

"What's done we partly may compute
But know not what's resisted."

In printing and proofreading, as in other spheres of work, "Perfection's sacred height" is the ideal to be kept in sight, even if it be seldom reached. Books might be written on "Printers' Errors" in general, and an article might be noted on those of which this periodical has had experience. In these days of the linotype (line-of-type) machine it is not uncommon for a printer, after a line has been marked for correction, to make a different and worse error in resetting the line. So that it is sometimes a case of—woe to the editor who, in his anxiety to get an issue through the press, trusts the check-

ing of the final corrections to some "inside" man in a hurry!

It is only fair to say that at its present place of printing this magazine is well served. In a recent issue, however, a "tricky" printers' error got through. In the copy and in the galley proof there duly appeared the caption, "The Famous Riel Trial," but somehow the man "making-up" the pages substituted the word "Rebellion" for "Trial." As the spelling of the new title line was in order and final "page-proofs" are examined mainly or only to check the corrections marked on the earlier "galley-proofs," the change was not noticed, and the mistake was copied for the contents page.

Another Reminder of Literature's Losses in the War

"The committee of publication" (whoever they may be?) who arranged to have "printed privately" the "Epistles to a Beloved" should be commended for their work. In a prefatory note we are told "The writer of the following letters was one of those who volunteered and went to the Front among the first of the Canadian Expeditionary Forces. He was mortally wounded 'somewhere in France.' The lady to whom they were addressed, who was resident in British Columbia, has also passed away."

That information adds a pathetic interest to the "Letters," which are written in verse, which would itself arrest attention because of the simplicity and grace in not a few of the lines. Without wishing to be guilty of undue compliment, one may note that some of the lines in "Invita-

tion" recall the sonnets of Shakespeare. The verses are short and various in form, and "would seem to be fragmentary." These lines are from "To in April":

Sweet April, like a blushing bride
is here,

The month of all I love, not just
alone

Because her sunny days so well atone
For winter's cold and gloom, and
thus doth cheer

One's soul; but, too, because it
brings me near

To thee, and in my heart thee doth
enthroned.

For 'tis this winsome month, when
hopes abound

And promises so fair, which holds
thy natal day.

—D. A. C.