

## An Exaltation Which Exalteth Not.

The exaltation of the compositor and the proof-reader and the foreman commingled are poured down on the editor in a stream as soothing as the gentle dripping of hot axle-grease. For instance, the paragraph about the decline of the Churches appeared in this shape:—

"The divines are discussing 'the decline of the churches.' Dr. Gray read a paper at the last Chicago Presbyterian ministers' meeting, on the 'Untruthfulness of the Churches, its Cause and the Remedies.'"

The topic referred to was, of course, "the unfruitfulness of the Churches."

Again, in the minion editorial, "De Mortuis," there is a double-barrelled horror.

The title is conceived by the compositor and proof-reader to be "Dr. Mortius," and with a plethora of fearlessness which only the compositor and proof-reader can combine, it so appeared. Supplementary to that, in the first sentence appeared:

This is brief and well said and we submit it without addition as an indication of the approval which all honorable men must feel, etc., etc.

The "approval" was in the the manuscript "disapproval." These differences between the matter-of-fact editor and the ideal compositor will occur, but it seems a trifle unfair that the *m. e.* should always get the worst of it.—*N. O. Times.*

All we have got to say at present is, that he is a mean man who will put the blame upon his employes instead of shouldering it himself. Let editors and reporters write a decent hand, and we will guarantee there will be fewer mistakes for which to apologize and throw blame on the compositor and proof-reader. The only wonder, to one who has "been there" himself, is that there is not three or four times the number of blunders. Of course, we do not say that these men make no mistakes, but it is just this: the editor writes his article, and he has three or four chances of having any error detected—the person who gives out the copy, the compositor, the proof-readers, himself, or sub-editor and the "make-up"—whereas the compositor has no one but the public to detect any error he may make in correcting his proof. We can safely assert that the intelligent compositor corrects more blunders in manuscript than he makes in print. The public, however, know nothing about these; all that comes to light is the few slips he makes when he is on the "dead rush" to "close up," or for a "fat take," perhaps when his eye-balls are fit to burst, or his eyes almost refuse to stay open, from long and weary labor under the glaring white light of

the gas or the yellow flicker and choking smell of the dirty oil lamp. There are other aspects to this question—insufficient pay, driving, etc.,—which might be touched upon in favor of the compositor and proof-reader; but we will reserve our remarks on these for another time, in the hope that the foregoing hints may blossom and bring forth fruit.

## Old Landmarks.

We have been favored by a friend with a perusal of some rare old publications, and, did space permit, would much like to make copious extracts from the same, in order to show, to a small extent, how people got along and what they thought in those early days. The first to hand is 242 years old, and the title page reads as follows:

"The Mirrour Which Flatters Not. Dedicated to their Majesties of Great Britaine, by Le Sieur de la Serre, Historiographer of France. Enriched with Faire Figures. Transcrib'd English from the French, by T. C., and devoted to the well-disposed readers. Horat. *Omnem crede Diem tibi diluxisse supremum.* London, printed by E. P. for R. Thrale, and are to be sold at his shop at the Signe of the Crosse-Keyes, at Paul's Gate. 1639." The pages, of which there are 230, are  $3\frac{1}{2} \times 5\frac{3}{4}$ , with side notes. The type of the text is pica and the side notes brevier. There is a single rule around the pages and under the running titles, which are set in small caps and italic alternately, on the right hand page "THE MIRROR," and on the left hand page "*which flatters not.*" Of the illustrations only two remain, and they are wonderful examples of the perfection of the art of engraving at that early period. One represents "Adrian, Emperor of Rome, Celebrates himselfe his Funerals, and causes his Coffin to be carried in Triumph before him." The other represents "Alexander and Diogenes discoursing among the Sepulchres of the Dead, the Cynick tells the King, That in the Grave, Monarchs and Men are all alike." The paper and ink are in a remarkably good state of preservation, while the binding is in a somewhat dilapidated state.

The next in point of age is "An Astronomical Diary; or, an Almanack for the year of our Lord Christ 1758. By Nathaniel Ames. Boston; New-England. Printed by J. Draper for the booksellers." 16 pp. The last two pages