He was an earnest and zealous worker in trade matters.

Also the death of Mr. W. J. Rose, aged twenty-eight, for the last seven years a member of the L. C. S., of an internal stoppage caused by abscess.

Just on going to press we receive news of a lecture by Mr. W. H. Edmunds at the New Hall, Tottenham, entitled, "My Visit to Paris and the Exposition," illustrated by some very fine dissolving views, on February 24th. Mr. Edmunds must have been pretty hard at work during his visit to have secured so much material to dilate upon. Several binders were present, and Mr. Tom Griffin assisted in the musical part of the programme.

At the Northampton Club, on the 25th, Mr. R. V. Barrett was in the chair, and a very pleasant concert programme was gone through, in which Messrs. C. P. Austing, Mr. Barnett, C. Longlands, and Miss J. Earish, showed the company how binders can warble, while Dick himself, in the best of spirits, enlivened the company by his witty remarks. Good old Dick!

There! There is a start, and if you will only help next month we shall do something fuller and better. We shall be livelier when we get better weather and do not have to stop to sneeze as we subscribe ourselves

WILL-O’-THE-WISP.

Notes on the Library of Lichfield Cathedral.

By W. Salt Brassington. (Continued from page 69.)

Early in the present century Lichfield was visited by Beriah Botfield, the proto-bibliographer of Cathedral Libraries, whose notes, however valuable they may be in other respects, contain but few references to bookbinding, and these chiefly in general terms, omitting for the most part all particular descriptions. Of S. Chad’s Gospels, Botfield remarks:—

"This volume is written in Latin upon vellum and is bound in Russia, lettered EVANGELIA SANCTI CEADDÆ. D. CC. XX. It contains 230 pages." This binding was described in the last note. After S. Chad’s Gospels, the most noteworthy of all the treasures of the Library is the 14th century MS. of Chaucer, thus mentioned by Botfield:—

"A beautiful and valuable MS. of the Poems of Chaucer, written upon vellum in a noble folio volume, contains 292 leaves, but unfortunately wants that which ought to intervene between the 209 and the 210 of Mr. Nares’s enumeration. This book has also been protected by a Russia surtout, and it contains some elegant illuminations." The "elegant illuminations" are initial letters, of great beauty; several of the leaves have been
16th century binding ornamented with roulette work, representing royal badges, &c., and initialled R.P.

From Lichfield Cathedral Library.
restored “by a later hand” (I quote from the catalogue), and “The Ploughman’s Tale is wanting.” The Russia surtout still protects the volume, its claret-coloured sides have worn well, they are slightly ornamented with tooling. Probably the binding dates from the end of the 18th century. This MS. appears to be little known, and is worthy of more attention at the hands of students of Chaucer than it has received at present.

Lichfield Cathedral Library long enjoyed the reputation of containing an exceedingly rare Caxton, viz.:

“The Noble Histories of King Arthur and of certain of his Knights. Emprynted in thabbeuy Westmestre, the last day of July in the year of our Lord mcccclxxxv.”

Botfield seems to have accepted the current belief without question, and in his book triumphantly quotes the colophon “1485 Caxton me fieri fecit.” So the error spread. The Librarian, however, seems to have been aware of the mistake, and Mr. William Blades also discovered it, as is proved by the following note, appended to the account of this work in “The Biography and Typography of William Caxton” (p. 306, ed. 8vo. 1882). “The only perfect copy known is in the library of Earl Jersey; Earl Spencer has an imperfect copy, and a fragment is in the British Museum. There is not a copy at Lichfield as stated by Mr. Botfield.” Notwithstanding Botfield’s statement, there seems to have been a lingering doubt about the genuineness of the so-called Caxton in the minds of some of the local authorities till the visit of the Library Association to Lichfield on September 22, 1887, when Mr. Blades examined the volume, and pronounced it to be a reprint from Caxton’s edition by Thomas Este. Mr. Blades pointed out that Roman letters were used in the book, whereas such letters were not used by Caxton. The wood-cuts were not to be found in the original of Caxton’s King Arthur, and the book bore unmistakable evidence of being fifty or sixty years later than Caxton’s work. Thomas Este flourished in the reign of Queen Elizabeth from about 1569 to 1600. A list of nearly one hundred books printed by Este is given in Johnson’s “Typographia,” and among them “The Story of King Arthur” in folio is mentioned. Este’s press, it is said, was employed by Bird and Tallis, to whom Elizabeth granted a patent for the printing of music, and some music of that period bears Este’s imprint. The Story of King Arthur has lost its original binding, but it has been carefully rebound in stout leather.

More interesting from a bookbinder’s point of view is the copy of John Funccius’ “Chronologia,” printed at Wittenberg in 1570 (not 1670 as appears in the catalogue). The binding (see illustration) of this volume is in excellent preservation, and the work is of the most solid and substantial kind. The sides are formed of thick oaken boards covered with light brown leather of excellent quality, ornamented with lines of roulette or roll-work. Three tools were used.

1. For the outer border—a roll of the four royal Tudor badges, the rose, castle, fleur-de-lys and pomegranate, each ensignied by a royal crown. Width \( \frac{1}{8} \) inches.

2. For the inner border—a design in six compartments, including three grotesque heads in circular medallions, and three conventional ornaments. Width \( \frac{7}{16} \) inch.

3. For the diagonal lines in the centre panel—a design in six compartments, of which three contain the initials R. P., and the remaining three graceful conventional foliage. Width \( \frac{5}{16} \) inch.

The tools used are fairly good for the period, but the manner in which the ornaments
are crowded together, and placed upside down, indicates a great degeneracy in art, consequent upon the introduction of the labour-saving roll or roulette. The badges too are not so well drawn as those upon the roulettes used by the Cambridge bookbinders in the reign of Henry VIII., the designs, being formed chiefly by a repetition of dots and rings, are poor in detail, although the general effect is fairly good. This tool may be taken to indicate a late survival of Gothic art. In the stamped leather bindings used in the early years of the sixteenth century, the Gothic spirit appeared to the best advantage on the heraldic stamps and rolls used by our English bookbinders; in the later years of the same century the true Gothic spirit was dead, and only weak imitations appeared upon the covers of books. With regard to the date of this binding, we may reasonably conclude that it is a little later than the publication of the book (1570). Also it would seem to be English work, executed by or for a large importer of foreign books; but without actual proof to hazard a theory upon, the identity of the owner of the initials R. P. with one of the well-known binders of the time would be futile. Bindings bearing these stamps are not very uncommon; they usually appear on folios printed abroad. An example exactly similar to the Lichfield binding, except that it measures one inch less each way, lies before me; it is upon a folio of the works of Plato printed by H. Petrus at Basel in 1556. The book has two clasps and five back bands; the sides measure 14 inches by 9 inches.

(To be continued. All rights reserved.)

Our Coloured Plate.

The plate we present this month is yet another from Mr. Bernard Quaritch's "Facsimiles of Bookbinding." It is an example of a French Grolieresque binding (Paris, 1545), and is a folio copy of "Dia'ogue des Troys Estatz de Lorraine," Strasbourg, 1543, bound for the Duc de Mercœur. This is one of the many bindings which speak to the influence of Grolier's school of decoration after his removal from Italy to France. The design is pleasing, and is heightened by the small coat of arms that forms the centre. Finishers may find useful suggestions in this generally handsome cover.

In our next issue we shall give another interesting specimen from the same source.
Notes on the Library of Lichfield Cathedral,

By W. Salt Brassington (continued from page 119).

A further search in Lichfield Cathedral Library has resulted in the discovery of one or two curiously stamped bindings; a portion of one of these is represented in the accompanying illustration. The book so bound is a fine copy of "Appiani Alexandrini Historia Romana Latine." The title-page bears Froben's well-known mark, and the colophon runs as follows:—"Basilae per Hier. Frobenium et hic Episcopum an. M.D.LIII." There is an earlier edition of the same work in the Library, viz., "Appiani Historia Romana, Grace, cura Caroli Stephani; folio, Parisii, 1551." The sides of the binding are of wood, measuring 13 in. by 8½ in. The two clasps have been torn away. There are five bands. Fragments of an illuminated MS. serve the purpose of end papers. The dark leather sides are ornamented by horizontal and perpendicular lines intersecting at the corners. Inside this plain border another border of roulette work encloses a panel, measuring 8 in. by 3½ in., ornamented in the centre in later times by the Library stamp—St. Chad's cross within an elliptical border. The roll used for the ornamental border is 1 in. wide, and 6½ in. in circumference.

Many of the bookbinders' rolls bearing English regal badges are very beautiful, but I know of none more elaborate than that represented here. First the rose of England depending from a branch, beneath the rose the pomegranate of Aragon, then the royal shield ensign by a crown. The shield is quartered by double lines forming a St. George's cross, then the portcullis, beneath it the fleur-de-lis, and between it and the rose the binder's mark, T. H. or H. T. (Henry Tab?), and the figure four, said to be a debased representation of the ancient symbol of the lamb and flag. To whom these initials belonged is not certainly known. With regard to the date of the roulette, the introduction of the badges of Aragon and Castile prove that it was not made before 1501; but the graceful, ornamental foliage surrounding the badges is indicative of a later date, perhaps about the commencement of Queen Mary's reign (1553), and certainly not earlier than 1540. There is a similar binding upon a book in Trinity Hall Library, Cambridge.

Botfield has noted the fine collection of Bibles and Prayer Books in this Library; but since he wrote the collection has been somewhat augmented. He says:
“The oldest Bible in the Library is the Bible by Cranmer, printed at London by Edward Whity church in 1540. The present copy has the title inlaid, and is bound in original calf with plain brass clasps. Next two stately folios of Ogilvie’s Bible, 1660, in red morocco. Buck and Daniel’s Bible of 1638, divided into five thin folio volumes bound in old blue morocco. Field’s Bible printed at Cambridge, 1660, 2 vols., attired in crimson velvet with silver clasps.”

Then there are Buxtof’s Hebrew Bible, Basle, 1618; The Paris New Testament of 1500; The Oxford Septuagint; Walter’s Polyglott with Castell’s Lexicon, 1657; The Great Plantin Polyglott, 1569, 5 vols. folio, all in old or original bindings. Of Prayer Books the most remarkable is The Book of Common Prayer, London, 1662, folio. A sealed copy with some MS. alterations and the seals and signatures of seven of the Commissioners (Henshaw Chaworth, W. Paul, Dean of Lichfield, Brabourne, Franck, Stradling and Pritchett). The great seal of England is attached to the book by a silken cord. The binding of rough calf is undoubtedly the original coat in which this “Act of Parliament” was issued.

Another Prayer Book worthy of notice is the edition of 1669. The binding of ruby silk-velvet is enriched with silver-gilt clasps, corners, and centre, all finely engraved. On the lozenge-shaped central plate is inscribed “Basilius, Comes Denbigh, D.D.” Apparently this inscription refers to Basil Fielding, 2nd Earl of Denbigh, who succeeded his father in 1643. Inside the cover of the volume a scarce broad-sheet catechism is pasted, but why Earl Denbigh’s Prayer Book should be selected as a depository for the catechism does not appear. The title runs as follows:—“A Short Catechism to prepare young ignorant people for the Sacraments. Oxford, printed by L. L., for Edward Thorne, 1657,” one sheet, folio, printed on one side only; to it is appended a MS. note by Mr. F. Madan of the Bodleian. “This very scarce catechism, printed at Oxford by L. Lichfield in 1657, was found in Lichfield Cathedral Library, on the binding of a copy of Bacon’s Sylvia Sylvarum, 1664, and was removed to this place in 1884. A duplicate copy also found in the same volume being given to the Bodleian at Oxford, in exchange for Keith’s History of Scotland, 1734; F. Madan, 1884.” This is a good example of the treasures sometimes to be found in an old binding.

(To be continued. All rights reserved.)

Our Coloured Plate.

The coloured plate given with this number represents a specimen of modern binding in blue crushed morocco. The design may be classed as that of the new school, although such work has been turned out by leading houses for many years past. It is exceedingly pretty, and well suited to many modern drawing-room publications.