

DON'T.

TO YOUNG CONTRIBUTORS.

DON'T try to work on the editor's sympathies. If he is a good editor, he keeps his feelings in the background, and has an eye single to business. His duty is not to relieve distress or gratify individual aspirations, but to entertain (and, if possible, sometimes instruct his readers as well as he can). A magazine is not an eleemosynary institution.

Don't ask the editor to tear up or burn your article if he can't use it; decent people dislike to destroy other people's property. Don't fasten all your hopes on a single publication, when there are hundreds of them in the land; what is unavailable to one may suit another. Don't try to hold one person, or set of persons, responsible for the success or failure of your literary career.

Don't complain that the periodicals, while heartlessly rejecting your story, or sketch, or verses, have published hundreds that were worse. Perhaps they have; but when you come to conduct a magazine, you will find that one style of writing or thinking can't be made to cover all the ground, and that your individual taste must defer to that of the public.

Don't fancy that you are insulted, or that there is a conspiracy against you because your articles come back. It is a physical impossibility to print more than a very small percentage of those that are offered.

Don't "give it up" because a particular contribution is declined. As you may learn from the circular which all well-conducted magazines send out in such cases, its non-acceptance may be dictated by considerations irrespective of its intrinsic merit or your ability. A second, or a twentieth, shot may hit the mark, which others have missed.

Don't overwork the useful word and. Once is often enough for it to appear in a sentence, as a rule. When you see it staggering from fatigue, take it out of the ranks, put a period in its place, and begin the next word with a capital.

Don't take your pen in hand till you have something to say which is liable to interest a good many people, and don't be hasty or careless in your way of saying it. F. M. B., in September Lippincott's.

ONLY A PRINTER.

HE is only a printer. Such was the sneering remark of a leader in a circle of aristocracy—the codfish quality. Who was the Earl of Stanhope? He was only a printer. What was Prince Edward William and the Prince Napoleon? Proud to call themselves printers. The present Czar of Russia, the Crown Prince of Prussia and the Duke of Battenburg are printers, and the Emperor of China works in a private printing office almost every day. William Caxton, the father of English literature, was a practical printer. What were G. P. Morris, N. P. Willis, James Gales, Charles Richardson, James Parker, Horace Greeley, Charles Dickens, James Buchanan, Simon Cameron and Scuyler Colfax? Printers all, and practical ones. Mark Twain, Amos Cummings, Bret Harte and Opie Read are plain, practical printers, as were Artemus Ward, Petroleum N. Nasby and Sut Lovingood. Senator Plumb, of Kansas, James S. Hogg, of Texas, are both printers; and the leader of science and philosophy in his day made it his boast that he was a journeyman printer. In fact, thousands of the most brilliant minds in this country are to be found toiling in the publishing houses of large cities and towns. It is not everyone that can be a printer—brains are absolutely necessary. Century.

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