

exported from France; Switzerland one-tenth; the next best customer is Germany, and then England. Holland and Russia print the most works in French for circulation in France. England does the same, but chiefly as orders from Parisian publishers. Of imported books—in the language of the country from which they come—England is first and Germany second. Good American works are too dear, and the cheap are in too small type.

A passing glance at the show cases proves that in the matter of luxurious printing, France, by her Didot, Mame, Curmer, Hachette and Quantin, take the lead of all other nations. Other peoples purchase books to read them—not a bad use—the French patronize gorgeous editions merely as works of art, like bronzes, pictures, or statuary. It is questionable if in ordinary books France be not following in the wake of England, Germany and America. As these observations are essentially limited—not to “cataloguing men’s names” and dealing out a passing homage, but to fixing attention on what approaches originality, taking France that has challenged the world as the measure for comparison—I find nothing in Class 9 in this respect, save what the firms of Claye, Lemerre and Jouaust expose. They have effected a revolution by supplying the market with beautiful books in a convenient form, with supple, but, at the same time, resisting paper; with type and illustrations at once elegant and attractive. They have restored to its position of honor the Elzevirian type, at once graceful and artistic, which was the glory of the Dutch printers of the XVI century, but so profoundly altered during the two succeeding centuries. This revival of the fine arts, applied to printing, where type, paper and engravings are all in harmony, dates from 1856, and is due to Perrin, a Lyons printer. The Claye establishment took up the idea; it was prosecuted by Lemerre and completed by Jouaust since 1869; the latter gentleman is an artist and erudite, as well as printer. These houses have done more than revive the Elzevirian edition: they have perfected a lost art; no eye can discover a blemish or a neglect in their volumes. The type employed by Jouaust is remarkably pure and clear; the letter-press is as fine and uniform as it is finished, and the page-work is harmony itself. The wood-engraved plates are not distributed so as to face the text, but are collected together for reference. Time will be necessary

to decide how this innovation will be appreciated. The Charpentier establishment exhibits a series of *bijou* volumes, veritable *Queen Mab chefs d’œuvre* in typography. The firm Plon merits special mention for introducing a fat, full and easily read type, for which there is a growing demand, and that English and American type foundries ought to note; the firm makes its own type, prints, publishes—does all but make paper. The Didot establishment, in addition to all these, manufactures its own paper.

I have alluded to something like the crying injustice inflicted by the juries. *Ab uno disce omnes*. Lemerre and Jouaust have only been awarded silver medals, and the important firm of Caslon & Co., whose type, so pure and durable, and proofs of which were so effectively and artistically shown by their experienced representative, Mr. Tucker, has only been awarded an “honorable mention,” on a par with Venezuela and Peru, and behind even Mexico, for a V. Debray, from that city, has taken a silver medal! Such verdicts would destroy the jury system itself, only that court of appeal—the public—corrects all vagaries and makes full reparation. Paul Dupont & Co. have only received a silver medal for their admirable specimens of printing, where the colors are not less beautiful than the designs. Dupuy & Sons have been deservedly accorded a gold medal for their lithographic pictures, which, though few, are exquisite; they execute a great deal of first-class work for English houses. Max Crennitz works largely also for England in the way of commercial chromos, and this kind of printing, as applied to books, is chiefly represented by Lemerrier & Co.

The superseding of manual labor by machinery and the use of gas or air as motive powers, are the most prominent features in connection with printing machinery. Of course, gas and air are limited to small establishments, to the rural districts more than to the towns, and mostly for lithographic work, which is very general in France. Greater cheapness is the result of these improvements. England put in a very poor appearance in machinery, and it is regrettable that cosmopolitan visitors are ignorant of the fact that her leading manufacturers have kept away. The “Ingram press” was the most conspicuous exhibit, and its handy and serviceable qualities have been duly rewarded with a gold medal. The absence of English news machines may explain why the London *Weekly Dispatch* had to