

left entirely out of the question. Limiting our consideration, then, to the perpendicular and inclined strokes, we can at once perceive that if no outline took us over more space than from the height of a T-stroke above the line of writing down to the line, or *vice versa*, a line drawn parallel to the line of writing at half the height of a T-stroke above it, would represent the mean between the extreme points to which, in the writing of any consonant or combination of consonants, the pen is carried upward, and on the other hand the extreme points to which it is carried downward; and in that case the first or third position would be equally convenient, so far as the distance which the pen would have to travel (both on and off the paper) is concerned. But in very many instances the outlines of words and phrases which commence at the height of a T-stroke above the line of writing, extend below the line of writing, while, on the other hand, the cases are extremely rare—even in Isaac Pitman's system with its superiority in number of upstrokes—in which outlines are extended upward beyond the height of a T-stroke above the line of writing. From this it follows that the line of true mean distance in any ordinary line of phonography whether written with or without phrases, must be not at the height of half a T-stroke above the line of writing, but between that height and the line of writing. It is therefore evident that when, for the purpose of distinction, words must be written out of the second position, the more of them that can be written in the third position, the less the distance which the pen will have to travel in its passage from one word or phrase to another, and the less consequently the waste of precious time in merely sweeping the point of the pen through the air.

If, then, it were necessary to write every word in the position indicated by its accented vowel, the new scale would possess an undoubted advantage over the old in regard to economy of time. While, however, the use of the old scale renders it necessary, in order that sufficient distinction may be obtained between words containing second-place vowels and words containing third-place vowels, when the outlines both consist of horizontal strokes, to place the words containing third-place vowels below the line of writing, the new scale secures such a distinction between words accented on second-place vowels and words accented on third-place vowels, that when the latter scale is employed no such outline has to be written below the line of writing.

The two points which I have endeavoured to elucidate in this paper are undoubtedly in favor of Isaac Pitman's present system of Phonography; but that I have made them appear so, is not owing to any prejudice for it on my part, because I was for many years a writer of Graham's system, until having dropped from it many things which hampered my freedom of writing without yielding any compensating advantages, but rather the reverse, my system latterly approximated much more to Benn Pitman's than any other.

NAPOLEON'S SHORTHAND SECRETARY.

(See illustrated notes on page 29.)

MADAME DE REMUSAT, in her *Memoirs*, says: Napoleon dictated with great ease. He never wrote anything with his own hand. His handwriting was bad, and as illegible by himself as by others; his spelling was very defective. He utterly lacked patience to do anything whatever with his own hands. The extreme activity of his mind, and the habitual prompt obedience rendered to him, prevented him from practising an occupation in which the mind must necessarily wait for the action of the body. Those who wrote from his dictation—first M. Bourrienne, then M. Maret, and Manneval, his private secretary—had made a sort of shorthand for themselves, in order that their pens might travel as fast as his thoughts. He dictated while walking to and fro in his cabinet. When he grew angry he would use violent imprecations, which were suppressed in writing, and which had at least the advantage of giving the writer time to come up with him. He never repeated anything that he had once said, even if it had not been heard; and this was very hard on the poor secretary, for he remembered accurately what he had said, and detected every omission. One day he read a tragedy in manuscript, and it interested him sufficiently to inspire him with a fancy to make some alterations in it. "Take a pen and paper," said he to M. de Remusat, "and write for me." He began to dictate so quickly that M. de Remusat was bathed in perspiration while trying to follow him. Bonaparte perceived his difficulty, and would stop now and then to say, "Come, try to understand me, for I will not repeat what I have said." Fortunately he forgot to ask for the sheet of observations he had dictated. M. de Remusat and I have often tried to read it since, but we have never been able to make out a word of it.

HANSARD.

By James Crankshaw, Montreal.



AS most shorthand writers are aware, the "Hansard" was originated in England, under the title "Hansard's Parliamentary Debates," by the father of the present proprietor. It was a private enterprise, and the reports were compiled by collators employed by Mr. Hansard—not from notes taken in the House, but from various sources—as the daily newspapers, pamphlets and manuscripts; the proofs of the speeches thus collated being, in most instances, sent to the members for revision.

Although not officially recognized, Mr. Hansard certainly has the best claim possible to the title of Official Reporter of the British Parliamentary Debates; and we know that not only has "Hansard" been adopted as the name of the Official Parliamentary Reports by Canada and other English colonies, but also by several European nations.