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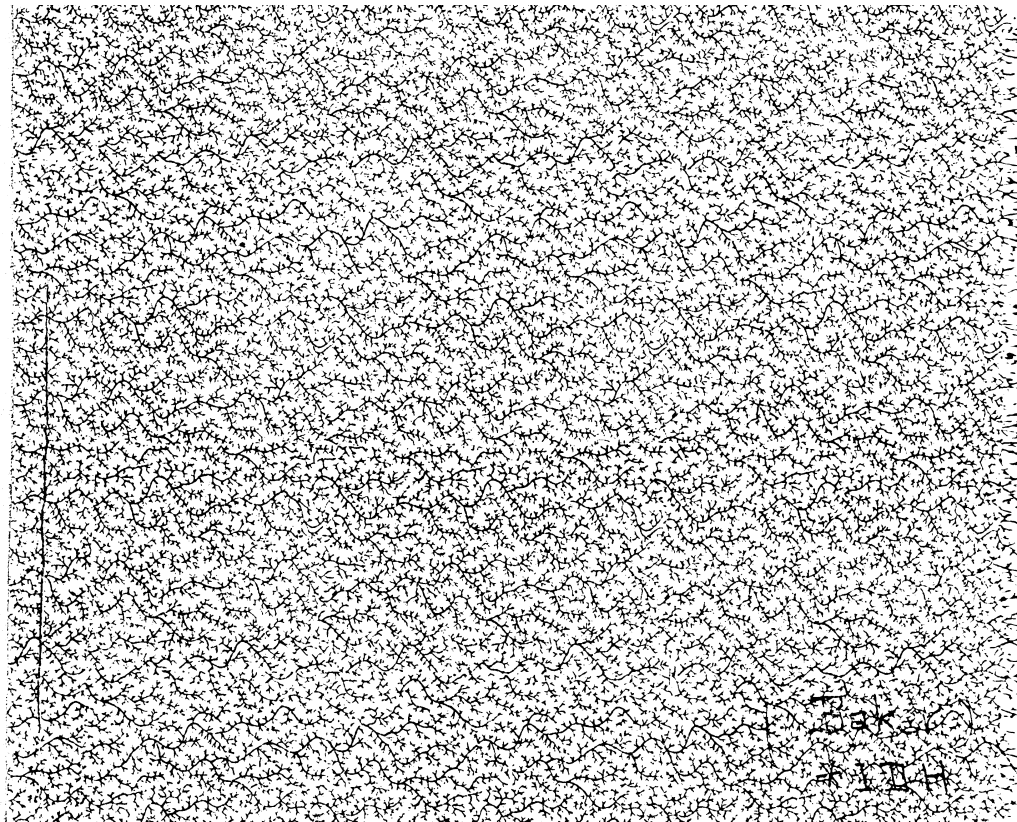


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HOW TO LEARN SHORT-HAND.

THE

STENOGRAPHIC INSTRUCTOR:

AN IMPROVED SYSTEM OF

SHORT-HAND WRITING;

ARRANGED SPECIALLY FOR THE USE OF THOSE DESIROUS OF
ACQUIRING THE ART

WITHOUT THE AID OF A TEACHER;

BEING THE SIMPLEST, MOST PRACTICAL, AND

THE BEST ADAPTED FOR REPORTING.

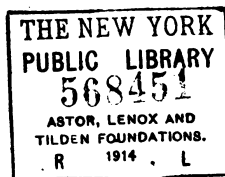
BY

ARTHUR M. BAKER.

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INTRODUCTION.

THE demand for short-hand writers has, during the past twenty years, been steadily increasing, and will, no doubt, continue to increase as the importance of using all means of saving time in the transaction of business becomes more generally recognized. For this purpose, stenography is really side by side with telegraphy and the telephone, and there would no doubt be, even at the present time, more stenographers engaged in commercial and other offices, than there are, but for the fact that, after the requirements of the Press and the Law are provided for, there are comparatively few really expert stenographers to be had for employment in other positions.

This is due in a great measure to the amount of time and labor required to learn to write with even a moderate degree of speed. It is important, therefore, that the difficulties in the way of the learner should be reduced to a minimum, and it is with this object in view that the following system of writing is published for the use of those who are desirous of acquiring the art.

The alphabet used in this system is (with the exception of the phonetic vowel signs and the method of showing the *place* of a vowel) the same as that published in England

(s)

many years ago by Professor Taylor, and is, on account of its simplicity and the admirable manner of its arrangement, the best that can be had. But as Taylor's entire system consisted of very little more than the alphabet, it was—notwithstanding the care with which the alphabet was arranged—not sufficiently brief in itself for the purpose of reporting, except in the hands of the most expert writers. Taylor endeavored to overcome this objection by leaving out the minor words in sentences, and writing them in afterward, but this is a method that should not be recommended, as it helps to obscure the writing by interfering with the context, and also renders it very difficult to give a strictly verbatim transcript.

This system, although founded upon Taylor's, has the advantage over his, of being sufficiently concise in itself for all the requirements of reporting (without being overburdened with arbitrary characters and abbreviations), whilst at the same time it retains the three great advantages that Professor Taylor claimed for his, viz. : First, the great judgment with which he had arranged the alphabetical characters so that the simplest should represent the most important letters ; second, the omission of the objectionable feature of thick and thin stroke characters ; and third, the omission of the equally objectionable method of writing some words and arbitrary signs for words above, on, or under the line, with a different signification in each position. (The two latter objections will be found in the phonetic systems now generally used in America and England, whilst they also have so many arbitrary characters, combinations, and abbreviations, that the mere committing of them to memory becomes a very considerable task.)

The number of persons who would be greatly assisted or benefited by a knowledge of short-hand writing, but who will not attempt, or soon give up the attempt to learn on account of the time and labor involved, is very large. Some knowledge of short-hand would certainly be of service to students who have to attend scientific lectures, and authors also would find it of great use to them, whilst there are very few, if any, persons of education who would not find it of considerable advantage for rough drafts of letters, memoranda, etc., etc.

In this connection, it may not be out of place to refer also to the pecuniary inducements and wide field for choice of occupation, pertaining to a knowledge of short-hand. First, there are the professional stenographers—that is to say, in business for themselves—many of whom make large incomes, but whose prosperity, of course, depends, as in all other professions, upon their ability, and the amount of their influence among business men. When backed by political influence they frequently obtain lucrative appointments as official stenographers to the law courts. Next may be mentioned the reporters for the press the more experienced and able of whom are paid a handsome remuneration for their services. There are also a great many short-hand writers employed as private secretaries by gentlemen of wealth and position, who pay them liberal salaries. Lastly, there is the large and constantly increasing number of stenographers engaged in law and commercial offices. In this line, experienced writers whose transcripts can be relied on without the necessity for supervision, receive salaries that are considerably higher than the wages of persons of equal intelligence employed as clerks in other capacities.

To those who have been deterred from learning, owing to the difficulty alone, this system is confidently recommended as involving the least avoidable labor, having due regard to thorough efficiency.

No matter what system the learner may adopt, he will find that complete success will depend largely upon his own perseverance and ability, but all other things being equal, the better the system, the greater will be the chance of ultimate success.

FIRST SECTION.

THE ALPHABET.

THE consonants are represented in the short-hand alphabet by twenty characters, comprising five straight strokes, four curved, five straight looped, one curved looped, and four hook characters, also a small second sign for the letter *r*. (See Plate 1.)

The simplest characters are the straight strokes, and are derived from the two sides of a square, and the two oblique lines drawn from the corners of a square (Fig. 1).

The curved characters are obtained from two divisions of a circle, one horizontal (Fig. 2), and the other perpendicular (Fig. 3).

FIG. 1.



FIG. 2.

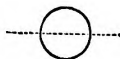


FIG. 3.



The looped and hooked characters are obtained by adding a loop or hook to these straight strokes or curves. The advantage of obtaining in this way the additional characters required, instead of by further subdivisions of the circle, and the difference of thick

(9)

strokes or shading, as in the phonetic systems, is that they are perfectly distinct and easily recognized, one from the other, even if not written with that nicety which is almost impossible in rapid writing.

Of the straight strokes, the *r* is an up stroke, and the others are written downward, except the *s*, which is made from left to right.

The looped and hooked characters are commenced with the loop or hook.

There is but one sign for *c* (soft, as in *civil*), *s*, and *z*; one for *f* and *v*; one for *g* and *j*; and one for *c* (hard, as in *can*), *k*, and *q*.

The eighteen distinct vowel sounds are represented on the phonetic principle by nine separate stenographic characters. These consist of the four simple straight strokes and the four curves used for the consonants, but written as small as possible, to distinguish them therefrom, and a dot. (See Plate 2.)

There are two positions used in placing these signs to denote the variations in certain vowel sounds. The first position is above the line of writing, and the second position is on the line of writing when the vowel sign is added to an upright or oblique consonant sign; when it is added to a horizontal consonant sign, the first position is to the left, just under or over such sign, and the second position is to the right, under or over the termination of the consonant sign. (See Plate 3.)

The vowel signs are never joined to any other character, but are written separate from and close to the consonant that they precede or follow. (See Plate 3.)

In addition to the separate vowel signs, the *place* of a vowel occurring in a word can be shown in the following manner: If a vowel precedes a consonant, either at the beginning or in the middle of a word, its place can be shown by reducing the length of such consonant one-half; and if the vowel is at the end of a word, it can be shown by making a loop on the

end of the last consonant, unless it is the *n* or *g* sign, in which case it is necessary to use a phonetic vowel sign.

The stenographic characters should be written neatly and lightly, and very little, if any, larger than in the plates.

Before proceeding further the learner should commit the alphabet thoroughly to memory, and practice it (using a smooth running steel pen) until he can form the characters accurately and readily.

NOTE.—The consonant signs are called primary characters (with the exception of the up-stroke *r*), as they serve other purposes also, which will appear in the following sections.

SECOND SECTION.

JOINING THE CONSONANTS.

THE consonants are joined in writing, as shown in Plate 4, the loop of the looped characters being turned whichever way is simplest for joining. (See Plate 4.)

Two similar looped characters are written as one, but with the size of the loop doubled.

Two similar straight-stroke characters are written by doubling the length of the stroke, and two similar curved characters by doubling the size of the curve. (See Plate 4.)

Two letters *r* when not joined to any other letter, are written by making the up-stroke first, and joining the small *r* at the top; when joined to another letter, the length of the up-stroke is doubled. (See Plate 4.)

Before going to the next section, the learner should be able to make the joinings correctly, as shown in Plate 4, and should practice the following

EXERCISE:

Bknln, bblkl, dvrts, ddktd, fvrrs, glss, jglrs, hrskp, knddt, lttdnl, mngst, mmrndm, ndktr, nnsnsl, prdxkl, ppltd, rlnqshd, skssv, sprr, trstrl, wlcmd, yngstr, chnslr, thrmmt.

NOTE—After writing out the above exercise, the learner should compare his work with the example on Plate 8, and correct it where necessary.

THIRD SECTION.

PREFIXES AND AFFIXES.

THE primary characters besides representing the alphabet, also stand for certain commencements and terminations of words called prefixes and affixes. (See Plate 5.)

The prefixes are written rather smaller than the alphabetical letters, and separate from,

but close to the succeeding letter of the word. The looped prefixes, however, are joined to the succeeding letter, and are distinguished by having the loop turned the opposite way to that of a single letter at the beginning of a word. The prefix for *over*, etc., is also joined to the following letter of the word.

The affixes are in a like manner written somewhat smaller, and separate from, but close to the succeeding letter of the word. There are two exceptions to this rule, in the affixes for *verance*, etc., and *eous*, etc., which are joined to the word.

The affixes *-ing* and *-ly* are placed just beneath the last letter of the word.

In the following exercise the italics represent the prefixes and affixes.

EXERCISE:

Abv, abstn, obstnt, desnd, distrb, forgft, full, hypokrt, compl, conslt, accomplsh, alws, magnitd, entertn, interprt, understnd, prejds, privt, props, recomnd, circumskrb, supersd, transmt, withdrw, extravgnt, theolg, table, rliable, noble, double, wnever, frtful, mnhood, strngthold, minkind, krless, dtrment, mpart nssary, mmory, hrsel, pnsion, mntion, sltude, dprvity, hrwith, frward, prtial, mrshall, overtn, otherws, sferance, vrious, vrtuous, king, bdly, obligtion, diskrmntion, forgftful, recomndtion, entertainment, uncontrlable, indistnktness, uncompromsing, incomprensible, mnmental, stability, proprtional, predispsd, ntionality, ptioner, objktionable, krlessness.

NOTE.—After writing out this exercise compare it with Plate 8.

FOURTH SECTION.

ARBITRARY CHARACTERS.

ARBITRARY characters are signs for certain whole words of frequent occurrence in writing, just as the prefixes and affixes are signs for parts of words, and in this system the primary characters are also used as arbitraries. (See Plate 6.)

There are also some other arbitrary characters, but they are few, and are formed in a way the best calculated to assist the memory, some of them being simply a crossing of two alphabetical characters representing two of the letters of the word. (See Plate 6.)

FIFTH SECTION.

DIRECTIONS FOR WRITING.

IN stenographic writing the vowels are, as a rule, omitted, and the words written with the consonants only, using those that are sounded in the word, without regard to the ordi-

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nary spelling; for instance, *f* is written for *ph*, *nf* for *enough* etc., etc. It is, however, sometimes necessary or advisable to use a vowel sign to distinguish one word from another having the same consonants, and the same *vowel position*, where the context will not clearly show which is intended.

It is, also, for the same reason, occasionally necessary to distinguish one word from another having the same consonant outline, but a different vowel position; in this case the word intended can be clearly defined by showing the *place* of the vowel, by shortening the consonant sign. (See First Section.)

This method should always be adopted where it will have the desired effect, in preference to using the phonetic vowel signs, as it interferes less with the speed of the writing.

It is advisable, if not absolutely necessary, when a vowel begins or ends a word, such as *author*, *virtue*, etc., to show either the sound or the place of the vowel; when the former is necessary, the phonetic vowel sign must, of course, be used, but where it will suffice to show merely the place of the vowel, this should always be done by simply shortening the first consonant for a commencing vowel and adding the loop for a terminal vowel.

In Plates 9 to 12 examples are given, both of using the phonetic vowel signs, and of marking the place of a vowel, by the shortening of a consonant, etc., but it is with a view of showing the manner of so using, rather than the necessity, and for the purpose of making the writing perfectly clear to an *inexperienced* reader, that these examples are given in the plates.

A double consonant is written as one, thus: *bill* is written *bl*, and *suggest*, *sgst*; but where there is a vowel between two similar consonants, as in *none*, *deed*, *remember*, etc., the two similar consonants are denoted, if they are looped characters, by writing one character only, and doubling the size of the loop thereof, and if they are straight or curved characters, by doubling the length thereof. (See Second Section).

When it is two letters *r*, as in *rare*, *roar*, etc., the small *r* is joined at the top of the up-stroke *r* to distinguish them from two letters *d*.

Many words may be abbreviated by writing only the first two or three letters, as *sfs* for *satisfactory*, *sfs* for *sufficient*, *ps* *possible*, *mfs* *impossible*, *mm* for *memorandum*, etc., etc. Where there is a prefix, that and the first letter or first two letters, will frequently serve to denote the word, as *unders* for *understand*, *conv* for *convenient*, etc., etc.

Examples of abbreviating in this way have not been given in the plates, as it is deemed better that the writer should use his own judgment in regard thereto, after he has become thoroughly proficient in writing, and more especially in reading, his notes.

It may sometimes be found preferable as regards legibility, to write compound words, such as *anything*, *seaman*, *workshop*, etc., as two words, but this is a matter at the discretion of the writer.

Some words (or rather, signs for words) may be joined together, as shown in Plate 7.

Where the joinings of *may be*, etc., are shown, it is to be understood that *shall be*, etc., can be joined in the same way, by simply changing the *m* sign to the *sh* sign, and where the joinings for *would be*, etc., are given, *could* and *should be*, etc., can be joined in the same way, by changing the *w* sign to the *k* and *sh* signs respectively. *Can have* may be joined the same way as *can be*, by changing the *b* to the *h* sign, etc., etc.

These joinings it will be seen, apply chiefly to the conjugations of the verbs TO HAVE and TO BE, and they are optional with the writer; but as they assist in rapid writing, ample examples have been given in Plate 7.

Where a word is repeated once or oftener in succession, or with the conjunction *and* only between, as *Holy! Holy! Holy!—better and better*, etc., instead of re-writing the word each time, the repetition should be denoted by making a stroke under the word for each repetition.

If the same quotation occurs more than once, instead of writing the whole of it after the first time, it will suffice to write only one or two words thereof, leave an open space and write the sign for *etc.*

No signs for punctuation are used in this system, as it is considered only necessary to denote a period, and this is done by leaving a space after the end of a sentence.

Figures should generally be represented by the ordinary numerals. When, however, several noughts occur, as in 100,000, they may be expressed by dots, thus 1 Such amounts as 2,000,000, 10,000,000, etc., can be written in short-hand, as *two mln*, *tn mln*, etc.

The writer should be particular to have the first two or three words of each sentence, clear and distinct, so that the context, which is a very important factor in deciphering the writing, may be preserved.

Unfamiliar names of persons, places, etc., should be written with the correct phonetic vowel signs, or else written in long-hand, the first time they appear in the notes, but afterward the stenographic characters, without the vowel signs, may be safely used.

Where a name or phrase will probably occur several times, the writer will be assisted by inventing an arbitrary sign to represent it. Single long-hand capital or small letters are about the best arbitrary signs that can be used in this way, as they are the readiest and the most easily remembered.

The following exercise, in which the italics denote the arbitrary characters, prefixes, and affixes, shows clearly the method of writing. The comma marks the place of a vowel which is shown in the stenographic writing, by the shortening of the succeeding consonant, or by the addition of a loop for a terminal vowel. The figures under the vowels explain the position of the phonetic vowel sign; there are two figures under *a* and *e*, the first of which refers to the number of the sign (these vowels having each two distinct signs), and the second to the position thereof.

The learner should copy the exercise into the stenographic character, and then examine the correctness of his work by comparing it with Plate 9. •

nskrption on the mnment of a nwfdnlnd dg. nr ths spt are dpstd the rmns of one who
pssd bt' wtht vnity strnth wtht nslns kraj wtht frsity and all the vrt's of mn wtht his vss.
1.1.

ths pr's which wd be 'nmning fltr' if nskrbd over hmn ash's is but a jst tr'b't to the mmory of
1.2.

botswan a dg who ws brn at nwfdnlnd ma 1803 and dd at nuwsted abe n'vr 18 1808
1 1.1. 1.1 1 1.2 1.2 1.1

wn sm pr'd sn of mn rtnrs to 'rth
'nnn to glory but upheld by brth
the sklptrd art xhsts the p'mp of wo
2.1. 1.

and st'r'd erns rkrd who rst's blw
2.2.

wn all is dn upon the toom is sen
1 1.1.

nt wt he ws but wt he shd have been
but the pr dg in lf the frmst frnd
the frst to wlkm formst to dfnd
ws hnst rt is stl his mstrs own
who lbrs fits livs br'ths fr him a'n
1. 2

'nnrd fls 'nnt'sd all his w'rth

STENOGRAPHIC INSTRUCTOR.

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d'n'd *in Heaven the sol* ^{1.} *he hld on 'rth*

wl mn van 'nslt hps ^{1.1.} *to be forgvn*

and klams ^{1.1.} *himself* a sl xklsv *heaven*

oh mn ¹ *thou fbl tnnt of an hr*

dbsd *by slvr' or k'rpt by pwr*
who knows thee well mst qit thee with disgst
^{2.}

dgrdd ms of ^{2.} *nimt d st*

thy luv is lust thy frndship all a cht
^{2. 2.}

thy smils hypokrs' thy wrds ds't
^{1.}

by ntr vil enobled† but by nm
^{1. 1.2}

each kndr'd broot mt bd thee blsh fr shm
^{1.}

ye who prchns bhold ths simpl ern
^{1.1. 2.2}

ps on it hns nn you wsh to mrn
to mrk a frnds rmns ths stns 'ris
^{1.}

I never nw but one and hr he l's

(Byron)
²

* The curve denotes that the words above which it is placed, are joined together (Sec Plate 7.)

† The past tense of words ending with an affix, is marked by joining a small *d* stroke at the end of the affix, but this is only really necessary where the context leaves it doubtful, which is very seldom.

Plates 10, 11, and 12 are examples of stenographic writing. The learner should endeavor to transcribe them, and afterward compare his transcript with that following the plates, and correct any inaccuracies. He may then re-write the transcript into the stenographic character, and compare his work with the plates.

In conclusion, the learner is strongly advised to read over everything that he writes, at least two or three times, or until he can read it with the same facility as long-hand. He should not be too anxious to obtain speed in writing, but should be content to begin slowly and carefully, giving all the characters the correct form, and devoting particular attention to deciphering what he has written, as this is equally as important as speed, for however rapidly he might be able to write, his notes would be of no use unless he could read them. Speed will come with practice, but must on no account be attained at the expense of legibility. Keeping this point carefully in view, he will discover gradually when, and to what extent, he can safely loosen the reins of his pen and deviate from the strict form in rapid writing.

NOTE.—In the preceding lessons, aided by the plates, the learner has all the instruction necessary for his guidance without the help of a teacher, and if he attends carefully thereto, he can not possibly be in any doubt as to the correct method of writing.

NOTE TO TEACHERS.

ALTHOUGH the STENOGRAPHIC INSTRUCTOR is arranged for the use of those who wish to learn without the assistance of a teacher, it is equally available for class instruction, etc., by dividing the first three sections into lessons, as follows :

First Section. Lesson I.—The straight-stroke letters. 2. The curved letters. 3. The looped letters. 4. The hooked letters and the second sign for *r*. 5. The method of showing the place of a vowel, by shortening the consonant, etc. 6. The phonetic vowel signs.

Second Section. Lesson I.—Joining the straight-stroke and curved letters. 2. Joining the loop letters. 3. Joining the hooked letters. 4. Joinings of all the letters generally.

Third Section. Lesson I.—The prefixes. 2. The affixes.

The remaining two sections can be divided into lessons, at the option of the teacher, who can, of course, also vary the preceding as he may think necessary, it being intended only as a guide to the correct *order*, rather than the amount of verbal instruction to be given at each successive lesson.

CONSONANTS.							
q	B	9	H	p	P	┐	X
—	{ C (soft), S, and Z	∩	{ C (hard), K, and Q	/	R (up stroke)	✓	Y
/	D	6	L	r	R (2d sign)	(Ch
\	F and V	⌐	M		T	┌	Sh
)	G and J	∪	N	∪	W	└	Th

PLATE I.

VOWEL SIGNS.





















<p>   </p>	<p> A, as in Rate A, " Rat </p>	<p>   </p>	<p> O, as in Note O, " Not </p>
<p>   </p>	<p> A, as in Father A, " Call </p>	<p>   </p>	<p> U, as in Tune U, " Tun </p>
<p>   </p>	<p> E, as in Meet E, " Met </p>	<p>   </p>	<p> OO, as in Boot OO, " Foot </p>
<p>   </p>	<p> E, as in There E, " Her </p>	<p>   </p>	<p> OW, as in Now OI, " Oil </p>
<p>   </p>	<p> I, as in Bite I, " Bit </p>	<p>   </p>	

PLATE II.

FIRST POSITION.				SECOND POSITION.			
	aim		day		add		fan
	ark		father		awl		court
	ease		sea		egg		get
	bear		air		urn		girl
	idle		sigh		imp		dip
	oak		moan		odd		dock
	yule		lieu		duck		run
	boot		suit		foot		bull
	owl		cow		oil		coy

PLATE III.

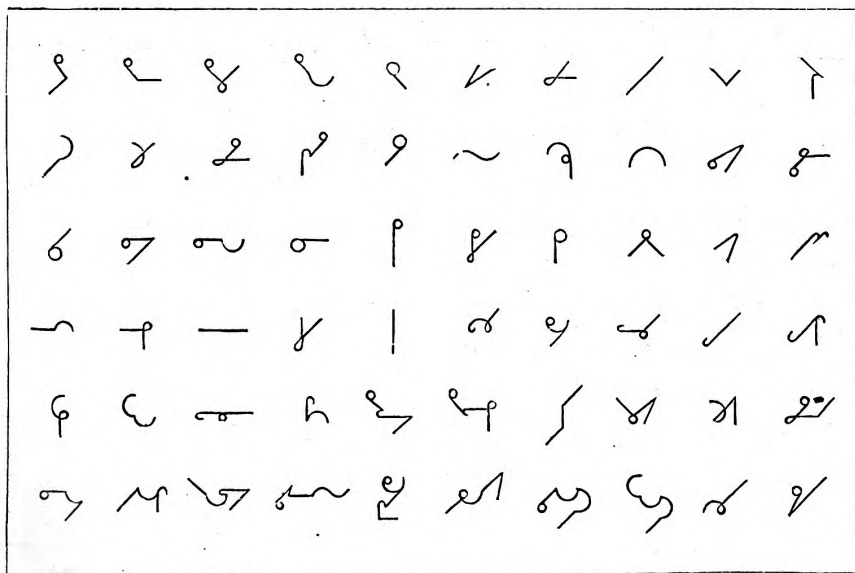


PLATE IV.

SIGNS.	PREFIXES.	AFFIXES.	SIGNS.	PREFIXES.	AFFIXES.	SIGNS.	PREFIXES.	AFFIXES.
q		{-able, -ible, -oble, -ouble	r	recom-	-ary, -ory	u		-lessness
q	ab-, ob-		—	circum-, super-	{-tion, -sion, -self	u		-mental
/	des-, dis-	-dom		trans-	-tude, -ity	u		-mentality
\	for-, ful-	-ful, -ever	o	with-	-with, -ward	y	indis-, undes-	
9		-hold, -hood	—	extra-		u	infor-, unfor-	
p	hypo-		r		{-tial, -shall, -ship	u	incom-, incon-	
u	{accom-, com-, con-	-kind	f	theo-		u	{incompre-, uncompro-	
6		-less	,		-ing, -ings	u	{unpre-, unpro-, interpre-	
o	al-		.		-ly	p	predis-	
q		-ment	u		{-eous, -ious, -uous	u		-tional
e	magni-		o	over-, other-	{ferent, ferance, verance	u		-tionality
u	{enter-, inter-, under-	-ness	q		{-ability, -ibility, -obility	u		-tionable
p		-part	h	discom-, discon-		u		-tionate
q	pre-, pri-, pro-		q	{compre-, compro-		u		-tioner

PLATE V.

ℓ	be, by, been	ʀ	are, or, our	∫	every	┘	&c
ℓ	but	—	as, is, his, us	∩	so, see	ℳ	hereon
/	do, does		at, it	∩	use	ℳ	thereon
\	if, of, off, ever	∩	with, who	∩	out, ought	∧	moreover
∩	go, goes, ago	∩	we, which	∩	to, too, two	ψ	notwithstanding
∩	he, have	∩	example	∩	on, one, own	ψ	nevertheless
∩	him, has	/	yes, you		together	∩	inasmuch
∩	{ no, know, known	∩	each, such	//	altogether	∩	heretofore
∩	will, well	∩	shall, she	=	even, heaven	∩	hereinbefore
∩	all	∩	{ that, thee, thy, thou	0	over, other	○	world
∩	me, my, may	/	they	∩	another	⊙	in the world
∩	am, many	/	them	∩	others	∩	on the contrary
∩	an, in	∩	though	,	and (on the line)	∩	in other words
∩	up, upon	∩	although	,	the (above the line)	∩	on the other hand
∩	{ people, place, please	∩	very, from	>	viz	∩	that is to say

PLATE VI.

	It is		may have been		might have been
	is it		may not have been		{ might not have been
	as it is		had been		would be
	may be		had not been		would not be
	may not be		can be		{ would not have been
	may have		can not be		will be
	may not have		can have been		not be
	shall be		can not have been		to be
	shall have		might be		to have
	have been		might not be		to the
	has been		must be		of the

PLATE VII.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

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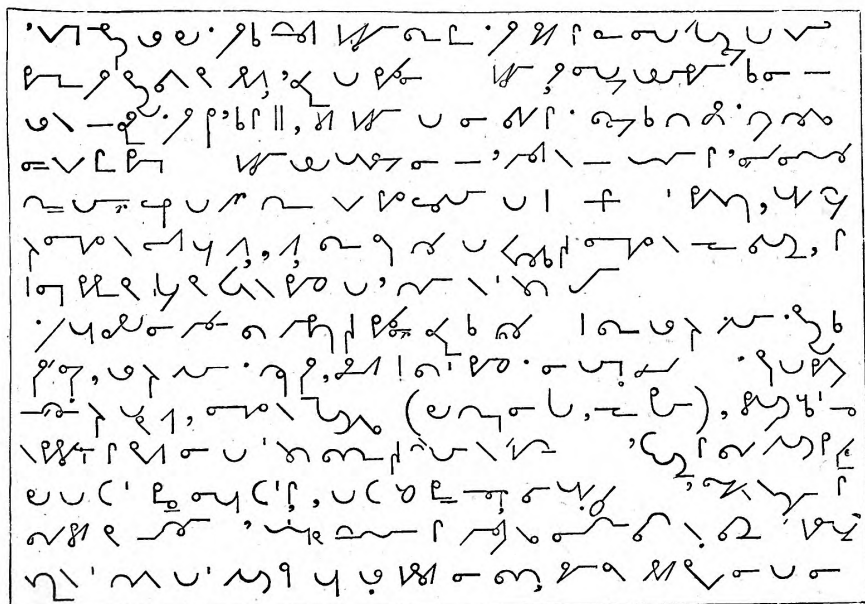


PLATE X.

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"The first subject on which I had to consult Traddles was this: I had heard that many men distinguished in various pursuits had begun life by reporting the debates in Parliament. Traddles having mentioned newspapers to me, as one of his hopes, I had put the two things together, and told Traddles in my letter that I wished to know how I could qualify myself for this pursuit. Traddles now informed me, as the result of his inquiries, that the mere mechanical acquisition necessary, except in rare cases, for thorough excellence in it, that is to say, a perfect and entire command of the mystery of short-hand writing and reading, was about equal in difficulty to the mastery of six languages; and that it might, perhaps, be attained by dint of perseverance, in the course of a few years."

"I did not allow my resolution, with respect to the Parliamentary Debates to cool. It was one of the irons I began to heat immediately, and one of the irons I kept hot, and hammered at, with a perseverance I may honestly admire. I bought an approved scheme of the noble art and mystery of stenography (which cost me ten and sixpence), and plunged into a sea of perplexity that brought me, in a few weeks, to the confines of distraction. The changes that were rung upon dots, which in such a position meant such a thing, and in such another position something else entirely different; the wonderful vagaries that were played by circles; the unaccountable consequences that resulted from marks like flies' legs; the tremendous effects of a curve in a wrong place; not only troubled my waking hours, but reappeared before me in my sleep. When I had groped my way blindly through these difficulties, and had mastered the alphabet, which was an Egyptian Temple in itself, there then appeared a procession of new horrors, called arbitrary characters; the most despotic characters I have ever known; who insisted, for instance, that a thing like the beginning of a cobweb, meant expectation, and that a pen-and-ink sky-rocket stood for disadvantageous. When I had fixed these wretches in my mind, I found that they had driven everything else out of it; then, beginning again, I forgot them; while I was picking them up, I dropped the other fragments of the system; in short, it was almost heart-breaking."

"Every scratch in the scheme was a gnarled oak in the forest of difficulty, and I went on cutting them down, one after another, with such vigor, that in three or four months I was in a condition to make an experiment on one of our crack speakers in the Commons. Shall I ever forget how the crack speaker walked off from me before I began, and left my imbecile pencil staggering about the paper as if it were in a fit!"

"This would not do, it was quite clear. I was flying too high, and should never get on, so I resorted to Traddles for advice, who suggested that he should dictate speeches to me, at a pace, and with occasional stoppages adapted to my weakness. Very grateful for this friendly aid, I accepted the proposal: and night after night, almost every night, for a long time, we had a sort of private Parliament in Buckingham Street, after I came home from the Doctor's."

"Often and often we pursued these debates until the clock pointed to midnight, and the candles were burning down. The result of so much good practice was, that by and by I began to keep pace with Traddles pretty well, and should have been quite triumphant if I had had the least idea of what my notes were about. But, as to reading them after I had got them, I might as well have copied the Chinese inscriptions on an immense collection of tea-chests, or the golden characters on all the great red and green bottles in the chemists' shops!"

"There was nothing for it but to turn back and begin all over again. It was very hard, but I turned back, though with a heavy heart, and began laboriously and methodically to plod over the same tedious ground at a snail's pace; stopping to examine minutely every speck in the way, on all sides, and making the most desperate efforts to know these delusive characters by sight wherever I met them."

"Weeks, months, seasons pass along. I have tamed that savage stenographic mystery. I make a respectable income by it. I am in high repute for my accomplishments in all pertaining to the art, and am joined with eleven others in reporting the debates in Parliament for a Morning Newspaper."—*Extracts from David Copperfield.* (SEE PLATES 10, 11, 12.)

APPENDIX.

REMARKS ON REPORTING—MATERIALS, ETC.—RATE OF SPEED— QUALIFICATIONS NECESSARY FOR A REPORTER.

THE foregoing system of stenography can be written equally well with either a pen or pencil; the latter is, however, the most convenient, as it does not require the constant dipping into the ink that the pen does, and the writing is not liable to be blurred if not blotted. If a pen is used it should be one that runs smoothly (preferably a gold pen) and has not too fine a point. The ink also must be of good quality and run freely from the pen. If pencils are used the lead should be good and mark distinctly without being too soft.

As still better than either for reporting, may be mentioned the Stylographic Pen, which is particularly suited to this system of writing, as it makes a fine uniform mark that dries quickly, and holds sufficient ink for twelve to fourteen hours' steady writing.

It has the advantage over a pencil, of the writing being much darker and more distinct, and consequently less trying to the eyes when transcribing by artificial light.

Reporters' note-books can be had of most stationers; they open lengthwise, and are about $8\frac{1}{2}$ to 9 inches long by 4 to $4\frac{1}{2}$ inches wide. The stenographer writes only on the page that is nearest to him, and when he in this way reaches, or rather, finishes, the last page, he turns the book over and proceeds as before, until it is filled.

A reporter should always endeavor to place himself as close to the speaker, and as nearly in front of him as possible. Of course, it frequently happens that the reporter has no choice in this respect, when a place is arranged for him, and in that case he must, if he can not hear well, make up, as far as possible, what he loses, by means of the context.

The rates of speed necessary for an amanuensis or correspondent in a business office, and for a reporter, differ very considerably; for the former about 120 words a minute will suffice, but the latter should be able to write at least 150 words a minute.

The average rate of public speakers is between 120 and 130 words to the minute, but it is frequently increased in impassioned sentences to something like 170 words to the minute; as this is, however, only momentary, a reporter, although not equal to such a speed, may still be able to follow pretty closely, by omitting all the least important words, and falling back on his ability to follow from ten to twenty words behind the speaker, which he should be able to do after a little practice. It is hardly necessary to say that the omission of minor words should never be resorted to, except in such an emergency.

With steady practice it is not a very difficult matter to reach a speed of 120 words a minute, but the length of time required to do so will, of course, depend entirely upon the age, assiduity, and aptitude of the learner. I am certainly not disposed to imitate some others who have published systems of short-hand writing, and assert that that, and even a much higher rate of speed, can be acquired in from six to nine months, which is simply impossible. A learner ought, however, with this system, to be able to write *legibly* 120 words a minute after about eighteen months' steady practice of one or two hours a day, which is much more than he need hope to do in the same time with a more intricate system, which would necessarily be a greater strain on the memory, and, to be readable, require greater nicety in the writing.

The age of the learner has much to do with complete success, as it is always best to

learn while young, say between fifteen and twenty-two or three years of age, and very few men have ever become *expert* stenographers who have taken to it after they were twenty-five.

To ascertain his rate of speed, the learner should get some one to read to him continuously for at least five minutes at a time, and he should then transcribe or read over his notes, and afterward count from them (not from the matter read) the actual number of words he has written. Any other way of testing speed is delusive.

When the learner is thoroughly familiar with the method of writing, and has arrived at a speed of, say sixty words a minute, he will be greatly assisted by getting some one to read to him at a pace slightly ahead of his rate of speed, and pausing at the end of each sentence long enough to allow him to finish it, before proceeding with the next. Published reports of speeches, lectures, and proceedings in court are the best for this kind of dictation, as they serve to familiarize the learner with the phraseology he will meet with in actual reporting.

The learner should also avail himself of every opportunity of taking notes of sermons and lectures. He will at first, of course, be unable to keep up with the speakers, but after a little practice, he will find his speed increase, and the difficulty and labor of the attempt gradually diminish. In the meantime he should endeavor to get only so much of the discourse as he can afterward decipher, and should on no account try to attain the necessary rate of speed at the expense of legibility. He should also equally avoid the tendency to leave a sentence incomplete in order to commence another with the speaker; on the contrary, he should endeavor to *complete* as many sentences as possible, and to enable him to do this, and at the same time preserve the sense of the discourse, he may abbreviate the sentences by the omission of such minor and unimportant words as will leave the meaning intact. As his speed increases, however, he should gradually relinquish this latter method, for the reasons stated elsewhere.

In reporting, if a word is not distinctly heard, or the writer is doubtful as to the correct word, a cross placed under it, will note this. If the ear fails to catch a word or part of a sentence, a caret should be made under the line where the omission occurs, and a space left sufficient to contain the number of words omitted. If, to the extent of a sentence or more, the speaker is inaudible to the reporter, he can denote it by writing in long-hand the letters *nh* (not heard).

A ? in the left-hand margin will show that the reporter is uncertain as to the correctness of his report of a sentence, and ?? will serve to signify an error on the part of the speaker, which it may sometimes be advisable to note.

The following extracts from *The Reporter's Guide*, T. A. Reed, London, give a good idea of the qualifications requisite for a reporter :

"By many persons short-hand writers and reporters are presumed to be one and the same. *De jure* they are, as they both write short-hand ; but *de facto* they are not : the one is merely a word-taker ; while the other, if he understands his business properly, is not only an efficient short-hand writer, and, consequently, able to take down the words of a speaker when his importance renders it necessary—but whether reporting every word, or simply preparing condensed reports of long, wordy harangues containing but few principles, he is invariably called upon to exert his mental powers to a far greater extent than the other. For instance, a man may make an indifferent speech so far as language is concerned (and that is a most important element), but replete with excellent matter, which it is the province of the reporter to judiciously condense, to improve, and, in fact, to render intelligible. In short, it is the province of the reporter to make good speeches for bad speakers."

"Good natural abilities, or quick perceptive powers, and a tolerably good education, are essential qualifications for a reporter. Without these he will have great difficulty in

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seizing at once the points of an address, and will run the risk, if called upon for a condensed report, of retaining unimportant, and omitting important parts; and especially will this be so if he has to make a hurried transcript, as will often be the case in newspaper reporting."

"It is evident that facility of composition is a qualification of the greatest importance to a reporter. The *ipsissima verba* of a reported address are very rarely preserved; sentences must often be remodeled before they can be printed, and occasionally the wording of entire speeches may be said to be almost exclusively the work of the reporter. But it is not in reporting speeches only, that this facility of composition is required. Nearly every newspaper reporter has to record all the note-worthy events that occur in his particular locality. One day he gives a long account of the opening of a chapel; the next he writes a description of a horse-race. Now he is called to attend and report on some scientific experiments, then to write a critique on a play, or a concert. Look at the column of his newspaper, headed 'Local Intelligence,' and observe the titles of the various paragraphs which he had to pen within a few days, in addition to his actual reporting: 'Fire in ——— Street,' 'Tea Meeting in Sion Chapel Schoolroom,' 'Violent Snow-storm,' 'A Drunken Frolic,' 'Railway Accident,' 'Horticultural Show,' 'Teatotal Procession,' 'Concert at ———,' 'Exhibition of Pictures.' Now it requires an amount of skill and experience, little suspected without the walls of a newspaper establishment, to collect information on such a variety of subjects and give it to the public in a pleasing, elegant, and intelligible form."

"Paragraph writing is an important part of a reporter's duty—not, however, so much on metropolitan, as on provincial newspapers—and it is impossible that he can fulfill it with credit to himself, and satisfaction to his employers and the public, if he does not possess a good stock of general knowledge, and an easy, rapid style of composition. Perhaps the most important branch of knowledge which a reporter should be acquainted with, is history. Many allusions are made in speeches to historical events and personages, which would

greatly embarrass a reporter ignorant of them. Every reporter should be familiar with the history of his own country, and should not be altogether unacquainted with that of foreign countries, ancient and modern. He should also be familiar with the names, at least, of the principal authors in the various departments of science and literature, and whatever information he may be able to acquire on the subjects of which they treat, can not fail to be serviceable to him in his profession. A reporter should seek to be somewhat informed on a large number of subjects, even at the risk of his knowledge being but superficial, rather than pursue deeply some two or three studies. It is impossible in most cases, that his knowledge can be at once deep and varied; and *for professional purposes*, he will find even a smattering of many subjects far more useful than a profound acquaintance with a few.

"Especially should a reporter be cognizant of the important events that are continually passing around him, in his own and other countries. To this end he should be a diligent reader of the newspapers. Every one who reads the daily papers with moderate care, will never be at a loss in this respect. Allusions to passing events, both at home and abroad, are so frequent in public addresses of all kinds, especially political, that a reporter would be continually at fault who should not be familiar with them. Besides, as a contemporary historian himself (as the reporter has rightly been called), it would be positively shameful if he suffered himself to be ignorant of the history of the world beyond his own little locality, in his own times.

"A little legal knowledge is indispensable to most reporters. This, however, they can not fail to acquire in the course of their professional practice. They are frequently required to attend law courts, and in order to be able to furnish accurate and intelligible reports, it is necessary that they should understand the forms of legal proceedings, and be familiar with the principal technical terms employed in connection with them.

"A knowledge of foreign languages can scarcely be said to be essential to a reporter,

but it will always be of great value to him. The most useful languages he can acquire are undoubtedly Latin and French, quotations in which are so frequently met with in reporting. A reporter, it is true, may often obtain such quotations from the speakers, or from his brother reporters, but it is better to be independent of such aid.

"Next to the mental qualifications which we have specified as necessary to a reporter, we may, perhaps, rank the ability to write short-hand. We have already shown that this is by no means the first or most important requisite. Some indeed have affected to despise it altogether, but this is to run into an opposite, though it may be not so absurd an extreme. It is quite true that some reporters do not write short-hand at all, but manage to report with tolerable accuracy by the use of abbreviated long-hand; these, however, for the most part, are men of long standing and great practice, who entered the profession many years ago, when short-hand was not, as now, regarded as all but a *sine qua non* to a reporter. Very few newspaper proprietors, in the present day, would think for a moment of engaging a reporter who had no stenographic ability, and we have good reason for believing that such ability is becoming daily more and more valued on the part of the conductors of the press. Although in nine cases out of ten, or even nineteen out of twenty, the newspaper reporter has only to furnish a condensed account of what he has reported, yet in that tenth or twentieth case, he may find it extremely important to be able to secure the very words uttered by the speaker, which, we need hardly say, would be a physical impossibility without the use of short-hand. Even where a condensed report of a meeting is all that is required, it is quite possible that a particular speech, or a part of a speech, may need a strictly verbatim report, and it must be a satisfaction, alike to the reporter and those who employ him, if he is enabled to supply it."

"Not the least important qualification for a reporter is a good physical constitution. The profession of a reporter is in many respects a laborious one, and it should never, there-

fore, be adopted by persons who are unable to bear a considerable amount of bodily fatigue.

"A reporter has sometimes to take full notes of a meeting or trial for six or seven hours without any intermission; and occasionally for a still longer period, as in the case of lengthened legal inquiries. This is not only a trying exercise of the mental faculties, but it is a severe task for the bodily powers, to which no man would be equal who did not possess the *mens sana in corpore sano*. Fourteen or fifteen hours in the day have not unfrequently to be occupied in transcribing the short-hand notes, and if this is continued for days or weeks together, besides occasionally sitting up through the entire night, as is sometimes the case, even a robust constitution will have to summon all its powers of endurance to its aid.

"We must not omit to mention among the requisite qualifications for a reporter, a clear and legible style of long-hand writing. This is of greater importance than is generally imagined. Very many reporters write an ugly and illegible scrawl, and it is very true that a continual, rapid transcription from short-hand notes has a tendency to render the writing slovenly and careless in style; but this tendency should be resisted. Compositors are said to be able to read anything, but that is no reason why their powers should be always kept on the stretch. Printers expect to be paid, and often are paid, more for printing from bad "copy" than from clear, and hence, if for no other reason, every one engaged in a literary way should seek to acquire a legible style of writing. Of this we are quite sure, that a reporter who writes a neat and legible hand, will, *ceteris paribus*, have a much better chance of procuring an engagement, than one who can not furnish so good a specimen of long-hand calligraphy."

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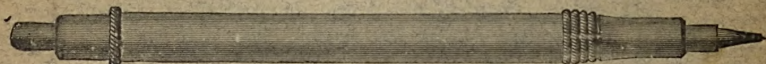
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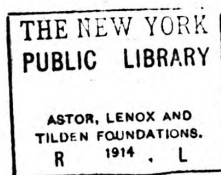
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INTRODUCTION.

THE demand for short-hand writers has, during the past twenty years, been steadily increasing, and will, no doubt, continue to increase as the importance of using all means of saving time in the transaction of business becomes more generally recognized. For this purpose, stenography is really side by side with telegraphy and the telephone, and there would no doubt be, even at the present time, more stenographers engaged in commercial and other offices, than there are, but for the fact that, after the requirements of the Press and the Law are provided for, there are comparatively few really expert stenographers to be had for employment in other positions.

This is due in a great measure to the amount of time and labor required to learn to write with even a moderate degree of speed. It is important, therefore, that the difficulties in the way of the learner should be reduced to a minimum, and it is with this object in view that the following system of writing is published for the use of those who are desirous of acquiring the art.

The alphabet used in this system is (with the exception of the phonetic vowel signs and the method of showing the *place* of a vowel) the same as that published in England

(c)

many years ago by Professor Taylor, and is, on account of its simplicity and the admirable manner of its arrangement, the best that can be had. But as Taylor's entire system consisted of very little more than the alphabet, it was—notwithstanding the care with which the alphabet was arranged—not sufficiently brief in itself for the purpose of reporting, except in the hands of the most expert writers. Taylor endeavored to overcome this objection by leaving out the minor words in sentences, and writing them in afterward, but this is a method that should not be recommended, as it helps to obscure the writing by interfering with the context, and also renders it very difficult to give a strictly verbatim transcript.

This system, although founded upon Taylor's, has the advantage over his, of being sufficiently concise in itself for all the requirements of reporting (without being overburdened with arbitrary characters and abbreviations), whilst at the same time it retains the three great advantages that Professor Taylor claimed for his, viz.: First, the great judgment with which he had arranged the alphabetical characters so that the simplest should represent the most important letters; second, the omission of the objectionable feature of thick and thin stroke characters; and third, the omission of the equally objectionable method of writing some words and arbitrary signs for words above, on, or under the line, with a different signification in each position. (The two latter objections will be found in the phonetic systems now generally used in America and England, whilst they also have so many arbitrary characters, combinations, and abbreviations, that the mere committing of them to memory becomes a very considerable task.)

INTRODUCTION.

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The number of persons who would be greatly assisted or benefited by a knowledge of short-hand writing, but who will not attempt, or soon give up the attempt to learn on account of the time and labor involved, is very large. Some knowledge of short-hand would certainly be of service to students who have to attend scientific lectures, and authors also would find it of great use to them, whilst there are very few, if any, persons of education who would not find it of considerable advantage for rough drafts of letters, memoranda, etc., etc.

In this connection, it may not be out of place to refer also to the pecuniary inducements and wide field for choice of occupation, pertaining to a knowledge of short-hand. First, there are the professional stenographers—that is to say, in business for themselves—many of whom make large incomes, but whose prosperity, of course, depends, as in all other professions, upon their ability, and the amount of their influence among business men. When backed by political influence they frequently obtain lucrative appointments as official stenographers to the law courts. Next may be mentioned the reporters for the press the more experienced and able of whom are paid a handsome remuneration for their services. There are also a great many short-hand writers employed as private secretaries by gentlemen of wealth and position, who pay them liberal salaries. Lastly, there is the large and constantly increasing number of stenographers engaged in law and commercial offices. In this line, experienced writers whose transcripts can be relied on without the necessity for supervision, receive salaries that are considerably higher than the wages of persons of equal intelligence employed as clerks in other capacities.

INTRODUCTION.

To those who have been deterred from learning, owing to the difficulty alone, this system is confidently recommended as involving the least avoidable labor, having due regard to thorough efficiency.

No matter what system the learner may adopt, he will find that complete success will depend largely upon his own perseverance and ability. but all other things being equal, the better the system, the greater will be the chance of ultimate success.

FIRST SECTION.

THE ALPHABET.

THE consonants are represented in the short-hand alphabet by twenty characters, comprising five straight strokes, four curved, five straight looped, one curved looped, and four hook characters, also a small second sign for the letter *r*. (See Plate 1.)

The simplest characters are the straight strokes, and are derived from the two sides of a square, and the two oblique lines drawn from the corners of a square (Fig. 1).

The curved characters are obtained from two divisions of a circle, one horizontal (Fig. 2), and the other perpendicular (Fig. 3).

FIG. 1.



FIG. 2.

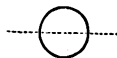


FIG. 3.



The looped and hooked characters are obtained by adding a loop or hook to these straight strokes or curves. The advantage of obtaining in this way the additional characters required, instead of by further subdivisions of the circle, and the difference of thick

strokes or shading, as in the phonetic systems, is that they are perfectly distinct and easily recognized, one from the other, even if not written with that nicety which is almost impossible in rapid writing.

Of the straight and curved strokes, the *r* is an up stroke, and the others are written downward, except the *k*, *n*, and *s*, which are made from left to right.

The looped and hooked characters are commenced with the loop or hook.

There is but one sign for *c* (soft, as in *civil*), *s*, and *z*; one for *f* and *v*; one for *g* and *j*; and one for *c* (hard, as in *can*), *k*, and *q*.

The eighteen distinct vowel sounds are represented on the phonetic principle by nine separate stenographic characters. These consist of the four simple straight strokes and the four curves used for the consonants, but written as small as possible, to distinguish them therefrom, and a dot. (See Plate 2.)

There are two positions used in placing these signs to denote the variations in certain vowel sounds. The first position is above the line of writing, and the second position is on the line of writing when the vowel sign is added to an upright or oblique consonant sign; when it is added to a horizontal consonant sign, the first position is to the left, just under or over such sign, and the second position is to the right, under or over the termination of the consonant sign. (See Plate 3.)

The vowel signs are never joined to any other character, but are written separate from and close to the consonant that they precede or follow. (See Plate 3.)

In addition to the separate vowel signs, the *place* of a vowel occurring in a word can be shown in the following manner: If a vowel precedes a consonant, either at the beginning or in the middle of a word, its place can be shown by reducing the length of such consonant one-half and if the vowel is at the end of a word, it can be shown by making a loop on the

end of the last consonant, unless it is the *n* or *g* sign, in which case it is necessary to use a phonetic vowel sign.

The stenographic characters should be written neatly and lightly, and very little, if any, larger than in the plates.

Before proceeding further the learner should commit the alphabet thoroughly to memory, and practice it (using a smooth running steel pen) until he can form the characters accurately and readily.

NOTE.—The consonant signs are called primary characters (with the exception of the up-stroke *r*), as they serve other purposes also, which will appear in the following sections.

SECOND SECTION.

JOINING THE CONSONANTS.

THE consonants are joined in writing, as shown in Plate 4, the loop of the looped characters being turned whichever way is simplest for joining. (See Plate 4.)

Two similar looped characters are written as one, but with the size of the loop doubled.

Two similar straight-stroke characters are written by doubling the length of the stroke, and two similar curved characters by doubling the size of the curve. (See Plate 4.)

Two letters *r* when not joined to any other letter, are written by making the up-stroke first, and joining the small *r* at the top; when joined to another letter, the length of the up-stroke is doubled. (See Plate 4.)

Before going to the next section, the learner should be able to make the joinings correctly, as shown in Plate 4, and should practice the following

EXERCISE:

Bknlñ, bblkl, dvrtš, ddktd, fvrrš, glñss, jglrs, hrškp, knddt, lttdnl, mngst, mmrñdm, ndktr, nñsnsl, prdxkl, ppltd, rlnqšhd, skssv, sprr, trštrl, wlkd, yngstr, chñslr, thrmmtr.

NOTE—After writing out the above exercise, the learner should compare his work with the example on Plate 8, and correct it where necessary.

THIRD SECTION.

PREFIXES AND AFFIXES.

THE primary characters besides representing the alphabet, also stand for certain commencements and terminations of words called prefixes and affixes. (See Plate 5.)

The prefixes are written rather smaller than the alphabetical letters, and separate from

but close to the succeeding letter of the word. The looped prefixes, however, are joined to the succeeding letter, and are distinguished by having the loop turned the opposite way to that of a single letter at the beginning of a word. The prefix for *over*, etc., is also joined to the following letter of the word.

The affixes are in a like manner written somewhat smaller, and separate from, but close to the preceding letter of the word. There are two exceptions to this rule, in the affixes for *verance*, etc., and *eous*, etc., which are joined to the word.

The affixes *-ing* and *-ly* are placed just beneath the last letter of the word.

In the following exercise the italics represent the prefixes and affixes.

EXERCISE:

Abv, abstn, obstnt, desnd, distrb, forgd, fulli, hypokrt, compl, conslt, accomplish, alws, magnïd, entertn, interprt, understnd, prejds, privt, props, recomnd, circumskrb, supersd, transmt, withdrw, extravgnt, theolg, table, rliable, noble, double, wnever, frtful, mnhood, strnghold, ninkind, krless, dtrment, mpart nssary, mmory, hrsel, pnsion, mntion, sltude, dprvity, hrwith, frward, prtial, mrshall, overtrn, otherws, sferance, vrious, vrtuous, king bdy, obligtion, diskrmntion, forgtdful, recomndtion, entertnment, uncontrlable, indistnktness, uncompromsing, incomprensible, mnmental, stability, proptional, predispsd, ntionalty, ptioner, objktionable, krlessness.

NOTE.—After writing out this exercise compare it with Plate 8.

FOURTH SECTION.

ARBITRARY CHARACTERS.

ARBITRARY characters are signs for certain whole words of frequent occurrence in writing, just as the prefixes and affixes are signs for parts of words, and in this system the primary characters are also used as arbitraries. (See Plate 6.)

There are also some other arbitrary characters, but they are few, and are formed in a way the best calculated to assist the memory, some of them being simply a crossing of two alphabetical characters representing two of the letters of the word. (See Plate 6.)

FIFTH SECTION.

DIRECTIONS FOR WRITING.

IN stenographic writing the vowels are, as a rule, omitted, and the words written with the consonants only, using those that are sounded in the word, without regard to the order.

nary spelling; for instance, *f* is written for *ph*, *nf* for *enough* etc., etc. It is, however, sometimes necessary or advisable to use a vowel sign to distinguish one word from another having the same consonants, and the same *vowel position*, where the context will not clearly show which is intended.

It is, also, for the same reason, occasionally necessary to distinguish one word from another having the same consonant outline, but a different vowel position; in this case the word intended can be clearly defined by showing the *place* of the vowel, by shortening the consonant sign. (See First Section.)

This method should always be adopted where it will have the desired effect, in preference to using the phonetic vowel signs, as it interferes less with the speed of the writing.

It is advisable, if not absolutely necessary, when a vowel begins or ends a word, such as *author*, *virtue*, etc., to show either the sound or the place of the vowel; when the former is necessary, the phonetic vowel sign must, of course, be used, but where it will suffice to show merely the place of the vowel, this should always be done by simply shortening the first consonant for a commencing vowel and adding the loop for a terminal vowel.

In Plates 9 to 12 examples are given, both of using the phonetic vowel signs, and of marking the place of a vowel, by the shortening of a consonant, etc., but it is with a view of showing the manner of so using, rather than the necessity, and for the purpose of making the writing perfectly clear to an *inexperienced* reader, that these examples are given in the plates.

A double consonant is written as one, thus: *bill* is written *bl*, and *suggest*, *sgst*; but where there is a vowel between two similar consonants, as in *none*, *deed*, *remember*, etc., the two similar consonants are denoted, if they are looped characters, by writing one character only, and doubling the size of the loop thereof, and if they are straight or curved characters, by doubling the length thereof. (See Second Section).

When it is two letters *r*, as in *rare*, *roar*, etc., the small *r* is joined at the top of the up-stroke *r* to distinguish them from two letters *d*.

Many words may be abbreviated by writing only the first two or three letters, as *sfs* for *satisfactory*, *sfs* for *sufficient*, *ps* *possible*, *mps* *impossible*, *mm* for *memorandum*, etc., etc. Where there is a prefix, that and the first letter or first two letters, will frequently serve to denote the word, as *unders* for *understand*, *conv* for *convenient*, etc., etc.

Examples of abbreviating in this way have not been given in the plates, as it is deemed better that the writer should use his own judgment in regard thereto, after he has become thoroughly proficient in writing, and more especially in reading, his notes.

It may sometimes be found preferable as regards legibility, to write compound words, such as *anything*, *seaman*, *workshop*, etc., as two words, but this is a matter at the discretion of the writer.

Some words (or rather, signs for words) may be joined together, as shown in Plate 7.

Where the joinings of *may be*, etc., are shown, it is to be understood that *shall be*, etc., can be joined in the same way, by simply changing the *m* sign to the *sh* sign, and where the joinings for *would be*, etc., are given, *could* and *should be*, etc., can be joined in the same way, by changing the *w* sign to the *k* and *sh* signs respectively. *Can have* may be joined the same way as *can be*, by changing the *b* to the *h* sign, etc., etc.

These joinings it will be seen, apply chiefly to the conjugations of the verbs TO HAVE and TO BE, and they are optional with the writer; but as they assist in rapid writing, ample examples have been given in Plate 7.

Where a word is repeated once or oftener in succession, or with the conjunction *and* only between, as *Holy! Holy! Holy!*—*better and better*, etc., instead of re-writing the word each time, the repetition should be denoted by making a stroke under the word for each repetition.

If the same quotation occurs more than once, instead of writing the whole of it after the first time, it will suffice to write only one or two words thereof, leave an open space and write the sign for *etc.*

No signs for punctuation are used in this system, as it is considered only necessary to denote a period, and this is done by leaving a space after the end of a sentence.

Figures should generally be represented by the ordinary numerals. When, however, several noughts occur, as in 100,000, they may be expressed by dots, thus 1 Such amounts as 2,000,000, 10,000,000, etc., can be written in short-hand, as *two mln, tn mln*, etc.

The writer should be particular to have the first two or three words of each sentence, clear and distinct, so that the context, which is a very important factor in deciphering the writing, may be preserved.

Unfamiliar names of persons, places, etc., should be written with the correct phonetic vowel signs, or else written in long-hand, the first time they appear in the notes, but afterward the stenographic characters, without the vowel signs, may be safely used.

Where a name or phrase will probably occur several times, the writer will be assisted by inventing an arbitrary sign to represent it. Single long-hand capital or small letters are about the best arbitrary signs that can be used in this way, as they are the readiest and the most easily remembered.

The following exercise, in which the italics denote the arbitrary characters, prefixes, and affixes, shows clearly the method of writing. The comma marks the place of a vowel which is shown in the stenographic writing, by the shortening of the succeeding consonant, or by the addition of a loop for a terminal vowel. The figures under the vowels explain the position of the phonetic vowel sign; there are two figures under *a* and *e*, the first of which refers to the number of the sign (these vowels having each two distinct signs), and the second to the position thereof.

The learner should copy the exercise into the stenographic character, and then examine the correctness of his work by comparing it with Plate 9.

nskrption on the mnment of a nwfdnlnd dg. nr ths spt are dpstd the rmns of one who
 pssd bt' wtht vnity strnth wtht nslns kraj wtht frsity and all the vrt's of mn wtht his vss.
 ths pr's which wd ^{*}be 'nmning fltr' if nskrbd over hmh ash is but a jst tr'b't to the mmory of
 botswan a dg who ws brn at nwfdnlnd ma 18o3 and dd at nuwsted abe n'vr 18 18o8

wn sm pr'd sn of mn rtnrs to 'rth
 'nnn to glory but upheld by brth
 the sklpdr art xhsts the p'mp of wo

and st'r'd erns rkrd who rsts blw

wn all is dn upon the toom is sen

nt wt he ws but wt he shd have been
 but the pr dg in lf the frmst frnd
 the frst to wlkm formst to dfnd
 ws hnst rt is stl his mstrs own
 who lbrs fits livs br'ths fr him aln

'ard fls 'nnt'sd all his w'rth

STENOGRAPHIC INSTRUCTOR.

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d'n'd in Heaven the sol he hld on 'rth

wl mn van 'nskt hps ^{1.}to be forgvn
1.1.

and klams himself a sl xklsv heaven
1.1.

oh mn thou fbl tnnt of an hr
1

dbsd by slvr' or k'rpt by pwr
who knows thee well mst qit thee with disgst
2.

dgrdd ms of 'nimtd dst
2.

thy luv is lust thy frndship all a cht
2. 2.

thy smils hypokrs' thy wrds ds't
1.

by ntr vil enobled† but by nm
1. 1.3

each kndr'd broot mt bd thee blsh fr shm
1.

ye who prchns bhold ths smpl ern
1.1. 2.2

ps on it hnrs nn you wsh to mrn
to mrk a frnds rmns ths stns 'ris
1.

I never nw but one and hr he l's

(Byron)
1

* The curve denotes that the words above which it is placed, are joined together (See Plate 7.)

† The past tense of words ending with an affix, is marked by joining a small *d* stroke at the end of the affix, but this is only really necessary where the context leaves it doubtful, which is very seldom.

Plates 10, 11, and 12 are examples of stenographic writing. The learner should endeavor to transcribe them, and afterward compare his transcript with that following the plates, and correct any inaccuracies. He may then re-write the transcript into the stenographic character, and compare his work with the plates.

In conclusion, the learner is strongly advised to read over everything that he writes, at least two or three times, or until he can read it with the same facility as long-hand. He should not be too anxious to obtain speed in writing, but should be content to begin slowly and carefully, giving all the characters the correct form, and devoting particular attention to deciphering what he has written, as this is equally as important as speed, for however rapidly he might be able to write, his notes would be of no use unless he could read them. Speed will come with practice, but must on no account be attained at the expense of legibility. Keeping this point carefully in view, he will discover gradually when, and to what extent, he can safely loosen the reins of his pen and deviate from the strict form in rapid writing.

NOTE.—In the preceding lessons, aided by the plates, the learner has all the instruction necessary for his guidance without the help of a teacher, and if he attends carefully thereto, he can not possibly be in any doubt as to the correct method of writing.

NOTE TO TEACHERS.

ALTHOUGH the STENOGRAPHIC INSTRUCTOR is arranged for the use of those who wish to learn without the assistance of a teacher, it is equally available for class instruction, etc., by dividing the first three sections into lessons, as follows :

First Section. Lesson I.—The straight-stroke letters. 2. The curved letters. 3. The looped letters. 4. The hooked letters and the second sign for *r*. 5. The method of showing the place of a vowel, by shortening the consonant, etc. 6. The phonetic vowel signs.

Second Section. Lesson I.—Joining the straight-stroke and curved letters. 2. Joining the loop letters. 3. Joining the hooked letters. 4. Joinings of all the letters generally.

Third Section. Lesson I.—The prefixes. 2. The affixes.

The remaining two sections can be divided into lessons, at the option of the teacher, who can, of course, also vary the preceding as he may think necessary, it being intended only as a guide to the correct *order*, rather than the amount of verbal instruction to be given at each successive lesson.

(31)

| CONSONANTS. | | | | | | | |
|-------------|-------------------------|---|-------------------------|---|---------------|---|----|
| ℓ | B | ℓ | H | ℓ | P | ℓ | X |
| — | { C (soft), S,
and Z | ∩ | { C (hard), K,
and Q | / | R (up stroke) | ✓ | Y |
| / | D | 6 | L | ʀ | R (2d sign) | (| Ch |
| \ | F and V | ℓ | M | | T | ℓ | Sh |
|) | G and J | ∩ | N | 6 | W | ℓ | Th |

PLATE I.

STENOGRAPHIC INSTRUCTOR.

23

VOWEL SIGNS.





















| | | | |
|---|---|---|---|
| <p> 
  </p> | <p> A, as in Rate
 A, " Rat </p> | <p> 
  </p> | <p> O, as in Note
 O, " Not </p> |
| <p> 
  </p> | <p> A, as in Father
 A, " Call </p> | <p> 
  </p> | <p> U, as in Tune
 U, " Tun </p> |
| <p> 
  </p> | <p> E, as in Meet
 E, " Met </p> | <p> 
  </p> | <p> OO, as in Boot
 OO, " Foot </p> |
| <p> 
  </p> | <p> E, as in There
 E, " Her </p> | <p> 
  </p> | <p> OW, as in Now
 OI, " Oil </p> |
| <p> 
  </p> | <p> I, as in Bite
 I, " Bit </p> | <p> 
  </p> | |

PLATE II.





































| FIRST POSITION. | | | | SECOND POSITION. | | | |
|---|------|---|--------|---|------|---|-------|
|  | aim |  | day |  | add |  | fan |
|  | ark |  | father |  | awl |  | court |
|  | ease |  | sea |  | egg |  | get |
|  | bear |  | air |  | urn |  | girl |
|  | idle |  | sigh |  | imp |  | dip |
|  | oak |  | moan |  | odd |  | dock |
|  | yule |  | lieu |  | duck |  | run |
|  | boot |  | suit |  | foot |  | bull |
|  | owl |  | cow |  | oil |  | coy |

PLATE III.

STENOGRAPHIC INSTRUCTOR.

25

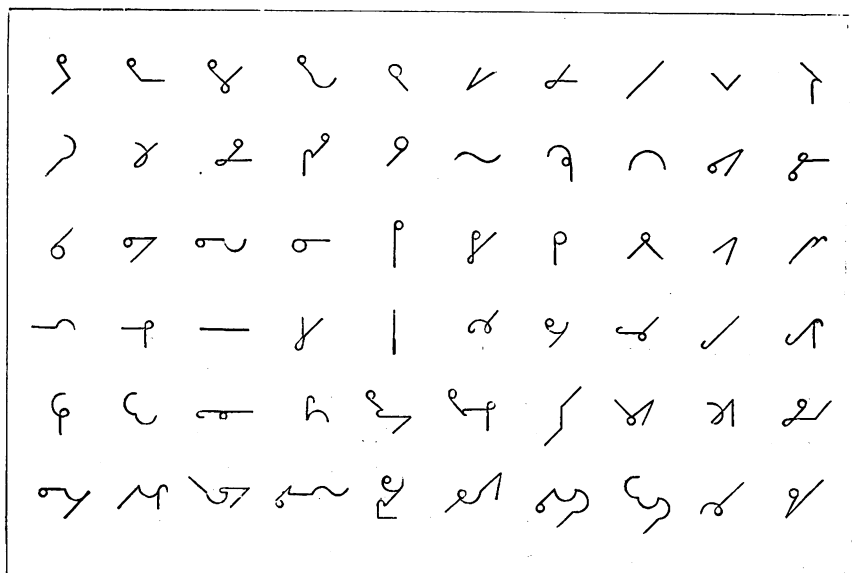


PLATE IV.

STENOGRAPHIC INSTRUCTOR.

| SIGNS. | PREFIXES. | AFFIXES. | SIGNS. | PREFIXES. | AFFIXES. | SIGNS. | PREFIXES. | AFFIXES. |
|--------|---------------------------|----------------------------------|--------|-----------------------|----------------------------------|--------|--------------------------------|------------|
| q | | { -able, -ible.
-oble, -ouble | r | recom- | -ary, -ory | o | | -lessness |
| q | ab-, ob- | | — | circum-, super- | { -tion, -sion,
-self | o | | -mental |
| / | des-, dis- | -dom | | trans- | -tude, -ity | od | | -mentality |
| \ | for-, ful- | -ful, -ever | o | with- | -with-, -ward | y | indis-, undes- | |
| 9 | | -hold, -hood | e | extra- | | u | infor-, unfor- | |
| p | hypo- | | r | | { -tial, -shall,
-ship | u | incom-, incon- | |
| u | { accom-, com-,
con- | -kind | f | theo- | | y | { incompre-,
uncompro- | |
| o | | -less | , | | -ing, -ings | y | { unpre-, unpro-,
Interpre- | |
| o | al- | | . | | -ly | p | predis- | |
| o | | -ment | u | | { -eous, -ious,
-uous | o | | -tional |
| e | magni- | | o | over-, other- | { ferent, ferances,
-erance | o | | -tionality |
| u | { enter-, inter-,
und- | -ness | 9 | | { ability, -ibility,
-obility | o | | -tionable |
| p | | -part | h | discom-, discon- | | u | | -tionate |
| 9 | pro-, pri-, pro- | | 9 | { compre-,
compro- | | / | | -tioner |

PLATE V.

| | | | | | | | |
|---|----------------------------|---|----------------------------|----|----------------------|---|-------------------|
| 9 | be, by, been | r | are, or, our | ∂ | every | ┘ | &c |
| 9 | but | — | as, is, his, us | o | so, see | W | hereon |
| / | do, does | | at, it | o | use | W | thereon |
| \ | if, of, off, ever | o | with, who | d | out, ought | 7 | moreover |
|) | go, goes, ago | e | we, which | b | to, too, two | Y | notwithstanding |
| 9 | he, have | — | example | o | on, one, own | Y | nevertheless |
| 9 | him, has | ✓ | yes, you | | together | 7 | inasmuch |
| 9 | { no, know,
known | C | each, such | // | altogether | X | heretofore |
| 9 | will, well | — | shall, she | = | even, heaven | Y | hereinbefore |
| 9 | all | f | { that, thee,
thy, thou | o | over, other | o | world |
| 9 | me, my, may | 9 | they | o | another | o | in the world |
| 9 | am, many | 9 | them | o | others | h | on the contrary |
| 9 | an, in | 9 | though | , | and (on the line) | o | in other words |
| 9 | up, upon | 9 | although | , | the (above the line) | o | on the other hand |
| 9 | { people, place,
please | o | very, from | > | viz | f | that is to say |

PLATE VI

| | | | | | |
|--|--------------|--|-------------------|--|-----------------------|
| | It is | | may have been | | might have been |
| | is it | | may not have been | | { might not have been |
| | as it is | | had been | | would be |
| | may be | | had not been | | would not be |
| | may not be | | can be | | { would not have been |
| | may have | | can not be | | will be |
| | may not have | | can have been | | not be |
| | shall be | | can not have been | | to be |
| | shall have | | might be | | to have |
| | have been | | might not be | | to the |
| | has been | | must be | | of the |

PLATE VII.

EXERCISE.—SECOND SECTION.

W 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 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2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 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2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 26

·V·T·U·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·
A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·A·B·C·D·E·F·G·H·I·J·K·L·M·N·O·P·Q·R·S·T·U·V·W·X·Y·Z·

PLATE X.

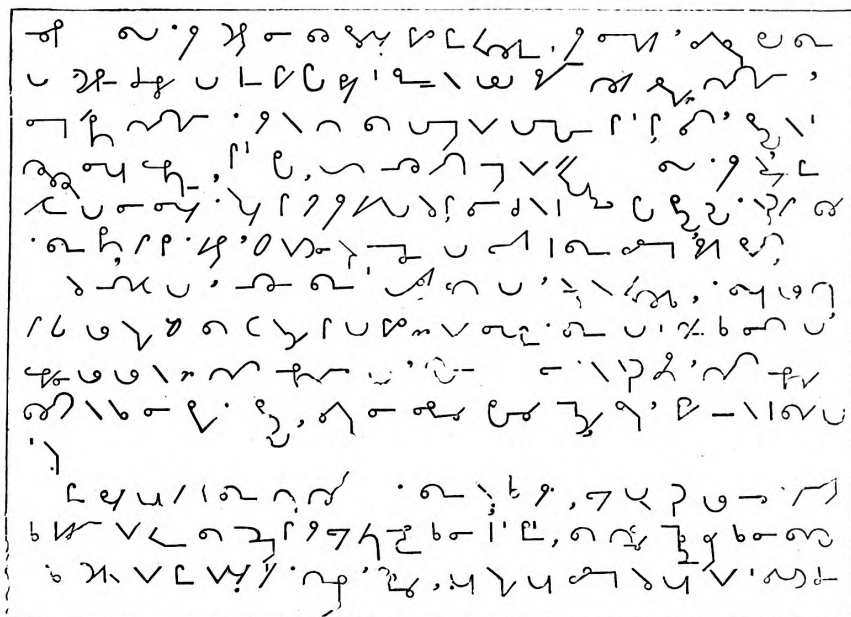


PLATE XI.

u' - 1 \ 9 k u h u , n v . 2 2 6 ' k
u e k l 4 y ' h e b u , u e n e u , n i -
t p l e n i e . u b a e n e k e , u n e u i .
p ' e k / e - u e n e - b i v . p i . e - e p e ,
e u e - e u e e n i e l e , u e n e e u e , n i , n
p u ' e u e
e u e v i a b u e , u e n e i e n e u . u e n e
e ' e u , u e u , u e u ' - e u i ' e e e u e
u e u u ' e e u e , e ' e u e u e n e u e
e e u e . e
e u e - e u e . e p e u e u e u e . e
' e u e i . e u e u e u e u e u e u e i e e u e
e u e u e , u e u e u e u e u e u e u e u e

PLATE XII.

"The first subject on which I had to consult Traddles was this: I had heard that many men distinguished in various pursuits had begun life by reporting the debates in Parliament. Traddles having mentioned newspapers to me, as one of his hopes, I had put the two things together, and told Traddles in my letter that I wished to know how I could qualify myself for this pursuit. Traddles now informed me, as the result of his inquiries, that the mere mechanical acquisition necessary, except in rare cases, for thorough excellence in it, that is to say, a perfect and entire command of the mystery of short-hand writing and reading, was about equal in difficulty to the mastery of six languages; and that it might, perhaps, be attained by dint of perseverance, in the course of a few years."

"I did not allow my resolution, with respect to the Parliamentary Debates to cool. It was one of the irons I began to heat immediately, and one of the irons I kept hot, and hammered at, with a perseverance I may honestly admire. I bought an approved scheme of the noble art and mystery of stenography (which cost me ten and sixpence), and plunged into a sea of perplexity that brought me, in a few weeks, to the confines of distraction. The changes that were rung upon dots, which in such a position meant such a thing, and in such another position something else entirely different; the wonderful vagaries that were played by circles; the unaccountable consequences that resulted from marks like flies' legs; the tremendous effects of a curve in a wrong place; not only troubled my waking hours, but reappeared before me in my sleep. When I had groped my way blindly through these difficulties, and had mastered the alphabet, which was an Egyptian Temple in itself, there then appeared a procession of new horrors, called arbitrary characters; the most despotic characters I have ever known; who insisted, for instance, that a thing like the beginning of a cobweb, meant expectation, and that a pen-and-ink sky-rocket stood for disadvantageous. When I had fixed these wretches in my mind, I found that they had driven everything else out of it; then, beginning again, I forgot them; while I was picking them up, I dropped the other fragments of the system; in short, it was almost heart-breaking."

"Every scratch in the scheme was a gnarled oak in the forest of difficulty, and I went on cutting them down, one after another, with such vigor, that in three or four months I was in a condition to make an experiment on one of our crack speakers in the Commons. Shall I ever forget how the crack speaker walked off from me before I began, and left my imbecile pencil staggering about the paper as if it were in a fit!"

"This would not do, it was quite clear. I was flying too high, and should never get on, so I resorted to Traddles for advice, who suggested that he should dictate speeches to me, at a pace, and with occasional stoppages adapted to my weakness. Very grateful for this friendly aid, I accepted the proposal: and night after night, almost every night, for a long time, we had a sort of private Parliament in Buckingham Street, after I came home from the Doctor's."

"Often and often we pursued these debates until the clock pointed to midnight, and the candles were burning down. The result of so much good practice was, that by and by I began to keep pace with Traddles pretty well, and should have been quite triumphant if I had had the least idea of what my notes were about. But, as to reading them after I had got them, I might as well have copied the Chinese inscriptions on an immense collection of tea-chests, or the golden characters on all the great red and green bottles in the chemists' shops!"

"There was nothing for it but to turn back and begin all over again. It was very hard, but I turned back, though with a heavy heart, and began laboriously and methodically to plod over the same tedious ground at a snail's pace; stopping to examine minutely every speck in the way, on all sides, and making the most desperate efforts to know these delusive characters by sight wherever I met them."

"Weeks, months, seasons pass along. I have tamed that savage stenographic mystery. I make a respectable income by it. I am in high repute for my accomplishments in all pertaining to the art, and am joined with eleven others in reporting the debates in Parliament for a Morning Newspaper."—*Extracts from David Copperfield.* (SEE PLATES 10, 11, 12.)

APPENDIX.

REMARKS ON REPORTING—MATERIALS, ETC.—RATE OF SPEED— QUALIFICATIONS NECESSARY FOR A REPORTER.

THE foregoing system of stenography can be written equally well with either a pen or pencil; the latter is, however, the most convenient, as it does not require the constant dipping into the ink that the pen does, and the writing is not liable to be blurred if not blotted. If a pen is used it should be one that runs smoothly (preferably a gold pen) and has not too fine a point. The ink also must be of good quality and run freely from the pen. If pencils are used the lead should be good and mark distinctly without being too soft.

As still better than either for reporting, may be mentioned the Stylographic Pen, which is particularly suited to this system of writing, as it makes a fine uniform mark that dries quickly, and holds sufficient ink for twelve to fourteen hours' steady writing.

It has the advantage over a pencil, of the writing being much darker and more distinct, and consequently less trying to the eyes when transcribing by artificial light.

Reporters' note-books can be had of most stationers; they open lengthwise, and are about $8\frac{1}{2}$ to 9 inches long by 4 to $4\frac{1}{2}$ inches wide. The stenographer writes only on the page that is nearest to him, and when he in this way reaches, or rather, finishes, the last page, he turns the book over and proceeds as before, until it is filled.

A reporter should always endeavor to place himself as close to the speaker, and as nearly in front of him as possible. Of course, it frequently happens that the reporter has no choice in this respect, when a place is arranged for him, and in that case he must, if he can not hear well, make up, as far as possible, what he loses, by means of the context.

The rates of speed necessary for an amanuensis or correspondent in a business office, and for a reporter, differ very considerably; for the former about 120 words a minute will suffice, but the latter should be able to write at least 150 words a minute.

The average rate of public speakers is between 120 and 130 words to the minute, but it is frequently increased in impassioned sentences to something like 170 words to the minute; as this is, however, only momentary, a reporter, although not equal to such a speed, may still be able to follow pretty closely, by omitting all the least important words, and falling back on his ability to follow from ten to twenty words behind the speaker, which he should be able to do after a little practice. It is hardly necessary to say that the omission of minor words should never be resorted to, except in such an emergency.

With steady practice it is not a very difficult matter to reach a speed of 120 words a minute, but the length of time required to do so will, of course, depend entirely upon the age, assiduity, and aptitude of the learner. I am certainly not disposed to imitate some others who have published systems of short-hand writing, and assert that that, and even a much higher rate of speed, can be acquired in from six to nine months, which is simply impossible. A learner ought, however, with this system, to be able to write *legibly* 120 words a minute after about eighteen months' steady practice of one or two hours a day, which is much more than he need hope to do in the same time with a more intricate system, which would necessarily be a greater strain on the memory, and, to be readable, require greater nicety in the writing.

The age of the learner has much to do with complete success, as it is always best to

learn while young, say between fifteen and twenty-two or three years of age, and very few men have ever become *expert* stenographers who have taken to it after they were twenty-five.

To ascertain his rate of speed, the learner should get some one to read to him continuously for at least five minutes at a time, and he should then transcribe or read over his notes, and afterward count from them (not from the matter read) the actual number of words he has written. Any other way of testing speed is delusive.

When the learner is thoroughly familiar with the method of writing, and has arrived at a speed of, say sixty words a minute, he will be greatly assisted by getting some one to read to him at a pace slightly ahead of his rate of speed, and pausing at the end of each sentence long enough to allow him to finish it, before proceeding with the next. Published reports of speeches, lectures, and proceedings in court are the best for this kind of dictation, as they serve to familiarize the learner with the phraseology he will meet with in actual reporting.

The learner should also avail himself of every opportunity of taking notes of sermons and lectures. He will at first, of course, be unable to keep up with the speakers, but after a little practice, he will find his speed increase, and the difficulty and labor of the attempt gradually diminish. In the meantime he should endeavor to get only so much of the discourse as he can afterward decipher, and should on no account try to attain the necessary rate of speed at the expense of legibility. He should also equally avoid the tendency to leave a sentence incomplete in order to commence another with the speaker; on the contrary, he should endeavor to *complete* as many sentences as possible, and to enable him to do this, and at the same time preserve the sense of the discourse, he may abbreviate the sentences by the omission of such minor and unimportant words as will leave the meaning intact. As his speed increases, however, he should gradually relinquish this latter method, for the reasons stated elsewhere.

In reporting, if a word is not distinctly heard, or the writer is doubtful as to the correct word, a cross placed under it, will note this. If the ear fails to catch a word or part of a sentence, a caret should be made under the line where the omission occurs, and a space left sufficient to contain the number of words omitted. If, to the extent of a sentence or more, the speaker is inaudible to the reporter, he can denote it by writing in long-hand the letters *nh* (not heard).

A ? in the left-hand margin will show that the reporter is uncertain as to the correctness of his report of a sentence, and ? ? will serve to signify an error on the part of the speaker, which it may sometimes be advisable to note.

The following extracts from *The Reporter's Guide*, T. A. Reed, London, give a good idea of the qualifications requisite for a reporter :

"By many persons short-hand writers and reporters are presumed to be one and the same. *De jure* they are, as they both write short-hand ; but *de facto* they are not : the one is merely a word-taker ; while the other, if he understands his business properly, is not only an efficient short-hand writer, and, consequently, able to take down the words of a speaker when his importance renders it necessary—but whether reporting every word, or simply preparing condensed reports of long, wordy harangues containing but few principles, he is invariably called upon to exert his mental powers to a far greater extent than the other. For instance, a man may make an indifferent speech so far as language is concerned (and that is a most important element), but replete with excellent matter, which it is the province of the reporter to judiciously condense, to improve, and, in fact, to render intelligible. In short, it is the province of the reporter to make good speeches for bad speakers."

"Good natural abilities, or quick perceptive powers, and a tolerably good education, are essential qualifications for a reporter. Without these he will have great difficulty in

seizing at once the points of an address, and will run the risk, if called upon for a condensed report, of retaining unimportant, and omitting important parts; and especially will this be so if he has to make a hurried transcript, as will often be the case in newspaper reporting."

"It is evident that facility of composition is a qualification of the greatest importance to a reporter. The *ipsissima verba* of a reported address are very rarely preserved; sentences must often be remodeled before they can be printed, and occasionally the wording of entire speeches may be said to be almost exclusively the work of the reporter. But it is not in reporting speeches only, that this facility of composition is required. Nearly every newspaper reporter has to record all the note-worthy events that occur in his particular locality. One day he gives a long account of the opening of a chapel; the next he writes a description of a horse-race. Now he is called to attend and report on some scientific experiments, then to write a critique on a play, or a concert. Look at the column of his newspaper, headed 'Local Intelligence,' and observe the titles of the various paragraphs which he had to pen within a few days, in addition to his actual reporting: 'Fire in ——— Street,' 'Tea Meeting in Sion Chapel Schoolroom,' 'Violent Snow-storm,' 'A Drunken Frolic,' 'Railway Accident,' 'Horticultural Show,' 'Teatotal Procession,' 'Concert at ———,' 'Exhibition of Pictures.' Now it requires an amount of skill and experience, little suspected without the walls of a newspaper establishment, to collect information on such a variety of subjects and give it to the public in a pleasing, elegant, and intelligible form."

"Paragraph writing is an important part of a reporter's duty—not, however, so much on metropolitan, as on provincial newspapers—and it is impossible that he can fulfill it with credit to himself, and satisfaction to his employers and the public, if he does not possess a good stock of general knowledge, and an easy, rapid style of composition. Perhaps the most important branch of knowledge which a reporter should be acquainted with, is history. Many allusions are made in speeches to historical events and personages, which would

greatly embarrass a reporter ignorant of them. Every reporter should be familiar with the history of his own country, and should not be altogether unacquainted with that of foreign countries, ancient and modern. He should also be familiar with the names, at least, of the principal authors in the various departments of science and literature, and whatever information he may be able to acquire on the subjects of which they treat, can not fail to be serviceable to him in this profession. A reporter should seek to be somewhat informed on a large number of subjects, even at the risk of his knowledge being but superficial, rather than pursue deeply some two or three studies. It is impossible in most cases, that his knowledge can be at once deep and varied; and *for professional purposes*, he will find even a smattering of many subjects far more useful than a profound acquaintance with a few.

"Especially should a reporter be cognizant of the important events that are continually passing around him, in his own and other countries. To this end he should be a diligent reader of the newspapers. Every one who reads the daily papers with moderate care, will never be at a loss in this respect. Allusions to passing events, both at home and abroad, are so frequent in public addresses of all kinds, especially political, that a reporter would be continually at fault who should not be familiar with them. Besides, as a contemporary historian himself (as the reporter has rightly been called), it would be positively shameful if he suffered himself to be ignorant of the history of the world beyond his own little locality, in his own times.

A little legal knowledge is indispensable to most reporters. This, however, they can not fail to acquire in the course of their professional practice. They are frequently required to attend law courts, and in order to be able to furnish accurate and intelligible reports, it is necessary that they should understand the forms of legal proceedings, and be familiar with the principal technical terms employed in connection with them.

"A knowledge of foreign languages can scarcely be said to be essential to a reporter.

but it will always be of great value to him. The most useful languages he can acquire are undoubtedly Latin and French, quotations in which are so frequently met with in reporting. A reporter, it is true, may often obtain such quotations from the speakers, or from his brother reporters, but it is better to be independent of such aid.

"Next to the mental qualifications which we have specified as necessary to a reporter, we may, perhaps, rank the ability to write short-hand. We have already shown that this is by no means the first or most important requisite. Some indeed have affected to despise it altogether, but this is to run into an opposite, though it may be not so absurd an extreme. It is quite true that some reporters do not write short-hand at all, but manage to report with tolerable accuracy by the use of abbreviated long-hand; these, however, for the most part, are men of long standing and great practice, who entered the profession many years ago, when short-hand was not, as now, regarded as all but a *sine qua non* to a reporter. Very few newspaper proprietors, in the present day, would think for a moment of engaging a reporter who had no stenographic ability, and we have good reason for believing that such ability is becoming daily more and more valued on the part of the conductors of the press. Although in nine cases out of ten, or even nineteen out of twenty, the newspaper reporter has only to furnish a condensed account of what he has reported, yet in that tenth or twentieth case, he may find it extremely important to be able to secure the very words uttered by the speaker, which, we need hardly say, would be a physical impossibility without the use of short-hand. Even where a condensed report of a meeting is all that is required, it is quite possible that a particular speech, or a part of a speech, may need a strictly verbatim report, and it must be a satisfaction, alike to the reporter and those who employ him, if he is enabled to supply it."

"Not the least important qualification for a reporter is a good physical constitution. The profession of a reporter is in many respects a laborious one, and it should never, there-

fore, be adopted by persons who are unable to bear a considerable amount of bodily fatigue.

"A reporter has sometimes to take full notes of a meeting or trial for six or seven hours without any intermission; and occasionally for a still longer period, as in the case of lengthened legal inquiries. This is not only a trying exercise of the mental faculties, but it is a severe task for the bodily powers, to which no man would be equal who did not possess the *mens sana in corpore sano*. Fourteen or fifteen hours in the day have not unfrequently to be occupied in transcribing the short-hand notes, and if this is continued for days or weeks together, besides occasionally sitting up through the entire night, as is sometimes the case, even a robust constitution will have to summon all its powers of endurance to its aid.

"We must not omit to mention among the requisite qualifications for a reporter, a clear and legible style of long-hand writing. This is of greater importance than is generally imagined. Very many reporters write an ugly and illegible scrawl, and it is very true that a continual, rapid transcription from short-hand notes has a tendency to render the writing slovenly and careless in style; but this tendency should be resisted. Compositors are said to be able to read anything, but that is no reason why their powers should be always kept on the stretch. Printers expect to be paid, and often are paid, more for printing from bad "copy" than from clear, and hence, if for no other reason, every one engaged in a literary way should seek to acquire a legible style of writing. Of this we are quite sure, that a reporter who writes a neat and legible hand, will, *ceteris paribus*, have a much better chance of procuring an engagement, than one who can not furnish so good a specimen of long-hand calligraphy."

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