

his work. The following exhibition of the relative frequency of occurrence of first, second and third place vowels in a certain number of words under the old and new scales, will indicate which affords the greatest advantage to the writer:

	Old Scale.	New Scale.
First place vowels	6000	3850
Second place vowels	4650	4650
Third place vowels	2950	5100

It is thus demonstrated that under the old scale the first position was overloaded, and that under the new scheme it has been relieved, and the number of words to be written on the line (a small portion of them through or under the line) greatly increased. Hence under this new arrangement all words dependent on position are more equally distributed among the three positions.

II. Eclecticism adopts the *l* and *r* hook on curved stems, according to Isaac Pitman's classification, but uses the downward *r* hooked for *rr*, instead of Isaac Pitman's duplicate *rr*. In like manner I. P.'s duplicate *vr* (hook to heavy downward *r*) is Longley's *vr*. Longley adopts I. P.'s duplicates for heavy and light *thr*, as the signs are not needed for *sr* and *sr*.

III. Eclecticism adopts the initial large *qway* and *gway* hooks on the *s* side of the stem, in accordance with I. P., leaving Benn Pitman and Graham in the lurch, but goes further, and follows Munson in *tway* pure *dway*. Mr. Longley holds that while this hook adds a very little to the outline of such words as *twice*, *dwelt*, *quick*, *queer*, and *anguish*, it greatly increases their legibility when the vowels are omitted, besides affording many new contracted forms for the reporter, as *dw* for *dwelling*, *dws* for *dwelling-house*, *qway* for *equality*, *qwayn* for *quantity*, *qwaysm* for *quarrelsome*, etc.

IV. Eclecticism adds *ter*, *der*, *thr*, to straight stems by a large final hook, following Munson, and leaving all other authors in the rear of progress. Mr. Longley argues that the adoption of this principle renders phonography more philosophical and consistent, as well as briefer and fully as legible. This *ter* hook being made on the *n*-side of straight stems, the *shn* hook is confined to the remaining side, and not allowed to alternate. Why should the *shn* hook alternate from one side to the other, Mr. Longley would like to know, any more than the *n*-hook or the *f*-hook? This *ter* hook represents *their* or *there* when added to logograms, as *up-there*, *by-their*, &c., on the same principle as these words are represented by the lengthened curved logo-

grams. By the use of this hook the reporter saves one stroke out of two, besides avoiding the loss of running below the line, which is equivalent to another stroke against the old system.

V. The only feature in which the Eclectic Style differs from all others is in the use of the book-keepers' readily-made check for *h*. The inventor claims it is quicker than any other, the tick being made by the drop of the pen, with the least appreciable effort and loss of time. The formation of this stroke counteracts the tendency to curve the hook-*yay* and Pitman's *up-hay* into *wel* and *sel*; besides which it takes all the final hooks and circles, *s*, *st*, *sez*, *n*, *f*, and may be written half-length better than any of the other signs. The representation of the aspirate is thus simplified by the use of but one sign, or its abbreviate tick, while in all other styles this tick is used in addition to their other and radically different signs. Mr. Longley omits to mention another very strong argument in favor of his *h*, namely, that as the aspirate is but a *breath*, the most appropriate sign to represent it is a light, easily-formed, readily-coalesced one. We consider Munson's heavy *emp* an unphilosophic representative of a breathing sound. Munson's sign is too ponderous, and breathes like a portly person afflicted with dropsy, or an irascible, wheezy patient troubled with *hay-fever*! [Laughter would be appropriate at this juncture, but as the type-founders have not supplied a suitable symbol for its representation, we simply use an exclamation, leaving the reader to supply the cachination.]

VI. Eclecticism retains the "old reliable" *y* and *w* (Pitman's *ter* and *arch*), used by every author except Isaac Pitman. Mr. Longley considers these curved forms far superior to I. P.'s *way* and *yay* straight stems which cannot take initial hooks. Eclecticism uses the *y* and *w* curves with increased usefulness, by hooking, halving, etc., the same as all other strokes.

[These explanations will enable any phonographer to read the specimen of Eclectic Style given in this number, for which see illustrations of forms mentioned herein.—ED. C. S. W.]

THE JOURNALIST (London, Eng.) was discontinued "for a time," at the end of last year, owing to the editor's increasing professional duties. Mr. Evans hopes that the business responsibilities which have come upon him this year, "not single spies, but in battalions," will in themselves enable him at no distant date to command sufficient leisure for the resumption of the magazine.