

friend BROWNE, do "predikt"! It is unkind for you thus to keep us in ignorance.

Happy thought—we must ask friend BROWNE for a specimen page of his reporting notes, so as to show the world a *facsimile* of them. This will be something original in the history of phonographic literature; it will mollify friend BROWNE; and—best of all by half—it will settle beyond all debate the vexed question as to the usefulness of shorthand specimen notes, by giving the phonographer "a standard by which to measure his own progress." If we can secure a specimen of friend BROWNE's actual reporting notes, we will be well repaid for the anguish his critical coolness has caused us to suffer; for no one is—or ought to be—more competent than the editor of the *Monthly*—the Genius of Phonographic Unity—to write a specimen that will be unique and truly original. We might venture to predikt the result of our request to friend BROWNE—but perhaps that would be unkind, so we will reserve comments meantime.

EASIER EXAMPLES.

BY ALDERMAN TAYLOR, TORONTO.



WHILE it is desirable that a shorthand writers' journal should interest its professional readers, yet I am of the opinion that the first object should be to harmonize and bind together the unity of the rising generation in the mystic brotherhood. They want counsel and encouragement until they get past the "sticking point." The man whose life's labor is reporting, can scarcely consider it a relaxation to decipher specimens of the briefest reporting style in any system. As it is in commercial life, so it is in this—he doesn't care to talk (or read) "shop" out of business hours—hence I commend more examples of corresponding style in your interesting magazine,—something that can be read by three fourths of your subscribers instead of one fourth. In sympathy with this idea, how would it do to invite questions pertaining to the art from learners of moderate proficiency—question and answer to be in an easy corresponding style? We all remember the plan adopted years ago by beginners, of starting a text, as it were, in phonography, mailing it to a shorthand writer, who would add his views, mail to another, and so on until a bulky manuscript of phonographic matter returned to the original sender, after having proved profitable reading to the round of correspondents. And here let me say to beginners that facility in writing is always ahead of facility in reading. The telegraphic pupil can learn to despatch messages in a week, but it takes months and years to become proficient in writing from a sounder. So it is in phonography. You want twice as much practice in reading as in writing. If you are an enthusiastic student you will be mentally writing every hour of the day—at the dinner table, in church, or in passing rapidly beneath the shadows of business blocks in your everyday employment.

The very chit-chat of the most trivial conversation is taking form on the invisible tablet of your mind. So it becomes necessary that you should read everything phonographic that you write, and an abundance that somebody else writes.

Though somewhat of a digression, allow me to say that there is ample room for all the competent reporters that can graduate in this country for some time to come. Commercial houses are only waking up to the value of the shorthand clerk, to whom the principal can dictate answers to his morning mail in a few moments, and devote his own time to the more important and less mechanical affairs of his business. A knowledge of shorthand will command a material increase in salary as well as the sustained confidence of the principals.

The most melancholy Canadian now admits the promising future of his country—its small towns become large ones, and large towns growing into cities. This means business development, and thus the way is clear for the incoming crop of full fledged reporters. For this class of office reporting it is not necessary to attain a speed of over a hundred words a minute—grammatical and phrases peculiar to the business, supplying the difference. Yet a position of this kind should only stimulate the pupil (for he is a pupil to his grave) to increase his speed and acquaintance with the art, which has been happily described as beautifully useful and usefully beautiful.

TO PHONOGRAPHIC STUDENTS.



SHORT time ago I noticed an article in the SHORTHAND WRITER taken from "Hill's Manual" stating that no person could become proficient in shorthand unless his whole time and attention was given to it; that is, no person who follows another business would ever make a good phonographer. Now, it struck me at the time that many a young man just beginning the study of shorthand and struggling through the hooks and circles Charles Dickens found so hard, would be discouraged, and perhaps give up in despair on reading the above mentioned article. Perhaps a short sketch of my experience in the "noble art" will be of some benefit to my brother learners. About a year ago, a friend and I began to study Isaac Pitman's system of shorthand. We had to work from ten to twelve hours per day. Our work was very laborious, yet we stuck to it, and went through the "Teacher," then the "Manual," and are now busy at the "Companion." We studied at night after work, some nights getting two hours, sometimes one, and often not being able for two or three nights together to do anything at it, yet we can now read anything written in Pitman's style, and write about fifty words per minute. We expect after a while to take down a speech *verbatim*. Of course I know that one will learn it (or anything else) far quicker by giving all the time to it, but to say that no one will make a good