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*Charles A. Sumner*

The Pioneer Stenographer of California.

A biographical sketch of Mr. Sumner will appear in the July number.

# THE CANADIAN

## ILLUSTRATED

# SHORTHAND WRITER.

VOL. I.

TORONTO, JUNE, 1880.

No. 2.

### Editorial and Contributed.

JAMES CRANKSHAW.

(See cartoon portrait.)

**M**R. CRANKSHAW was born at Ardwick in the city of Manchester, Lancashire, England, on the 20th of July, 1846. At the age of thirteen years he was placed in a city warehouse, with the view of fitting him for a commercial calling. It soon became evident, however, that he was not commercially inclined; and, after two years of commercial bondage, for such it was, he took an opportunity which presented itself of entering a law office. During the interim, after leaving school, he had made considerable self-improvement in his education.

Law proved more congenial to his taste than commerce; and, at the end of another four or five years, he became manager in one of the leading law firms of the city, a position which he held for nearly ten years. At the end of that time, he determined to place himself under articles of clerkship in order to become a solicitor; and with this view, he passed the preliminary law examination. Meanwhile, however, untoward events, family bereavements and afflictions, together with personal ill-health caused him to change his purpose for the time being; and he resolved to visit America. Landing at New York, four years ago, his preference for British territory led him, very soon, to proceed to Montreal, where he has since resided.

In his boyhood Mr. Crankshaw learned to write Isaac Pitman's phonography, which, in the performance of his duties as a lawyer's manager had rendered him good service. His health being greatly improved by the climate of Canada, he made up his mind to settle in this country. His practical knowledge of shorthand enabled him to obtain a position in the Grand Trunk Railway offices in Montreal; but he left that position at the end of 1877, to enter the law office of Messrs. Kerr and Carter. Here his taste for the law revived; he proceeded to study the subjects necessary to be mastered to enable him to pass the preliminary Bar examination; having in July last passed that examination,

he placed himself under articles as a law student, matriculated at McGill College, duly attended the winter lectures of the Law Faculty and completed his first year in the University law course by passing the Sessional examination, with great credit, as appears by the University calendar.

With a view to bringing Canadian shorthand writers into communication with each other, Mr. Crankshaw has established amongst us a branch of the English Phonetic Society. Mr. C. adheres strictly to Isaac Pitman's system of phonography; and believes that, thoroughly followed out, it cannot be excelled for beauty, speed and legibility.

### INDIVIDUALITY IN SHORTHAND.

By Thos. W. Gibson, Toronto.

**T**O ANY one unstudied in the "mystic art," it might reasonably seem that the shorthand of those using any given system ought to be quite uniform, and that one stenographer should have little or no difficulty in reading the notes of another, written after a method common to both. That this idea is a mistaken one, the experience of every reporter will show. In the earlier stages of his progress, the student has no motive, and no inclination, to depart from book forms and rules, and his writing consequently approaches the model which he copies in a degree corresponding to his carefulness and industry. But as he advances and becomes familiar with the art, it is almost invariably the case that he will, consciously or unconsciously, modify his style to suit the peculiarities of his temperament. This modification does not necessarily imply the discarding any part of the system which he writes, or the adoption of anything foreign to it, although it may extend to both of these. His mode of making the characters, as it becomes fixed, will diverge from the standard methods of formation for the same reasons that his peculiar method of writing long-hand has departed from the original, and in much the same direc-

tions. Should he possess the traits of neatness and carefulness his shorthand will bear evidence of the fact. His |'s will be upright, his half-length characters the proper size, and he will be particular as to his punctuation points. If he be of a nervous, dashing, disposition, his outlines will in all probability be large, inclined slightly forward, and made with an eye to speed more than to accuracy. So with all the various types of character. Diviners of character from handwriting would have an easier task if everybody wrote shorthand. The use of contractions and abbreviated outlines is another way in which the tendency to vary from book forms manifests itself, and I think their plentiful use—or the reverse—depends quite as much upon the taste and temperament of the writer as upon his acquaintance with them, or even upon the rate at which he finds it necessary to write. Beginners generally take more kindly to abbreviations than do advanced phonographers, from the idea that they will thus be enabled to increase their speed. Their expectations are not always realized, for, as a rule, the shorter an abbreviation the more difficult it is to form, and the greater the mental strain to recall it without hesitation. It is a truism that legibility ought to be considered in note-taking quite as much as speed, and the aim of the reporter should be to discover by what means he can enhance the former without decreasing the latter. If he possess manual dexterity rather than a retentive memory, he will in all probability find it to his advantage to discard the use of contractions to a very great extent. But should the opposite be the case, a contracted style of writing will be an evident gain, as the necessary abbreviations will occur to him without any appreciable effort, and from his ready recognition of them, he need lose no time in transcribing.

The size of the characters is another point upon which shorthand writers vary widely, from the microscopic outline of the Scotch minister, who could indite a sermon upon a single page, to the sprawling hieroglyphics of the reporter who has to skip every alternate line in his notebook to get elbow-room. The rate at which characters are formed in many cases determines their size, and they are enlarged or lessened according to the idiosyncracies of the writer. Under the influence of a burst of speed the methodical man will contract his outlines and take his pencil more closely under control, while his dashing neighbour is tearing away with all his characters at double-size, in the endeavour after the greatest possible scope and freedom.

Phraseography, the use of vowels in practical reporting, and some other points, with regard to which the practice of reporters varies, may, together with those I have already mentioned, be safely left to the discretion of the individual phonographer. The learner will find it to his advantage to carefully ascertain what are his strong and what his weak points, and mould his style accordingly. He will find the necessities of his own temperament the best guide to the formation of a swift and legible style of note-

taking, bearing in mind that the best style to him is the one which he can write most rapidly and read most easily. If, after he has thoroughly acquainted himself with the system he has adopted, and tested himself in the various ways of writing it, he finds one particular method peculiarly suited to himself, he should not hesitate to make it his own, though it may differ widely from the style of his text-book. In the underlying principles of his system he may not be able to make any advantageous alterations, but speed lies in the details, and as to these he should allow no cast-iron rule to prevent him from adopting what he has proven to be good.

## PHRASEOGRAPHY.

By E. E. Horton, Toronto.

(Concluded.)



NEARLY two years ago a discussion of the comparative merits of what were called the new and the old vowel scales—viz., that in which *ee* was written in the first position, and *ah* in the third, and that according to which the positions of those vowels are reversed—was for some time carried on in the columns of *Brown's Phonographic Monthly*, published in New York; and in the course of the controversy one writer gave a table showing the distribution of 13,600 words among the three positions according to the accented vowel of each word to be as follows:—

	BY THE OLD SCALE.	BY THE NEW SCALE.
1st Position	6,000.	3,850.
2nd "	4,650.	4,650.
3rd "	2,950.	5,100.
	13,600.	13,600.

From this showing the editor of the periodical in question drew the inference that a disadvantage accrued from the use of the new vowel scale because it placed more words in the third position than in the first, while, on the other hand, more than a counterbalancing advantage attended the use of the old scale because by it more words are placed in the first position than are accorded to the third position by the new scale. I did not myself give the matter much thought at the time; but a consideration of it recently has led me to a conclusion quite in the opposite direction to that of the editor of the *Phonographic Monthly*.

Whichever vowel scale is used, the normal starting point for each outline—as I have already pointed out—is the height of a T-stroke above what is called "the line of writing." In cases in which the initial stroke is written upward it commences at the line of writing and extends the length of a T-stroke upward in a direction inclined to the right. As horizontals do not carry the hand either up or down, except to the slight extent necessary in the making of the curved signs, and as the bearing of horizontals used in word signs on the point which it is my present aim to illustrate is about the same whichever vowel scale is employed, they may be

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-sign or phrase-sign 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.)

**M**ADAME 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.



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.

As explained in the May number of the WRITER, the Canadian *Hansard* has hitherto been operated under the contract system; but, at last, the Government, so far as the House of Commons is concerned, have taken a step in the right direction in abandoning the contract system, and substituting a new one—that of making the *Hansard* reporters officers of the House.

During the past session the contractor, Mr. Richardson, had (not reckoning himself) a staff of five reporters, who practically did the whole of the reporting. In the discharge of their duties each of these five reporters took twenty minutes' "turns" or "takes" during the sittings of the House, that is to say, each in rotation took notes in the House for twenty minutes at a time. For the use of the *Hansard* reporters there are on the floor of the House two small tables with suitable seats beside them; these tables are placed at a short distance from the entrance to the Chamber, in the central space separating the Government benches from the Opposition benches, which central space contains, at its upper end, the Speaker's chair; so that members, thus occupying opposite sides of the House, and therefore facing each other, do practically, in addressing the House through the Speaker, address themselves to the *Hansard* reporter, seated at his little table on the floor of the House. On the first day of the session the order in which the reporters are to take their turns is fixed by the chief. A sort of marking board, called the "Tally," is fixed up on the wall of the *Hansard* office—a room in close proximity to the House of Commons—and this tally points out the time when each reporter is to take his "turn," and relieve his predecessor. The following gives a rough idea of this indicator:

DATE.....

	Time.	Name of Reporter.	Business discussed.	Names of Speakers.
A	3.10	Jones.....		
B	3.30	Johnson.....		
C	3.50	Brown.....		
D	4.10	Thomson.....		
E	4.30	Jackson.....		
F	4.50	Jones.....		
G				

Following the "tally" as above marked, Jones would enter the House at ten minutes past 3; and his first "take" for that day would be called "A." Johnson would relieve him at half-past three, his first "take" for that day being called "B." Brown, Thomson and Jackson would follow in their appointed turns, their "takes" being respectively named "C," "D," and "E." Following Jackson would come Jones again, now taking his second "take," which would be called "F." In this way the five would continue relieving each other every twenty minutes until the House adjourned for the day, each succeeding "turn" taking a higher letter in the alphabet; and if the alphabet were thus exhausted before the adjournment for the day, the letters would be doubled, thus: "AA,"

"BB." On each succeeding day, at the opening of the House, the order of taking the "turns" is changed; but the first "take" on each day begins with the letter "A." The change of order is made thus: the reporter who takes the first "turn," or "take," "A," on the first day, has the fifth "turn," or "take," "E," on the following day; and the reporter who took the second "turn," or "take B," on the first day, has the first "take," namely "A," on the second; and so the change of order goes on from day to day through the session, in such a manner that each of the five has his fair and proper share of the work. As each reporter comes out of the House into the *Hansard* office after taking his "turn," he marks on the "tally" opposite the letter of his "take," the nature of the subject discussed, and the names of the speakers he has had to report during that particular "turn." In transcribing his notes the reporter numbers separately the sheets of each take, thus: "A1," "A2," "A3," &c., marking the date at the commencement, and indicating on the last sheet of the "take" the "take" which follows, thus: (in the case of "A" "take") "B follows." Some members speak in French; and one of the reporters (Mr. S. A. Abbott), performs the double duty of reporting the French speeches and of taking his turn in reporting the English speeches. If a member rises to speak in French whilst one of the other reporters happens to be taking a "turn," a page is immediately sent out into the *Hansard* office to fetch Mr. Abbott.

As fast as the reporters transcribe their notes the speeches are sent in to the members for revision.

*To be Continued.*

PUBLIC SPEAKERS AND REPORTERS.

*(From the New York Sun.)*

**T**HE campaign for President is at hand, and two armies of speakers will soon be in the field. From many of the leaders of both parties have often come complaints that the newspapers have not dealt fairly with them in the reports of their speeches.

There are several reasons why reports cannot always please, the most prominent of which are the haste, the excitement, and often the downright carelessness of the speakers themselves. As a rule, there is no just ground for complaint against reporters, for, while a few speeches may be sometimes seriously damaged, most of them are greatly improved.

It should be remembered that extemporaneous speaking, except by trained and skillful orators, generally reads badly. The reproduction on paper of an off-hand speech is sure to reveal errors and imperfections at which the speaker himself is sometimes astonished, and for which the reporter is often blamed.

By the public speaker there are two great errors to be guarded against—a rapid delivery and the habit of using long and involving sentences. The first may put his speech beyond

the reach of all average reporters, and the second may lead him into a maze of parentheses, from which no reporter can quickly release him without, perhaps, handling him roughly. To be sure, a little pruning and grafting can often turn involved and unfinished sentences into beautifully rounded periods, but this requires time, and editors in the hurry of the hours approaching publication are often obliged to take the plain matter without stopping to poli it.

It is generally supposed that reporters, with their ravenous "little pens," can get the language of a speaker pretty much as a hen pecks corn. This is a popular error. No man can report what he can't understand; where the mind fails to follow the ideas, the fingers refuse to catch the words. To prove this, one has only to watch a young reporter attempting to take one of Mr. Ewart's speeches. Like the athlete who comes to grief through too much reliance in the size of his muscle, the tyro is fooled by too much faith in the speed of his writing. With a self-sufficient swing he flings down his note book and gives his elbow the phonographic swing. Slowly, at first, and with a graceful undulating motion, his pencil follows Ewarts, but it appears to get exhausted before the end of the first page is reached.

It staggers, goes into spasms, and finally stops altogether. Up goes the reporter's head, and with an expression of blank amazement, he tries to assist his eyes with his mouth in the effort to see through the thin man who can't help him and can't help himself. Whoever has witnessed a boatman with a broken painter in his hand, watching the vessel that was towing him gliding off and fading away in the fog, can best realize the position of that reporter.

### SHAKSPEARE AND SHORTHAND.

 S SHAKSPEARE was in the prime of life when the first system of shorthand was published in England, it prompts the question whether any of his plays were

taken down in shorthand, either with or without his consent. It was then a common occurrence for shorthand writers to take down plays. It is this practice which has induced modern Shakspearian scholars to suppose that we are indebted to shorthand for the earliest known copy of "Hamlet." "There is every probability," says Mr. Levy, "that the edition of 1603 originated with the shorthand writers, and considering the state of the art at this period we may well suppose that it was the cause of the imperfections. In accounting for the difference between the two editions of "Hamlet," we must, therefore, remember that in those days there was no scenery, while actors often varied the speeches or omitted several lines through lack of memory. All these circumstances would puzzle the shorthand writer, who would supply the words he failed to hear with those of his own. Another difficulty is the manner in which the lines end. Nothing is more confusing to a shorthand writer than blank verse. It would often be difficult to know where the lines ended and began. The imperfect shorthand writer would probably transcribe his notes of blank verse as prose, thus spoiling the rhythm and perhaps the sense of the finest poetry in the English language. We have no positive proof, but the circumstantial evidence is greatly in favor of the supposition that the edition of 1603 was printed from shorthand notes. Other plays of Shakspeare are supposed to have been taken down in shorthand. The "Merry Wives of Windsor," and "Henry 5th" are mentioned as having been surreptitiously printed before the authentic editor appeared. Thus words which are obviously wrong have crept in, but it is impossible to say what share shorthand had in the matter. At that time only two systems of shorthand were known—Bright's and Willis', and when we think of the difficulties of the systems, we cannot wonder at the mistakes made. Mr. Levy says: "Thus we behold shorthand in its infancy playing an important part in the literature of the country."

## Helps and Hints to Students.

### CAUSES OF PHONOGRAPHIC FAILURE.

By Alderman Taylor, of Toronto.

**T**HOUGH never having hung out my shingle as a professional, I have taught and written shorthand for about twenty years, and may, perhaps, be considered competent to point out that stage of study where many weaken and retire. Scores of times have I been asked by learners of a few months' practice, "Whose system do you consider best?" and I have invariably asked, "Whose have you commenced with?" Should the reply be, Benn or Isaac Pitman's, Graham's or Munson's (and it was generally one of these four), I would say,

"Stick to the one you are at—that is the best!" The art of writing as fast as an ordinary speaker speaks can be acquired by either method, hence it is folly to change after you have once acquired the principles. Very many ambitious youths dash into the study through the agency of some of the admirable evening classes which convene every winter—they, as it were, tack on shorthand along with drawing, mensuration, French, &c., and devote two hours of each week to each study! Why, my ambitious reader, you must remember that any of these wants your whole attention—more than that, phonography wants every night and every morning, and any spare moments through the day you may have, or you

might as well never begin. There is nothing discouraging in this. It is only excellence that lives—mediocrity is but a shadow.

"If you would be thought a sage,  
Think a volume, write a page;  
And from every page of thine,  
Publish but a single line."

In studying, don't undertake too many principles at once. Many beginners confuse themselves by practising the halving principle, word signs and grammalogues, before their memories are charged with the simple consonants in their proper positions. Don't be afraid of paper—above all, don't be afraid of practice. I found it a beneficial practice to follow all sorts of conversation with my finger on my knee, and to mentally translate difficult words. *Be tenacious.* Stick to it through the long dog-days, as well as by the ingle when the storm king is vexed. The study won't bear an interregnum if you wish to come to the front

I have noticed that three-fourths of those learning shorthand abandon it just when they

had almost scaled the hill of difficulty, and a little more steam put on would have landed them—a success. Many, however, commence the study that cannot possibly succeed. To ever become a reporter, you must have facility in writing long-hand—a free and rapid use of the pen. There is really but a poor prospect of a slow-writing adult ever becoming a successful phonographer. Indeed, were the art acquired as easily as some think, it would not be worth acquiring. Its very difficulty makes it valuable; and you may depend upon it, there is no better stepping-stone to the confidences and society of eminent men than a knowledge of phonography. The roll of fame is all the brighter for the many names of those plucky youths who, against great odds, persevered in reaching the highest positions in literature and politics.

It would, perhaps, interest the younger readers of your useful and interesting magazine to record the progress of some of these men in a future number.

## Phonographic Gossip.

### CANADA.

LOUIS A. GREATA, formerly of Seaforth, is now engaged as stenographer for the L. & N. R. R. Co., at Louisville, Ky.

MR. GEORGE H. TAYLOR, of the Chatham Planet, has been appointed official stenographer to the Kent County Court.

MR. GEORGE MAINWARING, formerly of the Hamilton Times reportorial staff, has taken up his residence in this city.

MR. JOHN M. SWEENEY, of Hamilton, recently left that city for Chicago, where a good situation awaited him. He is a good stenographer.

MR. E. E. HORTON contributed an interesting article on "Some considerations in regard to reporting evidence in narrative form" for *Browne's Monthly* for March.

MR. JAMES CRANKSHAW, one of the *Hansard* reporters, lately passed a very creditable examination in the faculties of Law and Medicine at McGill University, Montreal.

MR. HORACE A. DAVENEY, shorthand writer for Ferguson, Bain, Gordon & Shepley, barristers, of this city, died a few weeks ago in the General Hospital from an affection of the heart.

MR. JOHN BRUCE, Munsonite, has a suite of rooms in the Court House in this city. He is special examiner for the Superior Courts, and will continue to take County Court examinations.

THE official reporters in the Commons will have to appear in black robes and white ties next session on the floor of the House. Court reporters have not yet donned the "inky cloak," but some of them wear the white tie.

MR. GIBSON'S article on Individuality is full of ideas with which every experienced reporter will agree. He writes a beautiful longhand, judging from which we should think his reporting notes would be marvels of precision.

MR. WM. B. SULLIVAN, a graduate of Toronto University, who formerly practised law in this Dominion, and is now law stenographer in Chicago, Ill., has been chosen as President of the Canadian Club recently organized in that city.

CHIEF JUSTICE WILSON, in a charge of 10½ minutes' duration, spoke at the average rate of 145 words per minute. Mr. Justice Osler, in a fifteen minutes' charge, maintained an average rate of 166 words per minute. The charges were reported *verbatim* by Robt. Tyson and M. Fisk Johnston respectively. In each case the whole of the words were counted and then divided by the number of minutes.

### UNITED STATES.

THE Tachygraphers claim that 2,800 write their system.

PHONOGRAPHY is taught in the public schools of Cairo, Ill.

THERE is an increasing demand for typewriters in the States.

BIGHAM YOUNG employed a professional reporter for many years.

PROFESSOR AGASSIZ said that phonography enabled him to do three years' work in one.

CHARLES A. SUMNER is the Supreme Court reporter for San Francisco. He writes Graham's system.

ONE of the professional reporters of Kansas writes Scovill, one Munson, and the balance Graham and Pitman.

THE Book of Mormon is printed in a phonetic type, the characters of which are entirely unlike anything else under the sun. It is called the Deseret Alphabet.

THE shorthand writers of Nebraska have organized a State Stenographers' Association, with headquarters at Omaha. The test of admission has been fixed at 140 words a minute.

Mrs. KATIE LANE is the shorthand secretary of the Atlas Insurance Co., Hartford, Conn. Her husband is also a phonographer, and is an Episcopalian clergyman. It was a happy stroke when they hooked together for life.

A PROVIDENCE man tells a story of how a young lady managed her leap-year wooing. She employed a stenographer, who hid under the sofa, and took down *verbatim* the conversation. The gentleman was fairly caught, and escape on his part was an impossibility.

THE manager of the Globe Theatre, Boston, hired a shorthand writer for \$250 to take down the words of "The Pirates of Penzance," while it was being performed in that house. It is presumed that he intended to use the piece in other parts of New England without permission; but it failed to draw in Boston, and he abandoned the idea. The stenographer is now suing for his pay.

THE following are some of the Michigan court reporters: J. S. Harrison, Adrian; F. L. Knapp, Dowagiac; Chas. Flowers, Detroit; Thos. I. Daniels, Jackson; G. A. Gatrell, Marshall; J. W. Stockwell, Lapeer; J. W. Wardwell, Lansing; H. J. Walsh, Grand Rapids; S. W. Goodale, Marquette; M. H. Ford, C. M. Spaulding, and G. F. Hitchcock, Grand Rapids; and A. M. Haines, Bay City.

F. O. POPEÑOZ writes us from Topeka, Kansas:—"The State stenographic law provides for an official reporter in criminal cases, and in other cases where the judge considers the case of enough importance. The pay is \$6 per day when actually engaged in taking notes, and ten cents a folio for transcribing. This law is almost worse than no law at all. Here in Topeka, the capital of the State, there are fifteen earning their

livelihood by scratching pot-hooks. Phonography, however, seems to be growing in favor in Kansas, and we may hope soon to form a State Phonographic Association."

## FOREIGN.

TIRO, the ancient shorthand writer, lived to be 99.

GERMAN army officers at one time were required to learn shorthand.

A RELIGIOUS paper is published in the Duploye system in Paris, France.

A DAILY shorthand newspaper is published in Paris, France, in the Duploye system.

THE Vienna *Phonographic Zeitung* and the *Kammerstenograph* are titles of Prussian magazines.

THE title of a newspaper reporter in the elegant German language is "zeitungsnachrichtenneingskertsfinder."

J. L. COBBIN is the Government Stenographer at Cape Town, South Africa. He is the author of a system of shorthand.

PROF. JOSEPH BALARI, of Barcelona, has published, in Spanish, a history of Shorthand among the Greeks and Romans.

SHERICHI YANADER, a Japanese reporter, accompanied Gen. Grant to this country, and took copious notes of his reception for his paper at home. The world moves.

TWO Saxon professors have issued a great work called the "Panstenographicon." It collates and compares all systems of note in various countries, ancient and modern.

THE reporters in the Argentine Parliament use Parody's adaptation of Isaac Pitman's shorthand to the Spanish. Gabelsberger's system is finding a foothold, however, in Buenos Ayres, and a folio journal in now published in that system in Buenos Ayres.

SIGNOR DARIO MAZZEI, stenographer to the Italian Senate, has invented a machine which he claims to reproduce speech in the ordinary printed characters as rapidly as it is spoken, a word of seventeen syllables being recorded by a single touch of the keys.

## Editorial Notes.



In Mr. Percival's article in the last number, line 31, for *easier* read *case*.

READER, send in some phonographic items. Let others know what is going on in the shorthand line in your vicinity.

THE practice of stamping postal cards on the back should be stopped. It frequently renders the writing illegible, especially when written in shorthand.

We hope to be able to present to our readers, in a future number, a portrait and sketch of Prof. A. Melville Bell, of Brantford, Ont. Mr. Bell is an eminent elocutionist, and the author of a system of Steno-Phonography.

We wish to heartily thank the host of American and Canadian friends who have expressed their interest in the SHORTHAND WRITER, and who are aiding it in a substantial manner by

sending in lists of subscribers. We thoroughly appreciate your assistance, brethren.

EVERY reader of the WRITER will be interested in the article on *Hansard* in this number. It relates, of course, in the practical details, to the plan adopted by the late contractor. We hope to hear from Mr. Bradley, the chief of the new official staff, in regard to the work under the Government scheme.

We are in a position to promise an extraordinary number next month. It will contain in a group the portraits of the newly-appointed *Hansard* staff, accompanied with a biographical sketch of each; a cartoon portrait of Prof. Dan Brown, of Chicago, Ill.; a number of cartoons by Mr. J. W. Bengough, a page of the Cross system of Shorthand, and interesting articles from valued contributors.

#### A STANDARD PHONOGRAPHIC SYSTEM.

A correspondent, who hails the advent of the SHORTHAND WRITER with delight, thinks the only thing Canadians now require is for some intelligent person to compile what he calls a "Standard Phonographic System for Canada." We doubt the correctness of this position. Various systems are needed to suit varied temperaments. The suggestion is an argument

#### MR. BENGOUGH'S REPORTING NOTES.

We have received transcripts of the notes in the case of Wilford vs. Grand Trunk, which appeared in last month's WRITER, from several stenographers in the United States and Canada. None of the transcripts comes up to the ideal, so far as regards giving "all the evidence but not all the words"; and there are some comical misreadings. The word "Wilson" has been translated into "Wellsley," "Wilslet," and "Wilsle." These are pardonable errors, for the shorthand form used was not strictly in accordance with Isaac Pitman—a most useful expedient being employed for the second syllable. More serious, however, are the defects in the spelling. For instance we find "directed," "landladie's"—used in the singular number, possessive case, "delived," "ledged" for "lodged." The last few forms have suggested these readings: "No, sir, not a treat;" "Did not go to St. Dufferin;" and "N it to treat." In one case words have been divided at the end of a line thus: "na-me," "beca-use." This is simply horrible, and no stenographer, however proficient among the pot-hooks, could hold a position if he practised such a "halving principle" in transcription.

None of these remarks applies to Mr. Horton's transcript except the first one. Although he is a Grahamite he is the only one in the list whose reading of the notes is perfect. With the transcript he sends the following:—

"My own notes generally afford me all the transcription I care for; but I send this as bearing upon the comparative legibility of systems. I was able to read Mr. Bengough's working notes more readily—if I have made no mistake in them—than I could Mr. Butcher's carefully written and (so far as I can see) correctly written specimen of Graham, although I myself have written the latter system for years. Indeed, after repeated trials I am still unable to solve Mr. Butcher's enigma. I can make out the Munson specimens pretty well."

THE FOLLOWING IS MR. HORTON'S TRANSCRIPT.

CHARLES WILFORD, sworn—

This action is for loss of goods and damages. The goods were delivered in 1875—July last, the latter end—three boxes I left at my lodgings in Hamilton to deliver to

against a "standard" system; for our correspondent is evidently dissatisfied with all the systems he has seen; and if he, for instance, were to compile a new one, the writers of the present systems would probably deem it as impracticable as he now deems theirs.

#### REPORTING THE SENATE DEBATES.

During a discussion on the subject of reporting officially the debates in the Canadian Senate, the Hon. Mr. Alexander said he observed the Committee recommended the renewal of the contract with the Messrs. Holland for the next season. The majority of the Committee felt that the work during the present session had been very well done, and it was the general feeling of the Senate that the Messrs. Holland had done the reporting most accurately, and had taken very great pains to do everybody justice. It was very gratifying to members of the Chamber, when they had made elaborate statements upon great moral and political questions, to find that their debates went to the country in such a way as to shew that the Upper House was doing a good work. He was sure that he himself had no cause to complain of the manner in which the debates had been reported.

The contract has been renewed for another year. The cost of the service is \$4,500.

the Grand Trunk to come to Toronto by the Grand Trunk. I directed them to "Wilson, Toronto."

CROSS-EXAMINED.

Q.—What were you called in Hamilton? A.—My name is proper [i.] Wilford; but where I lodged I was called Wilson more than Wilford.

Q.—You were called Wilson at Hamilton? A.—I was, because the landlady said it was a funny name to get into. Q.—How did you leave Hamilton, by foot or train? A.—I walked away to Wellington Square. I did not see these things put on board the train; I left them with my landlady; I forget what his name is—it was in King street where I lodged. I never delivered any goods to the Grand Trunk myself.

Q.—One of the boxes came back safe and sound? A.—No. I charge for something in each of the three.

Q.—You were called Wilford at Clark's? A.—I was not called at all, because they did not know my name.

Q.—Did you go to any tavern? A.—No, not particular.

#### TRANSCRIPT OF MR. KNAPP'S NOTES.

(See page 36.)

CHARLES MERRILL, a witness sworn for the people Direct examination by MR. VAN RIPER.

Q.—Your name is Charles Merrill? A.—Yes sir.

Q.—How old are you? A.—21.

Q.—Where do you live? A.—Hager.

Q.—What is your business? A.—Teaming and farming.

Q.—How long have you lived in Hager? A.—Well off and on about five years.

Q.—Did you know Phillip J. Seal in his lifetime? A.—Well yes, I was a little acquainted with him, not a great deal.

Q.—Do you know Stephen Crabb? A.—Yes sir.

Q.—How long have you known him? A.—Oh, about two years.

Q.—You was intimately acquainted with him, was you not? A.—Not very much.

Q.—Close friends? A.—Not very close.

Q.—Was you present at this dance? A.—Yes sir.

Q.—Did you see Phillip J. Seal there? A.—Yes sir.



"WHICH IS THE WAY TO PHONOGRAPHY?"

PHRASEOGRAPHY.

Written in Munson's System by J. Bruce, Toronto.

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
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a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



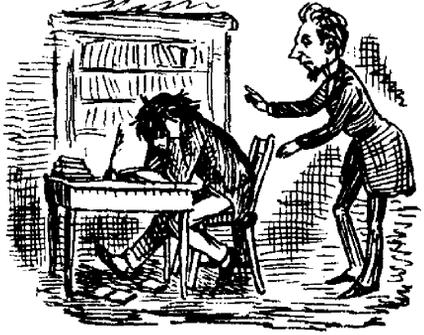


CAUSES OF PHONOGRAPHIC FAILURE.

Written in Benn Pitman's Reporting Style by W. H. Draper, Toronto.

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STICK TO IT, MY BOY!

NAPOLEON'S SHORTHAND SECRETARY.

Written in Isaac Pitman's Style by Thos. Bengough,  
and Illustrated by J. W. Bengough.



AFTER NAPOLEON.

Handwritten shorthand text in Isaac Pitman's style, arranged in approximately 15 lines. The characters are a mix of straight and curved lines, representing a specific shorthand system.

Handwritten shorthand text in Isaac Pitman's style, arranged in approximately 15 lines. This section continues the shorthand text from the left column.



NAP.—'I wish I had somebody to 'take me down' now.'



JAMES CRANKSHAW.

PHONOGRAPHIC NUMERALS.

By R. Fielder, Ottawa. Written in Isaac Pitman's System by Geo. Bengough.

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REPORTING IN THE HOUSE OF COMMONS.

Written by L. V. Percival, Toronto, in his System of Stenography.

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