

Grahamized Benntonians.

In a back number of a *Brownological* journal, published by the "would-be" president of the New York Standard Phonographic Institute, we find the following :

"OFFICIAL REPORTERS IN NEW YORK STATE.

"In this State the number of adherents to the different methods stand as follows—

Graham's,	30
Benn Pitman's,	27
Munson's,	11
Isaac Pitman's,	7
Rochester style,	5
Tachygraphy,	1."

If the above was published as an advertisement of Benn Pitman's system, we think it was a sad mistake in omitting to place a figure 2 after the 7 as well as before it. No person would have known the difference save those who happen to know that there are only about seven Benn Pitman officials in New York State. Even those are not what might be styled *tenacious* Pitmanites, for they belong to that class known as Grahamized Benntonians, or in other words, they are the few of a number that have followed out the instructions of Benn's bookseller, who, in order to secure a sale for Manuals, says to the readers of his monthly that to acquire a mastery of phonography, the best way is to *begin with Benn Pitman's Manual and end with Graham's Hand-Book*. And because a few of his victims, who in reality are Graham writers, have found it impossible to shake off some of Pitman's forms, which having become indelibly impressed on the memory of the young student, still cling to him, he holds them 'up as Pitmanish scribes.

Price List of "Standard" Phonographic Books, etc.

The Little Teacher, paper cov. 50c., cloth, \$0.75	
The Hand-Book, \$2.00; postpaid	2.20
First Reader, \$1.50; "	1.58
Key to same, 50; "	58
Second Reader, 1.75; "	1.87
Standard Phonographic Dictionary	5.00
Odds and Ends	75
The Student's Journal (monthly) per year,	2.00

The above works will be mailed to any person whose name and address we receive, with price inclosed. We have also on hand the "works" of Benn Pitman, Munson, Marsh and Scovil, which we will gladly part with at reduced rates. Standard writers, who wish to possess phonographic curiosities, should have them.

OUR ART.

Conclusion.

The Masterpiece of Phonography.

This work was hailed with delight in this country, and also in England, by the phonographers disgusted and chagrined by the "antics" of their countryman.

Every paper of note commended the work. The editor of the *Scientific American*, employing several phonographers, said the Hand-Book had "placed the great art beyond the chance of future change." No more perfect work on any art or science has ever appeared. Its author, a collegiate, noted at college for linguistic abilities—a reporter of extended practice—and guided by a new science which he unfolded, and with aspirations for a perfected and standard art, how could he fail?

Pitman's system was a great gain over its predecessors, and by the same methods of comparison he employed, we find the "Engineer hoisted by his own petard;" for it demonstrates that Graham's simplest style is faster than Pitman's most condensed, while the reporting style of Graham is $\frac{1}{4}$ faster; and bear in mind this is not at the expense of legibility.

As a text-book, the Hand-Book is perfection, harmonious in every detail, not gaining here and losing there, but taking a broad, comprehensive look over the demands of every requisite, and instructing accordingly. Speed, legibility, ease, and accuracy are prominent on every page.

Graham's system of naming the phonographic letters exhibits one of the finest pieces of nomenclature that is to be found in any art or science extant.

This is the basis of his crowning work, the Phonographic Dictionary—against which not one of his opponents dare raise a word of criticism; on the contrary it is regarded by every class and clique of phonographers as the masterpiece of phonography.

In striving for uniformity of writing, Graham has been very successful—this is caused by the abundance of material his system furnishes.

In this respect, his enemies say he goes too far; others with myself claim that neither of the Pitmans go far enough; yet that in pirating, both Benn Pitman and Munson have gone quite too far, is the opinion of many.

So well was Graham's work received, that all works preceding it became obsolete, and were quietly shelved and put in their little beds.