

O yes, certainly! Is it not quite possible, and just as likely, that such an admission will apply to the *printer* and his *art* as it does to that of the *artist* and his *masterpiece*?

He asks: "Have not the works of Caxton, Faust and others to be reprinted?" Don't know. I do know, however, that through the press we are frequently put in possession of many valuable quotations from these and similar works of a later date, which is a further proof that our art is the preservative of itself; and when I call to mind the existence of such periodicals as the *Scientific American*, *The American Architect and Building News*, *The Engineering and Mining Journal*, etc., to which our men of science, mechanics and others are daily referring, I feel convinced that these periodicals—though they may in time decay—will leave substantial mementos of the preservative power of the press, in the shape of works of art and science, that will require an abler pen than that of "Hair Space" to "obliterate."

In 1551, about 326 years ago, Robert Stephen, a French printer, divided the Bible into verses. Since then up to the present time the press has produced and reproduced that book, and who will venture to affirm that its existence will end with this generation, or that the press will not again reproduce it a *thousand years hence*? Will it not be even so with respect to "books on theology, geology, geometry, the arts and sciences"—aye, has it not already been so up to the present?

How do we, in this our generation, get our knowledge of that splendid piece of architecture, Solomon's Temple, but through the agency of the press? How do we obtain our knowledge of astronomy, electricity, and numberless other things, if not through the same agency? Are not our schools filled with books on science, history, classics, etc., all products of the press? And are not the scholars reaping a rich harvest from the labors of the authors, who have long since gone to their rest? What knowledge of all these things could we now possess if the art of printing had never been discovered? Will "Hair Space" answer the above questions separately, and to the point, without going into the shoe business or getting them mixed up with farming utensils, or the products of the dairy? He can tell us all about the milkmaids some other time!

Passing on to the ninth and following paragraphs I find the old sore breaks out afresh as

"Hair Space" proceeds. He appears dreadfully distressed at the idea that the printing business does not preserve itself more than any other branches of industry; that it has not "vitality" enough to keep its artizans from almost pauperism; that the printer gets no more than the shoemaker; and then adds: "When the time comes that the printer is lifted far above the level that he occupies now, then it will be time enough to boast that printing is the art preservative." How high must it get to suit ambitious "Hair Space," and to what altitude must it reach that will make "Hair Space" recognize it as the "art preservative?" Is it only because the typos have not reached that "level" that it fails to be so? Such arguments—such theories. What has penury and want, the rise and fall of printing offices, the remuneration of agriculture, shoemaking or tailoring to do with the consistency or "inconsistency" of the quotation? If any sane man can tell us, for mercy sake do, and give "Hair Space's" pen "a rest." Where is there a trade or business that has not its successes and its failures?

If our art is a "delusion and a cheat," all connected with its manipulation must necessarily delude and cheat—a compliment I, for one typo, do not feel disposed to accept. "Hair Space" appears to lose sight of the fact that the deprecatory tone in which he speaks of our noble art and the position of its employes may tend to lower both in the estimation of all who know no better. If printers are not above the "level," the fault rests with themselves, not with the art or its preservative power. Its area contains many who stand high in the world's estimation—men of cultivated tastes, men of intelligence and respectability, and men, though they may not really possess a classical education, who from their straightforward and honest walk in life are respected and stand high in the estimation of their fellow men. If "Hair Space" is not one of these, it is no fault of the art, and if he does not enjoy such a position he should not seemingly try to lower those who do.

That printing may sometimes prove, and has proved a delusion to many, and that the apparent success of *some* establishments has cheated many into a belief that wealth can always be amassed by its votaries, and that they have often found out their mistake when too late, is indeed most true; but all this does not in the least prove that the application of the quotation to its legitimate use is either a *misnomer*, a *delusion*,