

feeling for it as a form of modifying communication," she wrote, sending her message special delivery.

She also had strong feelings about book arts, about paper, type design, illustrations, and dust jackets. Generally she was pleased with the production her books received from Macmillan of Canada, although she confessed once that in her view the American edition of *Swamp Angel* (Harper's) had more quality than Macmillan's. What she may have disliked about the Canadian edition was the drawing on the dust jacket of a young woman standing in a boat throwing a revolver into the lake. She had a particular dread of any illustrations that would make her writing appear romantic or sentimental. Her letters are full of pleas to her publishers to avoid the depiction of a "heroine" on the cover or in the text. She felt, above all, that *Hetty Dorval* was about the sage brush country around Lytton and so asked that a map of the B.C. Interior be used as a frontispiece and as a dust jacket illustration. That specific request, however, was turned down, but her desire for simplicity was honored and she was very pleased. She wrote to her editor: "Hetty arrived, in sextuplet. Thank you—and, do you know, I am *much* better pleased with her than I feared! The cover, green, and binding with plain gold lettering, are far beyond my fondest hopes—simply *charming*" (p. 138). Similarly she was pleased with the dream-like figures that ornamented the dust-jacket for *The Equations of Love*.

The Alcuin Society edition of *Hetty Dorval*, with typographic design done by Charles Morriss of Victoria, gave Wilson great pleasure, fulfilling her aristocratic taste in the book arts. Although signing each copy was a difficult chore for her (in 1967 she was recovering from a first cerebral hemorrhage), she pressed on because she was so proud of this treatment of her work. She was especially delighted by the engravings of Gus Rueter which give emphasis to the book's settings. Three geese in flight decorate the cover, and an arrow-shaped skein of geese in flight over the sage country illustrates the title page. Morriss used the colour green for the binding, the engravings, and for chapter numbers to highlight, perhaps, one of the book's epigraphs, John Donne's line "Good is as visible as greene." The preface, moreover, allowed Wilson to complete the modest portrait of herself and her work that she had created for the public, it also highlighted her love of the British Columbia landscape and her engagement with the art of fiction as a pastime simple, elegant, and whimsical.