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# EXAMPLES OF BOOKBINDING

EXHIBITED AT THE LEIPZIG  
EXHIBITION IN  
1914



ROBERT RIVIÈRE & SON

29-33 HEDDON STREET, REGENT STREET, W.1

1920





(1900)



EXAMPLES OF  
BOOKBINDING



*This Edition is limited to 150 copies*



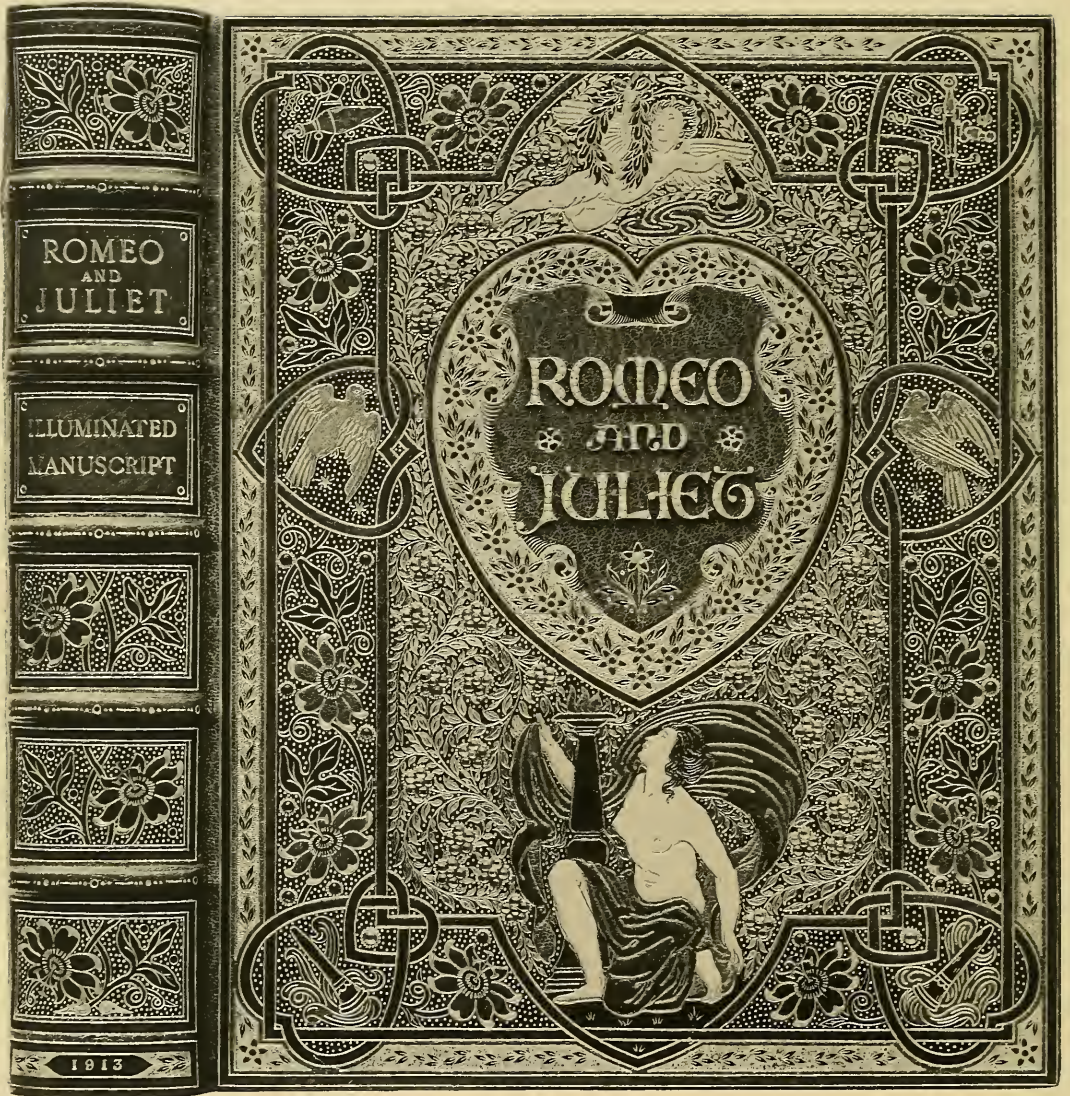


ILLUSTRATION I

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# EXAMPLES OF BOOKBINDING

EXECUTED BY

ROBT RIVIÈRE & SON /

EXHIBITED AT THE LEIPZIG EXHIBITION IN 1914

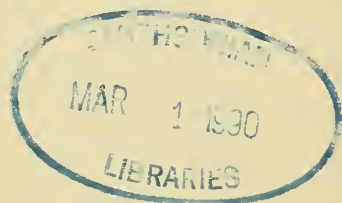
FOR A FEW WEEKS PRIOR TO

THE GREAT WAR

ON THE OUTBREAK OF WHICH THEY WERE PLACED IN THE

CELLARS OF THE LEIPZIG MUSEUM, WHERE

THEY REMAINED FOR FIVE YEARS



ROBT RIVIÈRE & SON

29-33 HEDDON STREET, REGENT STREET, W.1

1920





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## INTRODUCTION

THE bindings of the books referred to in this catalogue were commenced in 1912, with the object in view of exhibiting them at the Leipzig Exhibition in 1914. They were completed a few days prior to being sent to Germany, and in due course were placed in glass cases at the English section of the exhibition, but alas only to remain there a few weeks owing to the Great War breaking out soon after, and as a necessary consequence the exhibition had to be closed.

Fortunately a representative of the Board of Trade was on the spot, and receiving instructions from headquarters he promptly removed the books from the cases, packed them, and by permission of the exhibition authorities placed them in the cellars of the Leipzig Museum, where they remained until some time after the Armistice was signed. Soon after war broke out there were many rumours current that the museum had been destroyed by fire, and the various English exhibits with it; so much credit was given to this that many of the exhibitors claimed insurance from their respective agents, but as there was no positive proof they were one and all politely turned down: therefore, for no less than five years the condition or even the existence of the exhibit was unknown. However, soon after the Armistice was signed news began to filter through that it was still in

existence, and after many nervous enquiries information was obtained that the case containing it was intact. Representatives of the Board of Trade were commissioned to collect same with a view to transferring to this country. On arriving at Leipzig they were met with a demand to pay rental for the warehousing of the various exhibits, which necessarily delayed the repacking and transportation, but after some negotiations an arrangement was arrived at and repacking was commenced on some fifty tons of matter and eventually reached as far as Amsterdam, where once more it was held up owing to the dockers' strike at that port. Up to this time no information had come through as to the condition of the exhibit, and when on the 7th of June 1920 the Board of Trade telephoned to say that it was then in the basement of the British Museum for identification purposes the feelings of the owner can be better imagined than expressed. Needless to say that with some excitement he proceeded to that institution without delay, and on handing the representative of the Board of Trade his card it brought forth the remark "I shall be very glad to be rid of that case [at which he pointed] which has been so much anxiety to me during the last six months." His assistants then proceeded to unpack it (the impatience of the owner may be forgiven) and the first book taken out contained in its case, wrapped up in a newspaper dated the 12th of July 1914, was the copy of "Rubáiyát of Omar Khayyám" in a condition as perfect as when it left the workshop. This was a foretaste of what was to come, and to his great delight every book was found in like condition. To convey them to the works from which they were dispatched six years previously was a matter of detail, but one cannot

refrain from expressing the pleasure it gave to handle once again the bindings which had taken so long to do and on which so much care and thought had been bestowed. To have lost such an exhibit, which is humbly submitted to be the finest collection of present-day bindings, would have been a national loss.

Wherever this collection finds a resting place the vicissitudes through which it has gone will, it is hoped, add a unique interest.

*Robert R. R. R. R.*

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## EXAMPLES OF BOOKBINDING

ROMEO AND JULIET. An Illuminated Manuscript on Vellum, by ALBERTO SANGORSKI. Bound in Pink Levant Morocco, with Leather Doublures and Fly-leaves, elaborate emblematic tooling throughout, and studded with 400 jewels, comprising 214 rubies, 36 amethysts, and 150 pearls.

THE Manuscript, which is the largest one executed in modern times, is on prepared vellum, and is unique from the fact that the entire work is executed by the artist, Alberto Sangorski. Manuscripts of any size executed in the Middle Ages were as a rule done by monks, the writing by one, the illuminations and miniatures by others, whereas this is the work of one hand throughout, and is therefore on that account singularly unique.

To convey the beauty of every leaf would necessitate a description which would fill a volume of interesting reading; but if each page is carefully examined, its beauties of decoration, balance, colour, and appropriateness will be apparent. There are, however, several pages which cannot be passed over without special attention being drawn to them.

On opening the book, our attention is drawn to the preliminary title, which is set off by an elaborate background of solid gold, a fitting commencement to such a work.

On turning over two leaves we get an inkling of the kind of decorative work we may expect. The miniature and its surrounding illumination is worthy of careful study. Note the exquisite painting and the colour rendering of the faces of Romeo and Juliet. The subject speaks for itself. We have no need to be told it represents the hero and heroine in this immortal tragedy.

On the opposite page, which is the title to the book, special attention may be called to the colour scheme. The soft, grey-blue background enhances the representation of the Cupids, the drawing and colour of which are worthy of special notice. In the centre is a portrait of William Shakespeare—a finer piece of miniature painting it would be hard to find.

We pass over a few leaves to page 17, on which is a miniature representing Romeo surrounded by his initial letter R. Again the beautiful detail of the face and tunic can hardly be surpassed.

After passing various beautiful letters and miniatures we come to page 54, which commences Act II, scene 3. A leaf of exquisite illumination, and facing it, a superb miniature representing Friar Laurence in his cell, the quiet tone of which is accentuated by the rich border which surrounds it. On page 64 is a small miniature representing Juliet's nurse; the kindly old face cannot but appeal to our imagination as truly representing the friend of Juliet.



ILLUSTRATION 2





On page 68 is a fine example of an illuminated initial letter, and facing this is a beautiful miniature representing an interior, with Juliet and her nurse. The window at the back and the distant view are worthy of notice. The surrounding border is most delicately portrayed, and harmonizes both in colour and sentiment with the subject it surrounds.

Passing on to page 73 we have an ecclesiastical decoration appropriately surrounding the subject. The scene represents Friar Laurence's speech (which appears above the miniature): "Come, come with me, and we will make short work and Holy Church incorporate two in one." The unison of decoration and subject is striking; the composition and colour rendering of the latter is peculiarly attractive.

Overleaf a wonderful piece of goldwork illumination will be seen, and on turning to page 81 we see a fine miniature with a border of emblematic appropriateness. On the next page is displayed a beautifully illuminated capital P.

On page 89 is another miniature representing Friar Laurence and Romeo surrounded by an elaborate border. Note the figure of the woman representing Sorrow.

On page 96 is a decorative border comprising nude figures and cupids; the delicate treatment may be well studied.

On page 102 is a highly decorative border with a small miniature of a cupid in the corner. The balance of this page is remarkable. Facing this is a miniature taken from the well-known picture by Frank Dicksee, R.A., representing the Balcony Scene, and calls for no further comment.

Page 110 has another illuminated border of beautiful design and colouring, facing which is a miniature surrounded by an appropriate border of exquisite taste and imaginative power. The detail work in the miniature should be studied.

On page 120 and the one following are perhaps the finest examples of miniature painting, illuminating, and writing, combined, in the whole book. Note the reverend face of the Friar, the flesh tint and beauty of Juliet, the delicate treatment of both, and the general quiet colour rendering of the whole, set off by the gorgeous illuminated border.

We pass on to page 132 which tells its own story. The attitude and expression of the nurse is worthy of note.

On page 144 is another fine miniature representing Romeo and the Apothecary, illustrating the lines on the page facing it. The good composition is apparent, and the surrounding illuminated border is consistently appropriate to the picture. The flower of the deadly nightshade, conventionally treated, is used to suggest poison. Facing this is a well-conceived border, at the foot of which will be seen a partly nude figure cutting the thread of life.

On page 148 is a particularly beautiful illuminated initial letter, and on page 152 a striking miniature representing Romeo finding the apparently dead Juliet. The composition and lighting are peculiarly attractive. The decorative figure in the top corner lends considerable charm to the leaf.

Facing this is a highly illuminated page containing an elaborate initial letter.



ILLUSTRATION 3



We then turn to page 166, in which will be found a symbolical treatment of Sorrow in the miniature of the nun, and the two draped figures offering burning incense to the memory of Romeo and Juliet, surmounted at the top of the page by two hearts, pierced, as symbolizing the great sorrow they experienced in their affection towards each other.

The next and last miniature is a fitting ending to a beautiful manuscript, portraying the last scene in the immortal tragedy. It will be noticed that the border surrounding this miniature suggested the decoration of the front cover of the binding, which introduces intertwined hearts containing symbols in the form of crossed daggers, poison phials, and turned down torches, the latter of course symbolizing departed life.

Overleaf will be found a charming representation of a child holding a scroll, on which is written: "Here endeth the Tragedy of Romeo and Juliet."

The binding of this wonderful manuscript is in pink levant morocco, with the same colour doublures, and olive-green fly-leaves. The decoration of the front cover (see frontispiece) was suggested by the illuminated border surrounding the last miniature in the manuscript, and was designed with a view to illustrating in a small way the principal theme of the tragedy, which is "Love." The heart-shaped decoration at once suggests this. Note the entwined hearts in the four corners signifying the love between the principal characters in the play. In the two hearts at the top will be seen the crossed daggers and crossed poison phials, symbols by which they met their

death, and in the two at the foot the burning torches placed downwards, as denoting departed life. The hearts towards the centre of the border on each side enclose turtle doves. At the head, in the centre, is a cupid holding a crown of laurel, crowning the names of Romeo and Juliet, also holding torch downwards, signifying their death. In the centre is a heart-shaped design again expressing love, and surrounding a shield, bordered with forget-me-nots, which has on it the name of the tragedy worked out in pearls set in gold. At the foot is a kneeling figure of the Tragic Muse offering up beside an altar, on which is burning incense (offered up by the Romans as an offering to a deity for flattery and homage), homage to their immortal name.

The centre panel is fully gilt, with a floral design, the flowers being represented by clusters of rubies. The border surrounding is composed of passion flowers and leaves, suitable emblems for such a cover, with amethysts let in at intervals. The whole of this is worked out in appropriate colours, much time and trouble having been expended in the careful blending of the same.

The design for the reverse side (see illustration No. 2) has reference to the Author of this wonderful tragedy. In the centre are displayed the arms of William Shakespeare, the shield and mantling being executed in gold, a scroll appearing underneath and bearing the appropriate motto: "He was not of an Age but for All Time," with laurel leaves and berries intertwined therewith. The border surrounding this is of a peculiarly delicate nature; note the rubies as forming the flower centres. In the top corners will be seen the tragic mask and crossed swords, expressing



ILLUSTRATION 4





tragedy, and in the border at the foot the turtle doves are again introduced, the gold cup suggesting the poison by which Romeo died, and in the centre the initials "W.S."

The front doublure (see illustration No. 3) again contains hearts, as symbolizing love, but in this case a more decorative form is taken, four hearts being formed by an arrangement of conventional leaves in each of which will be seen a symbol suggestive of tragedy. The top one consists of a crossed quiver full of arrows and a fiery winged torch. These emblems are very significant of the tragic story of the two lovers, the full quiver showing the great love each possessed, the torch showing how fiercely it burned, and the wings how quickly it commenced and finished. The hearts on each side contain hearts pierced by an arrow, symbolizing the great sorrow in their affection one for the other, and the lower heart contains billing doves, which is the greatest expression of innocent love. These four hearts are contained in a centre panel of inlaid diaper work, and a border of intricate strapwork and Le Gascon tooling surrounds the whole. The whole of this doublure is inlaid in appropriate colours.

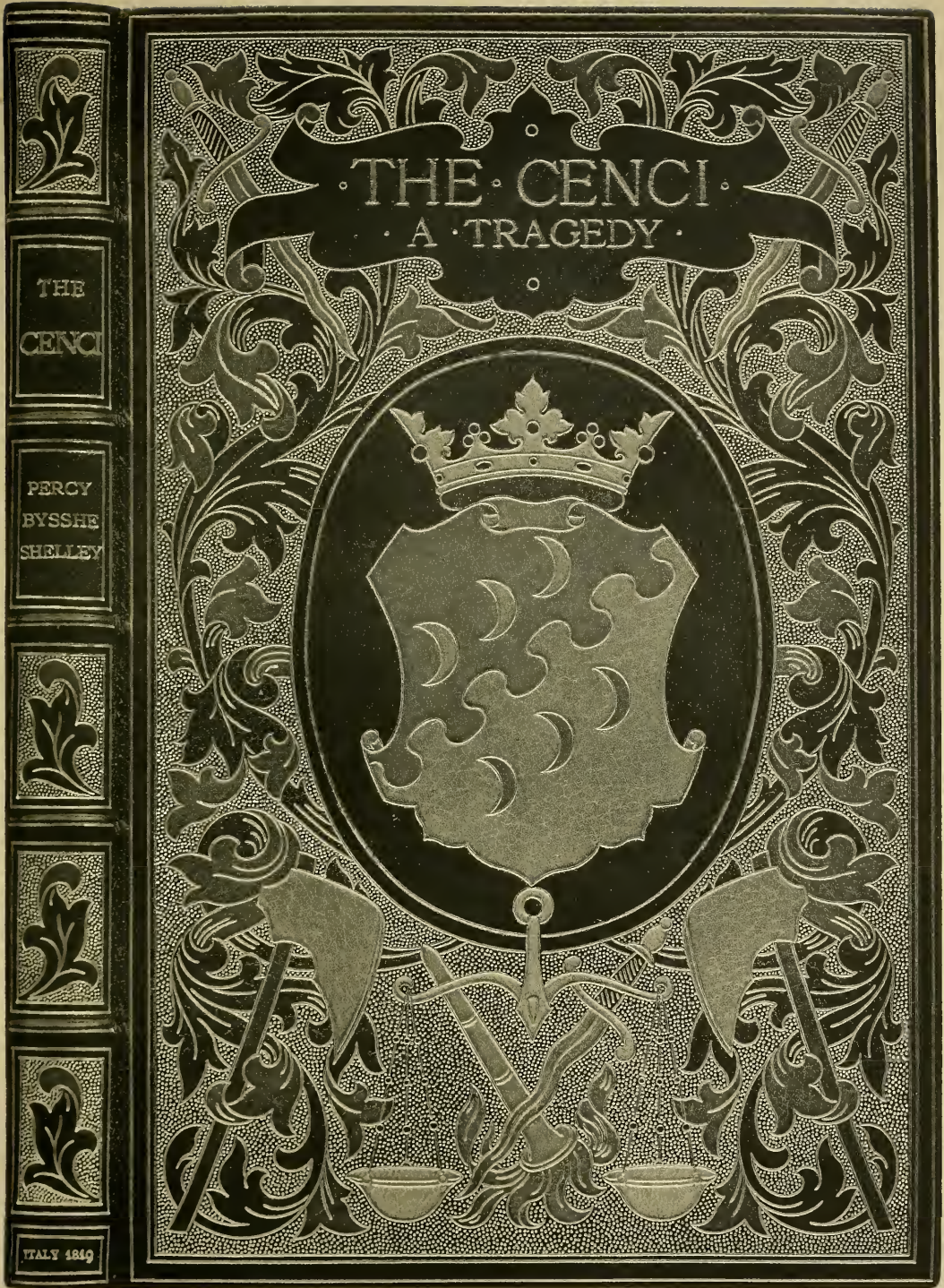
The reverse doublure is a replica of the front, excepting that the emblems contained in the four hearts are different, the one at the top enclosing crossed daggers, those on either side doves, and the one at the foot a burning torch placed downwards.

The fly-leaves (see illustration No. 4) are composed of an elaborate border of Florentine scrollwork which surrounds a group of symbols containing tragic masks and other suggestive emblems, enclosed in laurel leaves. At

the foot are a pair of dragons supporting a shield containing the name of the tragedy, and in the upper portion the initials "W.S." are introduced into the border. This design is much enhanced with the fine *pointillé* work as a background, and gives to the whole an extremely rich effect.

The back of the volume has floral decoration of passion flowers and leaves in harmony with the border on the front side.

The whole of this work from commencement to finish has occupied a period of some five years for its completion. Although many difficulties occurred during the time, they were overcome, with the result that an artistic finish has been attained.



THE  
CENCI

PERCY  
BYSSHE  
SHELLEY

ITALY 1849

ILLUSTRATION 5





ILLUSTRATION 6





DESIGNED BY J. W. M. & S. CO.

ILLUSTRATION 7





THE CENCI, by PERCY BYSSHE SHELLEY. 1st edition, 1819. Bound in Green Levant Morocco, with Doublures and Silk Fly-leaves, top gilt.

IN designing this cover the object was to introduce, as far as possible, emblems of the tragic story of the Cenci.

On the front side (see illustration No. 5) will be seen the arms of the Cenci family, surmounted by a coronet, within an oval. Surrounding the oval is scrollwork inlaid in various colours, entwined in which are daggers in the top corners, which support the title of the book, and at the foot two axes, between which will be seen scales, superimposed on a dagger and reversed torch, crossed, all of which are emblematic of the tragic story. On the reverse side (see illustration No. 6) are displayed the arms of Pope Clement VIII surmounted by a mitre and crossed keys on a background of scrollwork inlaid in various colours.

The doublures (see illustration No. 7) are of rich red levant morocco, with a panel inlaid in green containing strapping accentuated by *pointillé* work, so arranged as to form an oval in the centre, which is inlaid in black, and on which are depicted warlike emblems of the period. Surrounding the oval is a delicate treatment of scrollwork in Le Gascon tooling.

The reverse doublure is treated in a similar manner, but with other warlike emblems as a centre-piece.

RUBÁIYÁT OF OMAR KHAYYÁM. Only three copies issued, of which this is No. 1. 1892. Printed on Vellum, and illuminated throughout with Decorative Borders, Initial Letters, and a Frontispiece by ALBERTO SANGORSKI. Bound in Green Levant Morocco, with Morocco Doublures and Fly-leaves.

THE front cover (see illustration No. 8) has an Oriental shaped sunk panel, in which is depicted a peacock, in all its glorious colours, perched upon a somewhat conventional rose tree; the head of the peacock is superimposed on a representation of the sun with rays emanating therefrom. The whole of the panel decoration is in moulded leather of innumerable colours, and is set off by a background of fine *pointillé* work. Surrounding the panel is a border of interlaced strapwork inlaid in lilac, and the outer border is composed of an oriental design inlaid in colours of blue, white, red, and green.

The reverse side (see illustration No. 9) has a different shaped sunk panel from the front, in which is contained a representation of a snake, a bird of paradise, and a decorative treatment of the passion flower and leaves. As on the front cover this decoration is in moulded leather of various colours; the borders being similar in design.

The doublures (see illustration No. 10) are of white morocco, and, in contrast to the outside, are treated in a simpler manner. They comprise a centre-piece of Oriental

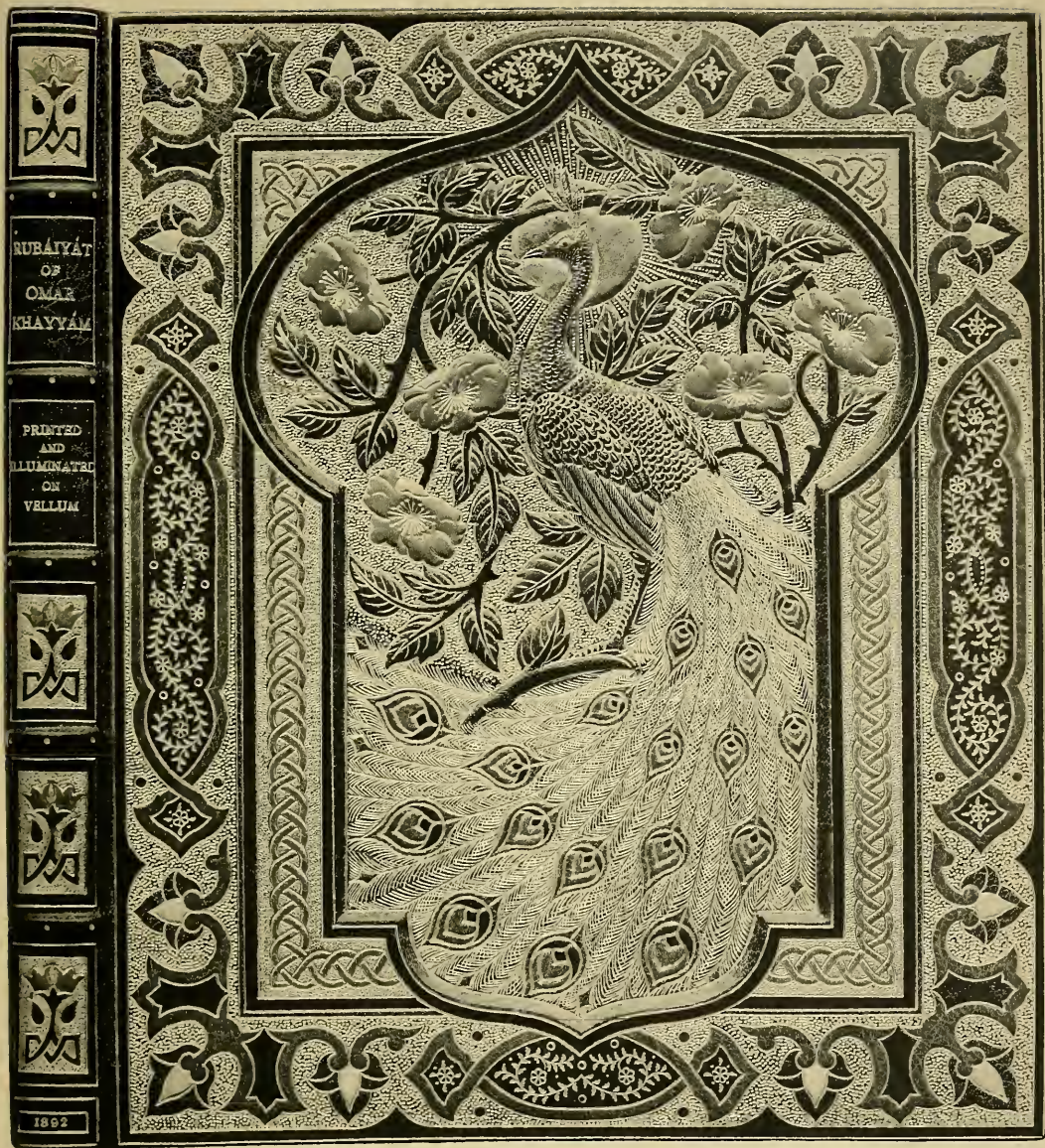


ILLUSTRATION 8





ILLUSTRATION 9





ILLUSTRATION 10





design with a border of similar character filled in between with a *poudre* of gold dots. The whole is inlaid in two shades of green—a restful colour after the gorgeous display on the outside.

The fly-leaves are of white morocco, with a simple strapping of green as a border.

SELECTED POEMS OF LONGFELLOW. An Illuminated Manuscript on Vellum, executed by ALBERTO SANGORSKI, with a Miniature Portrait of the Poet as frontispiece, eleven Miniatures, and illuminated throughout with elaborately Decorated Borders and Initial Letters. Bound in Green Levant Morocco, with Doublures and Morocco Fly-leaves.

THE front cover (see illustration No. 11) is an extremely ornate piece of work, composed of a centre panel of intricate scrollwork in light green, interspersed with small lozenges inlaid in brown with a background of fine *pointillé* work. In the centre is a sunk panel containing the monogram of the poet, H. W. L. The panel is surrounded by a border of interlaced strapwork inlaid in two shades of green, and background worked up in very fine *pointillé* work to give the effect of dull gold, and so enhancing the design.

The reverse cover is a modification of the front, the outer border being of the same design, but the inner panel is composed of interlaced lines forming twenty-four squares, the central eight being filled with a design of rose leaves and fine *pointillé* work.

The doublures (see illustration No. 12) are in green levant morocco, decorated with an oval panel, surrounded by a conventional treatment of a branch inlaid in brown, from which spring the stem, flowers, and leaves inlaid in appropriate colours, with a background of *pointillé* work, which together cover the oval, surrounding which is a border treated in similar manner.

The fly-leaves are of plain green morocco with a simple strapping inlaid in brown.

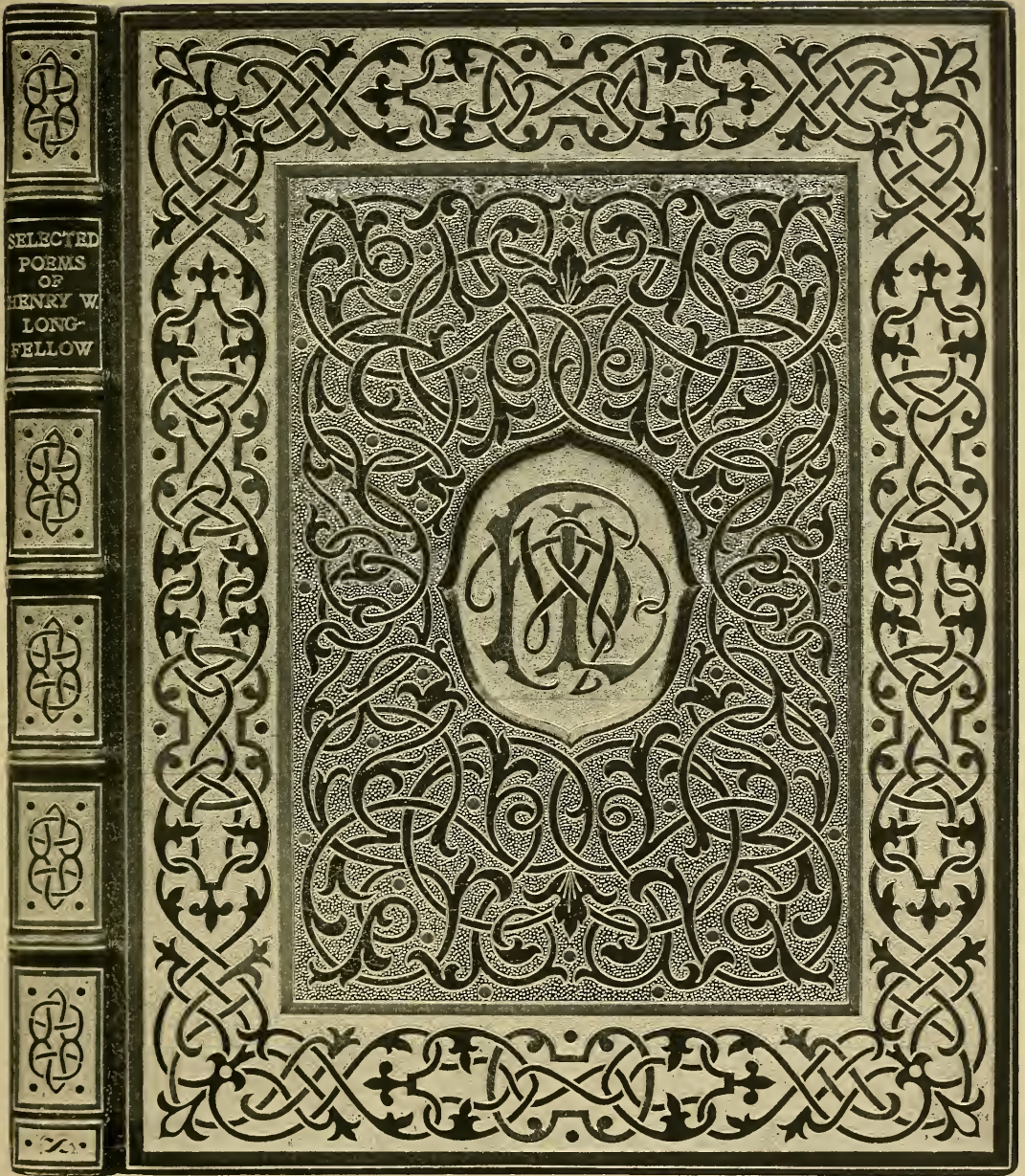


ILLUSTRATION 11



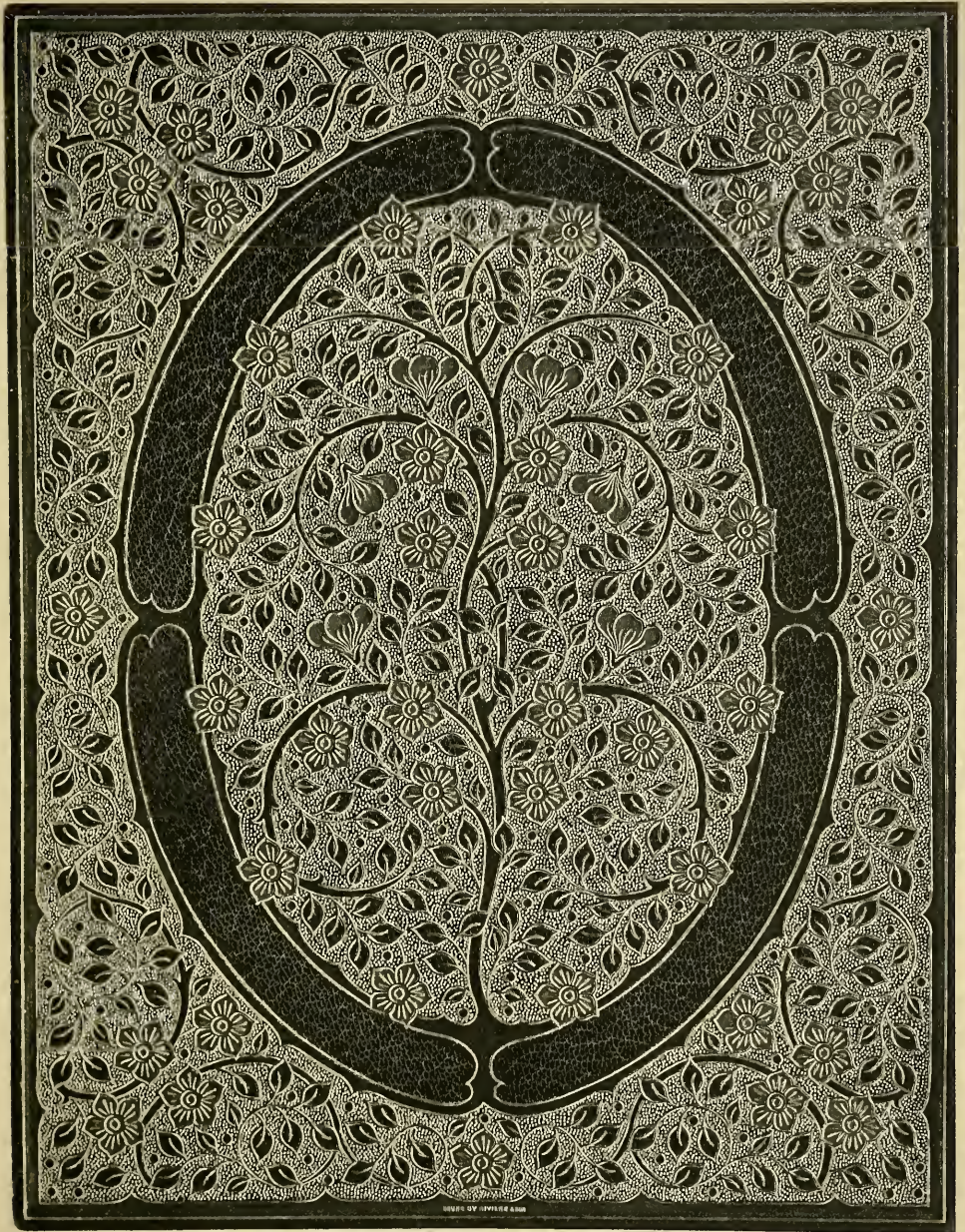


ILLUSTRATION 12



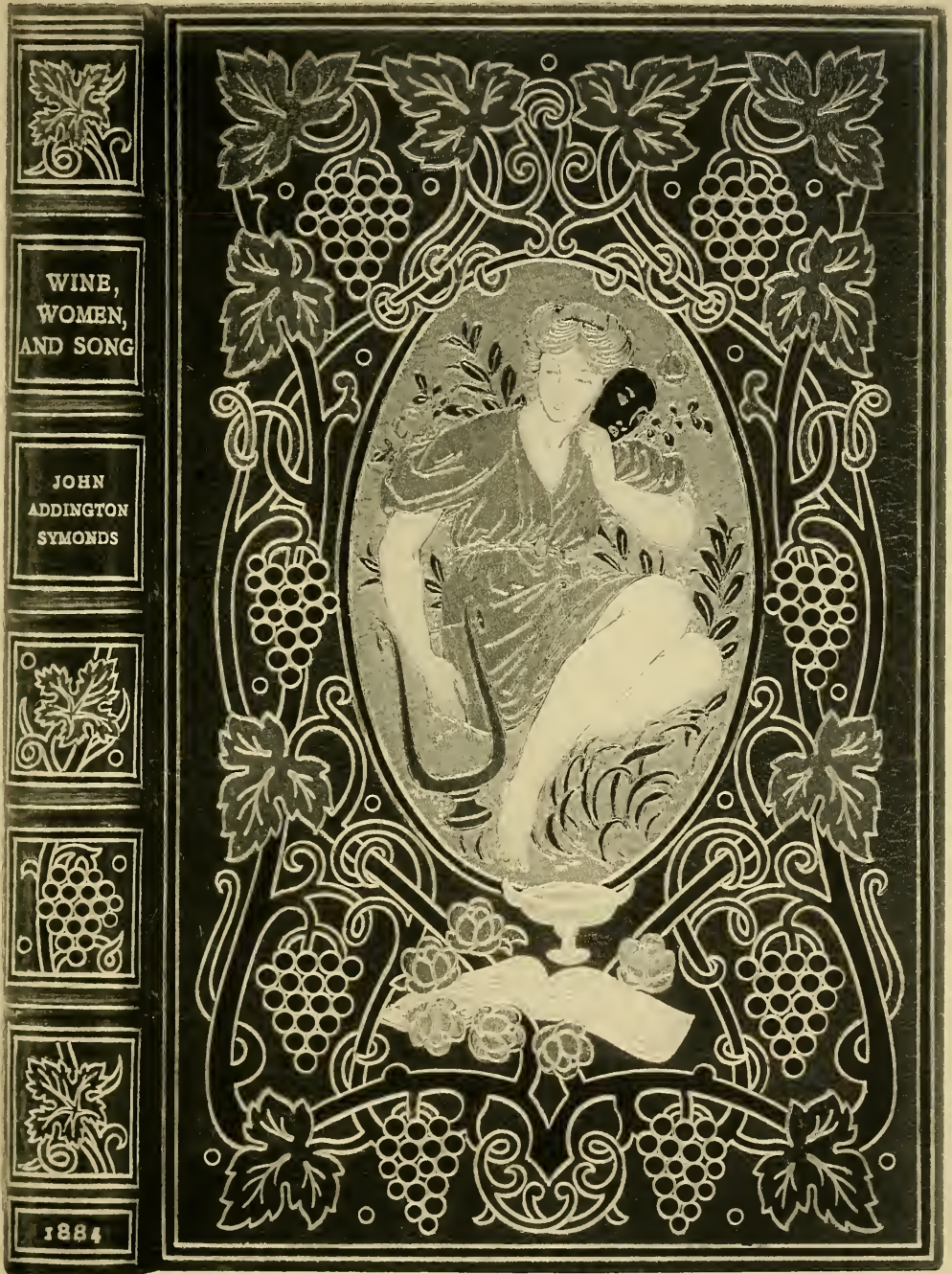


ILLUSTRATION 13





WINE, WOMEN, AND SONG. Translated, with an Essay, by J. A. SYMONDS. 1884. Bound in Crimson Levant Morocco, with Doublures and Morocco Fly-leaves.

THE front (see illustration No. 13) is decorated with a centre oval, in which is depicted the figure of a woman holding a mask in her left hand and a lyre in her right, and embellished with a background of leaves and flowers, all of which are inlaid in appropriate colours. Surrounding the oval is a border of vine leaves and grapes inlaid, and immediately underneath the oval will be seen an open book of music surmounted by a golden cup, all of which suggest the title of the book.

The reverse side has a similar treatment, but in the centre oval is an emblem representing music and the arts. As on the front cover this is surrounded by a design of vine leaves and grapes, but in the lower corners will be seen wine flasks.

The front doublure has a centre oval inlaid in light brown, on which are further emblems of music, all of which are inlaid in colours, and surrounding this is a panel of inlaid blue and an outer panel of crimson, on which is a design of scrollwork, introducing conventional roses and leaves.

The back doublure is treated on similar lines to the front, but with an emblem in the centre oval, which again suggests the title of the book.

The fly-leaves are of levant morocco, and decorated with a plain panel in gold lines.

THE AMBER WITCH, by MARY SCHWEIDLER. Translated from the German by LADY DUFF-GORDON. Printed on Vellum. Vale Press, 1903. Bound in Green Levant Morocco, with Doublures and Silk flies.

THE front cover (see illustration No. 14) has a sunk panel inlaid in blue with the figure of The Amber Witch, stirring the contents of the mystical cauldron, from out of which flames of fire are seen to be issuing. The figure is moulded and inlaid in three shades of amber; the cauldron, smoke, frogs, and bats are treated in a similar manner; and the moon, in silver, gives a suggestion of night. Surrounding this panel is an elaborate border of deadly night-shade, flowers, and leaves, as representing poison, all of which are inlaid in appropriate colours.

The reverse side has a sunk oval panel, in which is depicted the Amber Witch riding on a broom, soaring above the moon, which can be seen in the lower part of the oval, and a bat flying across it, together with three golden stars give the suggestion of night. The figure is also moulded and inlaid in the same way as the front cover, and the outer border is similar to that of the front side, but, in addition, two black ravens are introduced.

The doublures (see illustration No. 15) are of white morocco, each having an oval of dark blue, on which are inlaid the figures of a horned devil in scarlet with black wings; the one on the front doublure appearing in an upright

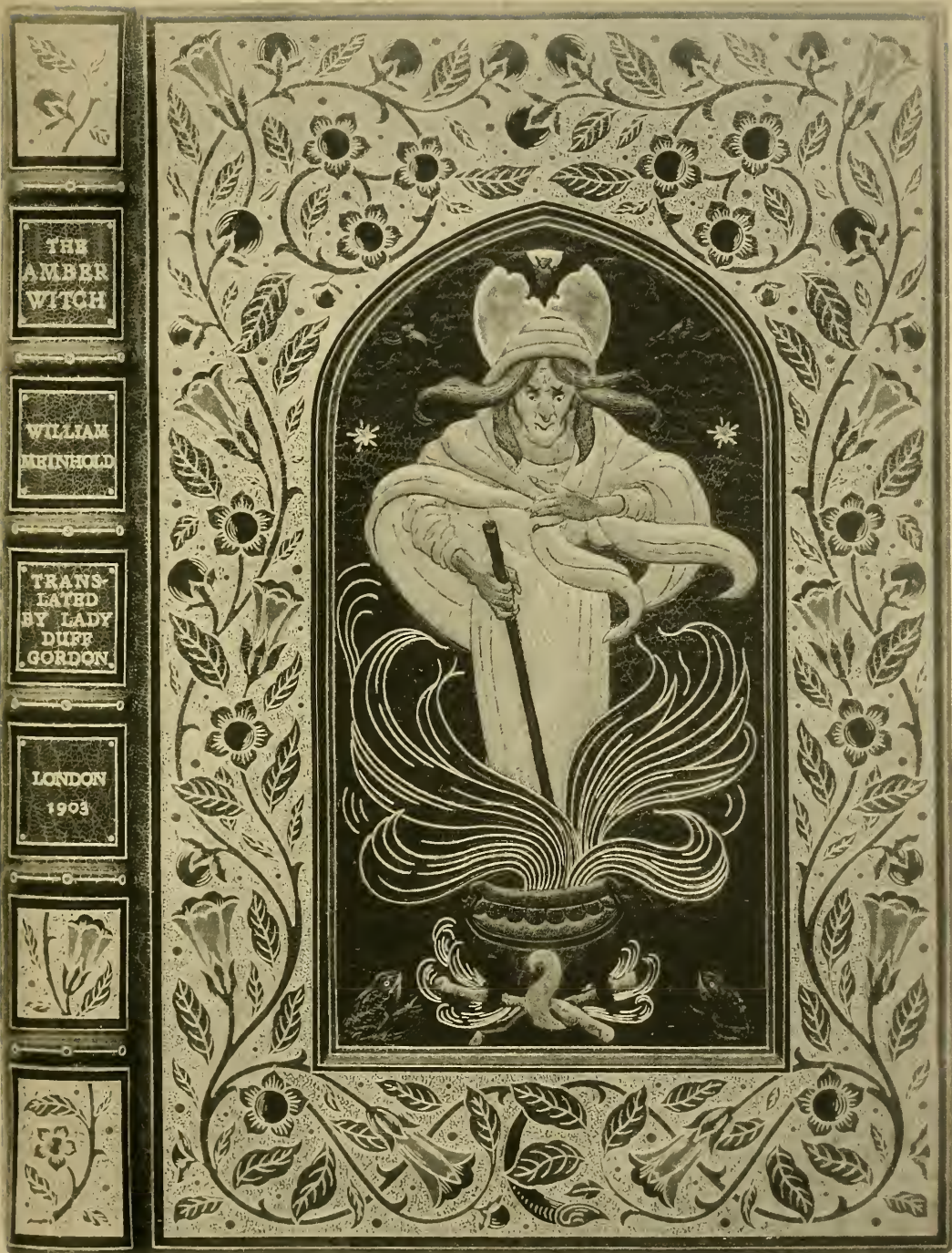


ILLUSTRATION 14





ILLUSTRATION 15



position, and the other in a sitting, position. In each case night is represented by the introduction of bats, owl, stars, and crescent moon. Surrounding these ovals is a delicate treatment of conventional roses and leaves, inlaid in pink and green. The outer border is composed of blue inlaid strapwork filled in with green inlays, and tooled with conventional flowers and red seed pods.

RUBÁIYÁT OF OMAR KHAYYÁM. 4th Edition.  
Bound in Blue Levant Morocco, with Doublures and  
Leather Fly-leaves.

THE front cover (see illustration No. 16) is decorated with a border of Oriental design, surrounding a panel of interlaced red strapwork filled in with solid leaf tooling and close *pointillé* work; in the centre is a circular design of Eastern character, the outer border of which contains twenty five opals let into the cover; in each of the four corners is a heart formed of strapwork, each containing a cluster of five pearls and a ruby.

The reverse cover is identical with the front, but without the gems.

The doublures (see illustration No. 17) are composed of interlaced strapwork of Moorish design inlaid in green, black, and red, with a background of fine *pointillé* work and surrounded by a border of two straps inlaid in black, between which are circular red inlays at intervals.

The fly-leaves are of levant morocco and decorated with interlaced inlaid strapwork forming a panel, with an outer panel of black strapwork.



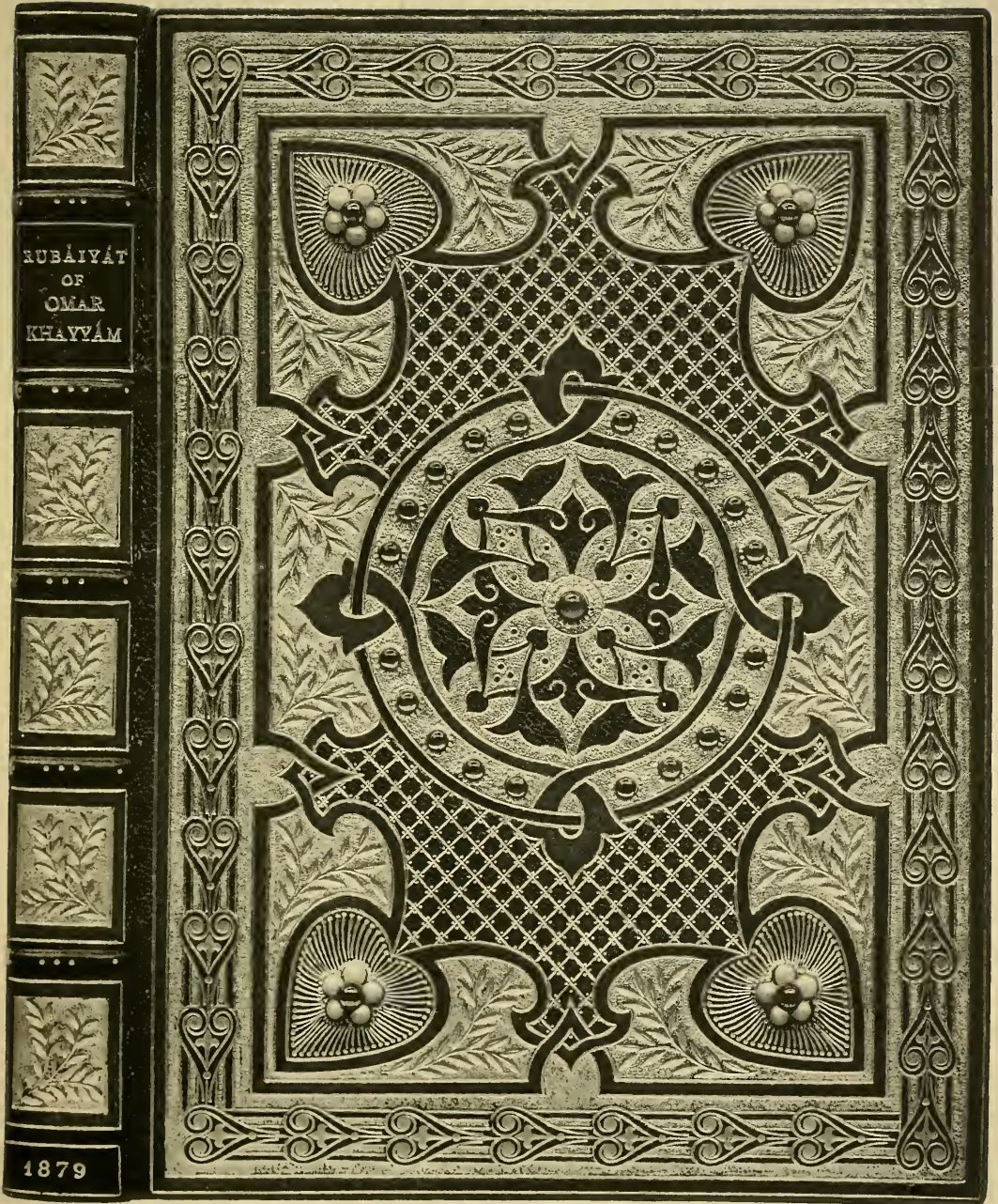


ILLUSTRATION 16



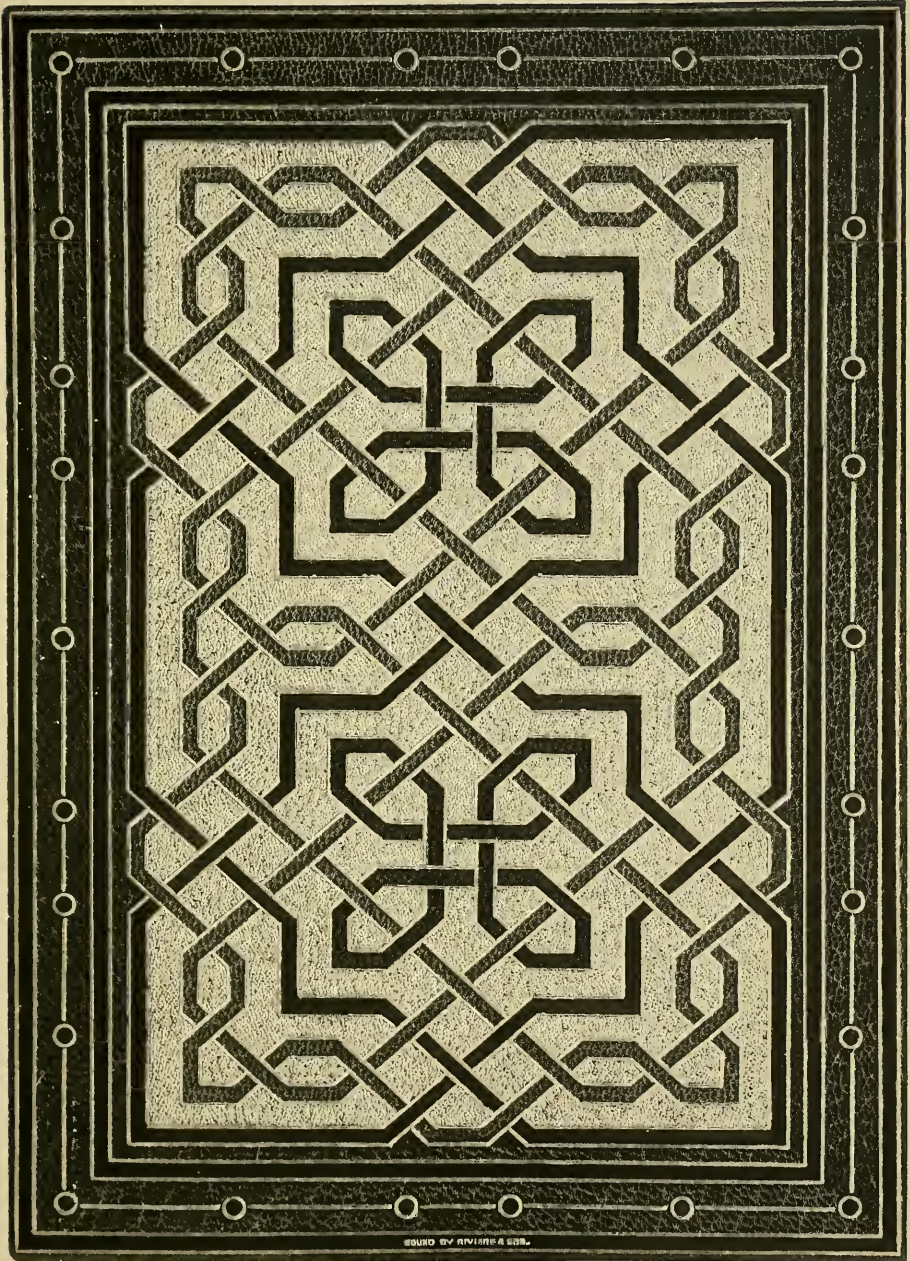


ILLUSTRATION 17





ILLUSTRATION 18



ENDYMION, by JOHN KEATS. 1st Edition, 1818. Bound in Dark Blue Levant Morocco, with Doublures and Leather Fly-leaves, top gilt.

THE design of the front cover (see illustration No. 18) displays a representation of Peona's bower with the reclining figure of Endymion on a bed of flowers and leaves illustrating the lines:

So she was gently glad to see him laid  
Under her favourite bower's quiet shade  
On her own couch, new made of flower leaves.

(Book I, lines 436-8.)

From the head and feet of Endymion two trees arise enclosing a full moon in silver with a superimposed figure of the descending moon goddess Cynthia, illustrating the lines:

And lo! from opening clouds I saw emerge, etc. etc.

(Book I, lines 591-632.)

Among the branches of the trees will be seen two white doves, the sacred messengers of Venus, suggested by the lines:

. . . Hast thou sinn'd in aught  
Offensive to the heavenly powers? Caught  
A Paphian dove upon a message sent?

(Book I, lines 508-10.)

The design throughout is inlaid in appropriate colours. On the reverse side the bower design is repeated, the trees, however, enclosing a crescent moon illustrating the line:

The moon puts forth a little diamond peak.

(Book IV, line 499.)

The central figure represents Pan's holy priest before the sacrificial shrine, illustrating the lines:

Thus ending, on the shrine he heaped a spire  
Of teeming sweets, enkindling sacred fire.

(Book I, lines 223-4.)

The doublures (see illustration No. 19) are of white morocco and are decorated with a delicate border of inlaid flowers and leaves enclosing emblems representing Peona's lyre, the bow of Artemis, Endymion's crook, Boar spear and cymbals, all inlaid in appropriate colours outlined in black, forming a pleasing contrast to the gold border and white background.

The fly-leaves are of white morocco with *poudré* of inlaid flowers and gold dots in a panel of blue strapwork.





ILLUSTRATION 19





ILLUSTRATION 20



OLD CHRISTMAS, AND BRACEBRIDGE HALL.

2 vols. 1st Edition, Illustrated by CALDECOTT, 1875-1876. Bound in Green Levant Morocco, Silk Doublures, and Fly-leaves, solid gilt edges.

DECORATED (see illustration No. 20) in the centre with an oval containing holly leaves and berries inlaid, surrounded by a panel of interlaced lines and holly leaves and corners of mistletoe, with an outside border of ivy leaves and berries.

The doublures are of silk and have borders in which holly leaves and berries are introduced into the corners.

ROSALIND AND HELEN, by PERCY BYSSHE SHELLEY.  
1st Edition, 1819. Bound in Dark Blue Levant Morocco,  
Red Levant Doublures, and Fly-leaves.

THE design on the cover (see illustration No. 21) is of Florentine scrollwork, having in the centre the monogram of the author, P. B. S., with a background of fine *pointillé* work, and above and below a conventional Florentine lily, inlaid in brown; these are introduced as signifying the purity of the two principal characters in the poem, and the place "Florence," where the scene is cast.

The doublures have a design of a Florentine diaper pattern, in each compartment being a Florentine lily, the whole, surrounded by an Aldine border, enclosed between two straps of blue.

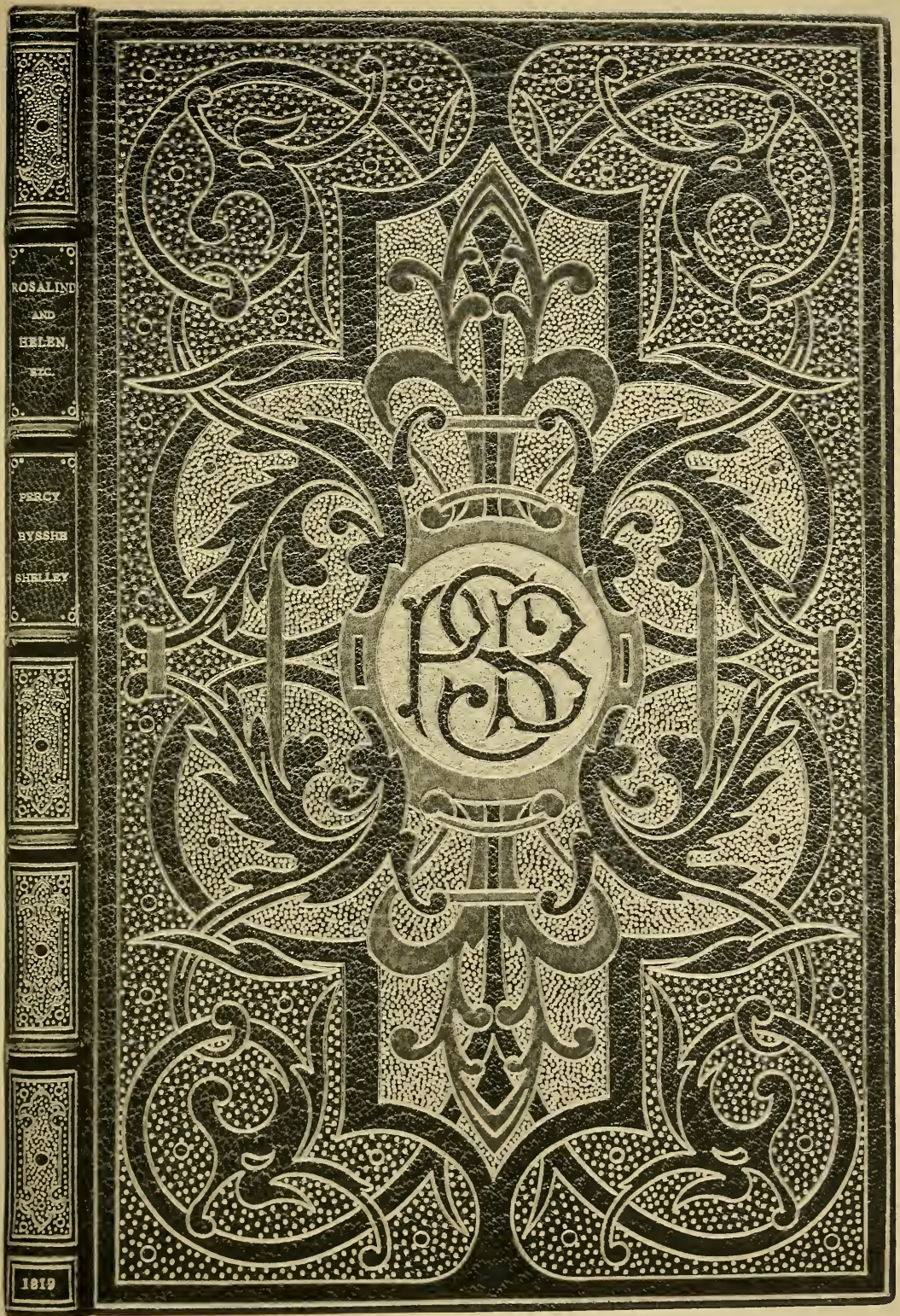


ILLUSTRATION 21





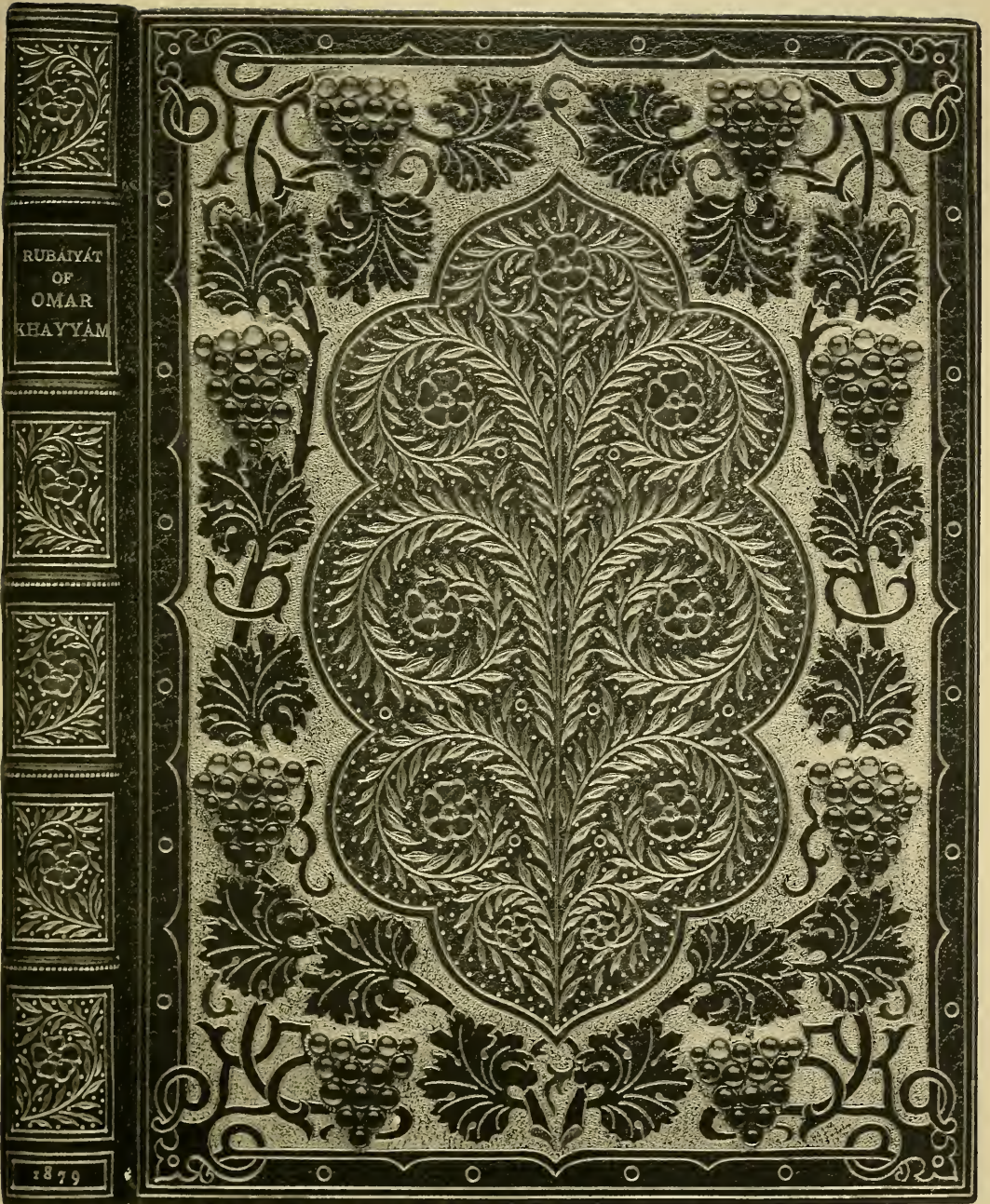


ILLUSTRATION 22



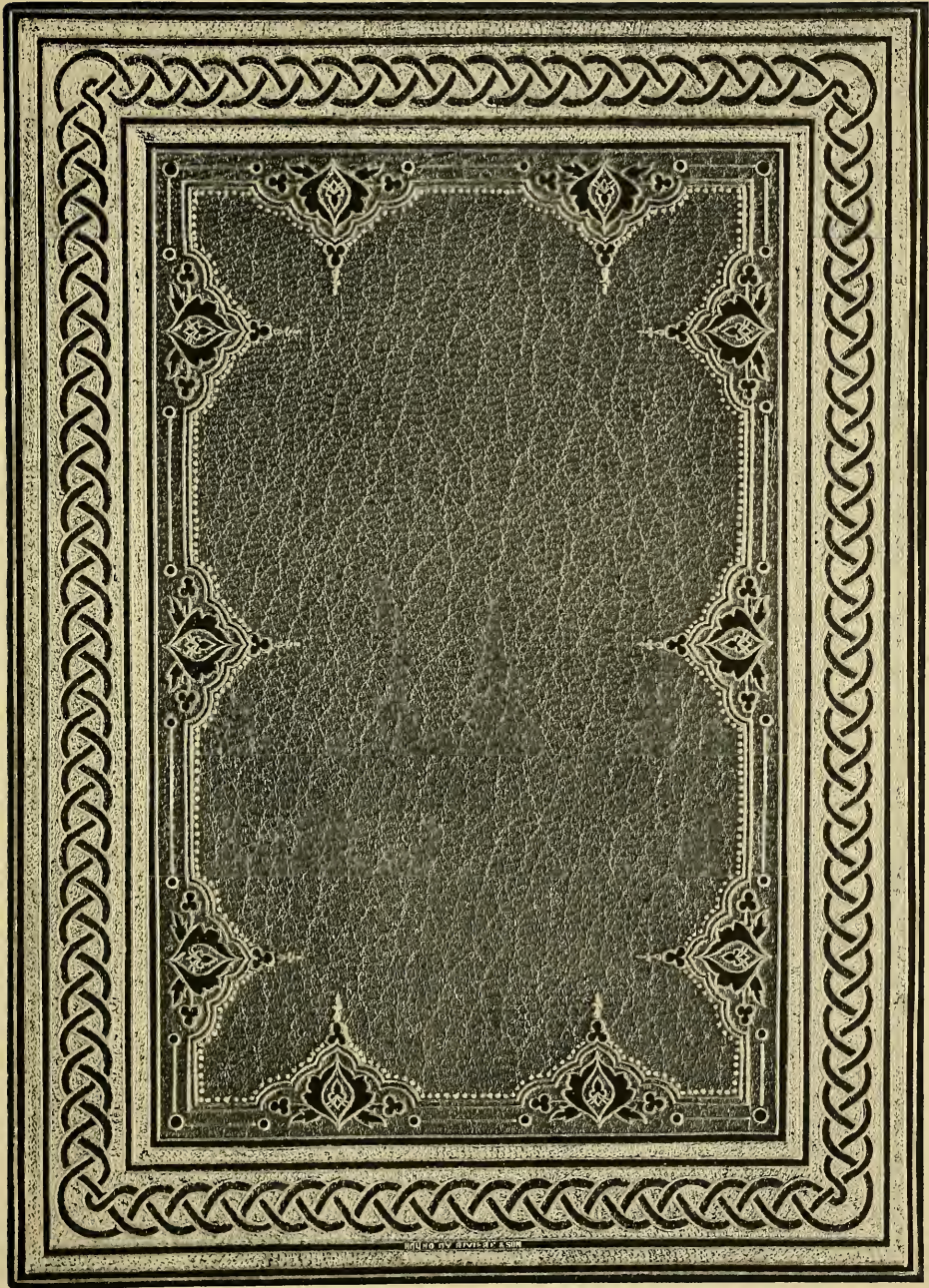


ILLUSTRATION 23



RUBÁIYÁT OF OMAR KHAYYÁM. 4th Edition.

Bound in Green Levant Morocco, Red Levant Doublures, and Fly-leaves.

THE design (see illustration No. 22) is composed of a border of vine leaves and grapes, set off by a background of fine *pointillé* work, the grapes being represented by amethysts, of which there are 256, each cluster being set in gold and let into the cover. This border is surrounded by delicate strapwork, intertwined at the corners, and inlaid in brown morocco. The centre panel is composed of a conventional treatment of roses and leaves on a blue background, the roses being inlaid in pink, and the whole surrounded by strapwork inlaid in light brown.

The doublures (see illustration No. 23) have a border of intricate design, with a background of fine *pointillé*, enclosed by four lines of strapwork inlaid in black; the whole surrounds another border of Oriental design, inlaid in green morocco.

The fly-leaves have a border of interlaced strapwork, inlaid in green, and enclosed between two bands inlaid in black.

POEMS OF SHAKESPEARE. Vellum Copy. Kelm-scott Press, 1893. Bound in Red Levant Morocco, with Doublures and Silk Flies.

THE cover (see illustration No. 24) is decorated with panels formed by the interlacing of black inlaid strapwork; in the centre is an oval shape formed by the continuation of the outer strapping, the centre of which is filled with inlaid roses and leaves springing from heart-shapes. Surrounding this is a trellis pattern of gold lines, and in the four corners a similar treatment to the centre oval; the outside border is composed of a chain pattern forced up by the introduction of fine *pointillé* work.

The doublures (see illustration No. 25) are of olive-green levant morocco, with a diaper design introducing violets and leaves inlaid in original colours, and the whole surrounded by a border of interlaced strapwork between inlaid ribbons of heliotrope.

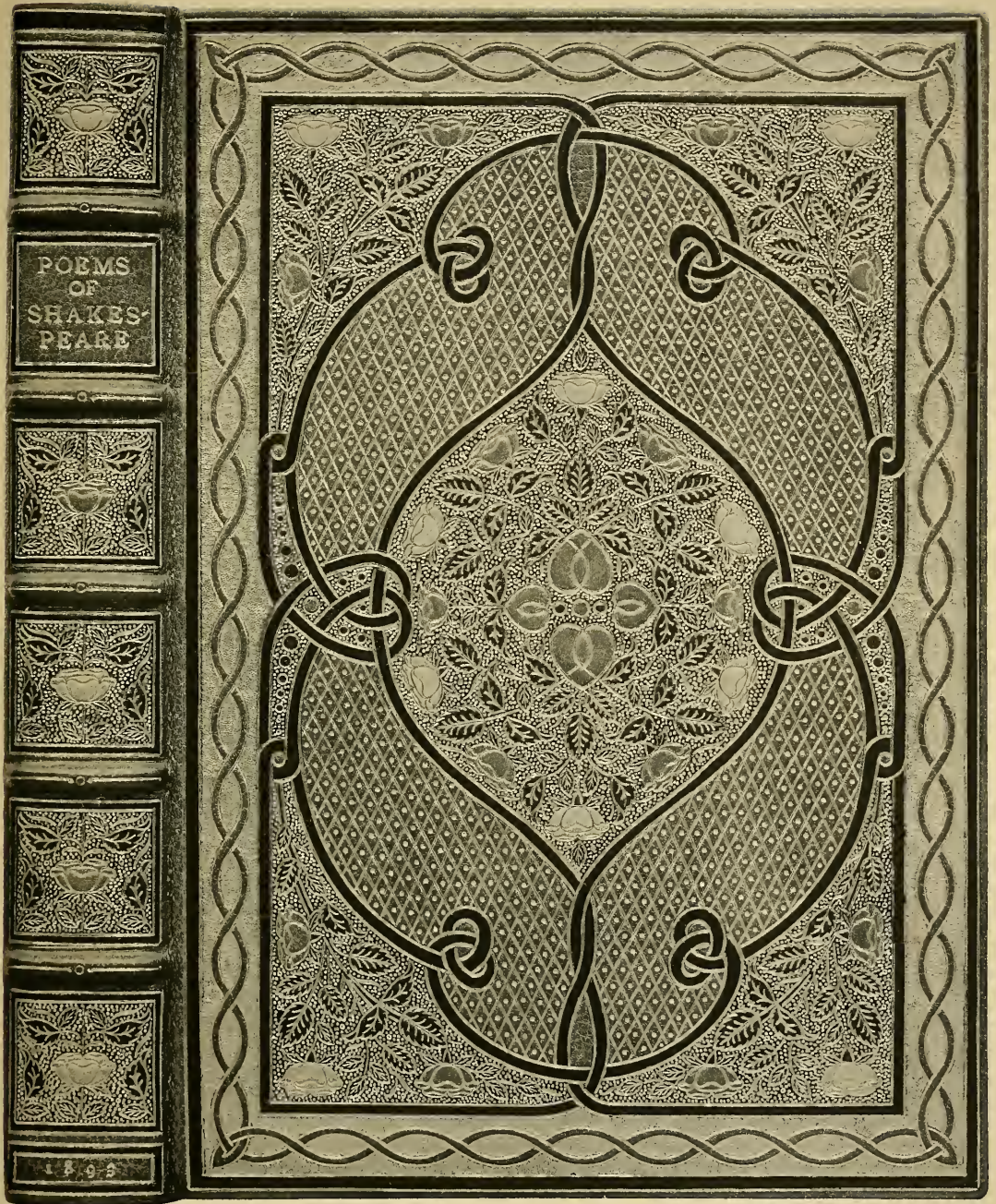


ILLUSTRATION 24







ILLUSTRATION 25





ILLUSTRATION 26



THE REVOLT OF ISLAM. By PERCY BYSSHE SHELLEY. 1818. A fine copy of the 1st Edition. Bound in Heliotrope Levant Morocco, with Doublures and Morocco Fly-leaves, solid gilt edges.

THE cover (see illustration No. 26) is composed of a panel in the centre, in which is a design of scrollwork inlaid in orange, with a background of very fine *pointillé* in centre and radiating to the outer edges of the inlaid portion. From out of the scrollwork branches are extended, on which grow a conventional treatment of the papyrus leaf inlaid in green, the whole forming an oval surrounded by gilt lines, studded at intervals with red inlays. The corners of the panel are filled in with diced lines and star ornament; surrounding the inner panel is a rich border of Oriental design, displayed between two straps of brown inlay. The doublures have panels of ivory white calf, with a diaper pattern of conventional flowers inlaid in pink, surrounded by a border of interlaced strapwork between two ribbons of inlaid brown, and a background of fine *pointillé* work. The morocco fly-leaves are the same colour as the cover, with a simple panel of gold lines.

WINE, WOMEN, AND SONG. Translated, with an Essay, by J. A. SYMONDS. 1884. Bound in Green Levant Morocco, with Doublures and Silk Flies.

THE cover (see illustration No. 27) is decorated with a centre panel, in the middle of which are four heart-shapes formed by interlaced inlaid strapwork, inside of which inlaid roses and leaves are introduced. Surrounding this and covering the inner panel are vine leaves and grapes inlaid, with a background of solid *pointillé* work, the outer border being a series of lozenges connected by green strapwork with a finely powdered background.

The doublures have a panel of brown morocco, with a border of inlaid leaves and gold flowers, all of which spring from an eccentric design of strapwork inlaid in black, and in the centre a *poudré* of gold dots. Surrounding the panel is a border of interlaced strapwork.

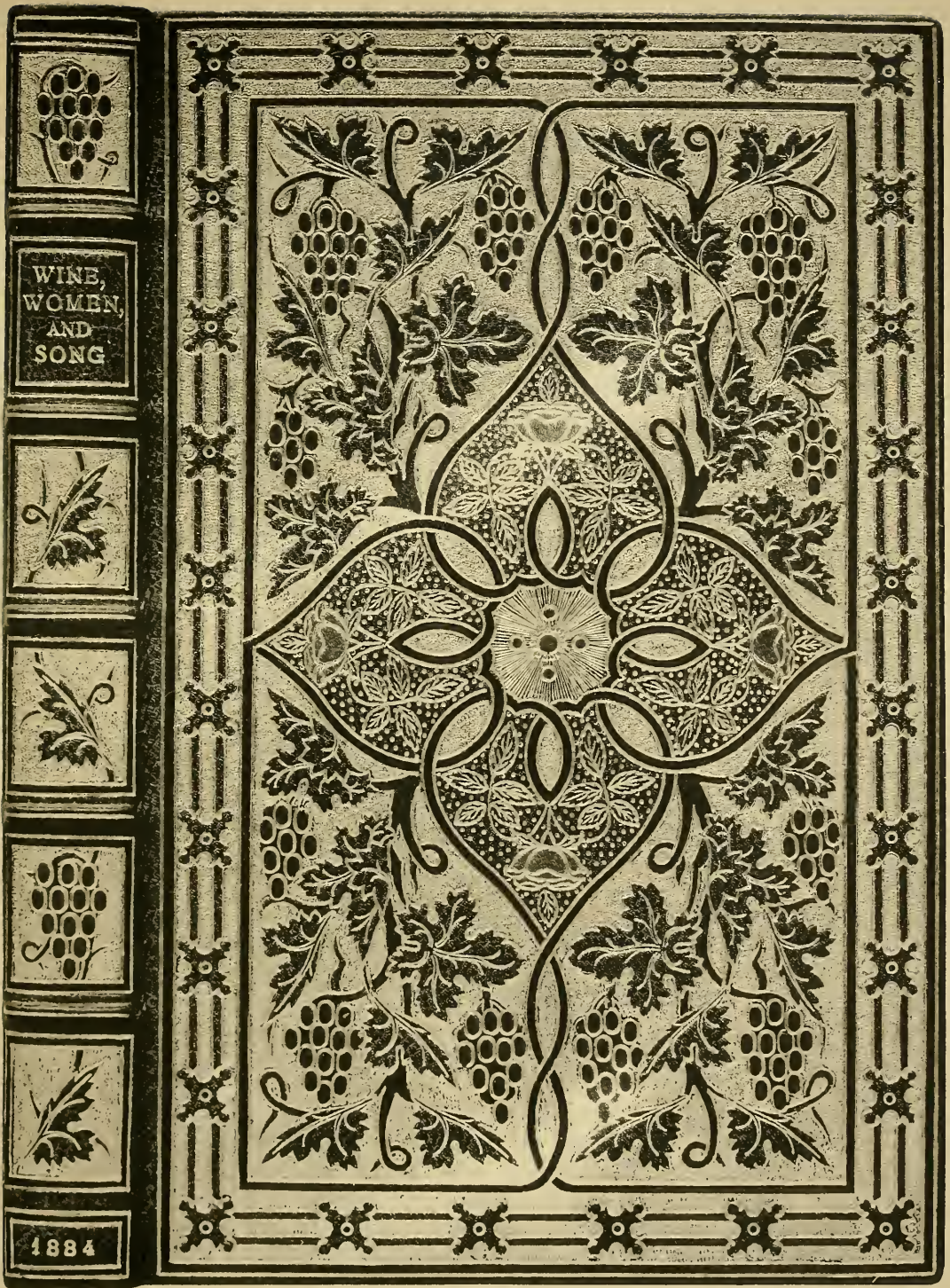


ILLUSTRATION 27





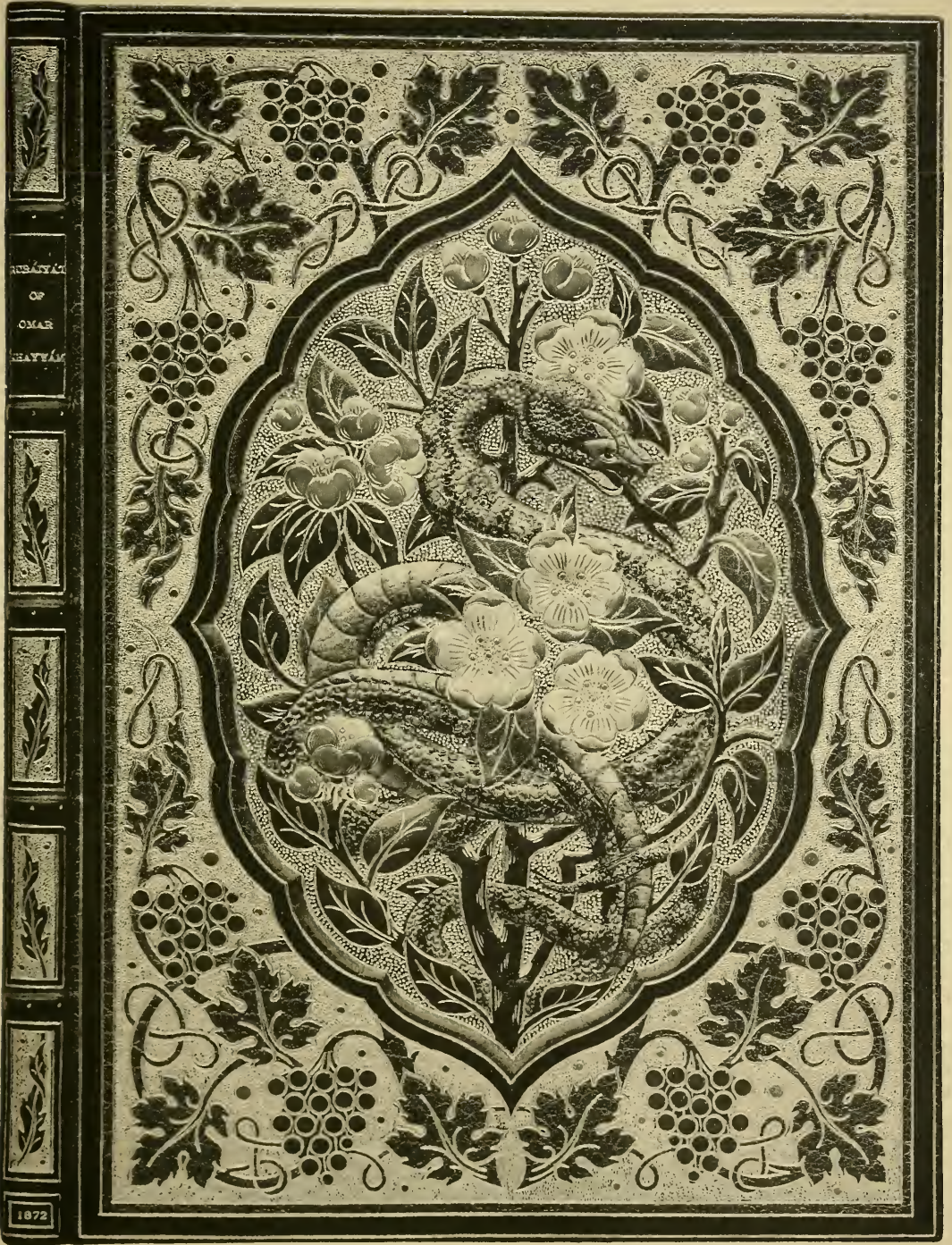


ILLUSTRATION 28



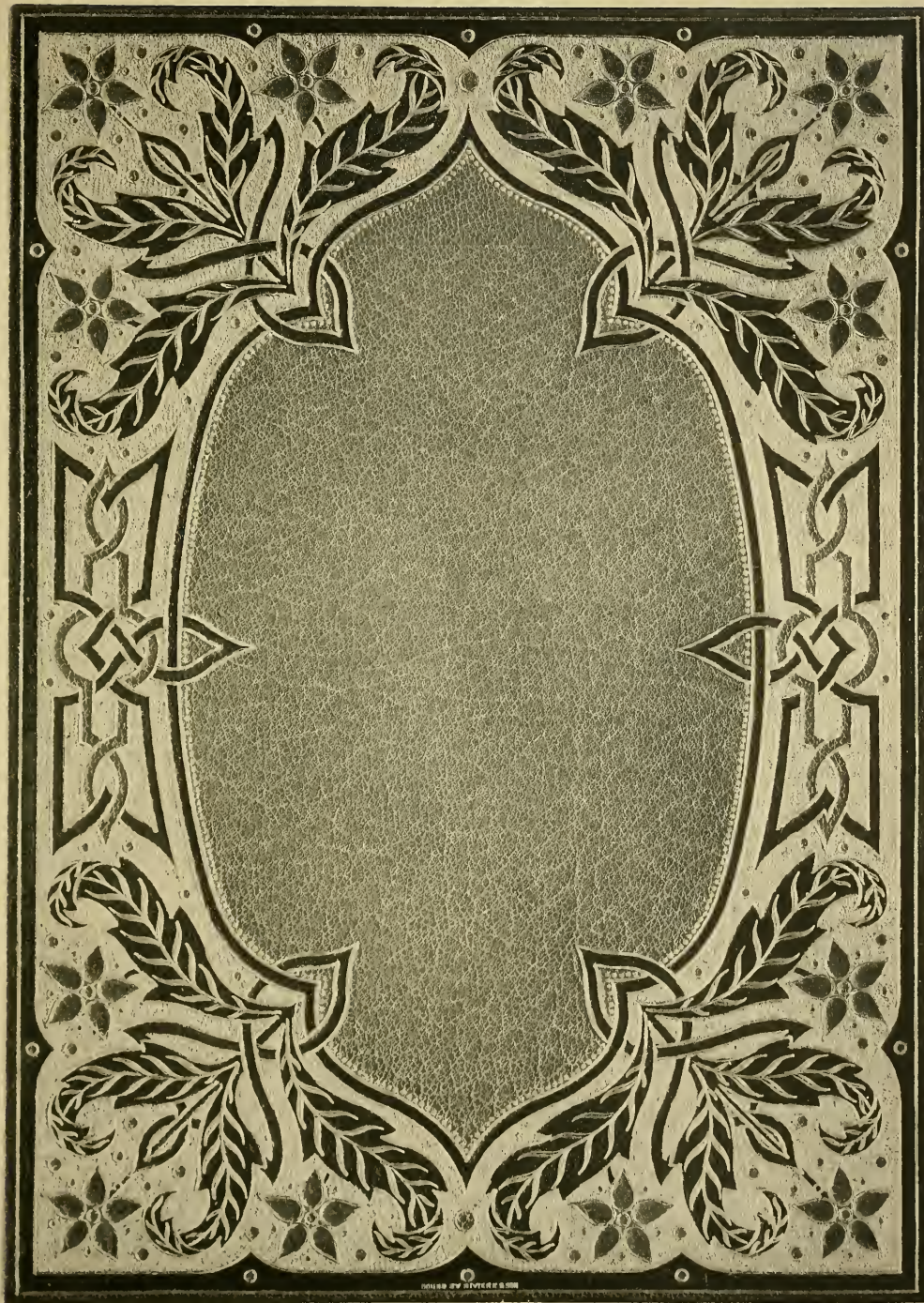


ILLUSTRATION 29



RUBÁIYÁT OF OMAR KHAYYÁM. Third Edition  
1872. Bound in Green Levant Morocco, with Doublures  
and Fly-leaves, top edge gilt.

THE front cover (see illustration No. 28) is decorated in a highly ornate manner. It has a sunk panel of Oriental oval shape, in which is depicted a snake entwined in a conventional rose tree. The whole of the decoration is in moulded leather, and considerable ingenuity had to be exercised to produce a snake as near to life as possible. After some trouble a dead one was obtained, and from this the reproduction in moulded leather was worked. Surrounding the oval is a decorative border consisting of vine leaves and grapes, with closely studded background in *pointillé* work.

The reverse side has a similar oval to the front, but in place of the snake a bird of paradise is introduced, perched on a branch of an apple tree, the whole being inlaid and moulded in leather of appropriate colours. The border surrounding the oval is made up of passion flowers and leaves inlaid, with a background of fine *pointillé* work.

The doublures (see illustration No. 29) are of red levant morocco with a rich border consisting of flowers and leaves and interlaced strapwork inlaid in various colours.

The fly-leaves are of green levant morocco, with an arrangement of straps inlaid in red and blue, forming a

design in each corner, in which a decorative treatment of flowers is introduced. The centre of the front fly-leaf is composed of an oval shape, containing passion flowers and leaves, and the back fly-leaf poppies and leaves, all of which are inlaid in appropriate colours.

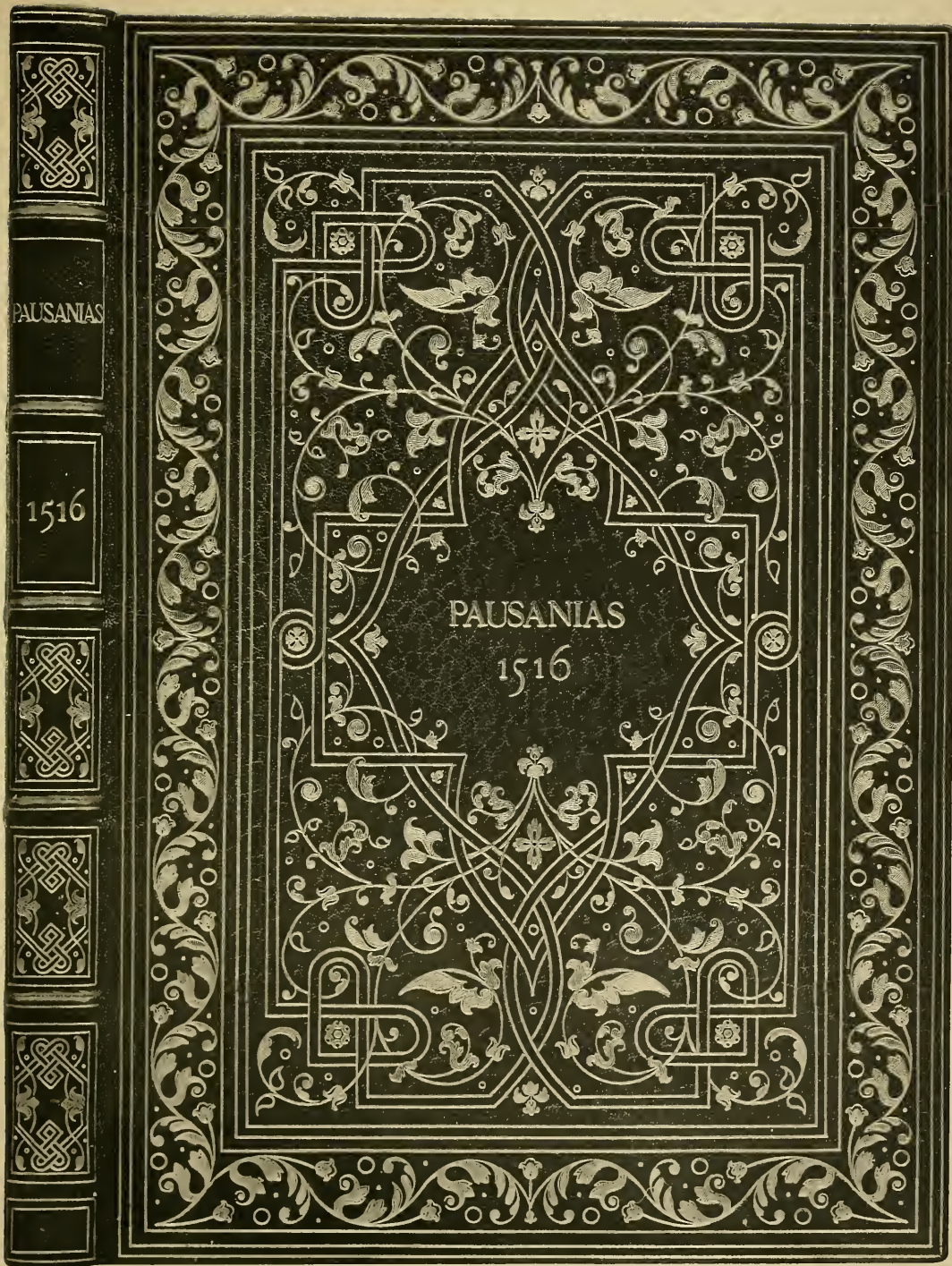


ILLUSTRATION 30





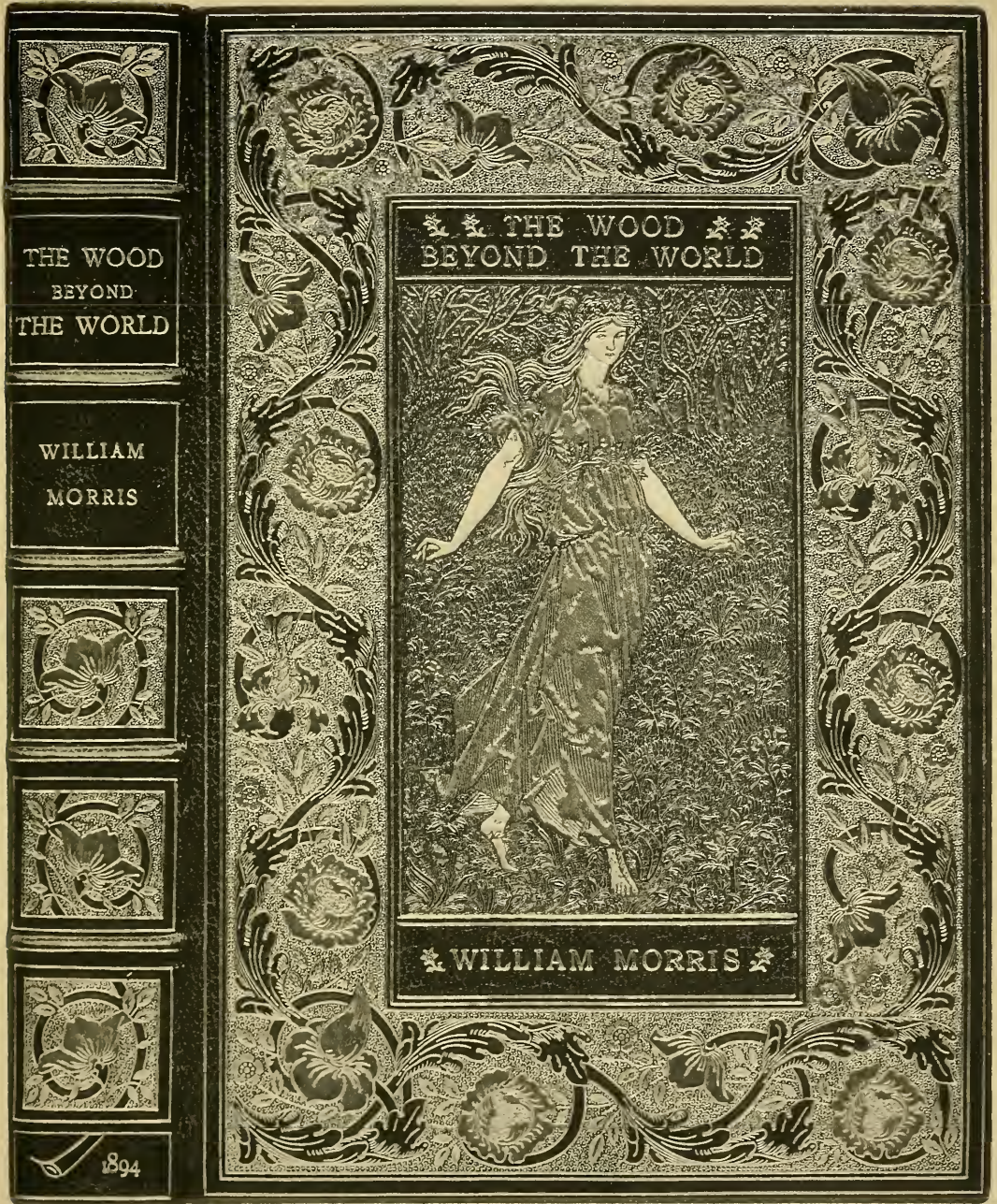
PAUSANIAS. ALDUS. 1516. (One of the first books to be printed in Greek.) Bound in Brown Levant Morocco, gilt edges, and decorated in rich Grolier style.

SEE illustration No. 30.

THE WOOD BEYOND THE WORLD. WILLIAM MORRIS. Printed on Vellum. Kelmscott Press. Bound in Olive-Green Levant Morocco, top edge gilt.

THE cover (see illustration No. 31) is decorated with a centre panel, being a reproduction in gold and leather inlays of the illustration on the frontispiece. This panel is surrounded by a rich border after the style of William Morris, and inlaid in various colours by which a very rich effect is produced.

The back has similar treatment to the sides, and the inside border is also in keeping.



THE WOOD  
BEYOND  
THE WORLD

WILLIAM  
MORRIS

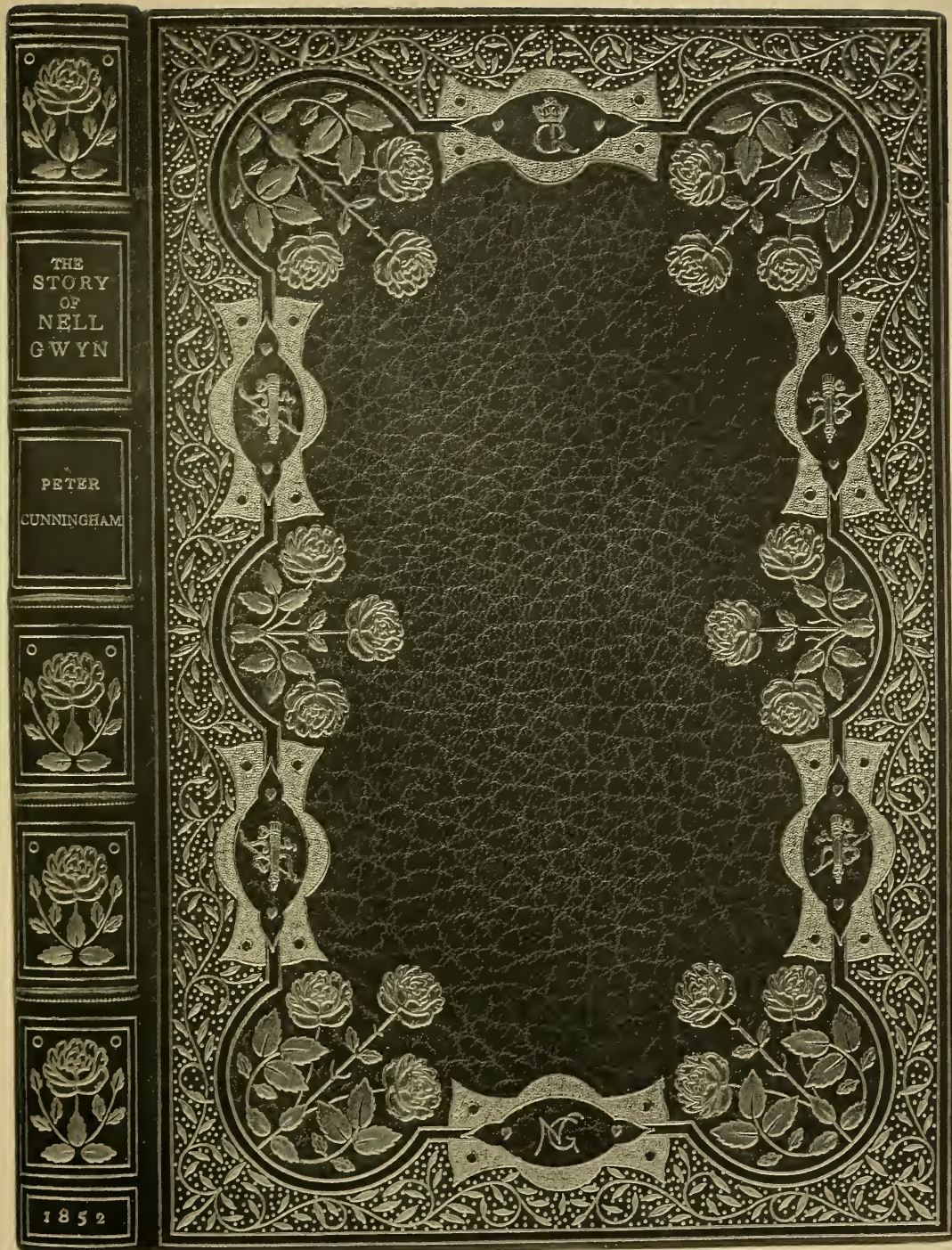
THE WOOD  
BEYOND THE WORLD

WILLIAM MORRIS

1894

ILLUSTRATION 31





THE  
STORY  
OF  
NELL  
GWYN

PETER  
CUNNINGHAM

1852

ILLUSTRATION 32



THE STORY OF NELL GWYN, by CUNNINGHAM.  
1st Edition, 1852. Bound in Light Blue Levant  
Morocco, with Silk Doublures and Fly-leaves.

DECORATED (see illustration No. 32) with a rich border in which inlaid roses are introduced. At the top will be seen a monogram C.R. surmounted by a crown; at foot N.G., and on each side Cupid's bow and quiver, with an inlaid strap-ping of green and black.

The doublures of silk have gold borders in which inlaid roses are introduced into the four corners.



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