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Vol. I

SEPTEMBER, 1894

No. 5

THE Canadian Shorthand Review

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ILLUSTRATED
MONTHLY
MAGAZINE

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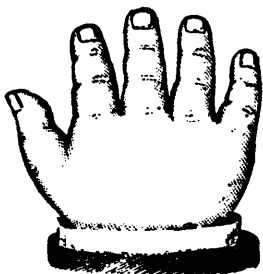
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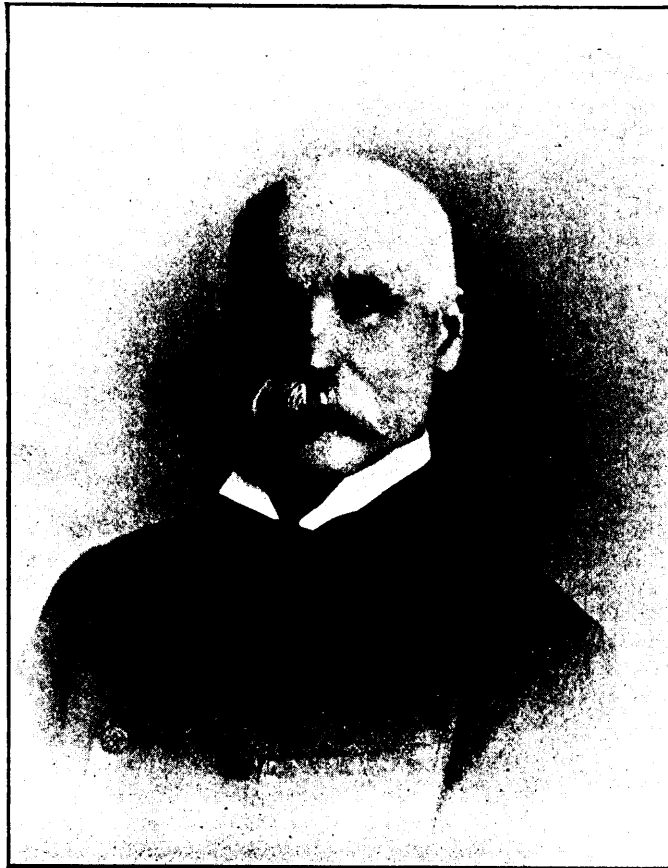
THE
Canadian Shorthand Review

A MONTHLY JOURNAL FOR STENOGRAPHERS.

Volume I.

TORONTO, CANADA, SEPTEMBER, 1894.

Number 5.



WARRING KENNEDY.

WARRING KENNEDY, ESQ.,

MAYOR OF TORONTO.

IT IS our privilege to present as a frontispiece this month a portrait of Warring Kennedy, Esq., Mayor of the city of Toronto, who has taken a deep interest in shorthand almost from the introduction of the art into Canada.

Mr. Kennedy was born in the county of Down, Ireland, and at an early age was sent to Londonderry, where he received his education at a grammar school, qualifying him for a business career. After leaving school he commenced his business life as an apprentice in a dry-goods store in Kilrae, Ireland, and afterwards removed to Belfast, where he remained for several years. Came to Canada in the year 1857 and settled in Toronto, where by his energy, industry and exemplary character and knowledge of business, soon attracted the notice of commercial men, and his services were eagerly sought after and highly appreciated. In 1869 he established the wholesale dry-goods business of Samson, Kennedy & Gemmel, and is to-day the head of this house, one of the largest in the line in the Dominion. Has filled many public offices in Toronto, having been elected as an alderman in 1871, and during recent years has occupied many prominent positions in civic, society, commercial and church circles.

Mr. Kennedy studied and became a ready writer of the Graham system of phonography when quite a young man, and although he has never occupied a conspicuous position as a writer of shorthand, he has not allowed his interest in it to die out, and has always been ready and willing to give any assistance in his power to promote the interests of the art in any way. Being a gifted speaker, his services are in demand and usually given at all gatherings of a shorthand character in Toronto.

THE IMPORTANCE OF THE SHORTHAND MAGAZINE.

THE shorthand magazine should aim to do more than merely give the news regarding the profession, shorthand notes and biographical sketches of prominent shorthand writers, etc., which are of interest only to experienced writers, and do not answer the need of a large number of its subscribers—the shorthand students. The magazine can be made infinitely more valuable to such read-

ers if it contains articles relative to the manner in which a thorough and practical knowledge of the art can be obtained, presenting the subject in various ways by having articles from the most prominent and experienced men in the profession, whose views all differ more or less in this respect.

It should be remembered that there are two classes of shorthand students, viz.: the self-taught, and those who learn the art at some business college or shorthand school. To be of the greatest benefit to the first class, the magazine cannot cover too wide a field. It should be non-partisan. There are no perfect text-books; they all contain some good, and some contain much bad. The importance of showing the student how to distinguish between the good and the bad should always be borne in mind. There are the much-discussed questions of the acquirement of speed, the advisability of phrasing, the usefulness of certain reporting expedients and the uselessness of others; all of which, if criticised and presented in many different ways, cannot fail to be of great advantage to the thoughtful shorthand student, who is thus left to judge and determine which is the best adapted to his hand and mind.

I believe that every student, at some time during his study of shorthand, reaches a certain stage when he is utterly discouraged, and tempted to give up entirely. He has studied faithfully and diligently, and tried in every way to make himself a fairly rapid writer, but finds that he can make no progress beyond a certain point. As successful shorthand writers and competent teachers have all experienced this same difficulty, they should be able, through the shorthand magazine, to give opportune advice to the shorthand student, which would be of the utmost value, not only to the one who is endeavoring to master the art without a teacher, but also to the one who perhaps has been unfortunate enough to depend on some incompetent shorthand "professor."

In addition to all this, there should be articles urging the student not to be satisfied with the progress he has made, but to aim to reach the highest position in his profession.

Take two students who start to learn shorthand at the same time, both of equal mental capacity and ability, one to acquire the art in a shorthand school and the other to teach himself, the first one, however, depending entirely upon his instructor, being uninterested in

shorthand as a science and not subscribing for any shorthand magazine; while the second student carefully and patiently studies his text-book, and, in addition, subscribes for five or six shorthand magazines and carefully reads the articles contained therein. There can be but one result. The first student will be very apt to content himself with being an incompetent amanuensis, hardly able to take with any degree of exactness the dictation of his employer, and utterly incapable of rendering a transcript except in the *ipsissima verba* of the dictator as far as his notes will allow. The second student, however, thoroughly masters his text-book, although he will probably consume more time in doing so than the other. He reads the engraved shorthand as presented in the magazine using the system he writes, is benefitted by the advice given therein regarding the acquirement of speed, the advisability of phrasing, the utility of certain reporting expedients, and above all, is encouraged by his success, and is not content to be an incompetent amanuensis.—F. B. PURDY, in *The Phonographic Journal*.

THE WORLD'S SHORTHAND LITERATURE.

Paper No. 2.—Report of the Proceedings of the World's Congress of Stenographers, held at Chicago, 1893.

[Printed by permission of the publishers, National Stenographer Co.]

PREPARED BY
WM. E. A. AXON, Manchester, Eng.

AMONG the characteristic features of the nineteenth century is the immense increase in the use of shorthand, and the corresponding increase in the literature of stenography. The history of the labor-saving art of swift writing has not been neglected by bibliographers, and the earnest and enthusiastic labors of Ziebig, Rockwell, Faulmann, and Westby-Gibson enable us to form some idea of the extent of shorthand literature.

The literature of stenography stretches back over a period of perhaps more than two thousand years. The evidences of the early Greek stenography are not numerous, but the art existed; and the Latin system that bears the name of Tiro was fitfully prolonged even into the middle ages. Something might be claimed for John of Tilbury, and for Trithemius, but

the birthplace of modern shorthand was England.

It is said to have been used by Jewel, afterwards bishop of Salesbury, in taking notes of the disputations of Peter Martyr, Ridley, Latimer and Cranmer. But the author of the earliest known modern stenography frankly owns that it originated from a knowledge that such a labor-saving device was credited to Tyro, the freedman of Cicero.

With Timothy Bright's "Characterie," printed in 1588, the modern literature of stenography begins. Since then, there has been at least three hundred and seven separate English systems issued, and several of these have had a very extensive publicity and popularity. English is not the only language of Great Britain, and there are four Welsh systems of shorthand.

France was the second great country to give a welcome to the art of shorthand, and the first promulgator of the art within her borders was Jacques Cossard, whose book appeared in 1651, and since that date there have been, at least, one hundred and forty-five French stenographic authors.

The first German shorthand system was that of Ramsay, who was of Scottish extraction. His "Tacheographia" appeared in 1678. He has had many successors, for the German authors number, at least, two hundred and eighteen.

In Italy, no system is known to have been published before Molina's "Scrittura," issued in 1797. There are seventy Italian authors.

The first Spanish treatise appears to be Marti's "Estenografia," an adaptation of Taylor's English system, issued in 1800. He has now had some thirty-six successors. The introduction of the art to Portugal belongs to the year 1802. Rodrigues published an adaptation of Taylor's system. There are nine Portuguese stenographies known.

There are three Roumanian systems, of which the earliest is that of Bosian, published in 1861. The first modern Greek stenography is that of Panos, issued in 1853, and followed in 1856 by that of Mindler.

In the Netherlands, an adaptation of Rich's English system was published in 1666. Altogether there are eleven Dutch systems. There are three Danish systems, of which the earliest, that of Rasmussen, appeared in 1812. Paludan's "Norsk Hartigskrift," which appeared in 1852, is the only Norwegian sys-

tem. In Sweden, Ralamb's "Tachygraphia" appeared in 1789, and has been followed by at least eleven others. Neovius is the author of the only shorthand in the Finnish language. It appeared in 1876, and is an adaptation of Gabelsberger; so also is the Turkish shorthand of Grunbaum, issued in 1877.

The Slavonic stenographies all belong to the present century. There was a Tchek system issued in 1845 by Heger, and six other systems have since appeared. The first Russian shorthand was issued by Godfroi in 1806. There are twenty-six Russian systems.

There are eight Polish stenographies, the first being that of Pysza, published in 1838. Hafner adapted shorthand to Slovak in 1865, and Cerny to Slovenish in 1868. There are three Croat systems, the earliest being that of Hagdic, issued in 1864. The only Bulgarian system is that of Bezensek, published in 1883.

The first Hungarian system appeared in 1821, and was the work of Emerich Kovacs. There have been seventeen systems published.

These data arranged in tabular form will perhaps give a clearer idea of the number of shorthand authors the world has produced :

English shorthand systems.....	307
German " "	218
French " "	145
Italian " "	70
Spanish " "	36
Russian " "	26
Hungarian " "	17
Swedish " "	12
Dutch " "	11
Portugese " "	9
Polish " "	8
Tchek " "	7
Roumanian " "	3
Danish " "	3
Croatish " "	3
Greek " "	2
Norwegian " "	1
Finnish " "	1
Slovak " "	1
Slovenish " "	1
Bulgarian " "	1
Turkish " "	1
Total, 883	

This is an analysis of the indexes given by Faulmann. There are also Japanese and Malagassy stenographies. Probably we should be safe in saying that at least a thousand authors have invented or adapted a system of stenography, for many shorthand alphabets have been invented, and written by their inventors, that have remained in manuscript. Dr. Westby-Gibson, indeed, has spoken of two thousand writers on stenography, but some of these

would be commentators and expounders of the systems of others. In any case we shall be well within bounds in speaking in round numbers of a thousand distinct systems. We need not speculate as to how much real originality there is in the great mass of these systems. In shorthand, as in other arts, the great names are few, and the epoc-making books are far from numerous. In the annals of English shorthand the names of Bright, John Willis, Edmund Willis, Rich, Cartwright, Gurney, Mason, Byrom, Taylor, Lewis, and Pitman, are perhaps more than a harsh critic would admit to be first rank. Even of these, the first is utterly valueless as a system. The merit of Timothy Bright was in seeing that the needs of the modern world would be helped by such an instrument as Tiro was said to have wielded in the Roman forum.

If stenographies have varied in value, they have varied not less in popularity. Some have dropped still-born from the press, while others have passed through many editions. There were at least fourteen of John Willis' book, and as many of Shelton's; Metcalfe's is said to have run to fifty-five editions, and Rich and the imitations of his system were frequently issued. There are at least twenty-four editions of Taylor; and ninety-seven have been claimed for Lewis, though on doubtful grounds. Odell has passed through sixty-four editions. Some of the more important French and German systems have also had an extensive popularity, and been frequently reprinted. Then, in addition to the text-books, there is a considerable body of literature printed in shorthand and in its advocacy. Of the text-books issued by Mr. Isaac Pitman, certainly more than two million copies have been put into circulation. Then there is the *Phonetic Journal*, with a weekly issue of twenty-three thousand copies, and tracts and periodicals without number, The Bible, the Prayer Book, Bacon's "Essays," Bunyan's "Pilgrim's Progress," Cowper's Poems, Miss Muloch's "John Halifax," Dickens' "Pickwick" and "Oliver Twist," Goldsmith's "Vicar of Wakefield," Hughes' "Tom Brown's School Days," Macaulay's "Essays and Biographies," Milton's "Paradise Lost," Moore's "Utopia," Scott's "Waverley" and "Ivanhoe," and some of Shakespere's Plays, are among the books that have been issued in phonographic characters.

Dr. Westby-Gibson has estimated that the shorthand literature of the world, could it be

gathered together, would fill some thirteen thousand volumes.

Where is this literature? There are several public and private libraries known to be rich in stenographic literature. The Royal Stenographic Institute at Dresden, was reported some years ago to possess three thousand four hundred and twenty-two works relating to shorthand. The Bodleian Library at Oxford has many, and among them the only known copy of Timothy Bright's "Characterie." This book has been reprinted in fac-simile by Mr. J. Herbert Ford. The British Museum contains perhaps a thousand volumes on shorthand, including some manuscripts of Timothy Bright. The Birmingham Public Library has a small gathering of stenographic books. Manchester is now probably the city where the completest survey, more particularly of English shorthand, can be made. In the Chetham Library there may be found the library of the famous stenographer and poet John Byrom, and the printed books and manuscripts for a history of shorthand collected by John Harland, who was not only the author of a system, which was not printed, but a wonderfully accomplished shorthand writer. The central reference library of the same borough contains the collection of printed books and manuscript data accumulated during many years by Mr. John Ellington Bailey, whose intention of writing a history and bibliography of shorthand was frustrated by his too early and lamented death. It consists of one thousand two hundred separate articles, but some of these are duplicates.

Even a brief survey of the literature of shorthand is not unimpressive. In these tiny volumes of the seventeenth century and their successors, we see the birth and evolution of a mighty instrument of civilization. We may admire the philosophic acumen of some, or smile at the vanity of others, but the fact remains that their labors have shaped a machine which moves so smoothly that we scarcely recognize the enormous difference that the extinction of shorthand would make in the intellectual life of ages. Not only does it save the time of the scholar in his study, and of the business man in his office, but it multiplies by myriads the audience to be affected by the appeals of the moralist, or the arguments of the statesman. It has thus become a great instrument for the instruction of the people, and in

its cabalistic signs we have the prophecy and fulfilment of the time when knowledge shall spread and wisdom be increased.

THE DUTY OF THE STENOGRAPHER AS A SPEECH REPORTER.

By M. ALPHONSE DESJARDINS, of the Official Parliamentary Reportorial Corps, Ottawa, Canada.

[Read before the New York State Stenographers' Association.]

IN HIS opening address at the London Shorthand Congress, 1887, Lord Roseberry delivered the following sentence: "I pay homage in that spirit to your title and noble art, which has added largely to the power and economy of the present day, and is likely to add to them indefinitely in the future; and I pay homage to it further, for this reason; that, in the past, it has recorded the speeches of a Cicero and a Cæsar; and I think in the coming days historians will not be ungrateful to it for having recorded the speeches of a Gladstone, a Disraeli, and a Bright."

This language of the learned and noble lord proves conclusively in what high esteem and honor he holds the art of Stenography. That esteem and honor have their foundation in a parliamentary experience extending over many years, and on the usefulness of the art,—nay, on the very fact that it is an indispensable complement of parliamentary government. Those words may also be taken as a fitting appreciation, in the opinion of the noble lord, of the manner in which shorthand writers discharge their duties toward public men, and insure for them an everlasting memory for their deeds, and of the reasons that prompt them in dealing with matters connected with the people's welfare.

An art that has such an importance, and is susceptible of an application of the highest order, cannot be trifled with or looked upon as of small interest. On the contrary, it has conquered, even from the time of the great Roman orator, a footing of no secondary importance, and students of history cannot overestimate what they owe to the practice of stenography; for who can tell what is due to Tiron, the shorthand writer of Cicero and his pupils? If that art has such a capital importance, nothing that is connected with it can be regarded as of small moment, certainly when the subject touches the highest application of stenography, namely, speech reporting. It was for

me no matter for surprise to find in the reported proceedings of the New York State Stenographers' Association, for the last two annual meetings and before, a somewhat lengthy discussion of what is to be considered the duty of the stenographer in transcribing his notes of a speech, or, in other words, whether he shall deem it his duty to revise or correct the phraseology used by the speaker, or produce it *ad literam*. I always thought this a most important subject; for it involves the whole fabric of speech reporting, and upon the solution given to the question depends, in my opinion, the good or ill appreciation of the outside public of our work; nay, still more, even of our usefulness. With such a view of the matter, it must be no wonder if I shall enlarge perhaps a little too much on the various elements of this question. I should be pardoned, in consideration of my good intention and zeal. I have given for the last twenty years so much and so close attention to that particular point; I have made so many researches in order to arrive at a just and sensible conclusion, that I feel I may venture to offer an opinion on the matter. But in doing so I must crave the indulgence of my audience in using what is to me a foreign tongue. I feel very uneasy about the many deficiencies that will spoil my best efforts to reach the goal of my ambition—to be understood, and thereby add something to the labors already done on that question.

A few words before proceeding any further, on the relative meaning of the words "verbatim" and "verbatim report." It must be clearly understood that when I refer to the shorthand notes, I shall mean that those notes are *taken* verbatim; that is to say, that all the words of the speaker are taken down as they should be. And when I shall mention "verbatim report," that will mean the literal transcription of shorthand notes, as it is done in cases where a witness gives his evidence in a court of law, where, for obviously good reasons, every word has to be noted and transcribed. On the other hand, I strongly repudiate anything that will tend to convey the idea that the words, "an edited or corrected report" of a speech does not mean a *verbatim* report, as it is universally admitted to be, amongst professional shorthand writers. In such matters, the least misunderstanding may lead to very wrong conclusions and false judgment. An *edited* report, in my mind, is as

much a *verbatim* report as it can and should be, made on *ad literam verbatim* notes of the stenographer.

In his treatise read before this Association at its sixteenth annual meeting, held in 1891, Dr. Ziebig, in a very exhaustive paper on shorthand, mentions, only *en passant*, the subject of the revisionary duty of the stenographer, or the discretion supposed to be left in the hands of the practitioner in making his transcription. Of course it must be clearly understood, before going any further, that what follows applies solely to a report of a speech, whether delivered on the floor of Parliament or Congress, or on the public platform, in the pulpit, or as a public lecture. It cannot be a question having application to any of those cases in which a truly and essentially verbatim transcription is required, as, for instance, in the proceedings of the law courts—the taking down of evidence. In those cases there cannot be any discretionary power, of any sort whatever; for if a witness happens to miss the proper expression to answer the question put to him, he has many opportunities of correcting himself, the lawyer on either side hastening to give him that opportunity, or even requiring him to explain what would seem more or less obscure or doubtful; but the same advantage is not given to the public speaker;—*he* must go on by all means, whether or not he feels the lack of appropriateness of his phraseology; having the sole opportunity of making good what is deficient by coming back on the same subject and repeating his views if he thinks his former expressions were inadequate to his thoughts.

(To be continued.)

IT IS a poor month that we don't have the pleasure of announcing at least one new shorthand journal, and the remarkable feature is that they are nearly all spicy and entertaining. THE CANADIAN SHORTHAND REVIEW, Toronto, Canada, is one of the newest and brightest.—*Penman's Art Journal*, New York.

ENCLOSED please find one dollar as subscription to your *worthy* journal. Am much pleased with its appearance and think every stenographer in Canada ought to encourage your enterprise.

WALTER G. PROCTOR,

Official Stenographer, Superior Courts, Montreal

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THE REVIEW is published in the interests of shorthand, typewriting, and allied arts. The publishers are not connected in any way with any school of shorthand or typewriting machine; have no supplies of any kind for sale, and are not wedded to any particular system of phonography; therefore, all systems, all machines, all schools, and any and everyone in any way connected with the profession will be treated with like impartiality.

The columns of THE REVIEW will be open at all times to correspondents, and we shall be pleased to publish matters of interest to the profession in any branch.

TORONTO, CANADA, SEPTEMBER, 1894.

STENOGRAPHIC ASSOCIATIONS.

ONE of our correspondents having noticed an item in the daily papers concerning the recent meeting of the Chartered Stenographers' Association of Ontario, desires to know "What are the objects of this Association?" and, "What is being accomplished to benefit its members?" We are not in a position to answer these questions through the columns of the REVIEW, but offer the use of this medium to any of the members of the Chartered Stenographers' Association to reply to this request for light.

At the recent meeting of the New York State Stenographers' Association, held at West Point, N. Y., August 23d and 24th, Edward B. Dick-

inson, the veteran stenographer, read a paper entitled "Stenographers' Associations; What they Do; What they Might Do; What they Undo; and, What they Miss Doing." We are unable to present the paper in full this issue, but hope to have the opportunity of laying it before our readers at an early date, as it is a subject a free discussion of which may have beneficial results.

The majority of English and American cities of importance have stenographers' associations, and it is generally acknowledged that they accomplish a considerable amount of good in a great many ways. During a sojourn of several months in an American city, the writer was a constant attendant at the rooms of an association of this kind. Anyone interested in shorthand, whether professional or amateur, was considered eligible for membership; the only restrictions being that the applicant was compelled to show a clean sheet as to character, give a specimen of the shorthand he or she wrote; name, residence, and where employed, and in addition pay entrance and quarterly fees—a nominal sum, sufficient to cover running expenses. A shorthand and typewriting practice room, library and correspondence rooms were kept open at all times, and an employment bureau did good service for those requiring its aid. In addition to the above privileges the social benefits were not to be lightly estimated. It is not our present purpose to argue the benefits of associations of any kind; that they are beneficial has long been an acknowledged fact. The important question so far as stenographers' associations are concerned seems to be "On what lines shall the association be conducted?" A movement is on foot in Toronto to establish an association similar to the one outlined above, and we see no reason why the project should not be carried to a successful issue, not only in Toronto but also in other Canadian cities. We invite correspondence on this subject, and shall be pleased to have the opportunity of placing the views of our correspondents

before our readers. Since writing the above our attention has been directed to an editorial in the *Phonetic Journal*, and although it has an English local coloring, it can be read with profit by anyone interested in this work, no matter where they may be. We produce the article here in full.

"In the autumn the phonographic associations become active. The larger and stronger among them do, it is true, continue their operations through the summer months; but it is with diminished attendances. Picnics and country rambles and boating trips are more popular than speed practice: social intercourse proves more attractive than discussions on the principles of phraseography; and there is a judicious admixture of play with work. It is well that there is a phonographic center around which the summer activities of phonographers may revolve; when the winter comes the members who have indulged in recreation together work together all the better. The autumnal period brings with it the reopening of associations that have closed, the settling down to steady and systematic work of those who have mingled play with their summer work, and the starting of a number of new associations.

Year by year the number of associations grow, and the recognition of their utility becomes more widespread among phonographers. It is not difficult to see why this is so. As organizations they are unique. They are not mere speed classes—discussion societies—literary societies—examining bodies—or centers for promoting mutual good fellowship among phonographers. They are all of these things combined. Many a young phonographer when he has learned all that his teacher has to impart, and has obtained the certificate of the Phonetic Society, is ready to welcome the opportunity of coming into contact with those who have learned in previous years, and who are now engaged in the practical everyday work of shorthand. To be able to discuss with them the occasional difficulties that he encounters, the problems that suggest themselves to his mind, and which he rightly conjectures have suggested themselves to the minds of others before, and the thousand and one questions that interest all phonographers means much for him. In many cases it means all the difference between relinquishing his hold on a

study which at the moment he is unable to put to any practical use, and intensifying and increasing his interest in the subject. Many a study is wasted because when the student has gone through his course he has no one with whom he can work harmoniously to maintain his interest in the study; and he forgets much that he has laboriously learned. The phonographic association prevents this loss; and if it did no more than that, its value would be great.

The story of the twenty-one years' career of the well-known metropolitan association, the London Phonetic S. W. A., lately printed, is instructive. It shows what a variety of useful results can be achieved by a body of earnest-minded phonographers banded together for mutual purposes, and willing to work to promote the success of their joint efforts. These organizations involve a good deal of work, and it is a healthy sign that there are always so many workers ready to come forward to give a helping hand. Speed practice, blackboard exercises and illustrations, discussions on phraseography, contractions, intersections and outlines, lectures and practical applications of shorthand in the work of the legal and commercial office, on the press, and in the Law Courts and Parliament; periodical examinations; these things contribute to the making of intelligent phonographers. How an association may be conducted successfully and what the sphere of work open to such a body is, are set forth in Mr. Cope's pamphlet, entitled 'Phonographic Associations,' which has been revised and brought down to date. Copies of the new edition can be had on application (Sir Isaac Pitman & Sons, London, Bath, and New York) by those who are desirous to found new associations. Though so much is done with a view to bringing phonographers in touch with each other all over the country, we believe that there are associations flourishing and doing successful work of which the phonographic public never hears, and whose officers are not recorded in the 'Year Book.' (Pitman's). If this article should attract the notice of any such associations, we should be glad if they would make their existence known by contributing a short account of their work to these columns, feeling sure that this would be beneficial to them and interesting to other associations. That there are many questions arising in the management of these associations which their officers could with advantage discuss to-

gether, and that there are many ways in which the associations could be made more mutually helpful to each other, is tolerably obvious. This feeling has led to the founding of a Federation of Associations, which begins its activity with the winter. Mr. Blain, who has brought a great deal of well-directed energy to bear upon the realization of this project, has reason to be gratified with the result so far. A Federation, properly managed, is undoubtedly capable of accomplishing useful work, and of doing something at all events to bring all the associations up to the high level already attained by a few of them."

A RECENT issue of *The Stenographer*, Philadelphia, contains a portrait of O. W. Owen, M. D., of Detroit, Mich., and a short sketch of the work he is at present engaged upon. Dr. Owen is an iconoclast, and like many others before him, is attempting to prove that Bacon wrote the plays and poems almost universally acknowledged to be the works of William Shakespeare. This Baconian theory controversy was started over two hundred and fifty years ago, and although many writers of the Dr. Owen class have worked earnestly and long in trying to break down this faith in the "Bard of Avon," their labors have had very poor results, with the exception of a little cheap notoriety for the time. Commenting on Dr. Owen's work, *Notes and Queries*, a valuable little monthly published at Manchester, N. H., sums up with the following pithy remarks:

"The only great argument that has ever been brought forward, that is worthy of mention, in regard to Bacon having written the plays of Shakespeare, is the 'old story' that Bacon was learned and Shakespeare was not. In the first place there is nothing authentic in regard to the latter's not being educated, on the contrary, he picked up knowledge from every known source, besides he was a very keen observer of human nature, and was probably helped by a power he knew not of, to write these plays, the greatest work the world has ever known, always excepting the book of holy writ. And as the ages have rolled on their hinges, people have studied Shakespeare's plays with more and more enthusiasm, and it will increase with coming generations.

* The vagaries of the human mind no one can account for; one conceives an idea, no matter how perfectly impossible it is; he will 'raise

heaven and earth' to establish its validity. Very credulous people at once accept it, while the mass pass it by without notice.

We have no doubt of the ability of Dr. Owen, but think he is wasting time in following this *ignis fatuus*. It may gain him notoriety, but as a matter of fact what does it amount to? A few persons may endorse the Cipher Story, but very few real students of Shakespeare will give it a second thought."

IN THE editorial column of *The Phonographic Magazine*, August 1st issue, we find the following: "If you like the MAGAZINE write and tell the editor so. If it helps you to do your work as an amanuensis or reporter better than you could do without its help, if it stimulates you as a student of phonography to more thorough and enthusiastic effort, let us know about it. Tell us the fact and the *how*. It will be a graceful act on your part which will make you feel good as well as the editor, who is not above feeling good when he is politely patted on the back—more especially if he feels the patting is in a measure deserved. But, on the other hand, be just as frank when the MAGAZINE disappoints you and fails to meet your needs as you know and understand your needs. Tell us about that too, and tell it plainly. We want to be commended that we may know where our best points lie and confirm and strengthen them. We want to be criticized that we may know where we fall short and so overcome the weak points. Write us a letter."

The periodical from which we clip the above is one of the brightest and best it is our privilege to examine each month, and is the only American shorthand journal that has come to our desk with regularity since our advent in May. It is the advocate of the Benn Pitman system of phonography; is neat in appearance, and its contents are not only interesting and instructive but bear the stamp of having been especially prepared for the work. The editor's remarks quoted above suited our purpose so well just now we could not resist the temptation of using them, and shall be pleased to have *our* readers think over this matter and act upon the suggestions.

IN OUR June issue an item appeared stating that we would in the course of a month or so give an exposition of the proposed changes in the Isaac Pitman system of phonography. We

copy the following notice from *The Phonetic Journal* of a late date, and for the present do not care to go further into the subject, as it may result only in confusion of forms until the matter is definitely settled.

"Statements having appeared in one or two of the shorthand magazines to the effect that some proposed alterations in Phonography are shortly to be incorporated in new editions of the text-books, we think it desirable to state that such is not the case. The proposed alterations have not yet been approved by phonographic teachers generally. Even if they are adopted, their introduction into the text-books cannot be made for some time, and we have no intention of issuing new or revised editions of the text-books either this year or early next."

THE SOUNDEST KIND OF SENSE.

THE *Stenographers' Bulletin*, published in this city, contains the advertisement of a bright young genius of Corning, (N. Y.) who promises wonderful things. His "lightning improved shorthand system," he says, can be "acquired within three months at your own home by devoting to it your spare moments." In another part of his advertisement the genius says: "two hundred words per minute in two months."

Many such advertisements are printed in shorthand journals, and they attract the attention of young persons who know nothing of shorthand, and lead them to believe that they can become expert stenographers in a very short time. It is perfectly safe to say that nobody ever wrote two hundred words a minute in shorthand after two months' study. It is doubtful whether anybody ever wrote so fast under a year's constant study and practice. Indeed, not one stenographer out of a hundred ever becomes so expert that he can write at the rate of two hundred words a minute. Yet this instructor professes that he can impart that ability within sixty days.

Stenographers that are really experts know what weary hours of application and practice are the price of a thorough knowledge of shorthand. In a year one may become half way proficient in it. He may be able to report a few sentences verbatim as they are uttered by a deliberate speaker. It will take him another full year to become so accomplished that he can read his notes easily after he has written them. To take down a commercial letter in an

office at the rate of seventy-five or one hundred words a minute is rather different from reporting a David B. Hill or a Roger Q. Mills at a mass meeting; or a Clifton R. Breckinridge on the quarter deck of a canal boat in the rain; or a Henry Ward Beecher in the fervent heat of a great sermon. Yet anybody who can write two hundred words a minute can do the one or the other. Acquaintance with many shorthand writers, however, warrants the assertion that nobody with two months' knowledge of stenography ever reported Hill or Mills or Beecher or Breckinridge. Indeed, if in that time they were able to write twenty words a minute, and to read it after it was written, they were doing fairly well.—*Express*, Buffalo, N. Y. (Kindness of C. R. McCullough, Hamilton, Ont.)

BUFFALO has a man who advertises that he will teach pupils stenography, guaranteeing a speed of two hundred words a minute in two months. He is a fraud and ought to be in jail. Thousands of young people have been swindled by such rascals. The cold fact is that few of the most experienced writers can take two hundred words a minute of ordinary matter. A speed of one hundred and fifty words is not common, but it is necessary to do *verbatim* work. When you find a young shorthand reporter boasting that he just ticks off speeches at the rate of two hundred words a minute, the chances are one thousand to one that you confront a plain, every-day liar. Very few have the natural qualifications to attain such speed, no matter how long or how assiduously they practice the art. There is a great deal of romancing done about shorthand work, but the student who wishes to be an expert must make up his mind to study and practice, counting his labor as nothing and sparing no pains. Nor must he confine his study to shorthand. A reporter can only report intelligently that which he knows, hence a wide general knowledge is necessary. The Chartered Stenographic Reporters' Association of Ontario recognizes that fact, and requires a thorough general education of its members. Shorthand is a fine study, but one can no more become an expert shorthand reporter in two months than he can pass from the kindergarten to the university.—*Times*, Hamilton, Ont.

THE CANADIAN SHORTHAND REVIEW is the latest in the field. The magazine is well edited, and we feel sure that it will soon be up in the front ranks.—*The Southern Stenographer*.

ISAAC PITMAN SHORTHAND.

[Corresponding Style.]

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MISCELLANY.

[Key to shorthand plates in this number.]

"WHEN you play that sonata," said a teacher to his pupil, "you must show off your fingering as much as possible."

"Don't you fear about that," she responded, "I will have a finger-ring on every finger."

PATIENT—"I am very miserable, Doctor; I have no appetite whatever."

Doctor—"You are in luck, now that everything has gone up in price."

GILES—"Did you hear that Farmer Hodge's boy had taken a degree at college?"

Nokes—"I don't like to say anything against a neighbor's boy, but I reckon it is true, for he used to take most anything he could lay his hands on when he was a little fellow."

SOUTH—(confidently). "I am going to turn over a new leaf."

"Better turn down the corner, so you won't lose your place."

SAID she, with a superfluous air: "Give me a postage stamp." It was given to her, and, as she handed out the change, she said, looking disdainfully at the assistant: "Must I put it on myself?"

"Well, no," said the assistant, "you had better put it on the letter."

"COULD you make it convenient to lend me £100, Jack?"

"I don't know. If I should lend it to you I should be a man of some distinction."

"How is that?"

"One out of a hundred."

THE SHORTHAND SCHOOLS OF CANADA.

No. 2—CENTRAL BUSINESS COLLEGE.

IN PRESENTING the second article under the above heading, we are pleased to introduce to our readers Messrs. Shaw & Elliott, proprietors of the Central Business College, of Toronto and Stratford. Before we commenced the publication of this work we had the pleasure of calling upon these gentlemen, and they were among the first to give us encouragement, and have since done their share in helping us to make a success of the labor we have undertaken. It is their firm conviction that Canada

should have a representative shorthand magazine, and are willing and anxious to do what they can to help the present venture along.

Messrs. Shaw & Elliott are owners of two schools that are noted for thorough work, and hundreds of shorthand writers in Canada

teacher in the Chatham Business College, and in January, 1887, founded the Central Business College at Stratford, Ontario. Mr. W. J. Elliott, the junior partner, is a teacher of fifteen years' experience. He was Mr. Shaw's student, and afterwards, fellow-teacher in Chatham Busi-



W. H. SHAW

Principal and Proprietor, Central Business College, Toronto and Stratford.

and the United States are graduates of these institutions. The senior member of the firm, Mr. W. H. Shaw, is a teacher of nineteen years' experience. He was for many years a

ness College; was penman and commercial master in the Stratford College for five years, and principal and manager of the International Business College, Ft. Wayne, Indiana, during

1891. After severing his connection with the Ft. Wayne school he returned to Canada and entered into partnership with Mr. Shaw; together they founded the new Central Business College in the city of Toronto, in 1892. This popular college is elaborately

taught. He is an expert writer, a first-class instructor, and a general favorite with his pupils. Messrs. Shaw and Elliott teach in their Toronto school; they are fortunate, however, in having enterprising and successful instructors in their Stratford branch. Mr. P. McIntosh.



W. J. ELLIOTT,

Principal and Proprietor, Central Business College, Toronto and Stratford.

furnished, possesses first-class facilities and enjoys a large patronage. The shorthand department is in charge of Mr. W. S. Woods, a gentleman of eighteen years' experience in

is the principal and local manager of the school, and Mr. P. Bradshaw is conductor of the shorthand department. Assistant teachers are employed in the various departments of

both Colleges. The Isaac Pitman system of shorthand is used, and the students practice typewriting on the Remington, Caligraph and Yost machines.

WHERE AND HOW TYPEWRITERS ARE MADE.

NO. I.—THE EXORDIUM.

IN OUR issue of May, we gave a slight synopsis of a few of the many features it was our intention should occupy a prominent position for a time in these pages. We have not been able to make a commencement in all the series of articles named, but expect with arrangements we are completing as rapidly as possible to carry out our original design before our present volume is completed, which may possibly end with the December number.

We commence this month "Where and How Typewriters are Made," and will endeavor to cover the ground in as interesting a manner as the subject will allow. It is not our purpose here to give a history of the Typewriter; a few words of introduction, however, may not be out of place.

On the 7th of January, 1714, one Henry Mill, of the town of Berwick-upon-Tweed, in England, was granted a license to use and have the sole benefit of his perfected invention described as "An artificial machine or method for the impressing or transcribing of letters, singly or progressively one after another, as in writing, whereby all writings whatsoever may be engrossed on paper or parchment so neat and exact as not to be distinguished from print; that the said machine or method may be of great value in settlements or public records, the impression being deeper and more lasting than any other writing, and not to be erased or counterfeited without manifest discovery." Mill's invention is supposed to be the birth of the Typewriter. Other devices of a like nature were brought out from time to time since the above date, but not until the year 1867, when the following notice appeared in the *Scientific American*, was anything of practical value brought before the public.

"A machine by which a man may print his thoughts as fast as he can write them, and with the advantage of the legibility, compactness and neatness of print, has lately been exhibited before the London Society of Arts by the inventor, Mr. Pratt, of Alabama. The subject of typewriting is one of the interesting aspects of the near future. Its manifest feasibility

and advantage indicate that the laborious and unsatisfactory performance of the pen must sooner or later become obsolete for general purposes. Printed copy will become the rule, not the exception, for compositors, even on original papers like the *Scientific American*. Legal copying, and the writing and delivering of sermons and lectures, not to speak of letters and editorials, will undergo a revolution as remarkable as that effected in books by the invention of printing, and the weary process of learning penmanship in schools will be reduced to the acquirement of writing one's own signature and playing upon the literary piano before described, or rather upon its improved successors."

In the following year, 1868, the first patent was taken out for the Remington. Ten years were spent in perfecting this machine, and in seeking to overcome the prejudice against its adoption, therefore, the manufacture of Typewriters to any great extent dates back but sixteen years. To-day there are from 300,000 to 400,000 machines of different makes in daily use.

(To be continued.)

THE following paragraph is clipped from the *Phonetic Journal*, and is credited to Mr. E. E. Horton, Toronto:

"I notice that in your issue of April 7th, you quote the *Munson Phonographic News* (New York) account of the monument to Mr. C. A. Walworth, who died last year, and state 'As far as we know it is the first monument on which phonography has appeared, but not the first with a shorthand inscription.' For years past I have noticed a monument in St. James Cemetery, Toronto, on which the whole of Lyte's well-known hymn,

Abide with me; fast falls the eventide,
is inscribed in phonography under the heading 'Mary's Prayer.' The name of the person to whose memory the monument is erected is Mary Clarke, 'dearly beloved wife of William E. Everest, died March 11th, 1872, aged 20 years.' Judging from another monument in the same enclosure, she was the daughter of Captain John Clarke, of the Royal Canadian Rifles, formerly of the 100th Regiment. The shorthand is cut on one of the sides of the monument, which is of a pyramidal form."

WHEN writing to any of our advertisers, you will confer a favor by mentioning the fact that you saw the ad. in the REVIEW.

DO YOU WANT TO BECOME A GOOD STENOGRAPHER ?

FIRST, as others have been successful in the study, make up your mind that what has been achieved can be achieved again. Have confidence in yourself ; but don't be filled with conceit and over-estimate your ability.

Next, do not play with shorthand, or go at it in a halfhearted way as though you didn't care whether you were successful or not, but ever keep in mind that there is nothing magical in acquiring skill in it, and that your success depends entirely upon persistent study and practice.

Another important matter is the selection of the system. It is useless to spend time, money and energy on some of the systems that have been springing up like mushrooms for the last several years. You should choose one of the tried-and-found-not-wanting systems, one that is not an experiment, and in which you can have explicit confidence ; one that you know is all right. Graham, Eclectic, Pitman or Munson are good, and, perhaps a few others might be mentioned. If you

choose one of these systems you cannot make a mistake. There are some systems that live only on paper and by advertisements, which serve only to catch the eye and mislead, but do not contain principles that can be applied in all cases.

After you have determined upon your plans and system, then enter upon your work for all that there is in it. Study, work, practice, learn your word-signs thoroughly, and if you are not already a good writer in longhand, go to work immediately to acquire a thorough and systematic knowledge of longhand writing, for if you have a thorough command of the pen in longhand it is a wonderful aid to you in shorthand. In fact, good longhand is the foundation of good shorthand, for if persons are poor longhand writers they generally make poor shorthand characters, and poor shorthand characters mean inability to read your notes, and inability to read your notes means

total failure as a stenographer. Therefore, if you contemplate studying shorthand, do not neglect this important part of your work.

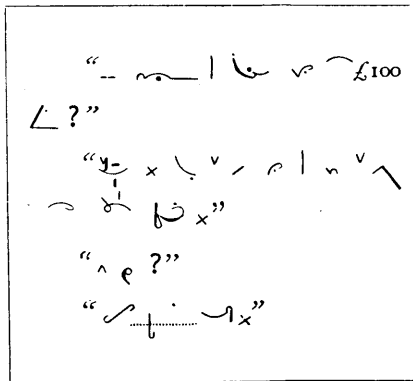
Spelling is another thing which should be attended to without shirking, as poor spelling means poor typewriting, and poor typewriting means that your services as a stenographer will not be of the highest value.

In fact, downright hard work and practice is the only thing that will save you from incompetency.

If you will govern yourself by the advice given above, you need have no fears as to the results of your study. After having acquired a knowledge of shorthand and secured a situation, then learn every detail of the business in which you are engaged, and always be willing to assist in anything you can to further

promote the interests of your employer, and never shirk your work in any way.—*Mountains of Diamonds.*

NO TEACHER, student, or practitioner of shorthand can hope to achieve permanent success without taking a judicious amount of bodily exercise. As it is an inexorable law of nature that there must be a sound body in or-



der to have a sound mind, the question arises, How can this combination be effected? While we consider, from experience, that regular exercise in a gymnasium is most beneficial, we know that cycling is its equal and that it has the additional advantage of securing that vitalizing supply of oxygen which often exists in insufficient quantities in the gymnasium. We do not, however, approve of the shoulder position assumed by many riders. There may be some excuse for this for the amateur or professional racer, but for the man or woman who rides for health the position is harmful and absurd.

Prof. Herbert J. Smith, of Colgate University, says: "Cycling is the prince of sports. It clears the brain, trains the judgment, makes the eye quick and accurate, and steadies and strengthens both nerve and muscle, making them quick to respond to the decision of the will." How particularly appropos is this for

the shorthand writer? Therefore, ride a wheel, ride it frequently and in the right manner, and you will find your shorthand and typewriting an added source of enjoyment.—*Shorthand Educator*.

**THE SONG OF THE SEATTLE
STENOGRAPHER.**

F. R. MCLAREN.

O, I'm a 'wayback hustler from the town of Getthere-
ville,
My eyes bulge out with energy, my fingers ache with
skill;
Like a wink of pickled lightning, so swiftly moves my
quill—

I'm a steno. from Seattle.

I write a wondrous system peculiarly my own,
Swift-flowing as the brooklet o'er its bed of pebbly
stone;
And thus with great facility I can go it all alone—
As we all do in Seattle.

I learned the art one morning as I gaily took a ride
On a new-born giant avalanche, adown *Rainer's side.
As I shot by in grandeur, the broken fir trees sighed—
"You'll find him in Seattle."

O, I've no use for prosy, slow-going shorthand schools,
With their self-dubbed "Professors," and antiquated
rules,
No swifter than the treacle an Alaskan zephyr cools—
That won't do for Seattle.

Whene'er a windy orator shoots off his cyclone lips,
My "system" never falters, and my pencil never slips,
I pass our only "†Col. James" into complete eclipse—
He's the dandy of Seattle.

When I've made out life's transcript, in heaven up
afar,
I'll fix me up an office in the very brightest star,
Give the Record Angel pointers to run things without
a jar—
Chicago won't be in it with Seattle.

*Mt. Rainer, near Seattle, Wash. About 15,000 feet
high.

†Colonel James Hamilton Lewis, a prominent attor-
ney of Seattle. One of the most rapid speakers on the
Pacific Coast.

NOTES AND NEWS.

A new edition of Graham's Hand-Book has
been issued. It sells for \$1.50.

THE Bar-Lock typewriter has been awarded
a gold medal at the exhibition now being held
at Lyons, France.

MESSRS. GEORGE AND ANDREW HOLLAND,
Senate reporters, Ottawa, are at present in
the New England States exhibiting Edison's

Kinetoscope. A very successful exhibition of
this wonderful machine was recently given by
Messrs. Holland in their own city.

ONE of the handsomest pamphlets issued by
a business school that we have had the pleas-
ure of examining lately comes to us from the
Hamilton Business College. The different de-
partments of the institution are placed before
the reader in an interesting manner. A change
in the management of this school has lately
been made. Mr. Spencer, we believe, comes
to Toronto. Mr. McCullough assumes entire
control of the business.

AN ANNOUNCEMENT appeared in our columns
last month to the effect that, after the summer
vacation, shorthand would be added to the list
of studies in the Toronto public schools. We
notice that the item has been inserted in many
of the shorthand journals. The announcement
was handed us from one of the city dailies,
and, considering it to be correct, inserted it.
On enquiry we find that although the question
was brought before the school board, no fur-
ther action has been taken in the matter.

THE CANADIAN SHORTHAND REVIEW is the
only shorthand magazine published in Canada.
The number before us contains sixteen pages,
which are filled with interesting reading mat-
ter, besides eight pages of advertising. The
typographical appearance is excellent. If our
Canadian brethren are awake to their own in-
terests they will give the new magazine their
liberal support, and it ought also to receive
generous patronage from the States, as it is
worth every cent of the subscription price—
and more.—*The Phonographic Journal*. Port
Jervis, New York.

SEVERAL new typewriters are soon to be
placed on the market, among them a cheaper
grade of machine which will sell for from
\$35.00 to \$75.00 Canada already has two or
three of the newcomers. Messrs. Creelman
Bros., Georgetown, have secured the Canadian
agency for the Blickensderfer, and Mr. H. J.
Emerson, the well-known stenographer, has
lately been appointed agent in Toronto for the
Daugherty. Hartford, Buffalo, Chicago, and
a few other American manufacturing centers
are making rapid preparations to add type-
writers to their list of exports.

A PARAGRAPH has been going the rounds of
the press that "Sir Isaac Pitman has, through
bad health, been obliged to practically aban-

don the active control of the Phonetic Institute at Bath." As this may convey the idea that Sir Isaac has conducted the publishing business of Sir Isaac Pitman & Sons to within the past few weeks, it is necessary to state that Sir Isaac's "active control" of the business ceased many years ago. During the past seven years the responsible control of the Phonetic Institute at Bath, the publishing offices in London and New York, and (lately) the Metropolitan School of Shorthand, Chancery Lane, London, has been entirely in the hands of Sir Isaac's two sons, Messrs Alfred and Ernest Pitman.—*Phonetic Journal*.

AN IMPORTANT attachment for typewriting machines has recently been brought out by Messrs. John Underwood & Co., the Ribbon and Carbon Paper manufacturers. The device will be known as "The Pneumatic Cushion Typewriter Key." It is a rubber cap with the letter or character distinctly marked on it, to be fitted over the key of the typewriter. These keys can be easily attached by anyone, and are soft and pleasant to the touch. Among the advantages claimed for this attachment may be mentioned the prevention of flattened finger-tips and swollen knuckles, increased manifold power with less labor, and the prevention of physical ailments ascribed by some physicians to the use of the bare keys. The caps are put up in neat boxes, sold at a moderate price, and can be used on any of the leading machines. We would suggest that these caps be made blank, to enable operators to acquire the ability of typewriting by touch.

THE Chartered Stenographic Reporters of Ontario held their third annual convention in the Normal School on the 7th inst., with H. J. Emerson in the chair. The attendance was very satisfactory. Secretary Dunlop presented the report, the principal feature of it being a recommendation to discontinue the issue of junior certificates. This recommendation was adopted by the association, with the provision that junior examinations should be held, and that juniors should receive credit for their standing on the books of the association until they should succeed in securing a diploma. Messrs. Horton and Wallis retired from the council, and Thos. Pinkney and E. J. Neild were elected to fill the vacant positions. A resolution of condolence was adopted in reference to the death of Andrew J. Graham, and also one congratulating Isaac Pitman upon re-

ceiving the honor of knighthood. The following officers were elected for the ensuing year: N. S. Dunlop, Toronto, President; John Carrick, Hamilton, Vice-President; H. J. Emerson, Toronto, Secretary; Thos. Pinkney, Toronto, Treasurer. The members and their friends dined at Webb's cafe in the evening.

A LARGE number of friends and ex-students of the St. Thomas Business College attended the seventh anniversary of the opening of the College in the college rooms last evening. Mr. John Midgley, chairman of the board of education, acted as chairman. An instrumental solo by Miss Bertha Davis was the first number on the program. Rev. Principal Austin, of Alma College, was the first speaker. He said a business education was a necessity to everyone who wishes to succeed in life. There are five finger boards on the road to success, namely, the cultivation of self-respect and self-reliance, patient industry, a strong will, conscience, and economy. Mr. Nichols next favored the audience with a solo. Rev. Mr. Phillips in a brief address congratulated the college on its success and paid a tribute to the worth of the principal. Messrs. Dynes and Nicholls followed with a guitar duet. Rev. J. A. Macdonald pointed out the advantages of a commercial education, congratulated the college on its success, and extended a hearty invitation to all students on behalf of the churches of the city to attend services. An instrumental solo by Misses Hugill and Secord was well rendered. Mr. Colin Macdougall, Q. C., was the next speaker. He counselled correctness, and in a practical address pointed out many errors to be avoided in shorthand writing and book-keeping. He advised students to pay particular attention to spelling and good writing. W. L. Wickett, B. A., emphasised the importance of exactness in all kinds of work, and the danger of passing over errors however trivial. Business men wanted not only capable young men and women, but those in whom they had entire confidence. Miss Clapp next favored the audience with a vocal solo. Mr. W. A. Phillips, principal of the college, expressed thanks for the kind words spoken of himself and the college, and his pleasure in meeting so many of the old students. He feelingly referred to the decease of some of the ex-students. Since the establishment of the college several hundred pupils had been in attendance, about two-thirds of

whom had graduated. The singing of Auld Lang Syne brought the most successful meeting to a close.—*St. Thomas Journal*, Sept. 6th.

ANOTHER NEW TYPEWRITER.

AN INVENTOR claims to have constructed a machine which will accomplish not only the work of an ordinary typewriter, but is adapted for successful operation in the case of bound books of any size, as the device can be readily clasped upon a book of any breadth or thickness for the recording of a deed or other instrument of writing. In this mechanism there are seventy-four characters, including all carried by the usual machines, while there are but twenty-seven keys to be operated, and in its movements it strikes downward and travels over the page from left to right, along a spacing bar, the printing contrivance which moves along the bar weighing only four and one-half pounds, while the clasps and entire apparatus weighs only nine and three-fourths pounds. There is also provided an ingenious kind of lining arrangement—suitable for application also to other typewriters—insuring perfect regulation of the distance between lines until the machine is finally worn out.—*Indianapolis News*.

COPY of REVIEW received. Have looked through its pages and found the articles interesting. It deserves and ought to meet with success. Typographically it is quite *fin-de-siècle*, and good judgment has been exercised in the selection of type-faces that are easily readable.

CHAS. DESROCHES, New York.

OUR friends in different parts of Canada will confer a great favor by sending news items from their district, newspaper clippings concerning the stenographic profession, etc., etc., whenever such matters chance to come under their notice. Some one will be interested. Send it along.

A GREAT many merchants receive sample copies of trade journals, glance them over in a casual way and then consign them to their waste-basket, never stopping for a moment to think for what reason the journal was mailed

them. The publishers have two objects in view in distributing sample copies of their journal. The first is to acquaint the merchant with the merits of the journal and have him become a permanent subscriber. Secondly, to place advertisements before the trade and acquaint the dealer with the goods advertised by the manufacturer. The merchant who is alive to his interests will study the advertising pages of the trade journal, and by so doing he will keep himself posted on all the new goods, new firms, etc., in his line. The live manufacturer and jobber of to-day recognizes the advantages of having an advertisement in a trade journal that is attractive and has influence. He advertises principally for the purpose of opening correspondence with firms who desire prices, catalogs, etc. The business man who closes his eyes and ears to the trade journal and the salesman, and places himself on the know-it-all pedestal, has no use for the trade journal, does not care to receive any catalogs, snubs the salesman, and in fact his conceit will not permit him to learn anything in connection with his business, as he already has a business education, in his own estimation, that cannot be improved upon. This man would never write a postal card for a catalog or ask the market quotation on certain articles, because his self-conceit would not permit him to do so. But the man who is willing to be posted can receive a load of useful business knowledge by dropping a few postal cards to the firms whose advertisements appear in the recognized trade journal in his particular line. Advertisers are always willing to give any information concerning their goods that may be asked.—*Exchange*.

Correspondents and canvassers are wanted in every city and town of importance in Canada to forward news items of interest to stenographers, canvas for subscriptions, etc, etc. To those who are willing to undertake this work we are prepared to offer special inducements. There is not a city or town of importance in Canada where ten, twenty, fifty or one hundred subscribers could not easily be secured with very little exertion. Don't you want to help in this good work, and at the same time put a few extra \$\$\$\$ in your own pocket? Let us hear from you.

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A 12-page monthly journal devoted to advancing the interests of the societies of Christian Endeavor in Canada. Subscription, 50 cents a year, with liberal club rates. Published by Endeavor Herald Co., Toronto.

The Canadian Magazine.

Politics, Literature, Science and Art. The Scribners' of Canada. Subscription, \$2 50 a year. Single numbers, 25 cents. J. Gordon Mowat, Editor; T. H. Best, Business Manager. Canada Life Building, King Street West, Toronto, Canada.

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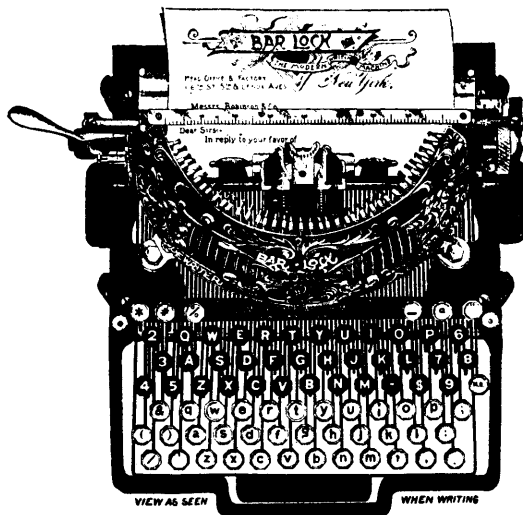
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