

phasis, "Hair Space" to the contrary notwithstanding) by the article in the December number of the *Miscellany* under the head of "The Examination Paper Scandal." It is that some printers (?) make it a habit of carrying the composing room, with all its sayings and doings, with them wherever they go. I would say that it is a matter much to be regretted, and one which all should very strongly discountenance. Let compositors bear in mind the fact (if it is not printed and pasted on their cases before them) that "everything in the office should remain in it." I hope that this will be attended to by those with a too ready "outside" tongue.

INDEX.

Shorthand.

To the Editor of the Miscellany:

SIR,—I have read with much interest W. H. F.'s historical sketches of, and extracts on shorthand, but I thought, for the benefit of those who intend studying what will save many years of labor in a lifetime, he should have given more than a mere outline of its history. Mr. W. H. F. says that the most popular systems are Pitman's (English), with several American modifications by Graham, Munson and others; and in Canada the French system of Duployé and the stenography of Scovil. The question here arises which of those systems should we study? As W. H. F. has omitted this most important part, I will give a few facts concerning my own experience.

The present writer first studied Duployé's stenography, arranged for the English language, by Prof. Pierre Cartier, of Sorel, P. Q.; but discovering that this system was not adapted to the English language, and making the acquaintance of a young gentleman who had been studying Benn Pitman's phonography, I was induced by my friend to abandon Duployé and join him. This I did somewhat reluctantly, owing to the fact that I had given it a great deal of hard study. However, before many weeks I was delighted to find that I had unlearned Duployé's stenography and was able to write Pitman's system more rapidly, notwithstanding the fact that I had been months at Duployé's. I naturally felt that I had taken the right path, and enjoyed that opinion until I became acquainted with a Grahamite who had been studying, for a short period, Graham's work, "Standard Phonography," and was able to write two words whilst I

was figuring on one. Fortunately for me I had not gone so far astray as has been the case with a great number of young phonographers. I had certainly taken the wrong path a second time, but I retraced my steps, and am now climbing the ladder of "Standard Phonography" which is the most rapid and beautiful system of shorthand ever invented.

Standard Phonography may be written at the rate of one hundred and seventy-five to two hundred words per minute, which is from seven to eight times as fast as longhand, and faster than any other system of shorthand by one-third.

As W. H. F. has mentioned Mr. Scovil, our Canadian author, I will only say that I have given his work sufficient examination to enable me to state that it is unworthy of a comparison with any of the other systems, (not excepting Duployé's). Mr. Scovil pretends that Scovillites can follow the most rapid speakers, and it is a well known fact that they can do so, but at a fearful distance. As a matter of course it is to the interest of authors to represent their respective systems as the best.

I might remark for the information of the uninitiated that a great number of the phonographic characters used by Benn Pitman, Munson and others, are fac-similes of the Standard phonographic characters. This is accounted for by the fact that these characters (Graham's improvements) have been unlawfully appropriated.

The following is an extract from the *Student's Journal* in answer to the question Is Standard Phonography, in fact, the "standard?": "Evidence to this effect is afforded by the fact of the appropriation of many of its distinguishing characteristics by the defendants in a copyright suit brought for that offence, the defendants being now under bonds to keep an account of sales and to pay damages."

I think that the foregoing will be sufficient to convince those about to study this art, of the merits of Andrew J. Graham's "Standard Phonography."

T. W. B.

A GOOD COMMISSION will be paid to any person who will undertake to thoroughly canvass any town or city for subscribers to the *Miscellany*.

Back numbers of the *Miscellany* cannot be supplied in future. Nos. II. and III. have run out.