

LITERARY NOTES.

BROWNE'S PHONOGRAPHIC MONTHLY. New York: D. L. Scott-Browne, 23 Clinton Place.

The "Grand Album Holiday Number" of this magazine, long promised, has arrived. We should do D. L. S.-B. injustice by attempting to describe the indescribable, and would refer curious readers of the WRITER to the magazine itself. Our attention has been riveted by the new title-page, "rich and symbolic in design," and the æsthetic passion has taken possession of us. This title-page leaves Oscar Wilde's lily completely in the shade. Its symbolism would gladden the heart and moisten the eyes of any æsthete who was not too, too absolutely utter. The whole title-page is rich, decidedly rich; while the symbolism is intensely immense. At the top is an æsthetic female with huge wings, each one as large as her body, holding in her right hand a goose-quill, and in her left a wreath, to which is affixed a tag of the most approved kind, labelled "Invention." Underneath her is the stern face of a middle-aged gentleman with black hair and short side whiskers, wearing a white cravat. We should not have recognized the gentleman had not the artist kindly labelled him "Isaac Pitman," and even now we tremble at the thought that the artist has made a mistake and put in the wrong portrait. It isn't Pitman's, sure. We fear the artist has played a grim joke on friend Browne by giving this prominence to Browne's *bête noir*—Graham. But, however this may be, the likeness to the right of this so-called Pitman one is unmistakable. To use a phonographic phrase, the meaning of the symbols can be gathered from the context. That angel-boy above, with the wreath labelled "Unification," may be presumed to know his business; and on no brow would such a wreath sit so gracefully as on that of Browne, the guide, philosopher, and friend of the shorthand profession; the editor of "the organ of the profession"; the friend of all systems and authors; the foe of none—Graham and his *Journal* to the contrary notwithstanding. In juxtaposition to the angel-boy aforesaid, and about one degree, be the same more or less, from the said head of the said Browne, lie the following books, to wit, that is to say, namely: Bible, Companion, *Shakespeare*, and *Manuel*. The two latter are labelled as italicized, no doubt for phonetic, æsthetic, and symbolic reasons. Who cares for the "hwoperjawd orthography," anyhow? Browne doesn't.

See it on the other side of the picture going off in smoke, with the urn all ready to receive its ashes! The little angel-boys running all over the page are very "rich and symbolic in design," with their little wings flapping in the phonographic breezes which the conductor gives them occasionally for "diversion." The "present" and "future" of Phonography are portrayed with great picturesqueness and metaphoricality. We don't quite understand the meaning of the arm holding the pen as though it were a dirk-knife; but that perhaps represents a phase of the "future" of the profession. When Oscar Wilde visits this metropolis we shall be pleased to have a full exposition of the beauty of this wonderfully symbolic title-page, from an æsthetic point of view. We are perhaps too practically inclined to do it or friend Browne full justice. The *Monthly* is clubbed with the WRITER for \$2.50. Don't forget it.

"LEGIBLE SHORTHAND" VINDICATED
London: E. Pocknell, 2 Falcon Court,
Fleet Street. Toronto: Bengough's
Shorthand Bureau.

Phonographers who have seen Mr. Pocknell's Instruction Book in "Legible Shorthand," will be intensely interested in learning from this 24-page pamphlet how he meets the arguments against this new system. Mr. Thomas Allen Reed wrote the review which occasioned this reply. In him Mr. Pocknell has a foeman worthy of his steel; but he makes a brave fight, and fairly vindicates his departure from the beaten path. We think, however, that some of his references to Mr. Pitman and the *Phonetic Journal* are uncalled for and unjust. If, as Mr. Pocknell states, "the *Phonetic Journal* is the organ of Phonography exclusively," we can see nothing strange in Mr. Pitman's conduct in issuing gratuitously in tract form his adverse criticism of "Legible Shorthand"; but when we observe in this same journal an advertisement of the advantages of "Legible Shorthand," we incline to think that Mr. Pocknell is too enthusiastic in his claims that the inventor of "Phonography" is very much afraid of the new system. Legible Shorthand has some strong points which commend it, and we trust the author of the system will excuse us for suggesting that he may safely leave it to be discussed on its merits, without assuming the rôle of a martyr. This pamphlet contains so many statements and arguments that it