

write on. It will be observed from these outlines that there is no similarity between this system and the English systems.

Hardinge's phonography is designed for those whose patience has been exhausted with the old methods of stenography. The particular features of this system, which the author claims make it an exact *verbatim* phonography, are: It is *unshaded*; the pen is seldom taken off in the formation of a word; uses no superfluous dots or marks; sentences may be contracted when an orator is speaking with unusual rapidity. These requisites have been altogether overlooked in all the works on phonography, says the author.

CONCERNING PENMANSHIP.

BY THE REV. JOHN MAY, M. A.

EVERYBODY is familiar with the fact that our common schools thirty or forty years ago were sadly deficient in the matter of penmanship. A considerable part of the school curriculum was allowed to elapse before the pupil was permitted to undertake the formation of a single letter of the alphabet. When the proper time arrived, *i.e.*, when he had attained the age of nine or ten, suddenly he was confronted with half a quire of foolscap, on which he was invited to fashion parallel downstrokes and pot-hooks. Having duly graduated in the "hook" department, he was promoted to "large hand," "round hand," and "small hand." The alphabet was utilized from *a to z*. "A man's manners commonly form his fortune." "Beware of the allurements of wantonness." "Command you may your mind from play." After the half quire and the whole alphabet had been turned to account in this manner, the country "store" supplied a fresh half quire, and once more the devoted youth laboriously recorded the solemn fact that "A man's manners commonly form his fortune," and that it is within the range of possibility, by some ethical or other effort, to keep the mind from the performance of its chief health-giving function.

I advocate the practice of writing from the first day at school. The letter *A* ought to be learned in and by making it. The pen or pencil ought to be the chief instrument of drill and culture in school,—always in hand. The substance of the history and reading lessons ought to be regularly required from classes both orally and in writing. In this way extempore and written composition are best taught. Everything from first to last ought to be done on slate or paper, *except arithmetic*. Were this principle universally acted on, such a phenomenon as an awkward writer would soon be as rare as now it is common. I am no advocate of ornate penmanship. In certain callings it has its value. Good figures are sometimes indispensable. But a flourishing hand, even when at its best, is no evidence of culture or scholarship—rather the reverse. *A good scholar never writes a commercial hand.* Many of the best scholars write

even an almost illegible hand—a mere scrawl. This, though frequently a concomitant of good scholarship, is no absolute proof of it; and there is no reason at all why both good and bad scholars should not write a plain legible hand.

In the primary stages great care should be taken to prevent children from falling into a scrawling method. All children affect a *small hand*. This is their ambition. "A little child about six years of age told me with pride the other day that she could write as well as the schoolmistress; and 'so small that Mr. May could hardly see it.'" In the earlier stages the fuller, rounder, plumper the hand, the better. You cannot go wrong in this direction. The decreasing hand should come with increasing years. The grand object to be aimed at is *legibility*, combined with fluency. Of two men who write an equally good hand, the one who can write two pages whilst the other is writing one is just twice as good a writer as the other. It is said that a man's character can be seen from his handwriting; but I believe that this notion has no more foundation in fact than most of the other stupid "laws" received as gospel by that brainless animal called "the public,"—an animal that would allow itself to be affrighted by a Grimmer, or cajoled by the unparalleled atmospherical assurance of a Vennor.

A VERBATIM REPORT.

WRITES Mr. Proctor, from Sydney, New South Wales:—"Some amusing illustrations of the feeling which induces many indifferent public speakers to regard with distaste the abridgment of their speeches have been written to show what nonsense might be expected if *verbatim* reports were to be published. I do not know, however, that a speech has ever been accurately reproduced precisely as delivered until now, when the reporters in the Legislative Council, moved by the attacks made upon them in a discussion on Hansard, thus literally and exactly reproduced the remarks of Mr. Hay, one of their chief assailants. (The report may not be so utterly ludicrous as some of the American burlesques, but it has the advantage of being strictly what it purports to be, a *verbatim* report):

"The reporters—ought not to—the reporters ought not to be the ones to judge of what is important—not to say what should be left out—but—the members can only judge what is important—. As I—as my speeches—as the reports—as what I say is reported sometimes, no one—nobody can tell—no one can understand from the reports—what it is—what I mean. So—it strikes me—it has struck me certain matters—things that appear of importance—are sometimes left out—omitted. The reporters—the papers—points are reported—I mean what the paper thinks of interest—is reported. I can't compliment the reporters." It can hardly be denied that by taking him—hum—at his—ha—word, they have—ha—hum—given Mr. Hay—ha—a—hum—a *quid pro quo*."—*London Gentleman's Magazine.*