

their work—that for which they get $1\frac{1}{2}d.$, $2d.$ and $2\frac{1}{2}d.$, is paid for at $2\frac{1}{2}d.$, $3\frac{1}{2}d.$ and $4\frac{1}{2}d.$ in London.

“In France there has been such constant repression of anything approaching combinations of workmen, that until lately trades unions may fairly be said not to have existed. Articles 414, 415, and 416 of the Code Pénal, 1810, prohibited any combinations of workmen for the purpose of either raising wages or reducing the hours of labour, under penalty of from two to five years' imprisonment. The same law also forbade combinations of employers for depressing the wages of labour, but that part became a dead letter until 1829, when the penalties were equalised between workmen and employers, and enforced. In 1864 the Imperial Government issued a commission of inquiry upon these articles, with the result that the law was so altered as to permit combinations, provided they abstain ‘from violence, menace, or fraud.’ The law, March 14th, 1873, against any form of international association, is still in force, but is rapidly becoming dead in effect, at least as far as International Congresses are concerned.”

Marbled Paper.

THE QUESTION OF ITS ORIGIN.

A CORRESPONDENT writes to *The Athenæum*:—

“The Art Library at South Kensington has just purchased an *album amicorum* ($5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.) originally belonging to one Wolfgang Leutkauff of Vienna, which has considerable interest beyond that usually presented by these collections of autographs and armorial bearings. In the first place, it throws light upon the history of marbled paper, as to the invention of which opinions differ greatly. Zaehnsdorf (*‘Art of Bookbinding,’* 1880, p. 29) says there is no doubt that it ‘was first imported from Holland wrapped round the small parcels of Dutch toys, and that after being carefully smoothed out, it was sold to bookbinders at a very high price, who used it upon their extra bindings, and if the paper was not large enough they were compelled to join it.’ Oddly enough, all the earliest examples of forwarding in marbled paper are not only in one piece, but have a large tuck on the side next the back of each cover. La Caille (*‘Histoire de l’Imprimerie,’* Paris, 1689, p. 213), writing in 1689, says that Macé Ruelle, a Parisian stationer (1606–38), invented this art—to which assertion the forwarding of several bindings executed by the so-called Le Gascon between 1617 and 1630 lends considerable colour. John Kunckel (*‘Ars Vitraria Experimentalis,’* Dantzic, 1679, ii. xliii.) claims the invention for Germany: he is the first author who describes the method of manufacturing it. A still earlier writer, Lord Bacon (*‘Sylva Sylvarum,’* cent. 8, No. 741), calls it a Turkish invention. ‘The Turks,’ says he, ‘have a pretty art of chamoletting of paper, which is not with us in use. They take divers oyled colours and put them severally (in drops) upon water; and stirre the water lightly, and then wet thin paper (being of some thickness) with it, and the paper will be waved, and veined, like Chamolet or Marble.’ The album acquired by the Art Library contains 228 leaves, of which forty-six are of marbled paper, comprising no fewer than thirty-four varieties, whereas the hitherto known examples, French or Dutch, which can be attributed to a date prior to

1680, are all of one class, the small comb variety. Besides these there are eighty leaves with a reserved space for writing or painting on, the broad border being adorned either with ornamental panels, similar to those on Persian bindings of the sixteenth century, or else with floral decoration like that on the so-called Rhodian tiles and plates. These are printed in colours in the body of the paper by some unknown process, which makes the pattern equally distinct on both sides. On most of the leaves the colours are much faded. The remaining leaves are stained red, yellow, or green, some of them being sprinkled over with metallic powder, which has, in course of time oxidized and spread; others are adorned with spots and veins of gold. The greater portion of the inscriptions and coats of arms are the work of German and Italian friends of the owner, others of Orientals; these are accompanied by illuminations, the inscriptions being some in Arabic, others in Turkish; one of these bears the signature of a Sultan or some high personage. The earliest entry is dated May 14, 1616; the latest, January 19, 1632. It would be interesting to know whether any examples of marbled paper of earlier date than these have come down to the present time. The volume has unfortunately been rebound and cut down, but the sides of the original cover have been mounted on the outside. They are of reddish brown leather, each with three sunken panels containing ornaments in low relief on gold grounds, surrounded by light ornaments in gold, much rubbed.

“P.S.—Since writing the above I have found two more specimens of early seventeenth century Turkish marbled papers on two leaves of illuminated work (676 and 676c, 1876), exhibited as Persian at the farther end of the Italian Court in the South Kensington Museum.”

Our Competition.

WE are pleased to inform our readers that a goodly number of craftsmen have taken advantage of the competition as set forth in our last issue, and we have before us an excellent assortment of half-bound volumes. They have come from all parts of the country, and we have no doubt that, had it not been such a busy time of the year, there would have been very many more. We find it impossible, however, to give the results in this issue of *THE BOOKBINDER*; but in our Christmas number we shall publish the awards—also the conditions of the next competition. Further, the competitions will be continued so long as the craft displays any interest and energy in the matter.

The examples sent in will be on view at our offices, 13, Charing Cross, until the 10th December. If any competitor requires his exhibit returned earlier than the date named, he can have it sent him any time after 1st December.

Our next competition will be so arranged that the awards can be given in the succeeding number of *THE BOOKBINDER*.
