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THE ROBERT H. CRAWFORD COLLECTION
PRESENTED TO THE
UNIVERSITY OF CALIFORNIA
BY
C. P. HUNTINGTON
JUNE, 1897.

Accession No. 75160 Class No. 9842

M848

With the Authors Compl^{ts}

TAKE ANY NOTES YOU PLEASE:

STAIRS BOOK

BELONGS TO

A. J. Perrine

READ SLOWLY IF YOU CHOOSE.

BUT WHEN THE BOOK YOU USE,

And if 'tis borrowed by a friend
Quite welcome he shall be
To read, or study: NOT TO LEND,
But to RETURN to me.

By this no selfish thought is meant,
To look up Wisdom's store;
But Books, I find, sometimes re-lent,
Return to me NO MORE.

BE CAREFUL OF ITS LEAVES.

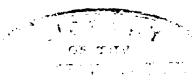
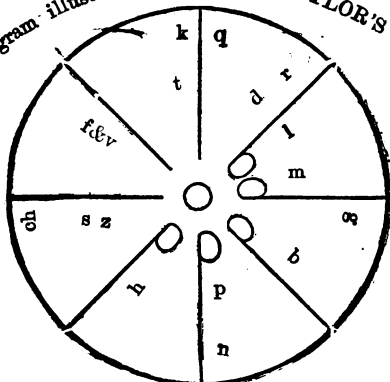


Diagram illustrating (Fig. 1.) TAYLOR'S STENOGRAPHY.



(Fig. 2)

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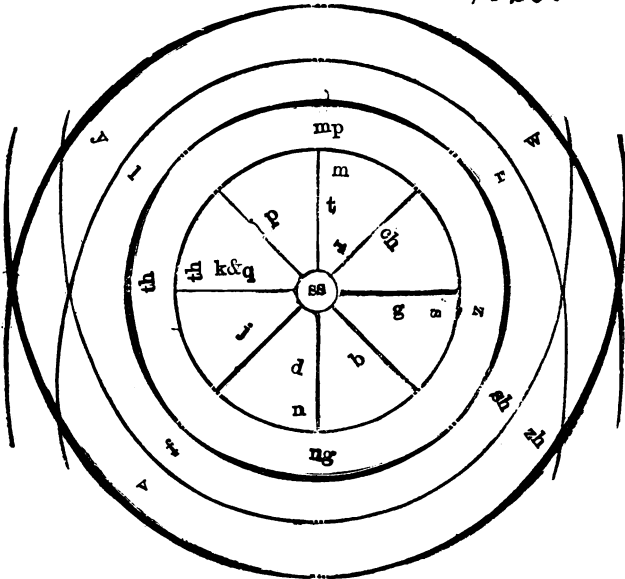


Diagram illustrating PITMAN'S PHONOGRAPHY.

Short Hand

for

Dull Scholars.

in six easy lessons.

or

(Stenography and Phonography)

compared,

*and the best of both systems adopted,
(improved and simplified,)*

by

George G. W. Morgan.

*Printed by and for the Author,
742 Harrison Street, San Francisco, Cal.*

1871

INTRODUCTION.

73-160

The uses and advantages of short-hand writing are so fully appreciated that it is deemed needless to recapitulate them: scarcely one intelligent man in a thousand but would be willing to pay a large sum of money to be in possession of the art if it could be gained by buying books. Thousands of persons commence the study every year and in ninety nine cases out of a hundred, just as they begin to write a little they get tired and abandon it—In some cases of course, this is due to the great amount of study needed to acquire some methods. Some persons, having a peculiar genius or talent therefor, acquire the art with surprising rapidity and apparent ease, but these are the exceptional cases. As Henry Ward Beecher, said of Theodore Parker: — “ One man will do more with a jack-knife than another can with a whole chest of tools. ” More depends upon the individual than the method he adopts.

A system of short-hand writing has existed many thousand years, as must be evident to all, or the masterly orations of Greece, England, &c. would not have been preserved to the present time. A large number of the systems of short-hand writing in vogue at different periods in the latter country have been preserved to us, and cause the mind to wonder with astonishment how so much could have been done with so little.

As it has taken many hundred patents to perfect the steam engine, the printing press, the spinning and the sewing machine, so it has taken many hundreds of intelligent minds to bring the art of short-hand writing to its present advancement, and though it is permitted to one man to do little, yet,

“Men feed on others thoughts and deeds,
And grow from what they feed on ;
The world will follow, all its needs
Are noble men to lead on.”

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At the commencement of the present century there were two systems of short-hand in vogue in England that were deemed as nearly perfect in those days as the methods of Graham, or Munson, or Marsh are by their followers today.

Mr. Gurney and Mr. Taylor were both deservedly famous for extraordinary excellence as short-hand writers; as the debates in parliament evidence they were able to follow the swiftest speakers in their excited, as well as in their calmer moments of debate.

Taylor's and Gurney's systems greatly resembled each other in general principles, (Mr. Gurney's method was a modification, or amplification of a previous system known as Mavor's) and therefore to present one will answer for both. By referring to figure 1 the reader will see that it is founded upon the idea of the geometrical figure of a circle, or a segment of a circle. As a convenient illustration it appears as a wheel, the spokes forming the consonants, and the vowels the hub. This was called Stenography or short writing, from Stenos (short) and graphos. (writing.)

About the year 1830 Mr. Isaac Pitman, of Bath, Eng. introduced a very ingenious system to the world, and called to his aid the Greek language to furnish a word that would give him a new name for an old idea, and coined the word Phonography, from Phonos (sound) and graphos (writing.) This being virtually a distinction without a difference, Stenographers using the same principles of writing by sound. Mr. Pitman's system, as will be seen by reference to figure 2, is simply an amplification of Mr. Taylor's system.—Some of the letters: "t" and "r" being identical in both.—Mr. Pitman's "m" and "r" and other letters are the same as Gurney's. Mr. Pitman's chief idea, however, was to express light and heavy sounds by light and heavy characters or signs. This theory, excellent in principle, is found impracticable, few Phonographers caring much about light or heavy strokes, except in very rare cases, relying chiefly on the context to decipher whether a "t" or "d," or "b" or "p" is meant to be written; so that the chief benefit claimed by Mr. Pitman, has been ignored by his disciples, It should be remembered that many persons before Mr. Pitman published his, had invented systems for themselves, all

more or less founded upon Taylor's and Gurney's, and any person to-day who desires to have one of his own has only to transpose characters and call "b" "j," "d" "b," "g" "k" and so on and he will be enabled to write what only himself and others to whom he gives "a key" can comprehend. Mr. Pitman is however entitled to great credit for many excellent suggestions, as is also his brother, Mr. Benn Pitman, whose publications have been monuments to his industry, ingenuity and enterprise, and though they have both made fortunes by the art, the world still owes them a deep debt of gratitude, perhaps equal to that of Professor Morse, of telegraphic celebrity.

Mr. Pitman's early editions claimed for Phonography that arbitrary characters were unnecessary, and any systems that used them acknowledged their own deficiencies, but by degrees Mr. Pitman, and his disciples, especially Mr. Graham, have seen the necessity of adopting the system of abbreviations and arbitrary characters to a tremendous extent, so much so, in fact, that the mind of the learner is overpowered, generally, in acquiring them, and it is found in practice far more injurious than beneficial, for while the student of phonography is raking his brains to remember abbreviated forms the Stenographic student will have written the word several times over. To persons blessed with extraordinary good memories, who are ambitious of acquiring a more complex method of short-hand the systems of Messrs Pitman, Munson, Graham, Marsh, *et al.* are recommended as furnishing it in abundance, Studies that will tax their utmost powers. Scarcely one in a hundred, however, who will read this little work but will regret the attempt if they make it; to the exceptional man the task will be the easier from having studied the present work before he undertakes the others.

The abbreviated systems referred to above are undoubtedly invaluable to the student who aims to become an "official reporter," and who is willing to devote years of study and practice to the art, and who is endowed by Nature with gifts peculiar to it, but to the ninety nine others who need the aid of a system of writing many times more rapid to write, and infinitely easier to learn, and read, the present unambitious little volume is respectfully dedicated.

It is especially designed to make this system easily to be comprehended, so that persons of ordinary intelligence may understand it and every thing has been done to achieve that result. Captious critics, therefore, will please understand that none more than the writer is aware how far from perfection and how susceptible of improvement his little literary bantling is:— still with all its imperfections on its head he introduces it to a world that needs its services, and will appreciate its merits at their worth.

Phonography is necessarily dependent upon lines: character having different significations in different positions, that is:— a word written above the line stands for an altogether different word from the same character written on or below the line; these principles undoubtedly effect great saving of time in writing, but render the system complex, difficult of acquirement, very confusing and hard to read, and very liable to create errors, which before now in criminal cases have had a life and death importance. In Stenography this is next to impossible, few characters standing for more than one word.

In presenting this work the author wishes it to be distinctly understood that resolute study is imperatively necessary to achieve success, and though some may deem the task simple—and even trivial, the great mass who study the lessons will find them difficult and fail to acquire them— It is only by the principle of “line upon line and precept upon precept” that the ordinary mind can acquire knowledge. It is only an exceptional genius who laughs at difficulties.

As Inventors of all systems of short-hand have been more or less accused of borrowing their ideas from their predecessors, it will be a matter of no surprise if all the merit of this little work shall be claimed for others and only the faults and omissions accorded to

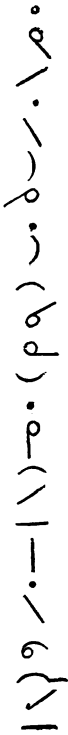
The Author.

San Francisco, Cal., March, 1872.

THE ALPHABET.


complete.

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



condensed.

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



LESSON 1.

THE ALPHABET.

It will be seen that the Stenographic alphabet is composed of only sixteen different forms, or characters, (several of these varying only in being perpendicular, horizontal or oblique,) to be learned by the student, instead of twenty six as in the common alphabet. Many persons will learn these with ease in a day, and any one ought to learn them perfectly in a week. Where this cannot be done I respectfully advise the parties to abandon the attempt at once, it being evident that they will never make the study or practice of Stenography pleasant or profitable.







I have not thought it advisable to encumber the alphabet with the letter "c", it being superfluous in Stenography; all words having the sound of "c" soft, as circumstance, circle, &c. being written as if spelled "surkumstans," "surkle," &c., words having the sound of "c" hard, as cat, crime, &c. are written kat, krime, &c., It is one of the absurdities of the English language that the word "sea" is not written with the letter representing its exact sound, but with a combination of letters representing es-e-a. Those who wish, however, may use the form of a dash, as with "s", to represent the letter "c".



It will also be seen that "g" and "j" have the same character to represent them: it being unimportant to the Stenographer whether the word "Judge" be written Judje or Gudge.

The same remarks apply to the letters "k" and "q": Queen would be just as easily understood if written "kween".

So with the letters "s" and "z". The word "scissors" would be equally well understood if written "sissors".

It is very convenient sometimes to have a small circle represent the plural, especially when the word ends with "m" or "s".

A very ingenious method for indicating the plural number "s" or "es" is to add a small circle at the end of a word, instead of unduly lengthening it, as  ,worms; not  ;  faces, not  ; ,possesses not  As there is no consonant that has a circle at the end of it errors need not be apprehended from its use

The words "tion" or "sion", when used as terminations may also be expressed by a small circle written just over and at the end of the last syllable of its connective, as  not  care being taken that it is disjointed, otherwise it might be confounded with the terminal "es".

"F" and "v" are sufficiently identical in sound to be represented by the same stenographic form: wives, or wifes, would be distinguished by the sense if both were written in the same form.

"X" is another superfluous letter, being—in fact, a compound of eks: the word example being understood if written eksample.

Of course the less number of forms there are to learn the easier and better for the learner.

"Y" has two characters:- a tick when used initially, as in yours, youth, &c., and a dot when as a termination as in the word pity, duty, &c.

It should be especially remembered that words must be written as they are sounded, regardless of how they are commonly spelt. This greatly facilitates reading stenographic writing.

The student should write the letters in a copy-book very carefully at first, one on each line, and then having drawn them once, to commence again, striving every time to improve upon previous efforts, being especially careful not to write perpendicular or horizontal letters at all sloping, or vice versa, so as to confound f's with t's, or b's with p's. He ought to be able at the end of a week to write the alphabet well twenty times in an hour, after six months practice he will do the same thing in five minutes or less. But it is very important to commence right, and acquire a neat, and tasty style of

In the next lesson will be presented some forms of abbreviations which may be almost indefinitely extended by those who desire to do so. But it must be borne in mind that the more abbreviated the form the more difficult to read, and the more liability to err in reading. Persons endowed with good memories may abbreviate extensively, but those who are not so blest will do well to avoid too many abbreviations, for otherwise they may write a great deal more than they will be able to read.

A thorough knowledge of the alphabet, and a few common abbreviations, was all that the old Stenographers had to aid them in their labors ; practice made them proficient, and practice will enable others to acquire the same proficiency. As the old song says :

“Once or twice though you should fail,

Try, Try, and Try again.

If you would at last prevail,

Try, Try, and Try again.

All that other folks can do,

Why with patience shouldn't you ;

Only keep this rule in view :—

Try, Try, and Try again.”

ABBREVIATIONS.

LESSON 2.

Ⓐ	be, been, ble, bly.
∕	do, did.
∕	have, if, of.
)	Judge.
Ⓟ	had, he.
)	King.
Ⓞ	all, Lord.
Ⓔ	may, me, him, ment.
(in, know, no, on, nent.
Ⓟ	hope, person, up.
∕	are, her, here, ray.
—	as, has, is, his, say, see.
—	at, it, that, time.
Ⓕ	we, with, which, who.
∪	excess.
∪	yea, year, you, your.
∪	th, the, they.
∪	sh, she.
∪	ch. child.
∪	ous.
∪	cian, tion.
∪	cians, tiona.
∪	ing.
∪	ly, ty.
∪	or, ry.
∪	and.
∪	&c

LESSON 2.

ABBREVIATIONS.

In presenting the accompanying table it is not necessary to say much. The ingenuity of the student will enable him to add greatly to the list.



Numbers are generally represented by figures, though of course it would be easier to write a hundred millions in short-hand than in figures especially if written "und mill".

Thousands may be represented by simply "th" or "m"

Hundreds by "nd" as: 5 nd; gallons by gals. &c.

It might be quicker to some persons to write Mo. in long-hand than Missouri in stenography. Proper names sometimes are written more quickly in longhand: Iago, Iowa, &c. It being an old saying that is equally true in stenography that: "sometimes the longest way round is the shortest way home." At all events it is not designed to encumber this work as many of my "illustrious predecessors" have done theirs with a multitude of abbreviations.

There is a very ingenious principle, first used by Mr. Pitman, called "halving", which may be advantageously adopted by stenographers—on the principle that it is easier to cut a stick than to lengthen it—that is: when writing words ending with "t" or "d" to write the "t" or "d" about half the usual length, which will signify that the word is a perfect participle, such as treat, treated; trade, traded, and so on *ad infinitum*.

If preferred a dot may be made to represent the prefix "con" or "com" as:  contain; and  complete. It is a slight saving undoubtedly.

All silent letters are omitted, as: "h" in Esther, "l" in salmon, "p" in empty, &c.

The "r" in par &c., may be omitted when the vowel is inserted.

The words "of the" are often omitted by Phonographers bringing the words which precede and follow them closely together. This is dangerous: "of the", "to the", "for the," &c., may be joined together, and being so easily written it is better not to omit them.

Words commencing with the letter "h" may in most cases be written without it; it is a saving worth making, especially as the sense of the word is generally sufficiently indicated, and its omission usually enables a more pleasing form to the eye to be made. It may, however, always be written, and in some cases having a vowel sound, only, to follow as "he", "had", &c., it is indispensably necessary to have the consonant outline represented.

A simple and excellent plan for aspirating words is to affix a dot to the vowel following the letter "h" as in the words his: his, and has: has. I believe the credit of this ingenious idea, with many others, is due to Mr. Pitman. I mention this as I always wish to "render unto Cæsar that which is Cæsar's".

In some cases where an awkward or difficult joining would ensue as in nail, payment, temper, now, &c. the "l" "m" and "w" may be turned the reverse way. The eye will soon become familiar with the change; at the same time it is better not to make too many such changes, or it becomes open to the objections charged to Mr. Graham's rules, viz: that "a rule is a rule till it isn't", and the exceptions are more numerous than the rules; and the student is needlessly confused and confounded by not knowing when a rule is a rule and when it isn't.

VOWEL SIGNS.

+	A	AS IN FALL.....		N	O	AS IN FOE.....	
+	A	" FAR.....			O	" FOLD	
-	A	" FAT.....			V	OO " FOOD.....	
-	A	" FATE.....			V	OO " FOOT.....	
'	E	" FEET.....			U	" FUSE.....	
'	E	" FETCH....			U	" FUSS.....	
.	I	" FINE.....			A	OI " FOIL.....	
.	I	" FIT.....			A	OW " FOWL.....	

LESSON 3.

VOWEL SIGNS.

The old Stenographers were content with a dot to represent all vowel sounds; and where unusual words occurred, such as names of persons, &c. they were usually written in long-hand. This, of course, was very inconvenient and awkward, and Mr. Pitman's system of vowel sounds was a very great improvement. It is founded on the idea of having a series of light and heavy dots and dashes in three positions: above the line, on the line, and below the line, to represent the various vowel sounds. In practice, however, it is open to the objection of being difficult to learn, extremely confusing, very liable to error, and as a general thing, impracticable; at the same time the idea is too good to be abandoned, and it is thought the arrangement of the present series will answer all purposes, besides not being open to the objection of confusion incident to three positions, nor of light characters being mistaken for heavy ones, or *vice-versa*.

It will be seen that the vowel "a" has four distinct sounds and, though as a rule, vowels are omitted, yet the experienced Stenographer realizes every day, more and more, the importance of vocalization to secure perfect accuracy, and the student is advised to insert all vowel sounds at first until the consonant forms become sufficiently familiar to the eye to be dispensed with.

The present series, it will be observed, is arranged *alphabetically*, and the student will be enabled to recall the position of any vowel sound from that fact, should he be in doubt at any time.

The vowel signs should be written at right angles or parallel—as the sound may require, to the consonant character they precede or follow.

Characters such as "p" "t" &c., being written perpendicularly, have their vowel signs in the natural order of upper and lower position, but letters having upward or oblique forms such as "l" and "r" become reversed, and the upper position becomes the lower and the second the higher. The student will soon become familiar with this by practice.

Vowel signs attached to perpendicular or oblique letters should be written at right angles thereto; where they are affixed to horizontal stems they may follow the line of the character to which they are written.

Vowel signs are read first when they appear to the left of a perpendicular or sloping stem and above a horizontal consonant. and *vice-versa*.

It may assist the student in memorizing to observe that the sound of "o" as in fob and in fold, are made in the form of the upper portion of an "o" while "u" as in fuse and fuss resemble the letter "u".

A little tick added to of, for, and to, &c. is convenient when writing "of a", "for a", "to a", &c., but the tick should incline so as to make a distinct angle, that is, upward after "t" and "d" and other descending letters, and downward after "l" "r" and other ascending letters.

Great confusion may sometimes be avoided by writing "in" and "on" carefully, either by vocalizing, or writing "in" in the space above the line and "on" on the line—the latter is preferred. It is well, also, to write the word "in" smaller than the word "on". It is true the context generally determines which is meant, still it is sometimes of great importance to know "which is which".

The dotted lines at the extreme left hand of the page are intended merely to show the relative position of the characters; those at the top of the line being in the first position; the others, being a little below the middle of the imaginary line, are in the second position. This applies only to perpendicular and horizontal letters. All characters inclining upwards as "l" "r" &c. are reversed, and the first position is near the line of writing and the second position above

it. In general the bottom of the first consonant word rests upon the line of writing, and the words which may follow may be connected so long as they do not interfere with the lines of writing above or below them.

The letter "o" has often the sound of "a in fall", as is evident when sounding the words or and awe, court with caught, core with call, for and fall, &c., &c. and may be represented by the same sign as "a in fall".

The two signs of "oo" as in food and foot might, perhaps, be dispensed with, the sound of "u" in fuse, being sufficiently near for general purposes, but as it would effect only a trifling saving, and would be certain to provoke derision and ridicule in the minds of shallow pated, captious and hypercritical critics, whose continual aspirations are: "Oh, that mine enemy would write a book," it has been deemed best to retain them.

Again, some may think one sign would answer for food and foot, but the distinction is more apparent when sounding soothe and soot, and wood and wood. These fine distinctions are sometimes important.

Where a vowel occurs between two consonants it may appear behind or below the first, or before or above the second one. This may seem of little importance to some, but to the thousands who have been bothered by Graham's, and other systems having three and four positions, it will be appreciated as of great value.

م ف ح ک خ ت ص ی

1 م ف ح ک خ ت ص ی
 2 م ف ح ک خ ت ص ی
 3 م ف ح ک خ ت ص ی
 4 م ف ح ک خ ت ص ی
 5 م ف ح ک خ ت ص ی
 6 م ف ح ک خ ت ص ی
 7 م ف ح ک خ ت ص ی
 8 م ف ح ک خ ت ص ی
 9 م ف ح ک خ ت ص ی
 10 م ف ح ک خ ت ص ی
 11 م ف ح ک خ ت ص ی
 12 م ف ح ک خ ت ص ی
 13 م ف ح ک خ ت ص ی
 14 م ف ح ک خ ت ص ی
 15 م ف ح ک خ ت ص ی
 16 م ف ح ک خ ت ص ی
 17 م ف ح ک خ ت ص ی
 18 م ف ح ک خ ت ص ی
 19 م ف ح ک خ ت ص ی

LESSON 4.

KEY TO EXERCISES IN VOWEL SIGNS.

1. ? * All (or awl) are, at, ate (or eight,) act, add, after, age, ale (or ail), aim, ant, ave, able, ably.

2. b. Ball (or bawl), bar, bat, bate (or bait,) beet (or beat,) bet, bind, bit, bob, bold, boot, boil.

3. ? * Call, car, cat, city, circle, coffee, cold, coil, cow, child, chin, cheese.

4. d. Dart, data, date, deed, debt, dine, ditty, dog, dawn, draw, duty, ditto, deal, dealing, delay.

5. ? * Eat, etch, ebb, edge, egg, elk, elm, empty, enter, easy, Esther, Ezra.

6. f. Fall, far, fat, fate, feet, fetch, fine, fit, fob, fold, food, foot, foil, fowl.

7. g. Gall, guard, gather, greet, get, gift, God, gold, goose, gusty, grain, great.

8. h. Hall (or haul), hart (or heart,) had, hat, hate, he, heat, head, hind, hit, hob, hold, host, howl.

9. j. Jaw, jar, jade, jetty, job, jolly, Jones, Jones's, jute, just, join, jowl, jewel.

10. ? * Kate, keep, ketch, kine, kit, king, kneel, knew, know, knob, queen, quench.

11. l. Law, lark, led, late, leer, let, line, lint, lobby, lobe, lose, lost,

12. m. Mawl, marl, mat, mate, meet, met, mine, mint, mob, mold, mood,

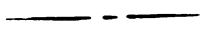
13. n. Naught, nat, nail, neat, net, nine, nit, nib, nob, noise.

14. p. Paul, par, pat, payment, peet, pet, pine, pit, pot, polled, pooh, puss, Pusey.

15. r. Rat, rate, read, ready, Rhine, written, rob, rolled, rood, root, ruse, rust

* Various sounds to the same letter, or various letters to the same sound.

و ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱



1. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
2. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
3. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
4. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
5. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
6. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
7. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
8. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
9. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
10. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱
11. ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱

16. s. Salve, sat, same, seed, set, sign, sit, sob, sot, sold, soon, soil.

17. t. Tall, tar, tat, table, team (or teem,) tight, timber, tipple, topple, tell, told (or tolled,) tool, toil.

18. v. Vat, vain (or vein,) veal, vent, vine, vicar, victor, volume, vote, voter, vowel.

19. w. Wall, weight (or wait,) wheat, wet, wine, wit, woe, wooed, women, woman, won.

LESSON 5.

KEY TO EXERCISES FOR WRITING

1. All at table are of age. He ate his apple after Ann went away.

2. Be bold and brave in life's battle; 'tis best to bear its burdens bravely.

3. Come, call the children; the cakes are cooked. The china cup is cracked.

4. Discharge the debt; do not delay; don't date the deed. Every dog has a day.

5. Entertain Ellen. Each egg is eaten. Esther's cup is empty. See the elk.

6. Fat folks falling far fearful is their fate. Fleet feet fly fast.

7. God's greatest gift: grace. Great is His glory! Give George his gun.

8. He hurt his head and held his hat in his hand in the hall of his house.

9. If Ike is in ill health it is his interest to improve it.

10. John Jones is jolly. The judge has just given judgment for Jack.

11. Kate came to see the King and Queen crowned. Care killed Kitty's cat.

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12. Live and let live. Love not lasses who lead loose lives,
Lubin.

13. Mat met Mary and me near the Mint where men make
money.

14. Nathan and Nat were naughty and made noises, Nancy was
not near.

15. Paul's pa put Polly's poodle in a pond; poor Peter pulled
Polly's pet out, poor poodle.

16. Robert Reed wrote Ruth Rogers requesting a reply in writ-
ing, rather ridiculous.

17. Saul and Sam saw six swans swimming and set several
snares.

18. Tell Tom to take that team to town to-morrow; I thought
Tim took it Tuesday.

19. Varley's valet, Victor, is very vain of his velvet vest and
old chain.

20. He who would wish the world such woe, his wicked ways
the wretch would show.

21. As it was in the beginning is now and ever shall be world
without end, amen!

22. ditto ditto ditto

23. ditto ditto ditto

24. ditto ditto ditto.

25. This illustrates the principle of running words together.

26. How do you like it? It is good practice? Don't you think so

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LESSON 6.

EXERCISES IN TERMINATIONS, &c.

1. Act, acting, actions; auction, auctions. Court (or caught), courting, cautious, caution.
2. Cure, curing, curious, curiously. Elect, electing, election, elections. Face, facing, faction.
3. Fury, furious, furiously. Glory, glorying, glorious, glorifying, gloriously; gallant, gallantly.
4. Joy, joying, joyous, joyously. Muse, musing; motion, motions, miss, misses, mission.
5. Know, knowing, knowir gly; notion, notions. Possess, possesses, possessing, possession, possessions; peaceable, peaceful.
6. Rate, rating, ration, rations. State, stating, station, stations, serious, seriously, spuriously.
7. Vacate, vacates, vacating, vacation, vacations: vary, varying seriously. Vicar, vicarious.

-
8. A great deal of time may be saved by running words together
 9. into phrases and sentences, such as the following, namely:
 10. At-the-right-hand of-God. To-write-fast is-not-always-to-write-well. From-the-first-moment.
 11. To-a-right-minded-man-the vanities of-the-world are-of-little-account or importance.
 12. For-if-a-man-should-gain the-whole-world and -lose-his own-soul-what-would it-profit-him? Not-much.
 13. It-is-rather-difficult to-write-with-this thick-ink and-make-decent-looking writing.

د صبرینہ اے

1. د صبرینہ اے - صبرینہ اے
2. د صبرینہ اے - صبرینہ اے
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9. د صبرینہ اے - صبرینہ اے
10. د صبرینہ اے - صبرینہ اے
11. د صبرینہ اے - صبرینہ اے
12. د صبرینہ اے - صبرینہ اے

KEY TO WRITING EXERCISES, CONTINUED.

1. Aim to acquire a neat style at the start; always aspire.
2. Be careful to make every stroke right at first starting.
3. Content yourself by writing well, you'll soon write fast.
4. Draw every letter carefully at first, don't be in a hurry.
5. Every time you write : n exercise it will seem easier.
6. "Fools rush in where angels fear to tread", 'tis said.
7. Great caution is necessary in abbreviating. Practice makes perfect.
8. Have each lesson perfect before you leave it for another.
9. "If at first you don't succeed, try, try and try again."
10. Just as you begin to write well, you will be apt to stop.
11. Keep up your courage; don't give up the ship; never say die.
12. Look at your copy often; correct errors as you go.
13. Many men have great gifts, but few apply them properly.
14. None but the industrious deserve to succeed. Be studious.
15. Old men for counsel, young men for action.
16. Put your trust in Providence, and keep your pencils pointed.
17. Quell immodest thoughts; quench impure desires.
18. Rather aim to write correctly than rapidly; don't hurry.
19. Success is a duty. Stick to your studies, Sir.
20. To excel in any art, needs devotion to it.
21. Until you are able to write fast in private, don't write in public.
22. Very often shame and confusion is the result of doing so.
23. Write and practice every opportunity; you'll soon be proficient.
24. X is not often used to commence sentences with.
25. Yet I like to see it sometimes; don't you, my friend?
26. Z is another letter not often used. Near the end.

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- 26

PUNCTUATION

The ordinary marks of comma, colon and semi-colon may be adopted. To prevent confusion the following mark \circ is recommended to be used instead of a dot to represent a period.

The interrogation and exclamation points may also be used

WRITING MATERIALS.

A great deal depends upon the materials that are used as to the rapidity of a Stenographer. Ink is preferable to pencil marks, for many reasons, but is open to objection from loss of time consumed in frequently filling pens.

The best reporters prefer ink. They have their stands inserted a little to the right of the centre of their desks and fill their pens as they come to the end of the lines. Pencil points soon wear out, their marks are less distinct and clear, consequently more difficult to decipher; at all events students in practising should use pens.

Different paper—pressed or glazed—is required for ink and unglazed for pencil.

Some prefer gold pens, and they certainly possess many good qualities at the same time a "Gillott three nibbed" pen is very flexible and convenient for writing short-hand rapidly.

A free flowing ink is very important.

If pencils are preferred, as some times they are from necessity, a case holding half a dozen "Faber's No. 2" nicely pointed at both ends is very convenient. A small flat file inserted in a (pocket fruit) knife handle will be found very serviceable for sharpening points.

Note books twelve inches long by six inches broad and three quarters of an inch thick—in stout covers—bound in book form, so as to open freely and numbered at the lower left hand corner, will be found convenient. They should be numbered on the backs and carefully preserved when filled: old notes some-times become extremely valuable. The paper need not be ruled.

۴۰ - ۱ - ۲

۱. در این مسئله، فرض می‌کنیم که \vec{r} بردار مکان است و \vec{v} بردار سرعت است. اگر $\vec{v} = \frac{d\vec{r}}{dt}$ باشد، داریم:

$\vec{v} \cdot \vec{v} = \frac{d\vec{r}}{dt} \cdot \frac{d\vec{r}}{dt} = \frac{d}{dt} (\vec{r} \cdot \frac{d\vec{r}}{dt}) - \vec{r} \cdot \frac{d^2\vec{r}}{dt^2}$

اگر $\vec{r} \cdot \frac{d^2\vec{r}}{dt^2} = 0$ باشد، داریم:

$\frac{d}{dt} (\vec{r} \cdot \frac{d\vec{r}}{dt}) = \vec{v} \cdot \vec{v} = v^2$

این معادله را می‌توانیم به صورت $\frac{d}{dt} (\vec{r} \cdot \frac{d\vec{r}}{dt}) = v^2$ بنویسیم.

۲. در این مسئله، فرض می‌کنیم که \vec{r} بردار مکان است و \vec{v} بردار سرعت است. اگر $\vec{v} = \frac{d\vec{r}}{dt}$ باشد، داریم:

$\vec{v} \cdot \vec{v} = \frac{d\vec{r}}{dt} \cdot \frac{d\vec{r}}{dt} = \frac{d}{dt} (\vec{r} \cdot \frac{d\vec{r}}{dt}) - \vec{r} \cdot \frac{d^2\vec{r}}{dt^2}$

اگر $\vec{r} \cdot \frac{d^2\vec{r}}{dt^2} = 0$ باشد، داریم:

$\frac{d}{dt} (\vec{r} \cdot \frac{d\vec{r}}{dt}) = \vec{v} \cdot \vec{v} = v^2$

این معادله را می‌توانیم به صورت $\frac{d}{dt} (\vec{r} \cdot \frac{d\vec{r}}{dt}) = v^2$ بنویسیم.

DECLARATION OF INDEPENDENCE.

When in the course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the Earth the separate and equal duties to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind require that they should declare the causes which impel them to the separation.

We hold these truths to be self evident; that all men are created equal; that they are endowed with certain inalienable rights; that among these are life, liberty and the pursuit of happiness. That to secure these rights governments are instituted among men, deriving their just powers from the consent of the governed &c.

(The next page is the same, but the words are run together somewhat).

$$\underline{\underline{A_{ij} = (u_j)^2}}$$

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 ... $\sqrt{1}$...
 ... $\sqrt{1}$...
 ... $\sqrt{1}$...
 ... $\sqrt{1}$...

$$A_{ij} = (u_j)^2$$

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CONCLUDING REMARKS.

After the student has mastered all the exercises of this little book, so that he can write and read them with ease and rapidity it is recommended that he should obtain the services of a good reader who will read slowly and clearly to him about one hour each evening. Do not hurry. Rapidity will follow as a necessary sequence upon practice. On the athletic principle of "He who commences by carrying a calf may end by carrying an ox."

Occasionally, especially in trials for murder, where the fate of the prisoner often depends—especially before the Governor or supreme authority of the state—upon the short-hand report of the testimony, it is extremely important that the reports be *verbatim et literalim*—Judges should remember this in such cases, especially, and adopt the glorious old motto of *festina lente*

Short-hand writers should be good authority on questions involving correct pronunciation, as, indeed, they mostly are, still, while they are apt to be very quick in noticing others errors, they are not always themselves infallible. It is better to be modest and diffident rather than dogmatical at all times—In that spirit this little work is written.

Some persons who should know better—sound the words God, dog, both, and coffee, as though they were spelled Gord dorg, borth, and corffee. As Hamlet said to the players: "Pray you avoid it." "Oh, reform it altogether."

The author hopes to be pardoned for suggesting that the short-hand writer should be strictly conscientious and honorable—Never color a report on any pretext but

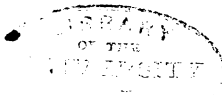
"Hold, as t'were, the mirror up to Nature."

"Nothing extenuate, nor set down aught in malice."

Do not assume too high an estimate of your abilities and, on the other hand, do not permit your services to be undervalued. Study to elevate rather than to degrade the profession to which you may become attached.

If one city is overcrowded there are plenty of others needing your services. Every day is opening new avenues of usefulness to Short-hand writers. The more Stenography is known the better it's services are appreciated.

The author deems it due to himself to say that he expects many typographical errors may be found in the foregoing pages. To the uninitiated it may seem a simple matter to get out a little work like the present, but, in reality, few books ever printed have brought into requisition so many handicrafts and arts. Independently of the mechanical execution of the work, and the sciences of Stenography and Phonography treated of, the services of the wood designer and engraver, the electrotyper, the stereotyper, and the zincographer, have been brought into requisition, each treating a subject that was entirely foreign to him, scarcely knowing which was the top and which was the bottom of a page he had to operate upon. Little blocks and large blocks have been incorporated with large and small masses of types, that often were very unruly, and would not keep in their places. Under such circumstances errors may be expected. Should a second edition be called for, however, they will be corrected, and various improvements made. With this view the author solicits friendly criticism and suggestions. To this course by Mr. Pitman Phonography owes many of its best features. Let our motto be "*pro bono publico.*"



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