

tention in former years. Excessive efforts in the direction of cheap production seem to have invoked a natural reaction in favour of fine and expensive editions, arrayed in all the luxury of hand-made paper and wide margins, and the danger now threatens of carrying the fashion too far, by putting commonplace books into uniforms of undeserved splendour. Turning to the list, it will be seen that no particular branch of literature has received conspicuous attention; but on the other hand, each is fairly represented by books of average promise. Discouraging stories are current of depression in various branches of trade, but the publishers at least have not been idle, and we are encouraged to hope that for some time to come the booksellers will be both busy and prosperous.—*The Bookseller.*

AMERICAN WORKS.—In the course of an interview with Miss Florence Marryatt, the popular novelist, actress and reader, a reporter of the *Mail* put the question:

"How are the American novelists appreciated in England?"

"Well, that is rather a delicate question to ask me, but to tell you the truth, with the exception of two or three names like Hawthorne, Fenimore Cooper, and Irvine, American writers of fiction are very little known. I was editor of *London Society* for four years, and during that time a large number of American magazines like the *Atlantic Monthly* were sent me, and of course I had every opportunity of examining American magazine literature. Thaxter's sonnets are, I consider, perfectly charming, and I never take up a good American story without admiring the way they are written. They seem to put into one small story what in England, where there are such jaded hacks in literature, would appear in a three volume novel. One reason perhaps why the English public do not appreciate so highly American fiction is because the books are so directly local both in scenery and characteristics. Now there is one, 'Dr. Servier' (picking up the volume) which I have just been reading. It is an exceedingly clever book, written by a master hand, but I am not quite sure it would interest my English friends. It interests me, though, as I particularly like local works. They bring the habits, manners, and customs of other nations before one better than any other method. However, the objection of which I have spoken will gradually disappear as American writers become better acquainted with other continents."

HANDSOME BOOKS.—Paper suitable for the *edition de luxe* are in greater demand. These are chiefly hand-made. The prospects of Hand-made Mills are likely to continue encouraging, for the public taste for these kinds of books seems to be on the increase.

Hitherto France has had almost a monopoly of such editions, but it has lately been shown that England can produce them with quite as much beauty and elegance as her neighbour.

At first, when the Old Style revival came up, we were almost dependent on Holland for antique hand-made paper, but, as usual, the demand has created the supply, and several mills in Great Britain are producing papers in every respect as well suited—and even superior—for fine bookwork as that manufactured by the Dutch.

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