

Rivals and Successors of Roger Payne.

ROGER PAYNE was, in the language of bibliomaniacs, a great "doctorer" of books. Some of the results of the combined operations of himself and his coadjutor, Mrs. Weir, were little short of miraculous. In 1774 Mrs. Weir and her husband went over to Toulouse for the purpose of binding and repairing the books in Count McCarthy's library; and later in life she betook herself to Edinburgh to repair the books, parchments, and vellums in the Register Office, which answers to the English Rolls Office.

Mackinlay, who was incidentally mentioned in a previous article, produced admirable work, the best part of which are his folios. The insides constitute the chief field of his elaborate and curious art. This was all but miraculous, and had all the finish of the happiest efforts of Roger Payne. But his smaller volumes are often heavy and tasteless, being frequently choked from the tightness of the sewing. His best folios were executed for the choice library of Mr. Grenville, and are now in the British Museum. Another gem is the large copy of the Chronicles of Matthew Paris, which is at Althorpe. His principal demerit was the extreme lavishness of his decorations.

A melancholy tinge was thrown over the closing years of Mackinlay's life. A fire consumed his premises, destroying much valuable property of himself and his customers (work in hand); but a more deadly blow fell upon him by the dissipated life and early demise of an only and beloved son. Stagmeier had a clever way of putting octavos into a comely shape. The library of the Royal Institution contains the *ne plus ultra* of his skill. This is the Didot Horace of 1799. It is in blue morocco, and is embellished with ornaments, cut after antique models. Thomas Hope, father of the proprietor of the *Saturday Review*, and author of that prose Don Juan, "Anastadius," gave the binder his plan, and the result proved the genius of both patron and artist. Walther, without aspiring to extraordinary celebrity or classical taste, produced much to gratify a collector who has no ambition to possess costly or curious book furniture.

But the greatest of all the immediate contemporaries and successors of Payne was Charles Lewis. He was pupil in Payne's school. Lewis worked largely in russia, and found, amongst his early patrons of bibliomaniacal renown, Reginald Heber and Sir Richard Colt Hoare. Much of his best work is in French calf. Ere long he received orders from Lords Spencer and Lansdowne, Earl Grenville, and the Duke of Devonshire.

The particular talent of Lewis consisted in uniting the taste of Payne with a freedom of forwarding and squaring of finish which were peculiarly his own. His books seem to move upon silken hinges; his joints are beautifully squared, wrought out with studded gold; in his inside decorations he stands out without a peer. His chief colours are buff, or subdued orange, for his russias; French grey for his moroccos. Such were the ground colours, to accord with which he brought his work into play. In quite another style are the delicious tomes, bound in velvet, which repose securely upon the shelves of the libraries of the chapter-houses at York and Ripon.

Charles Lewis had two younger brothers, George and Frederick. Although in lesser degree, they had some share of the genius of the elder. It is further due to the industry and perseverance of Charles Lewis to state that, in many of his book restorations, he equalled the skill conjointly displayed by Payne and Mrs. Weir. Of such is the Cicero *De Oratore* in the Grenville collection. It was bought in a most dingy and decrepid state, but ere it left his hands it received the appearance of youth. Nothing can surpass it.