

manuscript of Irving's careful and elaborate revision of "Knickerbocker's 'History of New York'" is now owned by a member of the Grolier Club, and that advantage was taken of this to indicate in an appendix the minor and yet always interesting changes and suppressions of the author.

Except a useful pamphlet of "Transactions," the "Knickerbocker's 'History of New York'" was the only publication of the Grolier Club during the season of 1885-86; and during the next winter the club confined itself to the printing of certain of the lectures delivered before it. The first of these had been by the president, Mr. Robert Hoe, on "Bookbinding as a Fine Art," and it was the first to appear as a book. When Mr. Hoe spoke before the club, he illustrated his remarks by specimens of the work of many of the most noted binders, all selected from his own library, photographs of which were thrown on a screen by the stereopticon; and the published lecture is made more valuable by sixty-three "Bierstadt artotypes" of these bindings of Mr. Hoe's. Although the plates reveal the extraordinary richness of the lecturer's collection, not all the examples are worthy of reproduction; and no doubt, more characteristic illustrations might have been procured had a call been made for the best specimens obtainable from other members of the club.

[To be continued.]

Two new books issued recently by Messrs. Eyre & Spottiswoode, "The Law in the Prophets" and "The Foundations of the Bible," are designed to meet the attacks of the new criticism of Wellhausen and Robertson Smith. The former book was written by Dr. Leathes, at the invitation of Dr. Liddon, and aims at putting the Law back into the chronological and authoritative place from whence the new criticism would depose it, by shewing that the earlier prophetic writings are filled with quotations from the Law, and, therefore, the Law itself could not be a fabrication of the time of Ezra, but was, as it pretends to be, the work of Moses. Canon Girdlestone's work, "The Foundations of the Bible," is a "vindication of the literary fidelity of the writers and of the substantial integrity of the books." Both will be sure to meet with favour at the hands of Biblical students.

A VERY rare work, the composition of one of Cromwell's famous "Ironsides," and of which there is no other known copy in England, has been lately acquired by the Mitchell Library at Glasgow. It is a "Book of Devotion," printed in 1649, and from the writing on a fly-leaf it appears to have been in the possession of Abigail Hill, wife of Baron Hill of the Exchequer Court.

HOW TO TAKE INK STAINS FROM HANDS.—Four pounds washing soda, dissolved in stone jar with a gallon of boiling water. When cold, add one pound chloride of lime, mix and cover up. This will last a long time. The hands are washed in this liquor, and when stain is off the liquor can be returned or the hands can be dipped in the jar, one at a time, then wash in warm water, then in soap.

## Painted Book Edges.

IN the year 1875 there was offered to the trustees of the British Museum a set of one hundred and seventy volumes, formerly belonging to Odorico Pillone, of Belluno, and at that time in the possession of Signor Bayolle, of Venice, a relative of Count Pillone. These books were remarkable for being adorned by Cesare Vecellio, a nephew of the great Titian, and author of "Costumes Ancient and Modern, of Different Parts of the World, with Discourses on the Same," published at Venice in 1590, and again in 1598. In this discourse, which treats of the dress of a "gentil donna," of Civital die Belluno, Vecellio mentions with great enthusiasm the Casa di Pillone, one of the chief families of the little town, and their charming villa of Castledardo. Cesare Vecellio was, no doubt, a friend and favourite at this villa, and hence his brush and pen ornamented a considerable portion of its fine library. Twenty out of these hundred and seventy volumes, clad in vellum wrappers, have these wrappers enriched by designs in pen-and-ink or washed in with Indian ink by Vecellio. Over one hundred and forty are remarkable for their fore-edges being painted by the same hand. Most of these are folios of the second half of the fifteenth or first part of the sixteenth century, clad in dark leather, a creamy pig-skin, rough with deeply-stamped devices on bosses of brass, and fastened with clasps or strings. Such books were commonly placed with their backs to the wall and their fore-edges exposed, and the latter, being thick, presented a fine field for the pencil of Vecellio. The late Sir Stirling-Maxwell thus describes some of these edges: "Vecellio has generally contented himself with a figure grandly designed and boldly coloured. St. Jerome, sometimes in the red robes of the cardinal, sometimes in the semi-nudity of the hermit, appears in various attitudes on the fore-edges of the portly editions of his works, printed by Froben at Basle in 1537. Augustine's *De Civitate Dei*, Venice, 1494, has that good bishop in his study, with a view of Hippo, by the seashore, in the background, looking very like Venice. Galen's *Opera*, Basel, 1529, is decorated with a doctor in his scarlet robes, and hat trimmed with ermine. *Dante*, Venice, 1491, of course, has the well-known figure in red with the capucho of old Florence. The *Dictionarium of Calepin*, Lugduni, 1578, has a vase with a tall flower of many blossoms; *Eutropius*, Basel, 1532, shows the heads of three emperors; and *Suetonius*, Basel, 1533, the same number of gold medallions on a light-blue ground." Though the trustees of the museum did not purchase this fine Venetian library, it is still in this country.—*The Magazine of Art*.

IT is somewhat strange how few manufacturers give special attention to thread—a most important article of daily consumption with manufacturing stationers and bookbinders. Messrs. Crawford Bros., 43 Noble-street, E.C., make every description of linen threads, which will be found of first-rate quality, strength, and finish. Messrs. Royle & Son, Lovell's-court, Paternoster-row, E.C., are their agents.