

THE.....
Stenographer's
 **Companion**

A MONTHLY JOURNAL

Published by

R. GOLTMAN, OFFICIAL STENOGRAPHER,

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THE COMPANION is published in the interest of the Shorthand and Typewriting profession, also Employers and Employees. All systems and all machines will receive equal recognition in its columns.

The columns of THE COMPANION are always open to correspondents. We shall be glad to publish matters of interest to the profession in all its branches. Communications should be addressed to the Editor, who is not responsible for the opinions of correspondents.

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TO ALL CONCERNED.

The following are some of the principal objects for which the COMPANION is intended:

1. To bring stenographers to the front.
2. To help increase their earnings.
3. To assist them when out of employment.
4. To have their services appreciated as they deserve, and to uphold the art in every respect.

THE IMPORTANCE OF GOOD PUNCTUATION, NEAT AND RAPID TYPEWRITING.

We do not want to overrate the importance of punctuation, but we cannot ignore the fact that a certain degree of familiarity with the subject is absolutely necessary to success as a correspondent.

If you are not sufficiently familiar with grammar to learn punctuation as a science, you can certainly learn it as an art,—by educating the eye when reading printed matter.

Last month a firm in this city advertised for a stenographer and typist. Over a dozen applied in one day for the position, and out of this number only one was able to punctuate a letter satisfactorily. Some of the other applicants could take down in shorthand correctly, but were very slow operators, and could not form or punctuate a business letter properly. The

COMPANION is often made cognizant of this failure on the part of ineligible applicants as amanuenses. From this it will be seen that there is plenty of room for expert writers, and one who will work up to a high degree of proficiency can always secure a good situation.

A neatly written business letter executed on the machine is as important as accurate stenography in the office, and stenographers should pay as much attention to typewriting as shorthand if they wish to be well-posted in both branches.

SPEED PRACTICE.

All amanuenses, whether they are occupying positions or not, should strive to increase their speed, and to obtain practice in writing matter other than that to which they are accustomed. Unless this is done the Stenographer is apt to deteriorate. It is not sufficient to be able to fill a position in a single line of work, but one should be qualified to perform upon instant notice the duties peculiar to any business. Stenographers will conserve their interests by keeping up their speed practice, says *The Shorthand Educator*.

In view of the importance of a high rate of speed in shorthand and typewriting, the Metropolitan Shorthand School and Business College, 2265 St. Catherine street, this city, organized speed classes in September of last year, which have since been held five days and three evenings a week, and are being well attended. The rate of dictation is from 60 to 150 words and more a minute.

Stenographers writing any system are admitted, and the feature of these speed classes is, that all matter dictated must be taken down verbatim and read back.

SHAKESPEARE IN SHORTHAND.

The Plays taken down by sound by the Pirates of his Day.

Thus Errors Crept in Which Have Puzzled the Editors for Centuries, Although They Hesitate to Correct the Lines Which Make Nonsense.

An ingenious explanation of the manner in which many obscurities have crept into the text of Shakespeare's plays has recently been made. It is that the plays were in many instances written down by the pirates of that day in a kind of shorthand, and that the transcribers have mistaken the sense of numerous words by following the sound. Whether this explanation is as true as it is plausible, the fact remains that very many editors and commentators have shown an unwonted boldness recently by substituting the obvious word for the incorrect one which for so many years has rendered the meaning vague and concealed the idea intended to be conveyed, not only from ordinary minds, but from those of superior intelligence.

Everybody knows that in the early printed editions of Shakespeare's plays there were many errors of transcription and composition. What caused them is not far to see, but the theory that the manuscript copies from which some of the plays were printed never saw any revision by their author, and that some of them were surreptitiously obtained from the lips of the players, is certainly adequate to account for the slips of grammar and prosody.