



CONDUCTED BY T. WILLIAM BELL.

### Phonography for Editors.

We extract the following from Mr. Charles A. Sumner's second lecture on the popular use and benefits of Standard phonography, delivered by him in San Francisco, California:

"The editor has his topics, for the most part, selected or indicated by the events of the day; and yet he largely, and the author altogether, may be said to depend, to rely upon his inspiration. I have thought it impossible that editors should fail to recognize the value of phonography to them; but the strange statement is to be made, that American editors have been the only avowed and influential opponents of this study as a branch of common school education. Congratulations again; because we have no specimens of opposition from such a source in San Francisco. The principal office editors of the leading British journals, I think without exception, invoke the aid of shorthand amanuensis, or write shorthand for themselves.

"Imagine, as you can what a saving of time and of toil, and what a positive contribution to vigor and precision is here. How much of the exhausting labor which is autobiographically indexed in Horace Greeley's 'Recollections of a Busy Life,' might have been saved had it been his good fortune to have learnt a system of shorthand in his earlier years. More than this: what a saving there would have been to the patience, and, perhaps, the purse, of many a poor victim printer, if the great editor had been self-educated in such an art. With an appointed copyist, the manuscript checked from his pen might have been the favorite 'take' in the composing-room. What a contrast is here suggested, my countrymen.

"The editor is overworked from *hurry* rather than from an aggregate of heavy burdens. Give him phonography (by another or for himself) and his honors are abundant. With this new

method of dispatch he will not have the goading, torturing agonies of *haste*. And as to the quality of his re-statement of fact, and his comment thereon, or of his own original proposition or essay, he comes into twin association with the AUTHOR."

### Phonography for Women.

Unfortunately, the highest ambition of most girls is to get a smattering of polite accomplishments which will enable them to marry well. They get a superficial education, are provided with a music teacher at from six bits to three dollars a lesson, spend two or three hours a day practicing on the piano, while their parents pay hundreds of dollars for instructors, and when they graduate into "society," what can they do? Dance well, smirk and talk sentimental nonsense well, murder a few operatic airs on the piano well, and they are "accomplished." If they get kind husbands with money, of course they are well provided for during the balance of their natural life, which they spend oftentimes chiefly in gossiping, for want of sensible ideas to put into language. If reverses overtake them, where are they? Driven to penury and want, having never been schooled in the art of taking care of themselves. A very small portion of the time which they devoted to piano music would have placed them where they could support themselves. For there is a constant and growing inquiry for the services of shorthand amanuensis.—*Student's Journal*.

Mr. Horton, of Toronto, is said to be the "boss" phono. in western Canada. This gentleman, we might add, is a thorough Grahamite.

Mr. Bengough, of Toronto, says that although he strayed into Bennipitmanism, he considers that "Standard" phonography is *the* system for rapid and accurate reporting.

"Cæsar was prais'd for his dexterity

In feats of war and martial chivalry,

And no less famous art thou in thy skill,

In nimble turning of thy silver quill;

Which with the preacher's mouth holds equal pace,

And swiftly glides along until the race

Of his discourse be run, so that I think

His words breath'd from his mouth are turn'd to ink."