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Isak Pitman

1414.

THE CANADIAN ILLUSTRATED SHORTHAND WRITER.

VOL. I.

TORONTO, MAY, 1880.

No. 1.

Salutatory.



RESPONSES to our Prospectus have been so numerous and hearty that we commence the publication of THE CANADIAN ILLUSTRATED SHORTHAND WRITER in the strong confidence that it will have an important mission to the world of shorthand writers.

The magazine will be cosmopolitan in character. It will aim to bring into pleasant communion with one another the exponents, advocates and learners of the various phonographic systems in use, and to make them helpful to each other. This character will be maintained by introducing, through the columns of the WRITER, productions from the pens of representatives of the many shorthand schools.

We hope to make the magazine of such value as to claim the attention and merit the support of all classes and grades of shorthand writers—from the verdant youth working his way, like Dickens, through the "pot hooks and hangers," with a Dora in the distance beckoning him on to victory, to the grey-haired, venerable author who, having passed through the various stages of phonographic love-making, is resting in the eventide of an eventful life, happy in the midst of a family of phonographic children smiling upon him from his book-shelves.

In these pages will meet this host, not for wordy warfare on the one hand, nor for simply phonographic pleasure on the other, but rather for practical discussion of practical difficulties, and for expressions of encouragement which

shall spur each and all to a higher standard of endeavor and achievement.

A lengthened, extensive and varied acquaintance with shorthand writers in this country justifies the opinion that in no other profession is there more whole-heartedness and fraternal good-will than in the one which this magazine will aim to represent. A perusal of the American and Foreign periodicals shows that the guild in other portions of the globe is worthy of the same commendation. We anticipate, therefore, only pleasure in guiding the deliberations of the members of the fraternity who will meet from month to month in our sanctum.

As to the conduct of the magazine, the present number gives an idea—necessarily crude and imperfect, but still an idea—of what it will be. The reading matter will be as interesting and valuable as can be commanded; the phonographic pages will show forth the various systems, and the styles of the various writers, together with illustrations from the pencil of Mr. J. W. Bengough, *Grip's* artist; portraits of eminent shorthand writers will be furnished from time to time; the Student's Department will be original and valuable; the Phonographic gossip fresh and crisp. In short, no pains or expense will be spared to make the magazine equal if not superior to anything in the phonographic world. Let us have the hearty help of all our readers, both in increasing the circle of readers, and in publishing suggestions for improvement, and thus the benefit to all will be greatly increased.

HELPS AND HINTS TO STUDENTS.



THE CANADIAN ILLUSTRATED SHORTHAND WRITER is not intended as a teacher of Phonography in the same sense as the text-books are teachers. While we believe the magazine has a mission, we believe also that the text-books can do a work which it would be folly for the magazine to attempt, on account of the limited space at our disposal in these pages. We propose that the magazine should *supplement*, not *supersede*, the teaching of the text-books. Every student has met with obscure and difficult passages which have either caused him perplexity until he has called in the aid of a practical phonographer, or which, in the absence of such a friend, have been the cause of his contracting habits which it has been difficult to unlearn. The WRITER proposes to look over the shoulder of the student, as it were, watch his movements, correct his errors, answer his questions, and lend him friendly aid in mastering the intricate details of the Phonographic art.

The magazine being cosmopolitan in its character—world-wide in its aim and work—the object of this department will be not to teach any single system, but rather to offer hints, make suggestions, and answer questions, relating to each and all.

Learners of Graham's system will be at liberty to command the services of a competent Grahamite to help them unravel the mysteries of the Standard System.

Disciples of Munson may sit at the feet of an experienced teacher in the Munsonian School, ask him the knottiest questions, and propose skull-cracking conundrums relating to the four positions.

The lovers of Benn Pitman's geometrical forms may consult one of his advanced pupils on points of detail, and may learn why Benn is more conservative than his brother Isaac in regard to the vowel scale.

Izak Pitman's scholars may have their minds enlightened as to the relations of the various principles which the venerable inventor has evolved from his wonderful brain, and given to the world within the covers of the unassuming buff-covered booklets, which so many aspiring youths are carrying about in their pockets, convenient for reference during spare moments.

Not students of these four schools only, but all others, will have the privilege of asking questions, and the advantage of replies.

We solicit helpful aid in this department. Let learners send in their knotty problems, and we shall submit them to experts for solution, and publish the result. We have already enlisted the hearty co-operation of brethren of the various schools for this task, and we hope to make the "Helps and Hints" Department not only unique but indispensable to all students. It will be conducted in the form of questions and answers—the questions being numbered, for convenience of reference. As a specimen we give the following question—not a very knotty one, but

one which is asked by every student of every school at some stage of his practice:

(1). Q.—*What is the rate of speed necessary to follow an ordinary speaker?*

A.—Mr. Pitman has the following remarks on speed in his "Phonographic Reporter":—"The average rate of public speaking is 120 words per minute. Some very deliberate speakers do not go beyond 80 or 90 words per minute in their measured modes of address, while others articulate 180, or more. There are very few, however slow may be their usual rate of utterance, who do not *occasionally* speak at the rate of 140 or 150 words per minute, and no Phonographer should consider himself equal to reporting, with certainty, even a moderate speaker, until he can write at this rate."—See Mr. Percival's article in this number.—Ed.

Take the following as a special question:

(2). Q.—*Why does Munson adopt four positions—above, on, through, and under the line?*

A.—Because of the great advantage gained in legibility. Experience shows that an expert Munsonite can write as rapidly in these different positions as if he wrote in only one. J. B.

PARLIAMENTARY REPORTING.



WHEN, in 1875, the House of Commons decided upon having official reports of their debates, they adopted the contract system. They looked upon reporting as mere mechanical work, and supposed that the chief reporter could secure and manage a staff of skilled men as easily as a railway contractor could engage and drive a gang of navvies. It was a manifestation of that worst form of ignorance which refuses to be enlightened. For the reporting of that session the munificent sum of \$5,000 was voted—an amount that is not considered too much for the salary of any one of the reporters in either House at Washington.

Mr. A. M. Burgess, the first contractor, managed to secure a small staff of first-class men, and their reports were, on the whole, very satisfactory. But the same staff could not be had the following session, and one inexperienced man was sufficient to bring discredit upon all. The experiment was unsatisfactory, as any man of common-sense might have known it would be, and, in the last hours of the session of 1876, *Hansard* was strangled.

But the following session the project was again revived, and with it the unsatisfactory contract system, which experience had proved to be utterly unsuited for such a service. The contract was awarded to Messrs. Richardson and Bradley, two experienced and competent men, who associated with them Mr. Lumsden, also a skilful reporter; but they were saddled with a condition that they should have a staff of at least six men, while the contract price of \$6,000 was inadequate to secure such reporters as the contractors themselves were. The work was faithfully executed, but the members indulged in a great deal of unnecessary talk,

involving a very large and bulky book, and a proportionately heavy expense for printing and translating the debates into French.

However, the contract was renewed for 1878, with similar results, and Parliament, dissatisfied with the consequences of its own head-strong ignorance, again abandoned *Hansard*.

The present Government found the field clear, but, in reviving the official reporting, returned to the old contract system, which still prevails, and which becomes the more and more unsatisfactory the longer it is tried. Of course, the contractor, Mr. Richardson, is blamed, as almost any one in his position would be; but the blame rests with the House, and the House alone. They adhere to a system which they know to be defective and incapable of producing satisfactory results. Mr. Richardson receives for the reporting of the debates \$6,000 per session, out of which he has to pay at least five reporters, besides assistants to read proofs, etc. One of these reporters must be competent to report speeches delivered in French, and to transcribe them in that language—and the entire staff is expected out of that \$6,000 to earn enough to support themselves and their families for the whole year, other employment, during the recess, being very precarious and uncertain. Not only that, but the contract is for one year only, and may be terminated at the close of a session without notice.

What can Parliament expect from such a system but unsatisfactory results? Without desiring or intending to cast any reflections upon Mr. Richardson or any member of his staff, we ask how can any contractor on such terms and under such circumstances secure a corps of reporters whose work will bear close investigation? The contractor cannot ensure permanent occupation, even though he could offer suitable salaries. But he can do neither, and, unless he is possessed of superhuman virtue, he will employ the cheapest men that he can secure, and make the most he can out of a contract of which he has no certain tenure.

The system is wholly unsuited for the work, and should be radically changed. Parliament must recognize the fact that competent reporters are scarce, and must be offered, not only good salaries, but permanent occupation, to be secured. Congress, after many years of experience, came to that conclusion, and appointed a corps of first-class men, each of whom receives \$5,000. They are about the only officials who are not disturbed by a change of administration. They are recognized as experts, whose places could not be readily filled, and the consequence is that changes only occur when vacancies are created by the death or voluntary resignation of members of the staff. They have no responsibility for the proof-reading or publication of their reports, and they are never required, through mistaken notions of economy on the part of Congress, to condense. Their work is, therefore, entirely satisfactory to the House, as the work of a staff organized and remunerated on similar principles at Ottawa would be to our own Parliament.

ISAAC PITMAN.

A Short Sketch of the Inventor of Phonography.

(See Portrait.)



ISAAC PITMAN was born at Drawbridge, Wiltshire, England, on the 4th of January, 1813. He is the second son of a family of eleven children—seven sons and four daughters. He received the usual rudiments of an English education in the public school of his native town. When he reached the age of twelve years, he took a position as under-clerk in a cloth-mill, of which his father was manager. During his boyish days he was passionately fond of books and music. His father became a subscriber to a circulating library, and Isaac availed himself of the privilege and read extensively. This course of reading gave him a strong desire to do something in literature, but he does not appear to have been very ambitious. Owing to the disadvantages of his early education, and the unphonetic spelling of the English language, he was ignorant of the true pronunciation of a great many words. In order to remedy this defect, he read Walker's Dictionary through and copied out the words he was accustomed mentally to mispronounce. By this plan he made a list of two or three thousand words he had been in the habit of mispronouncing. This showed that thoroughness of purpose and indomitable perseverance which are observable in all he undertakes. The study of the dictionary was the first step towards the production of his system of phonetic shorthand. Little did he think of the great results that would arise from his study of Walker—that from it would spring a system of shorthand that should have a world-wide reputation. At the age of seventeen he was incited to the study of shorthand, by reading a work by Mr. Gawtress, in an improved edition of Byrom's system, transferred by Harding to his edition of Taylor's system. He continued to write Taylor's system, (as improved by Harding,) for about seven years, and after four years' hard practice was able to write one hundred words a minute. About this time he set to work to compile his present system of phonography, which doubtless caused him many, many hours of arduous labor.

Mr. Pitman is a strict disciplinarian. No talking is allowed in his office, except what is necessary; and the silence is unbroken except by the click of the type and the working of the presses. He is tall, spare and muscular, with bright eyes, keen face and rapid motions. He both retires and rises early, in summer and in winter, and generally can be seen seated at his desk at six in the morning. He is completely wrapped up in his work, and devotes all his time and money to its advancement.


Mr. Pitman is worthy of very hearty eulogy. The world owes him a debt of gratitude so great that if its immediate payment were insisted on nearly every living shorthand writer would be thrown into hopeless bankruptcy, and merchants,

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 rend-

ering 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 *lr*. 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?

THE RATE OF DELIVERY OF PUBLIC SPEAKERS

By L. V. Percival, Toronto.

WHEN so eminent an authority as Isaac Pitman makes the statement that the average rate of delivery of public speakers does not exceed one hundred and thirty words a minute, one scarcely feels at liberty to question its accuracy. My own experience, however, has inclined me to the opinion that, at all events so far as cis-Atlantic oratory is concerned, Pitman's average is considerably below the mark. To a good reporter 130 words a minute is child's play. I can only say that I never had the good fortune to report so accommodating an orator. From personal experience I will venture to say that there is not one of the six members comprising the Cabinet of Ontario to-day whose fluency does not greatly exceed 130 words a minute. A great many tyros in the art of shorthand naturally assume, accepting Pitman's average to be correct, that if they can attain and maintain such a rate of speed, they will be equal to taking a verbatim report of almost any speech, whereas I am convinced that unless a reporter can, at least for a good many minutes at a stretch, follow the speaker at the rate of 150 words a minute, he will in nine cases out of ten be left behind. It is easy enough to report verbatim the opening remarks of any speaker, however rapid, but as the fluency and ease of the latter gradually increase, as a rule, the reporter's task becomes more difficult. This would naturally be the easier were it simply a question of putting on greater speed; but there is also to be considered the fact that every minute's strain upon his energies and powers of endurance tells, and adds to the difficulty of keeping pace with the speaker. In my humble opinion, therefore, a verbatim reporter must be able to maintain a speed of 150 words a minute, and must be equal, on emergency, to writing 180 and 200 words in a minute. There are fortunately but few speakers who can "stay" at that pace. I believe that there are very few reporters indeed in Canada who would care to wager that they could write legibly more than 9000 words of ordinary reading matter in an hour. I have heard of men in England and the United States who were credited with being able to keep up a speed of 200 words a minute, but I fancy such men, like angels' visits, are very few and far between.

In conclusion, I would offer the same suggestion to beginners as was made to a friend of mine by a shining light in the profession on the other side, viz: that they should aspire to writing the word "Nebuchadnezzar" in shorthand one hundred times in a minute, and having succeeded, should consider themselves in the front rank.

I hope in some future number of this magazine (which, by the way, I sincerely trust will meet with the success and support which it deserves), to read the experiences and opinions of some of

my confreres, many of whom, from the nature of the career they have adopted, will be better able to express an opinion on the subject of this article than one who has never been directly connected with the press.

A MELANCHOLY MUDDLE.

To the Editor of the SHORTHAND WRITER.

Sir: Pray let me tell you why I grieve,
Why this damask cheek is pale and wan;
And when you hear me you'll believe
I'm a very un-for-tun-ate man;
I'm unhappily weak, and try to please all my boon friends,
both short and tall
Hence my trouble; I can never—well, very seldom
please them all.

First let me say that among the craft
Of short-hand clerks I many know,
And they're so kind—both fore and aft
With opinions I'm racked—my brain's aglow;
But I've taken boxing lessons and the next that comes
along
With some new system, by Pitman's shades he'll catch
it hot and strong.

To begin, Jones said that Pitman
Was the only first-class style,
And so I studied it—ahem!
(I've got a cough) for quite a while.
Studied hard, from rosy morn'; at night I did not sleep,
In truth he is a Pitman—he's very, very deep.

But just as I had mastered the leading features, Brown
Stopped me up short, called me an ass, an idiot and a
dunce, an
Got me to give up Pitman
And start to study Munson.
In confidence I'll tell you, that I found the difference
slight
But Brown said Pitman was a fraud, and of course I
thought him right.

I told Tom Smith (a Grahamite) that Munson was the
best;
Then Tom sat down and proved to me his book not
worth a song;
He was far, far worse than all the rest:
His entire book was wrong.
If ever in phonography I wanted to succeed
I really must drop Munson and Graham's book must
read.—

And so from morn till dewy eve these plaguey friends
they come:
I start to learn one system, and find out when I've done
That my next friend who comes along, will have a better
one;
And Graham, Munson, Pitman, Brown, my reeling
brain do bother
With all their many methods—each one better than the
other.

Now, my dear Sir, I've told my griefs; the tale has given
me pain,
But you perhaps can 'suage my woe with an answer
terse and plain;
Why have these many methods? Why not have one
general system?
We would have then no Grahamites, no "Munson men,"
no Pitman;
We could each read the other's notes—the space is small,
I cannot sum
The many weighty merits of this Shorthand Millennium.

Yours in Misery,
QUIZ.

THE EDITOR TO "QUIZ."

"Be sure you're right, then go ahead;"
So shrewd old Davy Crockett said;
Take his advice, and then you'll be,
Some day, perhaps, as great as he.

Phonographic Gossip.

CANADA.

THE Hastings County Court employs a Short-hand writer.

THE Norfolk County Court has a permanent Stenographer.

MR. JAS. CRANKSHAW, of Montreal, lectures on Phonography.

EACH one of the standard systems is fairly represented in Canada.

THE fastest speaker in the Ontario Parliament is the Hon C. F. Fraser.

THE Canadian branch of the English Phonetic Society has thirty members.

THE House of Commons reporters had to tackle a series of long-winded debates during this session.

A MOVEMENT is on foot to introduce Phonography into the Law Courts of New Brunswick. Civilization still advances.

A SHORTHAND class of fifty members was taught in the Toronto Y. M. C. A. building last winter by Mr. Wm. Blackley.

MR. LIONEL PERCIVAL, who contributes the article on "The Rate of Delivery of Public Speakers," is Private Secretary to Hon. S. C. Wood.

MR. E. E. HORTON, the writer of the thoughtful article on "Phraseography" in this number, is one of the Superior Court Official Reporters. He writes Graham, but has latterly been studying Isaac Pitman.

AN ever-circulator, called the "Korespondent," is in successful operation in Canada. It is written in Isaac Pitman's system, and writers in Montreal, Belleville, Oshawa and Toronto "form the little ring."

MR. ROBERT TYSON, one of the official reporters in connection with the Superior Courts, is contributing to the *Canadian Monthly* some interesting experiences in connection with a canoe voyage down the Mississippi. The trip, made last Fall, has greatly improved Mr. Tyson's health.

THERE was talk a while ago of appointing an official reporter for the Police Court in this city. Nothing is heard of the matter now-a-days. Pity the poor scribe who would be required to record the evidence of the hot-tempered, lightning-tongued females, who figure in the "threatening language" cases!

THE editor of the Phonographic Department of the *Printer's Miscellany*, of St. Johns, N. B., published some time ago a statement that Mr. Thomas Bengough, official reporter of the York County Courts, having found Benn Pitman's

system totally inadequate for his work, had become an ardent Grahamite. Mr. B. expressed "amazement and surprise" when he saw the item, for he claims that he never departed from faith in Izak Pitman.

UNITED STATES.

THEODORE TILTON is an experienced reporter. OFFICIAL reporters in Ohio are paid \$8 per day.

CHICAGO has several expert lady Shorthand writers.

PENNSYLVANIA has a State Phonographic Society.

CINCINNATI has a Shorthand Writers' Association.

SAN FRANCISCO reporters use the Marsh and Graham systems.

TACHYGRAPHY is taught in Bryant and Stratton's College in Chicago.

THE recent banquet of the Chicago Stenographers was a great success.

THE Superior Court Reporters, Detroit, receive a salary of \$2,000 a year.

THE Congressional debates cost the Government the annual sum of \$50,000.

THE New York State Stenographers' Association is composed of fifty-four members.

ARTHUR M. BAKER, of New York, has published an "improved system of shorthand."

SOME of the Congressional reporters at Washington have held their positions for twenty years.

SAM. W. SMALL ("Old Si"), of the *Atlanta Constitution*, is a professional Shorthand reporter.

D. J. MURPHY, the Senate Reporter at Washington, receives \$25,000 a year and employs his own assistants.

JOHN BROWN SMITH, a shorthand author, is imprisoned in Northampton (Mass.) jail for refusing to pay a poll tax.

THE Wisconsin Legislature has passed twenty-eight laws relating to Shorthand. The reporters receive salaries of \$2000 each.

CALIFORNIA has an Association of Shorthand reporters. The test speed for entrance is 150 words a minute for five consecutive minutes.

MR. JAMES E. MUNSON, the author of the Munson system, specimens of which are given in this number, writes us that he intends to visit Canada this summer. The fraternity ought to give him such a reception that he would feel like coming over frequently. We hope to secure a

portrait of Mr. M. and to make his genial physiognomy familiar to all the readers of the WRITER.

FOREIGN.

ISAAC PITMAN is a vegetarian, and is hale and hearty.

THE Japanese have no Shorthand system. Unhappy country!

THE English Phonetic Society has about eighteen hundred members.

THE debates in the British Parliament are officially published in a condensed form.

EDINBURGH ranks next to London as the head-quarters of Shorthand reporting.

ANOTHER magazine in the interest of the Duploye system has appeared in France.

LAW reporting is said to be much more wretchedly performed in Dublin than in London.

THOS. ALLAN REED, a London reporter, has been termed the fastest Shorthand writer in the world.

DR. ZEIBIG, of Dresden, has published a large work called "The History and Literature of Shorthand."

A WORK entitled "Phonography Adapted to the Spanish Language" has been issued in Buenos Ayres.

TWO hundred different systems of Shorthand have been invented or published by Englishmen. They are a wonderful people.

THE London Shorthand Writers' Association is a powerful organization, and numbers among its members many of the leading London reporters.

OVER one hundred Shorthand writers do the newspaper reporting in the House of Commons.

MR. J. W. LOVE, of Edinburgh, a Phonographic Lecturer and Teacher, and an enthusiastic spelling reformer, died recently near Edinburgh.

THE test to enter as a reporter in the Chamber of Deputies, Paris, is to write at a speed of 180 words per minute for five minutes. Duploye writers are the most successful candidates.

A HUNGARIAN Shorthand author, Professor Leszlenyi, found a Hungarian system better than his own, and yielded to its superiority by adopting it. The nineteenth century should be proud of him.

THE Turkish language is said to have a more irregular orthography than the English. No system of shorthand has been invented to suit the language, but it is said that a reporting machine has been invented,—whatever that is.

TWENTY Stenographers do the Senate reporting in Paris, France. They take short turns in the gallery during a debate. Another body of men, not necessarily shorthand writers, finally revise the manuscript for publication in the official journal.

T. A. REED, in the *Reporter*, says: "It would seem that reporting and longevity are not wholly inseparable. Mr. William Gawtress, for many years connected with the *Watchman*, has recently died at the venerable age of 89. In early life he adopted the profession of journalist. Being an admirable reporter, he was for some time on the staff of the *Times*. He was also the author of a work on Shorthand according to Byrom's system."

Editorial Notes.

TO ADVERTISERS.

THE CANADIAN SHORTHAND WRITER is an excellent advertising medium, as it circulates among an intelligent and wide-awake class. We would call the attention of book publishers and book-sellers to our magazine as a medium of advertising.

AMATEUR ARTISTS.

We invite any of our readers to send in pen-and-ink sketches on any subject bearing on phonography, and we will have them reproduced for the WRITER. Our object is to develop the artistic talent that lies hidden among the shorthand fraternity, and present it to the world.

OUR PORTRAIT GALLERY.

Gentle reader, we want your picture. Now, don't be modest, and say that you are not handsome; but send along your *carte-de-visite*, or, better still, a cabinet. We intend to publish

various portraits of Shorthand writers. Will you be one of the happy number? Send along your photo. and see. Don't forget it.

ONE OF THE OLDEN TIME.

THE first Canadian reporter that we have any account of was Francis Collins, who was official reporter for the Canadian Legislature in 1820, which met in York, now Toronto. After five years' service, in an evil hour he commenced the publication of a newspaper, the *Canadian Freeman*, and consequently Lieut.-Gov. Maitland cut off his remuneration. He, however, exhausted his means in the vain attempt to report the debates at his own cost, and found himself embarrassed with debt. In 1828, while Collins was still publishing the *Freeman*, the Attorney-General (Robinson) proceeded against him for four libels. Collins retaliated by arresting some of Robinson's friends for destroying William Lyon McKenzie's printing office.

TO THE READER.

We have gone to a very large expense in issuing this number of the CANADIAN SHORTHAND WRITER, and we ask that each reader will make an individual effort to further the interests of the magazine. Its future success depends to a large extent on your efforts. At the same time, we wish to heartily thank our friends who have helped us in many ways. We have received scores of letters from phonographers in various parts of Canada and the United States, wishing us success and promising us their support.

BRIEF PHRASES.

Fac similes of reporting notes of professional phonographers will be given from time to time.

We will give a specimen of Odell's system, as improved by Taylor, in a future issue. It will be written by Mr. John Ryan, of Brantford, Ont. Mr. R. desires correspondents in this system.

Reader, send us the name of every one of your uncles, cousins and schoolmates who ever commenced the study of shorthand. We want to get up a list of the names of all who might, could, would or should subscribe for the WRITER.

These are the rules prescribed by the Spelling Deform Association: 1. Omit *a* from the diagraph *ea* when pronounced as a short, as in *hed, helth, etc.* 2. Omit silent *e* after a short vowel, as in *hav, giv, definit, infinit, forbad, etc.* 3. Write *f* for *ph* in such words as *alfabet, fantom, camfor, filosofy, telegraf, etc.* 4. When a word ends with a double letter, omit the last, as in *shal,*

wil, clif, eg, etc. 5. Change *ed* final to *t* where it has the sound of *t*, as in *lasht, imprest, fixt, etc.*

BENN PITMAN'S HOBBY.

Mr. Benn Pitman, of Cincinnati, Ohio, writes: "Practical art matters, in connection with the School of Design, interest me chiefly. I am at liberty to do some good, I think, in the field of decorative art, in which I feel I have made some advance. It costs me \$3000 a year to do this, but then it is my hobby. I give instructions to about one hundred ladies each term." Mr. Pitman sends us photographs of two pieces of decorative work, one being a beautiful mahogany bedstead, carved by two of his pupils. The cutting in the foot-board is 1½ inches deep, and represents a mass of flowers. Another was that of a side-board, carved to represent birds and flowers.

OUR NEXT NUMBER.

Will contain a cartoon portrait and brief biographical sketch of Mr. James Crankshaw, of Montreal. Mr. C. is on the *Hansard* staff at Ottawa, and we expect to receive from him a description of how the *Hansard* reporters work. A specimen page of the stenographic system used by Mr. L. V. Percival—one which he has compiled and adapted to his own use—will also be given; a system for expressing numerals by Mr. R. Fielder, of Ottawa; and the second portion of Mr. Horton's article, dealing principally with the different vowel scales.

FRIENDLY GREETINGS.

What Phonographers Say as to Our Magazine.

[These opinions were expressed in response to the Prospectus. Let us hear what our readers think of the magazine itself.]

MR. F. J. MACKAY, Ottawa, quite agrees with the utility of your proposal."

MR. CHAS. FORFAR, Uxbridge, says: "The issue of a Shorthand journal would supply a need long felt among Phonographers."

FROM Mr. J. B. Traves, editor *Port Hop Times*: "Am glad to see you take hold of a Canadian Shorthand magazine. I wish you success."

MR. HERBERT BURROUGHS, of Napanee, says: "Put my name down as a subscriber. I will be most happy to assist you in any way possible."

MR. GEO. EYVEL, of the *Sarnia Observer*, writes from Ottawa: "Count me as a subscriber. All the reporters here are strongly in favor of the enterprise."

MR. J. L. HERRETT, St. John, N. B., thus writes: "I observe with pleasure you contemplate starting a phonographic paper. Count me in as a subscriber."

MR. R. FIELDER, Ottawa, says: "I am ready with my dollar as soon as you are ready with the magazine. All Phonographers should support your praiseworthy efforts."

MR. H. A. LANGFORD, Chicago, says: "Although there are a good many Phonographers here there is no Shorthand magazine published. I will do what I can for you."

MR. GEO. C. HOLLAND, chief of the Senate Reporting Staff, Ottawa, writes: "I beg to express my best wishes for the success of your new enterprise. If I can at any time aid you I shall be glad to do so."

MR. J. D. CLARK, of the *Hamilton Times* writes: "I wish your effort God speed. I have long felt the urgent necessity for such a magazine. As a lover of the beautiful art, I will do what I can to further its interests."

A YOUNG man writing from Chesley, says: "I am contemplating the last fifty cents in my possession, and have concluded to invest it in the WRITER. I am a printer, which accounts for the fact of my having fifty cents."

[We have received dozens of similar letters, and would give extracts from more but for want of space.]

GETTING UP SPEED.

(Written in Munson's system by J. Bruce, Toronto.)

1. The first column of handwriting shows a series of cursive letters and symbols, including 'M', 'N', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z', and various shorthand symbols like '200' and '2000'.

2. The second column of handwriting shows a series of cursive letters and symbols, including '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', and various shorthand symbols like '100' and '1000'.

THE AIM OF A SHORTHAND WRITER.

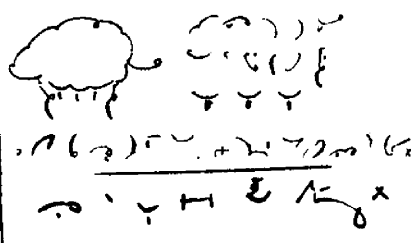
BY NELSON R. BUTCHER.

(In Graham's Standard Phonography.)

e a j o z w /
 - f k p m r y /
 q s e c u b /
 v n i r s t o c g /
 h y p l s a s - p q x t l /
 - k y r z e f o s m e l /
 i g - o g p y r o i n e /
 c o r i a z o p l m s p h /
 r - v l h i r a p c i i s /
 o l e u o u i i /
 b o i s a r i u z /
 m i p l r c i a i n m /
 e o m z e y s u - v r i /
 i i o r i l e e d a c o - /
 e q u i o i o - a g i e l i y /
 h o l a z g /
 i b - a p t m e l /
 . p r i i i y z e h o c o /
 h y r o - e u i r - z a b /
 h - a v /

e a j o z w /
 - f k p m r y /
 q s e c u b /
 v n i r s t o c g /
 h y p l s a s - p q x t l /
 - k y r z e f o s m e l /
 i g - o g p y r o i n e /
 c o r i a z o p l m s p h /
 r - v l h i r a p c i i s /
 o l e u o u i i /
 b o i s a r i u z /
 m i p l r c i a i n m /
 e o m z e y s u - v r i /
 i i o r i l e e d a c o - /
 e q u i o i o - a g i e l i y /
 h o l a z g /
 i b - a p t m e l /
 . p r i i i y z e h o c o /
 h y r o - e u i r - z a b /
 h - a v /

THE SHORTHAND MOUSE.



STUDYING PHONOGRAPHY.

(Written in Benn Pitman's reporting style by J. C. Warren, Toronto.)

a c e r m h l z c
 m e y l v x k.
 d t h u n i x h a r
 v t e l h i z d y m i
 b l m t d p x v
 w h e r e x m y c o s
 w - s d j m o t y l y l a r - e .
 h i j y l x v v l h e r e
 j y o b x h y m o
 z m . - m y } 20'
 - w b , m m , e y , -
 b e m . o b - y l
 z x y e z y l e r e
 . y ' h e x m -
 d r p o x . o o b d o
 y z j x m r d o
 z e y . y o y z e x

p l e h e k x
 v m y b o e r o
 m e x / s h e m
 m o . c s j x
 e m t o b t - z
 - y h e x b e r e l
 y o e m . o r i
 y e n t h y . i) f
 y l y l a r - e .
 i n e n ' ' f p e o x
 d o y - s j i o y o x
 y j y ' o o v . s
 e m e n x y z h
 o l z o y e x o o
 v b y s t o - l l b
 h o e e x . m h y l
 d r e p e c s ' i o o s
 e x b { e y l f o x
 e m m m
 v - r - m x -

SONG OF THE FRYING PAN.

(From Graham's Visitor.)

WRITTEN BY N. R. B.

Handwritten shorthand for the first stanza of the song.

Handwritten shorthand for the second stanza of the song.

Handwritten shorthand for the third stanza of the song.

Handwritten shorthand for the fourth stanza of the song.

Handwritten shorthand for the fifth stanza of the song.

Handwritten shorthand for the sixth stanza of the song.

Handwritten shorthand for the seventh stanza of the song.

Handwritten shorthand for the eighth stanza of the song.

Handwritten shorthand for the ninth stanza of the song.

Handwritten shorthand for the first part of the second section.

Number

Handwritten shorthand for the second part of the second section.

Handwritten shorthand for the third part of the second section.



HUMPHREY'S SHORTHAND.

(Written in Isaac Pitman's reporting style by Frank Yeich.)

a z ~ l ~ n ~ i ~ t ~ h
 - w ~ y ~ r ~ z ~ w ~ e
 s ~ p ~ l ~ o ~ n ~ e ~ c ~ h
 h ~ x ~ - ~ l ~ t ~ o ~ h
 - " ~ x ~ " ~ l ~) ~ - ~ + ~ x ~ l ~"
) ~ + ~ x ~ " ~ d ~ - ~ o ~ x
 " ~ d ~ " ~ m ~ " ~ o ~ " ~ x ~ " ~ l ~ d ~ d ~,
 " ~ m ~ " ~ o ~ " ~ x ~ " ~ p ~ d ~ m ~ " ~ o ~ x
 " ~ d ~ " ~ m ~ " ~ e ~ " ~ x ~ " ~ - ~ q ~ " ~ m
 " ~ p ~ " ~ x ~ " ~ h ~ m ~ " ~ @ ~ x ~ " ~ h ~ m ~ " ~ @ ~"
 b ~ v ~ , ~ v ~ . ~ e ~ g ~ x ~ . ~ a
 b ~ n ~ v ~ a ~ p ~ o ~ b ~ o ~ e ~ l ~ f ~ r ~ o ~.
 y ~ - ~ e ~ (~ " ~ a ~ " ~ x ~ . ~ m ~ v
 o ~) ~ " ~ a ~ " ~ x ~ " ~ l ~ " ~) ~ - ~ x
 h ~ y ~ w ~ x ~ b ~ r ~ e
 a ~ s ~ x ~ d ~ / ~ - ~ z ~ x ~ h ~ y
 . ~ t ~ e ~ x

SHADING.

(Written in Benn Pitman's system by J. C. Warren.)

s. c. r. ~ . ~ . ~ . ~ . ~ .
 y ~ , ~ e ~ p ~ - ~ " ~ e ~ y ~ b
 q ~ t ~ i ~ o ~ n ~ h ~ s ~ e
 h ~ ' ~ b ~ o ~ e ~ - ~ m ~ i
 - ~ y ~ b ~ [~ o ~ e ~ e ~ o ~ e
 - ~] ~ s ~ e ~ b ~ h ~ s ~ i
 p ~ x ~ h ~ y ~) ~ e ~ -
 r ~ e ~ n ~ , ~ e ~ w ~ e ~ e
 m ~ h ~ w ~ h ~ / ~) ~ m ~ e
 p ~ x ~ - ~ o ~ l ~ y ~ h ~ z
 l ~ r ~ v ~ e ~ e ~ y ~ z ~ y ~ g
 w ~ - ~ r ~ - ~ x ~ e ~ l ~
 m ~ - ~ - ~ y ~ l ~ r ~ d ~ -
 m ~ x ~ y ~ . ~ o ~ e ~ - ~ e
 t ~ h ~ i ~ - ~ y ~ ' ~ b ~ , ~ z
 i ~ o ~ l ~ o ~ n ~ e ~ - ~ r
 - ~ i ~ y ~ z ~ h ~ y ~ b ~ x
 - ~ r ~ e ~ n ~ e ~ e ~ m ~ o ~ n ~ t ~ h ~ y

