hand writing into Germany in an adaptation of the Taylor-Bertin method. Reischl's (1808) is a modification of Mosengeil's. On Horstig's (1797) are based those of an anonymous writer (Nurem­berg, 1798), Heim (1820), Thon (1825), an anonymous author (Tübingen, 1830), Nowack (1830), Ineichen (1831). an anonymous author (Munich, 1831) and Binder (1855). Mosengeil published a second system (1819) in which Horstig's alphabet is used. On the Mosengeil-Horstig system are based Berthold’s (1819) and Stärk’s (1822). On Danzer’s (1800), a close imitation of Taylor’s, is based that of Ellison *υ.* Nidlef (1820). Other systems are those of Leichtlen (1819); J. Brede (1827); Nowack (1834), a system in which the ellipse is employed as well as the circle; Billharz (1838); Cämmerer (1848), a modification of Selwyn’s phonography (1847); Schmitt (1850); Fischbäck (1857), a reproduction of Taylor’s; and that of an anonymous author (1872), based on Horstig, Mosengeil and Heim. Nowack, in his later method of 1834, makes a new departure in avoiding right or obtuse angles, and in endeavouring to approximate to ordinary writing. This system Gabelsberger con­sidered to be the best which had appeared down to that date. F. X. Gabelsberger’s (1789-1849) *Anleitung zur deutschen Redezeichen- kunst* (Munich, 1834) is the most important of the German systems. The author, an official attached to the Bavarian ministry, commenced his system for private purposes, but was induced to perfect it on account of the summoning of a parliament for Bavaria in 1819. Submitted to public examination in 1829, it was pronounced satis­factory, the report stating that pupils taught on this system executed their trial specimens with the required speed, and read what they had written, and even what others had written, with ease and certainty. The method is based on modifications of geometrical forms, designed to suit the position of the hand in ordinary writing. The author considered that a system composed of simple geometrical strokes forming determinate angles with each other was unadapted to rapid writing. He does not recognize all the varieties of sound, and makes some distinctions which are merely orthographical. Soft sounds have small, light and round signs, while the hard sounds have large, heavy and straight signs. The signs too are derived from the current alphabet, so that one can find the former contained in the latter. Vowels standing between consonants are not literally inserted, but symbolically indicated by either position or shape of the surrounding consonants, without, however, leaving the straight writing line. On Gabelsberger’s system is based that of W. Stolze (1840). Faulmann (Vienna, 1875) attempted in his *Phonographie* to combine the two methods. While Gabelsberger’s system remained unchanged in principle, Stolze’s split into two divisions, the old and the new. These contain many smaller factions, *e.g.* Velten’s (1876) and Adler’s (1877). Arends's (1860) is copied from the French system of Fayet. Roller’s (1874) and Lehmann’s (1875) are offshoots of Leopold Arends’s (1817-1882). Many other methods have appeared and as rapidly been forgotten. The schools of Gabelsberger and Stolze can boast of a very extensive shorthand literature. Gabelsberger’s system was adapted to English by A. Geiger (Dresden, 1860 and 1873), who adhered too closely to the German original, and more successfully by H. Richter (London, 1886), and Stolze’s by G. Michaelis (Berlin, 1863).

*French.—*The earliest French system worthy of notice is that of Coulon de Thévenot (1777), in which the vowels are disjoined from the consonants. Later may be divided into two classes, those derived from Taylor’s English system, translated in 1791 by T. P. Bertin, and those invented in France. The latter are (*a*) Coulon de Thévenot’s; (*b*) systems founded on the principle of the inclination of the usual writing—the best known being those of Fayet (1832) and Sénocq (1842); and (*c*) systems derived from the method of Conen de Prépéan (5 editions from 1813 to 1833). Prévost, who till 1870 directed the stenographic service of the senate, produced the best modification of Taylor. Many authors have copied and spoilt this system of Prevost. The best known are Plantier (1844) and Tondeur (1849). On Conen’s are based those of Aimé-Paris (1822), Cadrès-Marmet (1828), Potel (1842), the Duployé brothers (1868), Guénin, &c. Among amateur writers the Duployan method is best known.

*Spanish.—*The father of Spanish stenography was Don Francisco de Paula Marti, whose system was first published in 1803. The alphabet is a combination of Taylor’s and Coulon’s. By decree of November 21, 1802, a public professorship of shorthand was founded in Madrid, Marti being the first professor. Founded on Marti’s system are those of Serra y Ginesta (1816) and Xamarillo (1811). Many Spanish systems are merely imitations or reproductions of Marti’s, and adaptations of Gabelsberger’s, Stolze’s and Pitman’s systems. That of Garriga y Maril (1863) has attained some popularity in Spain.

*Italian.—*Italian translations and adaptations of Taylor’s system succeeded one another in considerable numbers from Amanti (1809) to Bianchini (1871). Delpino’s (1819) is the best. The Gabels- berger-Noe system (1863) has gained many followers.

*Dutch.*—J. Reijner’s Dutch method (1673) was an adaptation of Shelton’s, and Bussuijt’s (1814) of Conen’s system. Sommerhausen and Bossaert (1829) received prizes from the government for their productions. Cornelis Steger (1867) translated Taylor’s work. Gabelsberger’s system was transferred to Dutch by Rietstap (1869), and Stolze’s by Reinbold (1881).

Adaptations of Gabelsberger’s method have also come into use in other countries.

*Indian.—*Mirza Habib Hosain, at the Mahommedan Educational Conference of 1905 in India, introduced a system of Urdu and Hindi shorthand, called “ Habib’s Samia,” for which he was awarded a gold medal. The Pitman system has also been adapted for some Indian languages.

Authorities.—J. W. Zeibig’s *Geschichte u. Literatur der Geschwind- schreibekunst* (Dresden, 1878) contains a historical sketch of the use of shorthand in ancient and modern times (especially in Germany), a full bibliography of shorthand literature in all languages, a number of lithographed specimens, and a useful index. *Circulars of In­formation of the Bureau of Education,* No. 2, 1884 (Washington, 1885), by J. E. Rockwell, contains a very complete and accurate bibliography of English and American shorthand publications, a chronological list of 483 English and American shorthand authors, notices on shorthand in the United States, on the employment of stenographers in the American courts, on American shorthand societies and magazines, and a beautifully engraved sheet of 112 shorthand alphabets. Isaac Pitman’s *History of Shorthand* (reprinted in the *Phonetic Journal* of 1884) reviews the principal English systems previous to phonography, and a few foreign ones. The author draws largely on J. H. Lewis’s *Historical Account of the Rise and Progress of Stenography* (London, 1816). Other histories of shorthand are by F. X. Gabelsberger (prefixed to his *Anleitung zur deutschen Redezeichenkunst,* Munich, 1834), A. Fossé (prefixed to his *Cours théorique et pratique de sténographie,* Paris, 1849), Scott de Martinville (Paris, 1849), M. Levy (London, 1862) and T. Anderson (London, 1882). Here too should be mentioned J. Heger’s *Βemerkenswerthes über die Stenographie* (Vienna, 1841), mainly historical; J. Anders’s *Entwurf einer allgemeinen Gesch. u. Lit. d. Stenographie* (Coeslin, 1855) ; R. Fischer’s *Die Stenographie nach Geschichte, Wesen, u. Bedeutung* (Leipzig, 1860); Krieg’s *Katechismus der Stenographie* (Leipzig, 1876); Dr Westby-Gibson’s *Early Shorthand Systems* (London, 1882); T. Anderson’s *Shorthand Systems,* with a number of specimens (London, 1884) ; T. A. Reed’s *Reporter's Guide* (London, 1885), and *Leaves from the Notebook of T. A. Reed* (London, 1885). Mr C. Walford’s *Statistical Review of the Literature of Short­hand* (London, 1885) contains valuable information on the circulation of shorthand books and on shorthand libraries. Among later publications dealing fully with the history and practice of shorthand are the *Transactions* of the London Congress in 1887, and similar publications in connexion with later congresses; *Bibliography of Shorthand,* by J. Westby-Gibson, LL.D. (London, 1887), treating of English, colonial and American authors; *Shorthand Instruction and Practice,* by J. E. Rockwell, of the United States Bureau of Education (Washington, 1893), dealing with shorthand work throughout the world; and *Examen critique des stenographies françaises et étrangères,* by Dr Thierry-Mieg (Versailles, 1900).

**SHORTHOUSE, JOSEPH HENRY** (1834-1903), English novelist, was born in Great Charles Street, Birmingham, on the 9th of September 1834. He was the eldest son of Joseph Short­house, chemical manufacturer, and Mary Ann, daughter of John Hawker, of the same town. He was educated at Grove House, Tottenham, where he proved a promising and industrious pupil, and upon leaving school entered his father’s business, in which he was all his life actively engaged. He married, in 1857, Sarah, daughter of John Scott, of Birmingham. His literary interest was fostered by a local essay club, to which he contributed many papers. It was not until he was nearly fifty years old that Shorthouse made his public appearance as an author, and even then his remarkable story, *John Inglesant,* had undergone vicissitudes. It was kept for over three years in MS., and the author eventually printed one hundred copies for private circulation. One of these found its way into the hands of Mrs Humphry Ward, who recommended it to Messrs Macmillan. Its first appearance was a quiet one; but Gladstone was at once struck by its quality, and made its reputation by his praise. It became the most discussed book of the day, and its author was suddenly famous. Besides *John Inglesant* (1881), Shorthouse published *The Little Schoolmaster Mark* (1883), *Sir Percival* (1886), *The Countess Eve* and *A Teacher of the Violin* (1888), and *Blanche, Lady Falaise* (1891); but none of these has been so popular as his first novel. He will always remain known to fame as “ the author of *John Inglesant."* Shorthouse was originally a Quaker, but the appeal of the Anglican Church was insistent with him, and he was baptized into its body before the appearance of his story. Something of his own stress of religious transition appears in the character of his hero, who is pictured as living in the time of the Civil War, a pupil of the Jesuits, a philosopher and a Platonist, who is yet true to the National Church. The story,