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Foreign Notes.

FORTY-SEVEN years ago, at the auction sale of the Nodier collection, a copy of "Contes," by La Fontaine, bound by Derôme for the Marquise de Pompadour, in red morocco, fetched 250 francs. In 1875 it was sold to the Baron de la Roche La Carelle for 6,000 francs, and not long ago it was again sold, when Henri Beraldi gave 17,000 francs for it, nearly three times as much as it realised only sixteen years ago, or sixty-eight times as much as it fetched in 1844.

THE catalogue of the library of Don Paolo Borghese at Rome, published by Vincenzo Menozzi, is one of the finest ever got up for a sale, being enriched with many full and half-page illustrations and plates of manuscripts, music, and bindings. The origin of the library is attributed to Camillo, born 1559, elected Pope in 1605, whose name as Pope Paul V. has come down to us full of honour, because of the magnificence of his protection to all that pertained to science and art for the enrichment of the Vatican, and especially for his enlargement of the library. Little more than a century had elapsed since the art of the printer had begun to replace that of the scribe, and it may well be imagined that many of the choicest productions of the new art found their way to Rome, so that the Pope was able not only to accumulate treasures in the Vatican, but also in his own library. Scipione Borghese became Cardinal at the early age of twenty-six, and was soon afterwards made librarian of the Holy Roman Church by his uncle, Paul V. Later on he became Minister of State, and through all his life his energies were directed to the enrichment of the library of his family, which his exalted position enabled him to do to his heart's content. Other members of the family carried on the work down to later times, so that the Borghese library contained some of the richest treasures of the world. The catalogue of the choicest works in the large collection runs into 700pp., and there are illustrations of thirty-eight bindings, representing the work of many of the great binders of the sixteenth, seventeenth, and eighteenth centuries, including one Siennoise binding of the fifteenth century, which is reproduced in colours, with some peculiar specimens of Le Gascon's work.

PIERRE MARCELIN LORTIC died in Paris on May 9th, aged 71. He was the rival of Trautz-Bauzonnet, and his work was much admired and sought after by the book collectors of all nations. He retired from business several years ago, after being appointed Knight of the Legion of Honour. A little anecdote is told of him in Goncourt's diary: A French bibliophile once asked him, "Why do bookbinders occupy such dirty houses?" Lortic replied, "Because we gradually destroy stone houses. The owners of such tenements do not want us, my friend. Wooden houses only resist the wear and tear of our presses."

AT Halle two exhibitions will be held this year, one by the Trade Societies and one by the Art Trade Society, for machinery for the use of all trades. Book-binding machinery will be well represented. The exhibitions will be open from the middle of July till the middle of August.

AT the forthcoming annual meeting of the United Typothetæ in Toronto, Canada, an exhibition of labour-saving appliances for printing and bookbinding will be held in the central part of the city. This is taking a leaf out of the book of German customs, and a very valuable one.

New Marble Papers.

THE new series of Best English Extra Antiques—samples of which will be found on the adjoining supplement—will be welcomed as supplying a long-felt want, that of a paper which may be used with almost any shade or colour of leather. There has always been more or less of difficulty in procuring papers to harmonise with certain shades, and it is for that reason this new series has been designed in such a mixture of colours as to render the general tone as neutral as possible, while the pattern is a kind of cross between the English and fancy Spanish. The paper may be cut to any size of book, large or small, and will be found to be one of the most useful papers in the market.

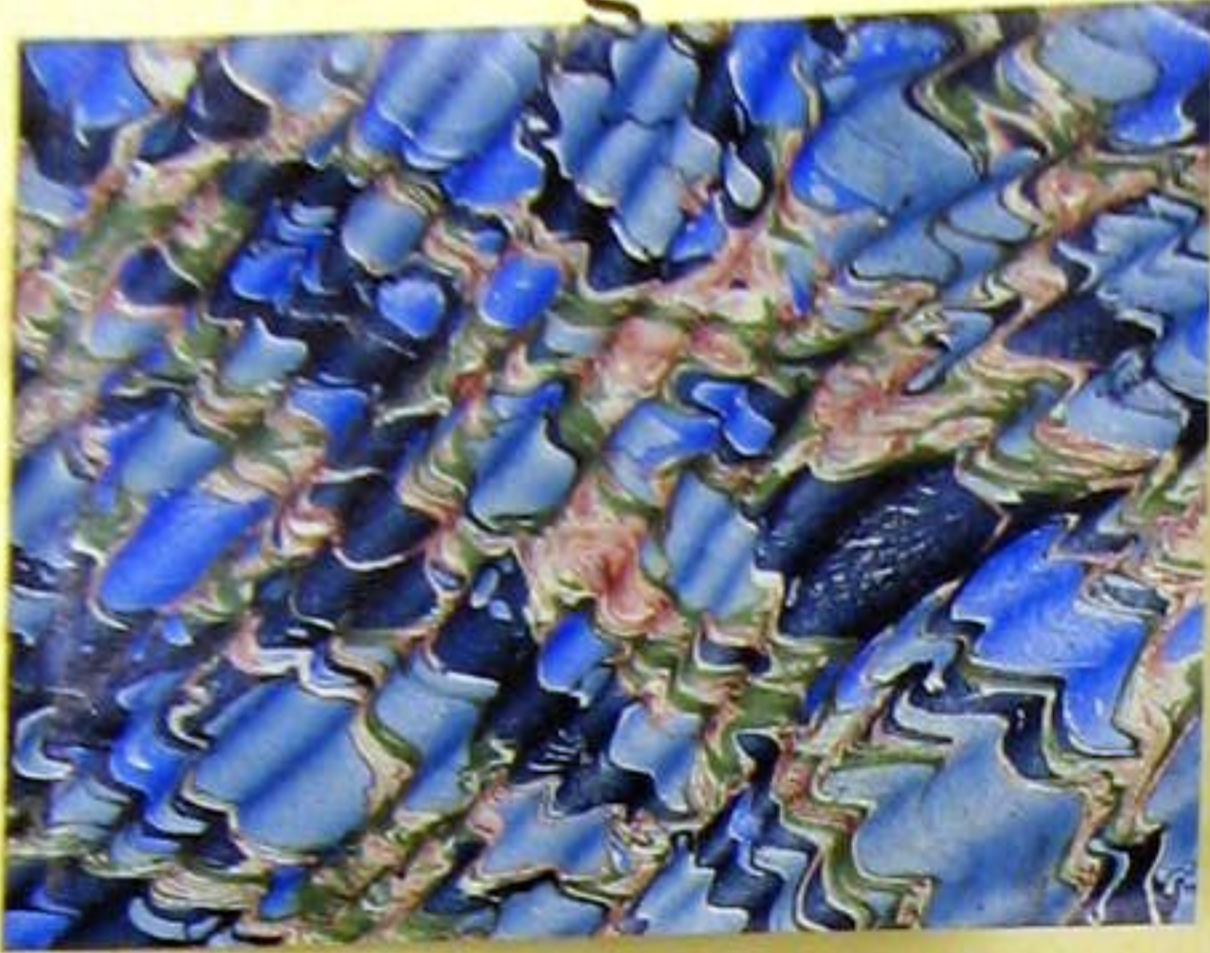
The quality of the papers supplied from this establishment needs no commendation from us, as it has been amply tested and proven all the world over, but the benefit of using English papers turns rather upon the point of cost. It is, therefore, necessary to consider whether the difference in the appearance of books sided and papered with good English marbles does not counterbalance the cost, as compared with those on which the cheaper and gaudy German marbles are used, but to that consideration at least must be added the greater ease of working, and the lesser liability of waste by breakage of the joints, etc., caused by the flimsy and harsh material used for foreign marbles. We believe, taking one thing with another, that English marbles are to be preferred, and should alone be used on anything beyond the cheapest trash.

Another point of advantage in using these papers is, that where a binder does his own marbling, he can obtain the same colours used on these papers from Messrs. Berry and Roberts, and thus make his edges match with the paper used.

Of the samples presented the best must be left to the individual taste of our readers; all are equally good, but R is the latest design. N and S we have used, and found them excellent, and well adapted to the purpose proclaimed; while O and P will be found especially useful where quieter tints are desired, the patterns being equally as pretty as in the others.

BEST ENGLISH EXTRA ANTIQUES.

S



O



P



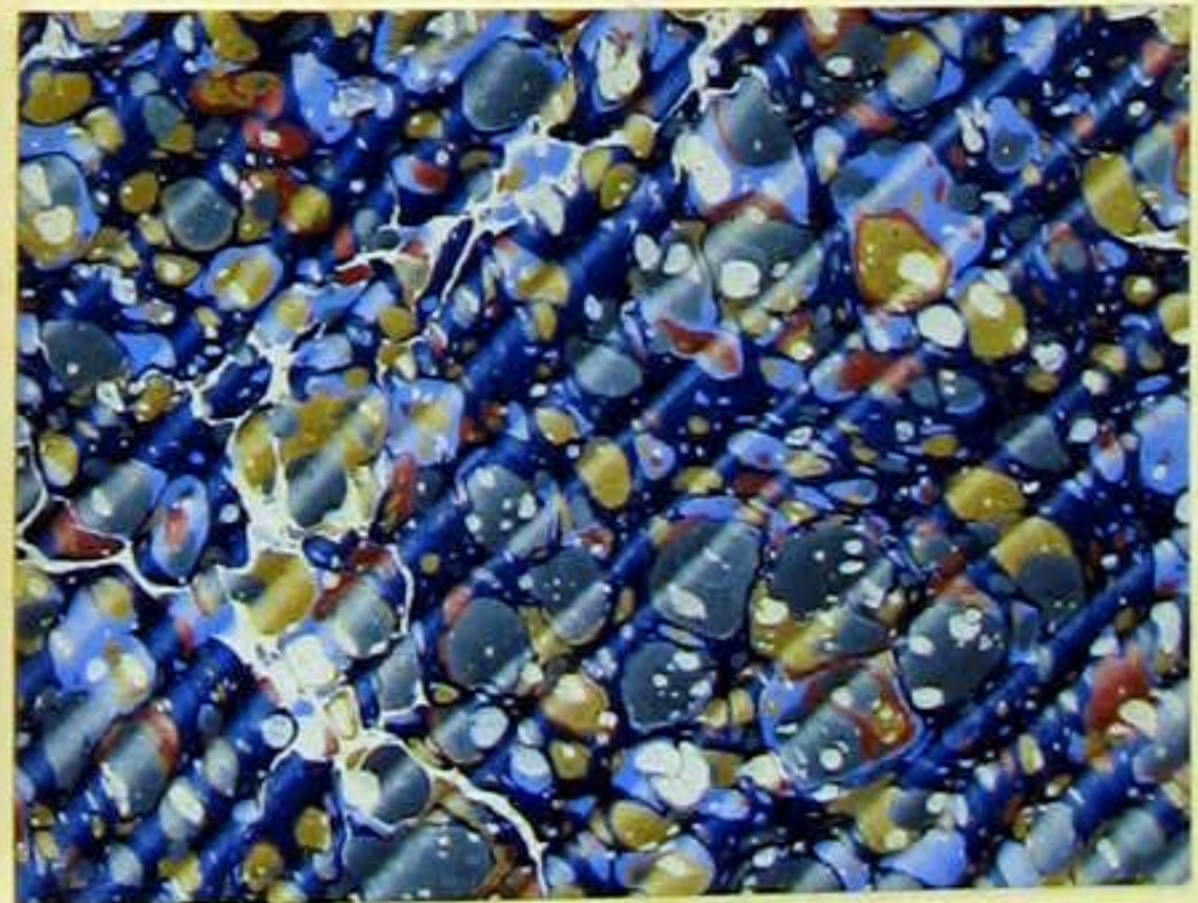
Q



R



N



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