

Are you sound in wind and limb? Are you sober, steady, industrious, plodding, active, earnest, energetic? Does time hang heavily on your hands? Are you in love? If so, does she reside in the vicinity of your domicile? (This is important.) Whose system are you learning? How long has it taken you to reach your present speed? How much do you think it worth to be able to write 150 words per minute? When we have this information, and a photograph of the questioner, we will be in a position to form some idea of his capacity and respond to his request. Others desiring similar information will please note these points and govern themselves accordingly.

Mr. O. B. Harden, of Philadelphia, suggests these rules for the guidance of beginners:—1st. Always read what you write. 2nd. Write always in position. If the word has more than one vowel, in the accented vowel place, it is regardless as to whether you insert the vowel or not. 3rd. Learn to write words out, whether they have a contracted form or not. You will not then be at a loss for the outline of a word for which you have no contracted form.

(3.) Q.—Why can't a first-class telegrapher who writes on an average of thirty-five or forty words a minute become a practical shorthand writer?—G. E. S., Toledo, Ohio.

A.—There is no reason why telegraph operators should not make the most efficient shorthand writers. The experiments with the telephone seem to point in the direction of superseding the telegraph operators, and it would be a wise thing for them to take up the study of phonography.

(4.) Q.—How would you hold the pen or pencil?—C. A. M., Pittsburgh, Pa. What is the correct position for arm and hand? Should the elbow be resting or not?—W. B. R., Welland, Ont.

A.—The natural and easy position of the arm and hand, and the manner of holding the pen or pencil, in longhand writing, will be found to be the most convenient for shorthand writing, and in the latter, as in the former, the object should be to secure freedom of movement and perfect control of the hand, so that no time may be lost. It is not essential that the elbow itself should rest; but the difficulty of writing will be greatly increased, and speed will be lost, if the muscles between the wrist and the elbow be not relieved by having a firm pivotal position.

(5.) Q.—What do you know of the Duploye system of stenography? Is it used successfully by any one in the English language?—J. H. S., Chicago, Ill.

A.—It is the system chiefly used in France, and is employed by a majority of the official Government reporters. Its advocates claim that speed can be attained by it, as great as by any English or American system. It has been adapted to the English language by Prof. Manseau, of Montreal, Quebec.

(6.) Q.—What system of shorthand is most used in Canada?—J. J. R., Providence, R.I.

A.—Isaac Pitman's, "by a large majority," judging from the number of our subscribers who claim to be his disciples. We know of no more accurate criterion.

(7.) Q.—Which do you consider the best plan to memorize word-signs—before doing anything at actual writing, or alternating the two?—T. H. F., Galt, Ont.

A.—Memorize *by* writing. Don't try to memorize except by writing, for you are not now learning a *science* (i. e. general principles that are to be known), but an *art* (i. e. practical rules for something that is to be done). You are learning the art of *writing*. The best way to learn to do a thing is to do it. If your memorizing be *mental* only, and not *manual* also, you will only know what to do, and how not to do it. With text-books before you, write out each word-sign carefully, pronouncing it aloud while tracing it. You will thus train eye, ear and hand. Memorizing without writing would be leaving the hand out, and shorthand without the hand would be—well, rather short-handed.

(8.) Q.—What do you consider the best means of working up speed after having learned the theoretical part of the system?—P. D. U., Chicago.

A.—This question is somewhat indefinite. We do not quite comprehend what the questioner means by the "theoretical" part of a system; for theory and practice must go together from the beginning, or the student will learn very little about any system. If the writer has learned thoroughly the rules, and understands how to make and join the consonants, and how to insert the vowels, speed will come as the result of a thorough discipline of the eye, ear and hand. A good reader will be a great assistance. The speed of the reader can be regulated to suit the writer; care being taken always to make the outlines as correct and perfect as may be. After having written for, say, an hour from dictation, write out your notes in longhand. This will familiarize your eye to the phonographic outlines, will give you speed in longhand writing and test your ability to punctuate—(two very important requisites for a reporter), and will enable you to test the correctness of your transcript, not only as to words but as to sense. If you stumble at an awkward outline, tackle it in every shape, giving the consonants and vowels every shade of sound, until you come upon the right one. Then, having mastered the difficulty, take care to prevent its recurrence, by correcting the outline, or more fully vocalizing it, and also copying it in a book kept for the purpose, writing the correct form several times. Thus treated, your errors will prove positive helps instead of hindrances to progress. When you have a speed of from seventy-five to one hundred words a minute, venture out to sermons and lectures, and take down what you can take in connected form. Don't take half-sentences, or they will puzzle you in reading. Take complete sentences, no matter how few. You will find the modulations of the public speaker's