Within the past decade the humble unassuming guide book has blossomed into unwonted freshness and considerable artistic taste has been bestowed on its get-up and embellishment. In the old days a bare itinerary, which as often lead the traveller astray as directed him aright, and a few meagre historical details of the leading local families, formed almost its entire contents, while in the way of illustration a vignette on the title page and possibly a view of the most prominent ruins in the vicinity were thought amply sufficient. Now, with the recent improvements in printing—new faces of type, finer paper, "art tints" in printing inks, and the great advances perfected in engraving processes, the guide books of the day are frequently veritable editions de luxe in a small way, and well worthy of preservation after they have served their immediate purpose. We are led to these remarks by the receipt of three excellent examples of this class of bookmaking. All three are octavos and all are profusely illustrated,

not only with capitally executed woodcuts and "process" engravings, but in two instances with specially designed and very attractive initials appropriate to the subject of the book. In the same way, the paper is in each case of a fine quality, the type clear cut and sharp in impression, and the pictorial embellishments not only numerous and admirably executed, but excellently "made-ready," and excellently printed. The fine pictorial initial commencing this notice and the one following is from a guide to

**Eaton, Beer, and Neighbourhood**, by G. F. Munford, printed by the Western Gazette Company, Yeovil. Its second title is "Across the Landslip and out of the Gates of Devon." Amongst the numerous fine woodcuts we have selected the annexed view to illustrate this notice. Mr. F. Plank, the manager, who has superintended the production of the book—which, by the way, is worked throughout in a pretty blue tint—is a tasteful and skilful printer.

Mr. Wm. Harrison, Market-place, Ripon. It is illustrated with full-page "process" views (of which one is here presented) and woodcuts of bits of old buildings, views, etc., while the various chapters are commenced with the quaint initials used in this notice. The three large initials are drawn by Mr.

**The Western Range of Cliffs, Devon.**
J. H. Metcalfe, of Leybourn, Yorkshire, a thoroughly conscientious and earnest artist, whose work deserves to be better known; the smaller initials are copied from the Chartulary of Fountains Abbey, and were drawn by the father of the publisher in 1856 specially for this guide. They are very quaint in character. The execution of this volume is in every respect about as nearly perfect as it is possible to attain.

Dust.

Ancient binders regarded dust as one of the worst enemies of their books; hence their efforts to exclude it by various devices, such as leather coverings which met all around when the book was closed; heavy metal clasps to hold the book tightly shut, and leather thongs to serve the same purpose. To the modern book dust has lost some of its terror. With its thin, smooth paper a well-made modern book closes very tightly, and if its edges have been skilfully gilded the old enemy finds it next to impossible to gain admittance. But there is no need of encouraging it by only partially filling a bookshelf. See to it that your books when standing up are always pressed closely enough together to keep them tightly closed. —Phil. Biblion.