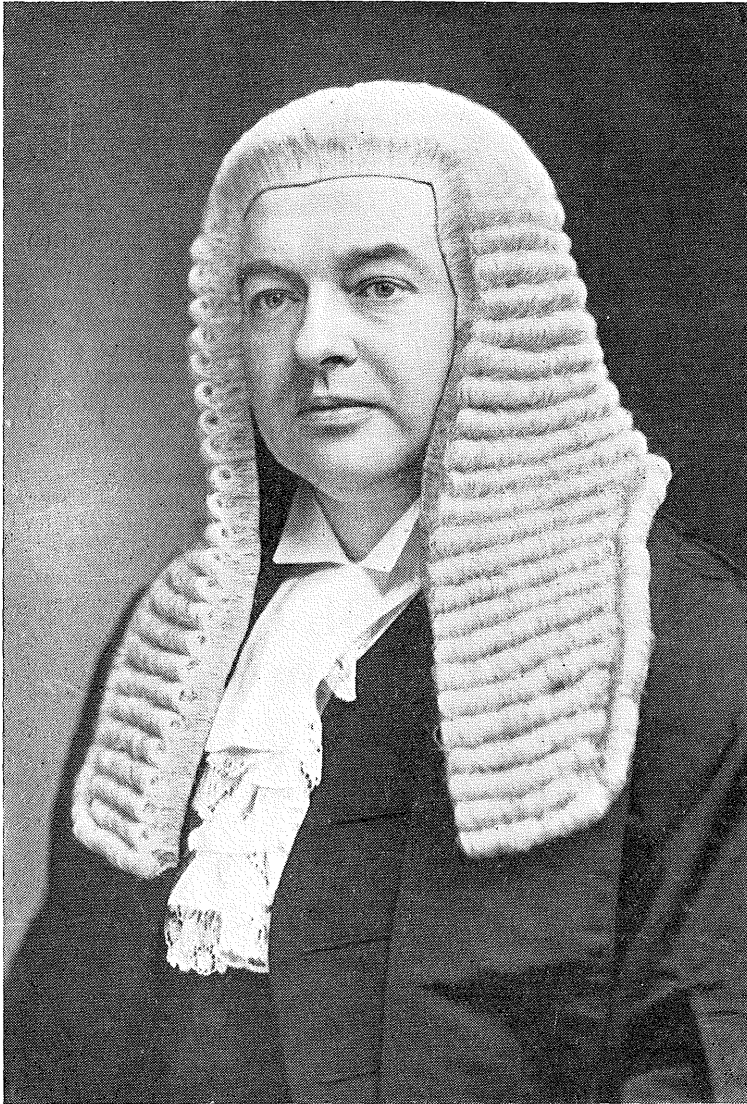


**INTERNATIONAL SHORTHAND
CONGRESS**

**HELD AT
THE LONDON SCHOOL OF ECONOMICS
ALDWYCH, LONDON, W.C.2**

21st to 24th JULY, 1937



THE RIGHT HON. LORD HEWART OF BURY

INTERNATIONAL SHORTHAND CONGRESS

LONDON, 1937



PRESIDENT'S ADDRESS AND REPRINT OF PAPERS

PUBLISHED BY
THE INTERNATIONAL SHORTHAND CONGRESS
39-41 PARKER STREET, LONDON, W.C.2

1938

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Programme and Time Table

WEDNESDAY, 21ST JULY

5.30-7.30 p.m. Congress Headquarters open for distribution of cards, badges, papers, etc., to Delegates.

8 p.m. RECEPTION OF DELEGATES at the London School of Economics.

8.30 p.m. ADDRESS BY THE PRESIDENT, Lord Hewart of Bury, the Lord Chief Justice of England, in the Lecture Theatre. Fraternal speeches by Vice-Presidents and others. Music and Light Refreshments will follow in the Refectory.

THURSDAY, 22ND JULY

9.30-10 a.m. Congress Headquarters open for distribution of cards, badges, papers, etc., to Delegates.

10.15-11.30 a.m. SECTIONAL MEETINGS.

(a) *Selection and Training of Teachers of Shorthand.*

Miss Irma Ehrenhardt (America): Minimal Essentials of Selection and Training for Teachers of Vocational Commercial Subjects.

H. Smit (Holland): The Examination of Teachers in Shorthand and Typewriting.

(b) *Various Languages and Shorthand.*

Adolf Reichert (Austria): Shorthand in Austria.

Alexander M. Jourkovsky (Russia): Shorthand in the Soviet Union.

André Morard (France): Arabic Shorthand.

(c) *Principles and Philosophy of Shorthand Construction.*

W. J. Burrows (Great Britain): Abbreviations.

Theodor Roze (Latvia): Formal Structure of Languages.

D. Abercrombie (Great Britain): The Visual Symbolization of Speech.

11.45 a.m.-12.45 p.m. PLENARY SESSION.

History: Commemorations.

Prof. A. Lloyd James (Great Britain): Phonetics in Relation to Shorthand.

Geo. A. S. Oliver (Great Britain): Commemoration of Shorthand Worthies.

1 p.m. Luncheon.

2.30-3.30 p.m. SECTIONAL MEETINGS.

(a) *Verbatim Reporting.*

James R. Wick (America): Official Reporting in the Senate and House of Representatives.

Nathan Behrin (America): Official Reporting in the Courts of U.S.A.

(b) *Principles and Philosophy of Shorthand Construction.*

Dr. Georg Botev (Bulgaria): Electrographical, Chronographical and Graphological Investigations.

J. K. Happé (Holland): The Rationale of the Geometrical Principle in Shorthand.

(c) *History and Bibliography.*

Dr. H. Kökeritz (Sweden): The Evolution of the Phonetic Principle in English Shorthand.

4-5.30 p.m. PLENARY SESSION.

(a) *The Technique of the Teaching of Shorthand.*

¹C. E. Beevers, M.Com., H.M.I. (Great Britain): The Attitude of the Teacher to his Subject.

(b) *Shorthand as a Factor of Education.*

Louis A. Leslie (America): Growth of Shorthand in America.

7.45 for 8 p.m. SPECIAL COMMEMORATION PITMAN CENTENARY DINNER at the Merchant Taylors' Hall, 30 Threadneedle Street, E.C.4.

FRIDAY, 23RD JULY

9.45-10.45 a.m. SECTIONAL MEETINGS.

(a) *Philological Considerations in Relation to Shorthand Structure.*

J. H. McInnes, M.A., M.Ed., B.Com. (Great Britain): The Importance of Basic Alphabet in Preserving Language Forms.

Dr. Béla Radnai (Hungary): Use of the Statistical Method in Shorthand Theory.

(b) *Practical Uses of Shorthand.*

Dr. Dragić Slavo (Yugoslavia): Practical Use of Shorthand in Yugoslavia.

Eugen Kelényi (Hungary): Shorthand Writing in the Courts of Justice in Hungary.

Dr. G. Nosz (Hungary): The Combination of Shorthand and Typewriting in Commercial Work.

(c) *Various Languages and Shorthand.*

General Theodor v. Galanthay Glock (Hungary): Adaptation of Gabelsberger's System to the Chinese Language.

Prof. G. Aliprandi (Italy): Shorthand in Italy 1922-37.

11 a.m.-12.30 p.m. PLENARY SESSION.

(a) *The Human Factor.*

Mrs. W. Raphael (Great Britain): Personality in Relation to Shorthand.

(b) *Principles and Philosophy of Shorthand Construction.*

Dr. W. Mager (Germany): Geometric and Cursive Shorthand.

1 p.m. Luncheon.

¹ Paper not available for publication.

2.30-3.30 p.m. SECTIONAL MEETINGS.

(a) *Verbatim Reporting.*

A. A. Reid (Great Britain): Official Reporting of Debates in the House of Lords.

T. H. Parr, O.B.E. (Great Britain): Official Reporting of Debates in the House of Commons.

H. G. Wilde (Great Britain): Verbatim Note-taking in Parliamentary Committees.

G. J. Emery (Great Britain): Shorthand Writing in the Law Courts.

(b) *Technique of the Teaching of Shorthand.*

T. Beach, B.Com. (Great Britain): Shorthand as a Skill.

Frederico Burgos (Brazil): The Teaching of Shorthand.

(c) *History and Bibliography.*

H. R. Weinmeister (Germany): Philip Gibbs as Historian and Shorthand Inventor.

Ferruccio Stazi (Italy): The Work of the Italian Academy of Shorthand from 1925 to 1937.

4-5.30 p.m. PLENARY SESSION.

(a) *Philological Considerations in Relation to Shorthand Structure.*

Dr. H. E. Palmer (Great Britain): Shorthand and the Learning of Chinese Characters.

(b) *Practical Uses of Shorthand.*

¹Karl Lang (Germany): The Universality of Shorthand.

Dr. Godfrey Dewey (America): Shorthand for General Use: If Not, Why Not?

¹ Paper not available for publication.

7 for 7.30 p.m. CONGRESS DINNER, at the Connaught Rooms, Great Queen Street, Kingsway, W.C.2.

SATURDAY, 24TH JULY

9.45-10.45 a.m. SECTIONAL MEETINGS.

(a) *Shorthand as a Factor of Education.*

Dr. E. Galamb (Hungary): Obligatory Teaching of Shorthand in the Hungarian Secondary Schools.

Joseph Polotzek (Germany): The Relation between the Teaching of Shorthand and Type-writing.

(b) *Selection and Training of Teachers of Shorthand.*

Dr. R. W. Holland, O.B.E., M.A., M.Sc. (Great Britain): Recruitment and Qualifications.

(c) *The Human Factor.*

Colonel O. Melin (Sweden): Women and Shorthand.

(d) *Verbatim Reporting.*

H. H. Lock (Great Britain): Transcription of Verbatim Notes.

11 a.m.-12.30 p.m. FINAL MEETING.

(a) *International Shorthand Fellowships.*

Rev. Albert E. Sims (Great Britain).

(b) *Congress Resolutions.*

12.45 for 1 p.m. SPECIAL COMMEMORATION GREGG JUBILEE LUNCHEON, at the Connaught Rooms, Great Queen Street, W.C.2.

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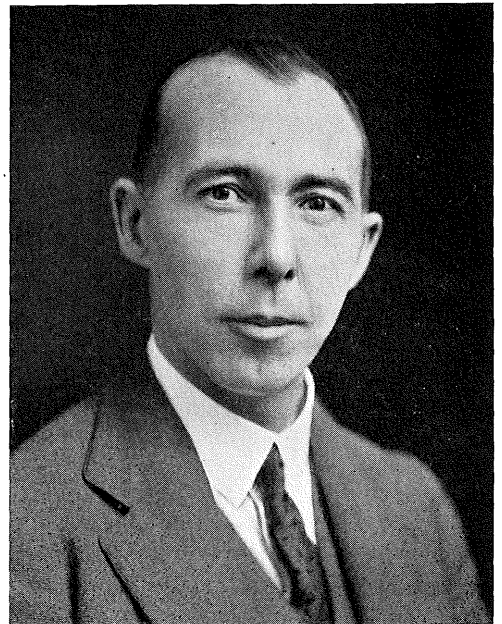
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PRESIDENTIAL ADDRESS

By LORD HEWART OF BURY

IT appears from the carefully prepared programme of this important Congress that there now falls upon me the duty of giving a presidential address, and that that regrettable incident is immediately to be followed by "fraternal speeches by Vice-Presidents and others." The contrast is too conspicuous and too painful to be ignored, although why an unfortunate president is deliberately excluded from the class of the fraternal, I do not quite understand. Yet I think I do understand—although no doubt it would be more in accordance with precedent to assert that I cannot understand—why the honorific position of president of this Congress has been bestowed upon me. It is because I have a twofold qualification. In the first place, I have never known even a single shorthand sign, and in the second place I have often wished that I could write shorthand. The art, if only I had had the necessary time and skill to acquire it, might have saved me a good deal of trouble and at the same time might have provided an additional weapon for purposes of attack or of defence. As it is, I combine the impartiality which arises from complete ignorance with all the enthusiasm of an envious admirer.

Shorthand writing, you may be disposed to agree, is not a luxury, nor merely a pastime. It seems rather to be a necessity. It is a necessity which arises from the fact that men talk faster than they can write. Talking is an easier thing altogether than writing. It is often, as all members of Parliament are aware, within the capacity of a very foolish person to talk fluently, but he seldom writes with ease, and certainly no fool ever wrote good shorthand. You may perhaps think that it might have been convenient if the facts had been the other way about. If men could have written faster than they could talk, some kinds of transactions might perhaps have been easier. But, on the other hand, the store of records might have been rather enlarged than enriched. If men could have written down words of wisdom more rapidly than they were spoken, it may be that some invaluable sayings which are lost would now be known and treasured. But it seems almost certain that the world's store of rubbish would have been indefinitely increased. There are those who wish that in past times shorthand had been more widely known. But it seemed otherwise to the controlling deities. To-day, at any rate, shorthand has become, or is believed to have become, a necessity, and shorthand writers are indispensable servants of the public—without prejudice to the view that mankind might be far happier if the whole mischief of public speaking could be abolished.

If the average man's memory were less fallible, there would be less need for shorthand. You have heard of infant prodigies who, having read Deuteronomy three or four times over, have accomplished the dismal feat of repeating the book accurately from memory. But

that kind of accomplishment is happily rare. In the case of most people a speech enters by one ear and passes out, with agility and without obstruction, through the other ear, leaving behind at most only a vague sense of the gist of what has been said. From such imperfections as slowness in writing and fallible memories (if indeed they are really imperfections) there arises the necessity of shorthand writing, whether in order to communicate, or in order to record, or in order to convict. Statesmanship and philosophy, it is now thought, are of little avail without reporters. The great speeches of the ancient orators, abounding in so much trouble and difficulty for schoolboys, would have been lost if they had not somehow been reported. Perhaps the statement is also true of the utterances of philosophers and teachers. These men spoke at least as many wise words as they wrote, and, as memory is a fallible recorder, a large part of their wisdom which has been rescued might have been lost if there had been nobody to take a note. Boswell, of course, was the reporter *par excellence*. But about most great men there seem to have hovered groups of scribes who have saved some jewels for mankind.

In relation to many kinds of discourse it is no doubt sufficient to know the general sense of what was said, the gist of the spoken word. But the remark is by no means universally true. In the Law Courts, for example, it is often insufficient to recall the gist of a witness's evidence, and it may be necessary to have a precise and complete record of it. Hence it is that the presence of a shorthand writer in Court does more than merely expedite the hearing. It is in fact quite indispensable for efficient and satisfactory litigation in cases of certain kinds. There comes a moment in every trial, as every schoolboy knows, when the issue has to be decided, and at that point it may be necessary for the decision, whether by judge or by jury, that certain evidence should be accessible in full. Only in that way, on some occasions, is it possible to have brought to mind the different points which have been raised in the course of the hearing and are material to a proper decision. More than that, it is really intolerable that public time should be wasted, and the attention of the Judge distracted, by the practice of taking a judicial note in longhand. It may be hoped that in a little time that scandal, at any rate, will have been brought to an end, and it is only shorthand that can accomplish that result.

Nor in the political field is it sufficient to have a report merely of the gist of an important speech. A fastidious and critical electorate may desire on occasion to examine the exact words that are used by a public speaker. The conscientious voter may require more than a synopsis or a summary. The course of recent history might conceivably have been altered if shorthand

writers had not been able to report the speeches of political personages as and when they were delivered. The eloquence or the argument of a speaker at a public meeting, no matter how great his skill and no matter how attentive his audience, may have and commonly does have only a fleeting and transitory effect upon those who hear him. But if and when, by means of newspaper reports, the public is enabled, if it chooses, to read those speeches at leisure, and to sift, and analyse, and criticize the points, why then the effect of what was said may be just and accurate.

It may be objected that the problem could be solved by requiring a speaker, on occasions when it is well to have a record of what is said, to speak at dictation speed so that his words may be taken down in longhand. But in truth that is no solution at all. The speaker must in fairness be allowed to deliver, and in practice will deliver, his sentences at natural speed. If a witness is required to speak very slowly he may become so confused, and the train of his thought may be so inconveniently checked, that he will be entirely prevented from doing justice to himself. He may forget points which he desired to make, and which he would have made, if he had been allowed to give his evidence in his own way. What is true of a witness is no less true of Counsel. The effect of a speech or an argument in Court might be destroyed if the advocate were compelled to speak at a pace at which his words could be taken down in longhand. And it goes without saying that the effect of cross-examination might be lost if questions had to be put at an unnaturally slow pace, and the dishonest witness were given too much time for the contrivance of falsehood. The parry and thrust of cross-examination must be allowed to go on at natural speed.

It seems true to say that the effect of a speech at a public meeting would be ruined if it had to be delivered at dictation-speed. The artistic effect of modulation of the voice, the emphasizing of certain points by the use of a deliberate and slow tone, and the treatment of others at a different pace or with slighter accent, are all necessary to a speech which is to be fit to deliver or tolerable to hear. Perorations, for example, which call upon a prosperous and contented audience to emulate the feats of their forefathers, or which suggest an analogy between the rising of the sun and the inauguration of the orator's policy, might become merely grotesque if they had to be spoken at dictation-speed.

And so it looks as if shorthand were really necessary. Talking with ease, writing but slowly, remembering with difficulty, requiring a record of words that must yet be uttered at natural speed—by reason of circumstances of that kind, with what exasperating problems the human race is beset! So there comes to the rescue the shorthand writer, on his errand of mercy, and before his pencil, his pad, and all his mysteries the obstacles fade away.

Shorthand, as might be expected, has a long and curious history. There is some ground for thinking that both the Greeks and the Egyptians elaborated systems of stenography, as distinguished from mere abbreviation. The way in which the utterances of Greek thinkers and orators have been preserved is thought to indicate that

at least capable note-takers were at work, with tablets, parchment, and papyrus. Use was certainly made of stenographic characters and shorthand signs by the Romans as early as the third century before Christ. They are associated with the name of Quintus Ennius, the first inventor of a system of shorthand whose name and history are known to us. It is believed that the speeches of Cicero and Cato on the conspiracy of Catiline were reported in shorthand. The notes are said to have been made upon the waxen surface of tablets by means of a hard-pointed pencil, or stylus, of ivory or metal. To write with speed, where such materials had to be used, must have been a difficult task, and an accurate record of the speeches was made possible only by the fact that, as in the Parliamentary Gallery or at a large public meeting to-day, a considerable corps of note-takers worked in collaboration. By a pre-arranged division of labour each note-taker took down separate sentences of the speeches, so that when the tablets were collected a complete record of the whole speech could be produced. Even so the work must have needed a quick hand and a retentive memory. But it must not be forgotten that one of the most engaging qualities of some ancient masterpieces of oratory is the fact that they were never delivered. It is known that Cicero's secretary, Tiro, invented a system of shorthand signs. When the art of shorthand writing was revived in England in the sixteenth century, use was made of those Tironian signs, as they were called. Caesar and Augustus themselves are said to have practised and even mastered the art of shorthand writing.

Shorthand and the Bishops survived the downfall of the Roman Empire. The founders of the medieval system and the Fathers of the Church made no little use of shorthand writing, and the recorded sayings of many of the early Western Christians have been handed on by means of that art. St. Augustine is said to have employed no fewer than ten stenographers, competing in point of method and luxury with a Press Association team. During the Middle Ages the science and art of shorthand writing were almost lost, but with the Revival of Learning they were recovered and the note-takers practised their hand in time to record the declamations of Savonarola. About the year 1588, one Timothy Bright, pleasantly named, revived the art of shorthand in England, making distinct use of the Tironian characters familiar to Cicero. Another date in the modern history of shorthand was 1602, when John Willis published his "Art of Stenographie," which took notice of the phonetic method in shorthand writing. Since that time there has been a fine variety of shorthand systems, and, if a person should enumerate them all, the hand of the most dexterous stenographer would tire. The variety persists to this day. Certainly until recently there was a speaker in Hyde Park who, with the help of a blackboard, and an elaborate mechanism to indicate the speed of his work, was to be found every other day expounding his own particular method and its advantages over other and more generally known systems. He was treated, it is to be feared, rather as a figure of fun. But such is the common fate of pioneers. The alphabetic system was improved upon by Thomas Shelton at the beginning of the seventeenth century

and it was his method that was employed by Samuel Pepys in his Diary. Since those days shorthand has played an increasing part in the private and public lives of great numbers of people. The first permanent appointment of an Official Shorthand Writer in any Court is believed to have been made in 1748, when Thomas Gurney received that appointment at the Old Bailey. Certain trials had indeed been reported long before by shorthand writers—as for example, the trial of Lilburne in 1649, where the report was reprinted from the reporter's transcript. One may compare the speech delivered by Charles I on the occasion of the impeachment of the Five Members. Another Gurney received the first recorded official appointment of shorthand writer to a legislative body when William Brodie Gurney became Official Shorthand Writer to the Houses of Parliament in 1813. It may be a matter of congratulation to Englishmen, accustomed as we are to admit the initiative of our American cousins in many matters of business, that the first general use of shorthand in the Courts and in commerce was made in England. Mention of the fact may be forgiven even at an International Congress. Yet shorthand writing was in use in America alarmingly soon after the arrival of the Pilgrim Fathers, and Americans like Jonathan Edwards, Benjamin Franklin, and Thomas Jefferson were well aware of the importance of shorthand.

Many more persons, it may be feared, have expressed regret at not being able to write shorthand than have taken the trouble to learn it. Yet the art has been mastered in unexpected quarters. It is perhaps no less surprising to learn that the Wesleys were accomplished writers of shorthand than it is to learn of St. Augustine's ten stenographers. Indeed persons concerned with religion seem to have taken a lead in the matter. That famous Protestant schoolman, Richard Baxter, was a shorthand writer. So too was Isaac Watts, the writer of hymns. But the art has appealed also to persons of a different stamp who used it not so much for writing speedily as for writing with secrecy. That was the motive which led Mr. Pepys to write his intimate diary in shorthand in a fruitless endeavour to elude the eye of a vigilant wife. And in the eighteenth century it was not uncommon for ladies of fashion to resort to shorthand when they committed their more elaborate indiscretions to paper. But the difficulties of the art

have deterred many. Others beside David Copperfield have had reason to dread "the unaccountable consequences that resulted from marks like flies' legs." Charles Dickens himself was of course an accomplished writer of shorthand both in the Courts and in the Houses of Parliament.

The importance of shorthand writing is perhaps greater now than ever before. Newspaper reporting holds an increasingly important place. The public desires more than a merely descriptive account—it claims to know exactly "what was said." And as newspapers are coming more and more to be regarded primarily, and even solely, as instruments to communicate news, rather than as contrivances to keep discussion on a low level, the importance of the accurate and conscientious reporter tends to increase. "Give me the facts," the reader says, "and I will form my opinions for myself." Our best thanks are due to shorthand writers in the Law Courts and in all places of public meeting. It is relentless work, and nevertheless the accuracy of their notes and transcripts is to be relied upon. It is work which requires prolonged and intensive training, and the efficiency with which it is done is the more remarkable because most speakers are difficult to hear and most places where notes have to be taken seem to have been so constructed as to make hearing as difficult as possible.

The calling of a shorthand writer, for all its respectable antiquity, may prove to be yet only in its infancy. It is assured of a prosperous and useful future. As years pass, the public, it may be surmised, will require rather more than less full and accurate accounts of all kinds of proceedings. So long as the general rate of acceleration increases rather than diminishes, the services of the shorthand writer will become more and more useful. His duty and his opportunity are to insure that inaccuracy shall not be the price paid for acceleration in public affairs.

Nor perhaps should it be forgotten, at an International Congress of shorthand writers, that part at least of the foundation upon which the peace of the world may some day be established may be a certain community of fellowship between the skilled practitioners of an indispensable art—an art that makes it possible for mankind, under representative or other institutions, to have access to the materials upon which, in public affairs, their judgment must to some extent be formed.

After the address, greetings were presented by, among others: Dr. G. Nosz, Hungary; Mr. W. Drees, Holland; Dr. G. Blauert, Germany; M. J.-B. Estoup, France; Mr. A. Worms, Denmark; M. O. Calay, France; Mr.

A. Reichert, Austria; Dr. G. Dewey, U.S.A.; Mr. J. Feierabend, Switzerland; Mr. N. Anton Jansen, Dutch East Indies.

Section 1

History: Commemorations

PHONETICS IN RELATION TO SHORTHAND: PROFESSOR A. LLOYD JAMES

I HAVE no claim to address you on any matter connected with shorthand. I had my first—and indeed last—lessons in Pitman's Shorthand in the year 1895, as a schoolboy in Wales. I can further remember, perhaps in 1890, hearing talk of this matter in my home, and I can distinctly recall the excitement—I would not call it elation—that I experienced when I realized that speech was not made of letters, but of sounds, and that if you gave each sound a simple sign, the business of writing ought to be vastly more simple than it was.

I should like to be able unblushingly to state that these early beginnings were responsible for my subsequent career; but that would be an exaggeration. Nevertheless, the seed was planted, and I am here to-day to express publicly my gratitude to the sower, Isaac Pitman, for his firmness of purpose, which gave to the subject, which I profess in this University, an impetus that is still perceptible.

The study of Phonetics in this country, and particularly in this University, is in a remarkably healthy state; and the directions in which the Phonetic Sciences are being applied to the practical solution of many of our problems are steadily increasing. A year ago we held in this University the second International Congress of Phonetic Sciences, and those of you who wish to form an idea of the comprehensive range of the subjects discussed would do well to read the Proceedings. This, also, is a Congress devoted to a very practical application of Phonetic Science: indeed, I often think that there is no more fundamental problem in the history of human relations and communications than the one which Isaac Pitman was called upon to solve exactly a century ago, namely, the visual representation of speech. Faced as I am with some of the problems before phoneticians, I am often tempted to envy Isaac Pitman, and to wish that I might have been blest with some of his insight, some of his genius, some of his faith, and some of his industry. He should be living at this hour. What would not he have done in the early history of broadcasting! How he would have thrilled at this latest of all inventions, this most surprising of all the adventures that have happened to man and his spoken word. Who knows what the next step in the life of human speech will be? What machines are about to be born? And what will men be celebrating a hundred years hence?

Now you, by the very fact of your presence here, give earnest hope for reasonable optimism in one direction. There is a very simple gospel to which I devote my life: it is that any study of language, any education in language, any conception of language, any theory, any philosophy that is not firmly founded upon solid understanding of the spoken word, will fail. Sight and sound have nothing physical in common, except that

they are aspects of Nature of which man becomes aware by the stimuli they supply to his sense organs. The longer I live, the more I am convinced that we spend far too much of our time in studying the written word at the expense of the spoken. However important it was thirty years ago that we should all be taught to write majestic essays about tedious subjects—indeed it may still be important for all I know—let us not forget that we live in an age in which speech plays a greater part in national and international relations than it has ever done. The telephone, the microphone, the wireless beams, the talking film, the gramophone have freed human speech from its fetters: it is now independent of time or space. And kings, dictators, politicians, preachers, and pundits stand or fall, very often, on their speech demeanour in front of the microphone.

I spend my life in trying to persuade our educators that speech is a fit and worthy discipline, able to rank with literature, with algebra, etc. But I preach in vain. The magic of the written word still holds us in thrall, as it did when writing was the prerogative of the magician. The microphone is on my side, as many a man has found to his cost. Now I ought to be able to count on every stenographer for support, because your craft rests upon the basic truth of the gospel; and you have all, in a measure, been, linguistically speaking, born again. One simple tenet of the faith is that written language is a means to an end, and not an end in itself. But it has become an end; it has become, in the eyes of most of us, the *only* form of language; and we are more and more tending to apply to the spoken word the standards, principles, canons, and yardsticks of the printed word: it has become a fetish.

Every man or woman, young or old, who has learnt shorthand must wish, with me, that we could to-day destroy ordinary spelling and build it up again on a rational basis. I think we shall all assist in promoting what will be—when it comes—the next great adventure in the history of the great English language, namely, a reform of its spelling. Our language is no longer the prerogative of those who live in the narrow confines of these islands, as it was in the days when its spelling was laid down. It has become one of the main instruments in human relations—national or international.

I should have liked to speak to you about the relation between your problems and the problems that arise in connexion with the broadcasting of speech. You, like me, are interested in questions of standards. A system of phonography must be based on a standard form of pronunciation: what is your standard? You work to the standard of functionalism; but, in broadcasting, a purely functionalistic standard is not adequate. Man is a social animal, and no aspect of his social behaviour is so significant, so complex, so hard to study as his

speech. He is a fickle beast, too, and changes his fashions as readily as he changes his opinions: which generation sets your standard? I have to see to it that our younger generation—my own son among them—when let loose in front of microphones, do not attempt to force the pace and impose their standards upon others. I wonder how Isaac Pitman would have dealt with these modern young people—all excellent in their way, their only crime being that they will not accept our standards—and who can blame them?

Now woe betide the man who starts interfering with accepted social standards of behaviour. I have never met any rational man who was not dissatisfied with men's clothes—as such; but what are the alternatives, and where are the bold and hardy reformers? The B.B.C. here has set up a very large and distinguished committee, representing many aspects of our national life and learning, to help them to instil some sort of order into the chaos that exists in the relation between written and spoken English. I submit that this committee is honest and well-intentioned; but let it suggest one reform—however slight and however long over-due—and quiet scholars up and down the country become raving gangsters, draw their quick-firing fountain pens,

and shoot on sight. The way of the reformer is hard, but no reformer worth his salt ever gave up outside the grave.

Well, the time is over-ripe for another reform: one that should be dear to the heart of every stenographer. Now it may well be that a simpler form of spelling would tend to steady our language during these perilous years in its history, when—spread all over the world—the natural forces of disintegration are rapidly at work. A simpler spelling, freed from the shackles of convention, might well give to the great language which it is our privilege to speak—which was born out of the mingling of so many great peoples—Celts, Romans, Danes, Germans, Normans, and French—a degree of stability in its spoken form that it appears to lack at this stage in its history.

I cannot presume to give you any advice or help in those matters that most nearly concern the purpose of this Congress, namely, shorthand. But I congratulate you on the fact that you all have in you the seed of the simple gospel; and I hope that you acknowledge your indebtedness to the sower by using your talents for the promotion of human happiness and the betterment of human relations.

COMMEMORATION OF SHORTHAND WORTHIES

GEORGE A. S. OLIVER, F.I.L.

FIFTY years have elapsed since the inauguration of the First International Shorthand Congress which was held in London in 1887, organized by the late Dr. John Westby-Gibson, well-known in the history of Shorthand by his admirable "Bibliography of Shorthand Systems" and many other works connected with the history of Shorthand and Research work.

As the Editor of the Journal, and President of the now extinct Shorthand Society, of which membership was open to theorists and expert writers of all systems without distinction, he stood on independent ground; and, thanks to his impartiality, he was able to lay the foundation to the laudable institution of periodical Shorthand Congresses, in which the students and shorthand writers of all nations may participate and express their views and opinions about this subject, their experience, studies, research, experiments, and discoveries, for the common benefit of mankind.

Great are the changes that have been brought about since the first Congress met. Some systems, well-known and even famous at one time, have disappeared and been replaced by systems of simpler structure, to facilitate the learning of shorthand; a new style of shorthand, script-geometrical, has also been evolved which has attracted a great following in several countries.

In the development of national life, every epoch creates particular needs which have to be met by new inventions; and men of eminence already arose in the early days of civilization, when the need of shorthand was felt, and we are about to celebrate the advent of the first use of shorthand in Parliament, 2000 years ago.

In the eventful days of Ancient Rome, when the great orator Cicero was rallying the forces of the Republic against convulsions within the Empire, he recognized the necessity of minute reports of the debates in the Roman Senate, and he therefore made arrangements

by placing several expert *notarii* or reporters in different parts of the House to take down the speeches delivered by the senators, and his own impromptu orations; these notes were then compared and elaborated for the production of a joint report. And to this procedure we owe the preservation of that memorable speech which Cato delivered on the 5th December, in the year 63 B.C., on the Catiline conspiracy, when the records were made by the *notarii* with a metal stylus on wax-besmeared boards—the writing materials then in use: *Quousque tandem abutere, Catilina, patientia nostra?*

Marcus Tullius Tiro is said to be the first inventor of shorthand writing, known in history as the Tironian Notes. He was born in the year 103 B.C. at Arpinum in Latium (Italy), the son of a slave in the keep of Cicero's father, but in recognition of the valuable services he rendered to the great orator, as companion and private secretary, he obtained his freedom.

Two thousand years have thus elapsed since shorthand was put to practical use in public debate to record in writing the words of the speaker, so that history may mark this outstanding event as the bimillenary of the art of Parliamentary stenography.

The defects of this early shorthand, of course, were manifest, and a very long apprenticeship was needed to attain proficiency, for the system was replete with perplexing arbitrary characters and contractions standing for words and sentences, of which by now about 13,000 have been collected and elucidated.

We shall have the pleasure of listening to a detailed account of the importance of the Tironian Notes in History and Graphic Advancement, by Dr. Alfred Mentz of Königsberg University, who has specialized in the study of Greek and Roman Shorthand. Thanks to his indefatigable labours, and to the recent compilation of Greek Shorthand Manuals by the Assistant Keeper of the Department of Manuscripts in the British Museum,

Mr. H. J. Milne, we may now also look forward to the correct deciphering of the many Greek Papyri, stored up in many Universities and museums, which will contribute to a better knowledge and appreciation of the remote past.

With the fall of the Roman Empire, art and science declined, and during the fatal period of the Dark Ages the knowledge of the Tironian Notes gradually passed into oblivion. At first encouraged by the Church, shorthand was afterwards decried as necromancy or black art; however, this tyranny had to be broken, and at long last it came to an end: men began to think, and in England, where freedom of thought had already been germinating, the forerunner of modern shorthand arose, that is

Timothy Bright, born about 1550, doctor of medicine, and rector at Berwick-in-Elmet, near Leeds, where he was buried in 1615. He published in 1588 his "Characterie: An Art of Short, Swift and Secrete Writing by Character," and dedicated his work to Queen Elizabeth. Three hundred and fifty years have nearly gone by since the appearance of this rare book, whose author will have a place of honour for evermore in the history of Shorthand. His work is not a system proper, as we now understand it by this term, because the material which Bright employed was very limited and arbitrary; nevertheless, great performances were attained, as is proved by various texts lately discovered of whole sermons written perfectly in Bright's Shorthand. This "Characterie" also served some adepts as a means to take down, clandestinely, Shakespeare's immortal plays; without Bright's "Characterie" we should have had to deplore the loss of completeness of these literary treasures, as Dr. Kurt Dewischeit, of the University of Halle, first demonstrated by his profound studies on the subject. Prof. Dr. Max Foerster, of the University of Munich, had kindly offered to lecture in detail about this interesting problem of pirate prints, as he did when recently lecturing at Yale University in America, but we are sorry to say he has been prevented from coming. However, a report of his lecture was published in the "Philological Quarterly," and a copy of it will be found in our Exhibition, together with a goodly number of other books and dissertations published on the great problem of Bright-Shakespeare, among which we may also refer to the most interesting studies entitled "Timothy Bright" and "Shorthand in England in Shakespeare's Day," from the pen of Mr. W. J. Carlton, of Geneva, who is our best scholar in the domain of the old English shorthand system. This special section the Committee has been able to arrange, thanks to the kindly co-operation of Dr. Dewischeit.

In the printed report of the transactions of the first International Congress is included a biography of Timothy Bright, written by the late Dr. Westby-Gibson, in which he dilates upon the special merits of Bright, as well as those of

John Willis, who in 1602 published the first original geometric system. Willis is not only the originator of modern shorthand with its full alphabetical basis, but also the founder of the *geometric* style of shorthand-writing; that is to say, the material employed consists of the straight line and the curved line or segment of the circle, differentiated by various sizes and sloped in four or more directions, the circle and the dot:



From these two great masters the development of shorthand leads us to other inventors and reformers, viz., to Mason (1672) and Gurney (1750). John Byrom

(1691-1763), Mavor (1780), and lastly to the height of geometric shorthand of that period initiated by

Samuel Taylor, to whom we pay homage to-day, after the lapse of 150 years. He published in 1786 his famous "Essay intended to establish a standard for a Universal System of Stenography."

Taylor's production is indeed a marvel of simplicity, and the joinings of the consonant signs are so easy and natural that his system soon outstripped all the other systems then in vogue, and also became the basis of adaptations to other languages by many nations, although in the course of years they have evolved systems of their own. Mr. Rivers of the Press Gallery of the House of Commons will speak in greater detail about the life and work of Taylor.

In 1787 we also come upon the cursive system by

Simon George Bordley, born in 1709 at Thurnham, near Cockersand Abbey, to whom honour and reverence are due as being the first author to construct his alphabet on the model of longhand or *script*, reduced, of course, to its simplest elements. This system was hidden away in his work entitled "Cadmus Britannicus," which was divided into sections (Shorthand briefer by half than Longhand; Swifter Shorthand for taking down Sermons, etc., Shorthand for Music, A Universal Character); this book was little known, as Bordley does not appear to have taught his system to any pupil or friends, and he brought out his work solely on the principle that "it is man's duty to promote the welfare of mankind to the best of his power, and not for want of money only." He was about 80 years old when he published his famous book. After a world-wide search only three copies could be found of "Cadmus Britannicus." Before the discovery of Bordley's work,

Richard Roe (1802) was considered to be the first author of script or cursive shorthand, that is to say of the basis adopted and perfected abroad, where the independent work of the Bavarian Gabelsberger (1834) had a universal influence on the development and adoption of the cursive style of ordinary writing for shorthand.

As we look through the history of Shorthand, we find that Vowel indication has always been the knotty point in shorthand construction. As many of the early authors belonged to the Clergy, and were no doubt influenced by the study of Hebrew, in which no great importance is attached to vowel indication, they built up their systems mainly on consonant skeletons, and it was left to the reader to guess the proper vowels. Taylor's system was also deficient in this respect, a simple dot being used to represent any initial and final vowel of words, whilst medial vowels were disregarded altogether as first advocated by Ridpatch (1687). This drawback led

Isaac Pitman to publish in 1837 his Stenographic Sound-hand or Phonography, now of world-wide repute. He re-arranged the existing geometric material in a more systematic manner, and resorted to the device of distinguishing closely allied consonant pairs by shaded or thickened characters (*b, p : d, t : v, f*, etc.), similarly to Taplin in 1760. Above all, Pitman established the practical value of phonetic accuracy in English shorthand, and provided the means for the distinct representation of every recognized vowel sound, in accordance with the figurative notation of our Standard Pronouncing Dictionaries, by disjoined signs, such as light and heavy dots and dashes, which, if time allows it, are to be written in certain positions with respect to the consonant outlines to ensure greater legibility.

We are celebrating to-day the hundredth anniversary of this system, which has played, and is still playing, such an important part in the history of shorthand, as well

as in our public and commercial life wherever the use of shorthand is required.

The endeavour to attain in geometrical shorthand greater fluency and facility led to the evolution of a third type in shorthand construction, that is, *half-script* or *script-geometrical*, in consequence of the publication of our last independent history of Shorthand in 1882 by Thomas Anderson, and his memorable address delivered before the members of the before-mentioned Shorthand Society, which was founded in 1882 by Edward Pocknell, and existed till 1892. The object of this Society was "The Study of the Science and Literature of Shorthand, and the investigation and discussion of the principles which should govern the construction of a System of Shorthand, adapted, if possible, for general use."

The material of this new type of shorthand consists of geometrical characters reduced to monoslope, intermixed with cursive elements; vowels are joined in logical sequence and denoted by a limited number of signs for several vowel groups, to which special marks must be added separately, if and when greater distinctness is required.

The pioneer of this new movement was

George Carl Mares, copyrighted in 1885, followed by *Thomas Stratford Malone* (1886), *Percy Kingsford* (1888), and *John Robert Gregg* (1888), and we are happy to be able to greet here in person the author of Oxford Shorthand, *Mr. Kingsford*, and the author of Gregg Shorthand, *Mr. Gregg*, and congratulate them both upon the fiftieth anniversary of their Systems.

Among the living shorthand inventors we also desire to pay tribute to

Mr. Ferdinand Schrey, whose name is marked in red letters in the annals of shorthand. It is just fifty years since he published, in 1887, his simplified cursive system, which has greatly influenced the development and simplification of shorthand in many lands. This inventor, who has just celebrated in good health his 88th birthday, continues to devote his days with enthusiasm to the ideal of perfecting shorthand, and in our exhibition will be found the result of his latest efforts as a contribution to the problem.

For the past fifty years the art-science of shorthand has attracted an ever-growing circle of scientists and educationists, whose publications are evidence of the great interest the whole problem is receiving in most countries. Great modern histories, written in the loftiest spirit by men well-known in the shorthand world, like *Faulmann*, *Johnen*, *Navarre*, *Aliprandi*, *Taub*, and *Melin*, show the development and progress of the art in all countries from the remote past to the present day.

Universities have opened their doors by founding chairs for the thorough study of the problem under all aspects, psychological as well as physiological, and extensive investigations and costly experiments have been carried out during the last few years, dealing with the handwriting movements, controlled by mechanical devices, such as *Edison's Electric Pen*, *Hipp's Chronoscope*, and lately cinematography with time registration to $\frac{1}{1000}$ part of a second has come to its aid; these latter investigations, which were conducted by Professor

Freeman of Chicago University, and in the laboratories of other Universities, revealed to actual eyesight certain laws and truths underlying the natural process of handwriting, and corrected many former rules of thumb held up as facts by controversialists. Thousands of enthusiasts volunteered to give their services in the interest of shorthand by taking part in tests and experiments, and extensive word-counts, to establish the relative frequency of words occurring in connected texts.

Shorthand has been perfected to such an extent that a skilled writer of any good system, geometric, script, or half-script, may accomplish his task satisfactorily, as is amply proved by the records of reporting work and the results of speed examinations. It only remains to investigate which of these three types offers the greatest number of advantages in legibility, simplicity, facility, and brevity as regards time of execution, and also provides the means of satisfying, without unnecessary waste of time and labour, the increased demands which we now make upon shorthand as a writing instrument for general and vocational use.

More difficult has become the task of the modern shorthand constructor, in view of the enormous amount of material accumulated by experience and scientific investigations, to combine in one system all the features and improvements which advanced criticism has pointed out as *desiderata*, nay, as indispensable conditions for the framing of a really rational and efficient modern system for general and vocational use. As to the reporting style for the arduous task of the *professional shorthand writer*, it should allow it to be developed logically from the preceding correspondence or dictating style without involving the trouble of unlearning, that is, by the addition of a few of the numerous abbreviating devices utilizable in shorthand for the object in view, as shown by the long series of systems published since the *Tironian Notes*.

The large number of entrants for public examinations in shorthand shows that it is of ever-growing importance, and as such it deserves national recognition and encouragement; because it is not only an indispensable tool for the shorthand-typist in business, but also an immense asset for all persons engaged in education and many callings and professions where much writing is done.

A transcription of shorthand into longhand is not required, provided the system is simple and complete, and indicates the exact vowel sounds and consonants in their proper order, without pen-lifts to secure the necessary brevity in writing; the uniformity of the shorthand outlines written in accordance with only few and simple rules will furnish a guarantee for the correct reading by any adept of the system.

The deliberations of this Congress will, we hope, give an impulse to increased interest and consideration among educationists, and enlist more enthusiasts to co-operate in the accomplishment of the high aims in view, to bring shorthand nearer to ideal perfection for the good of mankind.

*Attempt the end and never stand to doubt:
Nothing's so hard but search will find it out.*

Section 2

History and Bibliography

THE EVOLUTION OF THE PHONETIC PRINCIPLE IN ENGLISH SHORTHAND

DOCTOR H. KÖKERITZ

DURING the sixteenth century, which saw the birth of Timothy Bright's "Characterie," the spirit of national independence had grown stronger and stronger in England and gradually permeated the whole nation. It was then that modern England was created and the foundation-stone of present-day Great Britain was laid. It was then that Shakespeare, the greatest dramatic genius the world has ever seen, produced many of his masterpieces. It was then, too, that the English people began to take some interest in their own language. They attempted to fix its irregular spelling, and they examined and tried to describe its pronunciation. Sir Thomas Smith, Queen Elizabeth's Chancellor, is probably the most famous of these early phoneticians or orthoepists. Their accounts of the sounds of English speech are, however, most bewildering to a modern reader, with some knowledge of phonetics and historical phonology; for their conception of sounds and letters was based exclusively upon the systems devised by the ancient philosophers. What the English orthoepists had learnt from these authorities, they tried to apply to their own language, but in so doing they frequently forget, or did not like to admit even to themselves, that in the course of centuries English pronunciation had undergone radical changes, changes which were not recognizable in the traditional orthography. In their opinion every letter of the alphabet had a peculiar "power" of its own, and when that "power" did not agree with the sound actually used in everyday English speech, they often ignored the discrepancy and even attempted to teach a wholly artificial and unnatural pronunciation of English, based more or less on the Latin values of the letters. On the whole their well-meaning efforts were frustrated, and the gulf between written English and spoken English, i.e. between orthography and pronunciation, was not and has not yet been bridged.

This classical dependency is very marked in the early attempts that were made to create alphabetic and phonetic shorthand systems, and it also explains why the rendering of the vowels according to sound was comparatively late. When I say "phonetic shorthand systems" I am, in fact, using an inappropriate term, for there are no such things as genuine phonetic systems. In such a system every speech sound should have its separate character, just as in the alphabet of the International Phonetic Association. For a simple word like *thank*, four characters would be required, one for the voiceless *th*, another for the *a*, a third for the *ng*-sound, and a fourth for the *k*. Three characters would be necessary for *cave*: /k, ɛ/ and /ə/, but in connected speech, when *cave* was followed by a word beginning with a vowel, e.g. in *cave of*, the *v* should be added, and so on.

A system constructed on these lines would very likely be an unwieldy instrument to handle and, no doubt, unsuitable for high speeds. So far as I know there has been no serious attempt at framing such a system. What we have are, instead, certain forms of simplified spelling adapted to shorthand, inconsistent and crude at first but becoming more logical and elaborate as time goes on. From this point of view, the difference between, e.g. Willis's system of 1602 and that of Pitman or Gregg, is rather one in degree than one in principle. For in the very first alphabetic English shorthand system, Willis's "Art of Stenographie," there are directions for omitting certain letters which, in spite of their scarcity, fully correspond to modern simplifications of the same type. To take only a few examples: Willis used to "neglect" (as he said) the *b* in *debt* and *lamb*, the *g* in *raigne* and *gnibble*, the *p* in *psalm* and *exempt*, the *c* in *victual*, the *l* in *salmon* and *balm*, the *t* in *mortgage*, etc. This is, I should say, sufficient proof of the fact that the first stage of the phonetic principle was contemporary with the alphabetic principle, although for obvious reasons the latter was, for a long time, by far the more popular one. A great many systems from the seventeenth and eighteenth centuries, e.g. Folkingham, Metcalf, Weston, Gibbs, seem to have been purely alphabetic—at any rate there is no mention whatever of any orthographical simplifications in conformity with the existing pronunciation.

When thanks to John Willis the alphabetic principle was introduced into English shorthand, the irregular English orthography soon made it necessary, for the sake of brevity and speed, to effect a certain uniformity in the representation of the sounds, chiefly by the elimination of mute letters. Naturally various methods of abbreviating were also resorted to, and among those the omission of the vowels in the body of a word was—and still is—very popular. It is, however, an expedient of no interest to us in this connexion. But the elimination of mute letters is the first stage, and a very important one to boot, in the evolution of the phonetic principle. At first it is mainly the consonants that are simplified. Several of them had long ago ceased to be pronounced in certain positions, e.g. *gh* before *t* in *night*, *l* before *f* and *m* in *half*, *calm*, etc. Others had never been pronounced but had been inserted by some learned fellow anxious to display his learning and to teach at a glance the derivation of the word. This is the case with *b* in *debt*, *doubt*, *p* in *receipt*, *c* in *victual*, etc. Such mute letters could very conveniently be left out, and as I have already pointed out, Willis was the first to make use of that expedient. The wording of his rules is sometimes rather amusing. He evidently tries not to commit himself. He could, of course, hear no *b* in *debt* or *lamb*, but he found it advisable

to express himself like this: "A consonant is neglected . . . when it is added to another consonant to thicken the sound thereof." A typical and interesting example, I should say, of the influence of orthography over the power of phonetic analysis.

This omission of mute consonants is a feature common to not a few shorthand systems of the seventeenth and eighteenth centuries, e.g. Shelton, Dix, Coles, Annet. Some authors give fairly comprehensive rules and lists of examples, whereas others just hint at the possibilities of simplification afforded by the elimination of superfluous letters. Gradually it is discovered that *ph* in *philosophy* and *gh* in *enough* could easily be rendered by *f*, and from about 1640 these and similar consonant substitutions begin to appear in certain systems. *Shelton* is so radical for his age as to write *cts* in *acts*, *effects*, with *x*, thus *ax*, *effex*, thereby indicating a pronunciation which was then the normal one but which is nowadays considered vulgar or dialectal. In the 13th edition of Willis's "Stenographie," published in 1644, after the author's death, attention is drawn to the advantage of using *j* instead of *g* in such words as *genealogy*, *sage*, and *s* instead of *t* in *nation*, *motion*. In those days the conventional pronunciation of *-tion* was /sion/, which is consequently well evidenced by Willis's rule. About a hundred years later Tiffin and Annet mention the modern /ʃ/-sound in these words.

The phonetic rendering of the English vowels and diphthongs is considerably later than that of the consonants. Traces of it are to be found in Shelton, who leaves out *a* in *fear*, *dear*, *heaven*, *i* in *fruit*, *plain*, *y* in *say*, *way*, *o* in *double*, etc., and similarly in the 13th edition of Willis, where moreover the final *e* in e.g. *time*, *due* is dispensed with altogether. But with the exception of such omissions of mute letters—and that is what it all amounts to—there is as yet no attempt at a regular vowel scheme based on the contemporary pronunciation. In all fairness I should mention, however, that Dix (1633) tries to distinguish between long and short vowels by placing a tittle over the former—an idea which he may have borrowed from Willis, who is supposed to have discriminated between long and short vowels in a similar way. Dix even gives his pupils the following sensible advice: "If any word may have the sound exprest shorter by any other letters than them by which they are usually written—write them the shortest way," so for *neighbour*, *borough*, *beauty*, *nabor*, *buro*, *buti*."

More than a hundred years later this advice is incorporated in Annet's Shorthand, perfected (about 1762), where it is worded like this: "Those letters that express the sound of the word best, in the shortest manner, may be written, though they are such letters as are not commonly used to spell the word." Another author, Coles (1674) was bold enough to lay down this rule: "Orthography is not so much to be regarded as the Sense and Sound of the words," which he illustrates with a good many examples of suitable simplifications or "reductions" as he terms them. Thus he "reduced" *e* in *were* to *a*, *e* in *yes* to *i*, *e* in *her* to *u*, *oe* in *shoe* to *u*; he writes *shire* with *e* instead of *i* (which points to a pronunciation *shere*), and *bin* instead of *been*, etc. The phonetic principle is clearly expressed both by Dix and by Coles, that is true, but another seventy-

five years had to pass before a real unbiased analysis of the English vowels and diphthongs was undertaken and a shorthand system constructed in accordance with the results of that analysis. In 1751 William Tiffin published "A New Help and Improvement of the Art of Swift Writing," a system which from a practical point of view must be considered a downright failure, although the author's observations on English spelling and pronunciation are of much value and importance for the philologist. Tiffin's aim was to produce a "truly philosophical alphabet" which would enable a person to "express in Writing his own Pronunciation, or any other that he has in Mind to represent," and he states further that he has taken care "to give every Character one power of its own, in which no other Character is allow'd to interfere." His "Table of Vowels" comprises eight long vowels and six short ones, which are represented by nine symbols, consisting of diacritical marks placed above the consonants. In addition he has another, somewhat simpler set of only five symbols, corresponding to the five vowels in the current orthography. Diphthongal sounds are easily rendered by joining two of these nine symbols. Those among my audience who would like to acquaint themselves with Tiffin's system and in particular with his discussion of the English vowels as pronounced in the first half of the eighteenth century, will find considerable extracts, including two plates, reprinted in my paper: "English Pronunciation as described in Shorthand Systems of the seventeenth and eighteenth centuries," which was published in 1935 in "Studia Neophilologica," Vol. 7, No. 3. It is only fair to say that on account of his phonetic insight, Tiffin ranks high above all his predecessors and most of his successors down to the present time. Although he cannot always entirely free himself from the influence of the spelling, his observations are, nevertheless, remarkably unbiased and original. He seems to have been a keen student of phonetics, he must have been familiar with the existing orthoepistic literature, and he made his knowledge fruitful even to future generations by analysing to the best of his ability the fashionable pronunciation of his time and not least by describing a good many characteristic variants found in Regional or Class Dialects. For this reason he is worthy of our special attention.

The second serious attempt to construct a system of phonetic shorthand was made by David Lyle, who in 1762 published "The Art of Shorthand Improved, etc.," a handsome volume, containing a well-written preface of no less than seventy-two pages, a beautifully engraved exposition of the system and an equally beautifully engraved shorthand dictionary. Lyle's scheme of vowels and consonants is of no little interest, but as it is reprinted in Pitman's History and also in my paper just referred to, I need not bring it up for discussion here. As a phonetician Lyle cannot compete with Tiffin, although his system was far superior to Tiffin's. The main reason is that when it comes to applying practically his phonetic principles, Lyle becomes extremely inconsistent and careless. It does not give him the slightest compunction to render a vowel-sound by the vowel-symbol that is most easily combined with the surrounding consonants, a procedure which cannot be said to favour legibility.

No advance is made, either, by Holdsworth's and Aldridge's "Natural Short-Hand Wherein the Nature of Speech and the manner of Pronunciation are briefly explained," etc., as part of the title runs. These gentlemen "of the Bank of England" tried to devise a shorthand system by adopting the principle that the position or form of the tongue at the articulation of a sound should be expressed by the slope or form of the shorthand characters themselves. Their vowel scheme is similar to that of Tiffin and in all probability influenced by it to a great extent. They recognize six long and six short vowels and the two diphthongs represented by *i* in *mine* and *u* in *mute* they render by combinations of their fourth short and first long vowel and their first short and sixth long vowel.

A very thorough account of early nineteenth-century English pronunciation is given by Roe in the second edition of his system, published in 1821 and entitled: "Radiography or a new system of easy writing," etc. The phonetic basis of Roe's system was not, however, the outcome of his own observations of English speech—as was Tiffin's—but was derived from Walker, the great eighteenth-century elocutionist, whose phonetic alphabet and pronouncing dictionary were to enjoy a popularity of more than a century. About the system itself Pitman says in his History that it is about half as long as common writing and is neither distinct enough for longhand nor brief enough for shorthand.

I could stop here, for the two systems that celebrate their 100th and 50th anniversary this year, are so well-known that they need no special mention. They are, of course, phonetic in the practical sense of the word, and even though they are no pioneers in that respect, they both share the merit of having popularized shorthand in the English-speaking countries to an extent which, I dare say, their authors could hardly have foreseen when they brought out the first draft of their systems. To them the phonetic principle is only—as it should be—a means to an end, viz. the attainment of a fluent and legible form of script capable of the highest speeds. Consequently the practical considerations of easy execution and legibility here and there entail concessions to the current orthography, e.g. when the syllable *ture* in *picture* is rendered by *t-r* and not by */t/* */- /ə/*, or when the vowels are partially or completely omitted or even symbolized according to certain rules. The partial omission of vowels is found in Gregg Shorthand. It consists in leaving out the diacritical marks which distinguish the three vowel-sounds within the same

group from one another. This is a means of abbreviating which to some extent may justly be termed a return to the alphabetic principle, for instead of twelve separate vowel symbols plus four combinations to represent four diphthongs, we obtain only four vowel symbols (*a*, *e*, *o*, *u*) plus the four combinations, which are sometimes simplified too.

Also the two latest contributions to the art of shorthand, Oliver's and Dewey's cursive systems, are phonetic.

We have seen how the evolution of the phonetic principle in English shorthand has gone via the omission of mute letters, both vowels and consonants, and tentative modifications of the traditional orthography in closer agreement with the sounds represented to an entire disregard for that orthography with a view to evolving a script which with a minimum of characters is able to express in a broad manner all the principal sounds or phonemes of spoken English. The result is, as I have pointed out before, a form of simplified spelling which obviously need not be so elaborate as the phonetic alphabet devised for scientific purposes. Its first stages are simultaneous with the introduction of the alphabetic principle, and about 150 years are required to complete the process. Since the time of Tiffin no material changes have taken place in the application of this principle with regard to the fundamental style of the systems concerned.

Perhaps I should add, by way of conclusion, that the earliest efforts to frame phonetic shorthand systems are of interest not only to the stenographer but also to the philologist, eager to trace the history of English speech. By their rules concerning the omission of mute letters and other simplifications of the existing spelling, these shorthand authors from bygone centuries supply the student of historical English phonology with valuable fresh material which will help us to prove or disprove theories advanced concerning the relative chronology of certain sound-changes and to get a better idea of what conventional and dialectal English speech was like in the seventeenth and eighteenth centuries. When Shelton leaves out the *i* in *either* we were entitled to say at once that he used a pronunciation similar to or identical with the modern variant */i: ʌə/*, and from the fact that Lyle equates his short *i* in *kin* with French */ə/* we are able to prove that he must have hailed from Scotland. And so on. These are only two examples, but they are typical of the inferences a philologist may draw from the rules and observations embodied in these early shorthand systems.

PHILIPP GIBBS ALS HISTORIKER UND KURZSCHRIFTERFINDER

VON RUDOLF WEINMEISTER

MEINE Damen und Herren, Bei diesem Kongreß, der mehrerer englischer Kurzschrijftjubiläen zu gedenken hat, soll auch nicht fehlen die Erinnerung an Philipp Gibbs, den ersten englischen Kurzschrijfthistoriker, der 1736—also vor nunmehr 200 Jahren—seinen „*Historical Account of compendious and*

swift Writing“ (Geschichtliche Beschreibung der Eng-wenig Schnellschrift) in London veröffentlicht hat.

Ueber das Leben des Rev. Philipp Gibbs ist nur wenig bekannt. Aus Thomas Coopers „*Dictionary of National Biography*“ ist zu entnehmen, daß Gibbs seit 1715 Geistlicher an Londoner Dissenter-Gemeinden

(protestantischen Sekten) war und seit 1729 eine gleiche Tätigkeit in Hackney bei London ausübte. Als er sich später zur kalvinischen Lehre bekehrte, mußte er 1737 sein geistliches Amt aufgeben. Cooper führt neben einigen theologischen Schriften von Gibbs auch sein stenographisches Werk von 1736 an und erwähnt, daß er um 1740 „A pamphlet on the controversy between the rival shorthand inventors at Manchester“ veröffentlichte, eine in Deutschland nicht vorhandene Flugschrift, in der er über den heftigen Streit berichtete, der damals zwischen Byrom, Weston und Macaulay entbrannt war.

Sein „Historical Account“ war die erste Darstellung der geschichtlichen Entwicklung der Kurzschrift, wenn man von dem knappen historischen Abriss absieht, den Alisha Coles 1674 seinem Lehrbuch vorausschickte. Für die damalige Zeit ist der erste Versuch dieser Art als eine überaus beachtliche Leistung zu bezeichnen, und man ist beim Durchlesen seiner Arbeit erstaunt über die Fülle des Materials, das Gibbs auf den 60 Seiten zusammengetragen hat. Im ersten Teil untersucht er zunächst die Frage des Vorhandenseins einer Kurzschrift bei den Hebräern und geht dann auf die Schriftkürzung und die Kurzschrift der Griechen und Römer ein, wovon er auf einer beigelegten Schrifttafel kurze Proben gibt. Im zweiten Teil behandelt er 13 stenographische Systeme seines Vaterlandes von *Bright* bis zu *Weston*, darunter auch das heute weniger bekannte von *Lawrence Steel* (1678). *Folkingham* und *Witt*, die *Coles* anführt, werden von ihm nicht genannt. Auf die Bedeutung von *William Mason* als Stenograph wird besonders hingewiesen. *James Henry Lewis*, der 80 Jahre nach Gibbs eine Geschichte der Kurzschrift schrieb,¹ rühmt seinem Vorgänger als Geschichtsschreiber nach „extensive reading, impartial judgment and much knowledge of the theory of the art“ (umfassende Belesenheit, unparteiisches Urteil und große Kenntnis der Theorie der Kunst). Lange Zeit haben sich seine Nachfolger in manchem ihrer Urteile zweifellos auf den „Historical Account“ von Gibbs gestützt, und der deutsche Forscher *Artur Mentz* nennt ihn mit Recht „ein für die damalige Zeit bedeutsames Werk, das fast ein Jahrhundert grundlegend geblieben ist.“²

Aber Gibbs beschränkt sich nicht auf diese geschichtliche Darbietung, er schließt ihr auch die Darstellung eines eigenen Kurzschriftsystems an, durch das er, wie er am Ende der geschichtlichen Ausführungen betont, zur Verbesserung der damaligen Kurzschrift beizutragen hoffe. Dieser Teil seines Werkes, der 56 Seiten umfaßt, führt den Titel: „An Essay towards a farther Improvement of Shorthand“ (Versuch zu einer weiteren Vervollkommnung der Kurzschrift). Diese Kurzschrift von Gibbs hat nicht nur wenig Beachtung gefunden, sondern auch vielfach ausgesprochene Ablehnung erfahren. *Lewis* nennt das System „singularly obscure and confused“³ (sehr unklar und verworren), ein hartes Urteil, dessen Berechtigung man sich bei einem näheren Studium des Lehrbuchs aber nicht ganz entziehen kann. Wenn er sich jedoch weiterhin dahin äußert: „he seems

to have been better acquainted with the Greek and Roman classics, than with the practical part of the art he professed to teach“ (er scheint mit den griechischen und römischen Klassikern besser vertraut gewesen zu sein als mit dem praktischen Teil der Kunst, die er zu lehren vorgab),¹ so wird er mit solch einem Urteil den Absichten, die Gibbs verfolgte, keineswegs gerecht.

Wenn ich mir nun erlaube, das System des Gibbs in Kürze in seinen Hauptzügen zu kennzeichnen, so geschieht es vor allem deshalb, weil die stenographischen Geschichtswerke von einst und jetzt, soweit sie auf das System Gibbs eingehen, mehr oder weniger fehlerhaft darüber berichten. Irrtümer, die auf die geschichtlichen Darstellungen von *John Angell*² und *Lewis* zurückgehen, haben sich hier bis zur Gegenwart wie eine „ewige Krankheit“ fortgeerbt. Nur die Werke von *Hans Moser*³ und *Olof Melin*⁴ machen in dieser Hinsicht eine rühmliche Ausnahme. So behauptet z.B. *Albert Navarre* in seinem Geschichtswerk,⁵ Gibbs sei von *Tanner* beeinflusst worden („inspiré de Tanner“). Diese Meinung *Navarres* ist aber einfach unhaltbar, da Gibbs vom System des *Francis Tanner* (1712) zweifellos am allerwenigsten beeinflusst worden ist. Vielleicht ist der Irrtum bei *Navarre* deshalb entstanden, weil Gibbs auf der schon erwähnten Schrifttafel von den englischen Systemen nur das Alphabet *Tanners* wiedergibt. Auf diese Irrtümer und Schiefheiten in der Darstellung in unserer stenographischen Geschichtsliteratur, die das System Gibbs betreffen, hat zum ersten Mal *Filippo Nataletti* in Rom nachdrücklich hingewiesen in einer gründlichen Arbeit, die zugleich das Gibbs'sche System an Hand seines Lehrbuches Abschnitt für Abschnitt mit einer geradezu bewunderungswürdigen Akribie darstellt.⁶ Jeder, der sich daher mit dem System Gibbs heute beschäftigen will, wird zu dieser verdienstvollen Arbeit unseres italienischen Kollegen greifen müssen, der ich manche Anregungen zu verdanken habe.

Gibbs verwendet in seinem Alphabet für die meisten Konsonanten zwei Zeichen, Hauptzeichen und Nebenzeichen oder, wie Gibbs sie nennt „initials“ und „finals.“ (I) Die römischen Ziffern weisen auf die Zeichen und Wortbilder auf der beigelegten Schrifttafel hin. Bereits im 1. Kapitel wird der Lernende darauf hingewiesen, daß er die Zeichen nach Möglichkeit zu schreiben und untereinander zu verbinden habe, ohne mit der Feder abzusetzen („without taking off the pen“). Das ist ein Hauptgrundsatz seines Systems. Elf Hauptzeichen für Konsonanten hat Gibbs aus dem Alphabet des *Jeremiah Rich* entlehnt, dazu die Vokalzeichen für *e* und *o*, so daß man ihn von diesem Gesichtspunkt aus der Schule *Rich* zurechnen darf, wie das z. B. *Faulmann* tut.⁷ Die übrigen Zeichen hat Gibbs fast durchweg selbständig gewählt und die

¹ a.a.O., p. 110.

² *Angell*, Stenography or Shorthand improved, London, 1758.

³ *Moser*, Allgemeine Geschichte der Stenographie, Leipzig, 1889 p. 183ff.

⁴ *Melin*, Stenografiens Historia, Stockholm 1927, Bd. 1, p. 131 f.

⁵ *Navarre*, Histoire générale de la Sténographie, Paris, 1919, p. 98.

⁶ Cf. Bollettino della Accademia Italiana di Stenografia, 1931, p. 194 ff.

⁷ *Faulmann*, Historische Grammatik der Stenographie, Wien, 1887, p. 59.

¹ *Lewis*, An historical Account of the rise and progress of Shorthand, London, 1816, p. 109.

² *Mentz*, Geschichte der Stenographie, Sammlung Götschen, 19020, p. 50.

³ a.a.O., p. 109.

Nebenzeichen als einfache Abwandlungen der Hauptzeichen gebildet (I). Für *m* benutzt er nicht das Richsche Zeichen, sondern geht hier auf Edmond Willis und Shelton zurück, offenbar um *m* besser als Rich von *n* unterscheiden zu können (II).

Das *doppelte Alphabet*, das Gibbs aufstellt und das sein System besonders kennzeichnet, ist durch die Art seiner Bezeichnung der Inlaufvokale bedingt. Schon am Ende des geschichtlichen Teils weist er auf dieses neuartige „double Alphabet“ hin und sucht dem Einwand der sich dadurch ergebenden Belastung für das Gedächtnis des Lernenden durch den Hinweis zu begegnen, daß auch die gewöhnliche Schrift zwei Alphabete in der Schreib- und der Druckschrift lehre, daß die orientalischen Schriften vielfach sogar mehr als zwei Zeichen für einen Laut besäßen und daß auch andere Kurzschriftsysteme nicht frei von Doppelzeichen seien. Die Art seiner Vokalbezeichnung ist allerdings nicht, wie gern behauptet worden ist, eine Reaktion auf die in der jüngeren Periode der englischen Kurzschriftentwicklung übliche, die mit John Byrom anhebt und die Vokale mehr oder weniger vernachlässigt. Denn Nataletti hat unter Hinweis auf mehrere Stellen im Tagebuch von Byrom einwandfrei nachweisen können, daß Gibbs bei der Veröffentlichung seines Systems die Byromsche Kurzschrift gar nicht gekannt hat.¹ Gibbs sucht vielmehr die ältere englische Kurzschrift der Willisschen Richtung zu verbessern, um das durch die unterbrechende (intermittierende) Vokalbezeichnung notwendig werdende Absetzen im Wortbild zu vermeiden.

Die Vokalbezeichnung, die also ein Kernstück des Systems bildet, wird von Gibbs im 3. und 4. Kapitel seines Lehrbuches eingehend behandelt („Of the method of expressing vowels, when single“ und „when two of them come together“ = Von der Art der Bezeichnung der einfachen und der Doppelvokale). Die *Anlautvokale* werden von ihm wie in anderen Systemen im wesentlichen durch das Zeichen seines Alphabets dargestellt (III). Für die Bezeichnung der *Inlautvokale* gibt er kurz gesagt folgende Regeln: Bei *a* und *e*, die er hier nicht unterscheidet, werden Anlaut- und Auslautkonsonant mit dem Hauptzeichen geschrieben, bei *o* der anlautende mit dem Hauptzeichen und der auslautende mit dem Nebenzeichen, bei *u* endlich beide mit dem Nebenzeichen. In allen Fällen werden die beiden Zeichen miteinander verbunden. Bei *i* und *y* dagegen werden zwar für den Anlaut- und Auslautkonsonanten die Hauptzeichen benutzt, diese aber nicht verbunden, sondern getrennt nebeneinander gesetzt (IV). Durch die Aufstellung dieser originellen Regel gelingt es ihm, bei *a*, *e*, *o* und *u* die *geschlossenen Silben* der einsilbigen Wörter, deren Zahl er mit etwa 1600 beziffert, *ohne Absetzen der Feder* zu schreiben, also *Monogrammbildungen* vorzunehmen, die die unterbrechende Vokalbezeichnung seiner Vorgänger nicht erreichen konnte. Andererseits vermochte er durch die Verwendung von zwei Zeichen für die Konsonanten gemäß der gegebenen Vokalisationsregel ein sicheres Wiederlesen des Wortbildes zu gewährleisten. Bei *i* und *y* mußte er allerdings wieder auf die unterbrechende Vokalbezeichnung zurückgreifen.

Schwierigkeiten ergaben sich aber für die Durchfüh-

rung seiner Vokalisationsregel bei den Konsonanten *t* und *n*, da diese nur 1 Zeichen besitzen, die nach rechts geneigte und die horizontale gerade Linie (V). Würde man hier wie bei anderen Zeichen zur Gewinnung des Nebenzeichens einen Bogen oder einen Kreisring beim Hauptzeichen hinzufügen, so entstünden die Zeichen für *st* auf der einen und für *h* und *p* auf der anderen Seite (VI). Doch er findet für *t* auf anderem Wege eine befriedigende Lösung, da er in einer Anmerkung erklärt, *t* könne sowohl aufsteigend („upwards“) als auch absteigend („downwards“) beschrieben werden (VII). Damit sind also für *t* zwei Zeichen vorhanden, und es ließe sich so auch dieser Fall der Hauptregel unterordnen. Statt dessen gibt Gibbs aber eine von der Hauptregel abweichende Sonderregelung, indem er bestimmt, im Anlaut solle *t* bei *a* und *e* aufsteigend, bei *o* und *u* absteigend geschrieben werden und im Auslaut könne man beide Formen nach Belieben wählen (VII).¹ Auch die *n*-Schreibung bringt bei *e* und *o* eine von der Hauptregel abweichende Sonderbestimmung und setzt ein zweites Zeichen für *n* voraus, dessen Wahl aber dem Lernenden überlassen bleibt, da Beispiele für diesen Fall im Lehrbuch überhaupt fehlen. Ueberaus bedenklich muß weiterhin die Unentschlossenheit des Kurzschriftfinders erscheinen, feste Regeln aufzustellen und anzuwenden, wenn er in einer Anmerkung zum 3. Kapitel erklärt, bei der Schreibung der mehrsilbigen Wörter („longer words“) könne es dem Lernenden im einzelnen Falle überlassen bleiben, Hauptzeichen und Nebenzeichen auch gegen die Regel zu verwenden, und schließlich auch für die einsilbigen Wörter diese Freiheit einräumt. Wenn eine solche Freiheit naturgemäß der Schreibung des Wortbildes zugute kommen kann, so muß dadurch aber die Sicherheit der Lesung in den betreffenden Fällen zweifellos gefährdet werden.

Die einfachen *Auslautvokale* werden bei Gibbs wie bei Rich bezeichnet durch Hinzufügung eines Punktes zu dem vorhergehenden Konsonantenzeichen, wobei zur Andeutung von *a*, *i*, *o*, *u* der Punkt 4 Stellungen haben kann (VIII). *e* bleibt wie bei Rich unbezeichnet („I omit *e* because it is not wanted“ = Ich unterdrücke *e*, weil es entbehrlich ist). Somit läßt sich auch hier eine Beziehung des Systems Gibbs zur Schule Rich feststellen.

Ich wende mich nun zur *Darstellung der Doppelvokale* und sehe dabei von den Fällen ab, wo sie wie in *lion* (Löwe) zwei verschiedenen Silben angehören. Hier weist übrigens Gibbs das einzige Mal in seinem Lehrbuch in einer ganz untergeordneten Frage auf das System Tanner hin. Treten die Doppelvokale in *einer* Silbe auf, so handelt es sich um die *eigentlichen Diphthongs*. Da sie in ihrem Klang mehrfach einander gleichen oder ähnlich sind, kann sich Gibbs auf 8 Diphthonge beschränken—Im *Anlaut* werden sie durch besondere Zeichen wiedergegeben, und es steht damit diese Bezeichnung

¹ Wenn Nataletti (a.a.O., p. 208) die hierzu von Moser (a.a.O., p. 184) gemachte Bemerkung: „Diese Gibbssche Regel findet ihr erstes Gegenstück in dem System des John Byrom, welches zu Gibbs' Zeit schon gelehrt wurde, aber noch nicht im Druck veröffentlicht war“ bemängelt, so scheint mir das nicht berechtigt zu sein, da Moser damit ja keine Abhängigkeit des Gibbs von Byrom aussprechen will, sondern nur darauf hinweist, daß auch das fast um dieselbe Zeit entstandene System Byroms für eine Anzahl Laute gleichzeitig auf- und absteigende Zeichenformen verwendet.

¹ a.a.O., p. 195 f.

zu der der einfachen Anlautvokale durchaus in Parallele. Eigentümlich ist aber, daß einige Anlautdiphthonge durch *langschriftliche Zeichen* ausgedrückt werden, so daß z.B. in *aid* (Hilfe) ein langschriftliches *a* mit einem kurzschriftlichen *d* verbunden wird (IX).

Bei der Schreibung der *inlautenden* Diphthonge werden zwei Gruppen gebildet. In der ersten Gruppe (*ai*, *ea*, *oa*, und *eu*) wird der Anlaut mit dem Hauptzeichen geschrieben und wie bei der unterbrechenden Bezeichnung von Willis das Auslautzeichen unter Verwendung von 4 Vokalstellen getrennt an ihn gefügt (X). In der zweiten Gruppe dagegen wird der Anlaut durch das Nebenzeichen wiedergegeben, und es sind hier für den Auslaut sogar 5 Vokalstellen vorgesehen (*au*, *ee*, *oi*, *oo*, *ou*) (XI). Auf den ersten Blick könnte es scheinen, daß diese Diphthongregel eine Verwechslung mit der Bezeichnung des Inlaut-*i* bringen muß, die ja auch unterbrechend ist. Bei der zweiten Gruppe ist aber die Unterscheidung dadurch gegeben, daß bei den Diphthongen das Nebenzeichen verwendet wird, während beim *i* nur das Hauptzeichen in Betracht kommt. Auch bei der ersten Gruppe, wo wie bei *i* das Hauptzeichen verwendet wird, ist eine Unterscheidung möglich, da Nataletti an Hand des E. Willischen Vokalschemas nachweist, daß theoretisch bei *i* und diesen Diphthongen verschiedene Vokalstellen in Frage kommen. Er muß aber selbst zugeben, daß in praxi die Unterscheidung wohl kaum deutlich genug ist.—Handelt es sich endlich um die Diphthonge im *Auslaut*, so tritt für den fehlenden Auslautkonsonanten der Punkt in der betreffenden Vokalstelle ein (XII). Auch hier wird im Lehrbuch mit keinem Wort erwähnt, daß diese Bezeichnung der auslautenden Diphthonge in der ersten Gruppe mit der der einfachen Auslautvokale völlig übereinstimmt. Allerdings dürften sich bei der großen Lautähnlichkeit in allen Fällen keine Leseschwierigkeiten ergeben. Dagegen wird in einer Bemerkung darauf hingewiesen, daß auch hier der Lernende die gegebenen Regeln nur anzuwenden brauche, soweit es ihm notwendig erscheine. Solch willkürliche Handhabung der Regeln muß aber, wie schon in früheren Fällen betont wurde, die Sicherheit des Wiederlesens beim Lernenden ernstlich in Frage stellen.

In den übrigen Abschnitten des Lehrbuches (Kapitel 5–22) werden von Gibbs noch eine große Zahl von *Kürzungsregeln* und Hunderte von *Kürzungen für Formsilben und Wörter* gegeben, die vielfach auf *Coles* und *Mason*, manchmal auch auf *Rich* zurückgehen. Aus dem 5. Kapitel, das eine größere Zahl von *Zeichen für Vorsilben* („prepositions“) und *Endungen* („terminations“) enthält, ergibt sich, daß er durch die Verwendung dieser Zeichen auch viele *mehrsilbige Wörter ohne Absetzen der Feder zu schreiben* vermag und somit auch hier zu *Monogrammbildungen* gelangt. Moser gibt zu diesem Kapitel folgenden beachtlichen Hinweis, dem man nur beistimmen kann: „Es läßt sich hier die scharfe Beobachtung des Erfinders gewahren, da diese Zeichen fast durchgängig für lateinische resp. also normännisch-französische Silben aufgestellt sind. Bekanntlich erscheinen in der englischen Literatursprache zwei Elemente, das ursprüngliche, wenn man will germanische, und das später eingedrungene, französisch-normännische. Das letztere brachte zu den vorwiegend einsilbigen Stämmen der germanischen Worte die mehrsilbigen der roma-

nischen, und so müssen denn in der Theorie der englischen Stenographie zwei historische linguistische Faktoren in weit höherem Grade als dies in allen anderen Kultursprachen der Fall ist, berücksichtigt und in eine gewisse Kohärenz gebracht werden.“¹

Ueberblicken wir noch einmal das, was nach meinen Darlegungen das System des Gibbs besonders kennzeichnet, so ist auszusprechen: Gibbs ersetzt die traditionelle unterbrechende Vokalbezeichnung der Willisschen Richtung in der geschlossenen Silbe vielfache durch eine *gleichfalls sinnbildliche Vokalbezeichnung*, die den Inlautvokal durch die *verschiedene Gestalt der umgebenden Konsonantenzeichen* andeutet, und gelangt so im Gegensatz zu seinen Vorgängern bei den einsilbigen und auch bei den mehrsilbigen Wörtern soweit als möglich zu überaus zweckmäßigen Monogrammbildungen.

Ich hoffte—wenn ich das noch anfügen darf—, Ihnen, meine Damen und Herren, in meinem Vortrag auch etwas Neues über Gibbs sagen zu können, nämlich über die *unedierte Gibbssche Handschrift*, die *Navarre* in seinem Geschichtswerk erwähnt.² Dort heißt es: „Die Bibliothek von Danzig besitzt, wie es scheint, das unedierte Manuskript eines englischen Stenographiesystems, betitelt: *The Art of Short writing*, das die Jahreszahl 1754 trägt.“ Anfragen von mir in Danzig haben aber ergeben, daß weder die Stadtbibliothek noch die Bibliothek der Naturforschenden Gesellschaft in Danzig eine Handschrift von Gibbs besitzt, und ich habe bisher auch von Herrn Albert Navarre nicht erfahren können, worauf er seine Angabe gründet. Somit muß die Klärung dieser Frage weiteren Nachforschungen überlassen bleiben.

Ich darf aber annehmen, daß meine vorausgegangenen Darlegungen Ihnen gezeigt haben, daß Philipp Gibbs nicht nur als der erste Kurzschrifthistoriker, sondern auch als Kurzschriftfinder wegen seines redlichen Strebens, die ältere englische Kurzschrift zu verbessern, heute noch eine Beachtung verdient.

SCHRIFTTAFEL ZU R. WEINMEISTER, PHILIPP GIBBS ALS HISTORIKER UND KURZSCHRIFTERFINDER

I. z.B. b = , d = , g = , h = 
k = . II. m = — (Rich) =  (E. Willis, Shelton) =  (Gibbs); n = —. III. S = add (hinzu-
fügen), c = a. IV.  = bad (schlecht), bed (Bett),
 = bode (vorhersagen),  = bud (knospen, keimen)
 = bid (bieten). V. t = , n = —. VI.  = st,
 = h,  = p. VII. t = ;  = tag
(Stift, auch Preiszettel),  = tug (ziehen, zerren),
 = gate (Tor),  = late (spät). VIII.  = go (gehen). IX.  = aid (Hilfe). X.  =
main (Macht, Stärke),  = toad (Kröte). XI.  = deed (Tat),  = bound (gebunden). XII.  = sea
(See), s = ;  = cow (Kuh).

¹ a. a. O., p. 184

² a. a. O., p. 99.

THE WORK OF THE ITALIAN ACADEMY OF SHORTHAND: SIGNOR FERRUCCIO STAZI

ON the 14th of March, 1925 (III), the Italian Academy of Shorthand was founded with its domicile in Padua (president Prof. Giuseppe Aliprandi; founder Ferruccio Stazi). The academy has two main objects—

(a) To celebrate so far as shorthand studies are concerned the 25th year of the reign of S.M. King Vittorio Emanuele III.

(b) To advance stenographic studies.

The circumstances were particularly favourable. Two years before shorthand had been introduced as a compulsory subject into all technical schools of Italy; therefore there were many teachers interested in shorthand, from the cultural point of view. On the other hand, the diffusion of shorthand in the schools, required more intensive study to make shorthand worthy from the historical, practical, technical and didactic point of view. The first article of the Statute fixed the purposes of the Italian Academy of Shorthand: "To contribute—through its publishing activity—to the lasting scientific, didactic and practical progress of Shorthand in Italy." The hope of Scholass¹ was realized. In 1925, the first number of the "Bollettino" was published. Never had such a luxurious publication been seen: fifty-two pages printed with extra text tables and an international collaboration of first importance. The articles were of great scientific value dealing with the major problems of shorthand. The Direction of the "Bollettino" always followed this standard in successive years. Each number of the "Bollettino" has seen the body of its collaborators enriched, and the succeeding numbers of the review brought very important contributions in all branches of stenographic study. Shorthand is not only an art practised professionally and a school subject, but also a doctrine demanding a knowledge of history, teaching methods, and scientific research. Now the "Stenographic Science" has been widely developed in the pages of the "Bollettino" and scholars of the greatest fame have published the results of their researches in the "Bollettino." These researches deal with—

(a) Theoretical studies: research into the value of the signs, methods of abbreviation, mechanical proceedings to study "stenographism" of the signs, statistical researches concerning frequency.

(b) Historical studies: examination of the position of shorthand in different countries, searches for old manuscripts to discover unpublished documents, reproduction of celebrated works and historical-technical studies.

(c) Study of teaching method: learning methods in shorthand, scholastic methods for the rational teaching of shorthand, relations between pupil and teacher, etc.

(d) Practical studies: relating to the professions, to the use of shorthand in journalism, in parliamentary debates, etc.

(e) Legal studies: relations between shorthand so far as writing is concerned and legal documents, the validity of documents produced in shorthand writing, literary rights on shorthand publications, etc.

Another branch of activity peculiar to the Italian

¹ L'attent des étudiants été satisfait.

Academy of Shorthand deals with the international requirements. They consider—

- I. An inquiry into parliamentary shorthand.
- II. The teaching of shorthand or shorthand methodology.
- III. The teaching of shorthand in the public schools.
- IV. The applications of shorthand to the legal professions.

Moreover, in order to further the study of shorthand, the Italian Academy of Shorthand has published periodical competitions, national or international.

1930. Prize "Domenico Manzoni" for a shorthand book: Prof. Ferdinando Cavalca in Milan. (A Thousand lires.)

1930. Prize "Principe Ereditario" for a study on the technique of shorthand: to Prof. Giuseppe Prete in Asti for a study on the "Strengthening of Stenographic Technique." (Gold medal.)

1931. Competition for a plan of an Italian Stenographical Encyclopedia: Prof. Giuseppe Prete in Asti.

1935. Competition on the centenary of Enrico Noe's birthday: Arcangioli (Viareggio), Frigeni (Asti), Rius (Barcellona), Gaudino (Napoli), Mansella (Catania), Nemes (Budapest), Prete (Asti), Sabbatini (Padova), Sautto (Ferrara). (Gold and silver-gold medals.)

1936. Augustean Competition on Tironian "Notes" at the time of August: Dr. Arturo Mentz in Koenigsberg. (Silver medal of I.A.R. and T.il Principe Ereditario.)

1936. Stenographic and journalistic competition: Dante Pariset (Rome); Clemente Fusci (Rimini).

The Italian Academy of Shorthand has honoured in a special way some shorthand writers and has brought its own cultural contribution that is worthy of notice, about themes actually scientific, publishing special "Numbers" which are truly volumes of erudition, of criticism, and of history. We select—

1931. Number dedicated to "writing" in a broad sense.

1933. Tironian Grammar by Henry Molina.

1934. Number dedicated to Francesco Saverio Gabelsberger on the occasion of the centenary of the publication of the "Anleitung."

1935. Number dedicated to Enrico Noe and the centenary of his birthday.

1936. Number dedicated to the Tironian Notes, to writing and to the shorthand of journalism.

Another side of the cultural activity of the Italian Shorthand Academy deals with the examination of textbooks. Differing from what occurs elsewhere, there is not in Italy an office entrusted with the examination of textbooks, from the point of view of the stenographic unitarian theory. The Academy has considered this particular side of stenographic methodology, giving its approval or consent for the textbooks produced by Prof. Benevolo, Cavalca, De Marco, and Molina. The Italian Academy of Shorthand has also produced a series of lantern slides illustrating the historical development of shorthand. Finally, the Academy has taken a large share in national and international movements concerning shorthand. To mention only recent ones—The Academy participated in the following international

congresses in different ways: 1926, Milan; 1928, Budapest; 1934, Amsterdam; 1935, Frankfurt.

At the Congress of Budapest the Italian Shorthand Academy was chosen as the seat of the International Secretary's office for stenographic studies. With these we must enlist a whole series of parallel activities whose purpose is to show everything referring to writing in a broad sense.

Typewriting Activity

Owing to the growing development of typewriting, the "Bulletin" of the Academy has dealt with cultural matters regarding typewriting; moreover, as Italy has an undoubted superiority in the discovering of the typewriter, the Italian Academy has tried to praise the work of Pietro Conti of Cilavegna and of Giuseppe Ravizza of Novara.

Paleographical Studies

Numerous important studies have been published by the "Bulletin" on this subject. It suffices to recall the works of the late Prof. Luigi Schiaparelli. Notices about books, journals or papers, cinema and radio—the written representation of ideas is to-day manifested in

very different ways through the above-mentioned systems. The "Bulletin" of the Italian Academy takes an interest also in these studies on writing; consequently, it has published a study on journalism, considered as a graphical expression of journalistic news; it considers the cinema as a graphical manifestation of ideas (ideographical writing). The radio as the oral expression of the news; and so on. These are all new ways of considering things and deserve to be carefully noted to study the importance they may ultimately get in the world.

Lastly, we give the following statement, which is clear enough for our purpose (number of pages, tables, co-operators on the "Bulletin").

Year 1925, 52 pages. Year 1926, 192 pages. Year 1927, 272 pages. Years 1928–31, each 288 pages. Years 1932–6, each 240 pages. Numbers of the published tables from 1925 to the present day: 744. Number of the co-operators from 1925 to present day: 240.

Detailed news shown in the "Indexes" published in 1934–6. But he who knows the editorial activity and the activity of the shorthand-periodicals, knows the hard intellectual work and financial sacrifice that the above-mentioned figures prove.

Section 3

Principles and Philosophy of Shorthand Construction

ABBREVIATIONS: W. J. BURROWS

THE sole object of shorthand is to enable us to write with the rapidity of speech, and consequently the essential difference between shorthand and longhand may be summed up in one word—

SPEED

The recording of the words of a speaker as they are uttered involves certain complicated operations which become more difficult as the speed of utterance increases.

There is little difficulty in analysing the various sounds when the delivery is slow, but as the rate of speaking increases it becomes more and more difficult to distinguish between individual letters or groups of letters.

Mental effort must be so little that the writing may become almost automatic and manual effort has to be reduced by shortening up the outlines.

This means that partial and incomplete expression is necessary in order to reduce manual and mental effort to a minimum.

In his system published in 1802 Richard Roe says—
“As no system of shorthand, however simple the nature of its characters, would, in spelling at full length, be sufficiently expeditious, it has been found necessary BY ALL WRITERS on this subject to prescribe a number of abbreviations.”

All are agreed on this and the question is—

WHAT CONSTITUTE THE MOST SATISFACTORY METHODS OF ABBREVIATION?

Anderson has laid it down that the rules for abbreviation in a good system of shorthand must be SURE, COMPREHENSIVE, and FEW.

Legibility depends on the sureness of the writing, brevity depends on the comprehensiveness of the signs, and the fewer the rules of abbreviation the less mental effort.

The earliest principle of abbreviating was that found in the old Roman shorthands—namely the expressing of words by writing the initial letter.

This is still used in modern systems and also in ordinary writing thus: i.e., e.g., p.p., L.s.d., etc.

The most general method adopted by detached vowel systems is the *general omission of vowels*. This involves little mental effort.

Many early English systems that systematically omitted vowels sought to preserve legibility by placing the consonants in position in regard to each other in order to indicate approximately what vowels had been left out. This, of course, necessitated too much disjoining.

Some systems provided alternative forms for many of the consonants to serve the double purpose of preserving

lineality and aiding legibility by giving some indication of the part of the word from which the vowels had been omitted. The chief objection to these systems is that alternative forms cause much hesitation and increase mental effort.

Such safeguards were ignored by Taylor who rejected alternative forms and was content to represent any initial or final vowel by a dot. Medial vowels were considered quite unnecessary to legibility. Jeakes went still further, rejected all vowels and the letter “H” and preserved no distinction between related or paired letters.

Brevity and expedition were certainly attained but at a great loss of legibility.

Generally these detached vowel systems provided vowel scales, the number of vowels depending largely on whether the system was orthographic or phonetic in principle.

The resulting consonant outlines were generally placed in three positions, but this expedient has proved insufficient to preserve legibility. Thus in a modern system the words “opened, pound, pent, compend, compound, pained, paint, pinned, penned, oppugned” were represented by exactly the same sign and all occupied the same position.

There are a great number of systems which simply indicate the place of the vowel. These, however, find that they must occasionally insert the actual vowel.

A practice which has little to commend it is that of using special signs for consonants that are not separated by vowels, when these could be as well, if not better, represented by simply joining or blending the letters together.

In Gabelsberger’s system the special signs for SP, SW, etc., are typical examples and it is really difficult to understand why the principle of joining the individual letters as in SK, ST, and SF is departed from.

In the earliest editions of Stenographic Soundhand this principle of special signs—used to promote brevity and provide alternative forms—was carried to what we now regard as an absurd extent. It was the proud boast of the author that his system had more signs for compound sounds than any existing system. Although these signs were written more or less in analogy with one another, there were no rules governing their formation by means such as hooking or sizing. The special signs I refer to represented combinations of R, L, M, N, T, D, etc., with other consonants.

This very inconsistent method of abbreviation soon gave place to a system of abbreviation effected by modifying the stems and adding hooks, circles, and other appendages. Final hooks which before had represented R or L were changed to add final N, F, V, Shun, etc. The half-sized characters no longer represented N and M combinations, but added by rule the letters T or D and

further strokes were lengthened to add THR—a principle obtained from Moat's system.

One very popular method of shortening words is that of providing special stroke signs for very common words. Some systems use very few of these word signs or grammalogues, as they are generally called, but other systems seem to set no limit to their number.

In phonography, the practice has varied considerably, from about a dozen to several thousand. One copy of the *Reporter's Companion* contained no less than 1062, exclusive of twice as many unvocalized stroke signs which although not termed grammalogues have all their distinguishing features when, as is usual, the vowels are omitted.

These word signs are supposed to be legible without vocalization and have to be memorized by the would-be reporter. In many systems many of these forms consist of arbitrary characters.

It seems only reasonable that all words when abbreviated should be shortened not by caprice but strictly in accordance with definite rules. Needless to add, these forms should be brief enough to obviate any necessity for special signs such as grammalogues.

Most systems pay particular attention to the abbreviating of prefixes and affixes. When suitable brief forms are thus provided, very few words of more than one syllable escape abbreviation. This, of course, is quite apart from the shortening by the general omission of vowels which is characteristic of detached vowel systems.

The prefixes and affixes generally consist of simple signs, the same character when detached representing a different prefix or affix to that of the joined sign.

Prefixes are seldom omitted, but the dropping of many terminations is very general. These affixes are usually detached.

Joined vowel systems require and therefore receive different treatment to systems where the vowels, being detached, are systematically dropped.

In a few systems where the signs start from and return to the line of writing, the dropping of non-essential portions of the signs is fairly general. This mode of abbreviation in cursive systems is best seen in the systems of Roe, Cadman, Page, Callendar, etc.

Another method of shortening which has met with success is the blending of signs which otherwise might present awkward joinings. The avoiding of angles as illustrated in the Duployan system is one form of this sign blending. However, the utility of this abbreviating principle is best seen in the Gregg system. An approximation to this is to be seen in the slurring of angles by writers of Taylor's system.

After the general omission of vowels, the chief shortening principle of modern detached vowel systems is the replacement in the reporting style of the signs of the alphabet by appendages such as hooks, circles, loops, ticks, etc., which together with the expedients of sizing, shading, and writing in position provide very brief forms. Unfortunately these usually involve much mental effort and cause much hesitation. If the saving in manual effort was not offset by an unavoidable increase in mental hesitation, this method might be regarded as ideal.

A different method of altering the value of signs is

characteristic of the metagraphic varieties of Duployan Shorthand where the abnormal writing of vowel signs completely changes the form of the outline:—

Thus "a" becomes pere, bere, etc.

Thus "e" becomes kere, gere, tere, dere, té, etc.

Undue hesitation must result unless the brief forms are thoroughly memorized.

Much may be said for the use of these metagraphic signs medially and finally, but their employment initially cannot be recommended in view of the great amount of hesitation caused by the difference between integral and metagraphic word forms.

For example, the words PAR and PAROLE. The writing of such words should always commence in the same way, but, while integrally both words would be written alphabetically PAR PAROL, the metagraphic writer uses two totally different forms. PAR must be written alphabetically, but, instead of simply adding OL to what has already been written, a metagraphic form is simply added to L, and this form bears no resemblance to the form for the word PAR.

As verbatim reporting is impossible without the employment of abbreviations, it now remains to consider what measure of agreement can be arrived at with regard to the best methods of shortening letters, words, phrases, etc., in order that both manual and mental effort may be sufficiently reduced to permit of rapid writing.

We must agree with Guest that BREVITY IS BEST PROMOTED BY OMISSION and it therefore follows that, where possible, signs should be systematically omitted where a saving can be effected without detracting from the legibility.

I therefore suggest—

ONE GREAT RULE OF ABBREVIATION

When a sound is more or less suppressed by the speaker, or where the exact omission is clearly indicated, the sign representing such may be omitted with safety.

This one rule fulfils all the conditions laid down by Anderson, and, if systematically applied, it should give all the brevity necessary and at the same time effect much saving in manual effort without increasing mental effort.

This rule, of course, should not be applied unless there is an appreciable gain.

Let me give you some idea of its application.

1. It is a well-known fact that where two or more vowels are not separated by a consonant they are not sounded with equal intensity, and therefore, under the rule, the expression of the chief vowel is sufficient to ensure legibility thus—

(English) Re(a)l, ide(a)l, tri(a)l, tri(u)mph, the(i)st, de(i)sm.

(French) S(u)ivre, coiffer (K(o)afe), r-u(i)ne, etc.

It will be noticed that in English it is better to suppress the second vowel—that is to say the least important—but in French the first vowel should be omitted. The same remark applies in the case of the English diphthong (I) = a(i) and the French diphthong OI = (o)a.

2. M. Bavay has shown how advantage may be taken of the regular suppression of one of two adjacent vowels,

to indicate that when two vowels are joined together in an outline, the letters R and L when they separate these two sounds may be omitted.

(English) a(r)ise, a(l)ow, re(l)y, ta(l)y, a(r)ound, etc.
(French) o(r)ateur, au(r)ez, eta(i)e, etc.

3. The same principle of omitting the least important of two or more vowels when they are not separated by a consonant can operate in the case of two or more consonants which are not separated by vowels—

(English) extra = e(k)s(t)ra, i(n)fo(r)man(t), (s)cheme, o(b)jec(t), u(n)reli(a)b(l)e, i(n)du(s)tri(a)li(s)m, i(m)-po(r)ta(n)ce.

(French) pos(t)al, c(r)aie, f(r)ais, pou(r)tour, dup(l)icate, etc.

4. In English the letter N is always a consonant and, of course, should be treated as such. In French, when it changes the vowel into a nasal, it should be treated as a vowel and may be suppressed, or if preferred the vowel may be suppressed when the nasal is shown. Some systems, such as that of Prevost-Delaunay, suppress the vowel and indicate the nasal only. M. Morard, in his excellent presentation of Duployan Shorthand, also suppresses the vowel and indicates the omission of the nasal. The Aimé-Paris system suppresses the nasal and represents the vowel only.

5. R and L when immediately preceding or following a consonant can be suppressed, but it is advisable when either of these letters is omitted immediately following the consonant that there should be some indication of the omission. Final R (which, of course, modifies the sound of the preceding vowel) can always be omitted with safety.

6. The logical outcome of this method of abbreviation is that the writing of two or more consonants so that they form an incompatible sign will clearly show that something is missing.

7. There should be some regular method of indicating omissions and I would suggest something on the lines of the following which in actual practice has given excellent results—

8. (a) When a *vowel sign* is written above the line it indicates that T, D, or Th has been omitted thus—

(English) (t)ime, (t)o, (d)o, (d)oes, (th)ei(r), (th)ese, etc.
(French) (t)u, (t)ous, (t)oute, (d)es, (d)u, etc.

(b) When R is written above the line it indicates the omission of T, D, or Th: (t)ram, (d)rain, etc.

(c) When a *consonant sign* is written above the line

it can indicate the omission of a vowel or the most vowel-like consonant S thus—

(English) (a)m, (i)n, (ou)r, (o)mit, (e)ver, (s)peak, (s)tate.

(French) (e)lle, (a)bord, (a)vec, (au)jourd'hui, (e)ffet, etc.

(d) If this abbreviation is carried out, then when a vowel is written on the line, it would be clear that an initial l had been left out thus—

(English) (l)ong, (l)ive, (l)ook, (l)etter, etc.

(French) (l)' . . . , (l)a, (l)es, (l)isib(le), (l)eur, etc.

(e) Many of the American systems indicate the omission of the word "to" by starting the next word below or just touching the line of writing thus—

... ..
(to)day, (to)morrow, (to) be, (to) do, (to) say, etc.

I use this principle for both "to" and "the" and find it safe and extremely useful.

(f) Similarly the connecting word "of" (French "de") can be indicated by proximity thus: some (of) these, (t)out (de)meme.

(g) Many other short connecting words may be left out without impairing the legibility of the writing thus—

More(or)less, more(and)more, less(and)less, pas(a)pas.

(h) The omission of consonants may be shown in various ways by writing the preceding sign abnormally, for example say—

R by enlarging, T by shading etc. I may mention that in *Metaphraphie* T is shown by forming an angle.

(i) As consonants cannot be sounded without a vowel, when a single consonant is written on the line the word does not need the following vowel writing thus—

(English) m(e), w(e), sh(e), d(e), s(ee), n(o), b(e), g(o), etc.

(French) m(e), t(e), s(e), d(e), qu(e), l(e).

(j) In like manner, if two or more consonants are written on the line it is clear that vowels are missing.

This is but a broad outline as to the methods that could be adopted to secure brevity and legibility and it is for authors to work out the scheme in detail to suit the special requirements of their system and language.

Let me pay a tribute to the plagiarists. It is not necessarily the man who invents a new system that is contributing the most to progress. It is rather the man who builds upon the foundations that have already been laid. For example the people who have built upon the old foundations of Taylor, Gabelsberger, Pitman, and others. We owe them much.

THE VISUAL SYMBOLIZATION OF SPEECH: DAVID ABERCROMBIE

THE title of this paper means really nothing more than a scientific consideration of writing. I want to discuss what actually happens when we set out to represent language, which is primarily a spoken thing, in signs which our eyes, instead of our ears, are to interpret. Writing seems such a very natural thing to us, who are fortunate enough to be literate, that it is

difficult to approach it objectively to see how it really does work; the scientific approach to writing is, in fact, of very recent date. Those traditional methods of writing which are found all over the world are the result of a slow evolution of it is difficult to say how many thousands of years. No conscious theorizing went to their construction, as far as we can tell; nobody sat

down to think out what principles should govern the invention and application of systems of writing, what were the things to aim for and the things to avoid, what it was possible to do and impossible to do. Nevertheless the method of trial and error, given time enough to work itself out, usually brings the results needed, and the elimination of devices which it was found did not work properly, and the further cultivation of devices which were successful, led finally to that extraordinarily ingenious thing, alphabetic writing, the basis of a very large part of human civilization.

Nowadays, however, we require methods of visual symbolization of speech for many more different purposes than we did in the past. The teaching of modern languages has attained great importance, and to be efficiently carried out demands the use of what are called phonetic transcriptions; hitherto uncivilized races all over the world, brought into contact with more advanced peoples, require new alphabets to reduce their unwritten languages to permanent form (witness the work of our Government in Africa in this respect, and of the Soviet Government in Asia); and, lastly, what we here are particularly interested in, the tremendous speeding up of modern life makes systems of shorthand an absolute necessity. For all these purposes we cannot allow the method of trial and error to take charge and take its own time over working out something practical. We cannot rely on lucky accidents any longer, but must tackle the problem scientifically. Hence, it is that about a hundred years ago people set out to discover what those principles and theories of writing, which had been followed quite unconsciously in the past, really were. This problem—how to represent speech visually in the most satisfactory manner—gave rise to the science of phonetics, and is still one of its main concerns, though it now has many others. I want here to give a brief review of the answer which phonetics has provided, and in particular to see how it applies to shorthand construction.

The first thing to notice is what at first sight appears as the complete irreconcilability of the two modes of communication, the oral and the written. I will not enlarge on it now: it is enough to point out that we cannot give a *picture* of speech by marks on paper; when we say that writing represents speech, we do not use "represent" in the same sense as when we say a picture represents a landscape, but rather as when we say a cross on a map represents a church. The representation is, in fact, purely arbitrary. There is no correspondence between visual symbols and spoken words of any logical or necessary kind; the correspondence only exists by convention. This is obvious enough; but it is very apt to be forgotten. Neglect of this fundamental principle has given rise to many fruitless arguments, though it is true that it has caused little serious damage except frayed tempers, lost time, and the invention of a few useless methods of shorthand and phonetic transcription.

It follows that we must be careful with the adjectives we use in connexion with systems of writing. We must not refer to a method of symbolization as "true" or "false"—unless we consciously do it for propaganda purposes. We must not carry it into serious argument. Truth cannot be a property of the conventional relation between speech and writing. Traditional English spelling, for

example, is to be criticized not because it gives a false picture of reality, but because it does not work efficiently—it is clumsy. Not truth or falsehood, but efficiency and convenience for the purpose for which they were designed are the criteria to apply to methods of writing.

What are the elements to which we give our visual symbols? People are not always clear on this point, and methods of writing are often classified according to the different things that the symbols they employ stand for. Chinese, it is said, gives its symbols to words (not ideas, though we call them ideograms); Japanese to syllables; Spanish to speech sounds. But this is not really the best way of looking at it. *All* methods of writing known to us give their symbols to words; the differences lie in the way these symbols are constructed. They may be simple symbols, as in Chinese, or they may be made up from a small number of subsidiary signs, as in most other systems; but however they are made up, it must not be forgotten that they will be read as words, and probably written as words also. In the process of learning any system of writing one is conscious of the smaller elements which go to make up the complex word symbols; but the ordinary literate human being, reading naturally, pays no attention to individual letters. It is the shape of the word as a whole which his eye attends to. Were this not so, reading would be an impossibly laborious process. You, who write shorthand, also know well that it is impossible to attain any speed unless word "symbols"—"outlines"—are written straight off, without analysis into the elements into which they were divided when you learnt them.

We can say briefly, then, that the object of writing is to provide an unambiguous symbol for every word in the language concerned.

The history of writing shows that the first stage was to give each word a completely different symbol; this is what is still done in Chinese. An enormous number of different signs are entailed by this method. Once they are learnt they can be managed easily enough—an educated Chinese reads as easily as, and perhaps more quickly than, an educated Englishman—but the labour of learning them is appalling.

Most languages, therefore, worked out a method of reducing the number of signs employed. This can be done by analysing acoustically the various words contained in the language—a complicated business involving many difficult problems, which, however, need not detain us here.

The word is just as much a unit of speaking—or hearing—as of reading or writing. It is innervated from the brain as a whole, and the unpractised person finds it extremely hard to isolate any one part of a word from the rest. But if, by means of an analysis which is really artificial in the extreme, we do succeed in splitting up the various words of a language, we shall find that similar bits of sound (or of muscular movement—it depends on which way we are looking at it) tend to recur. It must not be thought that these similar bits are elements from which the speaker builds up the words he pronounces; that, psychologically, would be quite a wrong point of view. But the similarities are there, nevertheless; for some reason every language employs only a small number of types of movement of the vocal organs.

We can, then, isolate and identify, quite arbitrarily these bits of sound, to which it will be convenient to give the name *isolates*, to borrow a term from the mathematician Professor Henry Levy. If we give each isolate a distinctive sign, we can build up a symbol for each word according to the analysis we have made of it.

So far so good; but here the real problems start. They arise out of two different things: the degree to which we split up our words, the number of different parts we divide them up into, that is to say the *size* of the isolates; and the degree of similarity which we shall consider sufficient to enable any two bits of words to be identified, that is to say the *generality* of the isolates (for the bits of words are only similar; they are never, and could not in the nature of things be, identical).

Examples will make both these points clearer. Consider the English word *father*. If English was an unwritten language, we could divide the word into two parts, *fa—ther*, allot a sign to each isolate, and produce a symbol for the word by placing these two signs together. This is the syllabic method of writing, and if we followed it out in English we should find ourselves saddled with an unwieldy number of different signs; it is a method quite unsuited to the structure of the language. Japanese, on the other hand, can split up all its words into fifty different isolates, and it thus obtains quite a convenient means of writing. In English, and languages of the English type of structure, we shall find ourselves better off if we take smaller isolates, that is, if we divide each word into smaller parts than syllables. We could, for example, split up *father* into four bits: *f—a—th—er*, and give a sign to each of these isolates. We shall then have to make our word-symbol from four subsidiary signs instead of two, but the total number of signs required to write the language, following this method, will be much less. Even when we take smaller isolates than syllables, variation in the size of the isolates is still possible. We can split up *choose* into three parts: *ch—oo—se*, or into four: *t—sh—oo—se*. *Steps* can be divided as *st—e—ps* or *s—t—e—p—s*. Chance has played a large part in the size of the isolates taken by existing methods of writing; in Russian, for example, quite a large isolate, *shish*, is given one single sign. Practice has shown that the smaller the isolates resulting from our analysis the fewer the number of signs required to write the language will be, from Chinese, which takes entire words as isolates, to a modern phonetic "broad" transcription, which takes the smallest elements it can.

The first point, then, where different kinds of analysis are possible, is in the size of the isolates taken. Difference is also possible in the generality of the isolates. When we are making a "broad" phonetic transcription of English, for example, we would divide a word, such as *little* into four parts: *l—i—tt—le*. The first part and the last part have easily distinguishable sounds, but practice shows that if they are given the same sign, if they are, that is to say, taken as the same isolate, no ambiguity will result. In the same way we can identify the initial consonants of the two words *key* and *cow*, where the difference is smaller but nevertheless apparent. Our aim, it must be remembered, is to provide an unmistakable symbol for each word, and the amount of similarity between bits of words sufficient for them to be given the same sign depends on whether unambiguous word

symbols will result. When this has been attained we can make further distinctions if anything should make it advisable to do so. It is a point of interest that there would be no confusion between any words in English if we wrote the first sound and the last sound of the word *hang* with the same sign; there is such great difference between the two, however, that it is worth while distinguishing them.

Hebrew and Japanese writing are both syllabaries, but there is a difference between them in the generality of the isolates taken; the former makes no distinctions in the vowel quality of the syllable, while the latter does. To take a quite arbitrary example, *ka* and *ki* would be written with the same sign in Hebrew, with different signs in Japanese. It was found necessary in Hebrew to introduce a system of vowel pointing (these were not signs for vowels, but diacritics modifying the syllable), in order to guard against ambiguities.

When we leave naturally evolved methods of writing, and come to the consciously invented systems of modern times, we find another important principle which it is well to observe. This is that the kind of analysis we make—the size and generality of our isolates—ought to depend on the purpose for which we are going to use the writing. Suppose, for example, we want to work out a rational orthography for English, we should try to use as few signs as possible consistent with the resulting word-symbols being unambiguous. We want a system which shall be easily learnt by children and easily handled by printers. The quicker it can be written the better, but we are not aiming primarily for speed. If, however, we are constructing an English shorthand, speed, obviously, must be the first consideration. We do not expect a shorthand to be easy to learn (though, of course, it must not be too difficult), and we can leave printers to deal with it as best they can. Our analysis of the language for shorthand will not, therefore, be made with a view to discovering the minimum number of symbols required, and it is in practice found that a combination of all the different kinds of analysis will give the greatest speed. It was, I think, Sir Isaac Pitman who discovered that the analysis of a language for the purposes of shorthand need have no relation to the analysis tradition has accustomed us to in ordinary writing.

Every kind of isolate can be found in a well-constructed shorthand. Arbitrariness or grammalogues are like the symbols of Chinese, and for them the entire word—or even phrase or sentence—is the isolate. In most modern systems the beginning part—the part before the vowel—of words like *strip*, *clear*, *try*, *Spain*, *choose*, are all equally regarded as single isolates, and given one sign each. Writing without vowel points is very much the same as the Hebrew kind of syllabary, and the sign) in Pitman is a good example of a very general syllabic isolate, since at the beginning of a word it stands for any vowel plus *s*.

In conclusion, I should like to remind you that writing is not an end in itself, and that we need systems of writing not as beautiful or as true as possible, but as well fitted as we can get them to the purpose for which they are required. When constructing any system of visual symbolization of speech, convenience must in the long run be our only guide, and practice, not abstract logical principles, the only valid test.

ELECTROKYNOGRAPHICAL, CHRONOGRAPHICAL, AND GRAPHOLOGICAL INVESTIGATIONS

DOCTOR GEORGES BOTEY

LA question la plus importante pour l'élaboration d'une sténographie moderne consiste dans le choix des signes sténographiques, afin que les sons du langage les plus fréquents,—les diphtongues et les groupes de consonnes (*st, sp, mr* etc.) soient représentés par des signes les plus brefs, les plus faciles à tracer et à coordonner et les plus pratiques au point de vue forme, grandeur et courbe.

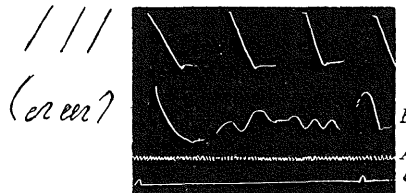
Pas tous les systèmes actuels de sténographie emploient des signes les plus pratiques. Il ne paraît pas dans les anciens systèmes sténographiques—géométriques et graphiques—un soin particulier pour le choix des signes sténographiques. Ce choix est le plus rationnel dans certains systèmes sténographiques modernes: John Robert Gregg (Etats-Unis,) Suédois du colonel Olof W. Melin; dans la nouvelle sténographie russe créée par l'ing. Nicolay Socoloff; dans la sténographie hongroise du Dr Radnay Bela; dans la sténographie populaire allemande d'Albert Ruthard et de Ferdinand Schrey; dans la sténographie tchécoslovaque de Herout-Mikulik, dans la nouvelle sténographie anglaise de George A. S. Oliver, dans la sténographie hollandaise créée par le lieutenant Groote, etc.

Lors de l'élaboration de mon système de sténographie bulgare, j'ai étudié tous les signes utilisés dans les autres systèmes de sténographie. J'ai effectué ces études dans le laboratoire de Psychologie Expérimentale près de l'Université de Sofia, avec le précieux concours de M. le prof. Dr. Michail Dimitroff, en me servant de crayons électriques, de freins électriques à 240 impulsions par seconde, d'un chronographe, et d'un kynégraphon.

J'ai fait également des études supplémentaires dans le laboratoire de physiologie auprès de la Faculté médicale à l'université de Sofia, avec le précieux concours de M. le prof. Dr. Dimitr Orahovač, en me servant de deux membranes fermées, système Marée, de freins électriques et d'un kynégraphon.

Sur le ruban kynégraphique est marqué le mouvement du crayon électrique, lorsqu'on sténographie (La ligne B). Sous la ligne A sont marqué les frémissements

d'un frein électrique donnant 240 impulsions à la seconde (La ligne A), et sous la ligne B le chronographe de Jaké marque chaque seconde avant une impulsion (La ligne C).



Avec le ruban kynégraphique nous pouvons voir combien de mots et lettres nous avons sténographiés à chaque seconde. Et en même temps sous chaque signe et mot nous pouvons également voir tous les frémissements, qu'a faits le frein électrique.

L'allure du mouvement du ruban kynégraphique, posé sur le cylindre du kynégraphon, est déterminée par un obturateur spécial et sur le ruban on voit les unités de temps, présentées par les frémissements du frein électrique.

D'après les études, faites par deux membranes fermées, système Marée, le crayon se meut sur le papier, posé sur une membrane très sensible, qui transmet chaque mouvement du crayon sur un axe, qui, de son côté, se meut en haut et en bas sur le ruban kynégraphique. De cette manière chaque mouvement du crayon en haut, en bas et en avant se projette sur le ruban kynégraphique.

La durée de chaque mouvement peut être vue de la vitesse, avec laquelle se meut le ruban et du nombre des frémissements de frein électrique. Un magnet spécial marque chaque seconde écoulée sur le ruban kynégraphique.

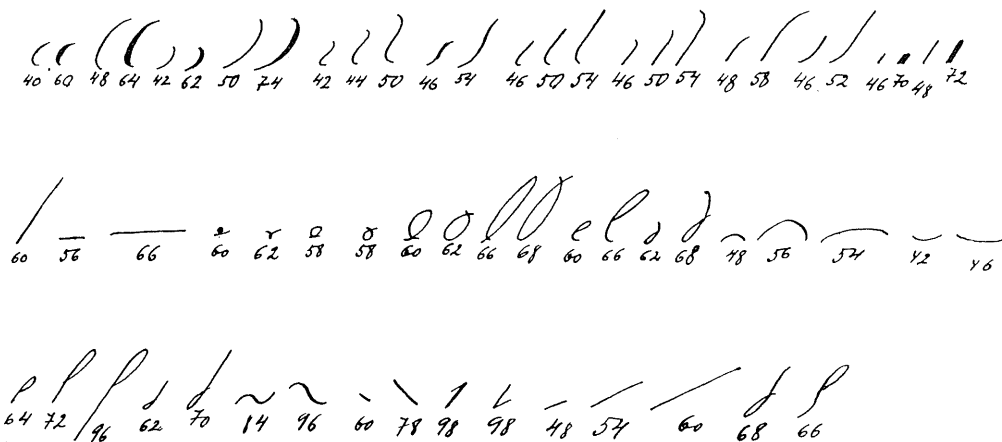
Chaque ligne peut être appréciée selon la partie de la seconde qu'elle comprend, en tenant compte du nombre des frémissements.

Dans le ruban kynégraphique chaque signe et chaque mot peut être suivi et apprécié en détail:

quel est le mouvement le plus bref, quel est plus long, à quel mot la main est occupée plus lentement, etc. On peut voir aussi quelles sont les combinaisons de lettres qui sont plus faciles à écrire.

Après de nombreux essais, j'ai constaté les valeurs des signes suivants:

Par cette valeur—temps des signes nous pouvons apprécier les systèmes actuels de sténographie, en vue de la brièveté atteinte



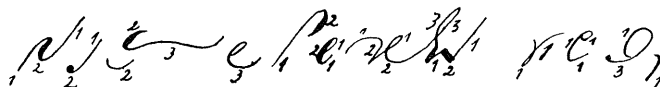
(1 seconde = 240/240)

par eux et pouvons établir le chiffre moyen du mouvement utilisé pour l'enregistrement d'un son, d'une syllabe et d'un mot.

Cette appréciation des mouvements en vue d'un choix rationnel des signes sténographiques nous porte à l'idée de faire une comparaison entre certains systèmes sténographiques actuels en vue de temps moyen nécessaire pour écrire un mot, une syllabe, un son.

Nous avons calculé en chiffres, d'après certains systèmes et suivant un texte contenant 1000 mots. Ainsi nous avons déterminé le nombre moyen des mouvements pour la sténographie d'un mot, d'une syllabe et d'un son d'après les différents systèmes.

Par le mot "mouvement" j'entends une élévation (un haussement), un abaissement, ou un mouvement horizontal de la main, sans tenir compte de la valeur chronographique du mouvement. Par exemple :



Nous avons constaté les chiffres suivants—

MOUVEMENTS—pour

SYSTÈMES	1 mot	1 syllabe	1 son	Textes examinés
Gregg	3.768	1.898	0.824	GREGG—Speed study, pages 284–289, studys 164–171.
Groote	3.943	1.984	0.992	GROOTE—Het stenoleerboek, ter beoefening van de Stenographie "Groote" door E.B. Muler, (B). Het verkorte Schrift, pages 54, 56, 59, 62.
Oliver	3.984	1.996	0.996	OLIVER—"Origines de la Franc-Maçonnerie."
Melin	4.020	2.614	1.122	MELIN—Lärobok Melins stenografi-Förenklad snabbskrift—1933, pages 30–39.
Sokoloff	4.122	2.096	1.208	N. SOKOLOFF-(URSS)Cours de sténographie, pages 24–68.
Einheitskzsch.	4.286	2.198	1.363	Deutsche EINHEITSKURZSCHRIFT-Textes dans "Reichszeitung der Deutschen Stenografen, Hefte I-X, Jahrgang 1936 (Redeschrift)
Cima(Italie)	4.293	2.206	1.402	CIMA-Stenografia italiana corsiva sistema Cima, p. 16–32.
St. Schrey	4.302	2.274	1.534	ST.-SCHREY—"Die Debatte," 43 Jahrg. Heft 10, Oct. 1935, Aus dem Vortrag des Staatssecretärs Dr Freisler.
Gabel-Noë	4.798	2.292	1.565	GABELSBERGER-NOË-Discorso P. Seno—"Il giornale dello stenografo," Anno III, N.4.
Radnay Bela	4.806	2.324	1.614	RADNAY BÉLA-Az egyzêges magyar gyorsiras tantkönyve, III. rész, Beszédiras. Pages 47: Huszar Karoly, nyug. miniszterelnök beszéde. Pages 48: Frühwirth Matyas 1928 aprilis 26-i parlamenti beszéde.
Herout-Mik.	4.886	2.353	1.680	HEROUT MIKULIK-Textes dans "Tesnopsisne listy," Ročník LXII, Císlo 1–6,—"10 let ustredni socialni pojistovny. (Kracéno-Debatenstyl).

Il est évident que ces chiffres sont relatifs: Une lettre combinée avec des signes, peut avoir une valeur de temps déjà déterminée, mais dans d'autres mots cette valeur peut être diminuée.

Ces calculations idéales sont faites d'après des textes calligraphiques dans les livres suivant tous les systèmes.

Il est entendu qu'en cas d'une sténographie à grande vitesse, certains sténographes peuvent faire de plus grandes abréviations ou bien simplifier la forme graphique des mots. Ainsi peut être diminué d'un maximum de 10% le nombre des mouvements.

Ces chiffres nous montrent également, que les signes ayant un angle aigu nécessitent plus de temps et ces signes sont plus incommodes à lier. A chaque angle la main reste 20/240 partie de la seconds dans une situation morte.

En outre dans les différents sténographes apparaît une distance presque insensible dans le temps nécessaire pour un signe, mais la tolérance ne peut être dans aucun cas plus grande de 10% parce que l'organisation psychophysique des sténographes est la même, comme en est de la route par laquelle passent les motions nerveuses, dues à la sténographie. Dans cette dernière sont

engagés également les fonctions les plus importantes de nos sens, l'ouïe et la vue. Tous les sténographes écrivent difficilement et lentement les mouvements de coins et plus facilement les lignes courbes et en forme d'ellipse. Il s'ensuit que l'étude des unités du temps employée pour chaque sténographe pour un texte donné, nous montre

Au point de vue graphologique, nous pouvons classer les signes les plus pratiques comme suit :

[illegible]

Par conséquent, dans le choix des signes pour l'alphabet sténographique, les éléments de l'ellipse doivent être très fréquemment employés.

J. K. HAPPE

So, it is the combination which decides whether the connexion between the characters is an easy one or not. Generally it may be said that the sharper the angle which is formed, the greater the connecting speed. But it is not only the blunt and right angles which impede speed but also the reverse and contrary movements which tend to cause a deformation and involve a considerable strain in the attempt to conserve the original form.

Some systems have been built on the theory that the simplest strokes should be assigned to the characters which occur most frequently—in *print*. This is a mistaken view, not only because the combination with the other characters should be taken into account, but because the frequency should be counted in the shorthand text and not in the printed one.

1587 published the first geometrical alphabet. Many are the ways in which the characters have been twisted about, yet no result has been obtained which could satisfy everybody. A dead point, however, seems to have been reached, for in the last fifty years no innovation of importance has been introduced in geometrical shorthand.

The first difficulty when constructing an alphabet is the fact that there seem to be available only five straight strokes, whereas there are twice seven consonants: p-b, k-g, t-d, n-m, ch-j, f-v, r-l, claiming such a stroke. The result is that, as a rule, the two remaining signs are chosen from parts of the circle. But why not insert two strokes between the perpendicular and the horizontal ones instead of only one—up as well as down

like this  ? The objection might be raised at once

that there will then be such a resemblance between all the strokes nearest to each other that they must frequently cause confusion. But this is only theory; in practice it has been found to be quite practicable.

The second difficulty the inventor encounters is the combination of said consonants with *r* and *l*, which combinations are so frequent that numerous devices have been invented in order to shorten the double outline: hooks, shading, doubling, position writing, reversing vowels, etc. When, however, we have adopted the seven strokes indicated above, in different lengths, it then becomes possible to assign a corresponding curve to each

of their r and l combinations, like this:

These curves, however, should not take the form of a half-circle but should be as flat as possible. The longer the curve the flatter it may be, and it is then even easier to write than a straight stroke, as there is always a natural tendency of the hand to make the curve movement.

The third difficulty is the vowel problem. Vowels should not be omitted unless clearly indicated, and should be written in the order in which they occur in speech. The omission of vowels is not only a source of

frequent error but is detrimental to speed. There should be a separate sign for every vowel sound, and a clear distinction be made between long and short vowels.

The natural joining of two strokes is a vowel and instead of impeding speed very often accelerates it. It takes hardly more time to write  or  than  or  and an obtuse angle is decidedly easier to write when connected by a vowel. Compare  with .

In a geometrical system there are only two practical vowel signs, namely the loop and the hook (and their combinations). These should be joined to the straight strokes and curves in such a manner as to allow for the greatest speed in writing, and therefore be made to turn in all directions instead of having a fixed position. At the beginning and at the end of a straight stroke the most efficient vowel positions are those that are written with a downward and a forward movement. For a loop these are   although the logical position would be on the same side, as may be deduced from the straight connexion .

The logical position of the hook, on the other hand, is the same as its most efficient position, viz.     and   conform to the direct connexions  and . Suppose we give the hook this illogical position , we should then be confronted with the difficulty of how to join two straight strokes.  to  or  to , which gives two different connexions, namely  and .

When writing  there is a considerable strain involved in order to keep the consonant straight and a corresponding slowing down of speed. By inverting the hook, however, like this , the balance is restored and an easy flow obtained. The value of a balanced outline is clearly shown in the outcome of the scientific investigations conducted by George Botev at Sofia, which show that the balanced straight stroke  requires the same time of writing as a straight stroke and as a flat curve.

The direct hook should be made reversible in order to obtain the best results, but the angular hook always preserves the balance in its forward and downward positions:  .

It should not be admitted erroneously, therefore, that a direct connexion is always shorter than an indirect one. This becomes still more apparent when connecting a hook to a curve.  is not only slower than  but also causes inevitable distortion.

When joining a loop or a hook to a curve, the guiding rule should be "follow the curve." The most efficient position for a loop at beginning and start is inside the curve. When put outside the curve it should, however, take this form .

The junction of hooks should always be made with a

downward or forward movement at start and ending. The logical and efficient position of the hook joined to a curve is as follows:           as appears from the direct connexions          .

When connecting two straight strokes the hook should also be made forward and downward. A rule ordaining the hook to be always formed either at the inside or at the outside of an angle would be wrong.    .

is speedier than    .

In making the vowel connexion between a straight stroke and a curve, the same rule quoted above of "follow the curve" holds good.  looks shorter than . Yet it not only takes considerably more time to write the apparently simpler outline but it also tends to deform the outline.

The angle that is formed between a straight stroke and a curve and vice versa may be either sharp or obtuse. If sharp, the loop, either single or followed by a hook, should be put outside the angle:  ; if blunt inside the angle:  . It should be noted that  is logically the same movement as  .

The connexion  is also an efficient one, although the loop appears outside the angle . But if analysed it appears to be a twisting of . Likewise  may be considered to be a contraction of  and, therefore, belongs to the same category.

The hook, on the other hand, should be put outside the angle when forming a sharp angle, either   or  , and inside the angle when it is obtuse:        .

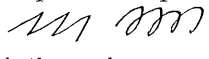
Two curves joined together may be written in the same or in opposite direction. In the first case the connexion is speedy and easy    ; in the second case long , if not awkward . You will find it

almost impossible to write this upward outline  without distorting it—even slowly. When there is a change of curve movement there is always a danger of deformation and a slowing down caused by the strain to conserve the form. Reverse movements with an angle should be avoided as much as possible. Follow the curve; write with a continuous movement, that is the means to attain to a greater speed.

It is the non-observation of this basic rule which accounts, to a large extent, for the startling fact that the pause between the outlines amounts to from 33 to 50 per cent of the total time, as has been demonstrated by experiments conducted in America and in France. If we take the average outline to be composed of 2, 3 movements, counting a loop or a hook for one movement, it then follows that the forming of an invisible

connexion is from 1, 5 to 2, 3 times as slow as the actual writing of an average single stroke. This has generally been attributed to a pause necessary for thinking out the next outline. But it seems to me that as long as writing is not automatic, the art has not yet been mastered. In longhand no such pause occurs.

The more continuous the movement and the more it is in the same direction, the greater the speed. Compare

these swiftest movements in writing 
 all with   and these slow ones
 with  . We see from the above that the invisible connexion between straight strokes in the same direction  amounts to one stroke and between two curves written in the same direction  or  to two strokes. If the movement is contrary like  or , there are three movements between. A hook or a loop when occurring both at the end of the last outline and at the start of the next one appear to give a considerable delay in writing.

The awkward, invisible connexions which impede speed cannot be avoided altogether, but in a good system intersection and disjoined prefixes and affixes should be reduced to a minimum. Disjoined vowels are, of course, a great impediment to speed.

It would be wrong, however, to draw the conclusion that the more words we condense into an outline the better. If the invisible connexion is awkward, then the visible one is often even still more awkward, as in the case of a blunt angle. Two or more words should, therefore, only be joined when they make an easy outline.

Moreover, the shorter an outline the easier it may be visualized and the joining of words that normally do not belong together will only lead to confusion. But if they do belong together and when the outline is easy, then the less breaks there are in a stenogram the better.

The only way of solving the problem of the invisible strokes is to aim at harmonious beginnings and endings. The more semblance of a forward movement a system has the better and, therefore, the    strokes should be more in evidence than the   ones.

Although both, if standing by themselves, may be written with the same speed, the invisible connexions between two   strokes is speedier than between two   or   strokes.

The direct connexion, on the other hand, between two strokes in the same direction forms a blunt angle.

The invisible part of a stenogram has, up to now, not received the same attention of investigators as the visible part, and it is to be hoped that in the near future a motion study will be made of them. It was motion study which revealed the great waste of the invisible movements in industry, and if we strive after efficiency in shorthand the same methods which caused such a great saving of time and labour in production should also be applied to our mechanical art.

We will now deal with the question of shading and position writing. Some systems have obtained great popularity by advertising the fact that it has none of these features. But the fact of their popularity is by no means a proof of their efficacy. Shading and position writing are two powerful means of contraction and if these are neglected there must necessarily be either a longer outline or a dropping of sounds and, as a consequence, less legibility. But even when shading has been adopted in a system its exponents will show an ingrained prejudice against shaded upstrokes. Still good results have been obtained in systems using them.

Shading, it is said, takes about one and a half the time of a light stroke—if standing by itself. But in combination with other strokes, especially when light and shaded strokes are written alternately in an outline it may cause a great slowing down of the movement. So, if shaded strokes are assigned to consonants they constitute a real drawback. It is quite a different thing, however, when a shaded consonant is a contraction of two light ones, or indicates the omission of a vowel. In such cases it is quite conceivable that a real saving of time is effected by the device, but only in case the first or the last consonant of an outline is shaded, not the middle one.

The same consideration holds good for writing in position. If it saves time and effort and reduces the number of strokes, position writing is not only quite permissible but even recommendable. For it takes no more time to raise an outline than to write it on the line, especially if the preceding consonant ends above the line or if the tendency of writing is not a downward one. If carried on to the extreme, however, position writing might impede the continuous movement of the hand.

There is no doubt that the application of these principles will conduce to a greater speed and legibility in shorthand. A new system, embodying all the improvements and good features advocated above will be presented to the Congress by the author. But part of these suggestions might also be applied to advantage by some of the existing systems and, in that way, I sincerely hope they may contribute to the advance of the art in general as well.

GEOMETRISCHE UND KURSIVE KURZSCHRIFT: DR. WILHELM MAGER

I

ES ist das Verdienst der internationalen Stenographente, dass sie die Kurzschreiber aller Welt persönlich einander näher bringen. Darüber hinaus haben sie zu manchen vertvollen Arbeiten über die äussere und innere Geschichte der Kurzschrift und ihrer Systeme, über den Unterricht in der Kurzschrift, über

ihre mannigfache Verwendung, ihre Verbreitung, ihre staatliche Förderung und über die wirtschaftlichen Verhältnisse ihrer Vertreter angeregt.

Ein Gebiet des kurzschriftlichen Arbeitsfeldes kommt bei diesen internationalen Veranstaltungen in der Regel fast zu kurz: Die *kurzschriftliche Theorie* oder, wie man in Deutschland sagt, die Kurzschrift als Wissenschaft.

Das ist nicht zu verwundern. Ist es doch mit der *nationalen* Pflege dieses Stiefkindes des kurzschriftlichen Interesses meistens nicht besser bestellt, sei es, weil man die Schwierigkeiten scheut, welche die kurzschriftliche Theorie ihrer Bearbeitung entgegensetzt, sei es, weil man fürchtet, den stenographischen Systemhader wach zu rufen, sobald man die Fragen der Theorie berühren würde, sei es, weil das geistige Beharrungsgesetz unbewusst jeder Untersuchung ablehnend gegenübersteht, die vielleicht die Grundlagen des eigenen Systems in Frage stellen könnte.

Aber schliesslich kann man um die wichtigsten aller kurzschriftlichen Probleme auf die Dauer nicht herum gehen. Ohne ein Eingehen auf die Grundlagen der Kurzschrift und auf ihre Gesetze verlieren schliesslich alle übrigen Gebiete kurzschriftlicher Betätigung ihren Wert, und an die Stelle lebendiger und fruchtbarer Fortentwicklung der Kurzschrift wird ein ewiger Stillstand, der gleichbedeutend mit Rückschritt ist, treten, wenn man der Beschäftigung mit ihren Gesetzen gleichgiltig den Rücken wendet.

Für die internationalen Stenographentage aber ist es eine durch die Geschichte der Kurzschrift begründete Ehrenpflicht, den kurzschriftlichen Fortschritt und alles, was ihn fördern kann, in ihre Obhut zu nehmen. Ist doch der heutige Stand der kurzschriftlichen Entwicklung erst den mehrtausendjährigen Beiträgen der verschiedenen europäischen Kulturvölker zu verdanken.

Im Anfang dieser Entwicklung steht das grossartige Werk der römischen Kurzschrift, die in den Tironischen Noten zum ersten mal den Grundsatz der *Schriftkürze* zum Leitgedanken eines ganzen Schriftgebäudes machte. Die *Systematik* der Kurzschrift hat der Engländer John Willis um das Jahr 1600 begründet, indem er an die Stelle der Wort- und Silbenschriften zum ersten mal eine *Buchstaben-Kurzschrift* setzte. Die englischen und die ihnen folgenden französischen Kurzschriften haben die Systematik in den folgenden Jahrhunderten zu grösserer Vollkommenheit ausgearbeitet. Endlich haben die deutschen Kurzschrifterfinder im 19. Jahrhundert unter Führung von Gabelsberger sich der allgemeinen Schriftentwicklung angepasst, indem sie die Zeichen der Kurzschrift nicht mehr den geometrischen Formen der lateinischen Majuskelkapitale, sondern den *kursiven Zügen* entlehnten, welche die gewöhnliche Schrift bereits in jahrhundertelanger Umwandlung herausgebildet hatte, und indem sie die Zeichen nach denselben Grundsätzen zu Schriftbildern zusammenfügten.

Auf dem Gebiet der *gewöhnlichen* Schreibschrift hat das kursive Prinzip in der ganzen Kulturwelt den Sieg über das geometrische davongetragen. Die *kurzschriftliche* Entwicklung ist nicht einheitlich. In Deutschland und in verschiedenen anderen Ländern hat der kursive Stil den geometrischen verdrängt. Dagegen hat sich der geometrische in Frankreich behauptet, und in England und in den Vereinigten Staaten von Amerika stehen beide Stile in Wettbewerb: Neben dem englischen System von Pitman hat heute das System von Gregg eine weite Verbreitung errungen, d.h. ein System, das sein Erfinder selbst als *kursiv* bezeichnet, wenngleich es mit dem Schriftcharakter der gewöhnlichen Schrift noch nicht übereinstimmt.

Angesichts dieser Stilgegensätze drängt sich für eine

internationale Ausschau die Frage in den Vordergrund: Wohin soll der weitere Weg gehen? Ist der Zug zur kursiven Richtung ein Irrweg und das geometrische Prinzip der alleinige oder doch der bessere Weg zur Vollendung? Oder bedeutet die kursive Schriftform diejenige Richtung, in die nach dem Vorbild der langschriftlichen Entwicklung auch die kurzschriftliche schliesslich einzumünden hat?

Soll nun die Entscheidung des Streites um den Schriftstil allein dem Wettbewerb der bestehenden Systeme und den mit einem solchen Wettbewerb verbundenen Zufälligkeiten überlassen werden? Oder soll nicht eine fortgesetzte sachliche Prüfung den Weg für eine sachgemässe Entscheidung zu ebnen und die Entwicklung in natürliche Bahnen zu lenken suchen?

Die Naturforschung, die Technik und alle anderen Gebiete geistiger Tätigkeit erfreuen sich einer wissenschaftlichen Pflege. Es wäre zu bedauern, wenn es auf dem Gebiet der Kurzschrift anders sein und bleiben und die Lösung ihrer wichtigsten Aufgaben dem Zufall und anderen äusseren Gewalten überlassen bleiben sollte.

2

Wer zu beiden Kurzschriftstilen Stellung nehmen soll, der wird zunächst fragen, was man unter geometrischem und unter kursivem Stil versteht und worin ihre Wesensunterschiede liegen. Die Frage beantwortet sich am leichtesten, wenn man Unbekanntes auf Bekanntes zurückführt. Beide Stile entstammen, wie sich schon aus ihrer Geschichte leicht nachweisen lässt, der gewöhnlichen Volksschrift. Darauf wurde schon oben hingewiesen. Beide Stile sind in den beiden wichtigsten Entwicklungsstufen der Volksschrift am deutlichsten ausgeprägt. Geometrisch ist die alte Majuskelkapitale—A B C D usw.—die noch in der heutigen Druckschrift Verwendung findet; kursiv ist unsere heutige Schreibschrift, sowohl die "lateinische" als auch die "deutsche,"

also die Formen *Aa Kk Bb Ll* usw. Die Majuskelkapitale bildet ihre Buchstaben aus geraden Strichen von vier verschiedenen Richtungen (\ | / —) und aus dem Kreisbogen und seinen Teilen (O () ^ ^). Diese Teile setzt sie lose zusammen; für die Verbindung sind sie nicht geschaffen. Unsere kursive Schreibschrift verwendet neben dem geraden Strich die Ellipse und ihre Teile in etwas verschobener Form und Lage (O C J), ferner Verschmelzungen aus diesen geraden und gebogenen Linien (l ? S) und beschränkt sich im wesentlichen auf eine einzige Richtung der Abstriche. Bei der Aneinanderfügung vereinigt sie diese Elemente zu einer Pendelbewegung, d.h. zu einem regelmässigen spitzwinkligen Wechsel zwischen Aufstrich und Abstrich, und zwar sowohl innerhalb der einzelnen Buchstaben als auch bei ihrer Zusammenfügung zu Schriftbildern.

In der Kurzschrift haben sich beide Stile allerdings etwas freier entwickelt als bei ihren strengen geschichtlichen Vorbildern. Diese Verschiedenheit ist eine zwangsläufige Folge der Tatsache, dass die Kurzschrift kürzer sein muss als die Langschrift. Die meisten langschriftlichen Buchstaben sind aus mehreren Elementen zusammengesetzt, die meisten kurzschriftlichen bestehen nur aus einem einzigen Zug. Infolge dieser

Verschiedenheit spielen bei der Auswahl und der Zusammenfügung der kurzschriftlichen Elemente neben den graphischen auch sprachliche Einflüsse eine grosse Rolle, während in der gewöhnlichen Schrift (sowohl in der geometrischen als auch in der kursiven) die Elemente innerhalb der einzelnen Buchstaben nur nach graphisch-ästhetischen Rücksichten ausgewählt und zusammengesetzt werden und auch die Zusammensetzung der Buchstaben zu Schriftbildern von sprachlichen Rücksichten weniger beeinflusst wird. Beim geometrischen Stil kommt als weiterer Unterschied hinzu, dass die geometrischen Buchstaben der *Langschrift* für ein Schreiben mit unseren heutigen Schreibmitteln überhaupt nicht bestimmt sind und dass daher, wenn sie trotzdem einmal mit Feder oder Bleistift geschrieben werden, nicht nur die Buchstaben *unverbunden* bleiben, sondern auch innerhalb des einzelnen Buchstaben nach jedem einzelnen Strich gewöhnlich abgesetzt wird, dass dagegen die geometrische *Kurzschrift* die geometrischen Elemente *verbindet*, um nicht durch häufiges Absetzen die zeitliche Kürze der Schrift zu sehr zu beeinträchtigen. Dabei ergeben sich dann Schriftbilder, die von den geometrischen Bildern der Langschrift viel stärker abweichen als dies im Verhältnis zwischen kursiver Langschrift und kursiver Kurzschrift der Fall ist.

Endlich gibt es auf dem Gebiet der Kurzschrift Systeme, welche die Merkmale der beiden Schriftstile *mischen*, sodass es oft schwer ist, ein System der einen oder anderen Stilklasse zuzurechnen. Es gibt also Uebergänge zwischen geometrischem und kursivem Stil, wie es Mittelstufen zwischen Pflanze und Tier, zwischen Vogel und Fisch gibt. In der Reinheit wie in der Langschrift ist weder der geometrische noch der kursive Stil bei irgend einem Kurzchriftsystem ausgeprägt.

3

Die vorstehende Betrachtung unterschied die beiden Schriftstile nach ihrem Verhältnis zum *Auge*, d.h. nach ihrer sichtbaren Gestalt. Wenn man aber bedenkt, dass jede Schreibschrift nur registrierte Handbewegung ist, so drängt sich noch eine andere Untersuchung auf: In welchem Verhältnis stehen die beiden Stile zur schreibenden *Hand*?

Erst mit dieser Fragestellung kommen wir zum Kern des Problems, von der äusserlichen zur innerlichen Betrachtung, zur Aufdeckung der treibenden Kraft, welche die Entwicklung der gewöhnlichen Schrift und der Kurzschrift vom geometrischen zum kursiven Stil geführt hat, und damit zur Aufdeckung des *Interesses*, das wir an der Scheidung der verschiedenen Schriften in die zwei grossen Klassen haben.

Die alte Lapidarschrift, das Urbild des geometrischen Stiles, wurde in grauer Vorzeit erfunden, um mit Hammer und Meissel in den Stein gehauen zu werden. Als in der weiteren Entwicklung das Schreiben immer häufiger und allgemeiner und damit das Bedürfnis nach einer Erleichterung des Schreibgeschäftes immer dringender wurde, da traten nicht nur an die Stelle der alten Schreibmittel—Stein, Meissel und Hammer—das bequemere zu beschreibende Wachs, Pergament, Papier und der bequemere zu handhabende Stift, sondern auch die Schreibbewegungen selbst, d.h. die Gestalt der Buchstaben und der ganzen Schriftbilder, mussten

diesem Bedürfnis angepasst werden, sie mussten *handlicher*, d.h. für die schreibende Hand bequemer ausführbar, werden. Das Streben nach *Handlichkeit* ist also die treibende Kraft, welche die Formen der alten schwerfälligen Lapidarschrift in die flüssigen Formen der heutigen Kursivschrift umgewandelt hat. Die gleiche Wandlung vollzog sich dann unter dem gleichen Antrieb auf dem Gebiet der Kurzschrift.

Die Handlichkeit ist demnach das eigentliche *Wesensmerkmal* des kursiven Schriftstils, sowohl in der Langschrift als auch in der Kurzschrift, die Handlichkeit der einzelnen Zeichen und die Handlichkeit der ganzen Schriftbilder.

Der geometrische Stil kennt diesen Gesichtspunkt überhaupt nicht. Er macht bei der Auswahl seiner Formen keinen Unterschied zwischen handlichen und unhandlichen Gebilden. Er kennt auf dem Gebiet der Kurzschrift nur das Streben nach Kürze, nicht das nach Handlichkeit. Der kursive Schriftstil strebt in der Langschrift nur nach Handlichkeit, in der Kurzschrift nach *Kürze* und *Handlichkeit*.

So wird es erklärlich, weshalb sowohl auf dem langschriftlichen als auch auf dem kurzschriftlichen Gebiet zuerst immer der geometrische Stil erscheint und der kursive erst einer späteren Entwicklungsstufe angehört. So wird es ferner erklärlich, warum sich ein kursiver Stil nur auf dem Gebiet der Schreibschrift, nicht auf dem der Druckschrift, herausgebildet hat. So wird es endlich erklärlich, warum die Schöpfung eines kursiven Kurzchriftsystems für den Erfinder schwieriger ist als diejenige eines geometrischen: bei diesem braucht er nur *einem* Herrn zu dienen, nämlich der Kürze, bei jenem dagegen *zweien*, der Kürze und der Handlichkeit.

4

Die Unterscheidung des geometrischen und des kursiven Stiles nach der Handlichkeit ist allerdings nicht unbestritten. Manche Kurzschreiber meinen, es gebe überhaupt keine *allgemeine* Handlichkeit. Die Handlichkeit sei *individuell* verschieden. Für die eine Hand eigne sich besser diese, für die andere Hand besser jene Handbewegung, weshalb auch alle Handschriften individuell verschieden seien. Manche Kurzschreiber leugnen sogar, dass die Bequemlichkeit oder Unbequemlichkeit der Schreibbewegungen überhaupt etwas *Objektives*, d.h. auf die Beschaffenheit der menschlichen *Hand* Zurückzuführendes, sei. Sie glauben, die grössere oder geringere Bequemlichkeit einer Schreibbewegung sei nur eine Sache der *Gewöhnung*, d.h. der *Uebung*: Wir hätten uns an unsere jetzige Schreibschrift nicht deshalb gewöhnt, weil sie handlich sei, sondern sie sei für uns handlich, weil wir uns an sie gewöhnt hätten. Die Bequemlichkeit sei auch je nach unserer augenblicklichen körperlichen und geistigen Verfassung verschieden.

In allen diesen Meinungen steckt ein Stück Wahrheit. Aber nur die halbe Wahrheit. Gewiss ist es richtig, dass unsere Handschrift verschieden ausfällt, je nachdem wir ausgeruht oder müde, nüchtern oder alkoholisch beeinflusst, gesund oder krank sind. Aber bei all dieser Verschiedenheit besitzen die verschiedenen Schriftproben unserer Hand übereinstimmende Merkmale, die einen einheitlichen Charakter unserer Handschrift

ergeben, an dem unsere persönliche Handschrift erkannt wird. Gewiss ist ferner die Handschrift von Kopfarbeitern und von Handarbeitern, von Gelehrten, Künstlern und Soldaten, von Männern, Frauen und Kindern verschieden, wie alle diese Personenklassen auch in ihrer äusseren Erscheinung verschieden sind. Gleichwohl haben alle Handschriften ebenso wie alle menschlichen Körper gewisse grundlegende Eigenschaften, die bei allen übereinstimmen, wie es auch für den Maschinenschreiber, für den Klavierspieler, für den Geiger übereinstimmende Bequemlichkeiten und Unbequemlichkeiten der Griffe gibt. Gewiss lernt der Klavierspieler auch die schwierigsten Passagen schliesslich durch Uebung überwinden. Aber gerade die Tatsache, dass diese Schwierigkeiten erst im vorgerückten Ausbildungsstadium und durch *erhöhte* Uebung bewältigt werden können, beweist, dass es sich hier um *objektive* Schwierigkeiten handelt, die der Bewegung als solcher anhaften. Nicht anders verhält es sich auf dem Gebiet des Schreibens. Ein quer gerichteter Abstrich lässt sich schwerer darstellen als ein normal gerichteter, ein stumpfer Winkel schwerer als ein spitzer, die Aufeinanderfolge zweier ungleich gerichteter Abstriche schwerer als die Aufeinanderfolge zweier gleich gerichteter, und nur durch erhöhte Uebung können diese Schwierigkeiten ganz oder zum Teil überwunden werden. Gäbe es keine einheitliche objektive Handlichkeit und Unhandlichkeit, so wäre die gesamte Entwicklung unserer gewöhnlichen Schrift von der Majuskelkapitale zur Kursiven nicht der notwendige Ausdruck des gesetzmässigen Wirkens natürlicher Kräfte, sondern ein reines Werk des Zufalls. Ob jene Kräfte rein physischer oder rein psychischer Art sind, ob also die Bequemlichkeit und die Unbequemlichkeit der Schreibbewegungen nur durch den Bau der Hand oder nur durch die Funktion unseres Gehirns bedingt ist, oder ob erst das Zusammenwirken physischer und psychischer Bedingungen den Handlichkeitsgrad einer Schreibbewegung bestimmt, kann in diesem Zusammenhang dahingestellt bleiben, da die Bewegung selbst ja das Endergebnis aller Einzelbedingungen ist, mögen sie aus dieser oder aus jener Quelle fliessen. Genug, die verschiedenen Schreibbewegungen haben verschiedene Handlichkeitsgrade, in einer Weise, die im wesentlichen bei allen Menschen übereinstimmt, und diese Tatsache rechtfertigt die Unterscheidung des geometrischen und des kursiven Schriftstiles unter dem Gesichtspunkt der verschiedenen Handlichkeit.

5

Handlichkeit ist nicht dasselbe wie *Kürze*. Sie ist weder mit räumlicher noch mit zeitlicher Kürze gleichbedeutend. Die Schriftbilder der Kurzschrift sind z.B. räumlich und zeitlich kürzer als diejenigen der gewöhnlichen Schrift und trotzdem sehr oft weniger handlich als diese. Die Handlichkeit der Schrift ist auch nicht dasselbe wie die Geschwindigkeit im mathematisch-physikalischen Sinn, d.h. wie das Verhältnis der räumlichen zur zeitlichen Kürze. Denn ein einzelner Strich ist in zweifacher Grösse meistens fast ebenso handlich und zeitlich fast ebenso kurz wie in einfacher Grösse, mitunter sogar noch handlicher und kürzer. Näher kommt man der Wahrheit, wenn man sagt: Handlichkeit ist das Verhältnis der zeitlichen Kürze (der Herstellungsdauer)

dauer) eines Schriftbildes zur Zahl seiner Schriftzüge, mithin: die Handlichkeit des einzelnen Schriftzuges, d.h. der einzelnen Handbewegung, ist gleich ihrer Herstellungsdauer.

Genau ist freilich auch diese Bestimmung nicht. Das Wesen der Handlichkeit und der Unhandlichkeit kommt im Zeitmass nicht erschöpfend zum Ausdruck, da die Hand bestrebt ist, die Unhandlichkeit einer Bewegung durch erhöhte Kraftanstrengung zu überwinden, und auf diese Weise den aus der Unhandlichkeit drohenden Zeitverlust wenigstens zum Teil ausgleicht.

6

Der Wert der Handlichkeit ist ein mehrfacher.

Handlichkeit fördert die *zeitliche Kürze* der Schrift; denn nur handliche Schrift kann schnell geschrieben werden. Allerdings kann auch unhandliche Schrift zeitlich kurz sein nämlich wenn die Zahl der Schriftzüge stark herabgesetzt ist. Daher ist geometrische Kurzschrift zeitlich kürzer als die kursive Langschrift, obwohl sie weniger handlich ist als diese. Streitig ist, ob die geometrische Kurzschrift vermöge ihrer geringen Zugzahl auch kürzer als kursive Kurzschrift ist.

Handlichkeit fördert auch die *Deutlichkeit*; denn unhandliche Bilder missraten in der Praxis zu ähnlichen handlichen Bildern und führen daher zu Lesefehlern, besonders in der Kurzschrift, wo jede geringfügige Aenderung des Bildes eine Bedeutungsänderung mit sich führen kann.

Handlichkeit bedeutet ferner *Kräfteersparnis* und Unhandlichkeit einen zu starken Kräfteverbrauch. Denn wenn die Hand die Feder in den vorgeschriebenen unbequemen Federweg hineinzwingen soll, drückt sie unwillkürlich die Finger fester auf den Federhalter, und dieses krampfhaftes Schreiben führt vorzeitig zur Ermüdung der Hand, also vorzeitig zur Abnahme der Leistungsfähigkeit des Schreibers, und fördert den Schreibkrampf, während handgerechte, flüssige Schrift sich mühelos zu Papier bringen lässt und die Kräfte des Schreibers schont.

Handlichkeit findet endlich einen sinnfälligen Ausdruck in der ästhetischen Wirkung der Schrift: *Schriftschönheit* ist sichtbare Handlichkeit.

7

Als Nachteil des kursiven Schriftprinzips wird geltend gemacht, es beeinträchtigt die Kürze und die Deutlichkeit der Schrift. Die Kürze deshalb, weil das Pendelprinzip zu einem Mehraufwand an Handbewegungen nötige und weil die Zeichen der kursiven Systeme nicht so einfach seien wie diejenigen der geometrischen; die Deutlichkeit deshalb, weil gerade Linien und Ellipsenteile sich weniger gut unterscheiden als gerade Linien und Kreisteile und 'weil die Beschränkung der Zeichenauswahl auf Abstrichformen von gleicher Richtung zu einer feineren Differenzierung dieser Abstrichformen zwingt.

Die Entscheidung in diesen Fragen ist nicht einfach. Es wird richtig sein, dass, bei sonst gleichen Voraussetzungen in der Anlage der Systeme, eine geometrische und eine kursive Kurzschrift sich hinsichtlich der Zahl der Handbewegungen etwa wie 2:3 verhalten. Da aber

die Handlichkeit sich zeitlich als Geläufigkeit, d.h. als zeitliche Kürze der einzelnen Handbewegungen, äussert, so kann—bei gleichem Aufwand an Kraft und Sorgfalt—kursive Kurzschrift trotz der grösseren Zahl ihrer Handbewegungen zeitlich immer noch kürzer sein als geometrische Kurzschrift. Auf dem Gebiet der gewöhnlichen Schrift ist es jedenfalls so, dass sich die kursive Schreibschrift in kürzerer Zeit herstellen lässt als die geometrische Majuskelschrift, obwohl diese weniger Handbewegungen erfordert als jene.

Was die Deutlichkeit der Schrift betrifft, so kann die Tatsache allein, dass eine Schrift eine und dieselbe Grundform, also namentlich den geraden Abstrich, in *mehreren* Richtungen mit verschiedenen Bedeutungen verwendet, den Beweis für die grössere Deutlichkeit dieser Schrift noch nicht erbringen. Im Gegenteil, je mehr man eine und dieselbe Grundform in ihrer Richtung abwandelt, um so grösser ist in der Praxis die Gefahr des Missratens, d.h. die Gefahr der Verwechslung dieser verschieden gerichteten Striche unter einander, und damit auch die Gefahr der Verwechslung beim Wiederlesen. Diese Gefahr verschwindet, wenn jede Form nur in *einer* Richtung verwendet wird, weil dann durch ein Missraten dieser Richtung keine andere Lautbedeutung der Form entsteht.

Eine Undeutlichkeit kann durch den *Verzicht* auf die Ausnutzung des Richtungsunterschiedes als Mittel der Lautunterscheidung erst dann entstehen, wenn anstelle des Richtungsunterschiedes *andere, weniger zuverlässige* Mittel, zur Wandlung der Grundform benutzt werden, um die erforderliche Zeichenzahl zu gewinnen. Das ist aber bei der kursiven Kurzschrift nicht, jedenfalls nicht notwendig, der Fall. Beide Schriftstile bedienen sich, wenn man von dem Richtungswechsel absieht, grundsätzlich der gleichen Wandlungs- und Unterscheidungsmittel. So kommt die Verstärkung der Abstriche in beiden Schriftklassen als Mittel zur Lautunterscheidung vor, wie es andererseits in beiden Klassen auch Systeme gibt, die auf dieses Unterscheidungsmittel verzichten. Ferner verwenden beide Schriftstile: einfache und doppelte Grösse der Striche, spitze, runde und schleifige Stabfüsse und Stabköpfe. Wo diese letzteren Unterscheidungsmittel bei der geometrischen Kurzschrift nicht schon im Alphabet auftreten, erscheinen sie doch bei der Verschmelzung der alphabetischen Zeichen zu Schriftbildern. Im Schriftbild kennt die geometrische Kurzschrift daher sogar drei Grundformen: den geraden Stab, den gebogenen Stab und den Halbkreisbogen, und jedes dieser Gebilde in verschiedener Richtung zur Schreiblinie.

Dazu kommt nun weiter noch der bereits oben (Abschnitt 6) hervorgehobene Umstand, dass unhandliche Schrift beim flüchtigen Schreiben leichter missrät als handliche, weil die Hand die Neigung hat, unbequeme Linien in verwandte bequemere umzuändern, und dass auch hierdurch Gefahren für das richtige Wiederlesen entstehen.

Alle diese Fragen sind in dem kurzschriftlichen Schrifttum noch zu wenig erörtert, und ihre eingehende fortgesetzte Prüfung durch die Vertreter beider Richtungen ist erwünscht, ja notwendig, wenn der Weg zu einer Verständigung über die Stilfrage gefunden werden soll.

8

Die Kurzschrift als Wissenschaft kann den Boden für die Verständigung freilich vorbereiten. Das entscheidende Wort kann erst die Kurzschrift als Kunst sprechen, also die Verwirklichung der beiden Schriftstile in fertigen Systemen.

Am reinsten sind die beiden Stile, wie bereits erwähnt, in der Langschrift ausgeprägt, der geometrische in der Majuskelschrift, der kursive in der heutigen Schreibschrift. Was kann die Kurzschrift beider Stile tun, um sich diesen beiden Vorbildern nach Möglichkeit zu nähern?

Die geometrische Langschrift, d.h. die Majuskelschrift, sucht die Unhandlichkeit der Verbindung geometrischer Elemente dadurch zu umgehen, dass sie diese Elemente meistens überhaupt nicht verbindet, sondern jedes von ihnen isoliert schreibt, indem sie nicht nur die ganzen Schriftbilder aus lose neben einander gestellten Buchstaben zusammensetzt, sondern auch die meisten Elemente, aus denen der einzelne Buchstabe besteht, nicht in einem Zug schreibt, sondern nach jedem von ihnen absetzt und die Feder für den nächsten Strich neu ansetzt (s. Abschnitt 2).

Leider kann die geometrische Kurzschrift dieses Beispiel nicht befolgen, weil das häufige Absetzen innerhalb des Schriftbildes die zeitliche Kürze, deren sich die Kurzschrift befleissigen muss, zu sehr beeinträchtigt. Die geometrische Kurzschrift *muss* also ihre Elemente innerhalb des Schriftbildes untereinander verbinden. Um die Nachteile, die sich aus dieser Notwendigkeit für die Handlichkeit der Schrift ergeben, nach Möglichkeit herabzusetzen, bleibt ihr nichts übrig, als die einzelnen Wortbilder möglichst einfach und kurz zu gestalten, damit sich die Verbindungen innerhalb des Schriftbildes nicht allzu sehr häufen. Je weniger Züge, um so weniger Verbindungen, um so weniger Gelegenheit zu unhandlichen Verbindungen.

Deshalb eignet sich der geometrische Schriftstil besser für eine Sprache mit kurzen Wörtern als für eine solche mit langen, z.B. besser für die englische als für die deutsche oder für slavische Sprachen.

Aus demselben Grund tut die geometrische Kurzschrift, vom graphischen Standpunkt aus betrachtet, besser, wenn sie die Selbstlaute überhaupt nicht oder nur durch lose beigefügte Punkte und Striche bezeichnet. Die Verschmelzung von Mitlaut- und Selbstlautzeichen beeinträchtigt die Handlichkeit der Gebilde.

Endlich gereicht es der geometrischen Graphik zum Vorteil, wenn sie die Forderung der Vollständigkeit und Genauigkeit der Bezeichnung nicht allzu streng befolgt, vielmehr von der Lautauslassung durch Abkürzungen (Sigel) und durch Auslassungsregeln einen möglichst ergiebigen Gebrauch macht. Eine „Vollschrift,“ die nach dem Muster der Langschrift alle Laute vollständig und unterschiedlich darstellt, verträgt sich mit dem geometrischen Kurzschriftstil recht wenig.

Auch die *kursive* Kurzschrift kennt den Widerstreit zwischen Graphik und Sprache. Je mehr Rücksichten sie auf die Sprache nehmen muss, um so weniger kann sie den Gesetzen der Graphik gerecht werden und umgekehrt. Dem kursiven Vorbild kommt die kursive Kurzschrift daher am nächsten, wenn sie die Aufstriche nicht als starre Lautzeichen verwendet, sondern sie in

Länge, Richtung und Form den zu verbindenden Abstrichen anpasst und wenn sie die Abstriche nicht auf- und abklettern lässt, sondern vorwiegend auf die Zeile stellt, damit die Schrift wie die gewöhnliche Schrift in einem zeilenmässigen Band fortschreitet. Um den graphischen Anforderungen an die *Form* der Abstriche gerecht zu werden, muss die Schrift gewissen Gesetzen betreffend die Harmonie der aufeinander folgenden „Bildungen“ (d.i. die Gestalt der Stabköpfe und der Stabfüsse) erfüllen. Auch diese Gesetze sind in der kursiven Langschrift am besten verkörpert. Die Kurzschrift kann ihnen schwerer genügen, wenn sie zugleich die Sprache richtig wiedergeben will. Hier kann nur eine auf genaue Kenntnis dieser Gesetze und der sprachlichen Kombinationen gestützte Verteilung der kurzschriftlichen Formen auf die Sprachlaute den Ausgleich zwischen Sprache und Graphik schaffen. Die Erfüllung

aller dieser Ansprüche, das ist die Kurzschrift als Kunst.

Das vollendetste geometrische und das vollendetste kursive Kurzschriftsystem werden in ihrer Gegenüberstellung der Entscheidung der Frage dienen, ob die Entwicklung der Kurzschrift sich in gleicher Weise wie diejenige der Langschrift vollziehen soll, d.h. vom geometrischen zum kursiven Stil, oder ob die Kurzschrift den umgekehrten Weg einzuschlagen hat.

So wird es vielleicht der Vereinigung von Wissenschaft und Kunst gelingen, die künftige Entwicklung der Kurzschrift in eine sachlich gegründete einheitliche Bahn zu lenken und den Zwiespalt zu überwinden, der von manchen Kurzschreibern für eine naturgegebene Notwendigkeit gehalten wird. Mögen die Kurzschreiber aller Länder, die sich berufen fühlen, mithelfen, dieses Ideal zu verwirklichen!

Section 4

Various Languages and Shorthand

KURZSCHRIFT IN ÖSTERREICH: HERR ADOLF REICHERT

DIE Stenographie in ihrer für die moderne Entwicklung ausschlaggebenden Form wurde in Österreich in Jahre 1842 von dem Apostel Gabelsbergers Ignaz Jakob Heger eingeführt, doch gab es schon vor Gabelsberger eine Reihe österreichischer Systemerfinder, zum Beispiel Johann Kaspar Danzer um 1800, deren Kurzschriften mit mehr oder weniger Erfolg gelehrt wurden.

Das Gabelsbergersche System wurde und wird in Österreich in seinen einzelnen Entwicklungsformen, seit den letzten Jahrzehnten hauptsächlich in der Form der Wiener Beschlüsse (1895), aber noch immer auch nach den sogenannten Dresdner Beschlüssen (1857) und seit dem Jahre 1919 auch in der Form der Berliner Beschlüsse (1902) verwendet. Daneben haben auch andere Systeme, vor allem die von Karl Faulmann erfundene Phonographie und das System Stolze-Schrey in Unterricht und Praxis Eingang gefunden.

Seit dem Jahre 1925 wird die Deutsche Einheitskurzschrift, jetzt Deutsche Kurzschrift, in einem wachsenden Umfang gelehrt und gepflegt. Dieses System ist seit 1927 die einzige an den öffentlichen Lehranstalten zulässige Kurzschrift. Es ist aus einer Verschmelzung der wichtigsten deutschen Stenographiesysteme, also der Systeme Gabelsberger, Stolze-Schrey und Faulmann auf Grund von Einigungsverhandlungen entstanden, an denen der Österreicher Professor Ewald Brabbée einen verhältnismäßig sehr großen Anteil hat. Naturgemäß brachte die schrittweise Anpassung an die raschere Entwicklung im deutschen Reich mit den Bestrebungen dem anderen Systeme und dem Widerstand der älteren konservativen Generationen eine Zersplitterung im Kurzschriftwesen mit sich. Trotz des Widerstandes der anderen Schulen lebt sich die Deutsche Kurzschrift in Schule und Praxis immer mehr ein. Sie findet in Österreich nun auch schon in den parlamentarischen Körperschaften Verwendung, doch wird auch das Gabelsberger-System von einer nicht geringen Zahl von Stenographen der älteren Generation noch immer, allerdings auch mit individuellen Schreibweisen, aber doch mit sicherer Gewandtheit und mit großer Liebe gepflegt.

Die Vertretung und Pflege der Einheitskurzschrift liegt—abgesehen von den vier staatlichen Prüfungskommissionen in Wien, Graz, Innsbruck und Linz—vor allem in den Händen der stärksten Österreichischen Vereinigung, des Deutsch-österreichischen Stenographen-Verbandes. Die Vertretung und Pflege des Gabelsberger-Systems ist in den Händen des seit 1849 bestehenden Gabelsberger-Zentralvereines; die Vertretung und Pflege der Faulmannschen Stenographie liegt in den Händen des Zentralvereines für Faulmannsche Stenographie.

Entsprechende Zahlen über den Umfang der einzelnen Stenographenvereine zu geben, ist sehr schwer, da fast

jeder Verein mit einer verhältnismäßig großen Zahl von bloß zahlenden Mitgliedern zu rechnen hat. Lediglich der Deutsch-österreichische Stenographenverband gibt alljährlich seine Mitgliederzahl und die Zahl der angeschlossenen Vereine bekannt, und zwar für 1936: 999 Mitglieder und 15 Vereine.

Die staatlichen Prüfungskommissionen, die ursprünglich aus den Vertretern der Praxis hervorgegangen sind, bestehen derzeit aus Vertretern der Theorie und des Lehrfachs.

Der Versuch, auch für Österreich ein stenographisches Landesinstitut aus den in den stenographischen Körperschaften, Ämtern und Vereinen gegebenen Ansätzen zu schaffen, hat bis jetzt zu keinem Erfolg geführt, doch besitzt die Wiener staatliche Prüfungskommission dank der unermüdlichen Wirksamkeit ihres früheren Direktors, des Hofrates Emil Kramsall, eine ziemlich ansehnliche Fachbibliothek, neben der wegen ihrer wertvollen Bestände noch die Bücherei des alten Gabelsberger-Stenographen-Zentral-Vereines zu nennen wäre.

Österreich kann auf dem Gebiete des Unterrichtes seit langer Zeit gegenüber anderen Kulturstaaen zwei wertvolle Aktiva buchen: Der Unterricht an den öffentlichen Schulen ist schon seit 1860 an die Erwerbung des staatlichen Lehrbefähigungszeugnisses gebunden und bereits seit 1927 ist die Kurzschrift in den vierten Klassen der österreichischen Mittelschulen obligates Unterrichtsfach mit zwei Wochenstunden, allerdings nur für das erste Unterrichtsjahr, während der zweite, abschließende Lehrgang wahlfrei ist.

In dieser Hinsicht ist aber ein erfreulicher Erfolg insofern zu verzeichnen, als das Bundesministerium für Unterricht im April dieses Jahres gerade im Hinblick auf den Kurzschriftunterricht Weisungen erteilt hat, durch die der Überlastung der Mittelschüler entgegen gewirkt werden soll. Mit diesem Erlaß wird angeordnet, daß die Schüler der Oberstufe zur Verwendung der in der vierten Klasse erlernten Kurzschrift nachdrücklichst anzuhalten sind; allerdings ist die Verwendung der Kurzschrift bei Haus- und Prüfungsarbeiten untersagt.

In seiner Sitzung vom 28. Jänner 1936 beschloß der Bundestag nach einem Referat des Bürgermeisters der Bundeshauptstadt Wien Vizekanzler a.D. Richard Schmitz, der früher Unterrichtsminister war, ein neues Lehrerbildungsgesetz, mit dem die bisherigen Lehrerbildungsanstalten in Lehrerkademies umgewandelt und die Kurzschrift als verbindlicher Lehrgegenstand eingeführt wurde.

An den österreichischen Hochschulen bestehen allerdings nur im Nebenamt versehene und entweder unbesoldete oder nahezu unbesoldete Lektorate für Kurzschrift.

Eine Besonderheit mag sein, daß der Nachwuchs an Praktikern im Parlament selbst ausgebildet wird, in

dem nach einer längeren Unterbrechung wieder die alte wertvolle Tradition aufgenommen wurde, eigene Kammerstenographenkurse zu führen, für die nun sogar zwei Abteilungen, für die Einheitskurzschrift und das Gabelberger-System, vorgesehen sind.

Was für Österreich eine selbstverständliche Tatsache ist, muß hier in diesem Kreise wohl ausdrücklich betont werden, daß nämlich der Kurzschriftunterricht an den öffentlichen Schulen kostenlos erteilt wird, wie denn auch die Volksbildungseinrichtungen, zum Beispiel die Wiener Urania, die Volkshochschulen und der Volksbildungsverein dem Kurzschriftunterricht in den wichtigsten Systemen einen breiten Raum gewähren, so daß es auch den mindestbemittelten Schichten der Bevölkerung gegen ein geringfügiges Entgelt ohne weiters möglich ist, sich eine auch höheren Anforderungen entsprechende Fertigkeit in der Kurzschrift anzueignen.

Der Deutsch-österreichische Stenographenverband hält alljährlich Preiswettschreiben ab, die sich einer verhältnismäßig sehr großen Beteiligung erfreuen. Die Österreichische Berufsstenographen-Vereinigung hat es im abgelaufenen Winter unternommen, ein intersystemales Wettschreiben zu veranstalten, das allerdings nur für höhere Geschwindigkeiten bestimmt war und daher vom vornherein auf eine geringere Beteiligung eingerichtet war.

Bei dem letzten Preiswettschreiben des Deutsch-österreichischen Stenographen-Verbandes — Einheitskurzschrift — bei dem 1900 Arbeiten abgegeben wurden, haben die Mitglieder der Österreichischen Berufsstenographen-Vereinigung, die Redakteure Dr. Karl Albert und Dr. Hans Albert mit je 340 Silben in der Minute einen neuen österreichischen Rekord aufgestellt. Ing. Karl Levasseur hatte im Jahre 1926, zum ersten Male bei einem österreichischen Schreiben 320 Silben durch 3 Minuten geschrieben. Diese Höchstleistung haben im Jahre 1936, also nach 10 Jahren, die Brüder Albert durch 5 Minutenleistungen in derselben Geschwindigkeit verbessert und nun haben die beiden Journalisten, die im Alter von 26 und 27 Jahren stehen, die bisherige Höchstgeschwindigkeit bei einer Diktatdauer von 3 Minuten um 20 Silben je Minute übertroffen.

Die kurzschriftliche Literatur und die Organisation des stenographischen Lebens haben seit dem Ende des Weltkrieges trotz der Verengung der wirtschaftlichen Verhältnisse nur durch den Opfermut der führenden Stenographenvereine mit den Erfordernissen der gesunden Weiterentwicklung einigermaßen Schritt halten können.

In Österreich besteht außer den intersystemalen „Mitteilungen der Österreichischen Berufsstenographen-Vereinigung“ als größtes österreichisches Stenographenblatt die „Wiener Stenographen-Zeitung“, die vom Deutsch-österreichischen Stenographen-Verband herausgegeben wird, und den Fortschritten ihrer Leser auch durch die Ausschreibung von Monatsaufgaben u. dgl. ein großes Augenmerk zuwendet. Daneben erscheinen die in ähnlicher Weise wirkenden „Stenographischen Blätter aus Tirol“ und die „Einheitskurzschrift, Österreichische Blätter zur Übung und Unterhaltung.“ Die Gabelbergersche Schule benützt als ihr Vereinsorgan das in der Tschechoslowakei erscheinende „Prager Stenographenblatt.“ Die trotz des Bestehens der

Einheitskurzschrift noch immer sehr rührige Faulmannsche Schule gibt die bereits im 49. Jahrgang stehenden „Österreichischen Blätter für Faulmannsche Stenographie“ heraus.

Aus den Erfahrungen des Burgenländischen Landtages und des Wiener Gemeinderates, in denen ähnlich wie in den übrigen Landtagen auch die Dialekte gelegentlich eine gewisse Rolle spielen, hat sich eine interessante Arbeit des Stenographen Ing. Levasseur (Stenographenbureau der Stadt Wien) über eine Kurzschrift für die österreichischen Mundarten ergeben, die auch für die Heimatkunde von Bedeutung sein wird.

Seit den letzten Jahren ist die Kurzschrift Aufnahmeerfordernis für die Beamtenaspiranten des öffentlichen Dienstes, ähnlich wie sich die Mehrzahl der Beamtenanwärter der Wiener Stadtverwaltung schon seit Jahren einer kurzschriftlichen Aufnahmeprüfung zu unterziehen haben, die von dem Leiter des Stenographenbureaus der Stadt Wien abgenommen wird. Auch aus den Ergebnissen dieser Prüfung ist die stetig anwachsende Verbreitung der Einheitskurzschrift festzustellen, die mit dem Nachrücken der jüngeren Generationen das Gabelberger-System eben allmählich zurückdrängt.

Als Anstellungserfordernis für den Stenographendienst im österreichischen Parlament, für den sogenannten „höheren Stenographendienst“, gilt die Vollendung der rechts- und staatswissenschaftlichen Studien oder der philosophischen Studien und die Kenntnis der Stenographie.

Die Stenographen des Stenographenbureaus der Stadt Wien sowie der einzelnen Landtage versehen den stenographischen Dienst fast ausnahmslos im Nebenberuf. Sie rekrutieren sich zum großen Teil aus Buchhaltungsbeamten und Rechnungsbeamten. Ein wesentlicher Teil der Beratungen dieser Körperschaften gilt ja den Budgetfragen, in denen die Buchhaltungsbeamten besonders gut Bescheid wissen. Andererseits kommt im stenographischen Dienst des Parlaments zunächst auch die journalistische Note zur Geltung, wie denn auch die Direktion des Stenographenamtes und die Leitung des Korrespondenzdienstes seit Jahren in einer Person vereinigt ist. Die höhere stenographische Praxis ist durch den Neuaufbau der verfassungsmäßigen Einrichtungen Österreichs wesentlich beeinflußt worden. Interessant ist, daß nun infolge der ständischen Verfassung mehr Vertretungskörper als vorher bestehen. Die Sitzungen im Parlament, in der Wiener Bürgerschaft und in den Landtagen, umfassen jetzt nicht mehr politisch-parlamentarische Reden, sondern bloß sachliche, konkrete Beratungen. Die Arbeit der Stenographen ist damit wesentlich schwieriger geworden, weil eben weniger Politiker als vielmehr Fachreferenten und sachkundige Standesvertreter zu Worte kommen, sodaß sich auch das Niveau der Verhandlungen wesentlich gehoben hat. Die vielstündigen Sitzungen der Parlamentszeit mit ihren Dauerreden und Obstruktionsszenen gehören in Österreich der Vergangenheit an.

Ein wortgetreues stenographisches Protokoll wird lediglich von den Beratungen des Bundestages aufgenommen und gedruckt, während die Beratungen der beratenden Körperschaften, des Staatsrates, des Bundeswirtschaftsrates, des Bundeskulturrates und des Länderrates nur auszugsweise, mit besonderer Berücksichtigung

der Ausführungen der Regierungsvertreter mit den Referenten aufgenommen werden. Über die Beratungen der Wiener Bürgerschaft werden wörtliche Berichte verfaßt; dagegen werden die Verhandlungen des Haushaltsausschusses insofern aufgenommen, als die Ausführungen des Bürgermeisters wörtlich und die der Räte auszugsweise festgehalten werden, während die Darlegungen der Berichterstatter nicht im Protokoll festgehalten werden, da die Berichte aus den Akten hervorgehen.

Die übrigen ständischen Körperschaften, die Bünde und Kammern, zum Beispiel der Gewerkschaftsbund, die Handelskammern, Landwirtschaftskammern und die Beamtenkammern und dergl. lassen mehr oder weniger auszugsweise Verhandlungsschriften anfertigen. Im großen und ganzen ist die Beanspruchung der Kammerstenographen also weniger umfangreich, es ist aber auch ihre Anzahl in einem ständigen Sinken begriffen, schon weil fast kein Nachwuchs festzustellen ist. Im Parlament in der Wiener Bürgerschaft und in den acht Landtagen zusammen sind derzeit rund 25 Kammerstenographen in Verwendung.

Eine Frage, die ebenso wie im Deutschen Reich trotz ihrer allgemeinen Aktualität bisher zu keiner Lösung geführt hat, ist die der berufständischen Organisation der Kammerstenographen. In Österreich käme für die Kammerstenographen und die sonstigen Berufsstenographen je nach ihrer Verwendung der Stand des öffentlichen Diensts, der Stand der freien Berufe mit der Pressekammer oder der Handelsstand in Betracht. Dabei fällt noch ins Gewicht, daß ein großer Teil der Kammerstenographen die Praxis nur nebenberuflich ausüben vermag, da die stenographische Tätigkeit nicht ausreichen würde, um den Lebensunterhalt zu sichern. Zur Vertretung der Interessen der Berufsstenographen, vorwiegend der Kammerstenographen, hat sich im Jahre 1921 der Österreichische Berufsstenographen-Verband, derzeit Österreichische Berufsstenographen-Vereinigung gebildet, die den Zusammenschluß der praktischen Stenographen aller Systeme bezweckt, ohne in Fragen der Systemgesetze einzugehen, die also in ihrer Wirksamkeit alle einigenden und gemeinsamen Belange der Stenographenschaft betont und der es durch die Bildung der österreichischen Delegation für die Internationalen Stenographenkongresse gelungen ist, die Vertreter aller wichtigen österreichischen Stenographen-Ämter, Körperschaften und Vereine mit den Sitz in Wien an einen Tisch zu bringen.

Zu den Aufgaben der Österreichischen Berufsstenographen-Vereinigung gehört auch die Übernahme stenographischer Arbeiten. Dabei hat sich wiederholt ergeben, daß es ganz gut möglich ist, daß Stenographen verschiedener Systeme miteinander an einer und derselben Aufnahme wirken.

Die ungünstige wirtschaftliche Lage bringt es mit sich, daß gegenwärtig nur mehr sehr wenige Gerichtsverhandlungen stenographisch aufgenommen werden. In der Regel sind es Verhandlungen, in denen die Stenographengebühren gegenüber dem Wert des Streitobjektes eine geringe Rolle spielen. Der Antrag auf die stenographische Aufnahme geht in der Regel von einer der Parteien aus, die auch zunächst für die Kosten aufzukommen erklärt. Allerdings gibt es Fälle, in denen

sich die gegnerische Partei gegen die stenographische Aufnahme wendet, und zwar auch mit dem Hinweis darauf, daß die von der antragstellenden Partei mitgebrachten Stenographen befangen seien. In der Regel kommt es zu einer Einigung, wenn festgestellt wird, daß die Stenographen als Angehörige öffentlicher Körperschaften beeidete Beamte sind oder wenn die Stenographen für die betreffende Verhandlung besonders vereidigt werden. Es gibt Gerichtsvorsitzende, die die Aufnahme sehr begrüßen und andere, die sie als überflüssig betrachten, oder sich sogar gegen sie aussprechen, weil sie aus allfälligen Widersprüchen zwischen dem Gerichtsprotokoll und der stenographischen Niederschrift nachträgliche Weiterungen befürchten. Da aber in einem vollständigen stenographischen Bericht auch die vom Richter in das Protokoll diktierten Feststellungen enthalten sind, erweist sich diese Befürchtung wohl immer als unzutreffend. Es kommt auch vor, daß die stenographische Aufnahme durch Gerichtsbeschluß abgelehnt wird, die Stenographen aber trotzdem den Auftrag erhalten, die Verhandlungen im Zuhörerraum aufzunehmen, wogegen keine gesetzliche Einwendung erhoben werden kann. Bei sensationellen Prozessen erfolgt die stenographische Berichterstattung für die Presse durch ein Kartell der Journalisten.

Wenn das Gerichtsprotokoll nicht schon während der Verhandlungen diktiert wird, kommt es nachträglich unter Zuhilfenahme der stenographischen Aufzeichnungen des Schriftführers zustande, indem der Richter und der Schriftführer die endgültige Fassung einvernehmlich feststellen.

Durch den Ersatz der Gerichtsprotokolle durch die stenographische Aufnahme kann, wie nicht erst einmal dargelegt wurde, eine wesentliche Verbilligung der Gerichtskosten erzielt worden, da die Gerichtsgebühren von der Dauer der Verhandlung abhängen und der Wegfall des zeitraubenden Diktates in das Gerichtsprotokoll eine Beschleunigung des Verfahrens und daher eine Verringerung der Kosten zur Folge hat. Die gesetzliche Bestimmung, daß die stenographische Niederschrift dem Gericht innerhalb von 48 Stunden vorzulegen ist, wird fast ausnahmslos sehr nachsichtig gehandhabt.

Die stenographische Aufnahme von Vorträgen und Versammlungen hat ebenfalls aus Gründen der Sparsamkeit eine wesentliche Einschränkung erfahren. Auf Kongressen beginnt es zu einer Übung zu werden, daß die Vortragenden ihre Darlegungen auch schriftlich ausarbeiten und für die Verhandlungsschrift zur Verfügung stellen.

Da viele, auch gebildete Kreise der Schwierigkeit der stenographischen Arbeit und einer angemessenen Entlohnung ein unzureichendes Verständnis entgegenbringen, hat es sich zweckmäßig erwiesen, in der Gebührenordnung der Österreichischen Berufsstenographen-Vereinigung, die in einer Anlehnung an die Gebührenordnung der deutschen Kammerstenographen seit 1921 besteht, eine besondere Begründung zu geben, um die Mindestgebührensätze aus der Dauer der Gesamtarbeit, also vor allem auch aus dem Umfang der Übertragungsarbeit zu erläutern. Mit Rücksicht auf die wirtschaftliche Lage müssen zu den ohnedies verhältnismäßig geringen Mindeststundensätze von 50 S für wörtliche Verhandlungsberichte und 60 S für fachwissenschaftliche Vorträge

und Gerichtserhandlungen sehr oft wesentliche Zugeständnisse gemacht werden.

Ich habe mich in meiner zusammenfassenden Darstellung bemüht, in Kürze alles Wesentliche festzustellen, was das stenographische Leben in Österreich betrifft.

SHORTHAND IN THE SOVIET UNION: M. ALEXANDER M. JOURKOWSKY

WHOEVER wishes to understand the historical development of shorthand in U.S.S.R. has to take into account the fact that, prior to establishment of the Soviet power in Russia, i.e. at the time of the Tzarist regime, shorthand was in its infancy and amounted to next to nothing. And it was only after the victorious Proletarian Revolution that shorthand began to gain a stronghold. Prior to the Revolution there were literally only a few dozens of skilled shorthand writers, and a like number of different systems. As a matter of fact, not only was every shorthand teacher a follower of a different system, but every shorthand writer was using a different system as well, because, the systems not being up to the standard, it was up to the stenographer himself to improve it.

This resulted in a great variety of systems in the years immediately following the Revolution; it also largely interfered with the development of shorthand in U.S.S.R.

Therefore, the tendency towards unification of this multitude of systems should be considered as a progressive one. At the first All-Union Congress of stenographers which took place in 1925, the introduction of the united state shorthand system was decided upon in principle. Immediately after this Congress stenographers began their work in order to solve this problem. Their work resulted in adapting the system of Sokolov, as a state system, which was approved by the Government on 10th June, 1933.

The problem of shorthand for the languages of the non-Russian speaking peoples has proved to be more complicated. The numerous peoples of the Great Soviet Union were brought to cultural life after the Revolution only. Every people, however backward and small, obtained the right to participate in the state life and public affairs using its own native language. This brought about a great demand for shorthand writers to take down the speeches in two languages—Russian, as All-Union language, and the native languages of the

Wenn diese Schilderung den Erfolg haben sollte, daß aus einem Vergleich mit den anderen Ländern auf irgendeinem Gebiet, natürlich auch für Österreich selbst, eine Verbesserung erzielt werden könnte, dann würde ich mich glücklich schätzen.

respective national republics. In the early days the speeches were taken by the Russian shorthand writers who understood the respective native language. They listened to the speeches in the native language, and on having translated them in mind into Russian, couched them in characters of Russian shorthand just as the medieval monks lacking French shorthand had been translating in mind the speeches from French into the language of the Tironian notes and took them down and deciphered them in Latin. But this medieval method was in use for only a short period. There arose the necessity to invent a shorthand for the peoples of the autonomous national republics, and eventually it was invented. At first, there appeared over ten systems for different national languages on the basis of Russian systems. Following this, under the direction of the New Alphabet Committee of the Council of Nationalities of U.S.S.R., the creation of many systems for different languages, based upon Burlakov's system, was effected.

Measures are being taken towards adapting the Russian united system to national languages.

In 1937 an Institute for Oral and Written Languages, with a Stenographic Section, was founded in Moscow. The Institute aims at carrying on scientific research work in shorthand.

The demand for stenographers is growing day by day. In spite of the number of stenographers being now tens of thousands, we still experience a great shortage of them.

The Soviet stenographers, who live and work under the protection of the Stalin Constitution (the Constitution of U.S.S.R. named after its creator—the great Comrade Stalin), are looking back along the road paved by Soviet shorthand during Soviet rule. During this short time of twenty years shorthand has scored a great deal more than in the course of 125 years of its development under the Tzarist regime.

LA STÉNOGRAPHIE ARABE: M. ANDRÉ MORARD

LA sténographie arabe est un système bien typique qu'Inchallah vous présente, non pas pour remplacer les sténographies existantes, oh certes non! mais pour vous permettre d'avoir une sténographie personnelle, imitant l'écriture arabe!

Comme celle-ci, la sténographie arabe se trace de droite à gauche, les mots peuvent être tronçonnés. Enfin, l'écriture est nettement cursive.

ALPHABET. Il comporte deux grandeurs de signes. Ceux-ci sont simples et composés. On compte 18 signes au total, ce qui est excessivement réduit. Les 12 signes de consonnes se décomposent en 6 signes simples, 4 signes

avec boucles, 2 signes avec crochets. Les 6 signes de voyelles sont formés de 3 cercles et de 2 demi-cercles, plus un signe droit faisant toujours angle aigu avec la consonne précédente. Tous les signes se tracent *de droite à gauche* (Fig. 1).

Cet alphabet est inspiré de l'écriture arabe penchée. (Fig. 2).

REGLES. Au début des mots, les voyelles sont toujours détachées (Fig. 3).

A la fin des mots, les voyelles sont toujours liées aux consonnes précédentes.

S'il s'agit de consonnes courbes, les voyelles se tracent

à l'intérieur de celles-ci, sauf pour u/eu, qui se trace en remontant (Fig. 4).

S'il s'agit de consonnes droites, les voyelles cercle se tracent toujours en avançant (Fig. 5).

Les autres voyelles se tracent en reculant (Fig. 6).

Bien entendu, la voyelle "é/è/in" se trace toujours à angle aigu (en reculant). On ne peut pas la confondre avec la consonne T/D (Fig. 7).

Dans le corps des mots, les voyelles simples (a, oi, o, ou, u, eu, i, é-è) ne sont pas indiquées (Fig. 8), mais on peut les préciser, si on le désire, par un signe détaché (Fig. 9).

Seules, les voyelles nasales (an, in, on) sont indiquées dans le corps des mots, mais on coupe ce mot immédiatement après la nasale (car les consonnes ne peuvent être liées avec les voyelles initiales) (Fig. 10).

REMARQUES. Si deux consonnes droites, simples, se suivent, on les sépare par un léger crochet en avançant (Fig. 11).

Les noms propres sont soulignés par deux petits traits. Bien entendu, s'ils ne sont pas courants, on en précise les voyelles médiales (Fig. 12).

Les diphtongues sont remplacées par leur son domi-

nant (le second). On ne peut confondre avec "té" car il existe une finale "té" (Fig. 13).

RENFORCEMENT. Le renforcement remplace l'articulation "R." Tous les signes, consonnes et voyelles, peuvent être renforcés. A la fin des mots, on renforce de préférence la voyelle (Fig. 14).

FINALES. Elles sont au nombre de trois: MENT, SION, TE (détachées) (Fig. 15).

Dans les mots courts, non fréquents, il est bon de préciser la voyelle précédant la finale (Fig. 16).

SIGLES. Ils sont l'exception, car la méthode donne des tracés très réduits (Fig. 17).

PARTICULARITES. La sténographie arabe Inchallah s'écrit de droite à gauche, mais ceux qui veulent en faire une sténographie européenne pourront écrire de gauche à droite, à condition de changer la direction des 1/2 cercles ouverts à gauche, par des demi-cercles ouverts à droite, et vice-versa (Fig. 18).

Enfin, si l'on préfère, à la cursive, l'écriture droite, Inchallah peut encore vous donner satisfaction. Il suffit de remplacer les obliques par des verticales (Fig. 19).

Puisse cette "fantaisie" distraire... et même rendre service aux "arabisants" (Fig. 20).

STENOGRAPHIE ARABE "INCHALLAH"

Fig. 1

Consonnes					
hiatus	M	R	LL	L	T/D
F/V	P/B	S/Z	K/Gu	N/Gn	J/Ch

Voyelles					
é/è/in	i	u/eu	ou	o/on	a/oi/an

Fig. 2

Fé	Bé	Sin	Kef	Mim	Ré	Lam	Dal

Fig. 3

âne	homme	housse	use	il	elle

Fig. 4

faim	bu	si	fou	beau	sa

Fig. 5

boa	noya	mon	roue	l'eau	tas

Fig. 6

bailli	ébahi	tu	rue	mie	lu

Fig. 7

mouillé	tuer	tes	rein	mes	les

Fig. 8

rasade	duc	boule	somme	règle	acide

Fig. 9

(mêmes exemples)

Fig. 10

plainte mènsonge vendange limbes demande tonte

Fig. 11

mode dot malade litige meute tatouer

Fig. 12

Achille Paul Inchallah Espagne Léon Vendée

Fig. 13

soutien rentier

Fig. 14

dors peinture peindre prince phare France

André Maroc sortir armée ordinaire rare

Fig. 15

ment sion té

Fig. 16

beauté citation situation parité lotion durement

majorité fortement gaillardement salutations autorité

Fig. 17

dactylographie sténographie Mademoiselle Madame

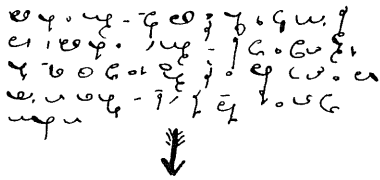
Messieurs Monsieur

Fig. 18

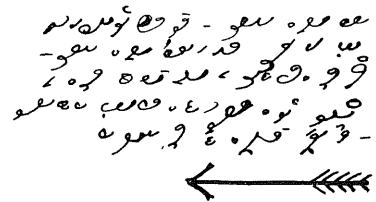
(Savoir parler en public est également fort utile, surtout dans notre Société démocratique. Faute de savoir parler en public, un homme qui a conçu des projets intéressants ou qui a des objections utiles à formuler ne peut en faire profiter ses semblables et il demeure inférieur à ceux qui s'expriment bien.)

(18) mode européenne

(19) écriture droite



(20) mode arabe



UEBERTRAGUNG DES SYSTEMS GABELSBERGER'S AUF DIE CHINESISCHE SPRACHE

GENERAL THEODORE v. GALANTHAY GLOCK

IM Korrespondenzblatt des kgl. stenographischen Landesamts habe ich bereits im Jahre 1914 einen Bericht über meine Uebertragung auf die chinesische Sprache veröffentlicht und hat auch Dr. Rudolf Dowerg dieselbe in seinem im Jahre 1915 erschienenen Werke „Entwicklungsgeschichte des Gabelsbergerschen Systems“ aufgenommen.

In dieser Uebertragung habe ich auf die Einigungsbestrebungen stark Rücksicht genommen, bin aber seither nach vielfachen Untersuchungen zur Ueberzeugung gelangt, daß für die chinesische Sprache das alte System geeigneter ist, da es einen größeren Reichtum an Formen aufweist, als alle anderen Systeme von Bedeutung, was, wie wir später sehen werden, wo die Mannigfaltigkeit der Schreibweise eine präzise Wiederlesbarkeit begünstigt, zu seinen Gunsten entschied.

Bei dieser Neubearbeitung, deren Schilderung ich hier beabsichtige, stütze ich auf die ungarische Uebertragung von Ivan Markovits, wobei auch der Umstand berücksichtigt wurde, daß zwischen der chinesischen und ungarischen Sprache verwandschaftliche Beziehungen bestehen und auch die Orthographie der ungarischen Lateinschrift am besten geeignet ist, chinesische Laute darzustellen. Insbesondere sind es die Selbstlaute, deren Schreibweise uns zugute kommt.

Im Ungarischen werden Selbstlaute ohne Accent tief und kurz, jene mit Accent hoch und etwas gedehnt ausgesprochen. So lautet z. B. *e* wie das deutsche *ä*, *é* wie deutsches *ee* oder *eh*. Wir sind daher leicht in die Lage versetzt, die chinesischen steigenden und fallenden Laute durch *é* bzw. durch *eé* darzustellen, was in den bisherigen europäischen Grammatiken durch Zahlen oder verschiedene Accente notdürftig anzudeuten versucht wurde.

Z.B. *maá* durch *ma²*, *ma⁴* oder *mâ*, *má* etc. Was die Mitlaute betrifft, so entspricht *s* dem deutschem *sch*, *cs* dem deutschem *tsch*, *ds* dem deutschem *dsch*, *sz* dem deutschem *s*, *ss*, *zs* dem französischen *j*.

Die erste Aufgabe einer Stenographie ist die

Anpassung an die Sprache

d. h. Darstellung der gesprochenen Worte durch eine phonetische Schreibweise.

Da die chinesische Schrift keine Buchstaben kennt,

sind die einzelnen Zeichen der Stenographie durch Wortbilder erklärt, deren Aussprache dem betreffenden Zeichen entspricht, z. B. *be* für *b* (bedeutet chinesisch weiß), *he* für *h* (schwarz) usw.

Wie wir unter Beispiel A der Beilage ersehen, sind 23 Mitlaute und 10 Selbstlaute zu unterscheiden.

Was die Selbstlaute betrifft, so kommen dieselben bloss in dem Silben *en*, *an*, *ang*, *in*, *ing*, als Anlaut vor. *u*, *ü*, *ei* kommen alleinstehend nicht vor.

B. In Verbindung mit Mitlauten bildet *e* gleichzeitig den Bindestrich.

a wird in Verbindung mit Mitlauten durch die Verdichtung des demselben vorangehenden Konsonanten bezeichnet, nach aufsteigenden Zeichen wie *f*, *t* wird aber der folgende Konsonant verstärkt

i wird in Verbindung mit Mitlauten als kurzer steiler Aufstrich geschrieben, infolgedessen der dem *i* folgende Konsonant etwas über die Zeile gestellt wird. Zuspitzung des vorhergehenden Mitlautes ist ebenfalls anwendbar.

u wird mit dem vorangehenden Mitlaut verschmolzen, wodurch in geschlossenen Silben wie *dun* oder *dung* die folgenden Konsonanten tiefer gestellt werden. Bei Zeichen, welche eine Verschmelzung nicht gestatten, kann Schrägstellung angewendet werden.

o wird mit dem vorangehenden Mitlaut verschmolzen, bzw. durch dessen Wölbung ausgedrückt.

ou wird wie *o*, aber mit größerer Wölbung dargestellt.

ao ist ein Ton zwischen *ao* und *au* und wird daher wie *o* oder *u* bei gleichzeitiger Bezeichnung des *a* durch Verdichtung dargestellt.

ü wird wie *u* bei gleichzeitiger Durchkreuzung geschrieben.

ai wird wie *i* bei gleichzeitiger Verdichtung dargestellt.

ei wird wie *e* als längerer schräger Bindestrich eingeschoben, wird übrigens oft als *e* ausgesprochen.

ou, *ao*, *ai* und *ei* kommen in geschlossenen Silben nicht vor.

C. Jeder Selbstlaut hat mehrere Tonarten, was grammatikalisch Stimmabiegung genannt wird.

Im Goan-hoa (nordchinesischen) haben wir 5 Töne, und zwar 1. Ton *a* oder *á*, hoch gleichmäßig, 2. Ton *aa*, steigend, 3. Ton *aa*, tief, lang, 4. Ton *áa*, fallend, 5. Ton *ä*, kurz.

Bei Bezeichnung des 1. Tones bleibt die Schreibweise unverändert.

Beim 2. Ton wird der vorgehende Mitlaut um etwas vergrößert.

Beim 3. Ton wird bloss der Vokalstrich verlängert.

Beim 4. Ton wird wie beim 2. der Mitlaut vergrößert und der Vokalstrich wie bei beim 3. Ton verlängert.

Beim 5. Ton wird der Vokalstrich ganz verkürzt, eventuell weggelassen. Kommt in geschlossenen Silben nicht vor.

Lange Zeichen wie *t, cs, ds, c, dz, p* werden beim 2. und 3. Ton nicht vergrößert, sondern als Unterlängen geschrieben.

D. Umlaute, welche aus den bereits vorgeführten Selbstlauten kombiniert sind, werden auch in der Stenographie durch Kombination der angeführten Schreibweisen dargestellt. — Für die aus diesen Zusammensetzungen entstandenen Beeinflussungen des vorgehenden Konsonanten habe Zeichen für *ko, go, ho, sco, cso, dso, so, zso, lj, rj, tsj* aufgestellt.

E. Im Nordchinesischen kommen als Auslautkonsonanten der geschlossenen Silben blos *n* und *ngvor*, z. B. *nan, nang, lin, ling* usw. Wir können diese Auslautkonsonanten symbolisch darstellen, indem wir bei Weglassung des *n* den Anlaut der Silbe über die Zeile stellen, bei Weglassung des *ng* denselben unter die Zeile schreiben, wobei wir folgendes Schema erhalten:

na

na ... (= nan), ... (= nang). Die langen Zeichen werden
na

statt Tiefstellung nach abwärts verlängert, Daß hierdurch diese Stenographie eine Kürze erreicht, wie sie in anderen Sprachen erst durch Anwendung verschiedener Kürzungsverfahren erzielbar ist, wird jedem Fachkundigen auch ohne weiteren Nachweis sofort klar sein.

F. Für die häufigsten Wörter sind auch in dieser Stenographie Sigel aufgestellt, von welchen bloss ein geringer Teil willkürlich geschaffen wurde, während die übrigen aus Bestandteilen des zu kürzenden Wortes gebildet sind und gleichzeitig auch als Stützpunkte für das unter H angeführte Verfahren dienen.

Mit Rücksicht auf den beschränkten Raum dieses Aufsatzes soll bloss ein Bruchteil derselben zur Anschauung gebracht werden.

Die durch Auslautsymbolik gekürzten Worte gehören nicht zu den Sigeln.

G. Wörter, welche zu einem gemeinsamen Begriff

vereinigt sind, werden in der Stenographie nach Möglichkeit verbunden.

H. Die chinesische Sprache ist außerordentlich reich an Homonymen. Das Wort *dao* hat z. B. 34 Bedeutungen (Weg, Messer, Pirat, erreichen, zerstören usw.), für welche die chinesische Schrift natürlich 34 besondere Zeichen besitzt, welche die einzelnen *dao's* ihrer Bedeutung nach, jedes Mißverständnis ausschließend, genau darstellen. Soll die Stenographie ebenso leserlich sein wie der chinesisch geschriebene Text, so muß sie bei aller Kürze in der Lage sein, jedes *dao* unzweideutig zur Darstellung zu bringen, will sie nicht Gefahr laufen, ebenso unklar zu sein, wie es mit Lateinschrift geschriebene Texte sind.

Diesen Vorgang nenne ich die Anpassung an die chinesische Schrift, welche in den bisherigen stenographischen Versuchen fehlt, und sind deren Mittel die genaue Bezeichnung der Stimmbiegung, die Ausbeutung der Mannigfaltigkeit, der Schreibweisen und schließlich Anwendung von Punkten und Accenten, welche jedoch entfallen können, wenn das betreffende Wort durch seine Stellung im Satze auch ohne denselben erkennbar ist. Da die chinesische Sprache 431 solche Silben besitzt, sei hier wegen Beschränktheit des Raumes bloss eine, die oben erwähnte Silbe *dao* vorgeführt. Es ist selbstverständlich, daß bei Bezeichnung der einzelnen *dao's* bloss die seltener vorkommenden Punkte oder Accente erhalten. Zahlen, Eigennamen, geographische Bezeichnungen etc. werden unterstrichen. Die vier letzten *dao* sind den drei vorhergehenden Sigel nachgebildet, mit welchem sie auch begrifflich und auch nach Ähnlichkeit der chinesischen Zeichen verwandt sind.

I. Wiederholungen sind in der chinesischen Sprache sehr häufig, wir bezeichnen sie durch einen horizontalen Strich über dem Worte, z. B. *koai* = *koai-koai*. Sind zwischen den wiederholten Worten *i* oder *bu* eingeschaltet, so werden diese über das wiederholte Wort gestellt, z. B.

$$\text{deng-i-deng} = \overset{i}{\text{deng}}, \text{dsun-bu-dsun} = \overset{bu}{\text{dsun}}.$$

Zuweilen ist auch doppelte Schreibweise empfehlenswert.

J. Als Schriftprobe sei ein Brief als Text vorgeführt und sei hier gleichzeitig betont, daß diese Stenographie in gleicher Weise ebenso auf die Verkehrssprache (Sü-hoa) wie auch auf die Literatur- oder Schriftsprache (Ven-hoa) anwendbar ist.

124.

A 字母

白 拍 威 法 特 得 車

白 拍 威 法 特 得 車

b p v f t d es

熱 遮 惻 吝 業 麼 影 給 黑 歇

熱 遮 惻 吝 業 麼 影 給 黑 歇

ts ds t dx j m ng g h ch, ho.

恩 勤 兒 可 色 刻 哀 一 阿 額 偶

恩 勤 兒 可 色 刻 哀 一 阿 額 偶

n l r se s h e i u v vu

敖 屋 與 挨 耶 一

ao u ii ai ei

B. 叶白哀恩切音泰

泰 僧 參 瞋 稱 墨

寫更厚 安 頌 榮 昌 繙 湯 媽

音 你 木 賓 鳴 支 匹 賈

六 速 讀 墩 凍 姑 忽 友 木

樂 樓 未 某 哥 西 科 股 幽

樂 樓 未 某 哥 西 科 股 幽

樂 樓 未 某 哥 西 科 股 幽

樂 樓 未 某 哥 西 科 股 幽

樂 樓 未 某 哥 西 科 股 幽

樂 樓 未 某 哥 西 科 股 幽

二

128.

ao(熬=a) ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
老 毛 高 好 朝 考 邀

ü(與=y) ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
屢 女 區 駒 疽 虛 域

ai(挨=i) ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
來 骸 差 磊 兼 飛

C. 五 聲 ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
盟 刳 蚊 愠 特 擦 弱

ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
稱 逞 言 成 稱 力 離 伸 誌

D. 放 在 一 齊 音 ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
盞 虧 塤 榭 乖 花

Q ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
雖 缺 橡 杯 帥 稜 列 捏 戚 且

ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
睢 標 窠 嬌 胫 鞭 鞋 醉 雪 挑

E. ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
那 難 囊 巴 竿 幫 身 王

ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ ㄨ
車 臣 城 花 換 黃 寧 宮 光

二

129.

F 咸字 / / / / / /
天 法 另 子, 天子, 房, 太

這, 這麼, 幾, 幾時, 著, 挨着, 沒,

不, 不是, 封, 些, 下, 上, 心, 向, 回,

人 然 入 就 多 叫 對 第 樣 伍

G. 中華民國, 大學堂, 從那裏來的,

H. 刀 鈞 忸 忸 忸 忸 忸 忸 忸 忸

忸 周 馬 忸 忸 忸 忸 忸 忸 忸

忸 魚 島 臨 棉 陶 禾 稻 蹈 轟 聯

壽 道 到 倒 薊 衛 導 導

I. 快 快, 諾 諾, 等 一 等, 準 不 準, 天 天,

4 of 7

敬啟者昨閱邸抄欣知

九月十二日

THE HISTORY OF SHORTHAND IN ITALY FROM 1922 TO 1937: SIGNOR GIUSEPPE ALIPRANDI

THE year 1922 is of fundamental importance in the political history of Italy. On the 28th October, 1922, Benito Mussolini made his famous "March on Rome." This changed the history of Italy completely.

Indeed, the Fascist Regime began a whole series of reforms in all spheres, and, in a special way effected the realm of Public Instruction. Thus the Minister, Giovanni Gentile, modified the whole scholastic programme. So far as the study of shorthand was concerned it was decreed on the 4th February, 1923, that shorthand teaching should be compulsory in all technical schools. From 1909, shorthand was taught as a compulsory subject in commercial schools, but there were few schools of this type in Italy. This measure, thus established, created a great interest in the subject of shorthand in Italy; many stenographical journals began to be published, many shorthand manuals were printed, numerous shorthand companies arose, and many cultural shorthand undertakings were established.

Two systems were allowed to be taught in the public schools: Gabelsberger-Noe systems and Meschini system. Of course this scholastic measure limiting the number of systems to be used in the schools caused on the one side violent discussions among the followers of the one or the other system, and caused the followers of the systems that were not allowed by the State to press the Government to be given permission to teach the forbidden systems.

The outcome of this strife was that on the 14th of March, 1928, S. E. Benito Mussolini, considered the report of a commission of technical corporations, and decreed that the only State system should be Enrico Noe's, which had such an absolute superiority over all other systems. The measure was a just one not only because Enrico Noe's system is practically Italian: because, although it is based on Gabelsberger's system, there have been such alterations and innovations made that it may be considered Italian in its inner frame, and its value had been proved during nearly seven years of professional activity.

The measure taken by the Ministry of National Education, caused many disputes, and the protagonists of other systems tried by all the means in their power to get them recognized. In 1935, the Royal Academy of Italy appointed a commission that had to consider several systems presented for examination. The commission studied these systems (about twenty in number) and rejected more than half of them, as many inventors thought that a few signs were sufficient to make a shorthand system, whereas shorthand is a difficult subject, and the creator of a system needs to possess the complete

mastery of scientific ideas, in order to create a system of lasting value. Among the very few systems worthy of consideration, the Royal Academy of Italy declared to the Education Ministry that the State system "Enrico Noe" should be retained. (The Commission was unanimous so far as the value of this system was concerned.)

Thus, since 1928 to the present time, one system only has been taught in the schools as a compulsory subject: the Enrico Noe system.

The introduction of shorthand into the schools has brought an undoubted advantage to the stenographic life of Italy. Various foundations have been established and I give brief details of one or two.

(1) 14th March, 1925. Foundation of the Italian Shorthand Academy in Padua (founder: Ferruccio Stazi) for the purpose of encouraging higher stenographic study.

(2) In 1924, 1926, 1935, Enrico Noe—the founder of the stenographic school in Italy—was honoured by giving his name to streets in Italian towns. Moreover, national celebrations were held in 1935 to commemorate the centenary of his birth.

(3) The Enrico Noe School holds many national congresses and national shorthand competitions. These competitions are always won by writers of Noe's system, though they are free to writers of any system.

(4) Participation of Italian Shorthand writers in the International Congresses of Milan (1926), Budapest (1928), Amsterdam (1934).

(5) Periodical examinations for the teaching of shorthand take place at intervals. (To be entitled to teach in the public school, one must have passed one of these examinations.)

(6) Reformation of the Code—shorthand was included (1929).

(7) The Italian School participated in the Printing Exhibitions at Cologne (1928), at Barcelona (1929), at Milan (1933).

(8) Owing to the wide diffusion of shorthand and its real advantages in public administration, some Ministries established in 1934 that in the open examinations the knowledge of shorthand must be taken into consideration.

In short, shorthand may be said to have developed greatly in Italy. There are four journals published concerning the Enrico Noe system and a periodical about the "Cima" system is also published.

Shorthand is largely employed in public offices, in newspaper offices, and in private undertakings.

The compulsory teaching of shorthand in the schools helped to spread the knowledge of shorthand among Italians. We only hope it may be introduced eventually into the classical schools.

Section 5

Selection and Training of Teachers of Shorthand

MINIMAL ESSENTIALS OF SELECTION AND TRAINING FOR TEACHERS OF VOCATIONAL COMMERCIAL SUBJECTS: IRMA EHRENHARDT, B.S., Ed.M.

IN the United States definite efforts are being made among teacher-training institutions¹ toward a progressive programme of selection, admission, elimination, and final certification for teaching. The inauguration of the plan of selective admission and selective promotion marks the end of training the "garden variety" of teachers. The purpose of the new programme is to plan, guide, and cultivate a special person; one who is mentally, physically, emotionally, and morally fit; one who *wants* to teach; and, in the field of commerce, one who can easily utilize his commercial adeptness in business as well as in the classroom. Certification to teach vocational commercial subjects is a privilege to be granted only in terms of proved capacity—capacity in scholarship, capacity in occupational competency, knowledges, interests, health, social and personal qualities, diction, and character. It is the *quality* of the product which is the major concern of the teachers' college.

SELECTION OF CANDIDATES

1. *Scholarship.* One of the first requirements for admission to a teachers' college is the scholastic record from the secondary school. Preferably, a candidate to a teachers' college should present credentials of high scholastic achievement. A Certificate of Recommendation written by the principal of the secondary school accompanies the official transcript of credits. The form of recommendation may read something like this—

"The applicant (is) (is not) officially recommended for admission to the.....Teachers' College. (He) (She) stands approximately No.....from the top, in a class numbering..... Passing grade in school..... Average grade required for recommendation to the college....."

"Grades" are marks by which the instructors indicate the calibre of a student's work; for example, A is Excellent; B—Good; C—Average; D—Poor; and F—Failure. The majority of the schools in the United States stress the grades received in the courses and not the examinations passed as is the usual European custom. Educators find the situation lamentable when students work for grades and not for the knowledge assimilated. Nevertheless, it is an indisputable fact that the scholarship record is a first essential for admission to teacher-training work.

2. *Personality.* Some honour roll students make

¹ Organizations, such as the American Association of Teachers' Colleges, the National Society of College Teachers of Education, and the National Commercial Teacher-Training Institutions, are stimulating and fostering more considered selection and training of teachers.

egregious failures in the teaching profession. The reason, in many instances, is because they sacrifice personality development at the expense of intellectual pursuits. Personality-minus individuals are unsuccessful in the classroom, a fact also true of the business office. Some business men go so far as to say that skill counts one-third; personality, two-thirds. A comparable ratio, perhaps, is feasible in regard to vocational commercial teaching. At any rate, teacher-training institutions are not only checking the personal qualifications that an applicant possesses but they are also making a drive toward developing the candidate into an integrated personality. To exemplify the interest in an applicant's personal qualifications, the following are some of the questions found on an Indiana State Teachers' College Admission Blank—

Name the studies you have liked best in high school and give reasons.

What studies in high school have you found most difficult?

How much home study per day did you average for your four years in high school?

Underscore your school activities, adding any not mentioned—

Literary—School paper, school annual, and literary societies.

Dramatic—School plays, dramatic clubs.

Debating—Team, club.

Music and art.

Athletic—Baseball, basketball, football, track, hockey, tennis, swimming, golf.

Class offices.

Miscellaneous—Boy Scouts, Campfire Girls, Y.M.C.A., Y.W.C.A., etc.

List recreations and strong interests or hobbies while in high school.

List the titles of as many books as you can recall having read during the past year *outside of school requirements*.

What magazines and newspapers do you read regularly?

Write a short story of your life, including reasons for your selection of a vocation, and your accomplishment, either in or out of school, which has given you the most satisfaction. If more than three months have elapsed since the time of your graduation, write of your experiences and activities since that time . . . If you were free to choose anything in the world, include a statement of what you would like most to BE or to DO. Include in one paragraph a statement of what you consider to be your chief personality trait, showing your major strong points as well as your major weak points. In a final paragraph write any questions about choice of occupation or life plans which you would like to have answered.

The Indiana State Teachers' College also requires the principal or a designated teacher of the secondary school to check items on a personal rating sheet. The person checking should recommend the type of high school graduate which he should be happy to have return to teach in his own school. See page 48. The numbers checked by the principal are then added by the Personnel Department of the school in order to obtain a composite rating, the lower the number, the better the

school, an acquaintance with the regulations and customs of the college, the use of the library, and a tour of the buildings. An informal reception at which the President, administrators, and faculty preside, closes Freshman Week.

As soon as the ratings from admission blanks, the scores on the various examinations have been tabulated, each faculty member receives the data concerning each freshman. The following is an example of the tabulation:

	Ratings from Pers. Rating Sheet										Total	Psych. Percentile	English Percentile
	I	II	III	IV	V	VI	VII	VIII	IX	X			
Broerman, Ruth	2	2	I	I	I	5	2	3	2	4	23	91	90
Brown, Byron L. . . .	2	2	2	2	I	2	2	2	3	4	22	79	80
Brown, Otis H. . . .	3	3	2	2	I	2	2	2	3	2	22	33	50
Burton, Doyle	3	3	3	4	I	2	2	2	4	I	25	34	I

rating. The extreme poor score is 50; the other possible extreme, or perfect score is 10.

Personal interviews and the use of personality scales may further supplement and corroborate the data collected from the secondary schools and from the applicants. Personality traits possessed by the applicant and their development are an important consideration on the part of teacher-training institutions, and as such, they are included as a minimal essential in the selecting and training process.

3. *Speech.* Although voice culture is a phase of personality, it is mentioned separately on account of its importance. Speech is one personality trait which can be scientifically tested. Students possessing incurable speech defects that seriously interfere with teaching success should be refused admission to teacher-training institutions. It is a recognized fact that a pleasant speaking voice is a necessary element for successful teaching. Business, too, demands a pleasing voice. One school; namely, the School of Business Practice and Speech, Rockefeller Centre, New York City, considers speech so vital a factor that it includes the name in the title. With the dictaphone system of testing and teaching, courses in speech development are most effective. Teacher-training institutions, too, should require a course in the fundamentals of speech, offered in the freshman year with subsequent testing.¹

4. *Psychological, English, and Health Examinations—Orientation Week.* A freshman (an entering student) must attend an orientation period at the college. The orientation week or "Freshman Week" occurs a week before the official registration for advanced students. During this time, the freshman is subjected to a psychological examination, a co-operative English test² on usage, spelling, and vocabulary, and a physical examination. Other events of Freshman Week include discussions of the various courses of study offered at the

Since the selective programme is still in the experimental stage, the low ratings on the admission blanks, the psychological, and English examinations, do not, as yet, prevent a student from matriculating in the college but they do prognosticate his meagre chances for completion of the first year's work. Further elimination of the scholastically weak occurs during the first year. Poor grades (Scholarship Index¹ of 30 or less) automatically discharges a student from the college. The freshman mortality is about 25 per cent of an entering class numbering 500.

In résumé, the criteria of selection for admission to a teacher-training institution should include the following essentials—

1. High scholastic achievement, as shown by the percentile ranking in the secondary school.
2. High mental aptitude, as shown by a recognized psychological test.
3. Good health and freedom from serious physical defects, as shown by careful medical examination.
4. The possession of certain personality traits, and the absence of other disqualifying personality traits as shown by—
 - (a) Rating sheet checked by the principal or teacher.
 - (b) Personal interviews.
 - (c) The use of a personality scale.
5. Speech, as shown by freedom of serious speech defects.

It may be noted here that further selection in teacher-training institutions also takes place when the student enters the Senior College (Senior College includes third and fourth years) for his professional work. At Indiana State Teachers' College a student with a Scholarship Index of less than 50, cannot enrol in Senior College courses, nor is he permitted to take his required student-teaching work at the Laboratory School. This rule places another restriction on the scholastically weak.

¹ Scholarship index is the ratio of the term grade to the credit hour; that is, A is 4 points, B—3 points, C—2 points, D—1 point, 4 A's with 16 hours of work equal a scholarship index of 100. A Scholarship Index of 25 would indicate four D's for 16 hours of work.

¹ For *High School Graduates and College Freshmen* prepared by L. L. Thurstone and Thelma Gwinn Thurstone, The University of Chicago, published by The American Council on Education, Washington, D.C.

² Form 1935, Series 2, M. F. Carpenter, E. F. Lindquist, D. Q. Patterson and F. S. Beers, Co-operative Test Service, U.S.A.

SCHOLASTIC AND PERSONAL RATING

I. *High School Scholarship Record*

1. Superior
2. Very good
3. Average
4. Poor
5. Failure

II. *Scholastic Zeal*

1. Craves scholarly work
2. An energetic student
3. Studious
4. Usually indifferent
5. Unresponsive

III. *Intellectual Ability and Aptitude*

1. A keen student
2. An alert student
3. An average student
4. A slow learner
5. A dull pupil

IV. *Initiative*

1. Seeks additional tasks
2. Completes suggested supplementary work
3. Prepares assignments
4. Needs occasional prodding
5. Needs constant supervision

V. *Integrity*

1. Unquestionably honest
2. Apparently honest
3. Intentions satisfactory
4. Sometimes unreliable
5. Positively dishonest

VI. *Leadership Ability*

1. An inspiring leader
2. Unusually successful
3. Tries, yet fails frequently
4. No leadership attempted
5. Definitely a follower

VII. *Social Attitude*

1. Strongly altruistic
2. Usually considerate of others
3. No positive attitude, neutral
4. Self-centred
5. Anti-social

VIII. *Emotional Control*

1. Exceptionally well-balanced
2. Well-balanced
3. Usually well-balanced
4. Tends to be over-emotional
- 4A. Tends to be unresponsive
5. Too easily moved to anger or fits of depression
- 5A. Unresponsive, apathetic

IX. *Financial Status*

1. No financial difficulties
2. Few financial difficulties
3. Moderate financial status
4. Financial status below average
5. Seriously handicapped financially

X. *Interest in Extra Curriculum Activities*

1. Very strong
2. Above average
3. Average
4. Below average
5. No interest

THE TRAINING OF VOCATIONAL COMMERCIAL TEACHERS

In the United States, there is a rapid growth in the use of office machines; teletypewriter operators flash messages to distant places; machine operators do the work book-keepers once did; dictaphones are replacing stenographers—a dangerous statement to make here. In the face of these ever-changing business procedures, the training of vocational commercial teachers cannot be static; on the contrary, it must always take cognizance of the new demands business makes of its employees.

To bridge the gap between school training and initial employment, a commercial education organization and a business organization, the Eastern Commercial Teachers' Association and the National Office Management Association, respectively, are sponsoring a vocational ability testing programme. At present, the testing programme includes stenographic ability, typewriting ability, and book-keeping ability tests. For use in connexion with each of these vocational ability tests, two other tests are given: an awareness or background test, and a fundamentals test—English (spelling, vocabulary, plurals, capitals, and paragraphs). As personality is a factor in business success, a personal rating schedule is an important phase of the examination. National Certificates are issued to the students who meet the office standards in the ability and the required supplementary tests taken. This new testing programme

calls for vocational commercial instructors who are virile, vigorous, and productive, and who keep abreast of the times.

The teachers' colleges do most of the training of vocational commercial teachers of secondary schools in the United States. They offer a programme which tends to qualify the teachers for their initial positions and, at the same time, furnish a basis for future promotion.

The following points reflect some of the best practices and advanced thinking on vocational commercial teacher-training in the United States—

1. *A Five-year Training Programme.*¹ An adequate teacher-training programme for vocational commercial teachers requires five years, at least. To-day four years are the usual number spent in an American teachers' college for commercial teaching certificate requirements, but there is a definite trend toward adding another year in order to include more academic background, more extensive student-teaching experience, and the necessary business experience.

2. *Academic or Liberal Arts Courses.* All prospective teachers, regardless of their field of concentration, spend the first two years in academic study. Much of the work is articulated with their future specialization. The liberal arts content includes an emphasis upon English

¹ *National Association of Commercial Teacher-Training Institutions*, Bulletin No. 8, Abstract of Proceedings, June, 1935.

with the required speech work, the social sciences, mathematics, philosophy, and electives in foreign language, psychology, or further study in the above-mentioned courses.

It may be noted here that a student also includes physical education with an emphasis upon sports, as an important part of his training programme.

3. *Background Business Knowledge Subjects.* Under this category are grouped commercial economic geography, commercial law, business economics, business organization and management, business correspondence. These are courses which the prospective vocational commercial teacher needs for an understanding of business relationships, and they are required of all vocational commercial teachers.

4. *Professional Subjects.* The vocational commercial teachers are required to enrol in professional courses; such as educational psychology, history of education, mental hygiene, tests and measurements, principles of teaching, secondary education, philosophy of education, methods in teaching the skill subjects and the background business knowledge subjects, vocational guidance.

5. *The Vocational Commercial Skills.* A vocational commercial teacher must be a master workman in the chosen skill. Forty to 50 per cent of the total hours for graduation are devoted to the selected skill and its allied subjects in order to train the prospective teacher with a degree of proficiency approximating the best office standards. The vocational commercial teacher must be well equipped to demonstrate the skill in classroom instruction and to work in an office successfully. A modern office does not want nor does it need to employ a "C" (average) worker. And so, the content of the vocational commercial courses in a teachers' college is always a drive for "speed, accuracy, and neatness" with the all-important emphasis upon desirable attitudes and job intelligence. The vocational commercial skills are usually classified into three groups: Retail Selling, Accounting, and Stenography.

(a) *Retail Selling.* A teacher-training course in retail selling includes intensive work in: transportation, marketing, salesmanship, advertising, elementary accounting, merchandising. But no course is as rich in value as actual sales experience. A degree of successful selling experience is required of the prospective teachers, so they will have first-hand knowledge on how to display merchandise, to make the sales approach, to wait on customers, to build goodwill, etc. The proposed George Dean Act for distributive occupations is causing a much-needed increased interest in retail selling in the United States.

(b) *Accounting.* In the field of accounting, prospective teachers must master the following subjects: advanced economics, further study in business law, marketing, elementary accounting, advanced accounting, cost accounting, machine book-keeping, bank accounting, money and banking, special methods in teaching accounting, and electives are permitted. Our progressive teachers' colleges require successful office experience in accountancy, six months or more.

(c) *Secretarial Field.* For job competency in secretarial work both in business and in the classroom, the prospective teacher must meet minimal standards in

stenography; for example, shorthand dictation speed, 125 words per minute; typewriting speed, straight-copy, 50 net words per minute plus acceptable work on rough drafts, invoices, tabulations, addressing of envelopes, fill-ins, etc.; and transcription speed from shorthand notes, 40 net words per minute. The required courses are: elementary accounting, stenography, typewriting, filing, machine office practice. Advanced shorthand and advanced typewriting are correlated and should be taught by the same instructor, the major purpose of the advanced courses being transcription speed and accuracy. The development of desirable personality traits for a successful secretary is a concomitant of all the secretarial subjects. As in the fields of retail selling and accountancy, office experience in stenography is required of the prospective teacher of stenography.

6. *Student Teaching and Business Experience.* Teachers' colleges require two terms (24 weeks) usually of directed student teaching under the tutelage of a trained critic teacher of the Experimental Laboratory School, a vital part of the teachers' college. Many educators are proposing a one- to two-year period of "intern" work, a system comparable to that of the medical school. It is true that the test of the training lies in the way a student executes his work under the direction of an efficient critic teacher. Student teachers reflect their preparation, attitudes, discipline powers, interests, initiative, enthusiasm, and energy in their student teaching experience and they are "graded" accordingly by the critic teacher and the Director of Student Teaching. A good recommendation from the Laboratory School is one of the best references a prospective teacher can use in applying for a teaching position.

Business experience as a requirement for vocational commercial teachers has been mentioned in connexion with each of the skills. Very few teachers' colleges, as yet, require business experience; they do encourage students to utilize their vacation periods in doing office work. The two alternatives, business or teaching, make the vocational commercial teacher-training programme most attractive. Many of the graduates from the Special Commerce Courses of Indiana State Teachers' College have entered business and have become so fascinated with it they have lost all interest and desire of returning to the teaching profession. Since business needs well-trained employers and employees of college calibre, the teacher-training programme is not to be criticized for losing its trainees, nevertheless, the teaching profession also needs the wide-awake, intelligent and adaptable young men and women. The difficulty will be eradicated when the teachers' salaries offer better incentives to stay in the teaching profession. Despite the fact that business may take some of our best material, the statement still holds good: all vocational commercial teachers must acquire as much business experience as they can to insure better teaching of the vocational skills. This paper does not attempt to discuss the question of whether or not the vocational commercial instructors should be selected from the business world, given some professional education courses, then placed in the classroom, rather, it takes the viewpoint of training the "raw material" academically, professionally, and vocationally for the teaching profession. May it be mentioned

here, there is something to be said in favour of the business man entering the vocational commercial classroom as an instructor.

7. *Senior Comprehensive Examinations.* All graduating seniors must pass comprehensive examinations in the field of education and two other fields of concentration selected by them. These examinations test the students' power of seeing relationships among their courses; they also test their maturity of thought. A very poor showing on the examination may defer the receipt of the diploma.

8. *Placement and Follow-up of Graduates.* After a vocational commercial teacher is trained, the next work of the teachers' college is to place its product effectively. Teachers' colleges are doing an excellent piece of work in this respect, especially can the writer say this of the two state training institutions of Indiana, Indiana State Teachers' College of Terre Haute and Ball State Teachers' College of Muncie. At present the demand for commerce teachers exceeds the supply; many of our 1937 graduates are placed now for the fall. In regard to follow-up, the Placement Bureau keeps its files up to date and assists the graduates in securing advancement, if, of course they merit promotions.

9. *Service a Teachers' College can and should give its Alumni.* In this connexion the writer has the privilege of referring to an interesting paper entitled "Training of Teachers in Service" given by Mr. Shepherd Young, Head of the Commerce Department, Indiana State Teachers' College, at the Business Education Department of the National Education Association meeting held in New Orleans, February, 1937. He states—

"No doubt, every instructor here to-day who is engaged in some phase of teacher preparation, takes great personal pride in the fact that he is doing a good job of training young men and young women for the public schools, and looks upon his product as fairly finished. However, since education is a continuing process, one never reaches that point in his educational career when it can be said that he is a complete, finished product. Although we may give our students a thorough grounding in the fundamentals of a subject, the more they know about the particular subject, the more they realize their imperfect mastery of it."

Mr. Young obtained information from fifty commerce graduates of the College in regard to what Indiana State Teachers' College could do to help teachers in the field. A few quotations from the letters will illustrate the needs of the teachers in service.

"Keep us informed on recent trends and modern procedures in commercial education. Perhaps this might be done by (1) mimeographed bulletins that would give in brief form the findings of research studies that have a relation to the work in our field; (2) a publication sponsored by your department, the content of which should deal chiefly with articles written by commercial teachers who are graduates of your department that relate their own classroom teaching experiences and procedures."

"Offer courses during the summer session that will appeal to graduate students; for instance—

Testing in commercial education.

Recent trends in commercial education.

Advanced courses in selling that will aid teachers in the new courses in selling that are being offered now in the high schools.

Vocational business education (standards, tests, procedures).

"A course in *practical* adolescent psychology. What I should like to know, and try to find out, is *why* students act as they do. The fact that a student, perhaps, is surly and insolent is not important. If we can find why he is surly and insolent that is important. If the 'why' can be diagnosed, the treatment will in all probability be easy."

"Teacher helps—

A. List of helpful professional and trade journals.

B. List of free publications that may be secured by mere request and which are invaluable.

C. Conventions and conferences—give a survey of those known to be specially beneficial. One big point is the contacts made and new views gained.

D. List of authoritative surveys that have been made and which give valuable information.

E. Catalogues of tests and texts.

F. A bulletin issued monthly during the school year giving new developments, outstanding achievements of graduates, articles by faculty and a sort of clearing house of ideas.

"It might be possible to conduct a seminar each summer for the discussion and study of current problems in commercial education—particularly the latest methods in each of the various subjects."

"Frequently we see pupils who are of average ability in subject matter move ahead of those who lead their class because the former excel in personality. Homes have fallen down on the job of character training, yet we all recognize its value in life's occupations. Training in this field would be of untold value to pupils and perhaps even to the teachers."

"District conferences of commercial teachers for discussions of methods and commercial education trends and problems."

"Much can be done to improve the methods of presenting various subjects. The manufacturer spends much time and money in research, making time and motion studies, in the development of new and improved machinery and so on in order to improve the manufacturing process. May we not take a lesson from him? In teacher-training institutions, the emphasis upon correct and effective methods needs to be increased. Otherwise, much time and labour may be wasted on untested methods."

"Beginning teachers frequently have to learn by experience who the outstanding leaders are in commercial education and what the leading publications and organizations are in our field. They need contact with these in order to keep up with the latest trends and they cannot learn about them too soon."

From the above quotations written by alumni of the college, it can be seen that the work of a teachers' college continues *ad infinitum*, as the training of a vocational teacher not only signifies training while the student is in college but it also signifies a continued interest and service to the teachers at work. This service is of mutual benefit to the college and teachers; both need the assistance of the other for theoretical and practical purposes. The college can utilize the material for enriching its commercial programme in the undergraduate school.

In reviewing the training requirements of vocational commercial teachers, it may be said that the vocational ability testing programme and the proposed Federal Aid for distributive occupations (retail selling) are

making the United States educators more vocationally conscious by furnishing an impetus for increased public school efficiency in commercial work. Efficient, dynamic teachers are needed to produce better vocational commercial results in the public schools. These teachers must be well trained during a five-year period, at least (beyond the secondary school), in liberal arts, professional courses, background business knowledge subjects, the vocational commercial skill (retail selling, accountancy, or stenography) with student teaching and business

experience as an integral part of the training preparation. The teachers' college continues its work in the placing of its graduates in teaching positions, in keeping in close touch with the students' progress, and in supplying aids to the teachers in service. If the desire for professional growth and professional interest is inculcated in the students during their training programme, then there is no educational limit in the teaching profession for a carefully selected and an all-round, well-trained graduate of a teachers' college.

RECRUITMENT AND QUALIFICATIONS: DR. R. W. HOLLAND, O.B.E., M.A., M.Sc.

THE staffing of British schools in Commercial Education is, by reason of the organization of such schools, for the most part a local and domestic matter. It is in the broadest sense only that at the moment reasonable comparisons can be made with methods of recruitment and training in vogue in the homelands of many of our visiting delegates, and it is with no desire to be superior, where any such attempt would be foolish, that the subject under consideration is examined from the British angle and within this examination more particularly from the English viewpoint.

The foregoing preamble assumes that, speaking generally, the teacher of shorthand cannot be considered apart from the teacher engaged in the general teaching of commercial subjects. An examination of the present position with a few suggestions for improvement in the future is perhaps best approached by reducing the question to an examination of this field in England. To make this the easier I am taking the liberty of quoting in relation to Scotland from a contribution by Dr. T. Pettigrew Young, Principal of the Glasgow and West of Scotland Commercial College, to *Education for Commerce* in October, 1935.

Here Dr. Young says—

"In Scotland, certification is essential for all teachers in grant-earning schools of all grades, and the training and certification of teachers of commercial subjects have for many years been in a position similar to training and certification for other branches of teaching.

"Four types of procedure are available. The most general is, naturally, that which is applicable to the candidates coming direct from the Secondary School. Such candidates must first satisfy the Scottish Education Department as to their general educational fitness for the teaching profession. This is done by production of a Scottish Leaving Certificate or other equivalent of Matriculation standard. Thereafter the candidate must complete the requirements for the Diploma of the Glasgow and West of Scotland Commercial College. These requirements entail a minimum of three to four years' study of the following subjects: Book-keeping and Accountancy, Shorthand (minimum speed 100 words a minute), Typewriting (minimum speed 45 words a minute), English, Commercial Arithmetic, Commercial Practice and Procedure, one Modern Language (two years beyond Matriculation standard), Economic Geography, Economics, Economic History, Mercantile Law, Training in Speaking. In the first three of these subjects there are compulsory courses on teaching

methods in addition to the whole groundwork of theory and practice. Before the Diploma can be awarded the candidate must further produce evidence of satisfactory practical business experience extending over a period of not less than one year. The possession of the Diploma entitles the holder to proceed to the Training College for a year's training in the general theory and practice of teaching. Only when this has been satisfactorily completed are the Training Record and Probation Certificate granted. Like other teachers the holders of the Probation Certificate are regarded as being on probation for not less than two complete years of actual service in inspected schools. They are qualified to be put in charge of any stage of commercial instruction in advanced divisions or Secondary Schools. As regards salary, recognition varies with different Authorities—Glasgow places such teachers on Graduate scale, most other authorities do not at present go beyond "Four-years-trained" scale, but it is possible to receive placing in consideration of extended practical business experience.

"The great majority of Scottish teachers of commercial subjects have acquired their qualification on the lines just indicated, but other avenues have also been utilized. The Regulations of the Scottish Education Department place the holding of a University Degree in Commerce on the same footing as the Diploma as a necessary preliminary to admission to the training College for Teachers. The Degree has the advantage of automatically securing Graduate scale of salary under any Authority, but on the other hand it has this weakness, that it does not in itself ensure that such graduates have an adequate knowledge of Shorthand, Typewriting, or Practical Book-keeping, nor does it necessarily imply any practical business experience.

"A third category is composed of persons who have attained an age at which it is impracticable to begin a three—or four—years' course of study, but who have had a wide experience of business, have perhaps done some occasional teaching, and may hold certain certificates, say, of the Royal Society of Arts. Special provision is made for such cases. The procedure is fairly simple. The candidates make application to the Training College for 'Special Recognition,' and submit a detailed statement of their general education and other qualifications. This record is considered by the Training College, the Commercial College, and the Scottish Education Department in collaboration, and where the candidate is considered to have qualifications closely equivalent to a Diploma, 'special recognition' may be granted after the candidate has successfully undergone a period of training in teaching

methods and practice, together with study of a few prescribed subjects at the Commercial College. In some cases this may all be completed within a single year. If the candidate's teaching and professional experience justifies the step, recognition may even be granted without any further training. Teachers who have been granted 'special recognition' are for all purposes placed on the same footing, professionally, as those in the two preceding groups.

"Mention may be made of a further type of certification applicable to holders of the general teaching certificate. Such teachers may find it advantageous to add to their general qualification some indication of 'special fitness' under Article 39 of the Regulations. For this purpose, short intensive courses are provided by the Training College Authorities or the Commercial College and generally include the essential subjects of the school commercial curriculum. Under certain conditions, certificates obtained in such courses are admitted as qualifying such teachers to give instruction in commercial subjects, but generally not beyond the Advanced Division work extending over the first two or three years' courses. In districts where the facilities offered by the Commercial College cannot be readily taken advantage of in this connexion, a recent decision has made it possible to obtain an 'Article 39' qualification through possession of the Senior Certificate of the National Committee (Scotland) for Commercial Certificates."

This long quotation is, I believe, justified, as it places the position in Scotland very clearly and gives the opportunity of insisting on the wide differences which exist in the sister countries. No such definite regulations as those which apply to certification of commercial teachers in Scotland exist in England. Requirements, such as they are, depend very much upon the class of school concerned in Commercial Education. Commercial subjects form part of the curricula of full-time day schools and of continuation schools. The former class includes high schools of commerce, such as the high school administered by the Manchester Education Authority and the City of London College; secondary schools in some few of which commercial subjects are offered to a select class of students, either to a post-Matriculation form or to a form not likely to reach Matriculation standard; junior commercial schools with a definite two or three years' course of training of a vocational kind; central schools where there is a bias towards clerical work and in which commercial subjects are taken in the later years; and finally private commercial colleges and schools definitely vocational in their object, in the best of which English is the central subject with modern languages, shorthand, typewriting, book-keeping, and commerce. Continuation work in commerce is of two kinds. The bulk of it is done in evening institutes where the course system prevails, and some small amount in the way of special courses is offered in technical colleges and in the few day continuation schools at present open.

No national requirements are laid down regarding the qualifications required in any of the day schools, with the exception of central schools. These, being a part of the elementary educational system, are subject to the regulations regarding staff in elementary schools. It follows that it is more important for a teacher of short-

hand, typewriting, and the like, to be recognized by the Board of Education as a certificated teacher than to hold qualifications in respect of the commercial subjects offered. The result is that whilst excellent work is being done in some of the central schools, in others teaching is carried out by persons who do not understand that these elementary commercial subjects are skill subjects, and that a good standard of efficiency is not 70 or 80 per cent, but 100 per cent. The remedy for this is perfectly clear, and will be referred to again.

With regard to the remaining types of day school, the Governing Authorities are left to decide for themselves regarding the nature of the qualification to be demanded.

In the technical college and the secondary school the demand is often made for a graduate in Commerce or in Economics, preference being given to candidates with a knowledge of shorthand and typewriting. This is often so even when the mentioned subjects are the chief subjects to be offered. An appointment may be made conditional on the teacher securing qualifications in shorthand and typewriting. Some educational administrators are fully aware of the position, and when so enlightened are prepared to appoint men and women with business experience, even where a degree is not professed. In a girls' secondary school the commercial teacher often acts in the dual capacity of the school secretary and teacher of shorthand. There is no harm in this provided the teacher has not only a knowledge of shorthand, but also a knowledge of how to teach a skill subject.

In the private commercial colleges and schools the teacher is generally selected by the management from amongst the most efficient of its students and in the better type of school this has proved most successful. There is no danger of exploitation, as in the larger towns the school has to compete with the business house, and the payment of a lower salary than can be obtained in a business house is impossible. The dangers, however, are that a background of educational qualifications may be missing and that the teacher may continue to follow the methods of his own instructor, perpetuating what is both bad and good. In other words, there is usually no training in pedagogics, and the teaching is sometimes crude in the extreme. Private schools under more enlightened management are to-day providing the shorthand teacher for the State-aided school, and they are doing it at their own expense, in that they pay salaries to their student teachers during the course of their training, and as soon as they are qualified to stand on their own feet as responsible teachers, openings in technical colleges, secondary schools, and schools other than central schools are available to them. Indeed in England at the present time two forms of training in the actual teaching of commercial subjects exist, namely, training in the large private proprietary schools, and training at the expense of evening students in evening institutes.

The Question of Part-time Teachers

With regard to day school teaching with full time occupation, the problem is not one of training in the teaching of shorthand only. It is exactly the same as the problem in Scotland, and it could be met in a somewhat

similar way. The question of part-time teachers, however, is a totally different one, and here alone can the matter be considered as one of selection and training of the shorthand teacher. Evening teaching of commercial subjects still forms in this country the great bulk of our commercial training, and the question of the evening teacher still remains, and the problem of the qualifications of the evening teacher still persists.

With regard to suggestions for the training of the full-time teacher, it becomes necessary to decide whether or not in the future, shorthand, typewriting, and book-keeping are to be considered as vocational subjects. So far back as the time of Locke the latter subject was looked upon as part of the education of a gentleman, and, therefore, could not have been assumed to be vocational. The older founders of our shorthand systems had no ideas regarding the revolution in office procedure that shorthand would bring about. Shorthand systems were in their inception intended for personal use, and the question arises, shall we go back to this personal use? With regard to typewriting, already in America the acquisition of ability to use the typewriter is looked upon as a social rather than a vocational asset, and the time may not be far distant when these subjects may be taught more generally as much for their social as for their economic benefit. Should this be so there would be much justification for the suggestions that I am now going to put forward.

Probable Future Trends

If, with the advance of the school-leaving age, popular demand for "useful" subjects is met, there promises to be an extension of training in so-called commercial subjects similar to that which has taken place in America, without the Education Authority offering the training, feeling in any way compelled to find clerical appointments for those qualified under the new syllabus. Thus, in the junior high schools of America the largest groups in these huge undertakings are the groups specializing in commercial subjects, but it is a well-known fact that only a small percentage of the students in these groups actually take up office appointments. It follows, therefore, that if in our central schools, the nearest approach to the junior high school in America that we have, this kind of training is extended, it will not be necessary that the teachers of the subjects shall have had business experience. The subjects will be non-vocational, and they will be taught for their social value, and because they are skills lending themselves to a great variety of pedagogic treatment. It follows, therefore, that just as the class teacher may specialize in geography or history, so we should have teachers specializing in the teaching of shorthand, typewriting, and book-keeping. Since it is unlikely and quite unnecessary that the Board of Education should modify its regulations as to the qualifications of those admitted to a staff of a central school, provision would have to be made for training in teaching method as part of the normal school training.

Personally, I have no desire to see an additional year added to this work. A certain amount of propaganda work amongst those destined to become teachers in our general schools might possibly divert appropriate students to the idea of teaching these new subjects. One

or more of our training colleges might well consider the appropriateness of adding the subjects in question to the curriculum, so that at the end of the normal course we should have a number of teachers passing into the public service with the necessary knowledge of the subjects and the necessary qualifications to teach them. Unless something of this nature is done we shall have to face the fact that what happened in our evening schools some thirty years ago will continue to have place in our day schools, namely, that the young man, appointed in June to take charge of a commercial section of a technical school on the strength of his degree, must be prepared to have a teacher's knowledge of shorthand and typewriting in time to open his classes early in September. At the same time, he may or may not have at the time of his appointment any knowledge of the two subjects or of the difficulties that he will experience in their presentation.

Provided that the subjects in the so-called commercial curriculum so far as it affects central and secondary schools are deemed to be non-vocational on the lines just indicated, the question of the supply of teachers and the very vexed question of business experience does not arise. In this country, however, the trend of training in these subjects becomes more and more vocational in its nature, and the problem of business experience naturally arises.

For the teaching of shorthand as a non-vocational subject business experience is immaterial, and the same applies to typewriting, but immediately the question of the display of business letters, the production of a transcript of matter of a business nature arises, then it becomes essential that the teacher shall have a knowledge of the requirements of the business world. There is no difficulty in staffing a commercial school with men and women of academic distinction, and their qualifications give them the knowledge of the more academic subjects of the commercial curriculum. Whatever may be our views as administrators in education regarding the importance of these subjects, the view of the parent of the pupil is for the most part that shorthand, typewriting, and, maybe, book-keeping are the things for which the student is allowed to continue his education, and this for purely vocational reasons.

It has been found necessary in the chain of schools over which I preside to select and train a class of teachers to meet this point of view. They are specialists in giving instruction in those subjects which are the mechanics of Commercial Education. The plan adopted is that from amongst those taking training consisting of a composite grouped course including English, commerce, book-keeping, shorthand, and typewriting, a selection is made of individuals who have previously completed a secondary school course of training, and hold at least the School-Leaving Certificate, and to such an appointment as student-teacher is offered. The fact that the commercial course has been concluded and that the student is a selected one ensures accurate knowledge of shorthand principles and ability to use those principles. The period of apprenticeship is six to twelve months, and the rate of pay is the standard rate which would have been offered to the student had work with the best type of business employer been undertaken. No teaching

responsibility is given. There is no danger of exploitation. The first increment in salary is based on the completion of the first six months' service or the passing of the Shorthand Teachers' Diploma Examination, whichever may come first. Agreed increments follow, and at the end of twelve months the student teacher becomes a junior assistant, responsible under a senior teacher for a class group. The development then takes its natural course.

The System in Practice

This is an adaptation of the old-fashioned type of pupil-teachership shorn of most of its evils, and many teachers of my own generation will agree that some of the best teachers that this country has known were produced under this system, which, vicious as it might be in giving infants responsibility for class teaching, nevertheless ensured before it was too late whether teaching was or was not the victim's right vocation. Many of our teachers trained as described above are to-day occupying important positions not only in this country, but in the colonies as teachers and responsible education officials. The defect in the system is that the teacher enters on the work of training for business without business experience; but this is not important for the teaching of the rudiments of either shorthand or typewriting, but all-important for teaching when the two subjects are co-ordinated, and here we see the defects of any system not providing for some form of business experience.

The greatest difficulty experienced in the selection of commercial teachers for day work, particularly if business experience is demanded, is the competition that business exerts and the attraction that it generally has. Whilst, as another contributor to the Congress has pointed out, "business needs well-trained employers and employees of college calibre, and the teaching profession also needs wide-awake, intelligent, and adaptable young men and women. The difficulty of these two competing interests can only be removed when teachers' salaries offer more incentive to stay in the teaching profession." The teaching profession, however, can never compete successfully with business interests, and business will continue to take the best material every time.

From the suggestions already made it would appear that shorthand teachers as full-time specialists except in private institutions are not in general demand. This, however, is not true when we come to consider the large bulk of shorthand teaching conducted in evening institutes. For this kind of work consequently other considerations have to be taken into account. Here there is a competition almost as old as shorthand itself as a school subject, that is the competition between the trained teacher with a knowledge of shorthand and the shorthand expert with no training in teaching. A great

bulk of our teachers in evening schools come from the latter class and sometimes their experience of teaching is obtained solely from their experience as students and their own practice as teachers, in the course of which they naturally follow the ideas of their own tutors. No provision is made for them to see other people at work or for them to have instruction in class management. Occasionally an enlightened Local Authority provides a short course of lectures in pedagogics, and this, coupled with classes for preparation for Shorthand Teacher's Diploma Examinations, forms the sole training offered to this class of specialist teacher.

The problem is one of difficulty. The day school teacher has already had his normal training, directed towards quite a different type of work. No particular attention has been paid to his development as a teacher of skills, but if the suggestions already made for day school work were put into operation, this class of evening school teacher would be no longer a problem; they would be in the majority.

The Education Authorities' Position

The demand for qualified teachers of shorthand has been by no means satisfied, and it is of such a nature that "beggars cannot be choosers." Nevertheless, the emoluments are sufficiently attractive notwithstanding the trying nature of the work to make it possible that Education Authorities could lay down definite requirements for preparation for the teaching of shorthand. Those who will be employed are of mature years and consequently the possibility of exploitation which the old pupil teacher system disclosed could not be here repeated, and that which was best in this form of training, namely, the working of the apprentice side by side with the experienced teacher, could well be employed. The selection of teachers would then be dependent upon a sufficient general education, which could be measured in terms of ability to use the mother tongue and an expert student's knowledge of shorthand. The term "student's knowledge" is used to distinguish between the knowledge of a user of shorthand who has adapted it to his own needs, and one who has recently acquired the theory. Given these two qualifications and a natural desire to be useful to one's fellows, training as a junior assistant, with or without pay, but never with responsibility for class management for at least one session, could follow.

I should not wish to close my paper without expressing my admiration of the work that is done in other countries, particularly in America and in the more advanced of the Canadian Provinces in respect of teacher training for commercial schools. No doubt the paper submitted by Miss Irma Ehrenhardt will be sufficient to indicate the trend of thought in the United States.

EXAMINATIONS OF TEACHERS IN SHORTHAND AND TYPEWRITING: H. SMIT

IF we ask ourselves what really may be meant by "Examinations for Teachers in Shorthand and Typewriting," we can say that, speaking broadly, it may be called an investigation of the knowledge and ability to teach these subjects.

The requirements which are wanted at this investiga-

tion differ very much, not only when comparing the requirements in various countries, but also in one special country, e.g. the Netherlands.

Upon the whole above-mentioned aim of the examinations, an investigation of the knowledge, etc., is rather vague. No attention is often paid to the fact that a

person who succeeded in such an examination can be admitted into the teachers corps. He can place himself beside them as their colleague; but, taking into consideration his faulty knowledge and his little technical skill, he has absolutely no right to it.

For the title "teacher," a scientific training is necessary. Do not say now with some disdain: "Should that be necessary to teach simple signs or to instruct the pupils to type well?"

Certainly, this is necessary, because a person who passes the examination should be the equal and not the inferior of his colleagues with respect to scientific attainment.

A proper *general attainment* is one of the first requirements, because the teacher wants, besides a thorough knowledge of his subject, a certain advantage over his pupils.

It is very remarkable that in the Netherlands only one examining association has general attainment in its requirements for the examinations.

A sufficient knowledge of modern languages and a correct pronunciation appertains to this general attainment.

As far as shorthand is concerned, the following appertains to the scientific training: the attainment of the art of handwriting and the attainment of shorthand; the building-up of the various systems, their foundations, choice of signs, systems of shortening and shorthand, the tuition, and acquaintance with the principal school types and their programmes.

Now we come to the point which has been neglected by nearly all examiners, viz. "The technical part of the trade."

Though it is not possible to give an exact estimate, we may safely say that 95 per cent of the pupils who get instruction in shorthand and (or) typewriting will have to apply these accomplishments at the office or in the trade. They become shorthand-typists or shorthand clerks at offices. By the way, these two subjects—shorthand and typewriting—are inseparable. Their application, their operation, are in the sphere of the trade. Hardly any examining organization has reckoned with the requirements mentioned above when stating the qualifications for the examination for teacher. It is obvious that instruction in technical skill in shorthand and typewriting in itself is not sufficient. No; the pupil is a person who must understand through the instruction that he fulfils a task in the trade.

He should understand *what* he writes in shorthand or works out on the machine. And how will a teacher be able to instruct him in this way if he himself has not had a scientific commercial training? The teacher must be able to explain the how and why of what is dictated. He must be capable of giving explanations of the usual terms, of the customs in the trade. He ought to be posted up in every respect.

At the moment that this paper was written there was only one examining organization which fully understood its task.

This is the "Intersystem Association of Teachers in Shorthand and Typewriting." Already at its first examinations for teachers, this association has required a proper knowledge from the candidates in this respect.

With regard to one point, the various examining organizations agree, viz. the point "fitness to give lessons." This is, however, as difficult for the examiners as for the candidates.

In the first place for the candidates: how can they attain this "fitness" during their instruction? Knowing that an important part of this fitness is obtained through "experience," we must acknowledge that the difficulty of the candidate is great. How can he get this experience before his examination? The only practical possibility, and at the same time adequate, is that the candidate gives lessons at a school or institute for some time under the supervision of an able and qualified teacher.

Then the candidate should have to submit a certificate of practical work at his examination, which should be taken into account when judging him. It will not be easy to do so, but I am convinced that there are big schools and institutes which will gladly give an opportunity to serious candidates to teach. Here are several possibilities.

A candidate can be put before a group of pupils to give a defined lesson. Through this an impression could be got about the way in which the candidate imparts knowledge to the pupils, how he makes his personality felt, and how small difficulties are overcome. This possibility, however, is very small, and it would not be easy to find a school which gives a class for it.

Nowadays there is a so-called "trial lesson" at the examination. Some examiners tell the candidate to stand before the blackboard and to fancy that he stands before a class or before a group of pupils. The measure of attainment and the age of the pupils are roughly given. He has to give a defined lesson. Now and then questions are put to him; he has to explain *how* and *why*; he must write copies; he makes mistakes and has to correct himself.

So he has to give lessons to examiners and under the critical eye of those who have got the necessary experience, and of whom he knows that they know it much better than he. (At least this should be so, which is not always the case.)

Add to this, the usual examination nervousness, and it will be clear that such a trial lesson cannot always be a reliable standard. It is to be desired that it would be possible to attend lessons as a visitor, but this could only be reached by co-operation.

The Technical Skill. This subject was repeatedly discussed by me, and very often I was told: "Great speed is not required from the teacher."

I must emphatically object to this. How can a teacher know the difficulties which arise when the speed is raised when he himself has not felt them? How can he know anything about the tempo, the training, the tiring effect which it has, if he has not experienced it before?

In my opinion an aspirant teacher in shorthand must at least be able to write a speed of 165 to 200 syllables.

Typewriting

So far, the greater part of my paper has been on shorthand. At the beginning I argued that shorthand

and typewriting cannot be separated practically, for working out a stenogram in ordinary handwriting does not occur in business.

The requirements which must be satisfied for teachers in typewriting are very slight.

They comprise—

Typing a few tasks, a little speed test, and the famous and notorious trial lesson.

That is all you want to get the title of "Teacher."

In no examination programme in the Netherlands, except the one of the Association of Teachers, do I see anything asked about psycho-technics, about muscle-motor properties of the fingers, about the natural individual rhythm and the labour rhythm, about the technics of the machine, about the working of the several accessories, and about the use of the keyboard of the typewriter applied to the telegraph. Neither do I see anything about the application of the typewriter as invoice and book-keeping machine, or in combination with any counting apparatus.

In this respect, England is going ahead. At the examinations for the teachers in the application of office machines, organized by the Chamber of Commerce, I met with questions on these subjects.

At the so-called trial lessons, questions are put, just as at the shorthand examination, while the candidate-teacher stands before an imaginary class, and the same difficulties arise to which I drew your attention when discussing the trial lesson in shorthand.

Conclusions

Summarizing, the following conclusions are arrived at:

1. At the present examinations for teachers in shorthand and typewriting, insufficient attention is paid to the scientific side of shorthand and typewriting.

2. When examining, the fact is not sufficiently taken into account that, in the main, the two subjects are

taught as commercial subjects, and that a thorough knowledge of the technics is necessary.

3. The way of examining, especially as regards the trial lesson, taken on the whole as well as the investigation into the ready knowledge and general fitness to act as teacher, is wrong.

Improvements

1. This should begin with a definite summary of the requirements, which must be stated in general for teachers of shorthand and typewriting.

These requirements must be taken as the foundation for the examinations. From the side of the Government some guarantee could be given that these requirements are adhered to.

A delegate might take a seat on the Board who signs the certificate in the name of the Government.

2. By stating heavy requirements at the examination regarding literature, tuition, pedagogics, technics of the trade, knowledge of the systems, attainment of handwriting, through which the candidates are obliged to keep themselves posted up scientifically in the indicated directions.

3. By only admitting those candidates who can give evidence to have worked under the supervision of a skilful teacher for a definite time, and who have proved in that way to possess qualities to become able teachers.

Above-mentioned hints for improvement are only the outline of what is my opinion, which is generally adhered to in my organization. It is perhaps possible that it may be done better.

Other ways can be followed. If only something is done, if only it is generally felt that a teacher of shorthand and typewriting should not stand beneath, but beside, his colleagues in other branches of knowledge and that he can be on their level, then the purpose of my paper will be attained.

Section 6

The Technique of the Teaching of Shorthand

SHORTHAND AS A SKILL: THOMAS BEACH, B.Com.

ONE of the most difficult tasks that teachers of shorthand have to perform is to make their students realize fully that modern shorthand systems are not haphazard and arbitrary; that they possess a notable unity; that they are *wholes*. It is the recognition of this basic fact that has influenced the technique of teaching shorthand. Interest in technique is, of course, the mark of the skilled practitioner rather than of the learner, for skill is the goal and not the starting-point, and the achievement of skill means much hard work.

Any system of shorthand that has for components a series of signs unrelated—and without direct linkage with a basic principle—has to be memorized and practised until the requisite facility is acquired by those who would use it for practical purposes.

Of course, it does not follow that a system which is scientifically constructed is necessarily, because of its scientific foundation, adequate for modern purposes. But any such system is fundamentally different. Its principles can be expounded in a way or ways that must reveal and reflect an appreciation of the importance of logical sequence. And it follows that the technique of teaching a modern system of shorthand has itself to be the product of scientific thought that modifies method in the light of practical experience and experimentation.

Shorthand has to some extent depreciated in value in the public mind. Although this is a matter for regret, it is also one of those stubborn facts of modern life that must be recognized and acted upon by those who wish to avoid the danger of becoming human ostriches—and it is easy to live in self-imposed ignorance until knowledge that ought to be the common possession is thrust before our notice by others, or by the unavoidable circumstances of ordinary life.

A sweeping generalization, to which there must be numerous exceptions, is that modern mechanistic methods have adversely affected all forms of human activities. Modern shorthand systems were invented at psychological moments in our history. They enabled human labour to be accelerated at the beginning of the Era of Speed. With more and more insistence on the necessity for acceleration, inventive minds were occupied with the creation of machines for the displacement of human labour, or for the simplification of human effort with a consequent increase in the rate of production. This, of course, is platitudinous when we think in terms of manual labour. That machines may more and more supersede human beings in the office is a premise that still has about it the air of speculation; but we are already witnessing in some offices and in some branches of office work the displacement of human beings that visionaries—shall we call them?—predict has yet to be enormously developed. In any case, it is not difficult to talk with

educationists who think that in twenty years time there will not be any shorthand writers, although the work that they are doing at present will have to be done. It will, however, be done by other methods.

There is little doubt that modern life and the specialization of work are conspiring to rob men and women of the satisfaction of what has been called “skill hunger.” It is the recognition of the importance of skilled activity in modern education that has led us to welcome shorthand in the schools.

That is why I regret the changing attitude of the public towards the importance of practical shorthand work, especially as I have always seen in shorthand something more than a mere “office art.” To me, the race of an accomplished shorthand writer after a cultivated speaker’s flow of the King’s English is a most interesting sight. There is a sense of exhilaration in the contest of skills.

Immediately we begin to analyse origins, the present position, and what we think may be immediate developments, significant facts emerge.

The fact that shorthand is now a subject that is generally taught in Secondary and Central Schools tells against it. People outside the educational world are convinced that no school subject can be taught in a form that will make it practically useful afterwards. A humorous suggestion by Sir James Jeans is apposite. Sir James in a speech recently delivered before members of the National Institute of Industrial Psychology suggested that Bridge should be included in our educational system. The clever leader-writer of *The Times* next day said that the effect of teaching Bridge in the schools would be that “no boy would touch a card after he had left school.” We can agree with the comment, but strongly disagree with its implication so far as a school subject is concerned. It is too reminiscent of a similar contention that the study of Shakespeare at school effectually eliminates the possibility of a spontaneous interest in the poet’s work in adult life. Dare we, who think ourselves typical of the adult of average culture, confess that we ourselves do not, or cannot, take an interest in Shakespeare? I will not tarry to develop this theme, but will leave it by asserting that in this case the matter, or content, has in it the things that make for permanence.

After all, the fundamental weakness is in the method that is adopted and maintained to impart a knowledge of the matter, to create an interest in it, to make it live not only for examination and school purposes, but also throughout life.

But we must return to shorthand. Plato placed first in importance in his educational scheme those games of skill that helped to preserve the “health, agility, and beauty of the limbs and parts of the body.” And it was

Rousseau who discerned the mental gains inherent in skilled activity. Skill is the organization and integration of movements into increasingly complex patterns; and we are agreed that the learning of shorthand is first and foremost an affair of skill. Just as we attach little importance to a person's theoretical knowledge of the different strokes in swimming, but judge his ability by watching his performance in the water, so ought we to judge the ability of the shorthand writer.

Recent investigations in industrial works have shown that where a simple technique of instruction has been given to novices, an amazing superiority over long-experienced but ill-taught workers has resulted. This has been achieved by a simple analysis of the movements involved in the process. It is a fact that relatively few people achieve the best methods or the best of which they are capable unless they are adequately taught.

And the teaching of shorthand makes as great a demand on the capacity of the teacher as any other subject—a fact that ought usefully to be remembered when criticisms of shorthand study are made. Legitimate criticism would often have to be directed towards the incompetent or the indifferent teacher.

When a student gains brilliant results, we naturally hear something in appreciation of the teaching methods that made the results possible. It would be good for both shorthand and for shorthand teachers if we heard more, especially of constructive criticism, when students fail to make reasonable progress not because of any inherent difficulties in shorthand systems, but because teachers have not mastered the art of effective exposition, since they are not skilful technicians capable of demonstrating skill in the use of a technique of which they should be masters.

Shorthand is an activity that tends to develop innate capacity. Activity is a mode of acquiring knowledge, and skill brings an exultant sense of mastery that has a positive value in education. The importance of skill is still inadequately recognized in our schools. Experimental psychology has confirmed the claim that the use of the muscles is not only good for the body, but also good for the mind. The view itself is, of course, as old as the hills.

The acquisition of the skill of shorthand helps a young man or woman to develop himself or herself. Personally, I have never met a man of any consequence who did not develop himself. Bernard Shaw once said "if you teach a man anything, he will never learn it." G. B. Shaw, you will remember, in one of his Prefaces, which, taken as a whole, present his philosophy of life and of living, makes the point that men must learn in order to live. The joy of living, he says, is of working to achieve a purpose that is greater than any that relates solely to the individual, and of being conscious that one is being used for a purpose beyond oneself. This, of course, is the kind of joy that springs from self-development, from personal learning, and individual doing. The narrow view is often the vicious attitude.

A Correlated System

In my humble opinion, many shorthand teachers have a wrong conception of shorthand. They do not see in shorthand, as they ought to do, a unity, a closely corre-

lated system. They are influenced too much by the first stage of study: getting to know the code of shorthand as a set of forms, patterns, outlines, or rules. Now, the rules actually restrict activity and endanger freedom. Moreover, the best shorthand writers are least conscious of them. In a skill like shorthand, rules are a summary expression of experience in writing. Such rules should not be pressed unduly on the student, and he should be told that his own modification of a pattern may not always be wrong.

Teachers forget, or overlook, the research that a man like Sir Isaac Pitman undertook, with grammar book and dictionary in front of him, to test the validity of this or that principle that he thought of incorporating in his scheme. This diligent and unflagging research produced results which, embodied in the system, differentiate it from those haphazard and arbitrary systems which preceded it, and which appear to be, in comparison, merely the conglomeration of fancies and of ingenious manipulations of curves and strokes, dots and circles—ingenious, but lacking a solid, scientific foundation. These results not only make one perfect modern system, but also constitute material that has been of practical value to research workers and inventive minds that have expressed themselves in systems that are far in advance of those arbitrary systems mentioned by Mr. George Oliver that are now merely novelties in the history of the evolution of shorthand.

In teaching shorthand, the two aspects, namely, getting to know the code and the using of the system must go together. Naturally pupils will think that we have not the necessary firm grasp of our subject if we merely follow the exposition of the principles as they are laid down in the various textbooks issued by a publishing house. Mr. C. E. Beevers pointed out yesterday that textbooks are essentials; but that the mere parroting or paraphrasing of the logically presented principles of the system is not enough. Imagination should be the companion of knowledge. The teacher of shorthand in the performance of the teaching duty has abundance of opportunity to endow his teaching with his own personality in the relationship that he himself must establish between teacher and taught.

A teacher who follows the textbook slavishly is bound *to think too much of shorthand as a code, a book of rules*, rather than to concentrate attention on the purpose of the inventor. The whole purpose of modern inventors of shorthand systems has been to produce an organic whole that would supply the world with a new and better intellectual tool. It is a tool that has many uses. Some are strictly utilitarian, others have little to do with utility and much to do with cultural aspects of life. But in this connexion a warning is necessary. To attempt to broaden out the case for shorthand by passing lightly over the practical values that are inherent in the regular use of the system and by stressing the cultural values, is paradoxically, to run the risk of distorting basic values. Let me illustrate. When the value of reading is discussed in some circles, the contention is made that young people ought to read certain books that are specified by title. Not only are students sent to authors, but also to specific books of those authors. The advice may be good; it is certainly not unsound advice, but in

my opinion it is wiser to act in the spirit of the suggestions of H. G. Wells, who believes that the alert-minded student, wisely guided rather than rigorously disciplined, will ultimately—and not too late—discover the right books—that is, the right books for him or her. Adopt a similar mental attitude towards shorthand study and shorthand skill. Admit that they have utilitarian values and cultural values. There is, however, scope in human life for individuals to act in beneficial ways that have no direct bearing on ultimate rewards.

An aim in itself can be a worthy aim, and in pursuing it there need not be mental clarity on achievement. The study or the practice of shorthand can be, and often is, worth while in itself. That either bestows benefits is undoubtedly true, but they can be thought of in this connexion as incidentals. Study for study's sake or practice for practice's sake may be all-sufficing. Nevertheless, if shorthand is worth learning—and it is—it is worth learning in accordance with the best scientific method related to teaching. Pitman's system is scientifically founded. It should be the teacher's aim to get the full advantage from the scientific basis by dealing scientifically with the presentation of principles. An illustration will enforce my point. The consonants are scientifically grouped. This grouping saves both time and effort; it is a memory aid; it assists the writer when reading his notes and reduces the risk of error.

It is for the teacher not only to understand the science of shorthand, but also to make use of it in his presentation of principles and illustrations before the class.

As Mr. D. Abercrombie pointed out in his paper on "The Visual Symbolization of Speech," speech is arbitrary—a series of gestures made with tongue, lips, vocal chords, and breath. The gesture made by a Frenchman in pronouncing "p," for instance, is different from the gesture of an Englishman. This can easily be demonstrated.

Much could be said on the futility of following the textbook exposition of any system. But I think I have said enough, and so have other speakers, to be sufficiently indicative.

Bearing in mind the primary purpose of the acquirement of skill in the art of shorthand, it follows that from the outset the teacher should train his students to apply their knowledge in a *practical* manner—in actually *recording sounds*.

The Artistic Side

"Speed from the beginning and theory to the end" is a commonsense dictum; but in the early stages the *speed* aspect need not be unduly stressed. It is sufficient if students can be induced to write shorthand forms smoothly and without undue hesitation. The artistic side of a system like Pitman's or Gregg's should always be kept before students, and the teacher should see to it that his blackboard illustrations are examples of speedy and graceful execution.

To imbue students with an appreciation of the grace and beauty of the system is an important step towards mastery, as they will, consciously or unconsciously, imitate the model they are accustomed to see.

Students should be encouraged from the beginning to write the many beautiful forms with smoothness of pen

movement. If pride of execution can be inculcated, the journey through the principles of any system will be a pleasant one both for student and teacher. Premature eagerness for high speeds must, however, be restrained.

Some teachers, especially in the early stages, make the mistake of over-estimating the student's powers of absorption of new ideas, and endeavour to impart too much at a time. I have seen a teacher attempt to teach the whole of the consonants and the complete vowel system in one lesson. A little theory and plenty of practice is a good rule to work on, and this we have seen Mr. Louis A. Leslie do in his demonstration at Hastings.

Sometimes the rudimentary principles are studied somewhat superficially. If the fundamental rules which govern the writing of the great majority of words, are hurriedly skimmed over, the result is bound to be disappointing. Familiarity with fundamental word-building principles enables the student to form the outlines for new words without hesitation.

Again, I want you to think of the significance of the unit system of learning—one thing and one thing only presented to the mind at a time.

It is helpful to think in terms of shorthand patterns rather than of mere outlines—and I am glad that many speakers have stressed this point, for it is based on observation, research, and application. Some of you will be familiar perhaps with the latest method of teaching typewriting—teaching by film. This method helps the student to think in terms of letter patterns rather than of series of letters that do not occur in word formation. The use of the film in teaching shorthand has yet to be fully investigated. Personally, I never watch a film that shows in slow motion the movements of a man pole-vaulting, or jumping over hurdles, without dreaming at night that I am going through the graceful movements step by step. Why not the graceful movements of writing shorthand?

There is, of course, an ever-present need for research in the improvement of teaching methods. A new method is not necessarily an improvement because of its newness—but an old method is not necessarily the best because it has served a purpose for a time. Teachers of English, teachers of modern languages, are revealing an interest in research work and experimentation. We hear more now than we heard years ago of the utility of limited vocabularies: 600 words; 1000 word-English; 3000 words. The vocabulary of the Carnegie Committee has 2000 words. One cannot hope to teach *every* outline in a language. Limited vocabularies, frequency lists, and the like, can be made to serve practical purposes.

If I had time I could suggest other angles of approach—visualization of the outline; the repetition of an outline by means of a gesture made with the finger. Invisible writing—the making of movements on paper when listening to people speak. Then, I have found "Flash Cards" especially helpful in teaching such a principle as the *shun-hook* in Pitman's Shorthand.

Habit formation right from the beginning with a limited vocabulary is important. There should be no mere copying out of outlines and longhand—I hope that kind of teaching has gone for ever. Formation of the right habits makes for the prevention of mistakes.

Repetitive Work

There are varying opinions on the value of repetitive work in study. With a skill the question of repetition is of supreme importance. That is why the whole system should be taken for granted right from the beginning with its inherent and closely related parts and patterns. I have already hinted that all modern systems are patterned like speech, and are the demonstration of the intention of the inventors.

Skill comes from the separation and practice of specialized movements. Anita Lizana, in the 1st July issue of the *Daily Mail*, wrote, on the subject of tennis, that "to see Austin in action against von Cramm was an object lesson in the technicalities of perfect lawn tennis." Austin achieved that skill by constant practice of certain movements. So with shorthand; the student must practise outline formation, seeking to eliminate any awkwardness and lack of fluency that he may experience.

A subject like shorthand, in which sensori-motor co-ordinates are brought into play must be practised daily. In the acquisition of skill *automaticity* is all-important.

There are many ways of acquiring dexterity, but one factor must be insisted upon—all waste movements must be avoided.

A certain rate of learning must be aimed at, or interest in the learning process will be lost. The maximum rate of efficiency of acquiring shorthand has yet to be discovered. Improvement in speed in shorthand is never uniform. There are always periods in which little or no progress is made. This is true of all skills.

Many students when taught by the old-fashioned methods mastered the system, the code, the grammar of shorthand, in the first twelve months, and then decided in the second year when they attempted to write at speed that they had no aptitude for shorthand. This discovery, if true, should have been made long before the tenth lesson.

The contributions that science can make to teaching aids are illustrated in the use of the gramophone, the radio, and the moving picture.

Imitation and Practice

There is, of course, power in the influence of imitation. Imitation and practice is our method of teaching a skill. Practice must not be crowded too thickly into a minimum time. If it takes fifty repetitions to master a

certain type of pattern, the spreading of these repetitions will effect the degree of efficiency in a remarkable way.

Then there are the beneficial effects that accrue to students who make regular use of printed shorthand. There is a large supply of well-written shorthand matter. To make systematic use of this sharpens the powers of visualization of patterns in shorthand. The outline is seen in its appropriate setting in the sentence. Only good examples are seen; they are imitated, consciously or unconsciously.

The teacher should aim at helping the student to make the writing of shorthand patterns as automatic as possible. I mention this again because of its importance.

Dictation should be at a rate slightly in excess of the capacity of the student to record the dictated words accurately. The student is thus extended, is always confronted with the necessity to do better than his previous best. Experience shows that the slight strain is essential to real progress in acquiring skill, and is, in the long run, seen to be merely sound development at a deliberately accelerated pace.

In shorthand writing, as in the use of language, the sentence is the unit. We isolate words for teaching purposes, the object being to clarify our vision of them as wholes and to intensify the sound that is attached to any particular symbol. When we see the outline in a whole sentence we see it in its normal association in a complete thought. And in this process of isolation, we are impelled to undertake analysis. The pattern is representative of a sound or sounds that combine consonants and vowels.

One last word. When we analyse what is spoken, or actually written, to represent a word, we are led to recognize the importance of the consonant. *Articulation* (the production of a consonant) is more important than *phonation* (the production or uttering of vowel sounds). Phonation is merely the amplifying valve that helps to carry the message through the ether to the listener.

Some of the points that I have introduced may strike the teacher as superfluous, if not irrelevant, to my subject: Shorthand as a Skill. But in teaching, I submit, there is a scientific approach that is all-important. We must satisfy other demands than those of technique. We must satisfy the motives of the learner, his desire to do something worth while to win satisfaction from the work of learning.

THE TEACHING OF SHORTHAND: PROFESSOR FREDERICO BURGOS

THE teaching of shorthand has been, among us, to a certain extent a difficult problem to solve. It is because, unfortunately, the earlier didactic methods are still in use, as though evolution were not a natural phenomenon that applies to everything.

Evolution is movement, transformation, and progress. It is through evolution that we, to-day, have the most perfect motors and the most wonderful machinery. Automobiles, locomotives, typewriters and aeroplanes are daily becoming more and more perfect. Logically, also, the methods of teaching, under the influence of evolution, are actually very much improved, and this

has facilitated and shortened the hours of study. We must not, therefore, refuse to apply the beneficial influence of evolution to the teaching of shorthand, thereby making it more difficult and hindering its advance, which can and should be rapid, when didactic methods founded on good technique are used.

The study of shorthand and of the piano have, as a common basis, manual dexterity. Consequently, there is between them a great affinity. In the study of the piano, the repetition of exercises, and the continual practising of the scales are indispensable to the development of dexterity. In the study of shorthand, the

repetition of writing also contributes to the growth of dexterity; it is absolutely necessary. That is why Pernin used to say: "Repetition brings up the speed."

Nobody can play a piece of music on the piano with skill and ease without having assiduously practised the scales from the very beginning of learning. In the same way, nobody can expect to be able to write rapidly in shorthand, words that are unknown to him, that is, unless these words have been repeatedly used in the course of the study.

Progress and facility in the study of shorthand are the results of a good technical direction of study. From the commencement of the course, the teacher should excite enthusiasm in his pupils for the study of shorthand, taking away from them the erroneous idea that it is a very difficult art to learn, and proving to them by concrete facts that, by his way of teaching, their hopes of learning will soon be realized.

The first lessons should be strictly in accordance with the ability and capacity of the pupils. All the lessons should be distributed to them in the form of sheets of paper with the exercises typewritten, and these should be written in shorthand. This method, besides quickening the mind, is most useful, because the exercises written in shorthand act as a guide to the students where there is a doubt as to the orthography of certain words. The teacher, however, should write in shorthand the context of the lessons that have been distributed, in full view of the pupils.

The subsequent lessons should contain, for the sake of practice, the greatest possible number of words contained in the preceding lessons. These words should be written in shorthand by the students. In this manner, the pupils will be repeating, gradually and constantly and without any mental effort, the earlier exercises, which will facilitate quick perception in a subtle and pleasant way.

When the pupils are in condition to write with ease any word in shorthand, sheets of paper containing passages, more or less lengthy, typewritten and written in shorthand, will be distributed to them for repetition exercises. After this, these passages will be repeatedly dictated to each pupil, a note being taken of the time thus spent. Other passages should also be given, in the same way, as exercises, for several more lessons. Later on, new passages will be chosen as dictation, that is,

those absolutely unknown to the students. The dictation, in the beginning, should be given with gradual speed, three times at two minutes a time. Copying exercises should be made by the pupils so that their outlines become absolutely clear and legible.

Diagrams and bulletins should be used to control the speed, these being an excellent means of stimulating the pupils. The students, as their speed increases, feel more enthusiastic and confident of success, since they are able to note the degree of their progress towards perfection.

The teacher should always dictate some passages, requiring the pupils to bring them, on the following lesson, translated and newly written in shorthand. In this way, a stenographic ambient becomes more easily formed, because the student is compelled to write shorthand and translate very often.

With the increase of dexterity and staying power of the pupils, the passages should be given three times, at three minutes a time, and finally, five and then ten minutes a time. Repetition should continue for some time, although the pupils are now in a state of being able to write shorthand quickly, and on any subject, at first sight.

The duration of the daily study should be from one to two hours, divided into spaces of ten to fifteen minutes, and the student should rest whenever he feels tired. Exercises too lengthy do harm, and make the pupil lose heart, because when the hand and the brain are tired, no advantage can be gained.

The question of translation is most important. There is no doubt that translation is the "golden key" of shorthand notes. It thus deserves special attention, because a shorthand writer who is unable to translate his notes quickly is not worth much. The good shorthand writer should not "decipher" his notes, but rather translate them.

The pupils, from the very first lessons, should translate all the words that they write, and a careful check by the teacher of such work is essential.

The instructor should be a psychologist and a sincere and devoted friend to his disciples. When any pupil shows that he has difficulty in the translation of his notes, there being no justifiable cause, he should take an interest in the case, removing this difficulty by means of modern didactic methods, which facilitate and hasten the interpretation.

Section 7

Shorthand as a Factor of Education

THE GROWTH OF SHORTHAND IN AMERICA: LOUIS A. LESLIE

FROM the earliest days Roger Williams, founder of the State of Rhode Island, was an accomplished shorthand writer who reported the proceedings of the Star Chamber in 1618 before leaving England. There are many other examples.

The Rev. Phineas Bailey, in New England, anticipated by many years the work of Faulmann and Pitman in printing shorthand from movable types.

Shortly before the American Civil War Pitmanic Shorthand was introduced into America, meeting an interesting and enthusiastic welcome. But because of the defective state of the American copyright laws at that time, the Pitmanic systems were soon in that condition which Milton called "the dissidence of dissent." There were soon several hundred different Pitmanic texts in use, each containing the variations of some successful teacher or shorthand reporter. Only two shorthand systems have ever had any permanent success in America—Pitman and Gregg. There was at one time a flourishing Gabelsberger system in New York—but no more. At one time a fair number of schools taught the Pernin adaptation of the Duployé system—but no more. Strangely enough, America has never produced a single native shorthand system that has had any permanent success.

The first business school advertisement of which we have any record was that of James Gordon Bennett, founder of the *New York Herald*, who advertised in 1824 that he was prepared to teach book-keeping and other business subjects.

The oldest business school, still in existence, was founded in 1839 in Pittsburgh as Duff's Mercantile College. By 1876 there were 137 business schools with 25,234 pupils. Ten years later, in 1886, there were 239 colleges with 47,176 pupils.

The first public high school (a secondary school supported by public funds) was opened in Boston, Mass., in 1821, and in 1823 instruction in book-keeping was introduced into that school. The first secondary schools, supported by public funds, to teach shorthand were the Central High School in Philadelphia, Pennsylvania, and the High School of St. Louis, Missouri. The first high school of commerce, supported by public funds, was established in Washington, D.C., in 1890. This was followed by one in Brooklyn, New York, in 1899; Philadelphia, Pennsylvania, in 1900; and one in the city of New York in 1901.

The first college to introduce the teaching of any commercial subject was the University of Louisiana, in 1849, which discontinued the work in 1857. The first successful college to give instruction in commercial subjects was the Wharton School of Finance and Commerce at the University of Pennsylvania in 1881. The next two were the University of Chicago and the University of California, in 1898.

These figures will indicate that, although we know from other sources that there was intense interest in shorthand in America from the first permanent settlements early in the seventeenth century, shorthand was not used by large numbers. The great general interest in shorthand, indeed, did not begin until after the World War. During that war it was discovered that the American government suffered more from a lack of stenographers than from a lack of ammunition, and untrained women who were anxious to volunteer for war work were urged to learn shorthand and act as stenographers rather than nurses.

Before going further, let me make clear that the expression "high school" in America means a secondary school supported entirely by public funds, usually by the city, and which any pupil may attend without the payment of any fee.

In 1914 the high schools of 1837 American cities taught shorthand. In 1920, only six years later, two years after the end of the World War, this number had almost exactly doubled, as there were then 3677.

In another ten years, in 1930, this number had almost doubled again, as there were by that time 7124 cities offering instruction in shorthand in the high schools.

On 1st January, 1937, there were 9716 American cities offering instruction in shorthand in the high schools.

Many of these 9716 cities have from two to thirty high schools, each offering instruction in shorthand. These cities therefore represent a total of about 11,300 school buildings in America in which shorthand instruction is offered without charge.

On 1st January, 1937, there were approximately 1700 Catholic schools that offered instruction in shorthand, and 3128 other schools offering instruction in shorthand, schools in which the pupil must pay for the instruction received. This includes private schools conducted for profit—the so-called "commercial schools," as well as about 300 colleges and universities, and a rather small number of Y.M.C.A. and Y.W.C.A. schools.

There are eight schools in America of which I have a record that offer courses for the training of shorthand reporters and that do, in fact, train shorthand reporters.

There is a total of approximately 700,000 pupils taught each year by almost 30,000 American teachers of shorthand. The salary of a shorthand teacher in America will average, perhaps, \$2000 a year, although there are several thousand shorthand teachers receiving more than \$4000 a year. When the pupil graduates from the shorthand course and first goes to work, she will receive as little as \$12 a week to as much as \$35 a week, depending on her other training and present shorthand skill.

The shorthand reporter receives from \$3000 a year for the beginner in the smaller courts of law to well over

\$10,000 a year in the larger and more important courts. About one-half this amount in each case represents salary, and about one-half represents the fees he receives for transcribing the record for the litigants.

According to the last census (in 1930) there were more than 1,000,000 stenographers employed in the offices of America, and other statistics lead us to believe that a stenographer remains in the office not more than three or four years before being promoted or marrying.

Almost every state has its own commercial teachers' association. In addition to that there are many regional associations, the most important of which are The National Commercial Teachers' Federation, founded in 1895, which has an annual meeting in the Middle West with an attendance of about one thousand teachers, and the Eastern Commercial Teachers, founded in 1897,

which meets each year in the East with an annual attendance of about one thousand teachers. Many of these commercial teachers' associations issue periodicals and year-books.

Nearly every state has a shorthand reporters' association. In addition, there are several regional associations each comprising several States, and the National Shorthand Reporters' Association, whom I have the honour to represent at this Congress and from whom I bring greetings to you all. I hope to return to America in time for their annual convention in August, and I hope it may be the pleasure of this Congress to send a word of greeting to the National Shorthand Reporters' Association meeting in New York, because they, too, plan to celebrate the same anniversaries that we have gathered here to celebrate.

THE OBLIGATORY TEACHING OF SHORTHAND IN THE HUNGARIAN SECONDARY SCHOOLS: DOCTOR E. GALAMB

SHORTHAND has in the period of the last twenty-five years made great progress in Hungary. In the past there was a vehement struggle among the different systems imported from Germany (Gabelsberger, Stolze), but notwithstanding, one may record serious efforts to establish a uniform shorthand system. At the beginning of the present century appeared Henry Fabro, the first Hungarian stenographer, whose name became known to all the stenographers of the world. Fabro, paying his attention chiefly to form abbreviations, produced in this respect new and radical ideas but left the prevailing forms as regards designations, the base of the system, as a whole untouched. The man who established the system of the Hungarian uniform shorthand was Dr. Béla Radnai. Radnai availing himself of, and at the same time criticizing the results arrived at in the development of Hungarian stenography, enriched the system with original ideas, and welded it into an organic unity. The first edition of his book containing the description of the new system appeared in 1912, and the twenty-five years jubilee of the system is this year celebrated by Hungarian shorthand writers.

However, the way of progress has not been smooth. The system has been not only theoretically well founded, but its adherents have arrived at excellent results in practice by being able to write with 400 syllables speed, and it has been furthered by the most eminent stenographers. The conservatives attacked it, and rejected it for a long time, and consequently, the system of Radnai could not be developed into a uniform system until the Hungarian administration created the commissaryship for shorthand affairs in 1926. The commissary, Dr. Ernest Traeger, worked to settle the problems still unsolved with great energy, and upon his proposal, Dr. Kuno Klebelsberg, Minister of Public Education, adopted the Radnai system as the official system in 1927. The development of Hungarian stenography rests on two pillars, one of them being the shorthand system adapted to the laws of Hungarian language, and the other one a systematically working administrative organ.

Since the idea of the uniform stenography has been

realized, the solution of the question of compulsory teaching advanced with great speed. Practical life made the general use of shorthand necessary, and as we evolved the proper system, the stenographers were compelled to demand the compulsory teaching of shorthand in secondary schools. However, the problem did not only consist of whether stenography would be useful in life or not, but whether it would be in conformity with the intentions of education.

The principal object of our secondary schools is not to educate for the practical life, but to develop the pupil's mind. If the stenographers endeavoured to carry into effect the compulsory teaching of stenography, they had to prove its brain-developing value, that is to say, its importance from the point of view of school.

As regards the educational value of shorthand teaching, Béla Radnai gathered valuable proofs in an article called "Stenography as a compulsory subject"¹ as early as 1914. He writes as follows: "The abstract rules of grammar by employing them in shorthand gain life in the pupil's mind." "Stenography if taught by correct method fills the same role in grammatical teaching as experiment, and illustration in the teaching of natural sciences." Radnai's example was followed by other stenographers. In the National Shorthand Congress—in the year 1925—the stenographers demanded the realization of the Hungarian uniform stenography, and the compulsory teaching of it. At the 15th International Shorthand Congress held in Budapest in 1928, the brain-developing effect of shorthand-teaching was discussed, with a view to demonstrating "that shorthand by means of its formative value, deserves a worthy place among other subjects in secondary schools."²

Apart from this, there appeared articles in newspapers on this issue; stenographers held meetings, parents

¹ Béla Radnai: "A gyorsírás, mint kötelező tantárgy." Országos Középiskolai Tanáregyesületi Közlöny, Budapest, 47th volume, p. 533.

² E. Galamb: "L'enseignement de la sténographie dans les écoles secondaires." XV Congrès International de Sténographie, Budapest, 1928, Compte Rendu du Congrès, IV volume, p. 124.

agitated, deputies pleaded for it in Parliament. However, it was hard work to convince the conservative pedagogues, owing chiefly to the fact that they did not know stenography, and its modern teaching method. We cannot hope for a decisive victory in this issue until the new generation has grown up, and every cultivated man knows stenography. Till then we must continue the theoretical disputes.

This fact also shows that the Hungarian stenographers could not arrive at the goal except with difficulty. In this respect one cannot omit to mention the work performed by Dr. E. Traeger. It was he who induced Dr. Eugene Karafiáth, Minister of Public Education, to issue an Ordinance in 1932 ordering the compulsory teaching of stenography in the fourth and fifth classes of the secondary schools. Two years later, Dr. Valentin Hóman, then Minister of Public Education, made the teaching of shorthand compulsory, promulgating a law by virtue of which everybody who goes to a secondary school must learn stenography.

It was in the autumn of 1932 that the National Board of Education discussed the curriculum of shorthand, and directions for its use. Lately, in connexion with the reform of secondary schools a new curriculum and new instructions came up for discussion, which will be published in a short time. The new curriculum gives to shorthand two lessons a week in both the third and fourth classes. The practical claims made against the pupils in these directions are not very high, their principal object being the mastering by the pupils of the fundamental knowledge, and later on, if they had come into possession of stable ground, the acquiring of practical skill. The practical requirements do not exceed the 50, and the 80 syllables speed in the third and fourth classes respectively.

The Hungarian Uniform Shorthand has been divided into three grades, to wit into drafting, office-, and speech-shorthand, the first being taught in the third, and the second in the fourth class. In possession of this knowledge, the pupils can already write briefly enough, because if using office-shorthand they do not need more than 200 hand moves in order to write down 100 syllables. If the pupils make use of stenography later on too, they can easily acquire the skill of being able to write as speedily as 150-200 syllables a minute, a rate enabling them to avail themselves of shorthand in college, and in the office.

Under the directions annexed to the curriculum of secondary schools, Hungarian Uniform Shorthand has been adapted to the laws of the Hungarian language, and therefore it gives opportunity for exercising the rules of grammar. By shorthand-learning, style and orthography will be developed, pupils' comprehension and powers of reaction increased, and ambition to work stimulated. Last but not least, it connects, so to speak, all the subjects of school.

Also one may find detailed instructions in regard to shorthand teaching method therein. In teaching, stress should be laid on practical illustration and its connexion with exercising; in that of abbreviations or leading the way to abbreviation-possibilities as well as on forcing

the pupils to partake in the common work. The Hungarian Uniform Shorthand is based on the principle of free abbreviation, and the method of teaching has been established by the system constructor, B. Radnai, himself.

Stenography has already been compulsorily taught in Hungary for five years. At the end of the first school year we arranged a competition among the pupils of the fourth and fifth class of the Budapest district. The result of the competition was remarkable, and established the fact that the pupils had much pleasure in learning stenography. Last year I was entrusted by the chief inspector of Budapest district schools to make a writing trial in my capacity of overseer of shorthand, with a view to examining the results of stenography teaching. In discharging this commission we examined the exercises of all the pupils of the fourth and fifth classes, numbering 5400 pupils in 127 classes of 42 schools. We dictated with a speed of 60 and 80 syllables a minute in fourth and fifth classes respectively. The 5400 exercises were looked into by the schoolmasters of the district in a few days, so that each exercise was revised two to three times. Only the stenograms have been revised because we are of the opinion that the chief stress must be laid on the preciseness of writing in the years of compulsory teaching. The result has been drawn up in each class separately.

It would be too long to detail the critical proceeding, in short there were seven classes with a result of general distinction, fifty-four good, fifty-seven sufficient, nine insufficient. The results of classes were thus very different. The poor results have been very instructive for us in so far as to show what is to be improved in the method of teaching. It has been shown by these results that it was not easy to arrive at a good result, and that it could not be arrived at but by skilled schoolmasters. However, the good results are far more instructive. They demonstrate that we can also achieve very good results if the schoolmaster be well trained in employing the method of teaching and able to avail himself of the attractive power of shorthand. We are aware that there is still much to do if we want to continue the education of pupils in the higher classes. Also to help schoolmasters in improving their teaching ability. We know very well that there are a lot of problems still unsolved. As can be judged from the results arrived at, we are, in respect of the problems to be solved, on the right way.

The same has been shown by the competitions established by the Hungarian Stenographers National Union. The Union arranges national and district competitions every year, beginning from the lowest, 100 syllables dictation up to the 400 syllables record-speed, and the number of competing pupils has been doubled and trebled since compulsory teaching has been introduced. The same may be said about the quality of exercises and the number of stenographers. People who do not know shorthand are told every day more and more about shorthand, its value, and usefulness. Therefore, we may expect the spread of stenography and of the intrinsic value of the shorthand movement.

DIE ZUSAMMENHÄNGE ZWISCHEN KURZSCHRIFT- UND SCHREIBMASCHINENUNTERRICHT:

HERR JOSEF POLOTZEK

DER Unterricht in Kurzschrift und Maschinens Schreiben hat Fertigkeiten zu entwickeln, zunächst jede Fertigkeit an sich, also die Fertigkeit in jedem der beiden Fächer einzeln. Da wir in unserem Unterricht für die Praxis vorzubereiten haben, darf auch in diesem die in der Praxis am häufigsten vorkommende Arbeitsweise nicht vergessen werden, nämlich der Zusammenklang der beiden Fächer, das Zusammenwirken von Kurzschrift und Schreibmaschine, oder, um es ganz einfach auszudrücken, die Übertragung einer kurzschriftlichen Aufnahme.

Über die Notwendigkeit dieses Zusammenwirkens haben wir gestern hier auf dem Weltkongreß einen vorzüglichen Vortrag von Herrn Dr. Noß-Ungarn gehört, der den Satz aufstellte, daß die Schreibmaschine die Dienerin der Kurzschrift ist, und der weiter ausführte, daß zwar die Schreibmaschine ohne Kurzschrift benutzt werden kann, daß aber heute die Kurzschrift ohne die Schreibmaschine nicht denkbar ist.

Für die Arbeitsweise in unserem Unterricht ist es an sich gleichgültig, ob die Übertragung einer von dem Schreiber selbst aufgenommenen Kurzschriftansage erfolgt oder ob die Übertragung einer von einem anderen Schreiber aufgenommenen Ansage geschieht. Beides sind lediglich Spielarten einer an sich gleichen Arbeitstechnik. Erst das Zusammenwirken der beiden Fertigkeiten, der kurzschriftlichen und der Maschinenschreibfertigkeit, ist das Ideal und ermöglicht die restlose wirtschaftliche Ausnutzung der menschlichen Arbeitskraft und der technischen Möglichkeiten der Maschine.

Es gab eine Zeit, da hielt der Stenograf, der Kunstgenosse, die Beschäftigung mit der Schreibmaschine in Stenografenkreisen als nicht notwendig, und es mag auch heute noch Kreise geben, die ähnlicher Meinung sind. Ich kann gar nicht sagen, daß diese Einstellung falsch ist; es handelt sich lediglich um den Standpunkt, von dem aus die Sache betrachtet wird. Es handelt sich eben um zwei verschiedene Dinge. Den Wissenschaftler wird nur die Kurzschrift an sich interessieren, das Nachspüren kurzschriftlicher Theorien, das Entdecken von Zusammenhängen, die Durchführung von Messungen, Häufigkeitsuntersuchungen usw. Ich könnte es mir sehr gut vorstellen, daß Menschen mit Leidenschaft über Kurzschrift reden können, die keinen besonderen Grad einer Fertigkeit in ihr erreicht haben und auch sonst kaum zur Anwendung der Kurzschrift kommen.

Dem reinen Wissenschaftler gegenüber aber steht der Mann der Praxis, für den das eine festliegt, daß im modernen Schreibverkehr Kurzschrift und Schreibmaschine zusammenwirken müssen. Wenn aber Kurzschrift und Maschinens Schreiben zusammenwirken müssen so ist es klar, daß wir dieser Forderung auch im Unterricht gerecht werden und sie pflegen müssen.

Bei einer oberflächlichen Einstellung könnte man vielleicht sagen: „Ach, das ist doch gar nicht notwendig. Lehrt die jungen Menschen auf der Maschine schreiben und lehrt sie die Kurzschrift, alles weitere kommt ganz allein.“

Dem ist nun aber nicht so. Wir wissen, daß Fertigkeiten gepflegt werden müssen, und wir erleben es ja

immer wieder in der Praxis, wie notwendig diese Übung ist. Dr. Noß-Ungarn stellte in seinem Vortrage fest, daß rund 31–34% aller Bewerber in den Geschäftsstenografenprüfungen, in denen Kurzschrift und Maschinens Schreiben verlangt werden, durchfielen. Und dabei handelt es sich hier doch durchweg um geübte Kräfte, die also schon immerhin nach reichlicher, aber jedenfalls nicht voll ausreichender Übung in die Prüfung gehen. Und eine weitere Begründung: in Deutschland haben wir in allen drei Stufen unserer Wettbewerbe, in der Anfänger-, in der Praktiker- und in der Meisterklasse, die Erledigung dreier Aufgaben vorgesehen, und zwar:

1. die Übertragung einer kurzschriftlichen Ansage von 5 Minuten in 120 Silben,

2. die Übertragung eines fremden Kurzschrifttextes, wobei formgerechte Briefgestaltung verlangt wird,

3. eine Abschreibprobe, die in den ersten beiden Stufen 10 Minuten, in der letzten 30 Minuten dauert.

Nun machen wir ständig die Erfahrung, daß die erste Aufgabe, die Übertragung der kurzschriftlichen Ansage, die schwierigste ist, die die meisten Teilnehmer an dem Wettbewerb scheitern läßt. In diesem Jahre befanden sich unter 182 Teilnehmern am Meisterschaftsschreiben in Bayreuth 121, die in die Meisterklasse der deutschen Maschinenschreiber aufgenommen wurden. 61 Teilnehmer schieden aus dem Wettbewerb aus. Davon versagten bei der ersten Aufgabe 51, bei der zweiten dagegen nur 23, bei der dritten 27. Und zwar handelte es sich durchweg bei diesen Teilnehmern nicht etwa um eine Überschreitung der Zeit, sondern um eine Überschreitung der Fehlergrenze. Aus dieser Tatsache erhellt die Notwendigkeit, daß das Zusammenwirken von Kurzschrift und Maschinens Schreiben selbst von den Praktikern nicht eingehend genug geübt werden kann und daß wir vor allem im Unterricht, in der Ausbildung uns auf eine systematische Übung einzustellen haben.

Welches sind nun die Zusammenhänge im Unterricht zwischen Kurzschrift und Maschinens Schreiben? Hier kann man leicht das Gute zu viel oder zu wenig tun. Verstiegene Konzentrationsanhänger könnten wohl für eine Zusammenfassung des Unterrichts in den beiden Fächern von Anfang an eintreten. So gibt es in Deutschland ein Lehrbuch, in dem bei der Durchnahme eines kurzschriftlichen Zeichens zugleich auch die entsprechende Taste auf der Schreibmaschine gelehrt wird. Solche Versuche müssen als Spielereien abgelehnt werden. Sie tun dem Gegenstand Gewalt an und werden in keinem Falle der Methodik des betreffenden Faches gerecht. Ebenso wie im Leben in den meisten Fällen erst einmal Teile einer Fertigkeit oder Teile von Kenntnissen gelernt und dann zusammengefaßt und verwertet werden, so muß auch hier zunächst einmal getrennter Unterricht in Kurzschrift und im Maschinens Schreiben einsetzen, bis die Grundlage für eine erfolgreiche Weiterarbeit gegeben ist.

Jedes der beiden Fächer hat seine Eigenheiten und seine besonderen Schwierigkeiten. Diese müssen zunächst einmal überwunden werden. Es muß eine Ausgangsstellung vorhanden sein, auf der aufgebaut werden

kann. Dann erst kann die Zusammenfassung, der Zusammenklang erfolgen.

Die Übertragung einer Kurzschriftansage bietet an sich besondere Schwierigkeiten, denn hier müssen zwei Fertigkeiten in möglichst enge Verbindung miteinander gebracht werden: die Beherrschung der Kurzschrift und die Fertigkeit im Maschinenschreiben. Schließlich kommt noch eine dritte Fertigkeit mit hinzu, nämlich die gründliche Beherrschung der Sprachlehre, Rechtschreibung und Zeichensetzung einer Sprache, und diese Fertigkeiten müssen eben geübt werden.

Bereits vorhin ist gesagt worden, daß eine gewisse Ausgangsstellung vorhanden sein muß. Diese Ausgangsstellung erscheint mir dann gegeben, wenn der Schüler die Verkehrsschrift sicher beherrscht und im Schnellschreiben eine Fertigkeit von mindestens 80–100 Silben erfolgreich meistert. Auf dem Gebiete des Maschinenschreibens gilt etwa folgendes: daß er die Tastatur der Schreibmaschine unbedingt gründlich beherrschen muß, also blindschreiben und eine Geläufigkeit von mindestens 120–150 Anschlägen erlernt haben muß. Da ferner der Unterricht für das praktische Leben vorbereiten soll, müssen Arbeiten praktischer Art, nämlich die Einführung in die Din-Form, in die Anlage von Geschäftsbriefen vorausgegangen sein. Der Schüler muß also die formgerechte Gestaltung des Stoffes kennen. Ein zu schnelles Vorgehen verdirbt mehr als es nutzt.

Gar zu oft gibt sich der Lehrer keine Rechenschaft über die Schwierigkeiten, die in der Übertragung einer Kurzschriftansage liegen. Diese werden bedingt durch die Eigenart der Kurzschrift-Theorie selbst. Schon die Versinnbildlichung der Selbstlaute, die Anwendung besonderer Zeichen für Mitlautverbindungen, die Weglassung von Beugungsendungen, schließlich die Anwendung feststehender Kürzungen, bereiten mindestens dem Anfänger bei der Übertragung auf der Schreibmaschine Schwierigkeiten. Für ein in der Kurzschriftansage stehendes Zeichen hat er oft drei oder noch mehr Anschläge auf der Schreibmaschine zu machen. Das setzt eine gedankliche Umschaltung voraus, die geübt werden muß.

Diese Schwierigkeit wird von vornherein klar, wenn man dem gegenüberstellt das Abschreiben von Typendrucktext oder in Langschrift geschriebenem Text. Hier handelt es sich um die gleichen Buchstaben. Jeder Buchstabe ist bereits vorhanden. Er braucht nur in eine andere Form übertragen zu werden, steht aber sonst räumlich vor dem Auge.

Anders aber ist es bei der Übertragung einer Kurzschriftvorlage. Hier muß der Schüler ein vollständig neues Schriftbild erstehen lassen. Er muß für ein Zeichen mehrere neue Zeichen schreiben. Hinzu kommen die Schwierigkeiten logischer Art: Weggelassene Zeichen und Endungen sind zu ergänzen. Und dann die Schwierigkeiten, die im Persönlichen liegen. Verzerrt geschriebene Wörter bedürfen eines sorgfältigen Vergleichs, damit sie richtig geschrieben, bzw. in einen vernünftigen Zusammenhang im Satze gebracht werden. Und wenn gar Lücken vorhanden sind, so müssen sie sprachlich und inhaltlich ergänzt werden.

Alle diese Dinge verlangen Übung und Einfühlung, an sich viel mehr Übung, als in der Regel im Unterricht, in- folge der meistens zu knappen Zeit gegeben werden kann.

Unterricht soll Freude auslösen. Die Zeiten, in denen man darauf keine Rücksicht nahm, sind vorbei. Immer wieder treten Methodiker auf, die einen gefühlsbetonten oder besser einen freudebetonten Unterricht verlangen. Der Unterricht soll Freude auslösen, und zwar die Freude am eigenen Können und durch diese zu einer weiteren Leistungssteigerung anreizen.

Das bedingt ein bestimmtes stufenweises Fortschreiten. Es wäre falsch, eine Kurzschriftansage zu geben und diese sofort übertragen zu lassen. Mindestens zum ersten Mal. Zwei Wege gibt es, die da richtig sind; entweder die Kurzschriftansage in einer bedeutend geringeren Geschwindigkeit zu geben, als sie der Schüler beherrscht, damit keine Hemmungen bei der Übertragung auftreten, und dann langsam diese Fertigkeit zu steigern, oder aber die Kurzschriftansage in einer höheren Geschwindigkeit zu geben und dann, bevor an die Übertragung herangegangen wird, eine schrittweise Durcharbeitung des Stoffes vorzunehmen, also ein Einlesen in den Zusammenhang, Besprechen und Erfassen des Inhalts.

Auch eine Besprechung der Abschnitte, in die der Brief zerlegt werden soll, ist ratsam. Mindestens werden die Hemmungen durch ein solches Vorgehen beseitigt, die auf verzerrte Schriftbilder, falsche Schreibweisen und auf Nervosität zurückzuführen sind. Die Zeit, die für die Einfühlung in den Stoff aufgewendet wird, wird reichlich wieder eingeholt durch die darauffolgende lückenlose Übertragung.

Bei einer sicheren, gründlich vorwärtsschreitenden Methode ist zu empfehlen, das Zusammenwirken von Kurzschrift und Maschinenschreiben in nachfolgender Weise durchzuführen.

Mustergültig geschriebene Kurzschrifttexte, also am besten aus Zeitschriften, sind abzuschreiben. Gut ist es, wenn solche Kurzschrifttexte vorher gelesen worden sind, so daß das Wiederlesen bei der Übertragung an sich dem Schüler keine Schwierigkeiten bereitet und er sich lediglich auf die Herstellung des maschinenschriftlichen Wortbildes konzentrieren kann.

Die weitere Stufe wäre die, daß ein nicht vorher gelesener, also ein fremder kurzschriftlicher Mustertext ohne Vorbereitung abgeschrieben wird.

Während sich bisher der Lehrer auf Stoff aus Zeitschriften und Lehrbüchern beschränkt hat, würde nun zu der selbständigen kurzschriftlichen Aufnahme und ihrer Übertragung überzugehen sein. Die Ansage geschieht in einer Schnelligkeit, in der sämtliche Schüler gut folgen können. Der Text ist sofort zu lesen, mit den notwendigen Zeichen und Absätzen zu versehen und dann zu übertragen.

Bei fortschreitender Übung kann nun die Fertigkeit gesteigert werden, das Wiederlesen und Gliedern in Absätze und das Besprechen des Stoffes fällt weg. Er wird nach der Aufnahme sofort übertragen. Bei späteren Übungen kann ein in der Kurzschriftstunde gegebener Text erst in der nächsten oder übernächsten Maschinenschreibstunde entweder am gleichen Tage oder in den nächsten Tagen übertragen werden.

Und schließlich erhalten die Schüler Kurzschriftaufnahmen anderer Mitschüler zum Übertragen.

Die letzte Stufe wäre die Übertragung von Ansagen, die sprachlich und stilistisch nicht ganz einwandfrei sind.

Nebenher laufen naturgemäß Anweisungen über übersichtliche und klare Gliederung des Stoffes und über zweckentsprechende formschöne Anordnung. Von Anfang an wird darauf gehalten, daß jeder Stoff die seiner Eigenart entsprechende Form erhält.

Die letzten Punkte lassen schon erkennen, daß es sich in dieser Stufe bereits um vollkommen fertige Stenotypisten und Schreibkräfte handelt. Selbstverständlich ist die Zeit, die für die einzelnen Stufen zu verwenden ist, zunächst einmal verschieden, dann aber auch nicht zu kurz zu bemessen. Die Übungen in der Übertragung von Kurzschriftansagen haben die ganze Fortbildungszeit zu begleiten, sie haben abzuwechseln mit den verschiedensten anderen Übungen, Schnelligkeitsübungen, Ansagen in die Schreibmaschine, mit dem Schreiben von Häufigkeitswörtern, Übungen zur Steigerung der Schnelligkeit, Abschreibebungen usw.

Aus dieser Zusammenarbeit von Kurzschrift und Maschinenschreiben ergibt sich ohne weiteres, daß der Unterricht in diesen beiden Fächern in der Hand eines Lehrers liegen muß. Mindestens in den vorgeschrittenen Klassen. Erst dann kann eine gedeihliche Auswertung

beider Fertigkeiten möglich sein. Der Lehrer weiß, was er seinen Schülern zumuten kann, welche Fertigkeiten sie schreiben, ein Fach kann das andere ergänzen. Oft werden in der Praxis übertriebene Anforderungen gestellt. In vielen Zeitungen kann man Anzeigen lesen, in denen Stenotypisten gesucht werden, die 200 oder 240 Silben schreiben. Demgegenüber stehen wir heute auf dem Standpunkt, daß eine Fertigkeit von 150 Silben fast überall genügt. Ansager, die eine Arbeitskraft ausnutzen können, die eine höhere Fertigkeit schreibt, gibt es nicht viel.

Es wird heute noch viel zu viel auf diesem Gebiete auf beiden Seiten Unzulängliches geboten.

Wenn wir in unserem Unterricht in Kurzschrift und Maschinenschreiben so stufenweise und bewußt vorgehen, so *müssen* wir gute und gründliche Leistungen erzielen. Damit werden wir nicht nur der Wirtschaft, sondern auch den Menschen dienen, die die Schreibarbeit zu leisten haben, und durch die guten und gründlichen Leistungen wird umgekehrt das Ansehen der Kurzschrift und des Maschinenschreibens steigen, um das wir heute noch oft kämpfen müssen.

Section 8

Verbatim Reporting

THE REPORTING OF THE PROCEEDINGS OF THE UNITED STATES SENATE: JAMES R. WICK

ONE of the earliest reporters of the proceedings of the United States Senate was an Englishman, Richard Sutton, who, before leaving his native country, had a seat in the Reporters' Gallery of the House of Commons in company with Charles Dickens.

Sutton arrived in the United States from England in 1838, and was associated with the *New York Herald* for ten years. From 1848 to 1869 he was in charge of the reporting of the proceedings of the Senate. From 1848 to 1873 the proceedings of Congress were published by private parties as *The Congressional Globe*. In 1873 Congress officially took over the publication of the proceedings, and the official name of the publication became *The Congressional Record*. Sutton retired in 1868, and his place at the head of the corps was given to Dennis Murphy, who had joined Sutton's staff in 1848.

Each House of Congress was free to choose its method of reporting its proceedings. In the House of Representatives appointments were made, and vacancies were filled by the Speaker, and that custom prevails to-day.

In 1873 the Senate by unanimous vote named Dennis F. Murphy as its official reporter, leaving the choice of his assistants to his discretion. In 1896 Murphy died, and the Senate unanimously named as its official reporters Theodore F. Shuey and Edward V. Murphy (Dennis Murphy's brother), who had joined Sutton's staff in 1868 and 1860 respectively. Mr. Murphy died in 1919; and Mr. Shuey died in 1933, at the age of 88, having been a member of the corps sixty-six years, and active to the time of his death. Following its custom the Senate then, again by unanimous vote, named as its official reporters James W. Murphy (son of Edward V. Murphy) and Percy E. Budlong, who had been connected with the corps since 1896 and 1913 respectively. In two generations the Murphys have served the Senate in the official reporters' office for an aggregate of nearly 150 years.

In addition to Murphy and Budlong, the Senate Official Reporters of Debates are Daniel B. Lloyd, who has been connected with the corps since the 70's, but does not now take notes independently; John D. Rhodes and myself, since 1919; and Fred A. Carlson, since 1933. We are assigned two tables in the well on the floor of the Senate Chamber, directly in front of the Vice-President, but because of the almost constant confusion and conversation in the Chamber, we necessarily move about in order to have a seat close to the Senator who is addressing the Senate.

Each hour is divided into five equal parts of twelve minutes, and each reporter takes a twelve-minute turn in each hour the Senate is in session. Each reporter takes notes alone, and is responsible for what occurs during his takes. Murphy always takes the first or opening turn. A description of Murphy's turn will describe the turns of the other reporters as well.

At twelve o'clock noon the Vice-President calls the Senate to order. Prayer is offered by the Chaplain, except when a recess instead of an adjournment was taken the previous evening. It frequently happens, especially when an important and hotly contested Bill is pending, that a recess is taken each day over a long period. This is a legislative time-saving device, as thereby

what is called the morning hour, lasting until 2 p.m., during which time routine business may be transacted and many miscellaneous matters may be considered, is dispensed with, and the unfinished business may be brought immediately before the Senate. From 13th May, 1936, for a period of some twenty-six days, a recess was taken at the conclusion of each day's session. There was no prayer during this period, and the twenty-six calendar days were considered as one "legislative" day.

The journal of the preceding session is approved. Then follows what is known as routine morning business—consisting of presentation of petitions and memorials, the introduction of Bills and resolutions, the submission of reports of committees, etc. When that is concluded, the Senate proceeds to the consideration of Bills and resolutions. Debate and discussion ensue, sometimes directly upon the measure which is being considered by the Senate, but not necessarily so. Under the rules of the Senate, debate is unlimited as to time and scope of subject, and is not required to be confined to the question directly before the Senate; so that sometimes when the Senate is considering, for instance, a Bill providing funds for some agricultural purpose, a Senator will take the floor and make a long speech on a subject entirely unrelated to agriculture.

Murphy takes full notes of everything that occurs during his turn. When he is relieved by me at 12 minutes past 12 o'clock, he goes to the reporters' room, which is about fifty feet from the main entrance to the Senate Chamber, and begins dictating his notes to a phonograph. Four expert phonograph-typewriter operators do the transcribing. When Murphy has dictated approximately three hundred words, the first operator takes the wax cylinder, places it upon his own phonograph, and begins typing the dictation. When Murphy has dictated a second three hundred words, the second typist takes the cylinder and begins typing the dictation on it. The third and fourth typists follow in order. Thus, by the time Murphy has completed his dictation, some manuscript is ready for him to begin what is a most essential and important feature of the work of the official reporters—the revising and editing of the proceedings. When I am relieved at 12.24 I follow the same procedure, as do Budlong, Rhodes, and Carlson in their order. The typists take each reporter's dictation in turn and complete it before taking the cylinders of the reporter who has the succeeding turn. Thus, each reporter has approximately forty-eight minutes in each hour in which to dictate his twelve-minute take of notes, and to revise and edit the manuscript.

As stated, revision and editing are vital parts of our work. We are given absolute *carte blanche* in that respect. We make any and all changes, corrections, emendations, or additions that may be deemed to be for the betterment or clarification of statements or speeches of Senators, at the same time endeavouring to preserve the speaker's individual style. Many Senators never revise their remarks, and have complimented the Official Reporters by saying that they make better speeches for them than the Senators themselves make!

We perform our work upon the theory that Senators

always, under all circumstances and conditions, use good English and good grammar, and, so far as lies within our abilities, we have the record show that they do so. We have a reference library in our office, and we check carefully all quotations made by the Senators from the Bible, Shakespeare, and other writers, as well as references to, and citations from, Court decisions, laws, statutes, etc. This we do to protect the Senators from a misquotation or accidental misstatement of fact.

If a Senator inadvertently says, "I repeat again," we omit the word "again." If he should say, "I direct the attention of the Senator to the law," we make the Record show that he said, "I *invite* the attention of the Senator to the law," our theory being that all Senators being equal, no Senator may *direct*, but may *invite* his fellow-Senator's attention.

After each of the official reporters has revised his own take, the manuscript finally passes through the hands of Murphy, who, in addition to taking his regular turn on the floor, performs the very arduous and painstaking duty of editor-in-chief. He goes through the proceedings from beginning to end, and makes such changes as he deems proper. He arranges the proceedings in their logical and proper order, which is no small task in itself.

During the course of a long speech the Senator holding the floor may yield many times for the consideration and passage of minor bills, the presentation of conference reports, and other extraneous matters. The Official Reporters, however, preserve in the Record the continuity of the speaker's remarks, and all such interruptions are lifted from his speech and placed under appropriate headings elsewhere in the Record. So, too, during the course of a day, perhaps very late in the day, business is transacted which naturally should appear earlier in the proceedings. All such matters are transposed to the proper place in the make-up of the Record.

As a reviser and editor of Senatorial utterances, or the utterances of any one else, for that matter, Murphy is without a peer in the shorthand reporting profession. He was educated and admitted to the practice of law, but became associated with his famous father in the Senate reporting, and, under the tutelage of his father and Mr. Shuey, both of whom were past masters in the work, became a worthy successor of those unusually talented gentlemen. It is of interest to note that upon the occasion of the death of the elder Murphy in 1919 and of Mr. Shuey in 1933, the Senate adjourned in respect to their memory—a most unusual thing for the Senate to do in the event of the death of an employee, and customarily done only in the event of the death of a Senator.

In the House of Representatives are six official reporters who in a general way follow the same procedure as do the Senate reporters, the principal difference being that instead of dividing the hours into takes, the House reporter remains on the floor until he has approximately one thousand words to *dictate*. In the House special clerks take care of the formal business, such as Bills and resolutions introduced, quorum calls, votes, etc., which in the Senate is all done by the reporters; so that a House reporter may sometimes be on the floor as much as an hour or two before he gets his thousand words of matter to be dictated. In the House the reporter who has the last turn to-day will be the last one to go on duty to-morrow, while in the Senate the first turn is always taken by Murphy, and the turns rotate in exactly the same order and at the same time each day.

Many amusing and laughable incidents happen in the course of the debates. It is related that during a bitter debate in the House a member from New York called

a member from Missouri a "jackass." The Missourian demanded that the remark be withdrawn. The Speaker ruled that it was unparliamentary language and must be withdrawn. The New York member said, "I withdraw the remark, but I insist the gentleman from Missouri is out of order." "How am I out of order?" demanded the Missourian. Quickly came the reply, "Probably a veterinarian could tell the gentleman."

Our work in the Senate is performed under great pressure at all times. The Congressional Record of to-day's proceedings must be printed to-night and distributed to Senators and Members of the House before they reach their offices to-morrow morning. The printing forces at the Government Printing Office begin work at 7 p.m., and our manuscript, at least for the greater part of the day's proceedings, must be in their hands at 6.30 p.m., so that the foremen may properly mark and distribute it to the type-setters. Not once has the Record failed to be printed and distributed on time.

When a "filibuster" is in progress, and the session continues all night long, the proceedings are divided at a convenient point, usually at about midnight, and are printed up to that point that night, while the proceedings of the rest of the night are held over until the following night for the Record of that day. "Filibusters" were once of rather frequent occurrence, but in recent years, since by Constitutional amendment a change was made in the sessions of the Senate and no specific date is now fixed for final adjournment, the "filibuster" has not been used very often. The possibility of its use still exists, but the probability is distinctly less than heretofore.

The last great "filibuster" in the Senate was conducted during the closing days of the session of 1935 by the famous Huey P. Long, of Louisiana. He began speaking at 12 o'clock on Wednesday, 22nd June, and talked steadily and continuously until 3.35 the following morning—fifteen hours and thirty-five minutes. During all this time he held the floor without any assistance from other Senators. In that time there were two quorum calls, which occupied eight minutes each. His speech was entirely extemporaneous. It comprised ninety-one printed pages of the Congressional Record, and less than one page of this was matter which he read. A careful checking of the Record disclosed that for the fifteen hours and thirty-five minutes he had averaged 150 words a minute. This was a remarkable performance, and established the record for the longest extemporaneous speech ever made in the Senate. Other Senators had held the floor for a greater number of hours, but had read practically all of their speeches, and had had help from other Senators by interruptions, the frequent calling of quorums, etc.

During this long "filibuster" speech by Senator Long the Official Reporters took their regular turns from the beginning to the end. The Senate adjourned shortly after Senator Long took his seat, and reconvened a few hours later at noon of the same day.

In the Senate the reporters all use fountain pens. In the House the reporters use either lead pencils or dip pens; none uses a fountain pen. In the House most of the reporting is done by the reporters while standing; but in the Senate the reporters are usually able to find a seat at a desk near the Senator who is addressing the Senate, though occasionally it is necessary to write while standing.

The Senate and House usually convene at twelve o'clock noon, and ordinarily adjourn for the day about five o'clock.

The Official Reporters usually have finished their work within an hour after the Senate adjourns, and are then at liberty until it convenes again.

OFFICIAL REPORTING IN THE COURTS OF U.S.A.: NATHAN BEHRIN

IN attempting to give here a description of the work of the shorthand reporter in the United States of America, within the confines of this paper, I am compelled to limit myself to a very general statement. Such details as the number of practising reporters specializing in the various branches of the profession are omitted, for the reason that no survey has been conducted so as to give the correct figure.

We, the reporters of the United States, feel a family relation to the members of the profession in England especially, not only because of our common heritage of speech and custom, but because so many of us here employ the same shorthand symbols as expounded by Isaac Pitman one hundred years ago. In that space of time the profession of shorthand reporting has grown to maturity in the United States.

A profession, it may be asserted, is a calling which assumes the possession by its practitioners of a certain fundamental equipment of knowledge and learning, whose members govern their conduct by a code of ethics, whose service is of benefit to the public as a whole, and whose emphasis is placed upon character as well as ability.

The outstanding result of the growth of this professional spirit has been the passage of laws by various states providing standards of admission and conferring upon those duly qualified the degree of Certified Shorthand Reporter. There are at present four States which have such laws. While differing somewhat in detail, all have the same basic requirements, first, a minimum proof of learning, and, secondly, demonstration of fitness. For instance, in the State of New York, an applicant must submit proof of satisfactory completion of courses of study in academic subjects sufficient to qualify for college entrance; then he must undergo a practical test by a board of examiners, which is designed to test his skill and assure his fitness to engage upon the profession of shorthand reporting. In the States of Iowa and Colorado appointment to court reporting positions is limited only to certified reporters. In other States, like New York, there is no licensing feature embodied in the degree, but the public has learned to value the services of certified reporters as shown by the ever-increasing demand for proof of such degree before employment may be had.

With the increase in the numbers of shorthand reporters, there have been surprisingly few abuses of the code of ethics as promulgated by the National Shorthand Reporters Association. This code is simply the declaration of the principle of fair dealing between reporter and reporter, and reporter and the public. In such matters as have come to the attention of the Association officers, experience has shown that public opinion is the best check to any extravagant conduct on the part of members, so that often the mere statement that a condition has been reported calling for action is sufficient to bring about the cure. Naturally, the most prolific cause of controversy is the compensation for reporting or attempting to secure contracts by offering to work at less than rates established by the reporters of any particular community. Collective action to prevent unfair practices has resulted in an interesting experiment in the City of Chicago, Illinois, where practically all the reporters have entered into an agreement to maintain their rates, and, so far as can be judged from present indications, there is general satisfaction with the situation. In other cases the presence of public disapproval resulted in the complete withdrawal from the field of reporters who refused to abide by the rules of fair play. In addition, marked success has attended the efforts of the officers of the various associa-

tions who have negotiated amicable settlements of honest disputes.

For the majority of the reporters of America the work of the law courts furnishes the sole source of income. Here they find in most cases a career combining a financial return sufficient to permit of comfortable living, together with tenure of office, and the dignity of an official status. New York leads in providing for this career through Civil Service examination. All court positions are filled by eligibles on lists established after fair competition open to all. Once appointed, the incumbent is assured of his position for life, dependent only upon good behaviour, and, when age has blunted his keen efficiency, a generous pension is provided. Such a happy state of affairs is not universal, for in other states appointment is had at the pleasure of a Judge. Should such Judge fail of re-election at the end of his term, the reporter may find himself summarily dismissed. But even here the reporter who has earned the approval of both the Bench and the Bar is often retained through many successive administrations, holding his office through sheer merit, totally unaffected by the fortunes of political regimes.

Salaries vary from a minimum of \$1800 per annum to \$6000. Sometimes the salary is based on a *per diem* fee, which is paid by the litigants directly as a court cost. Sessions of court are usually five or six hours daily.

Vacations are fairly long, thus giving the reporter time for rest or travel, or the following of any hobby in which he may care to indulge. In addition to salary, the reporter is entitled to fees as additional compensation for the transcript that he furnishes to parties in a lawsuit. These fees range, with some few exceptions, from 10 cents a folio to 20 cents a folio of one hundred words for the original copy. A higher rate is permitted in special circumstances, such as the furnishing of transcript the same day or the following morning. In the case of reporters practising independently, known as general reporters, compensation is figured almost entirely upon a page basis. The established rate for such work is 75 cents a page for the original copy and 25 cents for each carbon copy. Frequently a general reporter is employed to handle the reporting of a court consisting of several branches. He, in turn, will surround himself with a staff of reporters whose compensation will depend upon the responsibility of their duties and the skill they display. This is the situation in some districts of the Federal Courts. Some branches of this Court are let for reporting to the lowest bidder, that is, one offering to accept the post at the lowest compensation, often merely a nominal sum. In such cases compensation is secured from the sale of transcripts. The trend of public opinion is in favour of the appointment of official reporters as furnishing the most satisfactory system of reporting. The American Bar Association has recently urged the adoption of laws providing for such an official system.

Chief among legislative reporters is the body known as the official reporters of the Houses of Congress. In the House of Representatives and in the Senate of the United States there are gathered the finest exemplars of the reporting profession. These typify in their persons the highest ideals of professional skill, knowledge and attainment. Appointments to the official corps are usually made from the staff of committee reporters, most of whom have secured their offices by competitive examination.

Among associations we have in New York State the oldest in the country, for it has functioned for more than

sixty-one years. For many years it has exerted a powerful influence in securing for reporters a just reward for their labours. Its committees have been ever watchful and vigorous in the interests of the profession, as well as in averting legislation designed to work hardship on the membership. Theirs is a most remarkable record of success.

Our National Association is composed of the most enthusiastic members of the profession. Having grown to a position of commanding influence in the country, its advice is frequently sought and assistance invoked in matters affecting the general welfare. When a dispute arose with the governmental authorities on a matter of taxation, the National Association financed the litigation. Another activity, through the Committee on Standardization, was the investigation for many years of the merits of different versions of Pitmanic shorthand. Having concluded their labours by the publication of a handbook of Standardized Shorthand, they proceeded to make a study of reporting expedients, resulting in the publication of *The Reporter's Phrase Book*, at the expense of the Association—a valuable addition to the literature of shorthand. It maintains a collection of shorthand books, which is probably the largest and most extensive in the world. In addition, its most efficient staff of officers render invaluable service by keeping reporters advised of trends and events through a monthly journal, *The Shorthand Writer*. And, of course, it publishes, as do the larger state association, a book of proceedings at the Annual Conventions, containing a verbatim report of the deliberations of the members upon vital problems of the profession.

Another activity upon which it has recently embarked is the holding of examinations for and the conferring of

Certificates of Proficiency. These tests are held at stated intervals in different sections of the country, and have already shown gratifying results in raising the standards of professional skill. The speeds are graduated to a height of 200 words a minute. It is interesting to observe that, in spite of the oft-repeated assertion that speech has become much faster in the last twenty-five years, the possession of a speed of 200 words a minute still seems sufficient to permit of competent reporting.

The widespread use of the dictaphone in making transcripts of shorthand notes has resulted in the growth of a body of operators, who are apparently content to make this their life work. This method has definitely displaced the old time amanuensis, who wrote in shorthand from the dictation of the reporter, in time developing skill so that he, in turn, became qualified to take his seat at the reporter's table. Except for a few special classes conducted by individuals, the aspiring reporter must gain his knowledge and secure his training in the best school of all—that of experience. In the State of New York the student is specially fortunate, in that he may serve his apprenticeship in the reporting of proceedings before such departments as Workmen's Compensation Commission, Commissioner of Accounts, Office of the District Attorney, and many others. This road was traversed by many of the reporters who are to-day doing the work of the courts.

In conclusion, it is fair to state that shorthand reporting in the United States is in a state of active good health. Its membership is flourishing and increasing; and its recruits are demonstrating their worthiness in every way to succeed to the places of those who, having served faithfully and efficiently, have entered upon a well-earned rest.

OFFICIAL REPORTING OF DEBATES IN THE HOUSE OF LORDS: A. A. REID

UNTIL the House of Commons appointed an Official Reporting Staff to produce a report of its proceedings daily, the report of the debates in the two Houses were issued together some days after the proceedings to which they referred had taken place. When it was decided to publish the reports separately, the reporting of the debates in the House of Lords was under the control of Mr. Arthur Walter, and he continued to bring out the report as hitherto. The idea of having a full report of the proceedings on their breakfast table the morning after a debate appealed so strongly to their Lordships, that, in October, 1917, they set up a staff of their own to enable this to be accomplished. Mr. Walter was appointed Chief, and I was a member of the Staff. Upon the death of Mr. Walter in 1921, I succeeded him as Editor of Debates.

Since 1917, therefore, the official report of the proceedings in the House of Lords has been available on the morning after the debate. The work is performed by a staff of seven reporters under the direction of the Editor of Debates. These official reporters, in addition to being verbatim shorthand writers, are expected to have a good general knowledge of public affairs and some experience of Parliamentary procedure.

Six of the reporters share the actual notetaking, working in turns of ten minutes each; but, should the House sit late, in order to facilitate the dispatch of the copy to the printer, so as to ensure publication the next morning,

the turns are reduced to five minutes each during the latter part of the sitting.

The seventh man acts as a liaison between the staff and the Peers, verifying, by communication with the speakers, any name or passage of which a reporter is doubtful, looking up quotations in Blue Books, Acts of Parliament, etc., thus enabling the reporter to get straight ahead with the dictation of his notes and the checking of the typescript before it is handed to the Editor for final scrutiny.

After ten minutes of average notetaking the reporter has 1200 to 1400 words to dictate, and there are fifty minutes in which to complete his transcription before he is due for his next relief. There is a staff of three expert typists employed in the making of the transcript, each of whom types an average of 2400 to 2800 words an hour.

Thanks to the time saved by the liaison arrangement, the fifty minutes allowed to the reporter to complete his work of transcription and revision is normally adequate; but on days when the House is sitting in Committee the pace at which the business proceeds is usually accelerated; and as on these occasions, in accordance with Parliamentary forms, numerous technical additions fall to be made to the Report, the fifty minutes is not always sufficient to enable even the most experienced reporter to complete his task. In these circumstances it is at times necessary to engage additional reporters.

Official reporters are provided with accommodation on the floor of the House at a small table behind the Clerk's table. This is about as good a position as is available, but even so the acoustics of the House are such that at times great difficulty is experienced in

following a speaker, and it may be necessary to ask him to fill in gaps in the transcript.

Normally the House sits for legislative business on about 100 days in the year. The official reporters are paid a salary of £330 per annum.

OFFICIAL REPORTING OF DEBATES IN THE HOUSE OF COMMONS: T. H. PARR, O.B.E.

THERE was a change in the method of producing the reports of debates in the Houses of Parliament soon after the then existing procedure was explained by Mr. G. M. Bussy at the 1887 Congress.

In 1888 Mr. Hansard discontinued his publication, and from that year until 1909 the debates were reported under contracts between H.M. Stationery Office and a succession of firms, including Reuter's Telegram Company, Messrs. Waterlow, and, finally, Messrs. Wyman.

In 1909, consequent upon the recommendations of a Select Committee in 1907, an official staff, under the control of the Speaker, was established, and thenceforward the report was extended in character from the condensed form which had previously sufficed, to the "rational verbatim" report which is in operation to-day. To enable this change to be made, the number of reporters was increased from the original seven to the present twelve. The constitution and administration of the staff have continued on substantially the same lines since 1909.

The first Editor of the *Official Report* (which title has, officially, at any rate, displaced the old name "Hansard") was Mr. (afterwards Sir James) Dods Shaw. On his death in 1916, Mr. W. Turner Perkins, who had been Assistant Editor since 1909, succeeded him, and in 1927 I was appointed to the post.

The lines upon which the work of reporting the debates of the House of Commons is carried out are determined by the fact that the *Official Report* is published daily on the morning following the debate, and that the debate has continued, on four days of the week, until a fairly late hour on the previous night. On Monday, Tuesday, Wednesday, and Thursday, the House meets at 2.45 p.m., and the normal hour for adjournment is 11 or 11.30 p.m., though this can be, and often is, extended. On Fridays the House meets at 11 a.m., and the normal adjournment hour is 4 p.m.

The staff comprises the Editor and the Assistant Editor, who are appointed by the Speaker, and twelve reporters, who are appointed by the Editor. All the members of the staff are established officers of the House.

The reporters take turns of fifteen, ten, or five minutes, the five-minute turns being late in the evening, so that the typewritten copy may be delivered to the printers with a minimum of delay. The first hour of the sitting on Monday, Tuesday, Wednesday, and Thursday, is devoted to "Questions," which are asked of and answered by Ministers. During this hour the length of the turns is ten minutes, and a check note is taken in each turn by the reporter who is to be responsible for the next ten minutes. During these turns notes are taken only of "supplementary" questions and the answers thereto, because the original questions are printed on the Order Paper for the day, and the answers to them supplied in typescript by the Departments concerned, though any variations that may occur

between the answers actually given and the typescript supplied are noted.

After the Question hour the debate commences, and the turns are then of fifteen minutes until 8.15, ten minutes from 8.15 to 10.15, and five minutes for the rest of the sitting. Check notes of the debates are not taken, but each reporter takes his place some minutes before his own turn begins, so that he may pick up the threads of the debate and, if necessary, assist his colleague in any difficulty. It is probably a matter of general knowledge that all the reporting in the House of Commons is done from a Gallery (the "Reporters' Gallery") above the Speaker's Chair, at one end of the Chamber. The Chamber, although it is only large enough to accommodate some two-thirds of the 615 Members, is nevertheless about seventy feet long, and Members may speak from any seat within that space, so that it is sometimes very difficult to hear with the completeness necessary for the taking of an accurate verbatim note.

Each reporter, having completed his fifteen, ten, or five minutes of shorthand writing, dictates his notes to a typist, and revises the typewritten text. The reporters work on a rota, moving up one place each day, so that all get their due share of the various types of turn.

The staff of typists consists of five expert ladies, who are on duty from 3.30 p.m. to 11 or 11.30 p.m. on Monday to Thursday, and from 11 a.m. to about 4.30 p.m. on Fridays.

As already indicated, the House normally continues its sittings on Monday to Thursday from 2.45 in the afternoon until 11 or 11.30 at night. Should the time be extended, the staff of twelve Official Reporters continue their work, if the sitting lasts so long, until half an hour after midnight, at which time the work is handed over to a separate staff composed of newspaper reporters who are engaged for the purpose. This happens sometimes, but not very often nowadays.

The number of sittings of the House during a year varies, but normally the days on which there are sittings number 150 to 155.

The remuneration of the reporters is calculated on a Civil Service basis, and in round figures it may be calculated that reporters start at a salary of £430 per annum, rising, in five years, to a maximum of £515. In 1929 pension rights on the Civil Service scale were granted to the reporters.

The whole of the work of reporting, printing, etc., is under the general supervision of the Editor, and the Assistant Editor exercises detailed supervision over the preparation of the typewritten report and its transmission in regular order to the printers. The *Official Report* is, as already indicated, published every morning during the Parliamentary Session, and Members resident in London receive their daily copies by about 8 a.m. The daily reports, after such correction as may be necessary, are collated at intervals, and bound together in book form as a permanent record.

VERBATIM NOTE-TAKING IN PARLIAMENTARY COMMITTEES: H. G. WILDE

OFFICIAL shorthand writing in the Houses of Parliament of the United Kingdom was established as long ago as 1813. On the 13th May of that year the House of Commons resolved: "That the Clerk of the House do appoint a Shorthand Writer, who shall, by himself or sufficient deputy, attend when called upon to take minutes of evidence at the Bar of this House or in Committee of the same"; and on the 28th of the same month the House of Lords passed a resolution in identical terms. Under these resolutions a separate appointment is made by each House, but in practice the two appointments have always been held by the same person.

It will be noticed that the duties of the shorthand writer specified in the resolutions do not include the reporting of the Debates in the two Houses. This has never fallen within the functions of the shorthand writer, but is the responsibility of the respective Editors of the Official Reports of Debates, one in each House.

The practice of hearing evidence at the Bar long ago fell into disuse, having been superseded by the system of appointing Committees to obtain any information which Parliament requires. The only appearances which the shorthand writer now makes at the Bar of either House are in the House of Lords, when it is sitting not as one of the two Chambers of the Legislature but in its judicial capacity as the final Court of Appeal. It is then the duty of the shorthand writer to be present continuously and to take notes of any judgments pronounced by their Lordships.

One other occasion which calls for the services of the shorthand writer is perhaps of interest because of its extreme rarity—the trial of a Peer on a charge of felony. The law of the land prescribes that on such a charge a Peer must be tried by the House of Lords, and every Member of the House is eligible to attend and hear the trial and to pronounce his judgment. During the last century there have been but three such trials. In 1841 the Earl of Cardigan was tried on an indictment charging him with duelling with pistols on Wimbledon Common; in 1901 Earl Russell was tried on a charge of bigamy; and the latest trial (and possibly the last, for the opinion is widely held both in and out of Parliament that this method of trial should now be abolished) occurred in December, 1935, when Lord de Clifford was tried—and acquitted—on a charge of manslaughter arising out of a fatal accident in which his motor car was involved.

The Committees of which verbatim notes are taken fall mainly into two categories, Select Committees relating to Public Matters, and Committees on Private Bills. It will perhaps be useful to describe the functions and procedure of the two classes. Select Committees are appointed by one or other of the Houses, and on occasion by the two Houses jointly, to consider matters of public or Parliamentary importance upon which it is necessary that Parliament should be advised. Instances which may be cited from recent experience are the Select Committees of the House of Lords on the damage inflicted on agricultural interests by rabbits, and upon the various systems of charging for gas supplied to consumers; and the Select Committee of the House of

Commons on stamp duties charged upon patent medicines. Inquiries by Select Committees naturally vary greatly in length and in importance. In 1933 a Committee directed to inquire into an alleged breach of the Privilege of the House of Commons completed its investigations in about twenty minutes; but the Joint Select Committee of both Houses which, in the years 1933 and 1934, considered the question of Indian Constitutional Reform held 149 sittings, and the verbatim record of its proceedings contained over three and a half million words.

A Select Committee usually calls for the attendance of witnesses selected by the Committee itself, and the Chairman and the Members in turn put to the witnesses such questions as they choose. Occasionally by leave of the House, Counsel may be permitted to attend before Select Committees to represent private interests which may be affected by the Committee's deliberations, and in such cases the various Counsel appearing are usually permitted to call any witnesses whose evidence they deem desirable, and the witnesses are questioned by the various advocates as well as by Members of the Committee.

"Private Bills" are Bills promoted by private parties the object of which is not to alter the general law of the country, but to modify the existing law with regard to some particular locality or to confer rights upon, for example, a local authority or a body rendering public utility service such as a Railway Company, an Electric Supply Company, a Water Company, or a Drainage Board. These Bills are referred in Groups to Private Bill Committees of the two Houses separately, consisting in the House of Lords of five Members and in the House of Commons of four Members. The procedure followed by Private Bill Committees is analogous to judicial procedure, that is to say, barristers representing respectively the promoters of the Bill and the various opponents of the Bill appearing before the Committee, make speeches, examine, cross-examine, and re-examine witnesses as they would do in the hearing of a legal action or arbitration.

Select Committees and Private Bill Committees meet in the Committee Rooms of the Houses of Parliament. The Members of the Committee sit at a horse-shoe table, the advocates (if there be any present) being seated at a straight table across the mouth of the horse-shoe. The shorthand writer sits at a table in the middle of the horse-shoe, and the witness shares the table with him. The shorthand writer is thus in an ideal position, and is able to hear without difficulty all that is said by the Members of the Committee, by the advocates, and by the witnesses.

Private Bill Committees sit normally from 11 o'clock in the morning until 4 o'clock in the afternoon, with an interval of about three-quarters of an hour in the middle of the day. Select Committees vary in practice: many commence their sittings at or about 4 o'clock and sit possibly for two hours; others, engaged in a lengthy inquiry, may adopt the same hours of sitting as Private Bill Committees. Prints of the proceedings before Private Bill Committees are normally required to be available early on the following morning, before

the resumption of the hearing, and in those cases the manuscript is supplied to the printer in batches during the evening. In the case of Select Committees greater latitude is allowed, unless the Committee is sitting daily.

The method of work of the shorthand writer differs with individuals. Some members of the staff send away their notes in batches for dictation by a note-reader to a typist, and they are therefore able to take notes of a whole day's proceedings, dictating none themselves, except possibly the surplus quantity which is beyond the capacity of the note-reader in the time available. Other shorthand writers will take notes for two or three hours and themselves dictate their notes, either to shorthand-typists in rotation or to a dictaphone, the actual transcript in the latter case being made by a typist or possibly two typists, from the dictaphone cylinders. It is rare for a note-taker, who himself dictates his notes, to take notes for more than three hours a day when the transcript of the proceedings is needed to be made on the same night.

The shorthand writers whose notes are dictated for them by note-readers have the transcript read aloud to them by longhand readers, they meanwhile following their original shorthand notes and correcting any errors of transcription. Some shorthand writers who dictate their own notes follow the same course; others prefer to read through the transcript themselves, with their

shorthand note at hand and available for frequent reference. The former process, while it is, of course, thorough and complete, has certain disadvantages. A phrase or word which the typist mishears and types inaccurately may, when read by the longhand reader in its inaccurate form, be misheard in the reverse way by the shorthand writer and passed by him as correct, for he may tend to hear what he expects to hear. Moreover, it sometimes happens that errors of punctuation are not detected if the transcript itself is not actually seen by the shorthand writer. The ideal system would be, of course, that every transcript should be subject to both tests—that when it has been read aloud to the shorthand writer it should then be perused by him; but time does not permit of this duplication of work.

The shorthand writers' transcripts are verbatim records of the language actually used, subject, of course, to the correction of any grammatical slips and the deletion of "false starts"—sentences abandoned by the speaker almost as soon as they are commenced. No condensation is permitted.

Proof prints of the proceedings of Select Committees are circulated to the Members and witnesses, who are afforded an opportunity of correcting any mistakes into which the shorthand writer has fallen. In the case of Private Bill Committees no such revision is made, but if any error be detected it may be corrected by a public announcement at a future sitting of the Committee.

SHORTHAND WRITING IN THE LAW COURTS: G. J. EMERY

IT is more than 150 years ago that verbatim shorthand notes of cases in the Law Courts were first taken. There were then two or three shorthand writers who attended the Courts, but their practice was not very extensive. It was many years before the advantages of a verbatim note over the longhand note taken by a junior barrister were generally recognized. Indeed, it was not until the latter half of last century that the practice became common. In 1859 rules were made allowing a shorthand note to be taken of the evidence of witnesses in certain Admiralty cases; in 1861 provision was made for shorthand notes to be taken of examinations in bankruptcy, and in about 1870 a shorthand writer was appointed to take a note of the evidence given in cases before the President of the Divorce Court. There was no further official recognition of shorthand writing in the Courts until the passing of the Criminal Appeal Act of 1907, which provided that a verbatim shorthand note should be taken of the evidence and summing-up in all trials on indictment for criminal offences, and a full transcript supplied for the use of the Court of Criminal Appeal in the event of an appeal to that Court.

So far as the civil work in the Courts was concerned, it was left to the solicitors acting for the parties to engage a shorthand writer, if they so desired. The expense in the main fell upon the litigants, but in certain cases the cost of transcripts of judgments was allowed on taxation and was paid by the losing parties. Of recent years it has been the usual practice in important cases for an agreement to be made between the parties that a shorthand note should be taken, and that such note should be treated as the Judge's note for the purposes of the trial and for use in the Appeal Courts in the event of an appeal. It is gener-

ally accepted that a considerable saving of time results when this course is adopted. The shorthand note so taken is not necessarily transcribed at the time, and frequently not at all.

The main shorthand writing in the Courts has therefore, so far, been conducted by private enterprise. As the practice became more general and more shorthand writers appeared in the Courts, it was considered desirable by those concerned that a body should be constituted to promote the efficient practice of the art and raise the qualifications and status of its members. The first of these bodies was The Society of Practising Shorthand Writers, established in June, 1850; this Society ceased to function after some years; but in 1881 the Institute of Shorthand Writers was incorporated and has continued in existence until to-day. Most of the shorthand writing in connexion with the Courts is performed by its members, and the objects of the Institute have been so far attained that it is usual for a transcript, which is produced by a recognized shorthand writer, to be accepted by all parties; indeed, in cases where the evidence of a witness is taken before an Examiner it is almost the universal custom to dispense with the reading over of the transcript by the witness, so great is the confidence reposed in the skill and integrity of the shorthand writer.

There are great variations in the quantity and quality of the work in the Courts; sometimes when Judges are on Circuit there are very few Courts sitting, and even when there are many Judges in London they may be trying cases of an unimportant character; and, of course, there are times when there are many Courts, each of which is hearing substantial cases. There is, therefore, a very great fluctuation in the amount of work which has

to be performed on any one day. At times there is not nearly sufficient to keep all employed, at others, it is difficult to cope with the requirements adequately. This fact has resulted in the shorthand writers engaged in the Courts also undertaking other work, such as Arbitrations, Commissions, Conferences, and the like, where an equal amount of skill is required.

In many of the less important cases tried in the Courts, it is expected that the judgment of the Court of First Instance will be accepted without appeal. It is in such cases that the parties do not incur the expense of having a shorthand note taken. But the unexpected may happen, and it is therefore necessary that a full note of the evidence should be made for use in the event of an appeal, and this duty falls upon the Judge. Owing to this necessity, the trial of comparatively unimportant cases occupies a relatively long time. For many years this has been regarded as a waste of valuable judicial time, and many times, in the course of years, suggestions have been made that official shorthand writers should be appointed. For instance, at the first Congress in 1887, Sir Charles Russell (afterwards Lord Russell of Killowen) said that "the Courts were certainly behind the necessities of the times in not being furnished with shorthand writers." There were many difficulties in the way, which probably only those most intimately concerned with the problem recognized. The shorthand writers in the Courts have by their enterprise, established a service which is much appreciated by those conducting litigation, and the facilities so afforded have come to be recognized as almost indispensable. For many years it has not been unusual for transcripts of full day's proceedings to be delivered the same evening (in some instances as early as 7 or 8 o'clock) at the houses of Counsel engaged in the case.

It could not be expected that any scheme intended merely to relieve the Judge of the necessity of taking a note of evidence would enable these facilities to be afforded; therefore one of the great difficulties in instituting an official system was to devise a scheme which would combine the two requirements.

Before proceeding to deal with the system which it is proposed to establish, it may be desirable briefly to describe the manner in which the work is now done. All remuneration is by fees; so much for taking notes per day, and so much per folio for transcripts. It could not be expected that the exceptional efforts, which are sometimes required, would be made if payment was by salary. In times of pressure one man will take the note all day, if it is not anticipated that a full transcript will be required; but the general practice is to take half a day. If it is known beforehand that a transcript will be required to be delivered day by day, two notetakers are engaged, and they usually each take half of the morning session and half of the afternoon. In cases in which extreme expedition is required, three, or even four, note-

takers are engaged; but in all cases, the turns at note-taking are made as long as is practicable, so that the shorthand writer may be able to get as complete a grasp of the subject matter of the proceedings as circumstances will permit. It has been found that if very short turns are obligatory, the liability to error is increased.

The usual method of making transcripts is for the notetaker to have two assistants to whom he dictates his note; they take down in shorthand what is dictated, and then type the transcript, which is revised by the notetaker. A few notetakers sometimes themselves type the transcript from their own notes, and some others use a dictaphone; but this method has not been extensively adopted.

In March, 1937, a Committee appointed by the Lord Chancellor, under the Chairmanship of Mr. Justice Atkinson, recommended "that an Association be formed to which every shorthand writer at present engaged on the work, or proving capacity for it, should be admitted and that the Association should accept the responsibility of providing the writers for all witness actions tried in the Chancery and King's Bench Courts." This recommendation has been adopted by the Lord Chancellor, and, as soon as the necessary arrangements have been made, a shorthand writer will be in attendance to take a shorthand note of the evidence, summing-up or judgment, in the Courts specified, and, if day to day transcripts are required, adequate provision will be made. An official of the Court will have power to give instructions when necessary, and to deal with any complaints. A daily fee will be paid by the Treasury to the Association in respect of each Court in which a shorthand writer is in attendance.

The expense of making a transcript in every case would not be justified, therefore it is anticipated that a Judge will still have to take a sufficient note for his own purpose, a transcript of the evidence being made only in the event of an appeal, unless the parties require the transcript for use during the hearing, or the Judge asks for a transcript of any part of the evidence to be supplied to him. To save the parties unnecessary expense, if the Judge is of opinion that his note will suffice for the purposes of an appeal, no transcript of the shorthand note will be made. The Judge will also have power to direct that the evidence of any witness shall not be transcribed if it is clear that such evidence could be of no help in the Court of Appeal.

By this arrangement it is hoped that a great saving of the time of the Judges will be effected, and all the services required by the litigants provided, without undue expense either to the State or to the parties. A further advantage will be that the whole of the organizations at present existing will be available as occasion demands, either for the service of the Courts or in the other spheres at present covered.

TRANSCRIPTION OF VERBATIM NOTES: H. H. Lock

MANY sources—laxity of language, ignorance or disregard of grammar and syntax, inaudibility, error, and many other causes—call forth the necessity of editing or "touching up" when making the transcript, a process in which the shorthand writer's experience and judgment are called in aid, and in which the human brain supplies a function which will never be superseded by any mechanical means.

It is probably the complexity of the problem which accounts for the almost complete lack of uniformity which is found in practice, because, as will be seen, not

only are there many subdivisions of the problem, but almost each one varies in the degree of treatment required; indeed there are sometimes circumstances which rule out the desirability of any amendment being made.

Furthermore, the utmost care must be used in making any emendation. Incalculable damage or injustice might ensue as a result of carelessness or incompetence; though equal evils may flow from the want of proper attention.

Let us now consider the more common ills which the transcriber may be called upon to remedy.

1. *The Lapsus Linguae*. Only the practised shorthand writer knows how often every speaker, even the most learned and experienced, is guilty of this defect, and how frequently it passes entirely unnoticed by every listener, although should it appear in cold print it inevitably would be detected.

2. *The Grammatical Error*. It must be recognized that the mind of the speaker is, quite rightly, entirely occupied in conveying his meaning to his audience, and it is possible for this to be done without too close regard being had to the rules of grammar. The inflexion of the voice, and perhaps gestures, assist in conveying the desired impression, but, were the actual words used to appear in black and white, a meaning totally different from the one intended might be inferred, or, at least, there would be ambiguity.

It is true that in many cases the meaning intended may still be adequately conveyed in spite of an unconscious lapse of this sort. On the other hand, it is almost certain that the speaker will keenly resent his actual words appearing in print and will probably complain of being misreported. Recently the Editor of a leading London newspaper, when reading over the writer's notes of his evidence given on Commission, disclaimed a "split infinitive" with the remark "I would sack a reporter of mine who did such a thing."

Under this head might be included the casual slip, which is probably more frequent than any other mistake, and many instances of which immediately leap to the mind. I quote two which occurred in the Royal Courts of Justice in London during the present month: "On the question of damages I have only one word to say, and that I can say in two or three sentences." "Now, answer this question Yes or No: Was it Mr. T. who told you, or somebody else?" (Answer) "Somebody else."

3. *The Obvious Error*. This often extends beyond the mere slip of the tongue. The most striking instance in the writer's experience was when a leading counsel, now a famous judge, reading a passage from a Law Report, turned over two pages, and purported to complete the quotation with two paragraphs from the next reported case, which happened to be of a similar nature. In this case neither the judge nor opposing counsel noticed the lapse. But there are many occasions when a statement is so obviously incorrect that it is accepted by all as bearing another meaning, and is not corrected, probably because it would serve no useful purpose to interrupt the speaker's train of thought or flow of language.

4. *The Incomplete Sentence*. In this case, without attention from the transcriber, the transcript would sometimes not only be useless but would convey a totally misleading impression. All are familiar with the meeting, public or private, at which the speaker is interrupted by applause or dissent when his meaning has perhaps been anticipated. An outstanding instance is that of an English judge who frequently indicated his decision by dropping the monocle from his eye and shaking or nodding his head. Frequently sentences are purposely left uncompleted, but are framed to give a definite impression without an actual statement; but the words appearing in the transcript would be devoid of meaning.

5. *The Line of Thought Lost in Parenthesis*. This is probably the defect which presents the greatest amount of trouble, because frequently the shorthand writer himself has the utmost difficulty in unearthing the speaker's meaning. The *ipsissima verba* appearing on paper would present a meaningless jumble of words. In such cases, of course, the only remedy is entirely to reconstruct the sentence.

Instances could be multiplied indefinitely, but suffi-

cient have been quoted to indicate the nature of the problems confronting the transcriber. To the uninitiated the remedy may appear simple, namely, to make necessary alterations either when taking the note or subsequently when transcribing. But the duties and responsibilities of the shorthand writer are by no means met by this simple expedient.

There are two classes of transcript: one in which it may be urged that the transcript does not serve its purpose unless it is of the utmost utility to the reader, and, therefore, the object should be properly to interpret the significance of the speaker's words. The other, in which the spoken words should be adhered to, except in very exceptional circumstances, as otherwise there is danger of a false impression being conveyed.

It is much to be regretted that although professional shorthand writers in most countries of the world are daily assuming the responsibilities attached to the reporting of proceedings of great importance, no authoritative rule, or set of rules, has been laid down for guidance on this aspect of their work. There is no doubt that if such a prescribed system should emerge as a result of discussions the result would be not only to afford great assistance to practitioners, but indirectly to add to the prestige and confidence which rightly attach to the profession.

It is suggested that the proper principle on which to proceed is the division of subject-matter into two classes, which may respectively be termed "Immune" and "Amendable." A broad and general classification of the former would be: Cases in which it is necessary that the atmosphere should be conveyed, and, therefore, the *ipsissima verba* are of importance. And of the latter: Where statements or evidence of an informative character are given: as, for example, the proceedings before what in this country is called a Royal Commission, a Public Inquiry on a matter of national importance, the transcript of which may be read and studied at some period in the remote future.

But a more detailed classification must be made. It is, of course, impossible to instance every type of task with which the reporter is confronted, but the following main headings will doubtless serve as a sufficient guide.

Immune

1. *The Answers of a Witness Under Oath*. The suit in which the evidence is given may be reviewed by an Appeal Tribunal. A carefully edited, well prepared transcript might well convey the impression of an atmosphere of quiet, judicial calm, whereas only the inclusion of broken sentences and frequent interruptions, relevant or otherwise, will truly present the actual state of affairs. It is of importance, for instance, that the Appellate Court should know that a witness, who from his language was obviously uneducated, was unable to express himself grammatically. Slips of the tongue on the part of the witness, or a difficult involved mode of expression, may have had their due effect on the judge or jury in the Court below—and in all these cases the effect must properly be assessed by the Appeal Tribunal. The only exceptions permissible should be where there has been a quite obvious error, appreciated as such by all concerned, the inclusion of which would tend to confuse. Second, cases in which correction of grammar is necessary, otherwise the meaning of the witness would be lost. Fortunately, the proceedings being broken by question and answer, the witness has few opportunities of using the long involved sentences mentioned above.

2. *The Judicial Summing-up*. This is eminently a case in which, in spite of possible attendant disadvantages, the *ipsissima verba* should be rendered. As, frequently, the main object of the Appeal is to impugn

the judge's summing-up, it is clear that a fair field should be left to the attacker, who is entitled to seek any advantage he can derive from such imperfections as may exist. Indeed, looseness of language in a summing-up may amount to, or contribute towards, misdirection of the jury. As in the former case, the obvious slip should be corrected.

3. *Statements of Extreme Importance or Gravity.* The shorthand writer has frequently to record pronouncements which may have far-reaching effects. In such circumstances, almost inevitably, the words are carefully weighed and considered and the need for editing is unlikely to arise; but in case of doubt it should be remembered that every slip, every ambiguity, may have momentous effects; and various interpretations (which only recourse to the official record can settle) may be adopted by different listeners. In such circumstances no emendation should be considered.

No point is made of the fact that if an error is not corrected it is usually the shorthand writer to whom the fault will be attributed. Such a consideration, though very real, should be entirely disregarded.

Amendable

1. *Questions to Witness.* These are distinguishable from the witness's answers. In the first place, the questions are not spoken under oath. Secondly, the witness's answer is given not necessarily in response to the words of the question, but to his understanding of the import of them.

Amendment should, however, be made with care, because an ambiguous question may have had its effect on the witness; it may be that he has not correctly understood the question and has answered accordingly. In such cases the form of the question should be retained. In practice the difficulty is not great, because the carefully framed question is easily recognized. It is the hurried, exceedingly rapid, loosely worded question which needs alteration in order that the reader of the transcript may not be misled.

2. *The Judgment.* The Judge's Judgment consists of the expressions of reasons why a particular decision has been made, and for the present purposes differs entirely from a Summing-up, which contributes towards the making of a decision by persons other than the speaker.

Laxity of language, slips, or ambiguities can have no part in forming the decision which may be the subject of revision and, therefore, the judgment should be presented in the clearest possible terms in order that it may be of the maximum use to the reader.

3. *Speeches of Counsel.* Again the vital importance of actual words is not a factor, and a much more useful purpose will be served by presenting the speech in the most readable form. In such cases, where none of the restrictions enumerated above are present, to leave the Report in its unamended form would frequently mislead those readers who were not listeners.

4. *Discussions and Debates in General.* In these cases the same rule should apply. The grammar of illiterate speakers should be corrected and the speech reported so as to give full effect to the mind of the speaker.

5. *Parliamentary Speeches.* It is perhaps the Parliamentary reporter who is entitled to the greatest amount of sympathy from his colleagues. Though he is often the official recorder of grave and far-reaching statements of national or international importance, it is to him that the amendable matter most frequently falls. The proceedings are never the subject of review by a higher tribunal, nor has he what is in this respect the advantage of the short sentences necessarily involved in the giving of evidence. It is perhaps safe to say that 90 per cent of the work of the Parliamentary reporter is subject to revision if necessary.

In every case where an amendment is made, it should be made during the course of the transcribing, and the verbatim note should be preserved.

To sum up, if the exact form and nature of what has been said is essential, in that it may have some particular effect on the mind of the reader, the words as delivered should be strictly preserved, unless there is some strong reason to the contrary. If the transcript is intended to represent the considered opinion upon a given subject of a person competent to deal with the matter, the necessary corrections should be made in order that the written word should not misrepresent what was in the mind of the speaker. It should be remembered that the shorthand writer was present, and is able by the exercise of his skill to present a true record to those who were absent, which no mere repetition of words can possibly supply.

Section 9

Philological Considerations in Relation to Shorthand Structure

KÜRZUNGSMETHODE DER GRAFISCHEN STENOGRAFIESYSTEME. ZUSAMMENFASSUNG

DR. BÉLA RADNAI

DIE Kürzungen können entweder nach ihrer formalen oder nach ihrer inhaltlichen Zusammengehörigkeit in Gruppen zusammengefasst werden. Die formale Gruppierung kann ganz auf Aeusserlichkeiten beruhen, wie z. B. die Einteilung nach Anlaut-, Auslaut-, Inlautkürzung usw. Sie kann sich auf die grafischen Möglichkeiten der Kürzungen beziehen (z. B. *Auslassung, Vertretung, Wortzusammenziehung, Zeichenverschmelzung* = grafische Kürzung, *Sigel*, d. h. ein zur Bezeichnung eines einzigen Wortes dienendes besonderes Zeichen).

Man kann die Kürzungen nach der psychologischen (assoziativen) Grundlage gruppieren, auf der die Kürzungen fussen. (Auf Formähnlichkeit beruhende *grafische Kürzungen*, auf Lautungsähnlichkeit beruhende *fonetische Kürzungen*, *grammatische, sinngemässe Kürzungen* und auf Einlernen beruhende *festе Kürzungen*.)

Bei der theoretischen Vergleichung der Systeme stellen wir den *festen Kürzungen* die *freien Kürzungen* gegenüber, und innerhalb dieser zwei Hauptgruppen untersuchen wir die Kürzungen der Einzelwörter, der mehrgliedrigen Ausdrücke und die grammatischen Kürzungen.

Die unregelmässig gebildeten festen Kürzungen oder jene Sonderzeichen, die keine Buchstabenbedeutung haben, sondern nur *ein Wort* bedeuten, heissen *Wortzeichen (Sigel)*. Die regelmässig gebildeten festen Kürzungen kann man im allgemeinen leichter erlernen und leichter lesen, als die unregelmässig gebildeten.

Hinsichtlich der grammatischen Kürzungen, der Kürzung wiederholt vorkommender Ausdrücke und im allgemeinen der sinngemässen Kürzungen besteht in den meisten Systemen mehr oder weniger die Möglichkeit der freien Kürzungsbildung. Hinsichtlich der Wortkürzungen arbeiten jedoch die geometrischen Systeme meistens mit gebundenen Kürzungen. Dessen Ursache liegt darin, dass sie bei der Kürzung die Selbstlaute vernachlässigen und so der Kürzung die wichtigsten Lautungselemente fehlen, die das selbständige Lesen der Kürzung ohne vorheriges Einlernen ermöglichen würden. Die grafischen Systeme bezeichnen

dagegen auch in den *Kürzungen* den wichtigsten Selbstlaut des Wortstammes; so sind diese leichter zu erlernen und bieten dem Stenografen Anlass zur Verwendung ähnlicher, analoger Kürzungsarten.

Die Wissenschaft der *Fonetik* hat dargelegt, dass die Zeitdauer und Intensität der Selbstlaute grösser ist, als die der Mitlaute, also ist auch *die assoziative Bedeutung des Selbstlautes viel grösser* sowohl bei der Bildung der Kürzung als auch bei ihrer Erlernbarkeit und Lesbarkeit. Die Selbstlaute enthaltende fonetische Kürzung ist also eine höhere Abart der Wortkürzungen, welche Möglichkeiten der selbständigen Bildung von Wortkürzungen auf Grund der Analogie erschliesst, d. h. *die Kürzungsfreiheit zur Geltung bringt*.

In den modernen Systemen, besonders in den grafischen, ist das Bestreben offensichtlich, das fonetische Element stärker zur Geltung zu bringen. Auf diesem Gebiete ist das Wirken Heinrich Fabros von bahnbrechender Bedeutung, weil er zuerst feststellte, dass, ausgenommen die Wortauslassung, *bei jeder Kürzung der wichtigste Selbstlaut des Wortstammes bezeichnet werden muss*.

Am weitesten ging auf diesem Gebiet die Ungarische Einheitskurzschrift, die eine ganze Reihe grafischer Mittel zur Bezeichnung des Selbstlautes verwendet; denselben Laut drückt ausser dem Buchstabenzeichen und der relativen Positionsänderung auch ein Silbenzeichen aus (Buchstabenvergrösserung oder Position). Ausserdem dienen zur Bezeichnung von zweifach und womöglich mehrfach zusammengesetzten Selbstlauten besondere selbständige Zeichen oder auch an Selbstlaute angeschlossene Bindestriche, sodass dieses System auch 2–3 Selbstlaute in Verbindung miteinander in sinnbildlicher Art bezeichnen kann.

Die Rechtfertigung dieses entwickelten fonetischen Kürzungssystems liefert die Theorie, nach der dieses System eine um 20% grössere Kürze erreicht, als die alten auf Gabelsberger fussenden grafischen Stenografien. Seine praktische Bedeutung ins rechte Licht zu rücken, werden die internationalen Wettschreiben berufen sein.

SHORTHAND AND THE LEARNING OF CHINESE CHARACTERS: DR. H. E. PALMER

FOR at least 500 million people in the Far East, ideographs are the chief or sole means of written communication.

What precisely are ideographs? A glance at these specimens will answer the question.

(The lecturer here showed over a hundred examples of ideographs used in Europe, including “&” “£” “=” etc.)

Why should these Oriental peoples use ideographic rather than phonetic writing? For the same reasons that we, too, often prefer it.

(1) Ideographs form a quicker appeal to the eye. Figures convey a more concise and immediate impression than numbers written with letters.

(2) Ideographs are often quicker to write.

(3) Ideographs are international. “I” to an Englishman

is *one*, to a Frenchman *un*, to a German *ein* etc. So "1" is *hitotsu* to a Japanese but *yi* to a Chinese.

It is true that for the past 1000 years the Japanese have had a syllabic phonetic writing; so have the Koreans; the Chinese have just evolved one, but it is the ideograph that still reigns supreme.

All educated Far-Easterners have learnt thousands of these ideographs—from 2000 to perhaps 20,000.

How have they learnt them?

There appear to be two chief methods of learning them.

The first is analytic and synthetic. A start is made by memorizing 214 radicals in their order. Most of these are complete characters. The remaining characters are compounds of these (and other) elements.

The lecturer here showed examples of such compounds—

女 + 子 = 好
WOMAN CHILD LOVE

日 + 月 = 明
SUN MOON LIGHT

Here we have an analogy with shorthand. One memorizes the elements and then learns to build up.

Foreign students of Chinese characters are almost invariably taught them this way. They rely much on mnemonic aid.

The lecturer here showed examples of mnemonic devices used by students of Chinese writing—

百 + 亻 + 宀 = 宿
HUNDRED PEOPLE ROOF INN

玉 + 缶 + 貝 + 宀 = 寶
JEWEL VASE SHELL ROOF TREASURE

But whereas shorthand outlines are as unlimited as the words for which they stand, Chinese characters are ready-made; it is rare for any new character to be invented—you must take them as they are and not add to the number.

The second method of learning Chinese ideographs is

to learn them by sheer rote memory, without analysis or synthesis, without etymological or mnemonic aid.

This is how the Japanese learn them.

Ask the average Japanese to write you an ideograph, and he will scribble its outline in cursive script. He cannot tell you which is the radical, nor how many strokes there are in it. In other words, while he is expert at writing the cursive forms, he is generally not able to produce the non-cursive forms.

(The lecturer here showed examples of the cursive forms of characters.)

Japanese children are first taught the syllabic phonetic writing, and then are taught to mix in the ideographs with it. Half a dozen ideographs are introduced in each reading lesson. They learn then in zones or radii.

(The lecturer here showed a chart demonstrating the meaning and nature of these.)

These have been prepared by the Department of Education. The most useful ideographs are taught first, and the less useful later.

Two thousand ideographs have been prescribed by the Department of Education as a minimum. Newspapers generally confine themselves to these 2000 (plus a certain number used in personal names and place names).

This again is a possible way of learning shorthand. The beginner starts by learning (say) twenty-five of the commonest words without analysis or building up; then another twenty-five, and another, incorporating them into his ordinary writing as fast as he has memorized them. Later he is taught how by analogy he can build up an unlimited number of others.

The advantage of this second method is that one can read and write from the very first lesson. It is comparable to the direct method of learning languages—by which at the first lesson one starts using the language.

But for this second (or non-analytic) method to be used effectively it is necessary to have graded word-lists and series of texts composed within the radius of each.

By such means we may avoid the mixing in of shorthand with longhand—which I am told is undesirable.

This is the sort of research that is being done to-day in connexion with language-learning.

Two years ago a committee of experts under the auspices of the Carnegie Corporation compiled a list of

some 2000 English words that are more generally useful than any of the remainder. (The report may be obtained from the publisher.)

Together with a colleague I have composed and published an English vocabulary of 1000 words, together with a number of texts.

This is the sort of research, I take it, that is now going on in connexion with shorthand. Pioneer work in this direction was initiated fifteen years ago, when a book was published comparing the relative frequency of English sounds. This book was of great help to those

of us who were producing the first graded word-lists for the study of English as a foreign language. The author is Godfrey Dewey, whom I have never met, but who, I note, is speaking later this afternoon in this same hall.

So in order not to encroach upon his time nor the time of the speaker who follows, I will bring this talk to a close.

I trust that the indications that I have given of the two chief ways of learning Chinese characters will be of some service in connexion with the purposes of the present congress.

THE IMPORTANCE OF BASIC ALPHABET IN PRESERVING LANGUAGE FORMS

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THE decay of the English language has been causing great concern to educationists, and there has been much talk about the necessity for training in speech. The difficulties of the schools arise mainly from the fact that the children acquire their spoken language very largely at home and in the street. The necessity for speech training raises the question: What shall we teach? And this in turn brings in the question of standard English. The English language is spoken all over the world, and it does not require too vivid an imagination to picture the English language as the universal language. It would seem, therefore, that whatever form of speech training is standardized, that it ought to be a form which will allow an individual speaking it to be understood wherever the English language is spoken. Many people eminent in education were quoted to show that the present so-called standard English is really a degraded form, and to adopt it as a real standard would probably result in a further deterioration.

The science of phonetics has analysed the various sounds in the English language and classified them, but it was suggested that, from the point of view of speech training, such a classification was over-refined, and as it is an analysis of southern English it is not likely to be received everywhere. Many examples were cited to prove this contention.

The authors of the more popular systems of shorthand have necessarily taken an approximation, and their vowel signs do not cover such a wide range; but it was confidently suggested that their classification, taking only the clear-cut and definite sounds, is much more in accord with the needs of young people. In Professor Lloyd James's pamphlet, *King's English*, a speech training course provided by the B.B.C., definite instruction is given on the two-vowel sounds heard in the words "man" and "postman" respectively. No one denies that phonetically there is a difference, but that difference actually typifies one of the main lines of deterioration of the English language. The second vowel in the word *postman* is almost eliminated, but that is not a point on which children need any assistance whatever

—it represents a tendency that speech training should try to overcome. In shorthand, of course, these two vowels have but one sign which represents variations on either side of what may be taken as the standard sound. The vowel sound heard in the slovenly pronunciation of the word *postman* is known as the shadow vowel, and it threatens to dominate the English language. It is the final vowel in *mutton* and *butter*, and the first vowel in the word *alone*. Doctor Bridges, a former Poet Laureate, was a keen critic of modern language tendencies, and it was his opinion that if the language progressively deteriorated, almost every English vowel would soon qualify for the shadow vowel symbol. The teaching of the sounds in *day*, *go*, *more*, *poor* as diphthongs is quite wrong. The tendency ought to be counteracted. No one would approve of *mo-er* for *more*, *poo-er* for *poor*, but that would be the undoubted effect of teaching these words as diphthongs. To teach these as pure vowels as is done in shorthand would help to preserve the language forms.

One other example will suffice. Southern English seems to omit *r* very frequently, while it sometimes inserts it when it is not in the word at all, e.g. *India*. Here, again, the orthodox practice of shorthand provides a useful service in counteracting the tendency and, in addition, helps to unify the English language—making it one instead of a series of dialects. In teaching children how to speak, over-refinement should not be attempted, especially when there are obvious and more vital defects crying out for remedy. The analysis made by shorthand authors strikes a very happy medium and, in so doing, helps greatly in preserving the language forms.

One further point: a student who has attained a reasonable proficiency in shorthand must be able to recognize very quickly all the sounds normally used in the English language, thereby indicating that he has attained the ability to understand the English language, no matter who speaks it, and to make himself intelligible to anyone who knows the language. The effect of this on the preservation of the language is very considerable.

Section 10

Practical Uses of Shorthand

PRACTICAL USE OF SHORTHAND IN YUGOSLAVIA: DR. DRAGIĆ SLAVO

AUF dem Boden des heutigen Königreiches Jugoslawien wurde im Altertume die antike Stenografie angewendet. Die Disputation zwischen den Bischöfen Photinus und Basilius auf der Synode zu Sirmium im Jahre 351 wurde durch 7 Tachygraphen stenografisch aufgenommen.

Infolge des reger gewordenen konstitutionellen Lebens in der zweiten Hälfte des vorigen Jahrhunderts, in der damaligen österreichisch-ungarischen Monarchie, wurden die öffentlichen Verhandlungen der Landtagsabgeordneten auch in den Königreichen Kroatien, Slavonien und Dalmatien, später in den Landtagen von Istrien, Slovenien, Bosnien und Herzegovina, stenografisch aufgenommen. Ausserdem wurde der stenografische Dienst mehrere Jahre in montenegrinischer Versammlung, sowie in der serbisch-orthodoxen Kirchenversammlung zu Karlovci und ein Jahr im gemeinsamen ungarisch-kroatischen Parlament in Budapest ausgeübt. In der Nationalversammlung des damaligen Königreiches Serbien stenografierte man die Reden der Volksvertreter seit 1870.

Die Jugoslawen benützen die Anpassung des gabelbergerischen Systems. Nur einzelne Stenografen stenografierten nach der Uebertragung des Stolze-Schrey Systems; nach der Uebertragung des Pitman Systems schrieb ein Bischof im montenegrinischen Landtage. In dem neuen jugoslawischen Parlament benützte man auch Uebertragung von Prévost und Aimé-Paris. Auch in allen Redaktionen der grösseren Zeitungen, in den verschiedenen Kontors, Bankgeschäften, in den Kanzleien der Advokaten, bei den wichtigen Gerichtsverhandlungen, politischen Versammlungen usw. wird die Stenografie verwendet. Leider drang sie noch immer nicht in die Staatsämter.

Ausser der kroatischen, serbischen und slovenischen Stenografie verwendet man noch die deutsche Stenografie, seltener die englische, französische und ungarische.

Es gibt in Jugoslawien auch mehrere Stenografen, welche in 2 und 3 Sprachen stenografieren.

Einige südslawische Stenografen waren einst im österreichischen Parlament beschäftigt.

SHORTHAND WRITING IN THE COURTS OF JUSTICE IN HUNGARY: EUGENE KELÉNYI

FROM a jurist's as well as from a shorthand writer's point of view it is equally important that in the administration of justice as efficient a part as possible should be secured to shorthand writing.

The soundness of this opinion is evident to ourselves as shorthand writers, because the increased employment of shorthand opens to us new spheres of action. But the significance of shorthand is very great from a general judicial point of view too, as shorthand notes of trials ensure in an increased degree the assertion of material truth in matters, where resolutions are taken, touching the most precious possessions of men: life, liberty, honour, and—last not least—fortune. Therefore we may safely declare that the interests of shorthand, in this sphere of activity, are entirely congruent with those of justice.

The importance of shorthand in the administration of justice has been recognized for a long time in Hungary. Paragraph 331 of the Hungarian penal forensic procedure, comprised in Act XXXIII of 1896, has pronounced that in important matters the Court may order *ex officio* the taking of shorthand notes of the public trial, wholly or partly, but only at the request of a party, if the latter deposits the expenses of the shorthand notes in advance. The civil forensic procedure too, comprised in Act I of 1911, contains similar dispositions. Thus, disregarding the fact that in criminal trials shorthand writers may be appointed by the Court *ex officio*, which however practically never occurs, such appointments generally take

place only at the request of the parties against a preliminary deposition of the expenses. Even in such cases the Court may decline without any reason whatever the request of the parties concerning the appointment of a shorthand writer, whereas in the interest of the material truth it would be really desirable to fix wholly every phase of the trial, especially the witnesses' depositions and the results of legal evidence, and to put this material at the disposal of the Court as well as the parties.

The law does not provide either for the shorthand writer's suitable qualification and training, or his capacity to take complete and reliable notes of the proceedings. This accounts for the fact that our existing laws consider these notes as merely being of a private character and having no power in argument.

Here, however, I wish to mention as an interesting fact that in the matter of prescribing shorthand notes, the Hungarian military penal procedure has taken up a somewhat more progressive attitude. In its paragraph 315 the principle is advocated that if the defendant asks for the drawing up of shorthand protocols of the trial and if he also deposits beforehand its expenses, the Court is obliged in every instance—provided that it is possible at all—to order the taking of such notes.

In general we must state that the part of shorthand is, at the time being, but rather a subordinate one in Hungarian judicial trials.

It is a matter of interest that shorthand, in despite of all the above, has carved out its career in the legal

practice of our country too, and that, especially in penal cases of greater consequence, the parties secure increasingly often the advantage of having the material of the debates and especially the legal evidence in its totality at the disposal of both the Court and the parties. Recently even in civil and commercial lawsuits of greater moment the assistance of shorthand writers is resorted to ever more frequently. For example, not long ago the Hungarian Supreme Court of Justice (Magyar Királyi Kuria) reversed the judgment of the lower Courts in a divorce suit, on the basis of facts established by shorthand notes.

These examples illustrate how practical life and its exigencies effect a breach in the walls of defective legal procedure, managing to utilize shorthand notes in the passing of sentences. On the other hand we have also met with an antagonistic attitude in some judges, who without reason, have refused the parties' request for the appointment of a shorthand writer and who, even if shorthand notes were granted, did not take any account of them.

Now in order to strengthen the position of shorthand writing, both on behalf of shorthand writers and of the judiciary, it is necessary to ensure its obligatory employment by laws or regulations.

As a matter of course we must strive to attain the ideal solution, i.e. that in every case of any moment sworn shorthand writers appointed to the Court should note the proceedings. This was found desirable by the Conference of Hungarian Lawyers (held on the 12th December, 1936), which pronounced that—

"In order to secure material truth the Conference deems it desirable to employ shorthand writers for drawing up the protocols of the parties and the witnesses' depositions.

"In this sense the Conference proposes that in lawsuits reaching or exceeding 3000 pengös, corresponding to about £110, as well as in all trials and in all lawsuits carried on before a High Court, shorthand writers should be employed obligatorily during the hearing of the parties and the witnesses."

This general desire, though its putting into practice would be ideal from the shorthand writer's as well as from the point of view of elucidating material truth, cannot be realized in Hungary at present, having regard to the poverty of our country owing to its mutilated state.

We shorthand writers are practical people and therefore we are bent on launching and propagating reforms which are practically realizable and preparing the foundations of the above ideal measures.

It was this point of view that was guiding Dr. Ernest Traeger, Hungarian Royal Governmental Commissioner of Shorthand Affairs, when he entrusted me, as early as in 1930, with the elaboration of suitable legislative projects for the increased employment of shorthand in the administration of justice.

I complied with his request already in 1930 in the following—

1. I have made a proposal to the effect that in legal proceedings protocols might be drawn up not only in longhand writing, but optionally in shorthand too. It is a well-known fact that the longhand protocols will

show only in *précis* form what happened at the trials, and the Court's functionaries, the recording clerks, draft these protocols in accordance with the Court's instructions.

The optional drafting of protocols in shorthand has been introduced in Austria since 1920 and to my knowledge has there stood the test very well. In Hungary this reform is even more easily realizable, as in our country a uniform shorthand system is in use, being an obligatory branch of study during two years in all secondary schools, so that it will soon become an accomplishment of every cultivated Hungarian.

According to the project, supposing the recording clerk to possess the necessary acquirements in shorthand, the protocols may be drawn up in uniform "draft shorthand" instead of ordinary writing.

The proposal secures, as a matter of course, in its detailed instructions, also the possibility of delivering, *ex officio*, at the request of either of the parties, or if any other demand arises, a copy of the shorthand protocol in ordinary writing, to be annexed to the protocol.

This transcription becomes superfluous if the parties come to terms or if neither of the parties gives notice of appeal and the sentence becomes valid in due course.

2. This second proposal of reform endeavours even in an increased measure and with practical dispositions the drafting of absolutely faithful and authentic shorthand notes, taken verbatim, of the trials.

To this purpose the project contains the following proposals—

1. Whereas until now there was no guarantee at all as to whether the shorthand writers appointed to the Court would really be capable of taking reliable shorthand notes of the trials and of transcribing them faithfully, the project intends to secure this in a regular way, by making the nomination to the post of a shorthand writer appointed to the Court dependent on a probatory examination in reporting shorthand.

I wish to state that in the matter of acquiring the qualification of a reporting shorthand writer the Royal Commissioner, Dr. E. Traeger, has taken the initiatory measures in order to systematize the respective probatory examination.

2. As the reliability and professional correctness of shorthand notes will thus be secured, such notes taken by expert and sworn shorthand writers will not be merely of a private character, but will authentically prove that their contents have really taken place at the trials. Therefore these authentic shorthand notes and their transcription into ordinary writing will form an annex to the trial's protocols and their contents will be taken account of *ex officio* in every phase of the lawsuit.

3. Finally, whilst till now the Courts have had the right to decline, without any reason whatever, the parties' application for the appointment of shorthand writers, and this with exclusion of judiciary appeal, now, according to the present project, if the parties deposit in due time the expenses of making shorthand notes, the Court has not the right to decline their application, but is bound to give orders for the taking of shorthand notes. This does not imply a restriction of judiciary independence; on the contrary it will be a lawful guarantee

of the result of the trial and of the evidence being at the disposal of the Court and the parties completely, in its every detail.

This is of special importance in cases which are to be dealt with by higher Courts, who take cognizance of the things which happened in the lower Courts only by means of the reports. With all due deference to our tribunals, we cannot refrain from remarking that the higher Court will get a far better insight into the witness's evidence in the lower Court, if they are enabled to read the witness's own words, as against the extracted protocol of his deposition, bearing, though unconsciously, the mark of the recording clerk's individual interpretation.

It is an interesting fact that six years had to elapse before the above reformatory ideas were able, by degrees, to take root in Hungarian public opinion. These proposals have become specially seasonable by the fact that last autumn the Hungarian Ministry of Justice brought out, in order to realize up-to-date reforms in civil and criminal forensic procedure, law proposals, and has submitted them to public professional criticism. In these proposals, however, the item of the modern reform of shorthand notes was lacking. Thereupon the movement to enact the necessary reform became general among Hungarian shorthand writers. By order of the Governmental Commissioner I revised the proposals of six years ago, elaborated their detailed reasons; then these proposals, the text of which is not part of the present lecture, but is annexed to it, were discussed anew in the Union of

Hungarian Shorthand Writers, as well as by a joint committee of the Hungarian Lawyers' Union, consisting of shorthand writers and lawyers. These accepted and submitted them to the Royal Governmental Commissioner, Dr. E. Traeger. The latter submitted them to the Ministry of Justice recommending their acceptance and use.

In favour of the execution of the reform hereby described, a further extremely important step was made on the 28th June of this year when the Hungarian Lawyers' Association during its Congress accepted with unanimous enthusiasm my proposals and demanded their urgent codification.

I have pleasure in announcing that the Royal Hungarian Minister of Justice has made all the fundamental principles of the above proposals his own and has expressed in his report, addressed to the Hungarian Royal Commissioner of Shorthand Affairs, his readiness to include the reforms contained in my proposals in the law proposals bearing on the simplification of penal and civil forensic procedure, being now in elaboration in the section for preparing laws of the Ministry of Justice.

So we may hope that with the realization of the above reforms shorthand will soon attain in Hungary an increased importance both in penal and in civil lawsuits. In this case we do think that no penal or civil proceedings of any moment in Hungary will be conceivable without a shorthand writer. Thus practical life will of its own accord realize the institution of forensic shorthand writing in our country.

DIE VERBINDUNG VON KURZSCHRIFT UND MASCHINENSCHRIFT IM KAUFMÄNNISCHEN BETRIEB: DR. G. NOSZ

VIELLEICHT erscheint es manchem von Ihnen als ungerechtfertigt, dass in diesem Kongress, in dem Lande, wo Kurzschrift und Maschinenschrift täglich von zehntausenden in der Arbeit des Alltags verbunden ausgeführt wird, der Vertreter eines kleinen Landes diesen Gegenstand, den Gebrauch von Kurzschrift und Maschinenschrift im Bureau sich zum Vortrage wählt.

Umr dafür Ihre Entschuldigung zu bitten, erlaube ich mir drei Ursachen vorzubringen. Erstens möchte ich die Auffassung zum Ausdruck bringen, dass in den Stenografenkongressen nicht nur die auffallend interessanten und die sozusagen exotischen Probleme besprochen werden müssen, sondern in erster Reihe die allgemeinsten Fragen, bei welchen zwar viele täglich gleichgültig vorbeigehen, deren richtige Aufklärung aber für die grossen Mengen der Stenografen und ihren Arbeitsgebern wertvolle Ergebnisse ermitteln und möglicherweise auch in Hinsicht der Prinzipien, der Wissenschaft der Kurzschrift und der Maschinenschrift zu Errungenschaften führen kann.

Zweitens kann man nicht leugnen, dass Wahrheiten ebenso in kleinen und entfernten Ländern festgestellt werden können, wie in grossen.

Endlich muss ich gestehen, dass ich gerade darum einige Fragen des Büreaugebrauchs von Kurzschrift und Maschinenschreiben hier zu erörtern wünschte, damit wir aus den Ländern, die in dieser Beziehung auf

längere und weitergehende Erfahrungen zurückblicken können, wenigstens im Wege einiger Bemerkungen manches wichtige hören können, um für unsere weitere Arbeit bezüglich der Kurzschrift und Maschinenschrift und ihrer praktischen Anwendung neue Gesichtspunkte, vielleicht Richtlinien bekommen, welche vielleicht auch für mehrere anderen Länder bedeutungsvoll sein könnten.

Wie immer die Zusammenarbeit von Kurzschrift und Maschinenschrift im Bureau bekannt ist, können doch Unterschiede in der Entwicklung dieser Zusammenarbeit beobachtet werden. In vielen Ländern ist doch die Kurzschrift in der Bureauarbeit wesentlich früher bekannt gewesen, als die Maschinenschrift. Letztere half dann der Kurzschrift in der Arbeit, trat aber auch als Konkurrent auf, da doch bald der Gedanke auftauchte die Ansage in Kurzschrift auszuschalten und mit der "direkten" Ansage in die Maschine zu ersetzen.

Dort, wo die Stenografie etwas später in die Amtszimmer eingedrungen war, wo die Ansage von Briefen, usw. dem Stenografen nicht lange Zeit vor dem Erscheinen der Schreibmaschine im Gebrauch war, trat dieser Zustand der Konkurrenz schon fast bei allem Anfang auf. Auf einige Erfahrungen in dieser Hinsicht werde ich noch zurückkommen.

Das Verhältnis von Kurzschrift und Maschinenschreiben im Bureau kann demgemäss in den genannten zwei Gruppen nicht das gleiche sein. Umsoweniger, da

es sich nicht nur um die "Nehmer," d.h. die Diktatschreibenden, sondern auch um die "Geber," also den Ansagenden handelt. Die Arbeitsform in dem Bureau wird ja in den meisten Fällen mehr auf Grund der Auffassung der Geber, als nach dem Wunsche der Nehmer ausgebildet.

Wie immer aber die einzelnen Phasen der Entwicklung einander gefolgt sind und wie auch die Wünsche der Diktierenden sich gestalten, steht es fest, dass erstklassige stenografische Leistungen—z. B. um 200 Silben in der Minute—oder die Rolle der Kurzschrift bei solchen Ansagen, wo wiederholte Umstellungen der Sätze und Worte vorkommen, durch die Maschinenschrift in keinem Falle günstig ersetzt werden können. Und obwohl im Allgemeinen nicht die Geschwindigkeit der Ansage, sondern die Zeitdauer der Ablieferung der fertigen Arbeit das wesentliche ist, kommt doch oft nicht die Zeitersparnis des ganzen Betriebes, sondern die des Gehirns des ganzen, des Chefs in Betracht. Diesem kann aber nur ein richtiger Stenograph die Zeit ersparen. Auch bei Anweisungen des Chefs, Aufzeichnungen bei Besprechungen und in ähnlichen Fällen kann nur die Kurzschrift und nicht die Maschinenschrift verwendet werden, auch ganz abgesehen von der Geschwindigkeit.

Für die Menge der Bureauarbeit ist jedoch aus dem Gesichtspunkte der Zweckmässigkeit und Wirtschaftlichkeit die Geschwindigkeit das Ausschlaggebende. In der Praxis hängt aber die Wirtschaftlichkeit—wie ich erwähnt habe—nicht nur mit der Geschwindigkeit des Diktierens oder der Aufnahme, sondern der Ablieferung der Arbeit in Reinschrift zusammen. Wenn also der Ansager sich mehrmals ausbessern muss, verschwendet er bei der Maschine viel mehr Zeit—und auch Material—als wenn er ins Stenogramm diktieren hätte, auch wenn die Geschwindigkeit unter solchen Umständen durchschnittlich nicht höher kommt als 80–100 Silben in der Minute. Die Suprematie und die Brauchbarkeit der Kurzschrift hängt aber auch hier von ihrer der Maschinenschrift überlegenen Leistungsfähigkeit ab. Ein Diktatstenograf von 100–120 Silben wird nämlich in diesem Falle völlig versagen, da die einzelnen Absätze der Ansage ganz sicher die Geschwindigkeit von 150–160 Silben erreichen, sonst wären ja—bei Wiederholungen—auch die 80 Silben unerreichbar. Dies betone ich darum weil man oft zu hören bekommt: wozu denn die höhere Geschwindigkeit, wenn die Ansager ohnehin nur mit 100–120 Silben im Durchschnitt diktieren?

Und hier komme ich auf die ganz besonders wichtige Frage der Ansager. In diesem Zusammenhange haben wir interessante Ausführungen in dem Weltkongress zu Amsterdam seitens einiger deutschen Herren gehört, die die Frage der Ausbildung der "Geber" der der "Nehmer" gegenübergestellt haben. Trotz der damaligen Feststellungen besteht—glaube ich—noch immer der Zustand, dass die Bureauistenograpen zwar mehr oder weniger einige Lücken der Ansage zu ersetzen im Stande sind, die entsprechende Ausbildung der "Geber" zur Ansage aber noch kaum irgendwo verwirklicht worden ist.

Da von deutscher Seite die Klagen in dieser Hinsicht garnicht aufgehört haben, und da wir in Ungarn die "direkte" Ansage in die Maschine meistens in einer solchen Form kennen, wo zwar "direkt" diktieren, aber infolge verschiedener Ursachen zwei-dreimal von neuem

angefangen wird, müssen wir zum Schlusse kommen, dass die Maschinenschrift zur Zeit viel besser als Helferin der Kurzschrift gebraucht werden kann, und zur direkten Diktataufnahme nur unter besonderen Umständen, bei gut vorbereitetem Material und im Falle des Vorhandenseins hierzu gut geübten Ansagern geeignet ist.

Sehr gebildete und kritisch denkende Fachmänner haben sich unlängst darüber geäußert, dass der Unterricht im Maschinenschreiben in der letzten Zeit sich dergestalt entwickelt hat, dass die Zahl der Maschinenschreiber die 80 Silben in der Minute gut schreiben erheblich gewachsen sei und damit für das direkte Diktieren in die Maschine viel getan worden ist. Abgesehen davon, was in diesem Zusammenhange gerade jetzt gesagt worden ist, wurde in diesen Äußerungen die für uns ausserordentlich wichtige Frage berührt, ob auch, wenn die Durchschnittsleistungen auf der Maschine gesteigert werden können, das in Bezug auf die Kurzschrift nicht der Fall wäre?

Wenn wir auch die Tatsache, dass die besseren Maschinenschreibleistungen in der vereinten Arbeitsform naturgemäss auch dem Bureauistenograpen zugute kommen, ausser Acht lassen, müssen wir hier wieder unterscheiden. Vielleicht hat sich die Leistung der Diktatstenografen auf einer hohen Stufe fixiert in den Ländern, wo seit langem dieselbe Kurzschrift ausgeübt wird. Wir Ungarn haben jedoch vor 10 Jahren ein System (die ungarische Einheitskurzschrift) allgemein eingeführt, welches nicht nur im Erlernen, aber in graphischer Kürze und in den Durchschnittsleistungen bei den Wettschreiben ca 20% den Früheren überlegen ist. Wir können demzufolge nicht annehmen, dass nur die Maschinenschreibleistungen allein gewachsen wären, aber unsererseits kann es sicher gesagt werden, dass auch die Leistungen der Kurzschrift noch steigen können.

Es wäre ganz falsch, wenn man die unendlichen Vorteile der Schreibmaschine im Bürodienst ableugnen wollte, und ebenso muss man auch anerkennen, dass ein grosser Teil der mässigen Diktate bei gut ausgebildeten Maschinenschreibern durch die Maschinenschrift übernommen wird. Der Umstand aber, dass zwar Maschine ohne Kurzschrift im Bureau denkbar, Kurzschrift ohne Maschine jedoch heutzutage undenkbar ist, zeigt—nach meiner bescheidenen Ansicht—nicht die Ueberlegenheit des Maschinenschreibens und auch nicht ihre grössere Entwicklungsmöglichkeit, es zeigt gerade nur, dass es etwas anderes ist, nicht etwa ein Ersatz für die Kurzschrift.

Die Maschinenschrift kann ja als eine verbesserte Kurrentschrift angesehen werden, welche einen Teil ihres Tätigkeitsfeldes, der vorübergehend von der Kurzschrift versorgt wurde, jetzt übernimmt. Vor unseren Augen spielt sich die weitere Trennung der Funktionen ab. Und so kommen wir zu zwei Konsequenzen. Erstens: die Kurzschrift hat ihre Entwicklung nicht im Bereiche der Kurrentschrift oder ihrer modernen Form, der Maschinenschrift zu suchen, sondern in den übrigen Gebieten der Schreibkunst. Zweitens: die Kurzschrift soll die Tatsache des Fortschrittes der Maschinenschrift in Betracht ziehen, sie soll sich dieser Entwicklung anpassen und aus ihr den möglichen Nutzen ziehen.

Nur als Beispiel möchte ich darauf hinweisen, dass diese neue Phase der praktischen Anwendung der Kurzschrift bereits bei den Prüfungen in Betracht gezogen werden müsse. Diese Reform ist ja schon im Zuge. In Deutschland ist die verknüpfte Anwendung der Kurzschrift und Maschinenschrift schon zur Wirklichkeit geworden und in Ungarn haben sich die zuständigen stenografischen Stellen darüber schon vor drei Jahren geeinigt. Wenn in Gr. Britannien—nach meinen Informationen—diese Prüfung nur getrennt für die beiden Schreibfächer noch besteht, kann ich hierfür nur die historische Entwicklung, als Ursache vorstellen.

Ich kann hinzufügen, dass die verbundene Prüfung für Kurzschrift und Maschinenschrift nicht nur der einfachen Nachahmung der Bürouarbeit dienen soll, aber auch der Verbesserung der Kurzschriftleistungen in Übertragungszeit und in Genauigkeit, denn eine Übertragung in Maschinenschrift duldet noch viel weniger Streichungen usw. als die gewöhnliche Bleistiftschrift und so wird der Stenograf auch für die selbstständige und bei der ersten Fassung fehlerlose Arbeit erzogen. Dies ist schon eine Art der Weiterentwicklung der praktischen Kurzschrift, von welcher ich gesprochen habe.

Es muss noch bemerkt werden, dass eine solche Leistungssteigerung möglicherweise höhere individuelle Fähigkeiten voraussetzt. Auch aus diesem Grunde muss die Gestaltung der ganzen Angelegenheit ständig beobachtet werden, um zu erforschen, welche Vorbedingungen zu einer entsprechenden Leistung unvermeidlich und welche ratsam sind. (Schulen usw.)

Manche Erscheinungen deuten darauf, dass hier sogar von Prinzipien internationalen Charakters die Rede sein könnte. Eine deutsche Zeitschrift veröffentlichte unlängst Angaben aus dem Bericht der "The Royal Society of Arts" vom Jahre 1936. Von 14.500 Bewerbern haben dort in Kurzschrift 4517, von 13.494 Bewerbern in Maschinenschrift 4611 die Prüfung nicht bestanden. Das sind 31 bzw. 34 % aller Bewerber. Der Schriftleiter fügt hinzu, es liege in England offenbar genau so wie bei uns (in Deutschland), dass die Bewerber

allzuviel Selbstvertrauen mitbringen. Ich benütze die Gelegenheit, um mitzuteilen, dass in Ungarn seit dem zehnjährigen Bestehen der staatlichen Prüfungskommission für Büreaustenografen und Maschinenschreiber auffallenderweise jährlich auch immer 30–34 % der Bewerber die Prüfung nicht bestanden haben. In drei so verschiedenen Ländern, wie England, Deutschland und Ungarn, verschieden in wirtschaftlicher und sozialer Schichtung, und auch in Hinsicht der stenografischen Entwicklung zeigt sich diese Verhältniszahl ganz konstant. Dieses Selbstvertrauen, das in genau demselben Übermass die englischen, deutschen und ungarischen Bewerber erfüllt, könnte vielleicht allgemeine Ursachen haben, die—wie ich vermute—teils in der Psychologie der Prüfungen (Prüfungsfieber), teils aber in der Auffassung liegen können, die bezüglich der Kurzschrift und Maschinenschreiben in den Kreisen herrschen, welche Kurzschrift und Maschinenschrift erlernen und verwenden, oder verwenden und erlernen lassen.

Ich komme zum Schlusse meiner Erörterungen und wiederhole nur zwei Punkte. Es steht fest, dass im Bureau die verbundene Arbeit der Kurzschrift und Maschinenschrift die besten Erfolge erzielt und das Maschinenschreiben die Kurzschrift als Diktataufnehmerin vor der Hand nicht zu verdrängen vermag. Es ist aber eine unvermeidliche Pflicht der Stenografen das Studium der Bürouarbeit ständig fortzusetzen, ja auszudehnen in dem Sinne, dass man die Kurzschrift und die Leistungen der Stenografen den geänderten Umständen anpassen könne, durch die entsprechende Ausbildung der Bewerber, sowie durch die Kombination der Kurzschrift u. Mschr. bei den Fertigkeitprüfungen und durch rege Bewachung aller systemtheoretischen, psychologischen und sozialen Erscheinungen selbst bei dem Unterricht, bei allen Prüfungen und Wettschreiben, welche—als vorbereitende Stufen zur wirtschaftlich nützlichen Arbeitstätigkeit nur dann ihrer Zielsetzung dienen, wenn sie sich in richtigem Einklang mit dem sich rastlos entwickelnden praktischen Leben stets entsprechend umgestalten können.

SHORTHAND FOR GENERAL USE: IF NOT, WHY NOT?: DR. GODFREY DEWEY

SHORTHAND for general use should be a part of the education of every man or woman who passes through high school. For personal correspondence, original composition, lecture, conference, radio or telephone notes, abstracts, or memoranda—in short, for every longhand purpose, and for many purposes for which longhand is inadequate—a simple, legible, phonetic shorthand system is an almost invaluable tool.

With such a statement I am sure all members of this Congress will agree. Yet, if so, why has not this condition long since become an accomplished fact?

The idea of shorthand for general use—for you and me and the average educated man or woman, not merely for the business office stenographer or the professional verbatim reporter—is centuries old. John Willis, writing in 1602, described his system as "to the capacity of the meanest, and for the use of all professions," and his example has been followed by the large majority of his successors. Leading shorthand authors throughout

the world, men of the calibre of Gabelsberger in Germany, Pitman in England, or Duployé in France, have consistently emphasized the general use values of shorthand; and the principal object of the famous Shorthand Society founded in London in 1881 was "the investigation and discussion of the principles which should govern the construction of a system of shorthand, adapted, if possible, for general use."

The extraordinary feature of all this is that, with the arguments in favour of shorthand for general use so obvious, three centuries of propaganda by the leaders of the shorthand world have accomplished so little. In the English-speaking world, at least, it appears that little more than 1 per cent of the population now write shorthand for any purpose whatever, and that of this 1 per cent the proportion that habitually writes shorthand for other than vocational or professional purposes is practically negligible. Indeed, if a public figure is known to write shorthand for his own personal use, it is

a matter to be picked up and commented on by his biographers or by the Press. In those countries in which the script type of shorthand predominates, the situation is, as a rule, somewhat better, but still far short of anything which could be designated as general use—perhaps 2 per cent of the whole population, as compared with 20 per cent whose writing needs would abundantly warrant the mastery of a handwriting instrument more efficient than longhand.

Why is this so? What are the principal factors which have thus far obstructed the spread of shorthand for general personal use? I believe that the greatest obstacle has been failure to recognize and provide for the distinctive and exacting requirements of personal shorthand as compared with vocational or professional shorthand.

All members of such a gathering as this will, I presume, agree that there are three, and only three, essential characteristics of *any* shorthand system, regardless of language, type, or purpose: *legibility*, *brevity*, and *simplicity*; or ease of reading, ease of writing, and ease of learning. Not all, perhaps, have recognized how closely these three characteristics are inter-related, or that, *after the fundamentals of a shorthand system have been determined, one of these characteristics can be emphasized only at the expense of one or both of the others.*

Let me quote, in this connexion, one paragraph from the masterly paper presented by Professor J. D. Everett, F.R.S., at the First International Shorthand Congress, here in London, just fifty years ago—

“Every fair-minded person who has paid any attention to the relative merits of different systems, or who has himself tried his hand at system-making, knows that the best result can only be attained by judicious compromise. One advantage cannot be obtained in its highest degree without the sacrifice of other advantages, and no sound judgment can be arrived at by setting up one particular point of superiority as the sole test of excellence.”

Considering first these three basic inter-related factors, it appears that the primary reasons for the past unsuccess of shorthand for general personal use have been—

1. Failure to set a rugged, explicit, and unmistakable standard of legibility, independent of context, when forms are perfectly written. The shorthand amateur or layman demands that shorthand notes shall be read with at least the same ease and certainty as longhand notes. He will not tolerate, for general use, a species of rebus writing wherein words must be puzzled out by referring them to each other. Furthermore, if the help of context is required in order to read perfect notes, its power to aid in the reading of scattered notes, where the context also may be uncertain, is gravely impaired.

2. Unwillingness to concede enough from professional standards of speed or brevity to achieve satisfactory standards of legibility and simplicity. Real verbatim reporting is a noteworthy achievement, which has been celebrated by poets and others for at least 2000 years. A reporting style of shorthand may or must use every practicable shorthand device to the fullest extent, with effective (legible) speed the paramount consideration; and may well require from 1000 to 1500 hours of study and practice for complete mastery. A personal style of shorthand, on the contrary, to be mastered in not more

than one-tenth of that time, must obviously sacrifice a large proportion of the advanced material (phrases, word-signs, affixes, and principles of abbreviation) which supplements the basic alphabet and joining rules; and must be prepared to accept the reduction in speed that comes from writing outlines which are simpler in theory, longer in form, and fuller in content. Fortunately, the structure of most languages lends itself to such treatment, for in English, French, and German, at least, and probably in all the important languages of the Western world, about 100 words will make up at least 50 per cent of all the words one writes, whereas not even 10,000 words will include all those that the reporter must be prepared to meet.

3. Failure to achieve a standard of simplicity which the layman will regard as simple; not merely a relative simplicity, impressive only to the shorthand technician. To write longhand one need learn only an alphabet of 26 small letters and 26 capitals, and how to spell—the latter no mean accomplishment in English, to be sure. The letters themselves join, and are executed, with comparative uniformity under all conditions. How many practicable shorthand systems approximate any such standard of simplicity? A complete phonetic alphabet of shorthand signs, a few joining rules, supplementary signs, affixes, word-signs, and phrasing rules, are perhaps minimum essentials for any practicable shorthand system, but more than this must be regarded with grave suspicion for general personal use.

We may summarize these three basic factors as failure to distinguish sufficiently between personal, business, and reporting shorthand; and may suggest the following definitions as a basis for the necessary differentiation. The particular figures used are based on American experience, but the general principles involved are universally applicable. The average maximum speed of longhand writing is assumed to be 30 words a minute—a figure based on hundreds of tests.

A personal style of shorthand should give a writing speed two to three times that of longhand; should be mastered in 100 to 150 hours; and should write every word with unmistakable legibility independent of context.

A business style of shorthand should give a writing speed three to four times that of longhand; should be mastered in not more than 300 hours; and should be unmistakably legible with little dependence on context.

A reporting style of shorthand should give a writing speed at least five or six times that of longhand; should be mastered in 1000 to 1500 hours; and should be unmistakably legible with the help of context.

A business style such as here defined will be learned and used by at least 100 times as many writers as will ever master such a reporting style. A personal style meeting the specifications here set forth will, I believe, be learned and used by at least ten times as many writers as now learn and use shorthand for any purpose whatever—which I should regard as a long step toward general personal use.

In addition to the basic factors involved in striking the right balance between legibility, brevity, and simplicity, there are at least three shorthand factors which have contributed to the past unsuccess of shorthand for general use.

First, perhaps, is the frequent failure to recognize and conform to the inescapable phonetic facts of the language, which are quite beyond the control of the shorthand inventor. If the basic alphabet of a shorthand system disregards to a marked degree either the number or the nature of the basic sounds of the language, confusion is inevitable; and this confusion will be greatest in the simplest or personal style, where the largest proportion of words are written by simple joining of their component parts. Similar limitations of effectiveness will, of course, result if the characteristic sound combinations of the language have not been exhaustively studied in relation to the practicable sign combinations of the shorthand alphabet. High tribute should be paid at this point to Sir Isaac Pitman; for the rational and complete forty sound phonetic basis of Pitmanic shorthand I regard as one of the greatest and most enduring contributions to English language shorthand, as the Pitmanic treatment of the principal consonant combinations of English represents one of the most masterly expressions of his genius.

Second, but scarcely less important in obstructing the development of shorthand for general use, is the frequent attempt to build down from above by subtracting from a vocational shorthand system to produce a non-vocational style, instead of building up from the foundations by gearing up a valid personal style to vocational levels. It should be obvious that a soundly conceived personal style, of maximum simplicity, may be speeded up to any reasonable degree desired, without change

of fundamentals, by well-recognized devices applicable to all types of systems in all languages: additional principles, more prefixes and suffixes, additional word-signs, and, for the higher levels especially, more phrasing. If, however, the attempt be made to simplify a business or reporting shorthand by eliminating a substantial proportion of the devices which have proved essential as integral features of the system at those higher levels, there is no assurance (indeed, there is abundant evidence to the contrary) that the remaining fragments will constitute a workable and co-ordinated whole.

Third may be mentioned the failure to provide for the shorthand amateur or layman, who usually wishes to acquire an effective mastery of the art with a minimum expenditure of time and effort, a presentation which shall be simple but not incomplete, easy but not superficial. Even with a system intrinsically simple but sound enough to meet the exacting requirements of general personal use, it is no small feat to present all the essentials, together with the abundant practice material necessary to develop a satisfactory degree of skill, without giving the novice the impression that the undertaking is too great or too difficult to be worth his while.

Other factors, important in all shorthand construction, must, of course, be regarded, but those discussed above constitute, in my judgment, the chief shorthand reasons why shorthand for general use has remained until now a vision rather than an achievement. There remain various non-shorthand factors, but these are not significant until the shorthand problems have been solved.

Section 11

The Human Factor

PERSONALITY IN RELATION TO SHORTHAND: MRS. W. RAPHAEL

ONCE upon a time there were two girls—one was called Sarah Smith, and the other was called Jenny Jones. They were both at elementary schools; they were bright girls, and they both, at the age of 11, won scholarships and went on to secondary schools and they were good average scholars there. At the age of 16 they both passed matriculation, and then they both went to the same business college. They both came from very poor homes, and were very anxious to earn as soon as possible: they put their backs into learning as well as they could. But at the end of a year's tuition one of them was at a speed of 140, and the other was still at a speed of 70.

Well, it is hardly worth telling you that story. Probably most of you have had two girls—seemingly equal, having identical opportunities and found that one has the aptitude to learn shorthand and the other hasn't the aptitude to learn shorthand. Now, why? What is it that makes one girl able to learn shorthand and the other not?

The National Institute of Industrial Psychology has been attempting to find out what constitutes shorthand aptitude by the experimental method. We were interested in a new method of teaching shorthand and in order to find its efficiency we wanted to compare students learning by the standard methods and by the new method. To make the comparison fair we had to make certain that the students had equal shorthand aptitude, for we wanted to take pairs—one girl learning by the new method and another girl learning by the old method, and then compare how they had progressed. And so the preliminary operation—our experiment—was largely concerned with trying to find out how to test, in as objective a manner as possible, shorthand aptitude.

Now, a psychological test, to those familiar with it, is a very useful instrument, although those unfamiliar with it sometimes make the mistake of imagining it to be something trying and difficult to do. A psychological test consists essentially of a short task which needs the same aptitudes as the skill being tested—something that can be done in a short time and without previous experience.

Before you devise your tests you must know, as accurately as possible, for what aptitudes you are testing. Therefore our first step was to discuss with various authorities on shorthand what qualities they considered were the most important for shorthand aptitude. Afterwards we put their opinions to the test.

After discussion, we decided that we needed to devise tests for these qualities: first of all, intelligence, by which I do not mean school learning, but common sense. Those of you who are educationists are very familiar with that concept of intelligence. Many people hold the view that for shorthand ability intelligence is important

up to an average level, but after that it is not a particular advantage, because exceedingly intelligent students often do not learn shorthand easily. One expert went so far as to say that a very high level of intelligence was a positive disadvantage. I do not know; I should be interested to discuss that point; perhaps we can talk about it in the discussion. I think everybody remarked that intelligence up to a good average level at least is a very great help in learning shorthand. The next factor to consider is knowledge as distinct from intelligence. The gift for acquiring knowledge varies, but there are certain forms of knowledge that are useful for shorthand writers, at any rate, in the way in which we are now testing shorthand and ability to transcribe. This includes a knowledge of the English language: it is desirable to have a large vocabulary. Certainly it is easier transcribing if you know the word you are transcribing than if you do not. Also in the usually accepted way of testing shorthand, it is necessary to be able to spell. I am never quite certain whether it is wise to count spelling mistakes in shorthand tests, but it is the usual school practice to penalize errors of spelling and of grammar.

Then you want several kinds of memory. Most of us have a good memory for some things, but having a good memory for places does not necessarily mean that you have a good memory for names or shorthand. Memory varies: some people are good at remembering what they see, others are good at remembering what they hear, and so on. It is necessary in shorthand to have a good auditory memory, and it is also important to be able to associate words or letters with a symbol.

Then there is a facility for completing partially finished words. I think I could perhaps explain that by an analogy. You know, if you are reading printed material, that, if you cover up the bottom part of the words you can read almost as well as if you had them uncovered; you can get the whole of the word from just seeing a section of it. Well, in the same way, good shorthand writers can read an outline even if they have not written it perfectly.

Remaining calm is another quality to be considered. Some people may have all the qualities I have mentioned previously and yet get very flurried when they come to speed—get alarmed when they cannot get it. Other people are of a calmer nature; they can listen and write at the same time and do not get flurried.

And, lastly, we have to consider manual and finger dexterity.

We prepared this list of qualities with the help of some people I see in this room (to whom I am very grateful), and our next stage was to devise the tests to measure these qualities. There are standard intelligence tests that are of proved value in finding intelligence. Some of them are used in England, in America, and in practically

every country in the world. We used a standard intelligence test that the Institute has devised. This is a printed form containing certain quite easy tasks. The first is a test of opposites. You always start with something very easy as a "shock-absorber" and then it encourages people and they think "anyway, I've done something." So you start with words like "dry" and "wet," "hot" and "cold," and they have to say whether those mean the same or opposite.

It is a little difficult to describe the tests by word of mouth because when you read them they are much easier—you have examples before you. (Samples of the tests were shown here.)

Then there are other tests. There is one which is particularly useful—in fact, we are keeping this in our final test for shorthand writers—it is "completing sentences." There is a choice of three words and they have to say which one is correct. The first one is—

Grass is . . . green, white, blue; and the sky is . . . green, white, blue.

Obviously it is "Grass is green, and the sky is blue."

Intelligence tests such as these have been very widely used—they have been given to literally tens of thousands of students, and give very accurate results at any rate for those aged between 12 and 25.

Now, the next quality was a knowledge of the English language.

We had an additional vocabulary test.

(A description of this test was given here.)

We tried, too, spelling and grammar tests, but the one that we kept in as the most satisfactory of the experiments was a letter with a lot of mistakes in it, both in grammar and spelling and the candidates had plenty of time to correct the letter.

The next group of qualities to be tested was memory. The ordinary memory tests which I thought would be useful, in practice did not turn out so. I will tell you what the test was. The candidates had, of course, the usual paper in front of them, and I said "I'm going to read out some paragraphs and each paragraph will consist of three phrases . . . before the first phrase I will say "a," before the second phrase I will say "b," and before the third phrase I will say "c," and I will ask you to write down one of these three phrases. Then I read those instructions through again and gave them an example. Here is an example: "(a) Please come in here. (b) Mr. Jones is out. (c) But will return soon. Now write down (c)." And then I had a graduated series of sentences. Nearly everyone can do this. "(a) We are interested in your products. (b) Will you please send a catalogue? (c) and your most recent price-list." And I asked them (b). This is more difficult. "(a) During the coming year we hope to extend our activities considerably. (b) We are opening retail shops for distribution of our goods. (c) If this venture is a success we will start many branches."

You must always start a test with a question so easy that everyone can do it, and go up to some so difficult that only very, very few can do them, so that you can give a good range of marks. Well, that was one memory

test, and two others were of speed of associating signs with words and letters.

(Short descriptions of these tests were given here.)

The next quality was facility in completing partially finished words. That test is rather difficult to describe without showing it. It comprises sentences with all the vowels left out.

(Description of this test was given here.)

The next test was absence of flurry, and that was a very satisfactory one. In this test the candidates had a sheet before them with questions numbered 1 to 20 (description of test given here), and then I said to them this: "I'm going to give you some quite easy questions and you are to mark the answers on the paper in front of you. There's a list of answers and all you have to do is to indicate the correct ones. I shall only say each question once." So they had to listen to what I was saying rather like they do with quick speeds in shorthand.

The only other tests were the finger dexterity tests. One of them was a test in which they had a fine shorthand pen and had to draw squiggles, and the other was an American test which was sheer speed of writing longhand. It proved a very valuable test.

Now, those were the tests. They were first tried out to see that they were of the right level of difficulty. After that we gave a first trial of the tests to see which were satisfactory: We tested 39 girls and compared their test results with their shorthand speed at the end of their first year. Out of the 39 girls 18 of them were at a speed of 100 words a minute or more, and 21 were at 90 words a minute or less. Taking the pass level of the test at 120 marks, 16 of those of 100 words a minute or more passed the tests and 2 failed. Of those who were at 90 words a minute or less only 6 passed the test and 15 failed.

Then we tried these tests out on three other groups when they entered their different business colleges. That was last September, and we compared their shorthand speed after eight months with how they did in the tests. There were 111 girls altogether in this experiment, and of these 46 were at 100 words a minute or more after the eight months and 65 at 90 words a minute or less. Of the 46 who did 100 words a minute or more, 41 passed the test, and 5 failed in the tests; of the 65 girls who were at 90 words a minute or less only 14 passed the test and 51 failed.

Of course, this experiment is far from complete. It was done on very small numbers and it is only in its elementary stage. There are some very interesting lines of further research that I hope either our Institute or some other people will undertake. One is that very vexed question of the relation of intelligence to shorthand ability. Whether it is true, as some teachers say, that a university graduate is at a definite disadvantage compared with the girl coming from a secondary school is a matter on which much more research is needed.

And another matter which I think would be extremely interesting to study further is the extraordinary cases. We all know some people who are shorthand geniuses, who can get very exceptional speeds. What is it that those people have, what special quality have they got?

I would very much like to make a comparative study of the shorthand geniuses and the shorthand fools—the people who have quite good ordinary intelligence but just never get very far.

We did not include a measure of auditory interpretation in our tests but some measure of the ability to hear and analyse sounds may be very important. It probably should be included in any further research.

It would be very useful if the students' aptitude could

be tested on entering a shorthand course; and these tests would certainly be of help in sorting people into classes—quick and slow learning. Another use of the tests would be to help to find out in certain cases the particular cause for a student's backwardness, and show what extra coaching drill would be helpful.

I think tests of shorthand aptitude should be of real assistance in the work in which all of us present are so interested.

WOMEN AND SHORTHAND: COLONEL O. MELIN

WHEN after the general declination in the Middle Ages, a new era was beginning in England, a new-born interest in the art of shorthand was taken up by both men and women. In the British Museum may be seen a fine little book of a dozen leaves containing the ten Sibylline poems written in Bright's "Characterie," presented to Queen Elizabeth in 1589 by a young English lady, Miss Jane Seager. In 1726, when the great shorthand master, John Byrom, founded the first shorthand association of the world, "The Shorthand Society," his sister Phoebe was made "Grand-mistress."

The renowned French shorthand inventor, Coulon de Thevenot, had a daughter who as a little girl was exhibited as a shorthand prodigy. When the father died in the beginning of the nineteenth century she was only 17 years old, but began immediately, in spite of her youth, to work with energy and skill for the propagation of her father's system, publishing a number of new editions of the manual. As Mme. Marnier she not only taught shorthand, but also reported law court proceedings together with the renowned shorthand writer, M. Breton.

Dostoevsky dictated most of his novels to a young secretary, whom he later married, and Tolstoi had a daughter who many years helped him with his correspondence; both using Gabelsberger's system. Bernard Shaw writes himself his various works in Pitman's Shorthand, with a lady-secretary transcribing the stenograms. Of the many English ladies, who have made their names known in the shorthand world I will only mention Miss Askworth, whose shorthand bureau was very renowned in the beginning of this century.

Duployé had a niece, Madame Cartier, who continued the publication of the Duployan manuals and for a long time considered herself the only legitimate owner of the system. When Mr. Pernin in the United States was working on his translation of the Duployan system into English, he found a good assistant in his wife, who also published *The Little Phonographer*, a manual for young children. Among other translators of Duployé we find Miss Ellis, who also started a shorthand journal, *The Monthly Review*, and among the many American authors of Pitmanic textbooks there was Mrs. Burns, who published a rather independent adaptation of Munson's system.

Miss Nordenswan has made a very good translation of the Swedish Melin system into Finnish, and a number of women have translated German systems into Slavic languages. In Germany Miss Wallot, Miss Schmidt,

Mrs. Mellien and others did much for the spreading of shorthand and founded lady shorthand associations in the days before women were accepted in the men's associations.

Once in the Gabelsberger Central Society in Vienna, when two ladies had asked for entrance as correspondent members, the answer after a long debate was: "The admittance of women is not reconcilable with the dignity of a scientific association."

Nowadays the women are taking a very prominent part in the shorthand propagation.

There are countless lady shorthand teachers and it is no doubt that as pedagogues they are, if not better, at least as good as men. They have, I believe, more patience than we men, a most important quality for the instructor in shorthand. In different countries many lady shorthand teachers have also taken an important part in pedagogical discussions. For example, in the Gregg monthly magazine, *The Business Education World*, last year, Dr. Odell describes *ten* different shorthand teaching methods from recent years, and of these *five* were constructed by women, *one* by a man (Mr. Leslie), and *four* by women and men together.

I hope that Mrs. Estoup will excuse me if I am using her as an illustration of what a woman can do for our art. She is the wife of the first propagator of the "direct method" of shorthand instruction and has been a most valuable help to her husband, not only in spreading his ideas most energetically and with greatest skill, but also in *action* by gaining the very best results in her teaching. What she has done with her own children is a miracle. Of the daughters, one was a stenographer at the League of Nations until she married; the second has for several years been a shorthand secretary at the International Peace Court of the Hague; and the third has recently passed with honours the examination for entering as stenographer-secretary at the League of Nations. However, even this is not all. The son, M. J. H. Estoup, is a stenographer at the French Senate, and as in France the mothers, I believe, frequently influence a son's choice of a wife, I dare suppose that it was Mrs. Estoup who arranged that she got as daughter-in-law the daughter of the great French shorthand historian, René Havette. I think we have every reason to bow to Mrs. Estoup with the most respectful admiration.

But we cannot expect that the wives of all men interested in the shorthand art will be like Mrs. Estoup. My own wife is otherwise all right, but she does not like shorthand at all. In those years when I was working rather hard on my shorthand history, she often came

at night or in the early morning and wanted me to go to bed, saying many times, "I *hate* shorthand!"

Nor does the charming wife of the great German shorthand research worker, Dr. Dewischeit, love our art so very much. Once she said to me: "My husband cares nothing for me or our son. He lives only for his shorthand."

I should never have dared to mention this, if I had not been absolutely certain that neither of the last-named ladies will ever read the coming "transactions" of this Congress.

But to return to Mrs. Estoup. She has in her own country and in several international congresses spoken most energetically on behalf of a perfect equality between men and lady stenographers, and advocated especially that ladies be permitted to take engagements as parliamentary shorthand writers. So they are in the Baltic countries and in Poland, where many women have also taken an active part in the development of shorthand through publishing more or less independent versions.

In the Danish and Norwegian Parliaments about half of the shorthand writers (the assistants included) are women. One of them was Mrs. Zahle, until her husband was appointed Prime Minister of Denmark, when she had to turn to other duties.

In the shorthand office of the Swedish Parliament we have now only one lady but will, I believe, soon have a second one, Mrs. Elfner, here present. Years ago Mrs. Jetta Lundgren, who died last winter, also held a position there. She was one of the principal pioneers of the Arends system in Sweden, and one of the few ladies who took part in the first international congress in London fifty years ago.

In the Swedish shorthand office of the Finnish Parliament there have been, for many years, two ladies, but these only transcribe the shorthand notes, like the "readers" in the Gurney firm here in London.

After the revolution in Russia the great majority of stenographers in different state assemblies have been women, and in the great International Congress in Moscow in 1922 the Russian speeches were taken down by eleven stenographers, of whom *ten* were women.

On the other hand, in Germany, France, Italy, England, and the United States there are no parliamentary lady shorthand writers. On the whole, it seems as if, principally with the exception of the Slavic countries, men shorthand writers are preferred when it is a question of taking down the spoken word in long debates. Experience also shows that in many schools the girls at the beginning, through greater care and diligence, excel, but among advanced pupils the greatest speeds are reached by the boys. In the great American competitions in the highest speeds nearly all the first prize-winners have been men, and this has also been the case at the German competitions in Frankfurt-on-Main two years ago.

Should we then take as an acknowledged fact that men, at least when it is a question of higher speeds, are superior to women, or that the woman has not the same endurance as the man and therefore is not so well fitted for the hard work of the reporting shorthand writer? I cannot believe that this is the case, since in shorthand there is no question of brute force, but of soft and supple movements, and the ability of the brain to

transmit the spoken words into corresponding shorthand outlines. The woman is considered to be quicker in her movements than a man, and most men admit she can talk faster! And in regard to endurance, I believe that medical men generally recognize that our nurses are as sturdy as male attendants.

Taking everything into consideration, despite the results in competition writings, I cannot help coming to the opinion that Miss Kensit was right when she maintained fifty years ago, at the first International Shorthand Congress, "that there is no branch of work more eminently adapted to the brains and fingers of women than shorthand." I think the reason that there are now more men with the highest speeds is that, in spite of the progress of the emancipation of women in our days, relatively few young ladies have in view, as a definite object, to obtain a situation as professional *reporting* shorthand writer, perhaps because in so many countries women are not yet accepted as parliamentary officials. One indication that an alteration in reference to this point will soon come is that in the most modern assemblies, the League of Nations, the International Labour Office, and the Permanent International Court in Hague the number of lady shorthand writers is constantly increasing.

If we leave the higher speeds and turn to business shorthand, where a speed of about 150 syllables a minute can be considered as normal, there is no doubt that the lady shorthand writer is now taking the first place.

In the days when young girls for the most part remained at home helping their mothers in the domestic work, perhaps waiting for the right man to come along, there were not many lady shorthand writers. But when, in the later part of the nineteenth century, beginning in America with the introduction of typewriters, shorthand commenced its triumphal march in the business world and, after a time, in administrative offices, then it was that the self-providing, educated woman *here* found a very suitable sphere of activity.

And this is not surprising! The woman, with her mind more developed for order, her more gentle manners, and greater capacity to adapt herself to the peculiarities of her employer is indeed eminently suited as a shorthand writer or private secretary. Most employers will also find it more agreeable to have a lady stenographer putting the papers in order, fetching reference books, receiving the telephone calls, etc.

I have not meant to imply that a woman must remain in her position as more or less of a machine. On the contrary, I am certain that the lady shorthand writer also has all the qualifications to pass through all the ranks. All cannot reach the position of private secretary to the chief, but everyone who takes pains to grasp the real meaning of the letters she is taking down, and who follows with interest all that happens relating to the business, will often be able to do valuable services by pointing out inevitable slips and errors.

As private secretary the woman has another advantage. While most men consider the position of private secretary as a step to further advancement, women, in most cases, see in this position the *end* of their working life, and therefore are able to put much more interest into the work.

The lady shorthand writer can certainly come personally nearer to the employer, which sometimes makes it possible for her to come with proposals or take initiative when the male colleagues would nor like to do so. Certainly, a man does not mind so much to lay himself open and show his weak points to a woman as to another man. There is not the same rivalry between two persons of different sex.

I cannot guarantee the truth of the story, but a few years ago I read in an American magazine about a young lady secretary in New York receiving her employer, who was just returning from a short journey, with these words: "Mr. A of Chicago telephoned yesterday that he will be here to-day, staying till the afternoon train, and as I understood from last week's correspondence that it is of great importance for you to meet him, I took the liberty of inviting him to lunch with you at your club at two o'clock; and as a consequence I told Mr. B that you were prevented from coming to him as arranged." If it had been a man the employer would have perhaps found his secretary a little too enterprising, but the young lady got her wages increased by ten dollars a week.

Now, finally, I come to the question of women as shorthand inventors. The well-known Swedish orchestra director and composer, Hjalmar Meissner, once said, "The woman who knows how to compose an opera is not yet born," and I feel almost tempted to say the same about women as shorthand inventors. Certainly, Mrs. Bryan, the wife of the American politician and former presidential candidate, had made a shorthand system, which she used as secretary to her husband, who was known to talk rather fast, but Mrs. Bryan always refused to have the system published.

As early as 1831 a shorthand manual had been published in Vienna by Lady Sophie Scott, but as Dr. Ernst Weizmann told us at the Congress in Budapest there are some reasons for thinking that "Lady Scott" may have been a pseudonym for a *man*. However, this system with points and small strokes in different directions put in different places to a syllable stroke *à la Bright* could scarcely be taken seriously, especially as the signs could be altered at pleasure. Instead of points and strokes it was permitted to improvise "*thousands of other signs*"!

Lady Scott pretends that her "Homographie" is something quite different from stenography and makes

it possible to write five or ten times faster. She says, "that she on the English coast and in Parliament has found, that it requires at least ten years' preparation to be able to make a living from stenography, and that she herself has learned ten languages and all sciences but never stenography, an art only suiting . . . *men*." Her own "Homographie" on the contrary, as she says, is so easy to learn that it suits everybody, even those who have not been able to learn longhand writing.

Certainly no system-inventor in the history of shorthand has boasted like Lady Scott, and comparing her with other timid and modest young ladies of the beginning of the nineteenth century, and thinking of the many pure absurdities in her book, I feel rather inclined to accept the opinion that "Lady Scott" was a joking *man*, although I cannot possibly find any motive for sacrificing time and money to such a joke. The last words in her manual are: "Never will the world know my real name, but the name of Sophie Scott will in later times go, never to be forgotten, from mouth to mouth, and no woman in the world will deprive me of her debt of gratitude."

Half a century later, the widow of a German master-baker, Mrs. Nobbe, published a new position-system, with the vowels in different positions from below upwards as our usual music note-signs. She also believes that her system is very good, but being of quite another character from "Lady Scott" she gives the honour to God. She says: "The masculine sagacity has not yet succeeded in laying down principles so simple that everyone can enjoy the blessing of being able to write quickly. But now God, the Lord, has given the idea for it to a quite simple, not at all learned woman, and has afterwards even helped her to gradually improve the signs, so that they may be written faster without being indistinct."

That is all I know of lady shorthand inventors, if I do not count more or less independent translations. All creators of shorthand systems, which have been spread or obtained acknowledgment in the shorthand world, have been *men*. Why is this? Can the reason be that the woman, in spite of her many fine qualities, has less interest in the shorthand *theory*, or possibly less creative power than the man?

I leave that for my honoured lady hearers to answer!

AN INTERNATIONAL FACULTY OF SHORTHAND: REV. ALBERT E. SIMS

IN modern universities, we have the Faculties of Arts, Medicine, Law, Science, Literature, Engineering, Horticulture, and even of Divinity—but no Faculty of SHORTHAND. By "Faculty" I mean, of course, the Department of a University, or its equivalent, possessing the prerogative and power of bestowing Fellowships as an Academic distinction on scholars of exceptional attainments or on those who have, by skill or intellectual achievement, contributed to the Domain of Learning.

Generally, this seal of excellency gave unity to the community of professors and scholars as a whole, and also became a symbol of the unity of the whole learned world because these degrees carried with them recogni-

tion not only in their own university, or by their own country, but also by INTERNATIONAL SEATS OF LEARNING.

How strange that the great ART of SHORTHAND, or to use a better term PHONOGRAPHY, the indispensable handmaid of oratory and commerce—shorthand, with its mighty intellectual giants like Tiro, the ancient Roman; like the Englishmen Timothy Bright, John Willis, Shelton, Gurney, Metcalf, Coles, Mason, Samuel Taylor of world-wide fame, Harding, Sir Isaac Pitman, Gregg, Sloan, and Dutton; while among Continentals we may name Thibierge, Fayet, Stolze, Gabelsberger, Marti, Prevost, and Duployé: strange, passing strange, that such a vastly important art, while having its *national*

institute or associations, should lack an INTERNATIONAL FACULTY with the right to bestow "FELLOWSHIPS" carrying *international* recognition and value.

The present essay is an effort to remedy that grave oversight and omission. The author would recommend the following proposals—

I. That the International Shorthand Congress shall constitute itself a Faculty for the purpose of electing a certain number of ORIGINAL, or FOUNDATION, "FELLOWS"—*one half of such notables* who have, by their creative or teaching skill (or otherwise) contributed to the establishment or advancement of shorthand; and *one half of such notables* who, by their achievements in the active fields of journalism or oratory, have won wide renown. Every country represented at the International Congress shall be allocated *at least one* Fellowship—to large nations like France, America, England, etc., two Fellowships may be allocated; the *total* number of Fellowships might be strictly *limited*, and they shall be held for life by the individual who receives the honour.

II. A suitable DIPLOMA on vellum to be presented to each Fellow on being elected, and the "honour" to be distinguished by the privileged *International* use of the letters F.I.S.C. (i.e. "Fellow of International Shorthand Congress"). A fee of £1 is. (one guinea) to be paid to the Secretary of the Faculty by each recipient accepting a Fellowship.

III. Nominations for the election of the originating FOUNDATION Fellows to be made by the various National Delegates to the present Congress, and these Nominees to be considered and then voted on, ONE BY ONE, by the present INTERNATIONAL CONGRESS.

IV. Subsequent Fellowship vacancies, caused by death or otherwise, to be filled by vote of the *remaining*

Fellows, who shall henceforth constitute the Authoritative Faculty, at next International Congress. Names of candidates for election to fill vacant Fellowships may be submitted at the time of such subsequent elections, but by Fellows *only*. The names of all *newly-elected* Fellows shall be announced at the Congress during which they are elected.

V. The Fellows to select a suitable Hon. Secretary from their own Fellowship ranks, and he shall hold Office for FIVE YEARS, but shall then be eligible for re-election. A ROLL OF FELLOWSHIPS to be carefully kept up to date by the Faculty Secretary, and the names of Fellows on the Roll, NEW and OLD, shall be recited, one by one, at a suitable session during every Congress.

VI. Any surplus funds after meeting expenses of diplomas, postages, etc., to be at the disposal of the Faculty.

VII. By way of adding lustre to Fellowship "HONOUR," it might be deemed well for the Faculty to hold the power to create the KING or Reigning Ruler of the country in which, at the time being, an International Shorthand Congress is held, a "HIGH FELLOW" (most fittingly could the Honour be offered to King George VI)—and also to promote the PRESIDENT of each successive Congress a "Fellow Extraordinary"—but such Fellows to be treated *plus* the Ordinary Foundation Fellowships and to entail no fee. The expediency of "awarding" several *posthumous* Foundation Fellowships to certain PAST Shorthand Celebrities might also be within the jurisdiction, and at the discretion, of the Faculty.

VIII. No amendments to be made to these "REGULATIONS" governing the grant of International Shorthand Fellowships, except by majority vote of Fellows present *when* such amendments or alterations are proposed.

VOTES OF THANKS AND THE NEXT CONGRESS

ON the morning of Saturday, 24th July, at the final session, votes of thanks to the President, and to the Council, Committees, Interpreters, Secretaries, and in general all who were responsible for the organizing and conducting of the Congress, were passed, together with a resolution embodying a decision to hold the next Congress in Nuremberg in 1941.

AN EXHIBITION

In one of the rooms at the London School of Economics an exhibition of shorthand books, manuscripts, etc., illustrating the history of shorthand from the

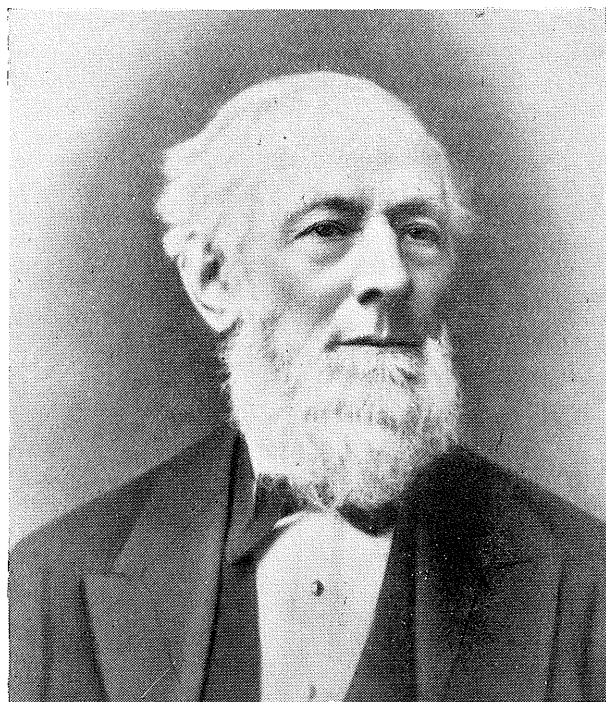
earliest times up to date, was organized, and aroused much interest. The exhibits included ancient and modern textbooks from all parts of the world, special displays being arranged by the French, Dutch, Hungarian, Swedish, and German delegations, and by the Oxford, Pitman, and Gregg organizations.

Exhibits of special interest included the original Gregg system as first copyrighted in 1888; the first Pitman leaflet; the first textbook of the Gurney system, containing only four pages; and the actual shorthand notes taken in Gurney at the trial of Warren Hastings, nearly 150 years ago.

The Pitman Centenary Dinner

THERE was a large and distinguished assembly of guests at the Pitman Commemoration Centenary Dinner, held at the Merchant Taylors' Hall, London on 22nd July. One of several social functions arranged in connexion with the proceedings of the International Shorthand Congress, the Dinner was brilliantly successful. The guests were received by Mr. I. J. Pitman, M.A., who presided, and the Hon. Mrs. I. J. Pitman. In addition to the Loyal Toast, which was proposed by the

years ago. In fact, so far from having made any progress, it was not only as slow as previously, but it suffered from an access of illegibility, which made it a task of great difficulty to read even a small portion of the communications which were still received in this way. That was, no doubt, due to a large extent to the introduction of mechanical writing, but it did not in his opinion excuse those who thought it necessary to communicate by handwriting for asking their correspondents to spend



SIR ISAAC PITMAN

Chairman, there were only two toasts, "Sir Isaac Pitman and Phonography," submitted by Sir Stephen Killik, G.B.E., K.C.V.O., and responded to by Mr. Ernest Pitman, son of Sir Isaac Pitman, and Mr. I. J. Pitman, grandson; and "Our Guests," proposed by Mr. C. E. Pitman, M.A., also a grandson, and replied to by the Rt. Hon. Lord Gorell, C.B.E., M.C., M.A.

SIR STEPHEN KILLIK said that there could be no doubt as to the value of shorthand in committing to writing the spoken word. There was none who had a higher admiration for the fertile brain that conceived the system of shorthand they were met there to celebrate, nor could there be any who had a greater affection for its graceful characters and for the ease and rapidity with which they could be written. And, apart from its value as a permanent record of thoughts verbally expressed, it gave its possessor the opportunity of an immense saving of time and labour.

In an age of progress where aids to speed had developed surprisingly, handwriting was still as slow as it was fifty



I. J. PITMAN, M.A.

time and trouble in solving some of the puzzles set by modern penmanship.

One of the reasons for deciding to hold that Congress in London was the fact that 1937 saw the Centenary of Pitman's Shorthand, and it was only fitting that representatives from all parts of the world should be there to take part in that tribute to the pioneer work done by Isaac Pitman. It was interesting to note that Isaac Pitman was prompted to evolve his shorthand system through his enthusiasm for reforming the spelling of the English language.

SIR STEPHEN KILLIK, proceeding, said that he learned Pitman's Shorthand, acquired a certain amount of proficiency in it, and he had never regretted it. "Long after I ceased to write shorthand as a means of increasing my business usefulness," said the speaker, "I continued to use the system, and I think I should be right in saying that not a day passes without my using it in some form or another. Apart, then, from Isaac Pitman's record as a reformer of English spelling, to which he

devoted so much serious and careful thought, we must all think that his services to the community by the invention of the system of shorthand associated with his name are deserving of our highest admiration.

"It is true that shorthand systems of a kind had existed before the time of Isaac Pitman, but they were little more than abbreviated longhand. Isaac Pitman was the first to see the limitations of these, and to work on a more scientific basis. The analysis of spoken English which he made, with the grouping of the vowels into six pairs, was brilliant in its simplicity.

"It is remarkable to think that the enterprise of a young schoolmaster, only 24 years of age, should have attained such outstanding success, and that thousands of people to-day are using the system which he invented. Other systems were in existence at the time, others have been invented since, but Pitman's Shorthand has continued to lead the way, and stands out as one of the great achievements of modern times. I have no hesitation, therefore, in expressing admiration for the brain that conceived it, affection for the grace and beauty of its forms, and gratitude for its great assistance during a busy life."

MR. ERNEST PITMAN, in response, said: "I very greatly appreciate the kindness of Sir Stephen Killik and of you all for the parts you have played in the holding of this Commemoration Dinner in memory of the life and work of my father.

"Having been for more than a third of a century closely associated with my father in his wide and varied activities, I had an intimate and personal acquaintance with him of an exceptional character.

"It is said that no man is a hero to his *valet de chambre*, but I cannot recall a single instance where his actions did not accentuate and exemplify the dedication of himself to the service of his fellows, which Mr. Baldwin has so well expressed in *Service of Our Lives*.

"Fame and fortune were alike a matter of indifference to him except so far as they enabled him more readily to impress on the world the beauty and the truth which a close correspondence between the spoken and written word necessarily implies.

"He was prepared to devote all his time, energy, and means, without any advantage to himself, to promote a simplification of the English language, so that learning it might be facilitated and the path of the learner made easy.

"To Isaac Pitman the advancement of learning and the closer contact with other nations which a simplified spelling would bring about was of far more importance than the system of shorthand with which his name is so generally associated.

"By substituting phonographic methods for the orthographic methods of all previous stenographic authors, he laid truly and well the foundation on which all modern systems of shorthand are based; and while providing a system which has been of inestimable value to the world, he pointed out the road which all authors of shorthand must follow, and may thus rightly be called the father of modern shorthand.

"In looking back on my life at home in the early days, it is necessary for me to point out that there was a rather wide gap in age between my father and myself, since he

was 51 when I was born, and accordingly I can remember him only during the period of consolidation of his work rather than during the period of creation.

"It must always be very difficult for a son speaking in public to strike the happy mean between modesty, on the one hand, and the measure of appreciation to which my father may be rightly entitled, on the other.

"Accordingly, I will say very little, but I think I can safely say that he was a man of quite exceptional single-mindedness of purpose and a man of quite exceptional capacity for working for that purpose, and that, moreover, he was kindly and courteous in all things.

"I will not say more in thanking Sir Stephen Killik and yourselves, because I think it is rather my duty to thank the International Shorthand Conference for their action in wishing to hold their 1937 conference in London in order to celebrate the centenary of the invention of my father's system. This I now do, and thank you all."

MR. I. J. PITMAN, in thanking Sir Stephen Killik very sincerely, and all equally sincerely, for the very kind and courteous tribute that they had just paid, said he did not propose to say anything about his grandfather or his work. He hoped they would realize that in refraining from doing so it was not that he was not extremely proud of bearing his name, and extremely proud of the work which he had done and of the present position of that work. It was rather that he was most grateful to them all for coming there, and more than grateful to the several inventors of systems of shorthand who were present. He thought that it was more than a courteous act on their part to join in the Commemoration Centenary Dinner, and he would like publicly to express his very real appreciation. The inventors were Georg Botev, D. de Bruin, Godfrey Dewey, M. J. B. Estoup, John R. Gregg, J. Kelenyi, Karl Lang, G. A. S. Oliver, B. Radnai, A. A. Schoevers, E. Traeger, and A. Worms.

It was most kind. He would also like to thank the Association of Teachers in Shorthand and Typewriting of Holland who had sent Mrs. Pitman a delightful bouquet from Holland. "If London is the centre of England," said Mr. Pitman, "then the City of London is the centre of London, and these lovely Halls are the centres of the City. You are assisting at a Dinner which is at the very heart of our English life. It is deeply rooted in tradition. When you go back to your homes I hope you will take with you happy memories." Having expressed thanks to Mr. Eggar, Warden of the Company of Merchant Taylors, for allowing the Hall to be used for the Dinner, Mr. Pitman pointed out that Mr. Edmund Willis, the inventor of shorthand and the brother of John Willis, was a Merchant Taylor. Therefore, it was particularly appropriate that they should be meeting in that ancient Hall. They had all heard of the Lord Mayor of London and of his connexion with the City Companies. There could be nothing more fitting at such a function than that someone who was an ex-Lord Mayor of London, and who was a writer of beautiful shorthand, should have taken the part that had been so well taken by Sir Stephen Killik.

M. DE ZILWA remarked that the name of Pitman reminded him of those famous lines—

*Regions Caesar never knew
Thy posterity shall sway.*

There was no doubt that Pitman's sway had extended to regions Sir Isaac Pitman never knew. He spoke on behalf of the Schoevers organization in Holland and the Netherlands East Indies. When that organization was invited to send a delegation to the International Shorthand Congress, they were more than pleased to accept, because the international idea appealed to their country generally and, perhaps, especially to their own organization. But there was another reason, namely, the fact that such an important centenary as that was to be celebrated. Great men must be honoured, and they wanted to be present at such honouring.

He remembered how, about twenty-five years ago, he started learning Pitman's. In those days, to be able to write shorthand was something that put one into a very special class. They had study clubs, with just one purpose—the increasing of speed in writing shorthand. They had, he thought, some extraordinary methods. For instance, many a dull lecturer and clergyman had good audiences just because of the attendance of members of their clubs. In those days, he regretted to say, they were not so much interested in the subject of the lecture or sermon as concerned with practice in shorthand. He had had the privilege of travelling extensively, and wherever he happened to visit he never failed to find Pitman represented. To go back to the beginning, the work started by Sir Isaac had gone into regions far and wide.

Though not there to propose any special toast, he begged to express on behalf of their delegation and organization their thanks for the cordial opportunity afforded for them to be there that evening, and their sincere wishes for the continued success and progress of the work.

As a small token of their great appreciation of that work, he asked Mr. Pitman to accept a little gift which,

he hoped, might find a home in a tiny corner in the library of the Pitman organization.

MR. C. E. PITMAN remarked that Coronation Year had given the people of Great Britain the opportunity to welcome many visitors from Overseas. It was, he said, a particularly fortunate coincidence that the International Shorthand Congress should have fallen during this year to provide another opportunity to welcome not only people of our own country, but also people from farther afield. He extended a very warm welcome to all. Lord Gorell needed no introduction, but he would like to mention that among Lord Gorell's many distinctions were his Oxford cricket Blue and his past Presidency of the Authors' Society. It was a particular pleasure, too, to welcome so many lady guests. Their presence reminded him of an article in that day's issue of a London paper commenting on the Congress, and pointing out the inestimable benefit and improvement in their lives since ladies had been introduced into business.

LORD GORELL said that it had been a very pleasurable experience to be allowed to meet in one of the old City Halls. They were celebrating a Centenary which naturally took them back over the path of years. It was well when they were dealing with a science that was closely associated with the modern world that they should also feel its links with the past. They appreciated what the science had brought into the world, and knew that for three generations the honoured name had been worthily upheld and that the present generation had a deep respect for the name. They all sincerely thanked the House of Pitman for the delightful entertainment.

During the evening the Concord Singers contributed a programme of music, and the singing of the National Anthem followed by inspection of the Hall brought a unique occasion to a happy close.

The Congress Dinner

THE Congress Dinner was held on the Friday evening, 23rd July, at the Connaught Rooms. Practically the whole of the members were present. When dinner was over, SIR LYNDEN MACASSEY, K.B.E., K.C., LL.B., in an eloquent speech, proposed the toast of "The International Congress," coupled with the name of the President. After a reference to the invention of several systems and to the "great Pitman system which had made its mark all over the world," he said that he did not think that any country in the world had owed more to the development of shorthand than England. He thought several representatives of other nations would say the same. Shorthand writers could accomplish a great deal more. If shorthand writers were to insist on publishing once a year an actual verbatim report of one speech of every public man, it would have the greatest possible corrective on public life.

LORD HEWART, responding, said: "On your behalf, as well as for myself, I should like to thank my old friend, Sir Lynden Macassey, for the way, at once so eloquent and so kind, in which he proposed this toast, and all of you for, shall I say, the marked composure with which you drank your own health.

"On occasions of this kind, which are apparently designed to combine instruction with amusement—occasions when we all know that those who constitute the real success of the gathering are the cook and the butler—I am reminded of a little incident of the good old days, when Lord Palmerston at a dinner looked at a dish of appetizing whitebait that lay on the table, and then took a hasty glance at the less interesting and less intelligent countenances of his colleagues in the Cabinet, and then said: 'Gentlemen, let us follow the excellent example of these wise little fishes; let us drink a great deal and say nothing.'

"When I found I was expected to-night to say a word or two for the edification or the distraction of mankind, I asked my guide, philosopher, and friend, whom I see sitting over there—why should I conceal the name of Mr. Skelton—whether it was necessary for me to say more than a word or two, and he said he thought it was not. I am going to follow his invariably good advice.

"As I listened to the wise words of my friend, Sir Lynden Macassey, much as I agreed with him about many points, there were one or two things which courtesy and friendship could not compel me to agree with. One was that he seemed to deny that shorthand was invented in England. It is quite obvious to me that he has had recourse to the very same books of reference as those which I turned over in a hurry for my discourse a few hours ago. He seems to have traced the same history and forgotten the same names; and he said that shorthand was not invented in England. I respectfully differ. It was, in fact, invented in Egypt, and if Egypt is not a part of England, I should like to know what has become of the British Empire. Then he went on to speak of a preacher, as if a preacher was the origin of shorthand; and he reminded me of another

preacher who went to a parish which was not his own, and said to the churchwarden: 'Now I am going to give you the pure milk of the Word.' 'Oh, are you?' said the churchwarden; 'in this parish we like the condensed variety!'

"But there is one remark I should like to make about the passages in which he traced, as I understood him, the decline of parliamentary institutions through the habit of reporting, or to that regrettable decision in Hansard which, if it had been the other way round, might have saved reporters and the public so much fatigue.

"But there is one remark I should like to make about the House of Commons. If you will allow me to try to be serious even at an International Shorthand Congress, I would make some remarks about the deficiency hitherto of official shorthand-writers in the Law Courts. I make those remarks, not for the purpose of imputing blame to anybody, but rather, as I am sure you will see, for the purpose of proclaiming the virtues of shorthand. Imagine my surprise when I read in an evening paper this evening that a certain Member of the House of Commons, no doubt with the most excellent intention, has given notice to ask my learned friend, the Attorney-General, a question—whether his attention had been directed to my remarks which, according to this question, complained of a failure on the part of the Government to provide shorthand-writers. I imputed no blame to the Government, no failure to the Government. On the contrary, what I said was that the difficulty of which complaint has been made was now, I believed, on the point of being remedied. I had the best reasons for saying that, because I happen to know that arrangements, in which I have taken a little part, have been made whereby in the future we are to have the advantage of official shorthand-writers.

"I make these remarks now because I should indeed seem to be lacking in gratitude to this excellent Government which, turning its back upon the deficiencies of its predecessors, is now, as I believe, on the point of giving us that which we have so long desired.

"Before I sit down, there is one name which I ought to mention. I pass over the history of shorthand from its origins in Egypt and down through the centuries, but there is one name which leaps to the minds of all of us on this occasion and in this place: the illustrious name of Pitman. I was startled to read the other morning in an otherwise accurate newspaper that I am myself an expert exponent of the Pitman System. I wish I were an exponent of any system of shorthand. I am quite sure if I were I should be even more formidable to the Bar than I at present am. I should know exactly what they have said. I should have the falsehoods of the witness quite precisely, and not as they now are, written in laboured longhand. I am sure we may congratulate those who are responsible for the great system known as Pitman. That name is always associated in my mind with the brilliant oarsman who stroked Oxford to victory in three consecutive years. I do not know whether

he is related to Mr. I. J. Pitman, but at any rate they are both illustrious names, and it is pleasant to join in the congratulations which are now offered to the head of the firm of Pitman upon arriving at this Centenary.

"Ladies and gentlemen, I am not going to flatter you to your faces. You have received so much flattery that if I were to put a pat of the best butter on the head of every one of you it would pass unnoticed. But I do venture to congratulate you upon the calling which you pursue. What is there more rare, what is there more valuable, than accuracy; and you are the apostles of accuracy. That you are prospering is obvious. That you like your work is quite evident. That you enjoy a great fellowship and *esprit de corps* is manifest to every one who is here. While thanking Sir Lynden Macassey for the kind words he used, I should like to commend to you, if they need to be commended, those memorable words of Stevenson's, at the end of one of his essays—

'O toiling hands of mortals! O unwearied feet, travelling ye know not whither! Soon, soon, it seems to you, you must come forth on some conspicuous hilltop, and but a little way farther, against the setting sun, descry the spires of El Dorado. Little do ye know your own blessedness; for to travel hopefully is a better thing than to arrive, and the true success is to labour.'

The toast of "The Overseas Members of the Congress" was then proposed by Mr. J. D. CASSELS, K.C., who said that we in this country had no reason to be ashamed of the part that had been taken by this country in shorthand. "We have given," he said, "great names to the history of shorthand. We have provided shorthand with many systems. The fact that some systems may have become more popular than others does not necessarily mean that the others are without merit. The relationships which exist between those who are concerned with systems of shorthand are of the happiest character." Mr. Cassels next commented on the work of shorthand writers in the Courts of Law. "You will find," he said, "the finest shorthand writers in our Courts of Law. There we put them to the severest test. We speak faster, we speak inaudibly, we speak when other people are speaking, and when you come to the most vital part of a case, when you have secured from a witness the most damaging admission, somebody coughs!" A Court of Law operating in the ordinary course of events and providing for interruptions, judicial and otherwise, would have an output of 30,000 words day by day in the old days, and now with speech much faster, 40,000 words. Yet next morning there was a perfect transcript of every word that had been uttered. It was accepted as being absolutely accurate and was questioned by no one. Mr. Cassels expressed the hope that the delegates from overseas would take away with them the impression that all is well with us in England upon the question of shorthand. Shorthand was not yet a compulsory subject in our schools. Many thought it ought to be.

DR. J. R. GREGG, responding, said that we all love the art of shorthand. We love it for its historical background, for its beauty, for its usefulness. We disagree about the manifestations of shorthand in life, but we

would rather talk with someone who knows shorthand, whoever it might be, rather than talk with someone who does not appreciate the beauty of the great art. He had found that Shorthand and Art had much in common. Dr. Gregg proceeded to speak of various schools of thought and of expression in the World of Art, and said that shorthand writers loved to talk of those who were artists in shorthand. He also referred to the "wonderful dinner" held in commemoration of Isaac Pitman. It was, he said, a great privilege for him to be able to attend. The great inventor had two grandsons. He expressed thanks to them. The Dinner was one of the "high points" of that great Congress. Dr. Gregg also expressed gratitude to members of the Council.

MR. W. DREES (Government of the Netherlands) spoke of the presence of Dr. Gregg and of Mr. I. J. Pitman at that Dinner. That they had in combining to organize the Congress showed a breadth of mind. It was a valuable example in the World of Shorthand, and it might be an example to the world in general.

COL. O. MELIN said that England was the country where modern stenography arose. English shorthand systems had spread over nearly the whole world. England could boast of having had the first shorthand society, the first international shorthand congress, and the English and the Americans were the first to introduce shorthand in the Courts of Law and into the commercial world.

Responses were also made by HERR KARL LANG (Germany); MR. ERNO TRAEGER (Hungary); and MR. A. SMIT and MR. A. A. SCHOEVEERS (Holland).

SIR FELIX J. C. POLE, proposing the toast of "Shorthand and Its Users," pointed out that he learned shorthand many years ago. He still made use of it. He proceeded to give examples of the practical value of the use of shorthand in the worlds of politics and of industry. Shorthand, he thought, was absolutely indispensable in most fields of social, political, and business activity. Speech could be recorded mechanically, but he did not think that mechanical recording would take the place of shorthand. They were a body of inventors, inquirers, and research workers who believed that in the development of the art finality had not been reached, that the great work of the pioneers could be carried a step farther in the interests of the users all over the shorthand field. There was great satisfaction that the Pitman system had enabled many people efficiently to record even the fastest speakers and been responsible for giving birth to a very large and very honourable profession.

MISS ELLEN WILKINSON, M.P., responding, expressed admiration for shorthand writers in the Houses of Parliament. Men shorthand writers, she said, were a race apart. She entered a special plea for women shorthand writers in offices. They wrote shorthand efficiently, and took a human atmosphere into the office.

MR. GEO. J. EMERY, President of the Institute of Shorthand Writers practising in the Supreme Court of Judicature, who as the keen and energetic Chairman of the Council made a big contribution to the success of the Congress, said, in responding, that he was deeply conscious of the honour of being selected to respond on

behalf of verbatim shorthand writers—but his main mission in life was to take speeches, not to make them. At the first International Congress, in 1887, Sir Charles Russell, as he then was, afterwards Lord Russell of Killowen, Lord Chief Justice of England, said that the Courts were certainly behind the necessities of the times in not being furnished with shorthand writers. Now, fifty years afterwards, mainly through the persistent efforts of Lord Hewart of Bury, Mr. Emery was able to announce that a system of official shorthand writing would be instituted in the Law Courts during the next few months. "Shorthand in this country," proceeded Mr. Emery, "has become a commonplace and, as such, there is considerable ignorance concerning it. It is not generally appreciated that shorthand writing is a human skill and not a mechanism. Many employers of shorthand writers seem to think that they have hired a species of word camera, and that all they have to do is to set the shutter at a certain speed and press the button: if it were an ordinary camera, they would find that unless the subject were properly arranged and adequately

lighted, the result would be very disappointing. Fortunately, as we know from the examples we have had to-night, there are still public speakers who know how to make a speech; I wish all could be made to take example from that master of language, our President, but we know there are far too many speakers who make ill-considered utterances and look to the reporter to put them into proper form. I am afraid that as the practice of shorthand has improved there has been a deterioration in the art of public speaking. Shorthand was a marvel, but it could not work miracles. Whatever merits had been claimed to be possessed by any system of shorthand, no system had yet been put forward as a specific to cure shaky grammar, disjointed syntax, or weak articulation.

MR. I. J. PITMAN, expressing the best thanks of the delegates to the President, said that Lord Hewart of Bury had set a very high standard from the beginning with his most brilliant and most witty inaugural speech. To his example they could trace the high quality of the papers and the glorious, friendly spirit of the Congress.

The Gregg Jubilee Luncheon

THE final social event of the Congress was a Special Commemoration Gregg Jubilee Luncheon, also held at the Connaught Rooms, at which nearly three hundred members of the Congress assembled to celebrate the fiftieth anniversary of the invention, and forty-ninth of the publication, of the Gregg system of shorthand.

Not the least felicitous of the speeches delivered at the Luncheon was that which turned out to be the most brief, and it was made by Miss Groote, in presenting to Dr. Gregg, a picture painted specially for him by her father.

In accepting this presentation, DR. GREGG said: "This is a very unusual tribute from one shorthand author to another, and I deeply appreciate it. It comes from the great shorthand author of Holland, Colonel Groote, who is now seventy-eight years of age. Colonel Groote and I have a common interest in art. He is an artist, and he has taken me to his studio. We discussed his pictures very frankly. I was afraid he would never forgive me for criticizing some of them, but there were some that were so wonderful that I encouraged him to persevere in that particular form of art. Colonel Groote is a man of great energy and vitality. When I was in Amsterdam they told me the police had cautioned him, when he was seventy-six years of age, about driving his motor cycle at more than one hundred miles an hour! He has the impetuosity that is characteristic of some shorthand authors.

"You know, an editor once said to a young reporter when asked 'What is news?': 'When a dog bites a man that is not news, but when a man bites a dog, that is news.' And so, when a shorthand author presents a memorial. One thing that may interest you in this picture is that on the bookshelf are the books of the leading shorthand authors; and in the top right-hand corner here, where you cannot see it, there is a message to me written in Gregg Shorthand by the author of the Groote system. There is a similar message written on the back. Here you see the books of Gabelsberger, Stolze, Schrey, Melin's *History of Stenography*, Script, Isaac Pitman, Duployé, and Prepean. It is a beautiful piece of work, and we shall always cherish it. Miss Groote, I wish you would take back our grateful

acknowledgment to your father. I should like to add that Miss Groote has taken down the speeches of the Congress in English and French and German, and all of them are beautifully written."

Another delightful speech came from Miss S. MIDGLEY (Sheffield), who, in presenting a bouquet to Mrs. Gregg, said—

"I know it is the usual thing for a duty of this kind to be given to a lovely child or a charming girl, and I assure you that I should dearly like to trip up the aisle and blow kisses to Mrs. Gregg! But, alas, my 'tripping' days are over! (I hope no one will have the temerity to tell me that my 'kissing' days are over.)

"It is not within my province to-day to pay tribute to Dr. Gregg. I can do this only through his wife, and I ask Mrs. Gregg to convey to him our deepest thanks for the inspiration he has been to us during the years we have been associated with him in this work. We honour him for his courage, and never do I admire him more than when he pays tribute to other inventors of Shorthand. This particularly pleased me at the Dinner last night. In this he is an example to all of us. If we must fight, let us at least remember that in the end the only thing that really matters is: How much service have we given to the world? Particularly

does this apply to the service we may render to young people. One other thing I should like to say—whatever Shorthand has done or has not done, at least it has been of immense service to women. It has helped millions of women to become independent, and it has taken them out of the kitchen and the supervision of their sisters-in-law.

"You will think I have forgotten Mrs. Gregg. I turn to her now, and I ask her to accept these flowers with our love, and will you please, Mrs. Gregg, take the perfume from the petals to your little daughter, Katie, who, as you know, is my special chum—and also, please, share this perfume with your little son. We hope you will bring him with you next year so that we can all share in the joy of seeing him."

Speaking on behalf of the American delegation, MR. LOUIS A. LESLIE said that in America they recognized that the only two shorthand authors in the English



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language whose works had as yet attained any permanent widespread success came from the British Isles; but although that was true they were extremely proud of the fact that one of those authors had adopted America as his country, at so early an age that they felt just as much pride in the work he had done as though America had had the honour of being his birth-place. There were those in the American delegation who felt that with all these celebrations going on in the birth-place of English shorthand, they should do something to mark the fact that they were so proud of the work Dr. Gregg had done in America, and to mark the further fact that they were so deeply indebted to him. He (Mr. Leslie) was in a sense the spokesman of the thirty thousand teachers of Gregg Shorthand in America, and of the many millions of writers of Gregg in that country, and was privileged to have this opportunity of presenting to Dr. Gregg a memorial in the name of that greater body of teachers, who wished very much that they could have been present.

In proposing the toast of Dr. and Mrs. Gregg, SIR LYNDEN MACASSEY said that he had been at a loss for an explanation of the rapid rise to such distinction of such a very remarkable man, until Dr. Gregg informed him that he was born in a place called Ulster. "And I speak modestly," added Sir Lynden, "being an Ulsterman, in saying that that does provide one with a certain amount of stimulus for the attainment of the success which Dr. Gregg has achieved. Being an Ulsterman, you would not in the least believe anything I said about Ulster, but it happened that the President at your last Congress in England was Lord Rosebery, and I happen to carry about with me a little quotation from a speech he made—not at this Congress, but on another occasion: 'I love Highlanders and I love Lowlanders, but when I come to the branch of our race which has been grafted on to the Ulster stem, I take off my hat with veneration and awe.' You can think (added the speaker) how frequently Lord Rosebery would have taken off his hat to Dr. Gregg."

Sir Lynden went on to give a brief and witty outline of the history of Gregg Shorthand and its inventor, concluding with a statement of some of the latest figures indicative of the success of the system in the United States—a success, he said, which was a great tribute to the initiative and inventive abilities of their host. "It is with the greatest possible pleasure," he concluded, "that I give you the toast of Dr. Gregg, and with him his charming and gracious lady."

DR. JOHN F. BURKE addressed some remarks to the assembly in Irish, and, continuing in English, said that Dr. Gregg's invention was one which had enabled millions of young people to take their places at an earlier age in the battle of life, and to win financial independence. It was due to all pioneers that tribute should be paid, and paid during their lifetimes. "One of the greatest of English poets wrote: 'The evil that men do lives after them; the good is oft interred with their bones'; but of him whose achievement we so fittingly celebrate this afternoon should it not rather be written: 'The good that he has done will live long after he has gone to his reward, and the fragrance of his memory will still be sweet for generations yet unborn.'"

Rising to respond, DR. GREGG said—

"Sir Lynden Macassey, Dr. Burke, Ladies and Gentlemen: I do not know how to express to you the gratitude and appreciation of Mrs. Gregg and myself for the honour you have done us in coming to this luncheon to-day. We especially appreciate the attendance of so many authors of shorthand systems from various countries who have come to join with us in this particular celebration. The memory of it will always be fresh with us, and we shall always cherish these tributes and a great many others that have come to us—many that I cannot acknowledge at this moment, but all of which will be duly acknowledged. I have already spoken of the tribute from Colonel Groote; and this, from the American teachers and writers, written in shorthand, is deeply appreciated and will be acknowledged. Now, ladies and gentlemen, this has been called the Jubilee of Gregg Shorthand, but that is not quite an accurate description so far as dates are concerned, and I am old enough to be sensitive about a difference of a year. This actually, as far as publication goes, is but the forty-ninth anniversary of the publication of the system. However, as nearly as I can determine, the alphabet of the system—which is the basis of it as you know—was completed in June, 1887, so that it is in actuality the fiftieth anniversary of the system. The alphabet was not copyrighted until some months later; it was copyrighted on the 29th March, 1888, and the first book was published in Liverpool on 28th May, 1888. I had borrowed £10 from a confiding brother and published 500 copies of that little book, of which, by the way, there are now only nine known to be in existence, and all but three of these are in great libraries. I have been searching history to find what other great events happened on 28th May, and the only one I could find was that the Dionne quintuplets were born on 28th May. I think there is an analogy there because both they and the little book which I published on that date were born into a world of trouble and had a hard time surviving. A copy of that little book is here. It is a very dilapidated copy—my own personal copy. I paid £20 for it and I think I got a bargain at that because it is so rare. I am not going to handle it very much. I keep it in a case. But I have here an exact photographic reproduction of it and I am just going to read a very few lines from the preface. The first paragraph begins: 'A great and increasing demand for a simple and rapid and perfectly legible phonetic handwriting for general use has led to the invention of Light Line Phonography' (the idea of the general use of shorthand was in my mind more than anything else), 'which is the outcome of years devoted to stenographic study and research.' (Written at the age of nineteen I thought I had devoted a great many years from my point of view, to study and research.) 'The system is based upon natural physiological laws, and the characters have been assigned to the various sounds after long and careful experiment.' (I was rather proud of that sentence at the time!) Then I went on to describe the characteristics of the system; I am not going to repeat them, but I should like to give you the conclusion, because I think there is unconscious humour in it in the light of after events. 'In conclusion, the endeavour of the author has been to compile a system so simple as to

be readily acquired by the humblest capacity and those possessed of little leisure, and yet rapid enough to reproduce verbatim the fastest oratory. In presenting his work to the public he asks for nothing beyond an impartial investigation and with perfect confidence awaits the result.' That last phrase, 'with perfect confidence,' I think was a manifestation of an inferiority complex, as I look back upon it; but I really had confidence: I thought the whole world would be using it within five or ten years. In fact, I have never had the same confidence in the world since that was not verified. The subsequent story you know, and I do not need to speak of it. I want to say that in our work we have tried to do something beyond publishing shorthand books and shorthand magazines. We have tried to be of service to the teachers and we have tried to be of service to the writers, and that has been the cardinal policy of our organization from the very beginning. That, in a way, came out of the fact that I was a teacher. I loved to teach, and I kept it up even after I went into business, and to-day I feel the same urge to teach that I always did. I can never enter a classroom without wanting to go to the blackboard and feel the chalk in my hands and teach a lesson. That, I think, has not only helped our own teachers but it has radiated and stimulated teachers of other systems, with the consequence that our work has helped the young people and helped the teachers to get better results. The greatest satisfaction I have in life is the service that we have done to the young people, as Dr. Burke has said, in helping to furnish them with something that would lead to economic independence."

Proposing the toast of "Our Guests from Overseas," MR. H. L. CARRAD spoke first in French and German. Continuing in English, he said: "Ladies and Gentlemen: To me has been accorded the great honour and the great privilege of bidding a welcome on behalf of our host and hostess to all those guests of ours who have come to our land from overseas. It has been said, and quite truly, that science and art have no national boundaries. The fact that science and art have no national boundaries brings us immediately to the fact that genius belongs to the world. Therefore I would suggest to all our guests that in celebrating the achievement of our host, Dr. Gregg, we have no right which we would not very willingly share with them, and we hope they will feel that Dr. Gregg belongs to them just as much as he belongs to us. The material benefits of science and art are shared throughout the world, and it is quite fitting that the material benefits of any invention, and particularly this great invention of shorthand, should belong to any one who cares to take advantage of them,

just as the new discoveries of medicine and of science are in these enlightened days made public for the benefit of all peoples.

"It has been remarked at this Congress that, just as was the case with science, when hundreds of years ago it was kept very much a secret business by the alchemists, so some hundreds of years ago in many cases shorthand was looked upon as a very secret business, and a man who invented a shorthand in those days would only teach his system to a chosen few. That time has passed away, but we find that shorthand inventors, like scientists, even to this day have their differences. I am reminded of a story which I am going to steal from my chief, Dr. Gregg, and tell it to you as he told it to me. There were two gentlemen who met in a country on the Continent, which I will not name, at dinner. At the dinner-table they discussed politics. Finding that they entirely disagreed on politics, they decided that they would still remain friends, but would not discuss politics. Then they turned to religion. After a while, finding that they were widely divergent in their views on religion, they decided to stop talking about religion, but to remain friends. Later on they discovered that they both wrote shorthand, but finding that they wrote different systems, they parted—never to speak again. There has been abundant proof at our Congress that those days have ceased, at all events in this country, and perhaps in all other countries. We have here a number of distinguished shorthand inventors, who, as you have seen, have paid tribute to Dr. Gregg, and no doubt have talked with one another at the Congress, but, as Mr. Cassels said last night, there has been no breach of the peace so far.

"The toast which I am to propose is that of the health of our overseas guests, and I am going to ask you to couple with it the very distinguished names of Colonel Melin of Sweden, the author of the Melin system of Shorthand; the Baron von Dornberg, of the German Embassy, and Professor Calay of Belgium."

Mr. Carrad was followed by COLONEL OLOF MELIN who expressed the great pleasure afforded to foreign delegates in accepting the invitation they had received to that luncheon; and their appreciation of the opportunity to join in the chorus of praise and congratulations which Gregg writers offered to the inventor of their system. On behalf of the foreign delegates he tendered the very best congratulations and sincerest good wishes to Dr. and Mrs. Gregg. BARON VON DORNBERG, of the German Embassy, and PROFESSOR CALAY, of Belgium, also spoke felicitously in appreciation of the welcome which had been accorded to them and their fellow-countrymen.