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Vol. I

OCTOBER, 1894

No. 6

THE
Canadian
Shorthand
Review



AN.....
 ILLUSTRATED
 MONTHLY
 MAGAZINE

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THE

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A MONTHLY JOURNAL FOR STENOGRAPHERS.

Volume I.

TORONTO, CANADA, OCTOBER, 1894.

Number 6.

WHO SHOULD STUDY PHONOGRAPHY.

AS THE capacity, both natural and acquired, of the persons to whom instruction is to be imparted, has much to do with the success of the method employed, it is important that we give some consideration to this matter. Not all young men and women are well adapted by nature, physically and mentally, to learn the art of shorthand, or to follow it as a profession. Some are lefthanded, or have such manual inflexibility that it is almost impossible to train their hands and fingers to rapid and accurate movements. The lefthanded seem to encounter but little difficulty except apparent awkwardness; the stiff-jointed and inflexible-fingered persons are more difficult to discipline to free and rapid movements.

Shortsighted persons will suffer disadvantages in learning and practicing shorthand, for the reason that they must get their eyes close to the paper, and generally wear glasses; both of which conditions detract from facility in mastering the art.

Persons who are nervous and excitable will need to control their minds and muscles very often in order to avoid loss of time and accuracy by disturbing circumstances. Such persons, therefore, will be liable to drawbacks in the practice of the shorthand profession.

But the careless and the sluggish-minded individual is the one most to be deplored as a good student of shorthand. He will manifest this weakness at the first lesson, in not being able to write a perpendicular or a horizontal straight line, a curved line, a circle, or a hook, on the proper side of a stem; and in placing vowels he will be more apt to "get the cart before the horse" than after him; while in reading his writing he will seem to prefer making nonsense to good sense.

Such pupils seldom do their teacher, themselves, or the art any credit; but "their money is as good as anybody's," and perhaps they would not accomplish any better results in any other pursuit; hence, though they may be

advised they cannot be discarded, and the teacher must do his best with all these classes, giving them a little more special attention than the others.

Of course, an ordinary good English education is essential in all cases. Good longhand penmanship is necessary to creditable success, for the typewriter cannot always take the place of the pen; and if ability with the pen is not possessed at the time of beginning shorthand it should be afterward acquired. If one has forgotten his grammar, and "how to spell," and "never could learn how to punctuate," these things must be mastered or shorthand had better be left to others. No employer of a shorthand writer will long suffer the annoyance and delay of having to correct the spelling and mark the punctuation of his clerk's copy.

[The above article was written some time ago by the well-known author and writer of shorthand, Mr. Elias Longley, formerly of Cincinnati, but at present residing at Los Angeles, Cal. We would be pleased to see this article copied freely in the circulars of the shorthand schools, and brought prominently before the notice of those contemplating the study.]

THE DUTY OF THE STENOGRAPHER AS A SPEECH REPORTER.

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

(Continued from page 70.)

I REGRET that so eminent a stenographer as Professor Zeibig has not dwelt in a more exhaustive manner on the subject referred to, as he, no doubt, would have thrown a good deal of light on it. However, we have his deliberate opinion on the matter; and that is to the effect, that the duty of a stenographer consists in reproducing as faithfully as possible the very words of the speaker; to make, in other terms, a true photograph of the speech. I shall hereafter refer to Dr. Zeibig's opinion. On the other hand, he admits that there is a large class of eminent shorthand writers who take exception to that opinion, and profess entirely different views about what is

or what should be the duty of a stenographer acting as a speech reporter. He gives the opinion of M. Prévost, a French shorthand writer of long and practical experience, who thinks that the stenographer "who comprehends his mission in its highest sense, could not bestow too much care on that part of it" which consists in correcting the phraseology of the speaker, above all, of the real extemporizer, without in any way interfering with the individual peculiarities of each speaker. Mr. Delpino, an Italian stenographer, holds the same view as Dr. Zeibig, and thinks that the photograph plan should prevail. According to Dr. Zeibig, this is the opinion entertained by the German stenographers; for he adds: "We in Germany are convinced that the embellishment of speeches, in the matter of form, cannot and should not be the province of a stenographer."

Here are both sides of a controversy clearly set forth. There are, of course, some minor details that I may discuss hereafter; but I thought it my duty to fully and distinctly put the question in the most precise form, so that there should not be any misunderstanding.

It is to be observed that Professor Zeibig does not at all allude to the opinion that may be entertained by all the other shorthand writers of the world, and more particularly of the English-speaking stenographers either of England or of the United States of America, where the winged art has accomplished the greatest progress, and has been most extensively used for so many years—amounting to centuries, in so far as England is concerned. It will only be just to give at least what one would consider a general but fair *resumé* of the opinion of the largest possible number of experts in the matter, and also of those most directly and especially interested in the solution of this question, the public men themselves, in the countries where shorthand is generally used for parliamentary purposes. And that opinion can be very safely gathered through the various rules adopted by the parliaments where official reporting is done, or from the conditions of competency required from those who desire to become official stenographers.

It must be conceded that too much care and attention cannot be bestowed on the subject; for it has a far greater importance than one would be disposed to grant it at first sight. From a reporter's point of view, it is not of

small consequence that his work should be fully and highly appreciated by both sides; that is, by the speech-makers and by those who read the speeches saved from oblivion by his skilful hand. As Mr. George R. Bishop puts it, for the shorthand writer who wishes to save his reputation for accuracy, this side of the question is of vastly greater moment than can be imagined without serious consideration.

In an historical aspect, too, it can hardly be overestimated; for nothing is to be neglected to insure the utmost faithfulness when history is the objective. And when we reflect on the great expansion of democracy or popular government—for both are synonymous—since the present century,—which means that almost every public act is the object of an open deliberation by the representatives of that democracy, where speeches by hundreds are delivered either to those representatives assembled or their direct and constitutional masters, the electors, that the stenographers intervene to take those speeches down and have them in record for future reference and consideration,—it seems impossible to give the subject such notice as its importance would justify. If the above point is conceded, then how can one trifle with the question, when the good reputation and almost the whole character of a public man is at stake? for a senseless report of a man's speeches might make him appear in quite a different light from that in which he ought to appear, and mislead the historian who has to weigh the arguments to arrive at a just conclusion on the motives of a public man's deed, or to pass judgment on the work of his whole life. Of course, I do not mean to say that the speeches of a public man are the only basis upon which the historian must ground his judgment; but undoubtedly it must be admitted, on the other hand, that future history will very largely avail itself—as historians have already availed themselves—of such a rich mass of information; hence, upon the correctness or incorrectness of the record, might depend the good or bad appreciation of future generations of the lifework of many a public servant. It is not to be wondered at if the particular question of the duty of the stenographer in transcribing his notes has already occupied, and will in the present as well as in the future—until it is definitely settled—occupy much of the attention of the parliamentary practitioners. I say,

parliamentary practitioners; for upon them devolves the greater part of the burden of what may be termed the *historical* reporting, or reporting which will be left to make history. Already, as above stated, such eminent men as Dr. Zeibig, of Dresden, M. Prévost, of Paris, and Signor Delpino, of the Italian Official Corps of Stenographers, have expressly considered the subject, and have given their opinion. As was to have been expected, divergent views have been expressed by those gentlemen. But let us gather the opinions of other shorthand writers of equally great practical experience, who have declared themselves in favor of one system or the other, although they have not, to my knowledge, written particular essays on that matter. Nevertheless, that circumstance cannot be taken as lessening or impairing in any way the authority of such opinions.

According to Dr. Zeibig, the German stenographers are in favor of a report *really verbatim*. As it is a question not to be considered in the narrow point of view of one single country, however important and powerful it may be for the time being, but the inquiry must be broad enough to include every civilized people where shorthand is an institution, we may be allowed to seek outside for information, and examining the opinions of very eminent men of long years' service, try to come to a right conclusion as to what should be the final rule to be adopted and carried out as well as circumstances can permit. In pursuance of that idea, I have read with great care all within my reach that could throw light on the subject, amongst other interesting documents the Proceedings of the London and Paris Shorthand Congresses; also the evidence adduced before various committees of the British Parliament in 1878, 1880 and 1888. Thanks to the courtesy of the clerk of the British House of Commons, I have before me the official report of those inquiries. The following are some extracts from that most interesting evidence. We have in those blue books the opinions of the best men connected with the parliamentary shorthand department of the British press, and, of course, with their long and practical experience of the matter, that opinion carries great weight with it. I mention only the parliamentary shorthand department of the press, for, as everybody is aware, there is no official corps in England to report the *debates*; but when one knows what extent and importance is given in that press to

political speech reporting, the views here recorded have as much authority as if they came from official hands. Mr. Charles Ross, superintendent of the reporting arrangements of the *London Times* for twenty-five years, was examined in July, 1878, and in the course of his evidence said:

"Is it your opinion that members are, as a rule, rather grateful to reporters for sometimes putting their language in a little better order than that in which it was delivered?—Owing to the nature of the manner in which the reports are carried on now, that is not done as well as it should be; but in some instances I should think they are very glad to have a *report*,—instead of what is called a verbatim report, which is a horrible thing."

(*To be continued.*)

THE NEW TYPEWRITER GIRL.

FOR a reporter with but little to write and plenty of time in which to write it, there is nothing more pleasant than to dictate a narrative to the cheerful typewriter, particularly if she be young, and have nice soft hair to distract the eye, and well-formed, white fingers, and be, withal, exceedingly pleasing. But for a reporter with a long yarn to write and a limited amount of time to finish it, things sometimes have a different aspect.

Near Printing House Square is a typewriting office which many newspaper men frequent. A new girl came there one day lately—a real nice girl and an excellent operator—but she had never done that kind of work before. While she was sitting in the main room upon the afternoon of her first day, a newspaper man came bustling in, and—

"Mrs. J., have you got anybody to take a two-column story in a hurry?"

"Yes," replied the manager. "Here is a young lady who has just come to us. Miss Brown—Mr. Smith. You can go into that corner room."

In three minutes the young lady was seated at her machine, the newspaper man was sorting out his notes, and the door was closed so as to leave them undisturbed.

"Now, if you will please begin," the newspaper man said. "'In these days of stern reality and suffering and struggle for existence, a romantic episode comes upon one with the refreshing delight with which a traveler in

a desert beholds an oasis." Clickety-clickety-click went the keys, and then—

"Isn't that lovely! Is it going to be a novel?"

The newspaper man looked up in amazement; but it was utterly impossible to be angry with such blue eyes regarding him in admiration.

"No," he said; "please go on. 'In the monotonous routine of Tombs Police Court cases, however, there was one yesterday behind which lay a story so romantic and so picturesque that it would almost seem to have been created by a great novelist who had striven to excel all his past efforts.'"

When this had been recorded, and while the newspaper man was wondering what he would say next, the young lady, smiling most radiantly, prattled on in this fashion:

"That's just splendid. It sounds like a real novel. Did you ever read 'Clarissa; or The Forlorn Hope'? It begins something like that, only it isn't as interesting. Do you know I never took dictation like that before. The last place I worked in I had nothing to do but copy letters. Oh, dear! wasn't it tiresome, though!"

The newspaper man felt his collar getting too small, but, after swallowing something that seemed to stick in his throat, he said, as gently as possible:

"Won't you please go on? I'm in somewhat of a hurry. What have you got there?"

"Where?" in great surprise.

"I mean—please read over what I have dictated."

"Oh, how stupid I am! 'In these days of stern reality—how do you pronounce that word, in two syllables or three? Thank you—'stern reality and suffering—'"

And she read what she had written. Then, just as the newspaper man had settled back in his chair, determined to dictate to the end without giving her another opportunity to interrupt him, she said:

"Excuse me; I think my hair is coming down."

She went to a little mirror in a corner of the room, examined her hair carefully, and then, after touching up the puffs of her sleeves and smoothing her waist, she sighed and returned to her seat.

"There, now, I'm all ready."

For the next few minutes she had to work so hard that she hadn't time to say a single

word. But soon the page was filled and she had to insert a new sheet, and that was her opportunity.

"Gracious! How fast you dictate. It almost takes my breath away. But do you know, I like it. I think it's good practice. Were you there when all that happened? My! I wish I could be a reporter."

The newspaper man went on with his dictation. He was fast growing hopping mad, but he hadn't the heart to say a harsh word to the girl. She was really very pretty, and, as she became interested in the story a delicate flush mantled her cheeks, and it was a positive pleasure to watch her. But a newspaper man has no time for pleasure during business hours, and these charms did not interest him as much as they might have done under other circumstances. But he struggled bravely on.

"Oh!" she suddenly exclaimed, stopping in the middle of a sentence, "did that really happen?"

"Yes, yes! Will you please go on?"

"Well, the idea! I wouldn't have believed it. Do you know, I don't believe half what I read in the papers. But, of course, if you say so, it must be true."

"I'm very sorry I can't chat with you, Miss Brown, but really, I'm in a great hurry."

"Oh! I beg your pardon. I forgot all about that."

For nearly ten minutes there was not a break in the dictation, save where a sheet became full and a fresh one had to be inserted. The typewriter kept her lips firmly pressed together, as if she were exerting all her strength to keep silent. It was clear to see that it could not last much longer. In the middle of a paragraph she suddenly stopped, and, with a brief "Excuse me for a moment," left the room. In a few seconds she returned, with her jaws moving convulsively and a piece of chewing gum in her hand.

"Won't you have some?" she asked politely.

"N-n-no—and—I'll tell you what—er—I guess I won't have time to finish this story today. I'll come back some other time."

"Oh! you're not going, are you?" I'm awfully sorry. I was just getting interested in the story."

"Very sorry—er—how much? Here. All right. Good day!"

And seizing the few sheets that lay on the desk, the newspaper man went away and finished his story with a pen.—*New York Sun.*

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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, OCTOBER, 1894.

STENOGRAPHIC ASSOCIATIONS.

I WAS glad to see the editorial in the September number of the REVIEW in favor of establishing a stenographers' association in Toronto and other Canadian cities.

In a previous letter I mentioned that we are about the only class without an active organization. All kinds of workmen have their unions, and their united opinion, when expressed, has considerable weight, not saying anything about the social advantages they enjoy.

Laying aside comparisons, what have we to gain? Considerable, I answer. First of all, a suite of rooms could be rented down town, convenient for all. These could be provided with, in the first instance, a reading room, containing the best magazines, as well as the periodicals devoted to shorthand, and many a

profitable hour could be spent there. It is a fact that a great many of the city stenographers are from the province, and have only a boarding house or rooms in the city. To these, therefore, a sort of club, composed of members of their own profession, would be a welcome innovation. (2) Socially, the advantage would be great, for then the thousands who daily write shorthand in the city would have innumerable friends who were also interested in the art, and the forms for many words could be discussed and improved upon. And, —let me whisper it—it might not always be the employer thereafter who married the typewriter girl, but another typewriter man. (3) The matter of speed practice I think ought to be the most important. To be a competent stenographer, one must not have his practice confined to commercial correspondence forever. Rather, I think, have frequent tests and practices on speeches, or, on any kind of matter to give a variety of words. If the organization can afford to have an instructor, they may do so, but I doubt the necessity of it. In a group around a table all could take turns in reading to the others, and the speed of all would be materially advanced.

These are only a few suggestions which have come to the mind of one ignorant of the methods adopted in other places, but they may serve to open further discussion which the REVIEW has started.

M. O. HAMMOND.

NOTES AND NEWS.

LACK of a legitimate public school education is the greatest weakness of the average typewriter who tries the patience of employers in these latter days.—Chicago Journal.

MESSRS. SHAW & ELLIOTT, of the Central Business College, Toronto and Stratford, have added Electricity to the list of studies in their city school, and secured the services of a Boston electrician as instructor.

IN MAKING an announcement of the appearance of a revised edition of Graham's Handbook of Standard Phonography in our last month's issue, the price was given as \$1.50. This should have been \$2.00.

THE CANADIAN SHORTHAND REVIEW, published at Toronto, Canada, is one of the very best magazines that comes to our desk. If it gets the patronage it deserves the publisher will do well.—Western Stenographer.

A JUDGE in crossing the Irish Channel one stormy night knocked against a well-known witty lawyer who was suffering terribly from seasickness. "Can I do anything for you?" said the judge. "Yes," gasped the seasick lawyer; "I wish your lordship would overrule this motion!"

JUDGING from appearances, the very best of good feeling does not exist between the rival publishers of shorthand periodicals in the land of the stars and the stripes. This class of amusement will greatly increase the usefulness of these journals and assist in hastening the day when the professed object of the publishers shall be attained. (?) For those whose garments are easily soiled mud throwing is a pastime that should not be indulged in.

WE HAVE observed that pupils who have done a good deal of general reading make the best success with shorthand. The reason is that they have cultivated a taste for literature and have developed a faculty for language. They have a good knowledge of words, as well as familiarity with the great facts of history, literature, science and art. For this reason, we would advise every young person who is ambitious to become a successful stenographer to at once enter upon a regular and systematic course of reading.—*Exchange*.

NOT THAT WAY HERE.—Sunday bicyclists in England have become a vast army. Lord William Cecil, rector of Hatfield, proposes to bring the church in direct relations to this new class of the population. As an inducement to cyclists to visit his church, he has provided special seats for their use with due equipment of prayer and hymn books, and made special arrangements whereby all their machines will be kept under lock and key while the riders are at devotion. Notices to this effect are posted at all the inns. Lord Cecil is a son of Lord Salisbury.

MR. GEORGE AUSTEN, principal of Austen's school of shorthand in this city, has been notified by Sir Isaac Pitman & Sons that he is the first Canadian shorthand teacher to pass the new American teachers' proficiency examination. The papers, which were principally on teaching methods, were in the hands of Mr. George Patterson, barrister, and the exam. occupied a period of four days. The percentage of marks made by Mr. Austen was 88 out of a possible 100, which is a very cred-

itable pass. Beyond this he will have the honor of holding the first American diploma issued for Canada.—*Free Press*, Winnipeg, Man.

THE New York State Stenographers' Association have taken a step in the right direction by issuing the announcement that they desire to exchange "proceedings" with other shorthand societies. If properly carried out this exchange "would be productive of much and lasting benefit." A late issue of the *National Stenographer* is entirely taken up with a report of the proceedings of the Indiana State Stenographers' Association, and although this is rather a large dose to be taken at one time, it would be as well if the shorthand journals would give as much of their space as possible to these matters. *En passant*, we have not, as yet, been favored with a copy of the Proceedings of the Annual Convention of the Canadian Shorthand Writers' Association.

THE NEW "NO. 6" REMINGTON.

THE advent of a new machine in the typewriter field is of so much importance to the general reader of phonographic publications we herewith present a description of a new candidate for favor which has recently been placed on the market.

"A development—not an experiment," is the terse manner in which the makers of the Remington Standard Typewriter announce their new No. 6 model. The statement can easily be credited by those who, like members of the stenographic profession, have occasion to be well acquainted with the wonderfully successful career of this well-known writing machine. It is inconceivable that the manufacturers would put upon the market anything not abundantly able to maintain and increase the enviable reputation which their previous models have acquired. It was therefore with no small degree of interest that we turned to examine the new No. 6.

In general appearance the No. 6 Remington looks much like the No. 2. The frame and the familiar keyboard are unchanged. The keyboard is the same as the No. 2, so that operators will experience no difficulty in changing from the older model to the No. 6. The touch of the new machine is delightfully soft and easy—a matter of no small importance to working stenographers who have to run their machines for a long time steadily. This is

accomplished by great exactitude in the fitting together of the parts, as well as by the improved form of the connecting wires and swivels, and other parts of the machine. The carriage is wider than that of the No. 2. It will accommodate paper nine and a half inches wide, and will write a line seven and a quarter inches long, but conveniently adjustable paper guides which slide along the front bar of the carriage and remain fixed in any position in which they may be placed, make it easy to write a line only the length of the No. 2, if so desired. In fact, the adjustable guides and envelope holder in the center, also movable along the front of the carriage as well as to and from the surface of the cylinder, render the machine capable of doing equally good work on paper of any width up to the limit named. Small rubber-covered rolls are fitted to the guides, so that they will press upon the paper when turned into position. These are equally useful in manifolding. When not required they can be turned away from the cylinder entirely.

The paper carriage of the No. 6 is much lighter than in the preceding models, without any sacrifice of the strength or stiffness so essential to durability and good work. A radical change in the shifting mechanism does away with the main frame-work of the No. 2. The shifting portion of the carriage is mounted on two hinges, which permit it to move the exact distance required to change from upper to lower case, or *vice versa*. The hinged arm stands upright, in a position midway between the correct writing position for the two cases. A shaft passes from one side to the other, and extends beyond enough to form a projection which plays between two solid stops, thus governing the amount of shifting motion. Set screws in these stops make a delicate adjustment of the shift motion easy. This makes a remarkably light and easy shifting motion, which ought to be much quicker than the old method. The front of the carriage is supported upon a single wheel, which rests upon the shift-rail. To the under side of the support of this wheel is attached a single narrow yoke-block, placed exactly in the center of the carriage. The wide yoke-blocks hitherto used are unnecessary, as the alignment is no longer so dependent on the shift-rail. This construction, of course, obviates any difficulty arising from the wear of the yoke-blocks. The provision of the yoke-block in the present model

is simply to secure the proper connection between the shift-rail and the carriage, so as to make sure that the carriage will follow the movement of the shift-rail.

The device for feeding the paper is entirely new, and differs materially from the method previously used. It does away entirely with the rubber bands, without sacrificing the positive and certain action of the paper which they accomplished. Beneath and behind the cylinder, far enough to be well out of the way of the printing point and cylinder scale which is in front of it, three short rubber rolls are supported, and turn loosely upon a short shaft. These bear upon the surface of the cylinder and serve to keep the paper closely to its surface, so that it moves forward as the cylinder is turned until the edge of the sheet passes under the cylinder scale. This is attached to the lower edge of a bent sheet metal guide which directs the course of the paper. The scale is kept closely to the paper by a pair of springs, which exert sufficient pressure to keep the paper closely to the surface of the cylinder, yet are so arranged that they will adapt themselves readily to any thickness of paper that it may be necessary to pass through the feed rolls. The action of the feed-rolls is controlled by a handle at the left of the carriage. By the movement of a single finger the pressure of the feed-rolls can be instantly removed from the surface of the cylinder. This enables the operator to insert or adjust the paper in the machine with ease. The action of releasing the feed-rolls throws into action a pawl, which checks the backward action of the cylinder so that the paper can be drawn back.

The cylinder of the No. 6 Remington hangs lower than in the other Remington models. So much has it been depressed that the writing line is actually on a level with the pivots of the type-bars. The effect of this very important change is to very greatly prolong the original alignment of the machine. It not only secures the better alignment in the first place, but tends to materially reduce the amount of wear upon the pivots, and consequently renders the machine even more durable and likely to do perfect work for a longer period. It will be seen that, by this device, the bad alignment commonly noticed when heavy manifolding is resorted to in other machines, will not be experienced. The alignment will be perfectly maintained whether one sheet or many are used, and the lesser degree of wear upon this

vital part of the machine will greatly enhance its durability and working life.

The spacing mechanism presents an entirely novel device. The rack, which is much smaller and lighter than that of the No. 2, is rigidly attached to the carriage just in front of the back way-rod. Beneath it, and engaging in the teeth of the rack, is a small pinion wheel, which revolves freely on a shaft set at right angles to the front of the top-plate, and which passes beneath the way-rod and terminates in a hardened steel escapement wheel directly over the dogs. The spacing dogs engage the teeth of this wheel and check its revolution, save as the operation of the keys changes the position of the dogs, and permits the revolution of the escapement wheel one letter space at a time. This admirable mechanism greatly reduces the weight and wearing surfaces, and by its certainty and speed greatly increases the working capacity of every machine. The spacing dogs are also in an improved form, designed to be more readily adjustable to individual operators.

The ribbon mechanism presents a very desirable improvement, satisfactory alike to operator and owner, for its convenience and economy. The simple yet effective motion so long used in the other models is retained, with this important addition: As soon as the end of the ribbon is reached, which is readily noted by the operator through a series of transverse slots, piercing the nickel-plated ribbon shield which extends across the type-basket, the act of reversing its motion automatically shifts it sidewise, so that the type strike into a new path and return over a different portion of the ribbon. This operation is repeated at every reverse of the ribbon motion, thus securing the utmost economy in the use of the ribbon, without adding in the slightest to the operator's work by harnessing a complicated ribbon shift to every motion of the keys. Excepting in the lateral shift motion when the ribbon is reversed, the ribbon mechanism acts precisely as in the No. 2, and it can be wound and unwound, or passed from one spool to another, when necessary to change from a copying to a record ribbon, or *vice versa*, just as easily as in the No. 2 machine, but with greater convenience, as the shield provides an easy and cleanly way of handling the ribbon. The ribbon shield is hinged at the left hand side of the machine, so that it can be lifted up, carrying with it the ribbon, which passes through

guides on the under side of it, when necessary to clean the type, or it can be lifted out of place bodily, still carrying the ribbon with it, and placed in front of the machine when still freer access to the type-basket is desirable.

In many minor ways, not involving absolute changes of principle, the convenience of the practical working operator has been carefully regarded in the construction of the No. 6. The cylinder is provided with hard rubber knobs at both ends, by which it can be readily turned in either direction. The carriage can be raised either by the carriage lever on the right or by a convenient handle attached to the left hand side of the carriage frame. Adjacent to the latter is the release key, which works very easily, and instantly detaches the carriage from the spacing mechanism. The front scale is attached to the carriage and travels with it, thus making it read the same way as the cylinder scale. Other details of improvement will also be noted: Improved marginal stops, adjustable to any number of spaces up to 30; better bell-ringer mechanism, also readily adjusted to any desired position. The leather carriage strap is replaced by one of metal. The carriage can be instantly removed from the machine by the loosening of one hand-screw, and as quickly restored; and many other points unnecessary to mention more particularly.

IT ALL DEPENDS!

IF YOU are old and decrepit, or sickly and weak,
 (And so but half a man); [to seek,
 If you hope to gain knowledge without troubling
 And don't know "I can't" from "I can;"
 If you always are waiting for someone to "boost,"
 Or so wedded to Pleasure that she rules the roost--
 You would better eschew it;
 You surely will rue it.

It takes lots of brains
 And labor and pains
 And metal and "sand"
 To master shorthand.

But if you are made of the stuff Business uses,
 (With plenty of grit and backbone);
 If you have all the strength that Dame Nature chooses,
 To fashion a king for her throne;
 If you're willing to labor for Labor's reward,
 Aye! work with a will though the Devil retard--
 You better would do it;
 You never will rue it.

There is plenty of place
 For the strong in the race;
 There's a broad place to stand
 When you *master* shorthand.

—MRS. E. N. MINER, in *Phonographic World*, New York.

BOOK REVIEWS.

Graham's Hand-Book of Standard Phonography.

Revised edition Published by Andrew J. Graham & Co., 744 Broadway, New York; 1894. 448 pages. Price \$2.10, postpaid.

This edition (revised by Prof. Graham a year before his death) is a great improvement on the original edition, not only in paper and typographical appearance, but also in the contents and their arrangement. The work is profusely illustrated with shorthand characters in the text, and fifty-two pages of engraved reading exercises; it also contains forty pages of Phonographic Dictionary, giving the best outlines for several thousand words and phrases, with other valuable features not in the old edition. The whole book has been thoroughly remodelled and modernized; some of the old ideas done away with, and new ones added. On the whole it is as complete and valuable a work on the subject as can be procured to-day, and we predict that it will be the means of adding many new names to the already long list of Graham writers. This short review cannot be closed in a more fitting manner than by adding a few remarks taken from the introductory chapter of the work itself:

"Each person is at liberty to use more or less of the word-signs and contractions according to his will, or need, or knowledge, just as he uses more or less of the contractions furnished by Webster's Dictionary, according to his need or knowledge. If the pupil has a very speedy hand, and a poor memory or an indisposition to tax it, he may get along with no more word-signs or contractions than are furnished in the Corresponding Style. But if the reporting student finds that, with all his urging, his hand will not go fast enough to keep up with the speaker, then he must either get the speaker to talk slower, or he must learn and *familiarize* more contractions—must lessen the labor of the hand. And when he finds—as the mass of writers do—that the mind must help the hand, by means of various devices, he will find them in the Standard Phonographic Works."

"The chief benefits of phonography can be secured only by becoming entirely conversant with its principles and the established phonographic outlines for words. This requires considerable *study and practice*; yet, if the pupil will follow the directions of this work, he will find himself possessed of an art which he will deem almost invaluable, and that, too,

with considerably less study than is required for the attainment of any one of the usual branches of education, which would be of inferior service. The present work has been written with the view of placing a thorough knowledge of this very valuable art within the possession of every person who is willing to make an effort at all proportionate to the good he desires. While the Author has endeavored to remove every needless difficulty in the attainment of phonography, and labored to provide the student with every assistance which the extensive practice and teaching of phonography have suggested to him, he has had no hope of making it so simple and easy as to bring it within the comprehension of that pitiable class of minds, who are so averse to intellectual exertion that nothing is acquired by them which, so to speak, may not be comprehended at a glance; and who, even though they may be so fortunate as to possess considerable natural brilliancy of talent, prove entirely deficient when compared by a just standard, with those who have not perhaps been fortunately endowed by nature with any remarkable intellectual ability, but who have had the spirit to *work* perseveringly with the moderate talent which has fallen to their lot, for the accomplishment of whatever object may have seemed to them desirable; and whose mental acquisitions will eventually give them a power and intellectual position which genius, however brilliant, unaccompanied by mental application, can not hope to equal."

The Phonographic Quarterly Review is the title of a periodical to be issued this month. The venture will be conducted on entirely new lines, and a glance at the prospectus may be interesting. "The necessity for reading shorthand, as part of its thorough acquisition, has given rise to a considerable periodical literature, which is, however, confined to topics professional. No periodical exists devoted to articles such as occupy the high-class Magazines and Reviews, published in ordinary type. The need for such a periodical, the perusal of which would at once impart general information, promote mental culture, and increase familiarity with shorthand, has long been felt, and has been emphatically and widely asserted since it was pointed out a few months ago. *The Review* is an attempt to supply this need. It will be devoted chiefly to subjects of general

interest; only the larger and more important aspects of shorthand itself will receive attention. Its pages will not be the less useful to professional shorthand writers and reporters, since the articles will often bring before them subjects of a more or less technical character, that are likely at times to come within the range of their professional work, and at the same time familiarize them with the best outlines for the expression of technical terminology. There will be no straining after undue brevity in the shorthand characters, but every effort will be made to render the written page distinct and legible, in order that it may be read with comfort and fluency by every phonographer. The articles will be furnished partly by phonographers, many of whom are thoroughly capable of affording such assistance, and partly by well-known writers of the highest standing, who strongly sympathize with the object of the periodical, and are gladly assisting it. A few short but careful reviews of recent works and notices of useful books will also form a feature of the periodical." To be published by Sir Isaac Pitman & Sons, 1 Amen Corner, London, Eng. Mr. Thomas Allen Reed is to be the editor.

A NEW LABOR-SAVING DEVICE FOR TYPEWRITERS.

IT IS very interesting to notice the many improvements being put upon this greatest of all labor-saving devices for the office, but it is still more interesting to look ahead and ask "What will the machine of the future be like, and what more can it do automatically to save the operator a physical or mental effort, or to gain time than is being done by the machines of to-day."

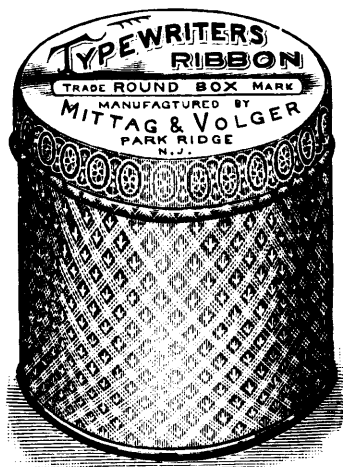
One of the greatest labor-saving devices brought out in the typewriter line since the construction of the machine itself, has lately been added to the Bar-Lock. It is an attachment which enables the operator by pressing a key at the side of the keyboard to move the carriage from any point in its travel to any other point as previously arranged for without releasing, moving by the hand, setting by the scale, or, if the distance is short, tapping on the spacer until it has reached the desired point, as was the custom formerly and is still on other machines. This device is most appreciated by operators having columns of figures to write, lists of names and addresses, bills of cost, accounts, invoices, etc., where the

tabular form is used, but it is of great value in general work, as, by having the first column stop set at the proper distance from the margin, it is only necessary to press the key to have the carriage move to exactly the right point to begin a paragraph, and they are indented alike. It is also of great service for legal work in obtaining the treble left hand margin necessary in evidence for Q. and A., and for witnesses' names. In writing in columns the operator presses the key and the carriage moves to the point to begin the next, in the same manner and as quickly as in spacing between words. This attachment does not interfere with the general working of the machine, and is so compact that it is not noticeable until pointed out, while in being operated the ordinary spacing mechanism is clear of the carriage rack to prevent any possibility of injury.

We believe the machine of the future will incorporate all the best features of the machine of to-day, and, if we were to prophesy, would say that it will not be many years before the carriage is brought entirely under the control of the operator without the removal of the hands from the keyboard. This, we think, can either be done by the foot or by a separate key or keys at the keyboard. To accomplish this perfectly will not only necessitate the automatic return of the carriage and line spacing by the depression of a key or otherwise, but will necessitate a device to return the carriage one or more spaces without line spacing to make corrections, by the use of a key or otherwise. We believe there is enough inventive talent at work upon typewriters to overcome any mechanical difficulties that may be in the way of carrying out such a suggestion and that we may soon be able to announce that it has been accomplished. A few months ago the operator, worrying over tabular work with a brain overtaxed with remembering numbers on a scale, would have ridiculed the idea that an attachment could be put upon his machine that would not only print the columns exactly under each other but would do it in much less time. And yet, that is what the tabulating attachment mentioned above does to-day.

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.

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A BRIGHT woman thus classifies the human kind: I divide mankind into four classes: First—Those who do not know and do not know that they do not know; these are fools—leave them. Second—Those who do not know and know they do not know; these are children—teach them. Third—Those who know and do not know they know; these are asleep—arouse them. Fourth—Those who know and know they know; these are the wise men—follow them.

OWING to a number of causes our issue this month is not as good as we had wished it to be. A considerable amount of interesting matter has been delayed, and the shorthand plates intended for this number could not be completed in time. Arrangements are being perfected for the production of plates, and we expect to be able to give a sufficient amount of original matter in all the leading systems to satisfy all writers.

THE CANADIAN SHORTHAND REVIEW for August contains an article on “Stenographic Journalism,” by C. H. Rush, editor of the

National Stenographer, which is full of ideas. It is a pity some of the know-it-all veterans cannot read this article. It might give them something to think about. But they never read shorthand periodicals. By the way, the REVIEW is improving at an encouraging rate, and promises to be a leader for favor among American shorthand journals.—*Phonographic Magazine*.

MRS. BROWN, (nudging Mr. Brown, who snores with his mouth open)—“Henry, you'd make less noise if you'd keep your mouth shut.” Mr. Brown (only half awake)—“So'd you.”—*Life*.

BOOKS have always a secret influence on the understanding; we cannot at leisure obliterate ideas; he that reads books of science, though without any desire of improvement, will grow more knowing; he that entertains himself with moral and religious treatises will imperceptibly advance in goodness; the ideas which are often offered to the mind will at last find a lucky moment when it is disposed to receive them.—SAMUEL JOHNSON.

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THE CANADIAN SHORTHAND REVIEW.

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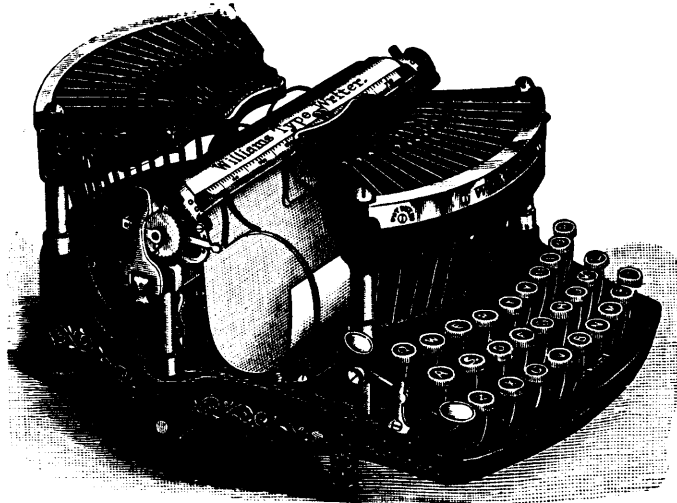
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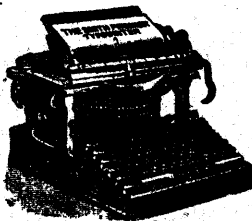
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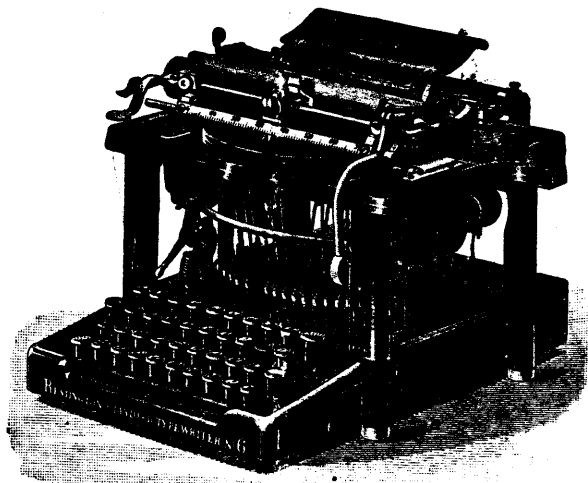
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