arranging a series of lectures to be held in the New Gallery, on the respective arts and crafts. Mr. Cobden-Sanderson will deliver the lecture on Bookbinding.

In closing this notice, we cannot help saying that we were much disappointed at the Bookbinding section. It certainly does not represent what can and is being done in the trade. There is not a single example of inlaid work. Quite as fine a collection can be seen any day at any well-known West-end booksellers. The exhibition, however, shows that new ideas are being brought to bear on our craft, and Mr. Cobden-Sanderson puts it very forcibly in his short notice of binding, printed in the catalogue:

"The life of bookbinding is in the dainty mutation of its mutable elements—back, bands, boards, squares, decoration. These elements admit of almost endless variation, singly and in combination, in kind and in degree. In fact, however, they are now almost always uniformly treated or worked up to one type or set of types. This is the death of bookbinding as a craft of beauty.

"The finish, moreover, or execution, has outrun invention, and is the great characteristic of modern bookbinding. This again, the inversion of the due order, is, in the opinion of the writer, but as the carving on the tomb of a dead art, and itself dead.

"A well-bound beautiful book is neither of one type, nor finished so that its highest praise is that 'had it been made by a machine it could not have been made better.' It is individual; it is instinct with the hand of him who made it; it is pleasant to feel, to handle, and to see; it is the original work of an original mind working in freedom simultaneously with hand and heart and brain to produce a thing of use which all time shall agree ever more and more also to call 'a thing of beauty.'"

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On Binding in Cloth.

By Henry B. Wheatley, F.S.A.

In tracing the history of cloth binding, we find first the use of plain cloth either entirely covering the boards or only over the back, with a paper label and sometimes a leather lettering piece. Then we find the lettering in gold placed direct on the back; then stamped cloth in blind was adopted; and last of all we have the designs worked up in gold. Sometimes the cloth is stamped in colours with a design, and the variety of treatment which may be adopted is very great.

In considering what styles may best be adopted in cloth binding, we may well start with the dictum that designs suitable for leather are not necessarily suitable for cloth, and the reverse is also true. And I would say that in respect to cloth binding, the author or editor of a book of importance should insist that an artist be employed to design a cover. We have seen that some of our best artists will do this work, and if they are more generally employed we may rest assured that a large number of beautiful designs will be brought into our homes, and thus help to cultivate our taste.
PRINCIPLES OF DESIGN.—The main principles of design suitable for bookbinding are almost self-evident to those who have considered the subject, but it may be well to formulate them roughly here. First and foremost is appropriateness, and this may be considered in respect (1) to the age of the book, and (2) the subject. In the case of an old book, it will be well to bind it as nearly as possible in the style of the period in which it was published, and with early printed books and works on subjects connected with the Middle Ages, blind stamping will often be found to be the most suitable style. It is clear that some subjects, such, for instance, as political economy, are antagonistic to a very ornate treatment. Natural history is different, and there are many beautifully illustrated works in this department which deserve a handsome binding. Books in botany will be easily treated with a floral design, which should be made to grow from a stem. Zoology will be illustrated with more difficulty. The valuable old books of travel, such as Hakluyt’s “Voyages,” Purchas’s “Pilgrims,” Mandeville’s “Travels,” and Smith’s “Virginia,” will give scope for the ingenuity of the designer, and the designs may allowably be somewhat quaint and outré. Poetry, and works of imagination generally, seem specially marked out as suited for elaborate and imaginative bindings.

Merely to mention some of our great authors, Chaucer’s works might be covered with flowers, especially the daisy, as appropriate to the great poet of nature; Spencer should have the lion, spears, and knightly emblems; and the reading of Shakespeare’s plays should suggest an infinity of ornament to an artistic imagination.

Besides illustrating the contents of the book, the design may be made to denote the ownership; in fact, it has been universally conceded that marks of ownership should play an important part in designs for binding.

It is of paramount importance that designs should be adapted to the size and form of the book. The shape is, of course, rectangular; this may be accentuated by horizontal and perpendicular lines, or it may be made less remarkable by a flowing treatment, but a design intended for a round object will not be suitable for the side of a book, unless it is greatly modified.

Then there are the various parts—the back, the sides, and the leaves. When there are bands on the back, the style of ornament is pretty rigidly marked out; there must either be a repetition or alteration of design in the different panels, and the style of ornament does not admit of much originality of treatment, as there are certain rules which it seems necessary to obey. When, however, the back is flat, and no bands are used, there is much more scope for beauty of design; but it is astonishing how little attention has been paid to the back by the great binders. The backs of the Marguerite de Valois books are beautiful, and so are many of De Thou’s volumes, but usually the treatment of the back is particularly weak. One of the most beautiful backs I have seen upon a modern book is that on the copy of “The Germ” bound by Mr. Cobden-Sanderson. Here there is a flowering branch running up the back; this is cut off by the open space occupied by the lettering, but Mr. Sanderson, by a happy inspiration, has connected the separated portions of the branch, by means of a tendril running through the lettering. Sometimes the back has been treated with success in connection with the sides, and a consistent whole has thus been obtained.

In treating the side we may either cover it entirely with a design, or arrange corners and centre with a certain amount of plain space left to view. These corners and centre may be
kept unconnected, or they may be united by a floral or geometric design. It is worthy of note in respect to these corners that an ornament should not be used when in two of the corners it has to be placed upside down. This is unpleasing to the eye. An instance occurs to me in regard to the books of Henry, Prince of Wales. In some of these there are roses in
the corners, and these look well; but the crowns in the upper corners look as if they ought to fall off, and in those cases where the Prince of Wales's feathers are used, the two upper ones seem as if they would fall. In the most elaborate bindings the edges are now frequently left uncut, and the top edges only gilt; but this has a somewhat unfinished look, although it saves the book from being reduced in height and width. Gauffered edges have a good effect, and colour under the gold is almost always an improvement.

Simplicity is not to be always aimed at in design, but it often has a special charm, as when a special ornament is repeated over the whole side, instead of the bewildering perplexity which is sometimes aimed at. Some of the most beautiful specimens of historic bindings are instances of this principle of repetition.

Designs should certainly not be too pictorial in character, and portraits on the side of a book are not to be encouraged. They are false in art. Bearing in mind the three chief points of age, subject, and form, the binder may range the world in search of designs, and may appropriate them with a free hand.

Queen Henrietta Maria's New Testament.

A charming historic relic has lately been discovered in Paris. It is a copy of The New Testament of 1656, bound up with The Whole Book of Psalms of 1654, in a beautiful silk-embroidered cover, having on the front side an oval portrait of Charles I. when quite a young man, and on the reverse a pleasing likeness of Henrietta Maria. It is supposed that these embroideries were made for the widowed queen as a souvenir of her lost husband. No doubt the clasps are of English make; and it is probable the embroidery was English also.

The bands at the top and bottom are white, with flowers, leaves, and insects worked in their natural colours.

The background of the portrait is grey, the face and neck flesh-colour, the hair light brown, the bow on the head and the drapery covering the figure are blue. The baldachin and curtains are red and white. The oval is enclosed in a cordelette of silver, of which the metal the clasps are also made.

Queen Henrietta Maria resided at Somerset House from July 1662 to June 1665, when she retired to France for the benefit of her health. She subsequently lived at her own château of Colombe, on the Seine. Close by, the unhappy queen had founded the convent of Chaillot, and to this holy spot her body was removed when she died suddenly on August 31, 1669. Her remains were afterwards laid to rest in the abbey of St. Denis, beside those of her illustrious ancestors.

This book has fallen into the possession of Monsieur Léon Gruel, 418 Rue Saint-Honoré, Paris, who will be very happy to show it to any lover of embroidery or old binding.