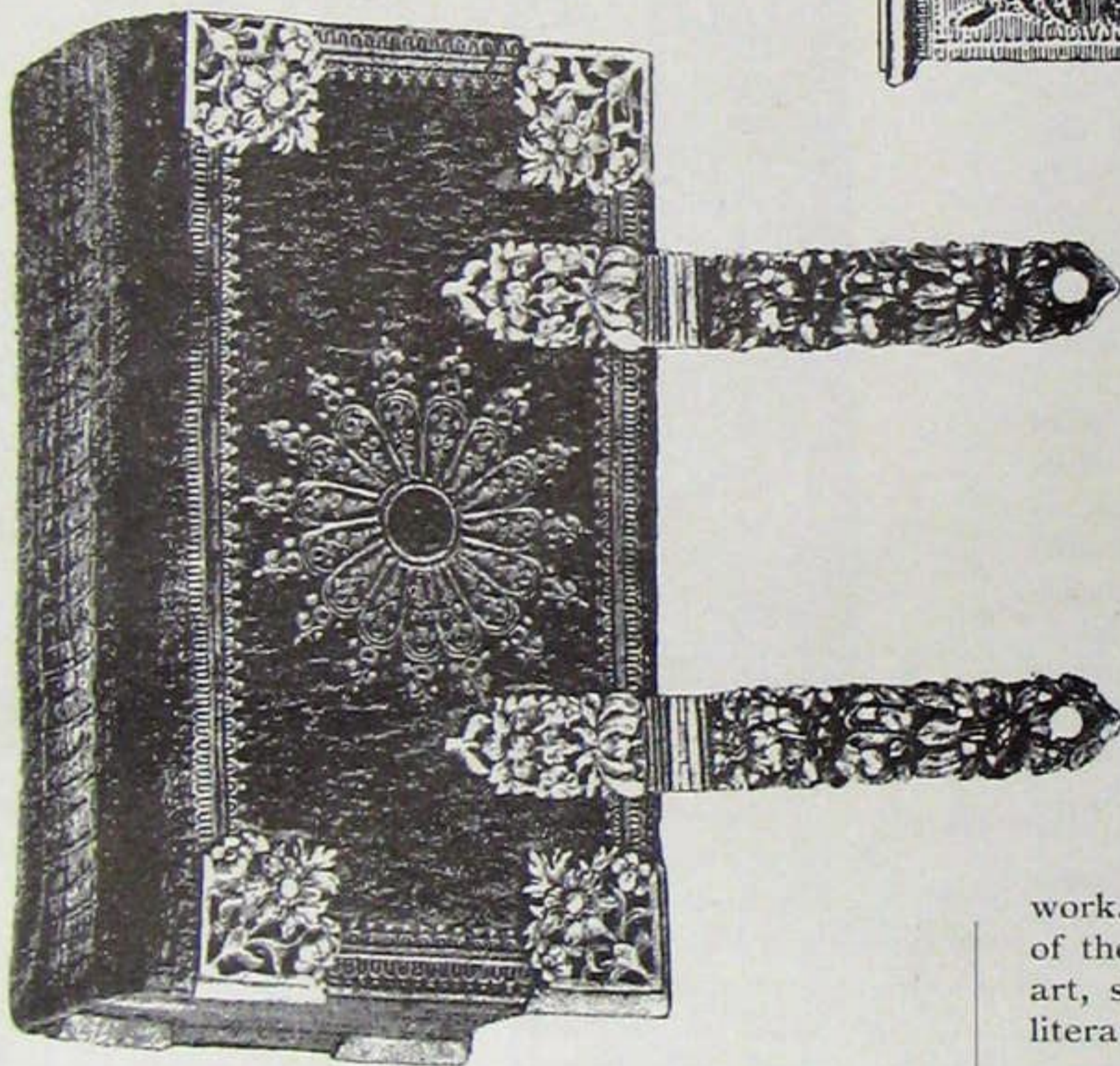


An Eighteenth Century Binding.

AMONGST the many splendid and rich bindings in the Bavarian Trade Museum at Nuremburg is a small book in a fine state of preservation. The title is "Himlisches Freudenmahl auff Erden," and was printed at Nuremburg in 1654. It is in black morocco, gold tooled; with a light border and a centre formed of one tool repeated fifteen times. On the front cover are the initials of the owner, G. B. W., but it is not known for whom the book was originally bound. The special ornament is the silver corners and clasps, which are magnificent pieces of work both as to design and execution. They are worked with raised tulips, roses, and lilies. The rivets are soldered into the mounts, so that they



do not interfere with the exquisite chased work. The effect of the binding is enhanced by the beautifully tooled and coloured edges. On top of the gilding a design of flowers and birds is worked, while beneath it the design is painted in colours, which show through the gilding. The end papers are plain white, but the whole book is a good proof of the solidity of the binder's work.

JOHN WHITAKER initiated the style termed Etruscan, in which designs from the decoration of Etruscan vases were copied in colours by means of acid instead of in gold. To John Mackinlay, for whom Payne worked before his death, most ... binders owe much of their excellence.—S. F. P.



NEW YORK CITY PRIVATE LIBRARIES.—At the present time Mr. Robert Hoe, the printing press builder, owns the finest private library in New York. It is in his city home at 11 East Thirty-sixth-street, and is the delight of all his friends. The library is a spacious apartment finished in mahogany, with gallery nearly fifty feet in depth, and it is estimated that over 8,000 volumes of unique interest are stored on the shelves. Mr. Hoe's cultivated taste as a collector is proven by the comprehensive scope of this magnificent collection. It is rich in old manuscripts, contains some of the rarest of missals and choice examples of the Gutenberg press, and a varied group of incunabula or specimens of the presses of the first century of press-work. Mr. Hoe has gathered together also some of the most exquisite specimens of the bookbinders' art, sparing no money to secure the prizes that his literary enthusiasm craved possession of.

THE art of illustration owes much more to wood than to copper or steel. While the gems of copper-plate work bring fabulous prices, and are well worth the money paid for them, it must be remembered that they were always works of luxury, for those only who could afford to buy them. The woodcuts, on the other hand, were for all; and when Durer drew on wood the story of the Passion, or when Titian sketched on wood the capture of Samson, or when such artists as Burgmair, Virgil Solis, Jost Amman, Mentagna, Vecellio, and scores of others, drew their designs on wood, to be carved out and printed in fac-simile, they left us clearer ideas of artistic power than we can ever hope to gain from elaborate works with the brui, or oft repeated etchings of acid.