

bankers, lawyers and the professions would have to compromise at about ten cents in the dollar. His untiring energy in developing phonography, his unselfish interest in and faithful application to it for so many years, give him a very high position in the honored list of those who have worked great reforms, and have lived and labored for the benefit of others.

PHRASEOGRAPHY.

By E. E. Horton, Toronto.

ONE fact in connection with the practice of phonography which, though of very great importance in its bearing upon both speed and legibility, has not, it seems to me, been sufficiently emphasized, to wit: that time is occupied in the passage of the pen or pencil from one unconnected sign or group of signs to another, as well as in the work of tracing the signs themselves. I do not recollect having ever observed in any instruction book, by whatsoever author, any fuller guidance in that respect than is implied in the mild caution at the head of the list of phraseograms in Isaac Pitman's Reporter's Companion: "Phraseograms should never go too far below the line." For lack of such information the fancy of those who have not had much experience in the art, is almost invariably captivated by the appearance of any logogram or phrase-sign written in the briefest possible manner, even though the writing of it in that way, while impairing its legibility, may, at the same time, involve the necessity of the pen travelling a greater distance in order to reach the point from which the next outline commences, than would have been the case if the word or phrase had been given a fuller consonantal representation. An example of such a sign is to be found in Graham's contraction for the word "purpose." By him the phrase (not here using the word phonographically, but in its general sense,) "what purpose

was," would be written



By so rendering it he would shorten the representation of it to the eye to the extent of one full-length consonant, the upward *r*; and by such abbreviation he would be enabled to write the word "purpose" more quickly than if he employed the whole three consonants. On the other hand, after completing the form for that word so contracted, he would be obliged to carry the point of his pen upwards a distance equal to the length of two consonant strokes in order to arrive at the place from which to commence the sign for "was," whereas if he had written the *r*, his pen would only have had the length of one consonant stroke to travel in order to attain the same point. What, then, is gained by the omission of a consonant here? Nothing, unless, in obviating the necessity of turning the two angles of the full form, there may be effected the saving of a portion of time

so infinitesimally small as to be inappreciable to the imagination.

The pen of the skilled phonographer, engaged in taking notes rapidly, progresses at about the same rate during the brief moments it is off the paper, as while it is on it, and probably faster than when making the shaded strokes; and after the completion of each outline it has generally to return to a position at the height of a *t* stroke above the line of writing, as that from which outlines naturally start. Could we therefore always have an upstroke between every two down strokes we should all be able to write much faster than we do. This, sad to say, is not practicable. And yet Mr. Isaac Pitman, since he first gave his phonography to the world, has carried us a very considerable distance in that direction.

Until a comparatively recent period the only consonants for which he or any other modifier of his system had upward signs were *l*, *r*, and *h*; and of these three the first two were probably represented as frequently by downward as by upward strokes. By recent changes in the phonographic alphabet he has, while adapting the *h* sign to be written either upward or downward, provided for the representation of the frequently occurring *w* and *y*, signs which are invariably written upward. This leaves the old signs for these consonants—which being shaded are consequently somewhat more slowly made than the new characters—free to be usefully employed in the representation of *rch* or *rj* and *lv*. By the enlargement of the hooks on *way*, he has not only provided us with a brief sign for the expression of a combination which is often enough met with to render such a mode of representing it desirable, viz., *wh*, but has, at the same time, added another to his list of valuable upstrokes. A similar, though not so far-reaching an advantage, is gained by the enlargement of the hook for *way* on the upward *l*. In these new signs Mr. Pitman has considerably extended, a speed-giving principle which in the various American modifications of phonography—I think in all of them—stops at the employment of upstrokes for *l*, *r*, *h*, and very rarely *sh*. Mr. Pitman also writes *ish* either upward or downward; and, still proceeding in the same direction, has adopted the practice of writing *ray* before an immediately succeeding *em*, instead of *ar* as formerly. In addition to the merit of being struck upward, the new signs for *w*, *y*, and *wh* afford us the further advantage of being enabled to write a considerable number of words a great deal more briefly, and at the same time more legibly, than they were ordinarily written by the old characters, for example, the words *wet*, *white*, *Yates*, etc.

(To be Continued.)

CONTRIBUTIONS WANTED.

We would be pleased at any time to receive contributions from phonographers on matters relating to shorthand. Will some of the professional reporters give young aspirants to phonographic fame the benefit of the points they have gained by experience?