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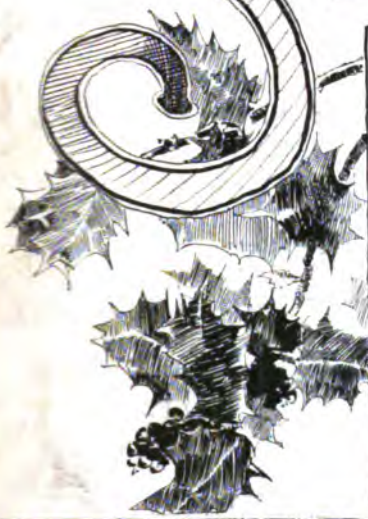
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THE NATIONAL STENOGRAPHER.



NEW YEAR
1891

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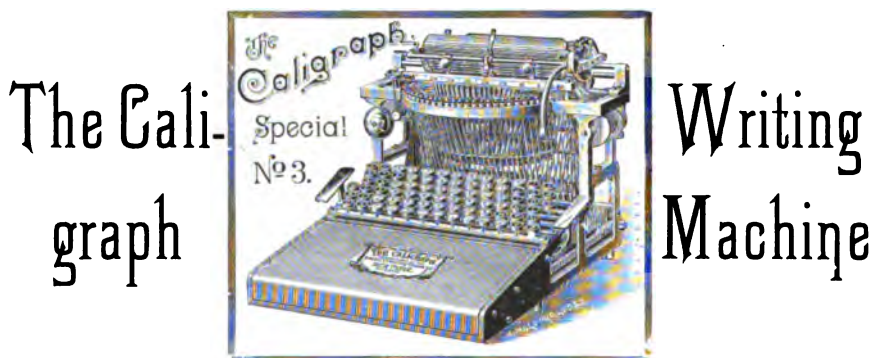
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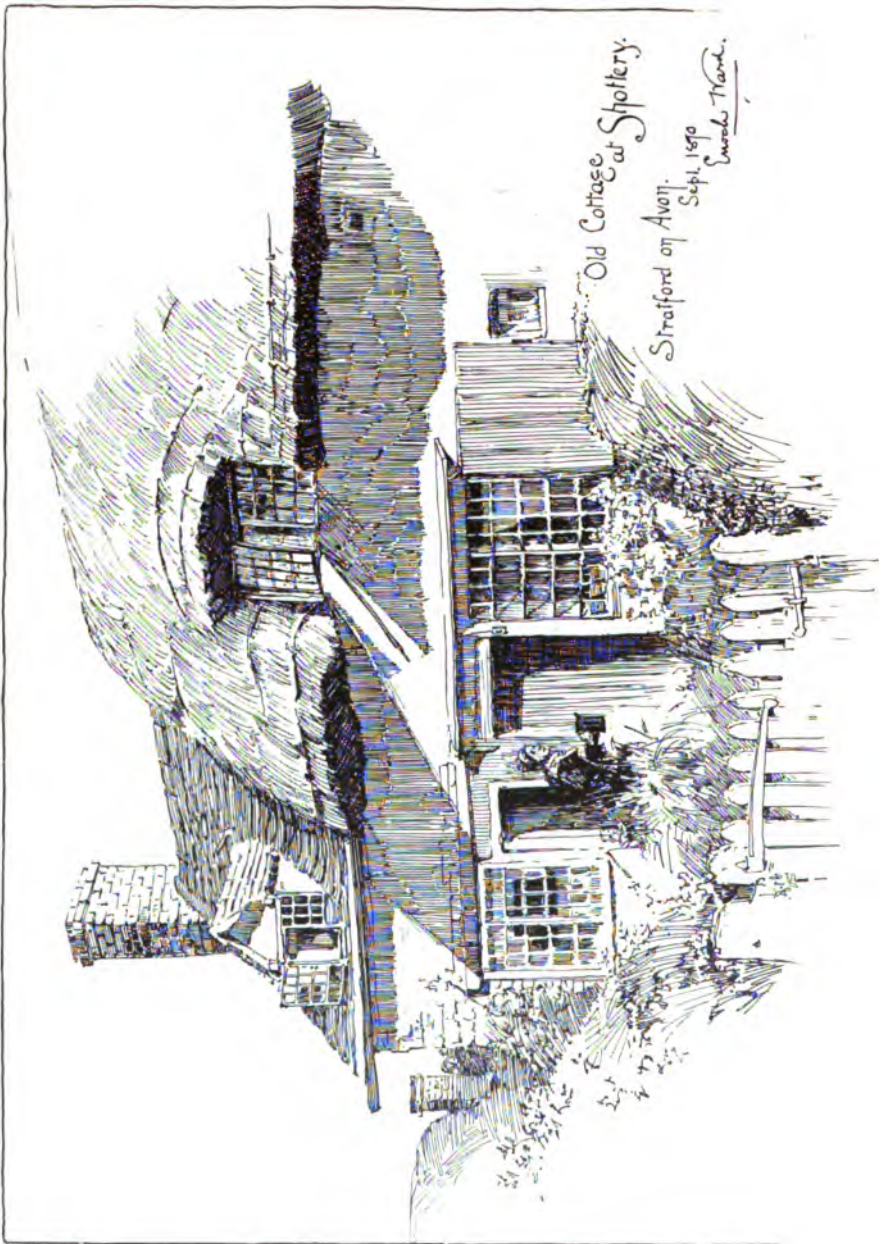
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Old Cottage at Spottery.
Stratford on Avon.
Sept. 1890
Ernest Horn.

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THE NATIONAL STENOGRAPHER, JAN 1891.

THE NATIONAL STENOGRAPHER

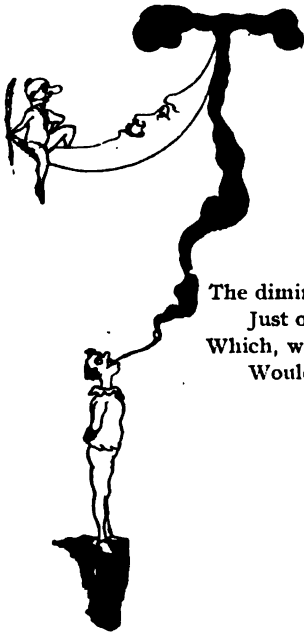
Vol. II.

JANUARY, 1891.

No. 1.

THE STENOGRAPHER'S DREAM.

BY CHARLES CAIN.



HE day's work had been very heavy,
The witnesses talked very fast,
And 'twas with a feeling of comfort
That he started for home at last.

* * * * *

A poor stenographer, all alone,
Sat smoking a two-cent cigar;
His room was sumptuously furnished
With a single-bed and a chair.

The diminutive square table stood
Just opposite the only door,
Which, when tired of standing on three legs,
Would gracefully rest on the floor.

The table was literally strewn
With pages of queer looking notes,
That were about as easy to reason with
As a pair of old billy goats.

Such queer marks, so easily written—
Just simply a jerk of the wrist!
Yes, but now, in spite of entreaties,
They refuse to give up their gist.

They were wriggly, twisted, crooked and straight.
Some even were shriveled, like shrimps.
They were cross-eyed, knock-kneed, bow-legged,
And looked as if made by the Imps.

At last, the poor, tired stenographer,
Overcome with emotions dire,
Leaned back in his chair discouraged,
And vigorously puffed his cigar.

* * * * *

His mind wandered back to the time when he stood,
By the side of his darling and hopefully said:
"I'll go out into the world and there with my pen,
Will hew out a fortune, stand high among men,
And then,

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Entered as second-class
July 1, 1880, under
No. 1000, Post Office
at New York, N. Y.
Acceptance for mailing
at special rate of
postage provided for
in Act of October
3, 1917, authorized
on July 1, 1918.

With my dear, sweet wife
 To brighten my life,
 I'll laugh at the world,
 The care and strife.
 Dark days of the past
 Forgotten shall be,
 For you my darling,
 I'll always have thee.

In the beautiful ringlets of smoke, he could see his maiden fair,
 As they formed in Cupid's likeness, gracefully curled in the air,
 Re-forming themselves into clouds as fleecy white as the driven snows,
 And, as they slowly vanished, the stenographer fell in a doze.

His thoughts, thus flitting from theme to theme,
 Weave into the Stenographer's Dream.

* * * * *

A messenger stood in his presence,
 Clad in garments of gold and white;
 And on his beautiful brow there shown
 A brilliant crown of golden light.

He said; "I am come from my Master,
 I'm a Messenger from on High,
 Where they all are happy and wealthy,
 Where stenographers never die.

My beautiful, my loving Master,
 From whom I am this moment come,
 Asks you to report the proceedings
 Of th' Imperial Court of th' Moon.

The vastness of his kingdom,
 Including the Moon, sun and stars,
 Is equaled only by the fragrance
 Of his new "Reporter's" cigars.

You will be made Grand High Dictator
 Of th' Imperial Court of th' Moon;
 If that does not fully content you,
 We'll start a branch house in the Sun.

We have houses dividend paying,
 In Jupiter, Venus and Mars.
 Th' Imperial Court in these planets
 Is presided over by stars.

These planets belong to the Kingdom
 Of my Master, yours to be soon,
 The Great Grand High Brusheap De-
 Cheesebox,
 Sole Monarch and King of the Moon.

Your duties will be very easy,
 Our people all talk very slow;
 The office is ready and waiting,
 And Master has sent me to know,

If you will not do him the favor
 To come to his court very soon.
 If so, he will certainly make you
 The biggest man in the Moon.

The World you can use for your bedroom,
 Chicago will be your spittoon;
 The Mississippi furnish you water,
 And Anheuser-Busch be a boon.

The oceans will be yours to bathe in;
 The mines will present you their gold;
 Your grate fire shall always burn brightly,
 By Vanderbilt you will be coaled.

Your breakfast will be served up nicely,
 By your present President, Ben,
 And consist of all delicacies,
 Not missing the prairie dehen.

Brazil will furnish you with coffee,
 And, as you'll have plenty of means,
 Kentucky will send her best whiskey,
 And Boston will bring on the beans.

The choicest meats will be furnished,
 And every day served without break,
 For your own Phil Armour is chosen
 To cut, cook and serve up the steak.

Railroads will be run for your pleasure,
The army and navy shall stand
Ready and willing to obey you,
Whenever you give the command.

And that beautiful City, St. Louis,
Whose fame extends far and wide,
Will cheerfully be presented
As a plaything for your sweet bride.

For your sweet, golden haired darling,
Who has clung to you through life,
Will then be promptly rewarded
And become your beautiful wife.

The wedding bells will ring merrily;
Justly proud will the bride be of one

* * * * *

O, fate, why, O why, didst thou tempt
The poor stenographer's brain
To steal away from the cares of the world,
To be brought back again

To the cruel, relentless facts,
With a thrice redoubled force?
Were not matters then bad enough
Without your making them worse?

Who will be then Grand High Dictator
Of th' Imperial Court of th' Moon.

You'll be treated as a Prince by my
Master;

Servants your commands will obey;
He asks you to come to him quickly,
And has sent me to show you the
way.

The stenographer grasped his pencil
And wrote a line to his wife, to be
soon,
The following plain, though puzzling
words:

"Good bye, Sweet, I've gone to the
Moon."

* * * * *

At last through pity or envy,
The Gods of Morpheus hurled
Consciousness back upon him
And he found himself still in the
World.

"Ah, surely, thought he," such is life;
A vision that is to be,
I wonder if ever in future
There's any such good luck for me.

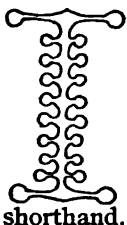
No, no, the future is dark and drear,
But I'll patiently labor and wait
For the Messenger's final summons
To appear at the Golden Gate.

* * * * *

Poor man. There's one consolation,
Wherever you may roam:
There'll be no trials for you to report
In the stenographer's final home.

POINTERS FOR BEGINNERS AND SCHOOLS.

E. M. PALMER.



HAVE often been asked by my fellow workers in the vast field of shorthand intrigue, to state my views regarding certain points necessary to observe in order to become a good writer of phonography, and I have at last been prevailed upon to make the following suggestions:

"As the twig is inclined, the tree will grow." So is it with shorthand. If the pupil starts out to master this study with nothing but

dollars and cents in view, I would with all kindness advise him to not attempt the journey, as his heart will fail before he reaches the point where he can realize his hopes and aspirations. Such a student will never make a success, for even if he should become a fair writer and secure a position, nine chances out of ten, he will weary of his duties and soon seek fresh fields in an entirely different calling. The first thing then I would ask a beginner would be: Are you really in earnest: that is, have you counted the cost of study, practice and untiring energy, and do you think your whole heart is in the work? If he finds the profession appears attractive and shows a desire to start, I feel sure he will make it a success.

If the shorthand schools would use text books that present the subject in an attractive manner, I feel sure much of the time and labor spent at such institutions would be saved. I feel sure many of the scholars that drop out do so because they see nothing but a labyrinth of difficulties. If the lessons were presented in an easy an attractive manner, that is, just enough of new matter each lesson to retain the student's interest, it would be found an excellent scheme, and the schools would soon find they would have to enlarge their rooms.

As a teacher of the art I found it well to insist upon neat writing. If a poorly written lesson is brought, do not hesitate to tell the scholar that it will not do. He may be angry at the time but, in the long run, he will thank you for it. Make your pupil do neat, clean, and exact work, and, above all things, prohibit the foolish habit of attempting to write fast when they have not finished the manual. Probably one of the best practices that can be pursued would be to take a page of well engraved shorthand and place a piece of tissue paper over it and trace the characters with a sharp pencil. This trains the hand, and impresses the characters upon the memory. It is always easy to find such pages in this excellent magazine, which the editor so kindly sends me each month, and I know you would find it a great help to you to procure a copy or subscribe ahead, in which case you are not apt to let it slip your memory. I know you will find no better.

Be punctual. Have your hour for practice, and let nothing but sickness prevent your devoting the usual hour for study. When you are thus engaged, let no thought of base ball or picnic intrude. Study with your whole heart, and, before you finish, map out what you intend to do the next day, as you will thus save time by not having to search around for something to study. Make it your aim in life to have an object in view, and strive to win it. This will establish in you a good habit which, not only in shorthand, but in all other walks of life, if persisted in, will lead on to bright and useful future days born of an art which at first was a pastime then a living and lastly food for reflection in your old age.

THE HISTORY OF SHORTHAND.*

BY JOHN WESTBY-GIBSON, LL. D.

THE ORIGIN OF WRITING—CONTINUED.

It would be interesting to know which is the oldest inscription now in existence, but the matter is doubtful. The monumental discoveries made year after year are invaluable to fill up historical *lacune*, and shed light on many obscure points in ancient literature,—confirming, meanwhile, much that was at times considered incredulous in the early labors of Orientalists. At times, however, things are brought forward which have a tendency to falsify all previous conclusions, especially in regard to chronology, and scholars are puzzled to know whether the sculptured stone, or impressed tablet, tells by its apparent date the fiction of an imaginative scribe, or the true annals of an honest chronicler; and whether the story, true or false, is to carry him back to early post-diluvian times, or to the so-called pre-historic age beyond the Flood.

Mr. Rassam, from the days when, as Layard's righthand man, he opened up the palace of Arsurbanipal at Kouyunjik, to the time of his individual exploration of the ruined Temple of the Sun at Abu-Habba, (Sippara), has made a wonderful discovery, but the traditionary writings, of which we have said so much, have ever evaded his search. The thousands of tablets, preserved in sacred chests by the old librarians, tell us of commercial, legal and fiscal matters, but little more. Mr. Rassam, however, found one most interesting cylinder, which, along with its fellow obtained elsewhere, shows that the Assyrians, after they had set up an independent kingdom and become rulers over their old Babylonian masters, and, of course, long before the days of the Chaldæo-Greek historians, seriously believed in the existence of very ancient inscriptions at that oldest of all the primeval cities of the world, Sippara, and spared no pains in searching for them, even if they turned an army of soldiers into sappers and miners. This cylinder is inscribed by Nabonidus, the last independent king of Babylon, (B. C. 550), father of Belshazzar. He tells us of the great temple, E-barra, *house of the Sun*, at Agadè, a suburb of Sippara. At a remote age, Sargina, *King of Justice*, (*i. e.*, Sargon I.), in conjunction with his son, Naram-Sin, *beloved of the moon*, erected this temple in his royal city, and under the corner-stone buried copies of the ancient tablets. In time, these writings had become a matter of tradition, and, at various periods, the Assyrian kings, Kinigalza (B. C. 1200), Assurnakhidin (B. C. 680) and Nebuchadnezzar (B. C. 600) had sought for them without success. Forty-five years after Nebuchadnezzar's restoration of the temple, Nabonidus

*Continued from Vol. I. page 158.

excavated the walls and the foundation, but was equally unsuccessful. He therefore had the image of Samas, the Sun-god, removed, for a time, to another temple, and began a systematic search. He records his exulting "Eureka" on the discovery of the inscribed name of his remote ancestor, Naram-Sin, but there is not one word of the much-desired antediluvian writings,—whether chronicles, instructions or prophecies exhibiting God's ways to mankind in the days of the giant kings of old. Nabonidus says "I sought for the foundation stone, and 18 cubits [30 feet] I dug into the ground, and the foundation stone of Naram-Sin, the son of Sargon, which for 3200 years no king who had preceded me had seen, the Sun-god, the great lord of 'the House of Light,' the temple of the abode of the pleasure of his heart, let me see,—even me!" As far as we can unravel the various threads woven by modern Assyriologists into the history of these ancient times, the original inscriptions at Sippara had been carried away to Larsha, and Sargon I, the founder of Agadè (part of Sippara) had re-conveyed copies of the same to Sippara, but we have no intimation from the monuments that search has ever been made at Larsha for the originals. If such writings at any time existed, they may still lie deep-buried, in the unexplored ruins of the modern Senkereh (Larsha) or in the mound of Dair (the second Sippara). The period of 3200 years on Nabonidus' cylinder, as first translated, in 1882, by Mr. Pinches, carries us back to B. C. 3750, the early days of Seth. Surely the learned scribes must either have blundered or designedly misled the king in his pious quest for records of his forefathers. The marvellous extension of the antiquity of this great Oriental nation seems not to have surprised the too-credulous mind of Nabonidus, and our modern Assyriologists seem to be as easily impressed "as clay to the seal" with the reality of this remote date, without venturing to assert whether it registers the time before or after the Flood. With this newly-discovered handful of arrowheads before them, they seem well satisfied to overlook the testimony of the Book of Books; whether of inspired or human origin, its weight in Historical Chronology is to them, "as dust in the balance." Sargon's namesake, Sargon II, "the Tartan," like him, the founder of a dynasty (B. C. 722) seems to have left us an Assyrian copy of an ancient inscription containing a romantic story of the life and fortunes of the first Sargon, supposed to have been told by himself. We have the relation of his mysterious birth, his exposure on the Euphrates in an ark of bulrushes, his preservation by a water-drawer, his lowly education, his recognition as a king's son, and ultimate elevation to the throne. No such legend is known in connection with the Biblical patriarchs from Adam to Noah or their analogues in Babylonian History from Alorus to Xisithrus, but, singularly enough, traces of it are found in the most ancient traditions of China, associated with Shen-nung, the *Celestial husbandman*, the second

of the antediluvian "Rulers of the World," ranging from Fohi to Yao, in whose time was a great deluge, and, therefore, corresponding in time and order of generation to the patriarch Seth. The tradition may therefore have been carried from the Tigris, Eastward, by the earliest settlers in China.* The story has, evidently, sprung out of that variety of ancient heathenism called Hero-worship, or the deification of ancestors, by which nations and individuals have gratified their vain desires to connect their origin with the exploits of illustrious heroes, assimilating their mortal career to the birth and operations of the principle of Light set forth in their several national Cosmogonies, and to the aspects of the sun in its annual circuit through the heavens, illustrative of the phenomena of Nature from equinox to equinox, and from solstice to solstice. The story of the forsaken child, mixed with those of the eagle's or phoenix's nest, and of the slayer of dragons and monsters, is, with many variations, to be found in every half-mythological cycle, where real men have gathered to themselves the glory of Phoibos and Helios. Instances readily occur; such as Sargon of Agadè, Shen-nung of China, Dionysus of Laconia, Oidipous on Mt. Kithairon, Telephos on Mt. Parthenon, Meleagros, Paris, Odysseus, Bellesophon, Herakles, Arcadian Iamos, Krishna "the darling of the milkmaids," Perseus, Romulus, Atys the Lydian, Chandragupta the Indian, Cyrus the Great, Habis the Curete of Tartessus, Darab the Persian, Zal of the Simurgh's nest, Anl of Cuaran, Havelok the Dane, Elphin of Wales, Nestingum of king Alfred's time, Osketil of the Lathom and Stanley legends, Mangis of Aygremont, and Reynaud Grenelefe; and these do not exhaust the list in Classical Mythology and Middle-age Romance. To them, without any solar associations, may be added the Biblical history of the child Moses.

Other monumental inscriptions, alleged Assyrian copies of earlier tablets, show most indisputably that this Sarrakina or Sargon is a post-diluvian hero, on whom the glamor of early fable has been thrown by the poets and people of later times. The kings and great men of old, famous for their power, wisdom and beneficence, bore many names; and Nimrod, mightiest of all, whose name was a proverb nearly four thousand years ago, and of whom a thousand and one stories are still told or sung around Arab camp-fires, may, it is reasonable to conclude, have had a different name in each of the cities conquered or built by him (see Genesis x, 10). Thus in Calneh (Nipur), his supposed birthplace, he may have been called Bel-Nipru, *Lord of hunting*, and have borne the attributes of the ancient Cosmogonical god, Bel, Belus, Bilgè, Mul-gè, *Lord of the Underworld*, the Dragon-Slayer. In Accad (Agadè) he may have been Sargon, *King of*

*Yet, at the same time, from its thoroughly mythical appearance, may have possessed not a particle of historic truth.

Justice, its traditionary founder. In Erech (Uruk), he may have been the great hero of the Babylonian Epic, whose romantic achievements and sufferings are all associated with that city,—the hero whose name is provisionally read Gis-Dhubar, or, with An, the determinative prefix for god, An-Gis-Dhubar, but which, in our view, is An-Gis-lig-mas,—(the god), *the Celestial Lion Slayer*. In this poem of the priest poet of Erech, in twelve books, the Hero, deified as the sun in the zodiac, is the prototype of the Greek Herakles,—their twelve labors closely corresponding. The fact that the first book refers to the sign of the Ram, the second to the Bulls, and so on, shows that, when the phenomenon of the precession of the Equinoxes is considered, the story belongs to post-diluvian times, and thus limits the date of Gis-lig-mas, assumed to be Nimrod, to about B. C. 2200–2100. In Babel, (Babylon) Nimrod is evidently the Anamaruduk of the inscriptions, *God of the Shining Circle*, abbreviated in Hebrew to Nimrod, and in Babylonian to Marduk, Merodach, without obscuring its meaning as the Sun-god of which this Cushite warrior-king was the earthly representative. To the ancestors of the Goths, the Getæ, *warriors*, once dwelling in Southern Babylonia, and afterwards settled in Thrace, “a just and righteous nation” who believed in the immortality of the soul, according to Herodotus and Strabo, Nimrod was, also, after the lapse of fifteen centuries, the Daimon Zamolxis, *i. e.*, Zi-Mul-gè, the *Spirit of the Lord of the Underworld*, to whom, worshipped in the form of an iron sword, fit symbol of the warrior-king, they passed from this life. Herodotus gives Zamolxis also the name of Gebeleizis, which, in our view, is a manifest corruption of the Biblical appellation, Geber-Zeid, *the Mighty Hunter*.

One of the Assyrian copies alluded to above, is called the Tablet of Ometis to Sargon and Naram-Sin on their warlike expeditions. The very names of the conquered countries, and their remoteness from Babylon, show the utter absurdity of the date of B. C. 3750 for these campaigns, especially as immediately after the reigns of these monarchs and of a queen Gula, or Allat Gula, the well-known Hammurabi, conquers the whole country and becomes king of Babylon, some 2000 years B. C., and worships Marduk and Ri, his ancestors. Whether we consider Sargon and Naram-Sin to be analogues of Nimrod and his son, or look upon them as quite distinct persons, they certainly belong to the age of the polyarchies, two or three centuries after the deluge, when every city and province had its petty ruler, and there was no consolidated empire yet in existence. The monumental story of their extensive campaigns must, therefore, have been greatly exaggerated by the later Assyrian copyists, ever ready to gratify the vanity of their royal patrons, who, to their own achievements, loved to add the glory of the deeds, real or assumed, of the demi-gods, their alleged ancestors. Sargon’s conquest of Babylon and building of Agadè, may be, as

we have suggested, the doings of Nimrod, but we cannot venture to accept the account of Sargon's victories in the East as far as Elam Susiana and the Bahrein Isles (Nituk) in the Persian Gulf; and in the West, subjecting the people of Syria, and the country of the Four Tongues, sweeping all the coasts of the Sea of the Setting Sun (the Mediterranean) and after a three-years' campaign penetrating to the Isle of Yavnuu (Cyprus). Nor can we believe in the expedition of Naram-Sin to Apirak, and to Magana, the Sinaitic Peninsula, where he overthrew its king. The date of B. C. 3750 is most improbable; the century between B. C. 2100 and 2000 is a more likely age, whether the exploits are those of Nimrod and his race, or of some other monarchs of his day. The mines of copper and turquoise in the Sinaitic region were probably first discovered by Ur-bahu, *hero of the deep*, the greatest of the old Builder-Kings, the pater or *highpriest* of Ur and Larsha, he who, as Arba, ancestor of the Makim, founded Kiriath-Arba, the city of Arba, afterwards Hebron, (see Joshua xv, 13), ten years before his cotemporaries from Southern Babylonia founded Zoan, (Tanis, San Avaris), the first city of the Shepherd-Kings in Egypt. Urbahu, his son Dungi, and a successor Gudea, visited the peninsula and worked the mines of Magana, in the century above-mentioned. Suesru, a Memphite king, and afterwards the second Shepherd-king, was the first to indicate his visit to the mines by an inscribed tablet at Wady Maghona (*circa* B. C. 1970), followed by the tablets of King Sahu-Ra, also a Memphite and Shepherd-King (B. C. 1969) and of Chufu and Neb-Chufu, the twin-brothers, joint Kings of Memphis, builders of the Great Pyramid (B. C. 1920). Usertesens I, founder of the twelfth dynasty, at Thebes, also sent colonists, about B. C. 1960, to the Sinaitic peninsula to work some of the mines. We can scarcely, therefore, carry the time of Sargon and Naram-Sin higher than the century above suggested; and, with every respect for the labors of Assyriologists, we do not hesitate to say that we look upon them of late years as endeavoring "to roll the Stone of Sisyphus" as a pyramidion to an unstable pillar of chronology. In so doing, they are striving to fit the historical epochs and eras of Babylon, Assyria, Egypt, Palestine and of all the ancient world, to the mythical date of a half-mythical king, and the result, so far, is the beginning of a system inconsistent with either the longer or the shorter chronologies of the Septuagint and the Hebrew Scriptures, or with any other known canon. Believing in it, we might as well put faith in Manetho's thirty consecutive dynasties of Egypt, carried back to a starting point for Menes (Mizraim) and the Deluge, B. C. 5702, to fit a series of Sothic Cycles, and a predetermined period, proleptically calculated from the Era of Menophers, B. C. 1322. If historians are to trust these fabulous dates, they must rewrite all their works, and we venture to forecast the result: they will never be able to picture the childhood

of any nation, or to detail the origin and development of Writing or any other art or science, to the satisfaction of any well-balanced mind.

A solution of the enigma of the "3200 years" may be found in the following idea, which we put forward for what it is worth. It may serve to acquit the priests of Agadè, or the Scribes of Nabonides of actual deceit or unpardonable ignorance. The years meant, may be those six-month periods used by some of the ancient nations, of which specific statements and incidental traces are to be found in classical writers. Such a "year" was used by the Carians and Acarnanians, both originally Leleges, and sprung from the Akkadians of Northern Babylonia. The division of the year into two seasons by the Phœnicians and ancient Irish, and the separation of the Hebrew calendar, by the beginnings of the sacred and civil years being placed six months asunder, would tend to give set periods, or seasons of six months duration. To this day, Mr. Yagopian, the Armenian, informs the writer, his countrymen have years of six months, two in each year, in their ordinary printed almanacs. If the 3200 half-years can thus be reduced to 1600 full years, the times of Sargon I and Naram-Sin will stand at about B. C. 2175 and 2150, and not far removed from our previous conclusions. As another item tending to justify the later or post-diluvian date, we may add that a valuable series of astronomical and astrological tablets, 70 in number, entitled "The Illumination of Bel," is said to have been compiled by this early Sargon. It contained a list of eclipses for every probable day in the year. The later Sargon's copy of it for his great library (B. C. 700) is one of the most important of modern discoveries: if a genuine transcription of the original, it is a most astounding instance of the codification of a branch of knowledge, however empirical, for such a date as B. C. 3750; or even for the second or third post-diluvian century in which we have ventured to place Sargon. In these copies of Assyrian *literati*, one-half or more may consist of editorial glosses and fabulous additions. It is amusing to read in the table of the chapters of this astronomical work, that the student is enjoined to hand the librarian, in writing, the number of the book or chapter required.

The writing of Sargon the First's own time, is shown on a small ovoid stone of pink and white marble, now in the British Museum. It was found by Mr. Rassam at Sippara, and relates to "Sarrakina, king of Agadè" inscribed in very archaic characters of that stage of writing which is best described as "line writing,"—the original pictorial forms having been gradually changed into conventional forms, which offer scarcely anything to guide the reader,—almost every feature of the original having vanished. It was but a stage further and the arrow-headed outlines lost the resemblance altogether. This linear writing evinces a great antiquity, and presupposes a far greater for the pictorial and symbolic style. We

are thus carried, even without heeding the uncertain voices and echoes of tradition, some centuries at least beyond the Flood of Noah for the beginning of writing, but not to the thirty-eighth century before the Christian Era for the characters on this remarkable stone, sculptured by the scribe of Sargon the First.

*A copy of this inscription, (as Fig. 1.) will be given on a plate, along with other early specimens of writing, in a future number of the magazine.

(To be continued.)

TEN LITTLE SHORTHAND BOYS.

BY M. T. NEDE.

After a six weeks course, all benign,
One took a place—and then there were nine.

After just two months—he could not wait,
Another ditto—then there were eight.

Two weeks more pass by—oh, mighty leaven!
Another is hired—and that left seven.

One stuck on a *curve*. While in this fix,
He lost his mind—and then there were six.

One a reporter to be did strive,
Couldn't read an eye-lash—that left five.

Reporting word-signs—thousands or more—
Quite turned one's head—and now there are four.

One got a place—an official he—
The judge gave his charge—then there were three.

One took a medical lecture—Whew!—
Wrote up what he got—and that left two.


A woman testified—when she'd done—
Her "says" had choked Steno.—that left one.

The last wrote so fast—he thought 'twas fun—
His pencil took fire—then there were none.



REAL VERBATIM REPORTING.

BY J. L. COBBIN.

OME years ago, in a certain country town in England, which, for obvious reasons, shall be nameless, (some of the heroes of this tale being, doubtless, still living,) there resided a very pompous and an extremely conceited town councillor. He had begun life, as far as memory serves us, as a pot boy at the tavern of a neighboring village. He was next promoted to be helper in the stable, then hostler, groom and waiter, until at last, (having married a cook of very frugal habits), he had amassed sufficient savings to enable the pair to take over a decent public house and he burst out into blossom as a full-blown publican (and sinner?). Mr. Jones (as we will call him) was an ambitious man and aspired to be useful in his day and station. He soon found an opportunity. A vacancy occurred at the board of the town council and he was chosen to fill it. For the first two or three weeks all went well. Mr. Jones was proud of his position and of seeing his name in the local papers as "Mr. Councillor Jones." But his happiness was not without alloy. He very soon found out, (for he was a tolerably good "scholar" for a man of his class), that, while the mayor and certain councillors were reported pretty fully, his speeches were curtailed to such an extent that the comparison was most humiliating. The reason was, that Mr. Jones' speeches were full of the most grievous blunders in grammar; in fact, they set the rules of syntax entirely at defiance. Thoroughly to recast such speeches, was a task which the reporter neither wished, nor was requested to undertake; but Mr. Jones announced his intention to see the "heditor of that there paper," and of finding out whether his speeches could not be as fully reported as the mayor's were.

He saw the "heditor" accordingly, and the delinquent reporter was called in at the same time to explain matters. He caught the editor's eye, (which was winking), unperceived by Mr. Jones.

"What is the reason, Mr. Smith, why Mr. Jones is not more fully reported at the meeting of the town council?" demanded the editor, with well-feigned indignation.

"Why, you see, Sir, we cannot report everybody verbatim, and Mr. Jones, being rather new to the business, I thought he would not like to be very prominently brought forward."

"Hi wants what hi say to be took down just as you do what the mayor says," replied the testy councillor.

"You mean you wish to be reported verbatim?" asked the reporter.

"Hi don't want to be put hoff with only three lines hin the paper

when he ave been speaking for alf an hour," returned Mr. Jones, whose h's, never his strong point, always became shockingly erratic as soon as he was excited.

"Very well," said the editor. Turning to the reporter, he continued: "You understand that the next time Mr. Jones speaks at the town council, he must be reported absolutely verbatim."

"Absolutely verbatim it shall be," responded the reporter, "and I hope Mr. Jones will be satisfied then."

"In course I shall," broke in the councillor, "so long as hi'm took down like the mayor."

"You shall be 'took down,'" said the reporter, with a humorous grin, "and I hope you will enjoy it."

"There is no doubt of that," said Mr. Jones, and he went away murmuring "Hif hi was only took down properly."

A few days afterward, the usual weekly meeting of the town council was held, and Mr. Jones, on rising to deliver his soul upon the comparative merits of two barrel drains which two rival members of the Board were respectively advocating, turned to the reporter with a look full of meaning, inserted his thumbs into the armholes of his waistcoat (as he had seen the squire do at the recent election meeting), and began his speech. For about twenty minutes, the flow of rubbish poured out unchecked, for the reporter had given the mayor the "wrinkle" of what was coming, and Mr. Jones was allowed to have his say, or, as the reporter rather inelegantly expressed it, "to pump himself dry."

Next day, the paper came out with the report of the meeting. It was full of Mr. Jones' speech which occupied about three columnus of fairly big type; all the other speakers having been "cut down" to almost nothing, and even the awful majesty of the mayor was dismissed with barely a dozen lines. But was Mr. Jones reported verbatim? We guarantee that he was. The reporter did not correct a solitary blunder in the syntax; he had carefully left out all the h's which Mr. Jones had considered it unnecessary to insert, and had retained all those which the speaker had thought it requisite to prefix. There was not a connected sentence in the whole thing from its commencement to its finish. A sub-editorial article appeared in the leading columns to this effect:

"We have been informed that Mr. Councillor Jones complains that he has never yet been fully and properly reported since he entered the army of the "City Fathers." In today's issue he will find that oversight rectified, and we hope he will be pleased with the result."

The paper was published at 7 o'clock in the morning, and 250 extra copies struck off in anticipation of an *unusual demand* for that number of the — *Journal*. By 8.15 A. M., not a copy was to be had in the town, for

love or money. ¶ At 8 o'clock the paper, ordinarily sold at 3d., was fetching 1s.; and one man was known to have given 1s., 6d. for a copy. There had never been such a run upon the paper since that organ of freedom first unfolded its banner to the breeze of Heaven. At every corner groups of citizens were to be seen reading and discussing Mr. Jones' speech. Mr. Jones awoke and found himself made famous by a reporter. Shouts of laughter were borne on the air at intervals, while the bystander heard such exclamations as, "That's hit, just like old Jones' talks. No mistake about it. Smith's got him proper and no doubt."

At 10 o'clock, Mr. Jones came to the office and had another interview with the "heditor." Jones wanted to made out that he had been reported "all wrong," but the jeers and jibes of his fellow councillors (among whom he was no favorite) and their assurances that the report of that speech "is prime," left no loophole of escape open for the miserable councillor. He had gained what he wanted, and a great deal more. For many weeks he could go no where without being asked, when he was "going to speak again at the town council," because the questioners "wanted to hear him." He received the honorary title of "Orator Jones," and was so mercilessly ridiculed that he gave up his seat at the town board and subsided into the damp obscurity of landlord of the Red Lion of —.

When a stranger, visiting the town, ventures a remark about newspapers, one of the village gossips will be sure to step forward and volunteer the story of "Orator Jones" of the Red Lion and how he was reported "verbatim."

P. S. I would not be surprised if some of your English subscribers recognize the name of the town where the above "Taking Down" occurred nor should I be astonished if they identify "Orator Jones."

Should any of the characters of this story still be living, I trust that such will keep their own counsel. The events I am referring to happened a long time ago, but "Orator Jones" received such a terrible lesson, and was so humbled and humiliated for years afterwards, that he may now be left alone. The reporter had his revenge, and it was very sweet, I can assure you.



AN INTERVIEW WITH TEDDY.

BY JEAN SHANDON.



WITH fear and trembling I took possession of the stenographic outfit and entered upon my duties. Indeed I did so, more for the purpose of accommodating a friend to whom had come the appeal: "Send some one to get these letters off our hands," than for any other reason. I went under the impression that the position was to be "only temporary," but day followed day and I became a part of the machinery.

The fate of my predecessor was a mystery. I had gathered from stray remarks that the question of his reinstalment was still an open issue. This at first troubled me, but, as most things wear away, so this.

There is ever a feeling of curiosity respecting one whose place we are expected to fill, ever a desire for suggestion from kindly disposed parties as to what we must avoid as well as humor.

Judging from the condition of the machine, the well stocked desk and the ink-wells, the ex-correspondent was a model after whom anyone might well copy. Judging from the opinion of the bachelor brother-in-law of the senior partner, she was a riddle. The same bachelor who had been installed general supervisor had remarkable views as to work, with a decided tendency to object to personal exertion.

Many a time during the period of my novitiate, in answer to my questions, would he shove his hat to the back of his head, his cigarette farther into his mouth (himself nearer idiocy) and start on a monotonous tramp up and down the long dreary office. Should I in consequence turn to my work, he would declare that it seemed to him I was awfully touchy. Not being of a dove-like temperament the encounter would end in a declaration of hostilities, and the books would be summarily returned to the vault.

Unlike some, I have never been obliged to search for the redeeming qualities that "lie hidden in every soul." They come to light in most unexpected ways, and so with him. Never did he allow the sun to set upon his wrath. Ere night he would cross to my desk, bringing a new cut or photograph which pleased his fancy and, did it please mine? Welcome peace offering. Why are we so wont to hide our promptings of better nature under disguise, be it ever so frail? Thus peace with her spotless robes would settle over the buzzing machinery, the clanking presses, the grimy floor and two human hearts. These days had passed away and with them the ruling spirit. I myself was established. Still the fate of Miss B. was a question that agitated my mind. Why had she gone?

I was thinking of this as I entered the little back room where Teddy

was busy with the press, hurrying to get the letters out so that he might go. He looked up, "What makes you wait, you don't have to, Miss B. never did," he said. I told him I would put the letters in the envelopes, and asked, "Did Miss B. always go at six?" "Yes, you bet she did. She had her bangs all fixed and her rubbers warm by a quarter to six." "Why, Teddy I thought she suited everybody." "You did. Well you ought to see Mr. Blodgett. One night she had to wait for one of the firm and she had two girls in here waiting for her, and she was walking up and down and fussing because she couldn't go home, and groaning and sniffing because she was sick. You know how nervous Mr. Blodgett was. Well, he commenced to walk up and down the other side of the room and at last he got mad and said, "Oh shut up, you're looking for sympathy." "Then Mr. Blodgett did not like her?" "Naw. She was always sick and then she'd send me out for pare-gor-ic. But she did not want him to know it. Then she was forever sending me out at dinner time. I must go over on Madison street for rolls, down on Lake street for lemons and up State street for sugar, and if she dropped a paper she had to call me to pick it up. She made Mr. Blodgett and me sick."

Poor Teddy. He looked up at me with his cheeks bright and flushed from his day of running and serving and I thought of my own little brother who had been mercifully spared all these troubles. I thought of Teddy, how he would at last lock the door, trudge way over to the post office with the mail to at last curl up in the corner of the cold car to reach home after all had finished supper. I hoped that he had a loving, tender mother who would "keep some out for him" and have it, at least, warm.

All the time he had been talking his busy little hands had been hard at work and as he handed me a great pile of damp, but clear, carefully copied letters, I took them and went thoughtfully back to my desk.

There is a great deal of talk about typewritists and their employers. There is a question as to their influence. For myself, I can only say, I am sorry they are so susceptible. I care far less for them and my influence over them, than for the example I set for the little boys who so willingly wait upon us. Their hearts are, in many cases, larger, and always more easily impressed. Why should we not aim to make their days end at six o'clock? Why not telephone for a new ribbon, write for a duplicate bill, pick up our own papers and do numberless small things, just for Teddy's sake?





Melbourn H Ford

The President's Senate Bill No. 2350 en-
 titled "A bill authorizing the issue of
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L. E. GREENE.

TRANSCRIPTS OF SHORTHAND PLATES.

MELBOURNE H. FORD. [GRAHAM.]

—shorthand to be published in your "National Stenographer." It is so long since I have been in practice, that I feel I shall not do very well, so far as making legible notes are concerned. I have not practiced the Profession for over 4 years although I use it in my business every day. When I was actively engaged in reporting my style of writing was just about as I write now. Early in my career as a shorthand reporter I found that it was absolutely necessary for me to be able to read my notes at sight. Thus, I got into the habit of writing almost the corresponding style. I always vocalized my notes very freely, and, in that way, it was not long before I could read my notes as easily as I could print. Although I am not now engaged in the practice of the art, it is very useful to me; in fact I do not know how I could do without it.

I am very glad to learn of your success in the publication of your magazine. I consider it by far the best journal of its kind I have seen.

Hoping you may continue to prosper, I remain your friend, Melbourne H. Ford.

[Mr Ford at one time held the official appointments for several circuits in Michigan. His notes are so legible that it is not necessary to publish a key, but we do so from habit. He is a very rapid writer.

He has spent one term in the legislature of his state, one term in Congress and has been again elected to represent his district in the latter body.—ED.]

L. E. GREENE. [GRAHAM.]

—at the market price, not exceeding \$1 for 371 $\frac{1}{4}$ grains of pure silver, and to purchase such gold bullion as may be offered at a price not exceeding \$1 for 23.22 grains of pure gold, and to issue in payment Treasury notes in such form and of such denominations not less than \$1 nor more than \$1,000 as he may prescribe, and makes these Treasury notes redeemable on demand in lawful money of the United States and receivable for customs, taxes and all public dues, and when redeemed to be canceled, and when so received to be reissued, and when held by any national-banking association to be counted as a part of its lawful reserve.

It further requires the Secretary to coin such portion of the gold or silver bullion so purchased as may be necessary for the redemption of the Treasury notes so issued, and repeals so much of the act of February 28, 1878, as requires the monthly purchase and coinage of not less than \$2,000,000 or more than \$4,000,000 worth of silver bullion.

If enacted into law, the further coinage of silver bullion into standard dollars of 412 $\frac{1}{2}$ grains, nine parts fine, will rest wholly in the mere discretion of the Secretary of the Treasury, and he can so coin it or not, at his pleasure.

It proposes no change of existing laws touching gold, except only the purchase of gold bullion with Treasury notes; and the holder of any gold bullion can now deposit the same and receive therefore gold certificates equally as valuable as the Treasury notes.

Under the law of February 28, 1878, the Secretary of the Treasury must purchase not less than \$2,000,000 worth of silver bullion monthly and coin it into standard dollars, and can, if he will, in his discretion, purchase not more than \$4,000,000 worth monthly and coin it into such dollars, and can issue silver certificates for such dollars. Under the proposed measure the Secretary must purchase \$4,500,000 worth of silver bullion and pay therefore in Treasury notes, but he is not required to coin any of such bullion into silver dollars.

[Mr. Greene spent a term at Washington as private secretary for Senator Cockrell of Missouri. He belongs to the high grade reporters, has held an official ap-

pointment in Missouri, but left it when the legislature put the compensation on a farm-hand basis. He is now located at Denver, where he is pleasantly situated, having lately broken from the ranks of the bachelors.

Mr. Greene has written some very entertaining articles for THE NATIONAL STENOGRAPHER and other shorthand periodicals. He is a lover of books and a pointed writer. ED.]

TYPEWRITING DEPARTMENT.

OUR SCOTTISH BRETHREN.

The canny Scotch stenographer can move when there is necessity. Mr Gladstone recently made a six-column speech in Edinburgh that was printed just thirty-two minutes after it closed. Nothing slow about Scotland.—*Chicago Inter Ocean*.

A NEW FAD FOR LADIES.

Have you seen the new typewriters which my lady of fashion now uses for her personal correspondence? There is a special form of old English type used, and the machines are far different in appearance from those used in business offices. Instances those of white holly with Parisian gilt trimmings; what could match better or look more harmonious in a white and gold dressing apartment? And then there is a variety of others, the bird's-eye maple, the old oak, cherry and walnut. The machine is arranged so as to slip into the desk and the cover is made in the form of an ordinary writing desk. Of course these are quite expensive, but after using one the task of letter writing becomes a positive pleasure.—*Chicago Evening Journal*.

INDIVIDUALITY.

A lady complained to Postmaster Nofsinger the other day that an enemy had troubled her peace of mind by writing naughty letters to her. Dr. Nofsinger referred the matter to Inspector McClure. Some one inquired how letters written on a typewriter could be detected—not an uninteresting question in these days when typewriters enter into the daily lives and are used to such a large degree by business men. "Even typewriters cannot be depended upon to shield the anonymous little writer who sends insulting messages," remarked Dr. Nofsinger. "Everyone has stock phrases and catch words which would be pretty sure to reveal him after awhile. Then a man's identity is discernable in his punctuation, in the measure in which he strikes the keys of the machine, in the very mistakes made. It is pretty difficult for a man to get away from himself and to conceal his identity so that he would not at the same time be discovered."—*Kansas City Times*.

THE BANNER TYPEWRITER.

E. W. Donovan, of this city, has patented and will place upon the market in a short time a cheap, durable and simple typewriter that should find its way into every household and office. The great difficulty heretofore experienced by those of moderate means has been the great cost of typewriters able to do the work required of them. The Banner overcomes this, for it will be sold at the low price of \$10, and will do the work required of it as good as a \$125 machine. It is simple, strong, has no weak parts, its action is perfect and positive, any width or thickness of paper can be used, the alignment is perfect, and the machine is so small that it can readily be carried in the pocket or grip. The working of the machine is easily learned, and the writing is at all times exposed so that a mistake can be readily seen.—*Flint (Mich.) News*.

THE TYPEWRITER AN EDUCATOR.

BY BATES TORREY.

Hardly a month passes but some new field opens for the typewriter. "Why, the world is mine oyster," would seem the proper exclamation, had it a voice. The common uses are familiar, and they are not a few. The business house hears its merry click, and the head of the concern goes home at three. The newspaper office tries it, and clean, clear-cut copy ascends the spout to the intense satisfaction of the compositor. The hotel corridor enjoys its metallic tones above the hum of confusion, and if the ear is intent there can be heard Johnny Bull or Jean Crapeau, or Fritz or Pat, or our own Uncle Sam, all at times talking to the machine. Even the surly editor beams with smiles when typewritten articles are presented, and the blue pencil for once forgets its cunning.

The machine is a wizard! If a new branch of its utility is declared, no one is surprised. With the typewriter the unexpected surely happens; the history of its progress has been that and nothing else.

Not long since the Census Bureau called for the machine to assist in the extraordinary calculations which have been sprung upon an innocent republic. Recently the Associated Press of New York state issued the mandate that typewriters must be employed in the telegraphic service of the newspapers of the Association. That's nothing. The typewriter has been helping out the phonograph for a long time, and getting but very little credit for it either. I expect yet to see an effigy of the machine on the gate-posts of every school yard in the land, to demonstrate two things—that not only is the education of the school inculcated with the customary system of a machine, but that this particular machine is a part of the education.

Little children, gather about and hear me talk! Did you know there was more instructiou in composition, rhetoric, grammar, punctuation, and general language lessons, in a square inch of the writing machine than there is in a long ton of the average textbook? It's a fact, and hurrah for iron and steel ingeniously applied!

It is well known that the beginner upon the typewriter encounters peculiar difficulties. Not difficult difficulties, but peculiar ones. The head forgets its office, and the hand its duty to perform. The spelling, which from youth upward had not forsaken us, suddenly disappears. In its place we have something that out-fonetics old Fonetik himself.

And the sentences—just gaze upon them! Or rather look into blue etherial space to rest your optics. What a compound of alphabet disorder; why, it would be a positive relief to fall backward on the pavement and

see stars. And then the punctuation. Great Scott, and all the little Sir Walters! "How in blazes does the comma go?—and did I ever hear of any stop besides the comma?—and if so, when?—and if not, why not?—and where—and how?"

Well, if in the early morn the intellect is vigorous, a sentence may begin now and then with a capital—but it is obviously a mental lapse; and a subject may accidentally find its predicate, but beyond that what confusion! Talk about Hebrew, and Sanscrit, and Coptic—and Zuni— —and Zulu!!

"Commas!" "You needn't be sarcastic; I know all about commas—and cormorants for that matter—but left my head in the next room; am just now amusing my fingers. Kindly go in and roll it about a little—just to re-arrange the molecules of the brain."

"Did I ever go to school?" "Confound you, yes. I ought to be able to write English as her is spoken. No doubt about it. Just run your eye over that page." The carriage is lifted, or the paper is removed, for the exhibit. Shades of Cadmus! What do we see but verbal colic and grammatical delirium tremens; and looking around for the sceptical inquirer he is nowhere to be seen, though a cachinnation of laughter wearies the echo.....

That's the beginner's experience, but the machine puts in its work with steadiness and precision and becomes an educator. As such it should be considered.

Let your little ones play with the typewriter. The machine does not break easily, and it is a complete Kindergarten of wholesome instruction. Have your wife take hold (as mine did recently—not my hair,) and she will forget the common occurrences of life, go about with her head *in coelum*, her face a blank; but after the thing is conquered what a help she can be to write dunning letters and copy illegible manuscripts: Seduce your mother-in-law into trying it. Never mind the machine—get her interested. It will prove a civilizing influence, and the domestic circle will be the better for it.

The world has already gained three or four laps in the—er—human race, just on account of that little device alone, and if there's any personal ill or public calamity that needs attention, aim the typewriter at it and the matter is corrected.

But its prime function is that of an educator. What's the use of going further into details; the facts are speaking everywhere. With it the blind see and the dumb talk. I haven't heard of any lepers having been cleansed, but a good many unhealthy notions concerning language have been purified. The illiterate have in many instances been enabled to see their own illiteracy, and the wise have in the face of cold, cold print ab-

jured half their doctrines and been able to present the other half to a long-suffering public in readable shape.

As an all-round educator the typewriter beats "our esteemed contemporary" and is a close second on the Encyclopedia Britannica." It is better than the saw-horse for a boy of resources, and keeps your eldest daughter off the front gate.

There is but one thing it seems to injure, and that is the steel pen industry, but the latter has had its fling. Its record as Past Grand Educator has been a good one. Sic transit penna.

But Vive L'roi—the writing machine!!!

A PLEA.

BY CHAS. A. NAUCK.

Reporters all! Do you subscribe, For some good magazine?	But if you'd keep these small amounts, And be not quite so rash,
If not, then send your name to this, The finest ever seen.	Then, when you'd like a magazine, You'd always have the cash.

It only takes a small amount The subscription price to pay, So you can see what's going on, And what other writers say.	I hear you ask: What magazine Then will you recommend? Why, THE NATIONAL STENOGRAPHER Is best for which to send.
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How queer it is, I hear your voice, It seems so very strange, As you exclaim, without a cause, I cannot spare the change.	Of magazines there is a score But this I think is best, Of all that's published, North and South As well as East and West.
--	---

And yet there passes, not a day, But foolishly you'll spend A dime perhaps, or fifty cents, And regret it in the end.	Now, good friends, I beg of you To send your name today, For 'tis a fact you must admit 'Tis dangerous to delay.
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LITERARY DEPARTMENT.

STRATFORD-ON-AVON.*



AFTER pursuing the road for about three miles, I turned off into a foot-path, which led along the borders of fields and under hedge-rows to a private gate of the park; there was a stile, however, for the benefit of the pedestrian; there being a public right of way through the grounds. I delight in these hospitable estates, in which every one has a kind of property—at least as far as the foot-path is concerned. It in some measure reconciles a poor man to his lot, and what is more, to the better lot of his neighbor, thus to have parks and pleasure-grounds thrown open for his recreation. He breathes the pure air as freely, and lolls as luxuriously under the shade, as the lord of the soil; and if he has not the privilege of calling all that he sees his own, he has not, at the same time, the trouble of paying for it, and keeping it in order.

I now found myself among noble avenues of oaks and elms, whose vast size bespoke the growth of centuries. The wind sounded solemnly among their branches, and the rooks cawed from their hereditary nests in the tree tops. The eye ranged through a long lessening vista, with nothing to interrupt the view but a distant statue; and a vagrant deer stalking like a shadow across the opening.

There is something about these stately old avenues that has the effect of Gothic architecture, and merely from the pretended similarity of form, but from their bearing the evidence of long duration, and of having had their origin in a period of time with which we associate ideas of romantic grandeur. They betoken also the long-settled dignity, and proudly concentrated independence of an ancient family; and I have heard a worthy but aristocratic old friend observe, when speaking of the sumptuous palaces of modern gentry, that "money could do much with stone and mortar, but, thank Heaven, there was no such thing as suddenly building up an avenue of oaks."

It was from wandering in early life among this rich scenery, and about the romantic solitudes of the adjoining park of Fullbroke, which then formed a part of the Lucy estate, that some of Shakspeare's commentators have supposed he derived his noble forest meditations of Jacques, and the enchanting woodland pictures in "As you like it." It is in lonely wanderings through such scenes, that the mind drinks deep but quiet draughts of

*Continued from Vol. I. page 471.

inspiration, and becomes intensely sensible of the beauty and majesty of nature. The imagination kindles into reverie and rapture; vague but exquisite images and ideas keep breaking upon it: and we revel in a mute and almost incommunicable luxury of thought. It was in some such mood, and perhaps under one of those very trees before me, which threw their broad shades over the grassy banks and quivering waters of the Avon, that the poet's fancy may have sallied forth into that little song which breathes the very soul of a rural voluptuary:

Under the green-wood tree,
Who loves to lie with me,
And tune his merry throat
Unto the sweet bird's note,
Come hither, come hither, come hither,
Here shall he see
No enemy—
But winter and rough weather.

I had now come in sight of the house. It is a large building of brick, with stone quoins, and is in the Gothic style of Queen Elizabeth's day, having been built in the first year of her reign. The exterior remains very nearly in its original state, and may be considered a fair specimen of the residence of a wealthy country gentleman of those days. A great gateway opens from the park into a kind of court-yard in front of the house, ornamented with a grass-plot, shrubs, and flower-beds. The gateway is in imitation of the ancient barbican; being a kind of outpost, and flanked by towers; though evidently for mere ornament, instead of defence. Then front of the house is completely in the old style; with stone shafted casements, a great bow-window of heavy stonework, and a portal with armorial bearings over it, carved in stone. At each corner of the building is an octagon tower, surmounted by a gilt ball and weathercock.

The Avon, which winds through the park, makes a bend just at the foot of a gently sloping bank, which sweeps down from the rear of the house. Large herds of deer were feeding or reposing upon its borders; and swans were sailing majestically upon its bosom. As I contemplated the venerable old mansion, I called to mind Falstaff's encomium on Justice Shallow's abode, and the affected indifference and real vanity of the latter:

"FALSTAFF. You have here a goodly dwelling and a rich.

"SHALLOW. Barren, barren, barren; beggars all, beggars all. Sir John:—marry, good air."

Whatever may have been the joviality of the old mansion in the days of Shakspeare, it had now an air of stillness and solitude. The great iron gateway that opened into the court-yard was locked; there was no show of servants bustling about the place; the deer gazed quietly at me as I passed, being no longer harried by the moss-troopers of Stratford. The only sign of domestic life that I met with, was a white cat, stealing with wary look and stealthy pace towards the stables, as if on some nefarious expedition.

I must not omit to mention the carcass of a scoundrel crow which I saw suspended against the barn wall, as it shows that the Lucys still inherit that lordly abhorrence of poachers, and maintain that rigorous exercise of territorial power which was so strenuously manifested in the case of the bard.

After prowling about for some time, I at length found my way to a lateral portal, which was the every-day entrance to the mansion. I was courteously received by a worthy old house-keeper, who, with the civility and communicativeness of her order, showed me the interior of the house. The greater part has undergone alterations, and been adapted to modern tastes and modes of living: there is a fine old oaken staircase; and the great hall, that noble feature in an ancient manor-house, still retains much of the appearance it must have had in the days of Shakespeare. The ceiling is arched and lofty, and at one end is a gallery, in which stands an organ.



The weapons and trophies of the chase, which formerly adorned the hall of a country gentleman, have made way for family portraits. There is a wide hospitable fire-place, calculated for an ample old-fashioned wood fire, formerly the rallying place of winter festivity. On the opposite side of the hall is the huge Gothic bow-window, with stone shafts, which looks out upon the court-yard. Here are emblazoned in stained glass the armorial bearings of the Lucy family for many generations, some being dated in 1558. I was delighted to observe in the quarterings the three *White lucas* by which the character of Sir Thomas was first identified with that of Justice Shallow. They are mentioned in the first scene of the *Merry Wives of Windsor*, where the Justice is in a rage with Falstaff for having "beaten his men, killed his deer, and broken into his lodge." The poet had no doubt the offences of himself and his comrades in mind at the time, and we may suppose the family pride and vindictive threats of the puissant Shallow to be a caricature of the pompous indignation of Sir Thomas.

Near the window thus emblazoned hung a portrait by Sir Peter Lely of one of the Lucy family, a great beauty of the time of Charles the Second: the old housekeeper shook her head as she pointed to the picture, and informed me that this lady had been sadly addicted to cards, and had gambled away a great portion of the family estate, among which was that part of the part where Shakspeare and his comrades had killed the deer. The lands thus lost have not been entirely regained by the family, even at the present day. It is but justice to this recreant dame to confess that she had a surpassingly fine hand and arm.

The picture which most attracted my attention was a great painting over the fire-place, containing likenesses of Sir Thomas Lucy and his family, who inhabited the hall in the latter part of Shakspeare's lifetime. I at first thought that it was the vindictive knight himself, but the housekeeper assured me that it was his son; the only likeness extant of the for-



mer being an effigy upon his tomb in the church of the neighboring hamlet of Charlecot. The picture gives a lively idea of the costume and manners of the time. Sir Thomas is dressed in ruff and doublet; white shoes with roses in them; and has a peaked yellow, or, as Master Slender would say, "a cane-colored beard." His lady is seated on the opposite side of the picture in wide ruff and long stomacher, and the children have a most venerable stiffness and formality of dress. Hounds and spaniels are mingled in the family group; a hawk is seated on his perch in the foreground, and one of the children holds a bow;—all intimating the knight's skill in hunting, hawking, and archery—so indispensable to an accomplished gentleman in those days.

I regretted to find that the ancient furniture of the hall had disappeared; for I had hoped to meet with the stately 'elbow-chair of carved oak, in which the country 'Squire of former days was wont to sway the sceptre of empire over his rural domains; and in which it might be presumed the redoubted Sir Thomas sat enthroned in awful state, when the recreant Shakspeare was brought before him. As I like to deck out pictures for

my own entertainment, I pleased myself with the idea that this very hall had been the scene of the unlucky bard's examination on the morning after his captivity in the lodge. I fancied to myself the rural potentate, surrounded by his body-guard of butler, pages, and blue-coated serving-men with their badges; while the luckless culprit was brought in, forlorn and chapfallen, in the custody of game-keepers, huntsmen, and whippers-in, and followed by a rabble rout of country clowns. I fancied bright faces of curious house-maids peeping from the half-opened doors; while from the gallery the fair daughters of the Knight leaned gracefully forward, eyeing the youthful prisoner with that pity "that dwells in womanhood."—Who would have thought that this poor varlet, thus trembling before the brief authority of a country 'Squire, and the sport of rustic boors, was soon to become the delight of princes; the theme of all tongues and ages; the dictator to the human mind; and was to confer immortality on his oppressor by a caricature and a lampoon!

I was now invited by the butler to walk into the garden, and I felt inclined to visit the orchard and arbor where the Justice treated Sir John Falstaff and Cousin Silence "to a last year's pippen of his own grafting, with a dish of carraways;" but I had already spent so much of the day in my rambling, that I was obliged to give up any farther investigations. When about to take my leave, I was gratified by the civil entreaties of the housekeeper and butler, that I would take some refreshment—an instance of good old hospitality, which I grieve to say we castle-hunters seldom meet with in modern days. I make no doubt it is a virtue which the present representative of the Lucys inherits from his ancestors; for Shakespeare, even in his caricature, makes Justice Shallow importunate in this respect, as witness his pressing instances to Falstaff:

"By cock and pye. Sir, you shall not away to-night * * *. I will not excuse you; you shall not be excused; excuses shall not be admitted; there is no excuse shall serve, you shall not be excused * * *. Some pigeons, Davy; a couple of short-legged hens; a joint of mutton; and any pretty little tiny kickshaws, tell 'William Cook.'"

I now bade a reluctant farewell to the old hall. My mind had become so completely possessed by the imaginary scenes and characters connected with it, that I seemed to be actually living among them. Everything brought them as it were before my eyes; and as the door of the dining-room opened, I almost expected to hear the feeble voice of Master Silence quavering forth his favorite ditty:

"'Tis merry in hall, when beards wag all.
And welcome merry Shrove-tide!"

On returning to my inn, I could not but reflect on the singular gift of the poet; to be able thus to spread the magic of his mind over the very face of nature; to give to things and places a charm and character not their own, and to turn this "working-day world" into a perfect fairy land. He is indeed the true enchanter, whose spell operates, not upon the senses, but

upon the imagination and the heart. Under the wizard influence of Shakspeare I had been walking all day in a complete delusion. I had surveyed the landscape through the prism of poetry, which tinged every object with the hues of the rainbow. I had been surrounded with fancied beings; with mere airy nothings, conjured up by poetic power; yet which, to me, had all the charm of reality. I had heard Jacques soliliquize beneath his oak; had beheld the fair Rosalind and her companion adventuring through the woodlands; and, above all, had been once more present in spirit with fat Jack Falstaff, and his contemporaries, from the august Justice Shallow, down to the gentle Master Slender, and the sweet Anne Page. Ten thousand honors and blessings on the bard who has thus gilded the dull realities of life with innocent illusions; who has spread exquisite and unbought pleasures in my checkered path, and beguiled my spirit in many a lonely hour, with all the cordial and cheerful sympathies of social life!

As I crossed the bridge over the Avon on my return, I paused to contemplate the distant church in which the poet lies buried, and could not but exult in the malediction which has kept his ashes undisturbed in its quiet and hallowed vaults. What honor could his name have derived from being mingled in dusty companionship with the epitaphs and escutcheons and venal eulogiums of a titled multitude? What would a crowded corner in Westminster Abbey have been compared with this reverned pile which seems to stand in beautiful loneliness as his sole mausoleum! The solicitude about the grave may be but the offspring of an overwrought sensibility; but human nature is made up of foibles and prejudices; and its best and tenderest affections are mingled with these factitious feelings. He who has sought renown about the world, and has reaped a full harvest of worldly favor, will find, after all, that there is no love, no admiration, no applause, so sweet to the soul as that which springs up in his native place. It is there that he seeks to be gathered in peace and honor, among his kindred and his early friends. And when the weary heart and failing head begins to warn him that the evening of life is drawing on, he turns as fondly as does the infant to the mother's arms, to sink to sleep in the bosom of the scene of his childhood.

How would it have cheered the spirit of the youthful bard, when, wandering forth in disgrace upon a doubtful world, he cast back a heavy look upon his paternal home, could he have foreseen that, before many years, he should return to it covered with renown; that his name should become the boast and glory of his native place; that his ashes should be religiously guarded as its most precious treasure; and that its lessening spire, on which his eyes were fixed in tearful contemplation, should one day become the beacon, towering amidst the gentle landscape, to guide the literary pilgrim of every nation to his tomb! (THE END.)

PEGGY REMINGTON IN PARIS.

Paris, Dec. 1.



San un unfailing indication of the total depravity of the French race, you'll always hear people say in a horrified way that they have no word in their vocabulary for "home." Indeed I wouldn't blame them if they dispensed with that article altogether if they are obliged to suffer from insufficient heating appliances as I have since I've been in Paris. It is a universal failing, and everywhere you go you find an indifference to this discomfort, that is astounding. You

make a call on a lady and she entertains you in a room where you can "see your breath," as the children say, while she chats away in the most unconcerned manner, your teeth fairly chattering all the while. Of course, the thermometer never strikes bottom as it does in our country, but still, in a land where a good hard snow can fall and stay on the ground for over a week, there certainly ought to be some means of making a house habitable during these cold snaps. They depend almost entirely on grates which hold about a handfull of coal and which, for general uselessness, it would be hard to excel. To begin with, a French fire is just as fickle and uncertain as the people are supposed to be, and, in order to coax the very poor "bricquits" and soft coal to burn, they must be handled with the greatest care and delicacy, or else, just as you think all is well, out they go from sheer perverseness, leaving you huddled over the lifeless embers, thinking most emphatic things about the man who invented this particular warming apparatus.

I went out for a stroll the other day and, before I knew it, found myself in the Latin quarter, one of the oldest parts of the city. One smell was enough to convince you of that fact. Such robust ones as emanated from some of the damp courts and basements, which never, since their walls closed around them, had had a glimpse of the sun. One room I peeped into, for compactness and economy of space, beat anything I ever saw: bedroom, dining room, kitchen, nursery and parlor, all in one, and, to cap the climax, the man of the house was a roaster of chestnuts by profession, and at that moment was starting up his charcoal fire, enveloping everything in thick volumes of smoke which apparently did not annoy him, nor the partner of his joys and sorrows, nor yet his off-spring, in the least.

Near by, in equally as dirty a hole, a woman was cooking potatoes in a boiling kettle of fat and which, when done, are much like our saratoga chips. She will give you quite a plate full for five or six sous, but, although they look savory, their origin is so dubious that I have not as yet had the courage to try them. In direct contrast to this filth and grime, came a small procession of tiny mites dressed in funny little brown cloaks reaching down to their heels, with quaint white frilled caps on their heads, like our grandmothers used to wear. A portly, comfortable looking "sister" kept a watchful eye over them, and I could not help thinking, as I watched them file down the dingy narrow street, their little white heads nodding and bobbing, how perfectly incongruous they were with their surroundings. I think French children, as a rule, especially the boys, are less boisterous than our future presidents. They do not come out of school like untamed savages, and, if they have any inclination to give vent to those ear splitting screams that we are accustomed to, they discreetly suppress them. I must say, though, that, as a rule, they are not as robust and strong looking as their American cousins, and you see paler faces and rounder shoulders among them.

How in the world do even the children learn to speak this polite language is beyond me! And to count! I know I shall never be able to fathom the intricacies of French numeration. Think of having to go through the mental gymnastics of saying four times twenty plus ten, in order to express "ninety" in words. And the worst of it is, you cannot possibly convince the average shop-keeper that you cannot understand what he is saying, and to shake your head and protest does not the slightest good—he goes on all the faster. One does not realize how much latent power as a pantomimist one possesses, until you find that you are as good as dumb, and the only way of getting what you want is to wildly gesticulate. If the worst came to the worst, and stenography failed me after such an apprenticeship, I know I could successfully teach in a deaf and dumb asylum; but the other day, when I ran across a boy in a store who stuttered frightfully, I laid down my arms and acknowledged myself baffled. With my meagre knowledge of the language, the combination was too much for me.

Out of the 40,000 American citizens in Paris, from my observation I should think fully two-thirds of them are art students, and all the girls, without exception, if they confessed their hearts desire, would rather be a Marie Bashkirtseff than all the Joan of Arcs or Florence Nightingales that ever breathed. Go to any art student's room in Paris and if her book is not in some conspicuous place, it is her picture, and most probably, tucked away in some corner, is a journal, which the writer, if she be fortunate enough to die young, confidently hopes and expects, will be given to the world, a la Bashkirtseff. Go to her tomb, which, for gorgeousness, is only

outdone by Napoleon's, and you find fresh wreathes of flowers with, perhaps, violets laid there by some devotee, who fondly hopes that she may get her feet wet, contract a becoming malady, and die in in the very spring-time of life, to her own immense satisfaction.

I happened to get in among a lot of art students one evening, and could not help wondering, as I watched them and listened to their conversation, what mistaken idea of calling had induced them to lay their puny efforts at the feet of that exacting muse. Nearly all the "girls" had arrived at the years of discretion some time ago, and a great many of the beginners were actually white-haired women, whom one would rather expect to see dandling their grand-children on their knees. It is funny to see how patronizing they are withal to one who is "not in it." Anyway, I do not believe I like women with prominent hobbies. They are so numerous just now, that one longs for the opposite, and gladly welcomes "a creature not too bright or good for human nature's daily food."

"Machines a ecrire Remington" was a sign over a door, suggestive enough for me, so in I went, if for nothing more than to have a glimpse at a typewriter. It proved to be a branch house for the Remington machine, and the manager, Mr. Henry, when he found I wanted a little information for the readers of *THE NATIONAL STENOGRAPHER*, was most courteous and obliging in helping me all he could.

It seems, as yet, stenography is an infant industry here, and, like so many labor saving inventions, meets with a good deal of opposition from short-sighted people who cannot appreciate its benefits, and look at it from a selfish standpoint. There are only about one hundred and fifty stenographers employed in Paris, and their salaries vary all the way from \$30 and \$40 to \$60 and \$80 for experts, which is much better pay than is given for general office work, a bill clerk, for instance, getting from \$25 to \$30 per month. Everybody is allowed a two weeks vacation, and office hours are usually from nine to six. The French merchant has yet to know the luxury of spinning off a hundred letters in an hour or more, without scarcely any effort on his part, and the large business houses still stick to the old-fashioned way of dividing the correspondence up among different clerks. Such a pokey way of doing business! You receive long-winded circulars from various kinds of stores, all carefully written in longhand, and it makes your fingers ache to think how somebody must have worked over them, and in what short order they could be gotten out with a "trusty machine."

I was naturally interested about the girls, but, from all I hear, they are not such a power in the land as in our country. But then I do not believe any of them have arrived at such a stage of perfection in the art, if the young lady I saw worrying a machine, was a specimen. About twenty words a minute, I should say, was her speed, though it might have been

professional jealousy on my part, and she might have been writing faster than that.

There are three companies that control the trade—Remington, Hammond and La Calligraphie, and they sell and rent for the same price as in America. In night schools shorthand is taught free, and there is also an association of stenographers, founded about a year ago, but which is quite flourishing for one of its age. After all, we may some day have to look to Paris for the “latest thing in stenography” as we do in fashions.

I am afraid I am not possessed of the proper spirit for an imparital observer, for I find myself constantly murmuring to myself when I go around to the stores—“Humph! we do that better in Chicago.” But things are managed in such a clumsy way that one is all the time surprised to see how far behind the times they are. Buy a handkerchief at the Bon Marchè and you have to be your own cash-boy and bundle-wrapper, or at least go with the clerk to the cashier’s desk, get your change and from there to the wrapping counter, where you receive your parcel with a profusion of “thank yous,” and many other things said, which sound very nice if they are unintelligible. One involuntarily hums “My Country ’tis of Thee,” and longs for the musical voice of the “Fair” young lady with the old familiar call of “Cash.”

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THE NATIONAL STENOGRAPHER

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\$1.00 PER YEAR. PUBLISHED MONTHLY. SINGLE COPY, 10 CTS.

THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, JANUARY, 1891.

A number of interesting features will be added during the year.

* * *

THE NATIONAL STENOGRAPHER sends you greeting, and wishes you a happy and prosperous New Year.

* * *

WE wish those of our brothers and sisters who are musically inclined would favor us with their compositions, either vocal or instrumental. It will give us pleasure to reproduce them in our columns.

* * *

IF subscribers find subscription blanks enclosed in the copies they receive, it will be an indication that their subscriptions have expired, and they should at once forward their dollars direct to us, in order that they may not miss a number.

* * *

TO OUR agents we wish to say that, inasmuch as you are laboring in behalf of the only absolutely independent magazine published in be-

half of the profession, we hope you will in the future, as you have in the past, be untiring in your efforts to obtain subscriptions. With your aid, we will soon be able to enlarge both the number of pages and the issue. No other publication pays so large a commission or gives so much for the subscription price. During the year several special editions will be issued, and, from an artistic point of view, THE NATIONAL STENOGRAPHER will rank second to none; the quality of matter presented will be of the highest order, and typographically, it will present a handsome appearance.

* * *

I WISH to thank, most heartily, each and every one who has aided me in any way in the publication of this magazine, for I believe it to be solely due to this hearty co-operation that THE NATIONAL STENOGRAPHER has achieved such success. And I hope that I may continue to

be thus favored. At present I can only repay you by issuing a neat, clean, unprejudiced and independent publication, but anticipate in the near future to give you more substantial reward.

* * *

BOUND volumes of 1890 are ready for delivery. A more beautiful addition to your library cannot be had. Those so desiring can have their names impressed in gold upon the cover without additional expense, by so stating in the order. The price of the volume, ledger-bound in half morocco and gold, is three dollars, expressage paid.

* * *

WE have received the constitution of the Munson International Phonographic Association. It seems to be very complete in detail. One of the objects of this association is to bring together in fraternal harmony the writers of the Munson system. It is also its aim to promote the interests of that system and its votaries among business people of all classes, under any and all circumstances, and in all sections of the English-speaking world.

It is a good scheme, and, if all the writers of this system will take an active interest, it will rival the like organization lately started in England in behalf of the Isaac Pitman system.

We hope the promoters of this enterprise will not be discouraged should they fail to receive at once the support they merit, for the

American stenographers will be inclined to await evidence of stability in the organization before taking active part. It will certainly be for their interest to join, and we sincerely hope every writer of this system will enter at once into correspondence with the General Secretary, J. W. Young, 176 W. Third St., Plainfield, N. J.

The constitution advances the idea of an official organ of the organization. We sincerely hope the mistake will not be made of using any of the journals or magazines for this purpose, but that the association will conduct its own journal. The voice of the association can then go forth with no uncertain meaning. The expense is insignificant compared with the liberty thus given. It is impossible to have too many good newspapers in the professions, and, with such a man as Charles H. White, as editor-in-chief, the success of such a magazine would be assured.

* * *

WITH this number begins our second year. We look back at our first year with a great deal of satisfaction. We realize that the profession desires such a publication as we have given it. As a body we meet with all phases of character, with all kinds of business, with all manner of curious combinations of business matter, with all grades of intelligence, with various methods of logic. There is no other profession which gives such opportunities for observation and enlightenment, for

one meets with all professions in consultation and debate upon the technical matters relating to each. There is probably no other profession about which the world at large has more erroneous ideas. A lawyer, a physician, a mechanical engineer, a scientist, or a politician, spends weeks, perhaps months, in preparation for an oratorical display, while the stenographer who is called upon to report the effort, by whatever name it may be known, is expected to make a perfect report, and furnish his transcript within a short time after the last words have been uttered. If this confidence be not misplaced, it follows that the stenographer carries with him in his daily life a fund of information not usually met with in members of other professions. It was upon this basis that THE NATIONAL STENOGRAPHER steamed up and started upon its journey on the tide of human affairs. Its mission was to gather up literary efforts of members of the profession and carry them all over the world. That it is fulfilling its mission is evidenced by the support it has received. That its usefulness may be enlarged, will depend upon its patrons.

REVIEWS.

ANALOGICAL SYLLABIC SHORTHAND, based on the Benn Pitman alphabet; arranged for self-instruction, and for use in shorthand schools and colleges, by Francis H. Hemperley; 33pp; 50c; Philadelphia, 1890.

Mr. Hemperley has here given to the public the result of his thirty years experience as a writer and teacher of the art.

The elementary consonant and vowel signs are those in use generally by Pitman and Graham writers.

The Isaac Pitman idea of having the doubling principle take effect after a final hook, is retained, and an "ed" tick given.

He gives a universal vowel and a specific vowel.

The lessons contained in this book were first published in *The Philadelphia Stenographer*, of which Mr. Hemperley is the editor, and are published in book form as the result of the demand thereby created.

The representation of the system is unique and concise.

A BIOGRAPHY OF ISAAC PITMAN, by Thomas Allen Reed; 100pp; price 3s and 6d; Griffith, Farran & Welsh; London, Eng.

This is a most complete production, being written, in an entertaining style, by one who is probably better acquainted than anyone else with the subject of it.

The history of this life shows what a fixed purpose, adhered to and guided by a strong will, may accomplish, though the beginning be small and weak. Isaac Pitman began his shorthand career with nothing larger than his pocket could accommodate. He now sets the music to which the writers of England and her colonies dance. A rigid copyright has aided him materially, and will sustain him so long as he lives. That he has been a great benefactor to the world cannot be questioned. That, without his aid, stenography might still have been in its cradle, is hardly worth argument, for it is through his disciples that nearly all the later systems have sprung. That they made improvements is true, but they did it only after a thorough knowledge of the art as taught by him.

Many have thought to ridicule Isaac Pitman by claiming that he has kept up a constant change in his system. He has made a great many changes, and very few authors have not. We know of but one system whose author makes a point of the fact that he has never changed his system. It is a magnificent system, but to acquire it unaided from the text-books containing it, demands a mind keen and deep enough to master the most intricate of the abstruse sciences. Isaac Pitman

believed in placing his system in a form capable of being understood by the average intelligence and purchased by one possessed of moderate means. This was wisdom. His copyright would have availed little if he had placed his publication at a price beyond the reach of those who would be benefitted and benefit him by obtaining a knowledge of its contents.

Our readers who are interested in the history of the art will not fail to procure a copy of this book.

EXCHANGES.

The Metropolitan Stenographer for October is a little late in arriving, but is very readable.

The Australasian Shorthand Journal, (Melbourne, Australia) reaches us with its November number filled with interesting matter.

Wisdom and Wit (Detroit, Mich.) is one of the brightest little papers we receive. It is edited by a shorthand writer and teacher. Send for a sample copy.

The Shorthand Review for December, contains: "Transcribing Stenographers' Notes," by W. L. Mason; "The Typewriter Girl," by Miss M. C. Doyle; "Wanted, a stenographer;" "A Test of Competency," by S. Louise Patteson.

The November number of *Frank Harrison's Shorthand Magazine* contains a great many interesting articles, among which are "Memory and Business;" "The Phonograph, by Frank Bailey." Mr. Harrison has now completely recovered from his illness and promises that he will soon be up to date with his magazine.

In the December issue of his interesting magazine, Mr. Howard caused us to smile until threatened with a double-bowknotted stitch in our side. Really, we didn't think there was so much fun in our diminutive brother editor. We are delighted to know that we were the cause of doing him a good turn, for, if he enjoyed

the writing one-tenth as much as we did the reading of his Exchange Note in regard to our forthcoming history, he hasn't even now quit smiling.

Bates Torrey gives some very instructive thoughts as to typewriting and the eyes.

Mr. Howard is doing well by his subscribers.

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The Answer.

Our Monthly.

Correspondenzblatt.

The Shorthand Herald.

The Educational Voice.

The Practical Educator.

The Phonographic World.

La Grange College Magazine.

Pernin's Monthly Stenographer.

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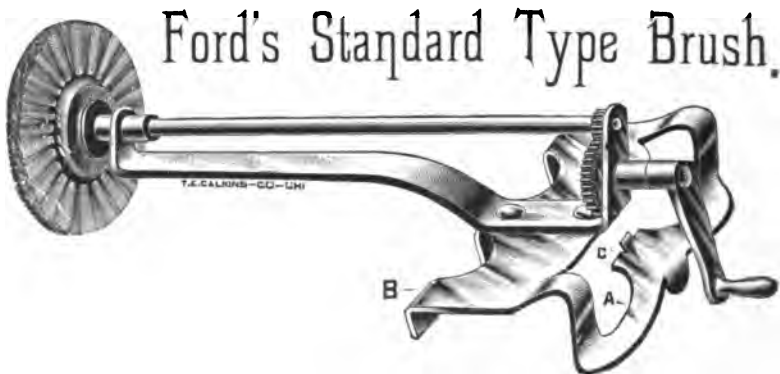
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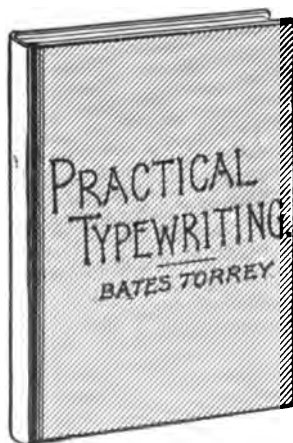
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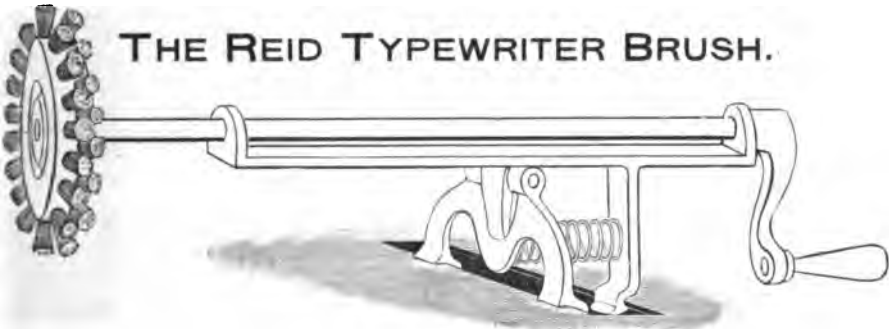
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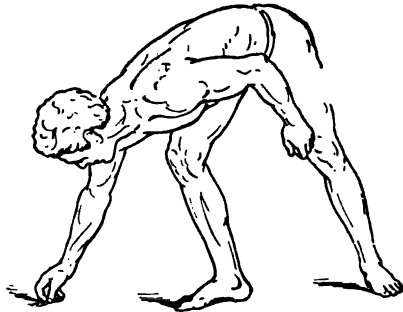
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STENOGRAPHER.

BY
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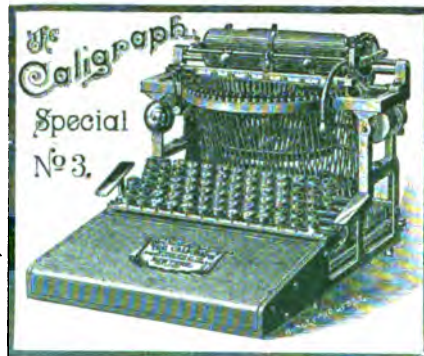


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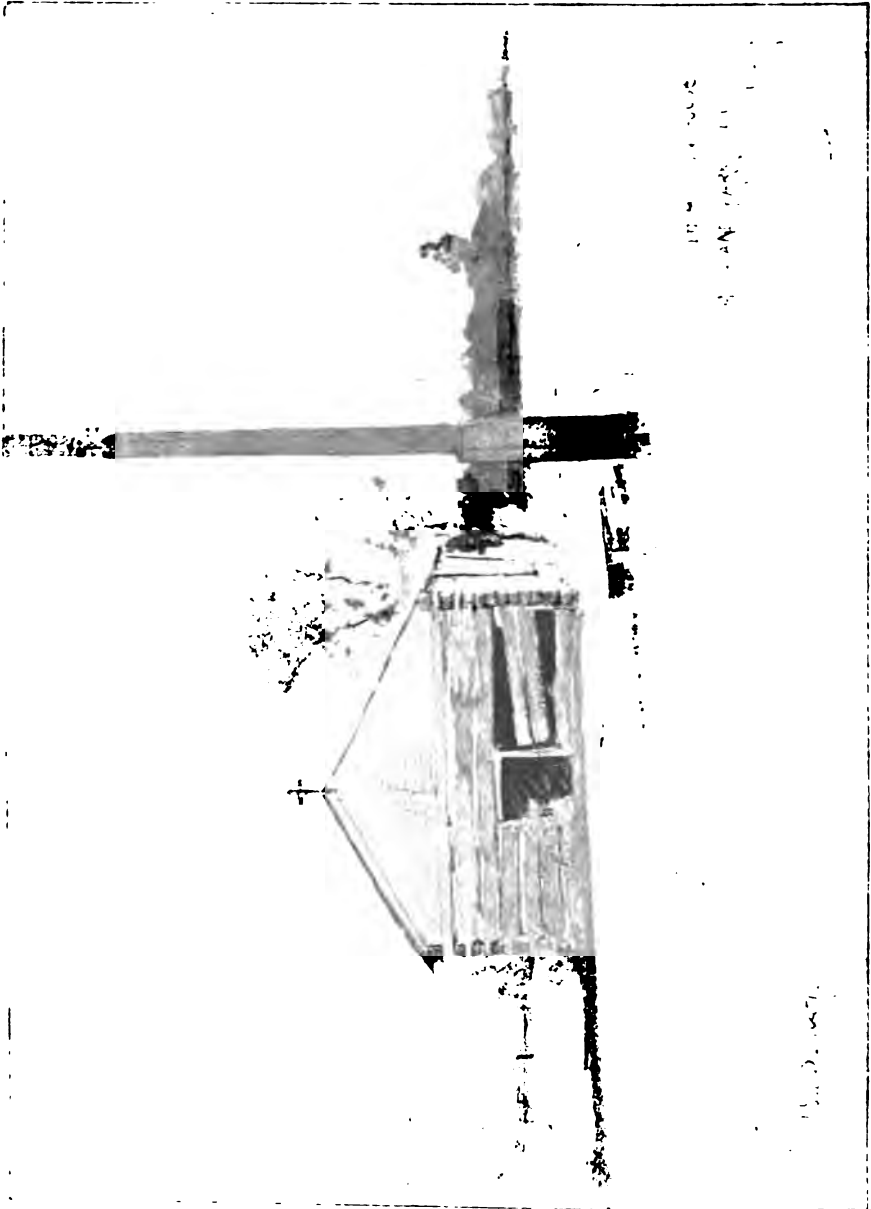
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THE NATIONAL STENOGRAPHER, FEB. 1901

OLD LOG MISSION HOUSE.

SEE PAGE 77.

THE NATIONAL STENOGRAPHER

VOL. II.

FEBRUARY, 1891.

No. 2.

A STUDENT'S EXPERIENCE.

BY MISS A. C. ROBBINS.



T WAS a sad experience and one from which I would that my young countrywomen might be protected.

"Yes he is an excellent teacher," the speaker said. "He was a very fine writer at one time, but he has been somewhat dissipated of late years, and can not be depended upon for official work."

These remarks had not been addressed to me, but as the conversation continued, I learned that it was a teacher of stenography who was being discussed.

A deep desire to pursue this wonderful study had been smoldering in my heart since my girlhood, and, as I was occupied but half the day in teaching petted, "only" children in a private school, I determined to interview this superior teacher and ruined reporter.

It was late one Saturday afternoon when I reached a business block, at the entrance of which was posted, with innumerable other notices, "Shorthand College." I ascended the first flight of dingy stairs, and, at the first landing, this same green card bearing the words "Shorthand College" met my eye; it was tacked on a door that stood ajar. I rapped, but, as there was no response, I entered unbidden. The room was large and bare of furniture excepting one or two portable black-boards, a table and a few chairs.

This was a seat of learning—a college of shorthand!

Presently a gentleman, of dignified, almost courtly, bearing, entered the room, bowing graciously to me. Upon stating my errand I was told that he was the master of the school and would be happy to give me any information in his possession. After some questions from me, he proceeded to explain the principles of shorthand, stating that he did not teach either *vocalization* or *position*, and, consequently, did not use ruled paper. This did not astonish me at all as I was wholly ignorant of the significance of both vocalization and position as applied to phonography. He said:

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"Notes can easily be read from the context, and it is entirely unnecessary to spend any time in studying these principles. Take this outline p-pr; it may be peeper, pepper, piper, pauper, but who could not tell from the sense, which word was wanted?" A stupid person, indeed, I thought, who could not distinguish among such possibilities!

After some further explanations the talk turned into another channel, and, by the most delicate flattery, this teacher inflated my hopes and fired my ambition until no attainment seemed impossible. His charges were two dollars per lesson, but he had so impressed me with his own superiority as an instructor, and my own extraordinary ability, that I would probably have deemed it even a greater privilege to pay five dollars a lesson.

I was directed to procure Pitman's "Manual of Phonography," and I studied diligently on consonant outlines, eschewing all vowels and every suggestion of position.

One of the exercises of my earliest lessons was this: The teacher would write a passage on the blackboard and read it to me; I was then required to read it, but, the paragraph being short, I could remember enough to stumble through it after a fashion. I was also given notes of old reports to read in my room, but this I was absolutely unable to do, and I, of course, did not realize the enormity of the crime, for crime it is, not to be able to read what one professes to know.

When I was able to make consonant outlines fairly well, I had lengthy dictations, which I was never asked to read, as it was entirely beyond my capacity to do so. I well remember one afternoon that was spent in taking dictation from German; as I knew a little of the language I found it vastly entertaining if not equally profitable.

My lessons continued in this wise, four months, perhaps a little longer.

One evening when I came down to supper, a young boy in the family with whom I was staying, announced loudly, but not without a touch of sympathy in his voice, "Your teacher is dead. It is in the evening paper." And so it was. He had taken an overdose of opiate and had passed away in the night. I was shocked beyond expression and thoroughly grieved. For days I wept at the thought of this great loss, for the man had won my affection as any kind teacher must win the love of an earnest pupil. There are few relationships sweeter, and none more blessed.

I soon realized that I must have another teacher, and following upon this quickly was the revelation that I must learn some vowels if I expected ever to be able to read my notes. It was not the first time I had been taught so poorly that it must all be done over again, but it was not a more cheerful prospect for that reason. I raked my scattered wits together, brought my courage to its highest tension and went to work again on a new basis.

Just as I was ready for dictation practice, the summer vacation came, and I was compelled to leave my study. This, however, did not prevent the "President" of this "College" from conferring upon me a diploma of graduation. I carefully wrapped and sealed the document, and, as it is the only bit of parchment ever bestowed upon me, I treasure it accordingly, knowing full well its value!

Changes in my surroundings necessitated my dropping the study of shorthand for a number of years. The circumstances of my taking up the work again are of recent date and lie yet too near my heart for scrutiny.

And what is the moral to my tale? It has one, and a very serious one, I assure you; one that every person whose experience is in any degree akin to mine will appreciate. It is this: persons professing to teach the art of stenography should pass examinations prescribed by laws, in the framing of which, skillful stenographers should have a voice.

This great and good Republic of ours protects its citizens against the sale of adulterated and tainted food: why not protect its students against the teaching of well meaning but wholly incompetent instructors?

THE VALUE OF ASSOCIATIONS.*

BY PROF. A. E. S. SMYTHE.



N THESE days of brotherhoods, trades unions, caucuses, rings, corners, organization, combination, aggregation and general amalgamation, any sermon on the text "Union is strength" may be thought to be a little belated. But, like most other texts, there are more doctrines than one to be discovered in it, and the fable of the old farmer, his sons and the bundle of sticks may serve to point other morals than the most evident. Without arriving at the eleventhly, twelfthly, finally, lastly, in conclusion, and one word more, which occasionally come under the experience of the Sunday stenographer, we may consider one or two aspects of the figurative bundle of sticks, the association of bark and fibre, twig and sap, in the stick individual as well as in the faggot collective, though it may well be beyond the scope of our time and purpose to go quite to the roots of either.

One is in no danger of an accusation for striking originality in drawing attention to the laws of evolution as apparent in phonography. We have had the law applied in various regions and it is nowhere more evident than in the stenographic world. It is unnecessary to trouble you with details of the history of shorthand from its genesis, but merely to recall the statement of the Diety and the Darwin of modern shorthand, Isaac

*Read at the Canadian Shorthand Society Convention, Toronto, Aug. 30. 1890.

Pitman himself, that his system was founded on older methods, that it has grown by the adoption and establishment of counter suggestions, amendments and improvements, that like every real living thing it is still growing. Here, indeed, we have an example of the value of association—the association of old ideas on new foundations, of old principles on the common basis, and the compacting of all into a freshly organized system.

As we might expect, on the attainment of some degree of perfection we are speedily confronted with examples of what the scientists would term variation from type. As Taylor, Byrom, Mavor and other brethren of the rapid pen are found to converge to the focus of Phonography, so we find Pitman the less, Munson, Graham and the numerous contemporaries diverging in more or less desirable directions from the standard upheld by the great body of shorthand writers under the rule of the Bath Institute.

It is to be deplored that these divergencies are occurring and have occurred and it is none the less deplorable because what in frequent instances are just and natural rights are standing in the way of the most desirable uniformity.

In vowel inversion and additional hooks of Graham, in the aspirate signs of Munson, and in other variations of contemporaneous phonography there has been nothing so far, perhaps, to distinguish the several systems so widely as the Script, Roman and Italic characters of ordinary English, or the Arabic and Roman symbols of notation, which are all equally familiar to the general reader, while presenting a marked dissimilarity.

When we remember that in every age the writers, the scribes, the clerics or clerks have been the conservers of literature, of knowledge generally, and consequently the leaders of thought and the teachers of people; and remember also that the superiority of shorthand over longhand will eventually, in absence of telephonic and phonographic development, place stenographers in the position of writers, scribes and clerks to mankind, we cannot fail to be impressed with a great responsibility that rests on all stenographers, and especially on all members of shorthand societies, in guarding the progress and welfare of the art, and in sustaining the reputation, intelligence and skill of their class.

The time of the general use and understanding of shorthand may be apparently distant, but the age is a rapid one, and while twenty years ago the telephone was jeered at, it is not for shorthand writers to lack faith in their craft.

The great obstacle to the general adoption of shorthand will be the need of a uniform character, and it is none too soon for the stenographic world to make some effort towards securing it.

Our Roman characters are the result of evolution from arbitrary symbols adopted by the Phœnicians or even earlier. Sanscrit was, and is, a

phonetically written language and the ancient Hebrew tongue is practically written with unvocalized consonants. Fifty years ago these principles were to be followed in framing a series of arbitrary signs to represent, sounds, and fifty years of evolution have given an incredibly improved result. Evolution, however, can proceed little further. There is a limit to human perfection and if uniformity be desirable, and who shall say it is not, it is time to sink all personal considerations as regards claim to our superiority of systems, and have the best features of all, combined in one of unquestionable excellence. It is idle to say that human ingenuity is unequal to the task, and it is derogatory to the dignity of living masters of the art to hint that they would not gladly welcome such a design. It is not a question of local or provincial or even national importance, but an affair of worldwide moment.

If none will take the initiative and show their sense of the necessity of the case, it is a worthy opportunity for the Canadian Shorthand Society to prove itself alive to the best interests of the art it upholds, by declaring the urgency and by summoning the great shorthand authorities of the old and new continents to the consideration and adoption of a uniform system, combining the best features of the present varieties, which will be as intelligible to all nations in its purpose of representing sounds as the Arabic figures are in denoting numbers.

There is a French academy, composed of the great men of the nation, whose duty is to keep the language pure and preserve its classical form. Let us have a shorthand academy including its inventors, its experts, its masters in all hands, who may set up and preserve a standard, who will consider and suggest improvements, deciding upon their merits and embodying or rejecting them; and under whom, shorthand would take as permanent a form as longhand.

An academy such as thus suggested would be naturally formed from the leading officers or delegates of the Associated Shorthand Societies of the English speaking lands, could such a body in any wise be organized. The value of association in this manner need not be enlarged upon. Should it take the form of some of the great labor leagues such as the Locomotive Engineers, opportunity would be given for the exhibition of all the best qualities of unionism. Membership would guarantee fair work to the employer and fair wages to the assistant; it would raise the standard in both directions; it would shut out the unskilled and absolutely incompetent competition which floods the labor market; it would provide a court or college for the regulation of standard speeds, the granting of degrees or certificates for proficiency and efficiency, and the licensing of teachers; it could form a tribunal of appeal in all matters of dispute, and it would go as far as a well conducted organization could possibly go, in hastening the

shorthanders' millenium. Whether it could be carried out is a difficult question to settle, for it is an unfortunate fact that the more intelligent men are and the more individualism they possess, they are unreasonable in submitting to the necessary restraints such organizations impose. It can hardly be doubted, however, that a plan of associated action might be devised to which none would object to render due allegiance, and in which England, the United States, Australia and Canada might find new bonds of union.

The chief value of the individual consists in his worth to the community, and the stenographic individual is no exception to the rule. By a happy law of compensation, the more he is of use to the community, the more the community lends itself to his comfort and prosperity. So it will not be out of place to examine, for a second, one or two of the means in which the value of association is represented in him.

It is a descent into detail to remark that the association of ideas is one of the first qualifications of the shorthanders. The laying of two and two in careful contiguity and the deduction therefrom of the never-failing four is a mental exercise handed down from antiquity in which over indulgence is impossible.

In the ability to accomplish, rests the basis of common sense, of gumption, of all business talent, and it is the great boom unfortunately too often denied to the willing but unable stenographer. As the quality is a natural endowment, people being born with it and surely trained into its possession, it is needless to pursue the subject further. Those who enjoy it, will kindly put it in practice at once.

There are, however, a number of acquirable accomplishments, some more or less obvious, and others calling for remark. The value to the reporter of a general education and of wide reading and culture need not be insisted upon, but it is unfortunate that the office stenographer, the merchant's assistant or correspondent, continually lose sight of the importance of general knowledge and intelligence in faithfully fulfilling their duties. To read, to write, to spell and to be almost grammatical is not the only hope of the mercantile stenographer. There are possibilities in his position not rivaled by any other career if he chose to develop them. That he operate a typewriter I take for granted. Let me suggest another line of association. But first permit me to deprecate the reluctance with which many young men and women, with present day accomplishments in education, think of undertaking work which they are pleased to consider inferior. Need I call upon the author of "Self Help" and "Duty" and "Character" and the "Lives of the Engineers" to repeat his numberless lessons on the dignity and nobility of the devotion of all talents and all accomplishments whatsoever to honest work? Scarcely.

If countless young men and women of education and cleverness, would only be satisfied to do what they can, rather than what they wish, or what the false criterions of society lead them to expect, there would be a vast amount of relief rendered immediately to our middle class population. But a false value of associations interferes, and we find hosts of graduates struggling for an existence, who might have lucrative positions if they did not choose to despise them.

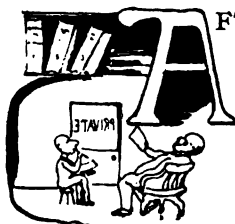
Such a possible position may be instanced in the foreign correspondent, the master of several languages, who can take his letters in shorthand and transcribe them on the typewriter. This polyglot reporter in London, England, New York and many other places has positions open for him at princely salaries. The German who takes in languages like milk, and the Russian who acquires them with his teeth, have their eyes on these prizes, and Canadians, who already evince a special aptitude for languages, should pay the subject some attention. It is to be feared that a many-tongued Anglo-Saxon could hardly bring himself to the drudgery of notebook and keys, but it is to be also hoped that the reluctance to devote improved abilities and skilled labor to so-called inferior uses is rapidly passing away. An association such as has been outlined, embracing the societies of different states, where all the members rest on an equal honorable footing as comrades in one common order, would do much to abolish this feeling, and not only so, but the increased and increasing dignity of such a united body, would immensely raise the status of all employments in which its members were engaged.

In the hasty survey I have made of the few points thus brought to your notice, very much less than justice has been done to their importance, and I would, therefore, specially commend to the attentive considerations and discussions of the ladies and gentlemen of the meeting, the value of associated effort among the societies, the necessity thereby entailed—one, indeed, depending, on the other—for the adoption of a uniform system, and the value to the commercial shorthand and typewriter of adding one or more foreign languages to his stock-in-trade.



THE OTHER SIDE OF THE QUESTION.

BY G. P. ALDRICH.



AFTER reading Mr. Rooney's article in the November issue, I failed to arrive at any reason why the railroad stenographer should consider himself as far above the ordinary commercial stenographer as the latter considers himself above a hod-carrier (?) In fact, I doubt very much if any sensible stenographer, whether he be a railroad man or not, considers himself above his fellow men engaged in any honorable employment, whether that employment consists in elevating bricks and mortar or holding down a desk in some richly furnished office. We are all working for the "Mighty Dollar;" at least I don't think many of us are laboring for glory alone.

Mr. Rooney states that if his defence of the railroad stenographer is not strong enough, he expects to hear from some one who is not in the railroad business; therefore, I will try to put before your readers, as concisely as possible, the other side of the case, and draw a comparison between the opportunities of stenographers engaged in railroad and commercial work.

The statement is made that "a stenographer in almost any other business has a daily routine to go through, which is scarcely ever deviated from to any extent." True, in a certain sense, and, for that reason, if no other, the duties of a commercial stenographer, who nearly always knows what is before him, are, to my mind, much pleasanter than those of one who is not sure of what he will be called upon to do from day to day.

In the next case the railroad stenographer, in almost every instance, must take everything by dictation—I am speaking of stenographers now, not private secretaries to the higher officials of the company—for fear that if he is allowed to exercise his own ability he may sometimes make a serious mistake, which would result in a heavy loss to the company; for instance, quoting rates, etc., which are continually changing. On the other hand, the commercial stenographer is, after he has become somewhat familiar with the prices of goods and the method of conducting the business he is connected with, entrusted, in the first place, with, perhaps, matters of minor importance, as an opening wedge, which will, in turn, if satisfactorily discharged, lead on, step by step, to higher duties, with a corresponding increase in salary as the value of the service rendered his employers increases. There is practically no limit to the possibilities of advancement of the commercial stenographer, by reason of his being directly under the eyes of his superior, who is, in nearly every case, quick to detect any indication of ability. But, in the case of the railroad stenographer, relegated generally

to a certain department, the nominal head of which is oftentimes a chief clerk, or sometimes some one who has not the power to effect an advancement or promotion in any way, which individual receives all his instructions from headquarters, and where everything must be submitted to the real head before any action can be taken thereon, there is very little chance for promotion, or advancement in salary. The stenographer contemplating a position with a railroad company better "strike" in the beginning for all the salary he expects to receive so long as he remains. It is true, perhaps, that the commercial stenographer has not the opportunities, in the pursuit of his occupation, for viewing the scenery of this great and glorious country from the windows of a palace car, which the railroad stenographer has, but I think he has pleasanter duties to perform that more than compensate him for the loss sustained in this respect.

On the other hand, the commercial stenographer has opportunities, which do not present themselves to the railroad stenographer, for meeting with a great many different business men, and thereby has a chance of knowing what is going on about him and keeping on the lookout for something better, if he is not satisfied with his position. The railroad stenographer, on the contrary, comes in contact with no one outside of his office during business hours, and, as he is usually amenable to a specified time for the opening of business and restricted to a certain time for lunch, which if exceeded renders him liable to a severe reprimand, the chances of his getting on the "track" of anything better are very considerably less than in the case of the commercial stenographer, especially as railroad hours are generally longer than those of any other business, and a man has greater difficulty in obtaining a leave of absence, if only for a short time.

Again, the commercial stenographer often acts for his superior during his absence, thereby having a chance to make a record for himself, and, as his knowledge of the business increases and he becomes more valuable to his employers, he is promoted to positions of responsibility rarely hoped for by the railroad stenographer. The latter usually has such an amount of work to wade through that he has no time to master the outside details of the business, and thus his opportunities for making himself valuable in other capacities are proportionately lessened.

I might continue in this way for some time, but, as I trust I have in a measure elucidated the opportunities of the commercial stenographer as against those of his brother (if I may call him such), the railroad stenographer, I will leave the field to some one better able to understandingly present both sides of the case than I am.

PEGGY REMINGTON IN PARIS.

Paris, Jan. 1.



WOULD not advise any one to come to Paris and cultivate a toothache, for, unless they have a mint of money, they must, perforce, be obliged, as that vulgar little song goes, to place an incumbrance on their very existence, if they would go to a dentist for relief. I was so unfortunate as to discover the other day, by most unmistakable signs, that a certain molar situated in the rear of my mouth would have to be attended to, and, on making inquiries, I got the address of an American who, my informant assured me, would not positively fleece me, and, after one night of especial agony, I hied me down to the aforesaid man.

Speaking of nights of agony, I wonder if as much concentrated exasperation can be embodied in any other article ever invented as in one of these apparently harmless nickle alarm clocks. Finding that the French lark always got the better of me, of and left me indulging in "nature's sweet restorer" until a shockingly late hour, I bought me a really and truly American alarm clock, triumphantly wound and set it and closed my eyes with the sweet consciousness that at the appointed time I would be awakened. Now, if one's nerves are in a normal state, I think the ticking of a clock in a room quite cheerful and do not mind it at all, but just let every nerve be wrought up to its very tightest tension, let shooting pains radiate all up and down one side of your head until that head throbs as if it would certainly burst, then, I say, if you would avoid going stark raving crazy, banish the clock! Perhaps I am making sweeping assertions and condemning all clocks for the faults of one, but assuredly there was malice aforethought in the peculiar actions of my clock. It would tick on in the most ordinary manner all the evening, but just let the house get perfectly quiet, say two o'clock in the morning, and then it would get in its deadly work. Ordinary ticking does not annoy me, but when it got to making extra time, sort of a double shuffle, as they would say in clog dancing, and reel off half a dozen ticks at a time, my patience was almost exhausted. Then it would get back to its usual gait and jog on as if there was no hurry at all and I would take hope, but, alas! it was really only resting to get a good start, for, suddenly, off it would go at that reckless wild pace spinning off the hours in no time, and in such a cheery pleasant tone, that it maddened me beyond everything and I ejected it bodily with much emphasis. Morpheus evidently approved of my course for I then slept the sleep of the just.

To continue about the dentist. His reception room was most gorgeous, quite a different affair from the stereotyped rooms we have at home. The floor was of several kinds of hard wood laid off in diamond shaped figures and polished to the very highest pitch of brilliancy; the beautifully upholstered furniture was admirably set off by the delicately tinted walls, and numerous cupids, more or less frisky, smiled approvingly from the ceiling, which was greatly to their credit, and his cheerfulness, taking into consideration the icy temperature of the room and their scantiness of raiment. Bitter experience has taught me that you always want to get prices from everybody for everything; accordingly, I did a little shopping on the subject of teeth filling. After waiting some time my dentist condescended to make his appearance and I straightway told my errand. He was courteous, affable and sympathetic as I recounted my sufferings, but, when it came to a matter of dollars and cents, there was a business-like ring to his voice that boded no good for me. If it was a small cavity he said he would fill it for \$10 or its equivalent in francs, but if the nerve had to be killed for a composition filling (seeing I was a country-woman of his) the charge would be \$20. I marveled greatly that such things could be, and sadly took my toothache home. My trip was not in vain however: the thought of laying out twenty good dollars for one tooth acted like a charm, and I have not felt a throb since, strange as it may appear.

Will I ever get used to these everlastingly slippery hard-wood floors! I know I shall break some if not all my bones trying to keep my equilibrium. One of the first things I noticed in Paris was the sort of choppy, short steps everyone takes as though their feet were very cold or had at one time in their existence been frozen. I think I have discovered the cause: it is these abominable floors which are so treacherous that, unless you just hobble along ever so carefully, your heels are apt to play you the disagreeable trick of usurping the place usually occupied by your head. If it is a large floor there are usually several rugs scattered around, and it keeps one busy contriving so as to be able to keep on these rugs, where you are, for the time being, at least sure of your position.

A thing that struck me as being queer was that, on going into an office and enquiring for a gentleman, say, between twelve and two, you are invariably told that he has gone to breakfast. How odd, I thought, and how very late the gentlemen must all get up if they are not ready for breakfast before midday. I found out, though, that the French do not recognize the first meal at all; in fact, it never consists of anything more than coffee and rolls or chocolate. In vain have I ordered beefsteak or chops only to be looked at in perfect wonderment and told I could not have it until later. They are so oppressively polite in these small restaurants, and, if the day does not go well with you, it is not for the lack of wishes to that effect.

"*Bon jour, Madam,*" from the *garçon* who waited on you. *Bou jour Madam*" from the cashier, who is generally the proprietor's wife; and so on, as you pass each particular *garçon*, until the small boy, who opens the door for you, faintly echoes "*Madam*" with the most peculiar inflection almost impossible to describe—sort of rises in the middle and drops at the end; and all this not once but every time you have a meal.

Another strange, unnatural thing I have noticed: The girls don't chew gum. So far I have failed to detect any in the shops, being naturally of an inquiring mind, and being prompted by an intense interest in phenomena of all kinds, but diligent search has failed to reveal that article in any shape or form. Think of it! Not a house in France with gum sticking under the table or around in various other convenient places! But what they lack in one folly they make up in another—mirrors, for instance. I never saw so many in all my life, and in every conceivable place you find them. In millinery and dry goods shops they are all right, but just where necessity comes in, in stores where nothing but cold meat is sold, or, in creameries and groceries, I fail to see. One catches unexpected and unfamiliar views of ones face and wonders who that fright with her hat on awry is, when, lo! and behold! it is none other than ones self!

Happened to run into the rooms of a club of young ladies—American exclusively—the other afternoon and could not help but notice how closely they imitated their brothers, except, of course, they did not smoke and put their feet on the chairs, but, in other ways, they were not behind. Talk about women being together and being incapable of not chattering like magpies! There were perhaps a dozen girls, and while I was there I do not think as many words were exchanged: all sat around as glum as oysters, their noses buried in the latest American papers and magazines. I essayed conversation with one of the least formidable looking and commenced with the strikingly original question of "how she liked Paris?" She laid down her paper regarded me for some time and then said:

"Beg pardon."

By this time I felt rather foolish and wished I had said something different, but the die was cast, so I repeated. Presently the answer came. "Her time was occupied to such an extent that she had not had time to consider the question," and then she resumed reading. Now, that girl didn't want to talk to me and she knew just how to show this fact without actually over stepping the bounds of politeness. What a gift! I found myself all the way home practicing lifting my eyebrows and saying coldly "Beg pardon," but I never can infuse the iciness into it as she did, if I studied for years.

A few little items about the stenographers employed by the government in the Chamber of Deputies and Senate might be of interest.

In the former they employ one chief stenographer who, with his assistant, has under him six others, called revisers, who, of course, are experts in this line and revise and correct the work of their ten subordinates. Other men are employed, called "auxiliaries," who do not, as in the case of the others, receive regular salaries, but hold themselves in readiness to be called in in emergencies. Ordinarily the regular corps is sufficient. In the Senate the same number of men are employed with the exception of having only one extra help in reserve, while in the Chamber of Deputies they have three.

Somebody said they would rather be right than president, and the same remark might apply in a case of this kind. The chief stenographers get \$2,400 a year, while a senator only receives \$1,800. Even the assistant is paid better than that, getting \$2,000 per year, while the six subordinates begin with \$1,200 and are gradually increased till they get as high as \$1,800. It is my private opinion that the chiefs are more for ornament than anything else (they are so over fond of titles here) and that the reviser and subordinates do about all the work. However, they have easy hours—two to five or six with no session on Tuesdays, which is not so bad, all things considered. And then the "auxiliaries" are cheered by the comforting fact that if any of the "revisers" die or resign (I might as well say die for a Frenchman was never known to resign anything in the shape of an office,) they step into their shoes and their pay is consequently increased. Now, I think I should object to such an arrangement: it would make me quite morbid to think someone was waiting eagerly for me to die off so as to take my place.

I was very much disappointed at being told that ladies were not allowed to visit the shorthand night schools. In fact, I quite shocked the professor by trying to argue the point with him, but I could not convince him of the errors of his ways. So the hidden mysteries and riotous doings of Paris schools of the shorthand persuasion will never be revealed, by me, at least.







TRANSCRIPTS OF SHORTHAND PLATES.

MISS JULIA AKERS. [LONGLEY.]

—pre-emption entry of my client, John W. Andrews. The final entry was made by John W. Andrews, on the 22nd day of May, 1889. The motive of the contestant is evident from the fact, as appears from the evidence, that the land is worth not less than \$3,000. The character of the contestant is shown by his own testimony wherein, upon his cross examination, he admits that he is making his living by gambling and by dealing what is known in this country as "stud poker." While this has no bearing upon the law of the case, it may very properly be taken into consideration in connection with the character of evidence that he has introduced and the methods pursued by his attorney as shown by the examination of witnesses. I desire here to call your particular attention to the fact that all through the testimony in behalf of contestant, advantage has been taken of the very liberal rules of the department in the manner in which questions were asked. You will observe that with almost every witness the attorney did most of the testifying by asking leading and improper questions.

[Miss Julia Akers graduated from the Longley Phonographic Institute (then in Cincinnati, Ohio) in the early part of 1885. Immediately after completing her course of instruction under Mr Longley, she became an amanuensis for Mrs. E. L. Rush of Cincinnati, with whom she spent seven months. Learning of a vacancy in the National Normal University at Lebanon, Ohio, she applied and was accepted. This place she occupied with honor and credit for five years, during which time she taught a large number of students, who are now occupying responsible positions, acted as amanuensis for the President, Alfred Holbrook, and also reported numerous lectures delivered, by the President and Vice President, in the Chapel Exercises. These speeches afterwards appeared in the "National Normal Exponent." In connection with her work in these various capacities, Miss Akers completed a course in the College of Science in this Institution, in order the better to prepare herself for her work as stenographer. In June 1890 she resigned her position in Lebanon and went on a trip West. She stopped in Gunnison, Colorado, in August. Soon after her arrival an important case came into court, the testimony to be taken before a referee. The lawyers, learning that Miss Akers was a stenographer, procured her services. She was engaged by the folio and although the work only lasted sixteen days her receipts amounted to \$460.60. At no time did she have any difficulty keeping pace with her talkers nor in reading her notes. Friends urged her to open an office of her own. A prominent lawyer made this liberal offer: "Come into my office, I will give you a first class salary for the work done for me and allow you the privilege of taking in all extra work you can get". This she accepted, and, as is the case with most expert stenographers, she has as much work as she can well attend to and is making money. Miss Akers is twenty-three years of age, an earnest advocate of the Longly System and very enthusiastic in her work. A bright future certainly lies before her. ED.]

GEO GATRELL. [GRAHAM.]

—in the millwright business. A.—About fourteen years, as near as I can remember.

Q.—You were over there on the 10th or 11th with Mr. Hutchinson to look this mill over? A.—Yes, sir.

Q.—Was there anyone else there at the time you was looking it over besides Mr. Hutchinson and Mr. Pinch? A.—Well, Mr. Pinch and there was some other men around the mill working there.

Q.—The mill at that time was running, was it not? A.—Yes, sir.

Q.—Had a good business on a small scale? A.—It was not making very good flour.

Q.—Did you hear any fault found with the flour by any person? A.—I don't remember whether I did or not.

Q.—When you went through the mill, you stayed there until it was finished, left it as a finished mill, didn't you? A.—With the exception of some little changes.

Q.—Did you know of any little changes to be made before you left? A.—Not positive.

Q.—Did you know of anything, any little thing worth five cents to fix that it needed about that mill when you left it? A.—I did not.

Q.—When you left that mill, you left it a perfectly finished mill so far as you knew, did you not? A.—I did.

Q.—Now, when you came back with Mr. Hutchinson on the 9th, 10th and 11th, you looked that mill over, you and Mr. Hutchinson together, and determined then what it would take to repair that mill, did you not? A.—No, sir.

Q.—What did Mr. Hutchinson in your order determine? A.—Simply decided on what machines.

Q.—Answer the question. Did Mr. Hutchinson in your order determine what it would take to make that mill a good mill, a good roller process mill? A.—No sir.

Q.—He did not? A.—He did not.

Q.—Did you hear Mr. Hutchinson tell Mr. Pinch what it would take, what machinery it would take in that mill? A.—I think I did.

Q.—Did you see Mr. Pinch write it down as he told him? A.—No; I think not.

[When twenty years of age, Mr. Gattrell was residing at South Hampshire, England. At that time he was induced to study shorthand by seeing in a stationer's window the advertisement "Shorthand taught in twelve easy lessons." Terrible delusion! He could only devote a portion of his evenings to the study of Isaac Pitman's Phonography; at the end of nine months he was able to follow a slow speaker verbatim subsequently reporting sermons and also delineations of character for a phrenologist in the English Channel which lies near the coast of France. He was a member of the Phonetic Society of Great Britain and Ireland; held a teacher's certificate from Isaac Pitman, and also a certificate from him for writing 200 words per minute, there being only 12 members of this Society then writing at that speed. In 1870, he came to the United States locating in Kansas; in 1871, was appointed professor of Phonography in Spaulding's Commercial College at Kansas City and was the first to introduce shorthand reporting in that city; subsequently came to Michigan, and in 1873 became Official Stenographer of the fifth Judicial Court for the county of Calhoun; afterwards obtained an appointment for the adjoining counties of Eaton and Barry. In 1880 he was appointed Special United States Examiner to take proofs in the celebrated Perrin-Perrin case which necessitated his traveling about the country taking testimony of medical authors and experts connected with various insane asylums in New York City, Philadelphia and other places. The typewriter transcript contained over ten thousand pages which was bound in a number of volumes, each of about the size and thickness of Webster's Unabridged Dictionary, and are now in the possession of the Clerk of the United States Court at Grand Rapids. In 1886 he took proofs in Perrin vs. Shelby in which his transcript exceeded ten thousand pages. Six copies having been made at one writing, there were at least sixty thousand sheets of paper used, all written on the Remington typewriter. It may be termed a "weighty case" as the records and exhibits when appealed from the Circuit Court to the Supreme Court weighed twenty-two hundred pounds; decision rendered in favor of the Sibley heirs for about \$450,000. Mr. Gattrell has taught considerable, but his time is now taken up in reporting. After coming to the United States he adopted Ben Pitman's shorthand, and on coming to Michigan used Graham's shorthand.—ED.]





EDITED BY T. J. ALLEN.

[We will endeavor to answer through this department all questions requiring practical information, likely to be helpful to the student of phonography or the Stenographer.]

J. W.—(1) *Sometime* is derived from *some time*, but is used in a different sense. The difference will be seen from the following examples: "I will get it sometime;" "I will have some time to spare;" "Some time ago I sent you an order;" "I will send you an order sometime." (2) *Value for* means valued on account of; *valued at*, considered as worth, so much.

Teacher—The best way to teach phonetic spelling is to first show that the simplest and most natural way to represent spoken language is to use characters to represent the *sounds* of words; that phonetic shorthand makes use of a series of sound signs to represent sounds and that words are formed by joining these signs together, always following the pronunciation without any regard to *incorrect* longhand spelling. Any such rules as "Silent letters are omitted," "Y as a consonant is represented by the *Yuh* sign, are not only unphilosophical but defeat their object, since they lead the student to think of letters instead of sounds." (2) Good mnemonical suggestions are sometimes helpful; much depends on the general method of teaching followed and the mental constitution of the student.

G. Williams—There are a number of glaring errors in the book, but it may not be any less valuable for the purpose on that account. Such English as "accounts whereupon interest is charged" is not at all beyond the *possibilities* of the average dictator, and it goes without saying that witnesses do not always use "Queen's English." Such errors should, of course, be detected; otherwise, the repeated writing of hem would have an injurious effect.

W. E. C.—The use of "Esq." is hardly in conformity with the declaration that "all men are created equal." According to the proper use of the title, William Brown, Agent, could not be an esquire, but, if you use it, place it immediately after the name.

W. E. P.—It is not correct to omit the sign of the possessive in the expression, "Six months' notice." True, "months'" may be considered an adjective, but the possessive termination, or its equivalent, the apostrophe, belongs to the adjectives as well to the nouns.

Mr. Osgoodby suggests that the f-hook may be readily used for "evening" in such phrases as "Monday evening," "Tuesday evening," etc. Also that the n-hook may be used to designate "night" in such phrases as "Monday night," "Tuesday night," etc.

GRADUATION MARCH.

By T. N. Seimed.

Vivace.

accel

A tempo. Marziale. *Legato.*

1 2

Andante.

Dolce. A tempo.

1 2

TYPEWRITING DEPARTMENT.

A NEW KEY-BOARD FOR THE REMINTON.

BY JOHN W. CHRISTY.



CONSIDERABLE has been said in the various shorthand journals, as well as orally by typewriter operators, concerning the present arrangement of the Remington No. 2 key-board, (now being adopted by other machines), on account of the burden of the labor being placed on the left hand, as well as the increased amount of work given to the weaker fingers of the hands of those who follow the three and four finger methods. This discussion calls for an improved arrangement of the key-board.

In arranging a new key-board, the clashing of "h" and "n" in the word "John", "o" and "o" in "so-called" and "s" and "th" in "5th", as well as other combinations of letters, where two or three consecutive letters are on adjoining type-bars, must be avoided, and, at the same time, equalize the work of the respective hands, placing the greatest amount of work on the first and second fingers of each hand. This could, of course, be obviated, if the operator is able to strike the second letter at the instant the first type-bar strikes the leather pad in the basket.

From some source I have obtained the arrangement of a font of type, as well as Mr. Longley's estimate of the use of the letters in varied work, which are as follows:

LEFT HAND.				RIGHT HAND.			
FINGERS.	FONT.	LONGLEY.		FONT.	LONGLEY.		
First,	E—12,000	1,000		A— 8,500	728		
	T— 9,000	770		I— 8,000	704		
	F— 2,517	236		H— 6,400	540		
	C— 3,000	280		L— 4,000	360		
	V— 1,200	27,717	120 2,406	Q— 500	27,400	50	2,382
		B— (either hand) Font, 1,600; Longley, 158.			O— 8,000	672	
Second,	R— 6,200	528		I— 2,000	184		
	D— 4,400	392		W— 2,000	12,000	190	1,046
	P— 1,750	12,350	168 1,088	N— 8,000	670		
Third,	U— 3,400	296		M— 3,000	272		
	S— 8,000	680		G— 1,700	12,700	168	1,110
	X— 400	11,800	46 1,022	K— 800	88		
Fourth,	J— 400	55		— 1,200			
	— 4,500			— 2,000			
	Z— 2,000	22		— 800			
	:— 600			?— 800	5,600	88	
		5,700	77				
Totals,		57,567	4,593		57,700		4,626

Based on the above estimates, and with a view to the least possible clashing of the type-bars, as well as the greatest amount of mechanical rapidity in

the machine, I have to present the following arrangement of the key-board, which seems to me will meet all requirements:

\$	°	”	&	-	\	()	r	
2	3	4	5	6	7	8	9	/	
J	U	R	E	T	A	I	O	N	K
: ,	S	D	F	C	H	L	Y	M	;
Z	X	P	V	B	Q	W	G	? -	

Knowing, of course, that any person desiring a particular key-board may have it arranged as wanted, yet people who do considerable type-writing are very often, for various causes, required to use other machines, not always being able to get to their own offices in order to do work ordered. Probably most operators use the one, two and three finger methods and would object to learning anew, still when they considered duly the advantages of the four finger method with regard to copying from notes, or long-hand, the ease with which they could do so without looking at the key-board together with a key-board arranged for that style of working, they would think the advantages worth the extra labor. For these reasons the Remington people should order the change in the key-boards of all machines issued hereafter, and give instructions that on application, the key-boards of all machines heretofore issued be changed at agencies where regular repairers are employed, at actual cost. Even if all rival machines were compelled to have the same key-board, the result would certainly be an advantage to the Remington machine; for, while many change from Remington to other machines, I think those conversant with the subject will agree with me that about half of those making such change, get back to the Remington again. Perhaps a mutual arrangement to make this or a similar change, could be made between all the manufacturers. I am now using a Remington and expect to use it until a better machine is put on the market, and from present indications, will doubtless use it as long as I remain in my present business.

In this connection, there are some improvements of the Remington machine, which I desire to suggest, as follows: There should be about four new keys added to the No. 2 to cover the additional characters that the demands of the various kinds of business call for. For my part, I consider that it is necessary to have in addition to what is on the present key-board, a naught, a lower case period and the \$ mark in lower case. The carriage should be increased in length to carry paper of a greater width, and the scale should be 75 instead of 65 notches, in order that

marginal notes may be made either with the machine or with a pen, as occasion requires.*

There should also be some contrivance provided, by which the cylinder could be turned backward as easily as forward, for the purpose of making corrections, interlineations, etc.; and something to indicate when the end of the sheet has been reached, in order that the number may be made at the bottom of the page instead of the top—the only proper way to number transcripts.

And, lastly, that the weight of the machine be decreased materially. This, it seems to me, would give as much satisfaction as anything heretofore suggested, if not more. There seems to be a great deal of cast iron about the machine which could be replaced by something lighter, and still not interfere with the general make-up and use of the machine. The traveler who, if he desires to feel that his machine is properly handled while traveling, is compelled to be his own porter, and to carry the machine a block is the work of a hired man. This also applies to those who possess one machine only and desire to take it home to do work during an evening, or those who wish to take it to the office of a transient employer.

This is written with the purpose of calling forth other and perhaps better suggestions, both as to a new keyboard and improvements, in the hope that owners of the Remington may be brought to the idea of doing something to please their 50,000 actual present patrons, after having practically put on the market something like a hundred thousand machines.

Respectfully submitted for criticism, comment and amendment.

*Mr. Christy, at the time of writing this article, had probably not seen the Remington No. 5, to which the additions he suggests have been added. ED.



LITERARY DEPARTMENT.

ENERGY VS. ATROPHY.

BY L. E. GREENE.

Shorthand impairs the intellect by superinducing, in some occult way, a sort of atrophy of the memory. Consequently, shorthand has never been systematically cultivated by American newspaper reporters.



THE ABOVE appears in a morning paper among other items under the head of "Personal and General." It is an unclaimed child, and there is nothing to indicate whence it came.

This is not the first intimation I have had that the study of shorthand is a detriment to the mind, but I regard it as the first really absurd statement to that effect which has come within my observation. Why did not the wiseacre who penned the lines describe the "occult way" so mysteriously hinted at? Why has not the process of "atrophy" been in a measure explained?

I am inclined to think that the paragraph was written by some *soi-disant* newspaper reporter whose energies were too "atrophied" to enable him to learn shorthand, and he simply mislocated the "atrophy." The reason newspaper reporters do not generally become proficient in shorthand has been well stated by Fred Irland. When a man becomes a first class shorthand writer he can find better compensation in the court-room than in newspaper work. That explains the whole thing.

I am not prepared to discuss the question from a scientific standpoint, but let us look at the shorthand business by comparison with other mental work. The lawyer, physician, preacher, college professor, and many other persons, who are more or less intimately associated with books, certainly have to undergo more rigorous mental exactions than any writer of shorthand, so far as the mere trial to the memory is concerned. The intellectual life is a constant struggle with memory. The erudite man is almost every minute of his life exacting something from his memory, or putting something into it. If the college professor can store away in his mind a knowledge of the Greek, Hebrew, Sanscrit and, perhaps, a dozen other dead languages, and not become a victim to "atrophy," it seems to me that the plain, unoffending shorthand man should not be called upon to suffer.

How about the mathematician, the astronomer or civil engineer, who is daily a victim to the signs and symbols of algebra, geometry, trigonometry and calculus? Is he punished with this awfull visitation called "atrophy?"

I am willing to concede that shorthand is a trial to the memory, but, like any other mental exercise, it should strengthen rather than impair it, other things being equal. Personally, I never had a memory that was phenomenal, nor have I now, but it is certainly no worse than when I knew nothing whatever of shorthand. Perhaps you will charge me with knowing too little about shorthand to cause any "atrophy," as yet, and then I should probably have to confess that you are more than half right.

But it may be that the "American newspaper reporters" have a quality of "gray matter" in their heads which is more sensitive to such prosy work as shorthand, and more apt to be shattered by the vicissitudes of hard thinking, than that of other and *ordinary* mortals. If the paragraph quoted at the head of this article is to apply merely to them, I am willing to let judgment go against them by default, but not otherwise.

AN ANT-ASTROPHY.

BY M. T. NEDE.

An ambitious ant, against advice aforehand administered, ascends atop an acorn and assembled ants adroitly addresses. An agile adversary, awaiting an advantage, advances along an awkward although accessible ambit, arrives at an ample ambushade, and, amid assenting applause, approaches, and, as aforesaid ambitious ant assumes an attitude astrut and arrogant, angrily attacks. Arguments among assembled ants arouse assault after assault—An ant-eater appearing all anger and antagonism allays. All are avenged, assuaged and assimilated.



TOBACCO-BOX SOLILOQUY.

BY W. E. STEERE.



'LL LAY you on the shelf, old box, your usefulness is o'er;
 Once again I am determined that I'll chew the stuff no more.
 I have made this resolution a dozen times, at least,
 But now, my box, I think it's time this foolish business ceased.
 We will part today forever, though it makes me very sad
 When I think how many times you've been the only friend I've had.
 Whenever I was lonesome, or got to feeling blue,
 There was nothing then in all the world to cheer me up like you;
 For pleasure, peace, cheer, hope and joy, your loving clasp contain,
 And for these blessings to mankind I never asked in vain.

You never bragged when you were fat, nor growled when you were not;
 You never railed against your fate, nor cursed your humble lot;
 You had the common sense to know, that, since old time began.
 It's what one does, not what one says, that makes a man a man;
 And though, through constant wear and use, you shone like Rogero's shield,
 You know your contents were the source whence came the power you wield.
 A fair outside is nice to have, as everybody knows,
 But inside thoughts and motives are what make friends or foes.



ll lay you on the Shelf, Old Box,-



No more while waiting for the train, my solitude you'll share.

Your maker made you for an end and knew that end was good,
 You never shirked and said, "I can't" but did the best you could.
 And duties, well performed in youth, are to the memory dear,
 And shed a radiant light on age, growing brighter year by year.
 But now, I'll bid you fare thee well, for many and many a day,
 And give to you the rest you've earned, and lay you safe away.
 No more, when waiting for the train, my solitude you'll share:
 No more, when things go cross-ways, will you drive away dull care:

But still, there's something in my breast that whispers, sweet and low:
 Hope on, we're sure to meet again, in the course of a week or so.

GENIUS, AMBITION AND SUCCESS.

BY CHAS. H. WHITE.

So, 'mid privations wild,
Ever hath Genius smiled:
Hunger, and want, and cold,
Daunt not the spirit bold:
Stately and undefiled;
By no false joys beguiled;
By no light griefs controlled;
Faith can her torch uphold.

Like to the Edelweiss, ever it grows:
Not where the summer dwells.—
Stranger to snow:
Not where the birds loud sing;
Not where the roses spring;
Not where the citron grows;
Nature her warmth bestows.—
But amid Alpine snows!—

There the blithe flowerlet blows:
There, in its grace, it grows;
There is its calm repose;
There Heaven's care it knows;
There its light leaves uncloze,—
Under the snow! LELIA BELLE HEWES.



BELOVED reader, if "An Association of Ideas" is something that you do not care to associate with, it will be wise for you to speak now, or forever after hold your pieces! The writer is about to indulge in one of those erratic journeys through the Realm of Thought, in which he takes so much delight. While it is quite possible that the "Ideas" will be lacking, the "Association" will be present in more than name. As regards the "Ideas," however, upon due reflection, it appears that they need not absent themselves from this Intellectual Arena. Original ideas, it is true, may be hard to obtain, but one can always borrow! Much more than half of the so-called "Literature" of the Nineteenth Century is composed of borrowed ideas; re-draped and made to bear a "newish" appearance, but redolent with the "stuffiness" of antiquity, that can never be wholly eradicated from anything on which the remorseless hand of Time has set his unsympathetic finger.

What a lordly title we have chosen, to be sure! We are inclined to smile, as we reflect upon the effect that would most probably be produced, in the event of our endeavoring to discuss such a 'weighty subject with any of our personal friends! "What can he know about it, any more than we?" they would enquire, blank amazement standing out on their features, after the fashion of a *bas-relief*. "He is merely a young man, and cannot be overburdened with a vast amount of worldly experience, as yet!" And they would laugh us to scorn, and pass on to other and (to them) more important things. But, "in course of human events," they see the subject discussed in the columns of the *THE NATIONAL STENOGRAPHER*, and they pay some attention to it. Even though they may recognize the author by his name, yet they are loth to sneer: "Surely, his ideas must amount to

something, or *THE NATIONAL STENOGRAPHER* would not give them space." they say; and forthwith they hold the writer in higher esteem than before. Such is the advantage gained by the unfortunate mortal whose written utterances find favor in the eyes of editorial nabobs connected with the Shorthand Press !

Did it never occur to the penetrative reader that, in matters pertaining to the mental sphere, "more than one road leads to Rome?" Is our method of applying the quotation somewhat ambiguous? If so, we will endeavor to explain. Imagine that it is the intention of a writer to deal with some specific subject;—say Shorthand and Typewriting, for example: Permit him to begin in what might be termed an "abstract" way: Let him start out with a direct allusion to the advantages of a strict morality in conjunction with the daily life. Such reference naturally leads to at least a brief treatise upon inborn refinement: From thence, it is but a step to cultivation; and that almost surely carries one to education, and its companion, civilization. Civilization suggests progress, and progress includes the most modern of human efforts and accomplishments: among which, Shorthand and Typewriting are grandly prominent. Thus it is that a chain of relationship is established; or, rather, the fact that such relationship has already been established is practically demonstrated. Another writer, with the same end in view, may commence in a different way. Allow him to make his initial reference one that applies to human emotions and its attributes. He dwells, for a space, on the specific causes that lead to such effect. In so doing, he can hardly fail to include Genius, which is the promotor of Ambition; and, with those important characteristics of the Mind as his guiding-stars, his goal is near at hand.

It may be stated that there is no real necessity of any circumlocution in the matter. It is the custom, in this prosaic Nineteenth Century, to go straight to the point, by the shortest road, and with the least possible delay. There may be a romantic beauty in this method, but it has at least one defect. What are called "trifles" are apt to be omitted; yet there is no item, large or small, (if it possesses the least significance), that is not valuable. Ergo,—all significant items not included are so many segments of value left out ! Then again,—if the subject be brought to the attention of the reader, in the full glory of its highest known development, and is treated simply as a recognized condition, without reference to the early stages of its "career," or the foundation without which it would never have been reared, there must most certainly be more of a demand upon the imagination than would be advisable in a case where all cogitations should most appropriately rest upon facts. Leave out a portion of the history of a subject,—be that portion ever so small,—and the imagination will be sure to try to supply the deficiency. Without a reasonable amount of information as

a guide, such a method of filling in the gap must necessarily be fictitious; and fiction is a poor substitute for fact. Consequently, so long as the history of the subject is of sufficient importance to be included, it must be as well to bring it in at the beginning as at the end.

The bases of reasoning should never be neglected. The "reasons why" are all important in almost every case,—let the matter be either mental or physical in its nature. And yet, there are plenty of people who ignore this homely fact! We will suppose that a certain individual is afflicted with that most common of ailments, a headache. He meets a friend and asks, "What shall I do to effect a cure?" The friend,—ever ready to emphasize the brilliancy of his intellect, even in a small way,—responds, "A headache? Oh, yes; I can fix that all right!" and forthwith he applies a Menthol to the throbbing brows. Has he *cured* the headache? No! He has simply deadened the pain for a brief period, by cooling the nerves and depriving them of a certain amount of their natural sensitiveness. His method is better than none, but it falls far short of the desired effect. In order to actually *cure* the headache, one must first learn the *cause*, and then attack the enemy in its citadel. It will be found, (in a case like the one we have outlined), that the seat of the disease is seldom where the pain is located.

It is in this weak way that many people deal with subjects of a mental nature. No matter whether their intention is to encourage or destroy,—their treatment is essentially superficial, and the results accruing from their efforts are lacking in the quality which it should be their aim and object to secure.

Permit us to prolong this digression, (or, rather, this phase of our subject), to the extent of emphasizing a fact that is well known, but to which only a slight amount of attention is usually paid. We refer to the unquestionable value of method and technicality, when dealing with affairs of this mundane sphere. Without well-directed efforts, Success is difficult to obtain. Without method and technicality, well-directed efforts can possess no real existence. One might as well try to cut grass with a hoe, as to solve a problem in Euclid, or attain any definite and important result, without fortifying his course of action with "rule and measure."

The Mind, in its normal state, without the assistance of outside influence, is Chaos. Give it cultivation and direction, and Cosmos is obtained. The natural impulses are there, but they are quiescent until the magic wand of intelligent guidance is applied. Then they spring into vigorous activity, and their limitations are prescribed only by the quantity of inborn power they possess, and the conditions which surround them. The impulses of Man form a mental mercury, which is barometer-like in its action. When outside circumstances, or internal influences, tend towards

depression, the mercury falls. Then the poor victim has what is commonly called "a fit of the blues !" The other extreme, or "fever heat," in mental affairs, is known as "enthusiasm." These are the two extremes that can be compassed within the range of sanity. The usual stages of progression, are to be found between. Doubtless "apathy" is only another name for "Zero," and "blood heat" and "contentment" are probably synonymous terms. Thus does the mental permit comparison with the physical, and "History repeats itself."

Genius is, in a certain sense, a most common attribute. It is essentially natural,—that is, not acquired. Comparatively few people are supposed to possess Genius, yet no person can accomplish the slightest thing, requiring a mental effort, without a portion of it. When Genius does not show itself to a great extent, it goes by the more ordinary name of "ability." Even ability, like all other things, is comparative; and some have a diminutive allowance, while others are generously supplied. What is commonly termed "Genius" is a higher order of ability; but that fact proves that the smallest amount of ability is so much Genius. Without some natural qualifications, nothing can be acquired: Thus it is that at least a small portion of Genius, (or a little ability), must be possessed, before Ambition, (which is purely a result), can receive vitality and appear in bloom. To be sure, the Ambition may be misapplied; but that only proves that the Genius of the individual is of so weak and undefined a nature, that its power is lacking to enable it to direct aright. It is a fallacy to suppose that a man may have Ambition, without the smallest share of ability to back it up. Our logical arguments has, thus far given us the knowledge that Genius is a plant that is nourished in the soil of Nature,—the result or flower of which is Ambition: What is the next step, if not the point towards which the combination tends? That point, or goal, in the natural order of things, is Success: and, if obstacles do not intervene that cannot be surmounted; or, if the vitality of the Ambition is not so weak as to render that Ambition unworthy of its name; the goal will be attained. Thus it is that we demonstrate our "Association of Ideas," and show the relationship existing between Genius, Ambition and Success! Without at least a small amount of Genius, there would be no Ambition. Without the combination of Genius and Ambition, there would be no Success. If Genius exists, Ambition must be allowed to follow; and, if Genius and Ambition work in harmony together, and suffer no serious interference, Success will be the inevitable result!

Our next step should be to show the matter in which our argument can be reasonably applied to matters pertaining to the Shorthand Fraternity; and we think there will be no difficulty in doing this. Indeed, we might stop right here, and rely upon the intuition of our readers for completion of the web of philosophical deductions that we started out to

weave. We will, however, add a few words, in order that no misunderstanding can possibly arise.

We once knew a man whose occupation, for some years, had been cutting shoes. He felt that he should rise above such mechanical and non-intellectual work; and he decided, after gravely considering the subject, that he should study Shorthand and Typewriting. Unfortunately he never reached the later of the twin pursuits! He started with shorthand, and he wound up with Shorthand; and when he stopped he had but fairly begun! It would be idle to go into details in a case like this. It was the same old story,—lack of aptitude; or that which often stands for it,—disinclination to work. He was anxious for “something easy,” and he found that he had looked in the wrong place. When he began to see that his efforts (?) were not destined to be crowned with success, he made the pungent remark that, “If he had known what Shorthand was, when he was about to begin it, he would not have touched it with a ten-foot pole!” We refer to this misguided man merely for the purpose of affording the reader an example of Ambition that outstripped energy. Such Ambition has suffered altogether too tropical a growth! If the creature does not possess that amount of willingness to labor that would be commensurate with the quantity of aspiration and the necessities of the case, it would be well if he would endeavor to increase his ability and inclination, or smother that surplus amount of Ambition which could be worn as an extra tail to a dog;

The Shorthand Magazines are full of good advice to aspirants for Phonographic fame and prominence. We doubt if many of the wise suggestions and appropriate ideas, thus ventilated, are well and seasonably digested by those who stand the most in need of them; or, to be more accurate, we believe that few of the vast army of beginners and incompetents, (not meaning to class them together, except in the sense that both are good subjects for instruction), pay much attention to the valuable advice offered them by men of ability and experience. It is the “way of the world.” Each one is determined to learn for himself, and thereby interferes with the rapidity of his progress in the right direction. In the face of the facts that there are so many who are more capable than we do the advising, and so few who are willing to derive benefits therefrom, we will refrain from treading that well-beaten path in this article, except through the informal method of inference. He who is capable of taking a hint in a suitable manner, and profiting thereby, will not find himself at a loss, here, for material on which to exercise such a rare and valuable power. We will simply say, in conclusion, that the Shorthand student who possesses the conviction that he can carry his design to a successful issue, and the determination not to “fall by the wayside,” is not likely to be found wanting either in Genius or Ambition, and his efforts will not fail to be rewarded by Success.

HETTIE CLOVER.

BY MISS DORA BATTSON.



O H, DEARY me! Hetty, git the liniment bottle, quick; this rheumatiz is just awful. There! I knowed you wouldn't find it in less than half an hour. The poor old granny, that nussed you when you was a little whimpern, red-faced baby, aint worth steppin spry fur, now she's laid up and past doin fur ye eny longer."

"Oh, grandma, you must never think that," exclaimed Hetty reproachfully, as she tenderly bathed the swollen limb with the contents of the large green bottle which she now held in her hand. "There is nothing I would not gladly do to give you relief from this terrible pain. If you wouldn't mind my leaving you a little while, I would go for Dr. Barker. He could do something to help you, I am sure."

"No, child, no, we've no money to give to doctors for tellin' us what we know too well already, that I must be laid up here all winter to be waited on, and you that pale and thin with sewin and settin up nights that it makes a body's heart ache to look at you. I know I am harsh with you sometimes, child, when the pain's bad; but ye won't lay it up agin the old woman, will you, Hetty?"

Hetty rested her pale cheek lovingly against the old woman's gray hair. "I shall remember nothing," she said softly, "but that you took me from the breast of my dead mother and gave me a home and a mother's tender care; that you ate miserable food and went thinly clad in the bleak winter weather, that the orphan girl might be clothed and educated. Heaven bless you! No, I shall never remember any thing but that."

"I was determined," said the old woman, "as you had got to know more than your poor old granny, so as to be fit to take care of yourself and me for the little time I've got to stay here, so after you got through with your jography and grammar books and sich like, I made you learn that new kind of writin wot you do on the machine; but that money might as well been throwed at the birds for all the good it is like to do you."

There were tears in Hetty's eyes and voice, as she answered, "I've tried hard, grandma, to get a position, but there is no one to speak for me and say how well I'd do it if I only had a chance to try. But don't fret about it, dear. I'll get food and fire for the winter, somehow, if it's by shoveling snow in the streets."

Two days later, Hetty was surprised, upon answering a knock at the

door, to see two, rough-looking, elderly farmers on the step. One of them extended his brawny hand, saying, in his blunt honest way: "You're Miss Hetty Clover, I reckon, wot we heard wanted a school for the winter?" "Yes, sir," said Hetty, eagerly, "my name is Hetty, Clover, and I do want a school. Come in please and we will talk about it."

"My name is Fost," said the spokesman of the two, when they were all seated in the shabby little sitting room, "and my pardoner there is Mr. Worth. We have the honor to be trustees of the North River School, Miss, and we are on the lookout for a likely young woman to teach for us. We've been told as how you are uncommon quick in rithmetic and 'ritin, and all that, so we've made up our minds to give you thirty dollars per month, to come and teach five months for us. I'll not deceive you, Miss. We're plain folks, and mostly live in log cabins; but Pat Murphy's wife'll board you fur two dollars a week, washin included, and give you plenty of good clean victuals, if you can be content to sleep in the room with her and her three children; they'r a bit crowded, you know, havin' only one room and a loft above: but it's the only place in reach. As for the children, they are a bit heathenish, it's true, but you look as if you had snap enough to manage them. Will you come, Miss?"

"I must talk with my grandmother, gentlemen," said Hetty, rising, "she is old and ill, and I am her only protector. If she is quite willing and I can get a good girl to care for her in my absence, I will go gladly."

"Go! why, of course you will go," said the old woman when Hetty told her of the unexpected offer. "It aint wot you've wanted child, I know that, but it's right at hand and every thing we dreamed of and talked about seems mighty dim and fur off just now. Allers take hold of the duty that lays nearest you, Hetty, and, no matter what it is, do it as if it was the thing you loved best in all the world. I'll get along without you, dear, if you'll only come home for a few days at Christmas time. Mary Spenser will be glad enough to git a home and a trifle besides fur takin' care of the old woman."

So it happened that, a week later, Hetty sat at the teacher's desk in the little log school house on North River, looking into the faces of her twenty-five mischievous, but good natured, pupils. A great wave of compassion swept over her as she thought of their bare, pinched lives. They were the children of ignorant, hard working parents who knew not that there were better things in store for their children than they had themselves enjoyed. Hetty determined to be friend as well as teacher; to win the love and confidence of all by sympathy and kindness, and to bring to light what was best and noblest in the heart and soul of each.

Life was not a bed of roses for poor Hetty that winter, heaven knows! But she worked bravely and wore a bright smile above her loneliness and

heartache. The coarse voices and manners of the people about her jarred unpleasantly sometimes on her sensitive nerves; but a feeling of pity soon chased away any harsher thought, and the neglected old people of the district, to whose complaints she listened with such sweet patience and sympathy, soon joined the general chorus in exclaiming: "Did you ever see the like of that little palefaced school marm? She seldom ever takes a rod into her hand, and yit the children mind her as though they liked to do whatever she tells them; and, as for teachin', why, they have learnt more this winter than they ever did before in three. It is because she has got the knack of sich work, I reckon."

It was because she remembered and acted upon her grandmothers advice: "Whatever you do, Hetty, do it as if it was the work you loved best in all the world."

When school drew to a close Hetty was sorry; for she felt almost an elder sister's regret in parting with her pupils. She prepared a little treat, and invited all the patrons and friends of the school to be present with them through their closing exercises.

It was a bright March day when Hetty stood at the door of her humble little school house, with a smile of welcome for each rude guest. A deep blush tinged her cheek when Esquire Stillwell rode up on his thorough-bred and smilingly touched his hat to her.

"Oh, dear," was Hetty's mental ejaculation "why did he come? I only expected these simple, poor people, whom I have learned to love. It will all seem absurd to him, and I shall feel all the while that he is criticizing me and the dear little ones." But Esquire Stillwell, although himself a graduate of Yale College and the largest land owner in the country, listened with an appearance of great interest to the recitation of the bashful little boy in knee-breeches and the vocal solo of the little girl who sang: "Hark! the lilies whisper!" in a sweet bird-like voice, and, when it was all over, he walked up to the blushing school ma'am and congratulated her heartily.

"I am afraid I am doomed to be regarded as a public enemy by my good neighbors, Miss Hetty," he said, "for I have brought from a friend of mine in St. Louis, an offer of a position as stenographer and typewritist in his office. Knowing something of your work here, as well as your fitness for the place, I took the liberty of recommending you, and will just add that the salary offered is seventy dollars per month."

Late that evening Hetty rushed into her grandmother's cottage, where the old lady sat knitting by a cheerful fire. "What do you think of that, grandma?" she asked, triumphantly, when she told her story. "I do'n know that you can do better than accept," replied grandma, with a sly twinkle in her eye. "It seems to be the duty as lays nearest; but you will have to take the old woman with you this time."

Again the March winds redden the cheeks of our old friend, Hetty Clover, as she stands in the door-way of the little red school house that was the scene of her first earnest efforts in the battle of life.

"Just five years ago today I bade farewell to those dear children and—and—you told me that good news about going to St. Louis as a stenographer."

"Yes" answers Esq. Stillwell, with his old-time courteous bow, "and just five years ago today I made up my mind that the demure and blushing little school ma'am would one day be my chosen wife, provided, I could win her heart."

"Which you have done," murmurs the blushing bride as she hides her glowing face on the shoulder of her husband.

They walk, hand in hand, to the little, gray church on the hill where the grass is still dry and sear above the graves of the quiet sleepers.

"Dear old grandma." Hetty murmurs softly as she stands looking down at the grave of the dead. "I try to be good, little Hetty still, and have taken up the duty that lay nearest, and this time it is the duty I love best in all the world."

ROMANTIC REALITY.

BY CHAS H. WHITE.

There sometimes comes a period in the life of Man, when sweet Romance and Stern Reality form a curious combination, and exert a strange and potent influence over the after-part of his existance.

Delving deep into the realms of Ancient History, we deduct proof that such cases were not uncommon in the olden times, from the many blended romantic and realistic incidents recorded there, which spurred men on to deeds of valor and renown.

Recognizing the all-important fact that customs and opinions have greatly changed as the World has grown older,—that they are constantly changing it with each succeeding generation,—we can find the same truth in existance; though it may be clothed in a different garb to suit the times.

Many individuals believe Romance to be "Unnatural," and Reality "but too much" the other way; yet they who seek for the first shall find it; and whoever desires but the latter will never enjoy the greatest blessing, [aside from Religion], which the "Earth" contains.

"The stern realities of Life" are sure to come; and they who have not the softening power of Romance to aid them will find them hard to bear. Let it be hoped that, before the "World" shall have come to an end, Life shall have become one vast "Romance" to the remaining dwellers upon this,

“The foot-stool of God,”—so that, in entering upon the Eternal estate, they may carry with them the remembrance of an “Earthly” Joy, so pure and sweet that, [Though it will undoubtedly be exceeded by the Spiritual], it will surely leave them better fitted to stand among the happy Angels who surround His Throne.

One heart,—one hand;
 One voice,—one band;
 One ideal elevation:
 Then,—all and each,—
 We'll strive to reach
 Our Holy Destination!

OLD LOG MISSION HOUSE.

(SEE FRONTISPIECE.)

To one who has read of the privations and daring of LaSalle and his followers when they explored the country where Chicago now stands, the old Mission House at Highland Park, near Chicago, will have more than a passing interest.

Is said to have been built by Marquette more than a century ago. The main beam of the old wooden cross still stands in the enclosure, although the cross-piece has fallen to the ground and is rotting away.

It is in fair condition, and should be kept as a monument to him when the bluffs of Lake Michigan were first trodden by Europeans and the symbol of Christianity first raised thereupon.

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The Phonographic Magazine - - - -	1.50	\$2.00
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PUBLISHED MONTHLY.

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THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, FEBRUARY, 1891.

THE History of Shorthand will be continued in the March number.

* * *

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* * *

WE SHALL present, beginning with our next issue, a series of highly interesting and handsomely illustrated articles, entitled "A Cornish Fishing Village."

* * *

UPON a recent trip to Detroit we had the pleasure of a visit to the Detroit Business University. On an inspection of the shorthand department we were much impressed by the thorough methods adopted. Mrs. Spencer, the principal of this department, deserves great credit, for the note-books of the pupils presented a uniformity of good shorthand seldom met with. Many teachers allow the pupils to make almost any kind of

shorthand. It is undoubtedly a task to impress upon students the necessity of well-formed characters, but Mrs. Spencer does not avoid her duty, and it follows, that her graduates must give satisfaction to their employers and do justice to themselves.

* * *

BOUND volumes of THE NATIONAL STENOGRAPHER may be had, postpaid, for three dollars, with name of purchaser stamped in gold, if desired. Those desiring them, should order at once, as there is a limited number.

* * *

THE idea advanced by Miss Robins in her article in this issue entitled "A Student's Experience," should have the deepest consideration. The incompetency of a great many of our teachers is too evident to need proof. Something should and will be done at no distant day to make it impossible for these

charlatans to continue their extortions and frauds. The money they obtain from students is certainly received under false representations, and they will be called upon for a reckoning.

EXCHANGES.

The Southern Shorthand Reporter starts on its struggle for existence with its January number.

The Phonographic Magazine for January contains, among other things, "Directions of R. before M." and "The Advantages of Phonography."

Mr. Miner has given us, in his February number, a splendid portrait of our esteemed contemporary, Mr. Jerome B. Howard, editor of *The Phonographic Magazine*, with an interesting sketch of his life.

The Phonographic World is the news-journal of the profession, and the profession owes Mr. Miner a debt of gratitude which it can never repay. It has been a herculean task to establish an organ, independent of system, but he has accomplished the feat. Each month he gives us a feast of matter; in the columns of his journal may be found something of interest to the tyro and to the expert. The February number is no exception to the rule.

The Reporter's Magazine, (London, Eng.) is one of the brightest magazines which comes to us. It is entirely in Isaac Pitman shorthand, is handsomely illustrated and contains much valuable matter. The January number contains: "Essentials of good Contraction," "Brave Dervishes," "Check Note Taking," and "Exploiting a Mummy."

This magazine is most ably edited by Mr. Edward J. Nankivell.

Fac-Simile Reporting Notes, and Monthly Phonographic Lecturer, is another of Mr. Nankivell's publications

being devoted to fac-similes of eminent writers and reporting lectures and sermons.

The January number contains four pages of fac-simile notes by Mr. Benard de Bear; also a lecture by J. Allanson Picton, M. P. on "The British Empire."

Another of Mr. Nankivell's magazines, in Isaac Pitman Phonography, is *The Shorthand Star*, and a magnificent one it is. The January number shows portrait and sketch of General Booth, of the Salvation Army, gives several good sketches, all being illustrated.

REVIEWS.

WOODWORTH'S MANUAL of typewriting, and Stenographer's guide, for use in Schools and Colleges, by Wm. A. Woodworth, Denver, 1891.

This book is made by binding fac-similes of actual letters, and business and law forms. It is intended for the student of shorthand and typewriting, and is certainly a most excellent guide. There are 76 pages of splendid matter, and we certainly recommend it to every student.

AMERICAN MANUAL OF PHONOGRAPHY, a complete guide to the acquisition of Pitman's Phonetic Shorthand without or with a teacher, by Elias Longley; Robert Clark & Co., Cincinnati, O. 1891.

The above is the title page of a new manual of the Longley Style of Pitman Phonography. It is excellently printed, and the system is placed before the student in an attractive manner. There are so many excellent text-books now before the public, that it is difficult to give any the supremacy, but Mr. Longley deserves great credit for his labors in the field in which he has so loved to work, and his manual is certainly very orderly, scientific and interesting.

PHONETIC SHORTHAND, a manual for the use of Schools and Private Students, by Wm. W. Osgoodby, 5th ed; W. W. Osgoodby, Rochester, N. Y., 1891.

This is the latest edition of Mr. Osgoodby's text-book. The first seven sections are substantially new; there is given a new and more elaborate presentation of

the rules for S. L. and Sh, with appropriate illustrations; and many of the other rules have been rewritten and new translations provided for them. The author has also classified and arranged the Table of Contractions and Word Forms under appropriate headings and inserted a number of pages of newly engraved exercises.

PUBLICATIONS RECEIVED.

Themis.
Shorthand.
The Latest.
Knights of the Quill.
National Journalist.
The Shorthand Review.
The Penman's Art Journal.
Stenotachygraphen-Zeitung.
Barnes' Shorthand Magazine.
Melton's Shorthand Magazine.
Australasian Shorthand Journal.
The Scottish Shorthand Magazine.
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 OF SHORTHAND.

To supply the increasing demand for stenographers, schools of shorthand and type-writing have been established in various parts of the country, and, with few exceptions, all business colleges now have a "department of shorthand." A number of systems are taught, but that of Benn Pitman is more generally used than any other in this country, and may be called the "American system."—*Extract from the Report of the Commissioner of Education (Washington, D. C.), for the Year 1887-88, page 927.*

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 JUSTIN GILBERT, Boise City, Idaho. "Vowels for Reporting Style of Phonography."
 GEO. R. BISHOP, New York Stock Exchange, N. Y. City. "Exact Phonography."
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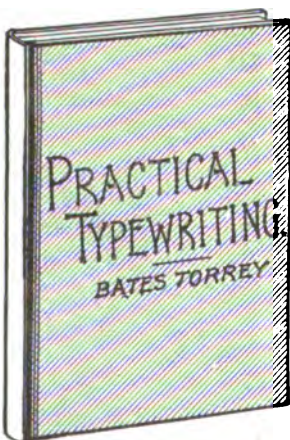
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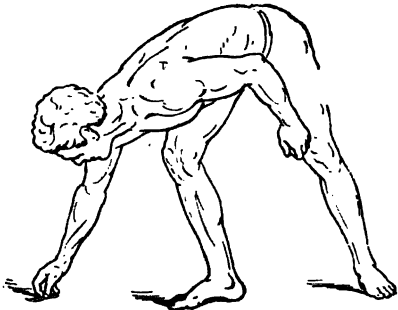
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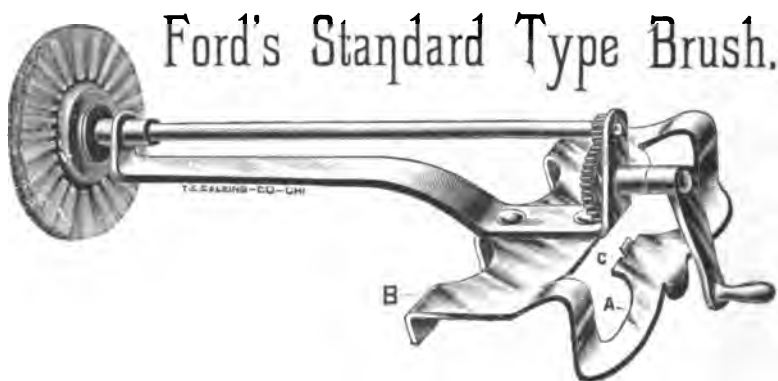
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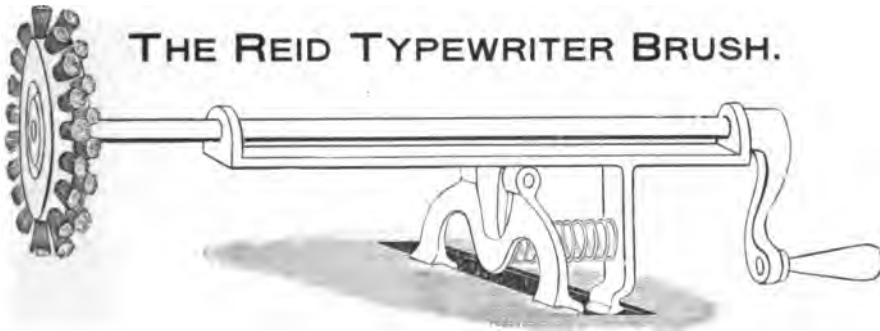
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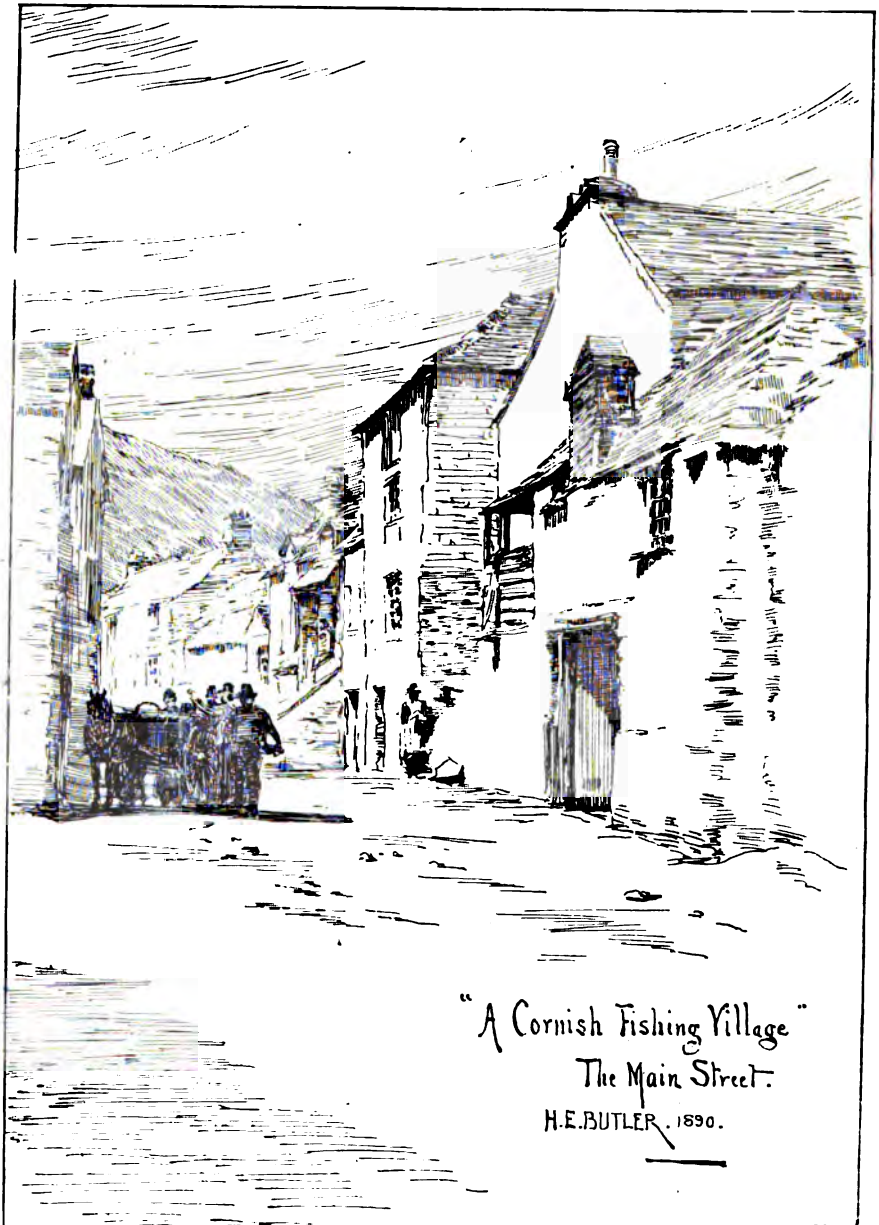
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THE NATIONAL STENOGRAPHER

VOL. II.

MARCH, 1891.

No. 3.

SHORTHAND ASSOCIATIONS.

BY G. W. KIRBY, JR.



LITTLE need should there be of a plea in behalf of societies and associations of shorthand writers in the cities and towns either in the North or South, as any shorthand writer can see that social meeting, in which this useful art is talked of and writers introduced to each other, must result in some good to each participant. The too common indifference to these clubs is based on the opinion that sharp young men who are ready speakers and never too ready writers will control and manage the Club and manoeuvre to be elected officers and appear in print as leaders. While this is an objection, it is far from being an insuperable one. Then practical and well-known reporters are not as generous as they should be in regard to these efforts for union. Two or three attempts have been made within a year in Boston to gather the amanuenses and reporters into a body for social and instructive purposes, but the better known shorthand writers, for one reason or another, have abstained from action. Some say they are too busy—cannot tell when they could attend the meetings; others object to affiliating with shorthand clerks and being officered by amanuenses, and still others dread or disdain the 150-word-a-minute test. But it is nearly always easy to be negative; to let good plans die for want of action. There are a large number of mediocre reporters in Chicago who are not heard from except *when they can do something for which a bill may be rendered or a puff printed*. The vanity of some of the men sticks out in a great deal that they fail to do. Their avarice is often, alas, equally evident. Fair, open competition is not to be dreaded, and public-spiritedness ought to be an incentive to the better known reporters to rally and make a combination to aid the beginners and make shorthand known and respected.

No shorthand writer around these parts ought to puff himself up with pride and vain glory. He will find equally skillful stenographers in other parts of the United States and, I might say, the hemisphere, for that

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matter; and several are met who are glad to lend a helping hand to the honest climbers who mean to reach the top. The stenographers of the city of Chicago and, in fact, many other Western and Southern stenographers, (but more particularly those of Chicago and New York) have set for all the other states a very fine example in this respect. The two latter cities have had for several years thriving organizations, holding annual meetings at mid-summer, where they gather and greet each other warmly, as all professional gentlemen should. True, they do not include shorthand clerks in this association, but the writer thinks it would be an essential improvement if they did, at least financially, for many ambitious clerks are striving to make themselves competent to do reporter's work and earn reporter's compensation. What a pleasant thing it would be for the hundreds of young writers hereabouts, to listen to the suggestions and anecdotes, the story of early trials and triumphs of the old reporters of both of these metropolises! What a fresh and novel entertainment to hear once in a year or two an honest confession by one or the other of our prominent reporters that he really was put to his highest speed two or three times within the wide range of his recollection, and even go as far as to acknowledge that he actually was—left far, far behind on those *special* occasions! But I fear this candid conversation will not be uttered this year, or next, even, in the South. I have heard public speakers, however, tell at times how they have been abused and cut up by reporters, not newspaper scribes either, mind you. For instance, a New Hampshire ex-senator, an extremely careful and ordinarily deliberate speaker, told me that a Congressional reporter made such a botch of some utterances of his,—an anti-Boss Shepard speech—that he never since had much respect for Shorthand. The ordinary student of Phonography (I say *Phonography* because that is generally what students write—exclusively by sound) regards a Congressional reporter as an infallible and adorable being; and I do not mean to infer by this article that they are any less the world-renowned accurate reporters than the fraternity in general characterizes them to be. Let him digest this item and patiently plod on.

Perhaps no man in the Eastern states has been reported oftener in the newspapers than General Butler. Oh, what stuff has mine eyes beheld as "full" reports of those variegated orations! Though by no means under any circumstances a rapid speaker, yet I have known the two most widely distributed papers in the City of Boston to print week after week reports almost viciously inaccurate and padded. Butler often mumbles his words and is sometimes tangled in a sentence, but he never goes too fast for a good reporter to follow him. So, I say, one of the good effects of a shorthand club would be to let in on its members a few rays of dazzling truth, with a little less of this ideality, and thereby give hope to the young writers.

There are many shrewd frauds among shorthand writers who, from the popular but bad habit of exaggeration, get the name of being very fast writers, but who, if put to the test as to speed, would cut a very common sort of figure.

MECHANICAL REPORTING.

BY J. L. COBBIN.



HAVING been asked to contribute a short article to this magazine upon "Mechanical Reporting," I will now treat of the subject as a purely *mechanical* art.

In the first place, I presume that the intending student, the shorthand writer *in posse*, has a good education, a good stock of general information, and good health. Let him lack one of these essentials and he will never make a decent master of the art. Having all these, the next thing will be the preliminary training of the hand.

It matters not what system of shorthand the student takes up, nor whether it be under a master or without any, the preliminary careful training of the hand must precede all other branches of the study. Just as the athlete, the gymnast, the rower, the runner, etc., require proper preparation to enable their muscles and nerves to stand the hard and long continued strain of violent bodily exertion, so does the hand of the shorthand writer require strengthening and training before it can be trusted in the great race with the "arrowy tongue." The imperative reason for this training is, that mechanical habit of tracing the words as he pronounces them in ordinary conversation, that is, without effort or pause, and instinctively, as it were, must be formed, if the student wishes to become a word-for-word reporter. The faster a man speaks, the greater is the strain on the mind of the one who is taking down his utterances; and, if the mind is liable to have its servant, the hand, suddenly pull it up on its mental haunches, for sheer want of power to keep up the pace, and from lack of stamina which can be the result of mechanical training only, then the mind becomes the victim to the weakness of the hand. In following a fast speaker, then, the mind of the writer must have the hand so perfectly under control as to be able to report for an hour in the dark, if necessary.

Now we come to the initial error unfortunately made by nine out of every ten so-called shorthand "writers," but I call them shorthand "scrawlers." They "pick up" a "system" and imagine that they have only to learn the alphabet and a few rules to be able to go and earn their "professional" income at once as "shorthand writers!" To begin with, they

are usually infamous scribes of the ordinary longhand; their writing resembles most a drop of fetid water as seen through a strong microscope, being full of strange shapes and frightful forms having no counterparts elsewhere! A few weeks at shorthand serve only to stimulate any natural peevishness that may be latent in their nature, and to multiply to a decided degree their stock of "swear words," without adding to their progress in other respects. If they have grit in them, they keep up the game, go on in the same cart-horse, blundering style of scrawling, and eventually become fossilized into beings who take no pride in their work as being both an art and science, but who drag on a miserable existence, often having to cut out sentence after sentence that they cannot for the very life of them make head or tail of—nor could any other human being, except perhaps Daniel, if he were within call, (and it would not be safe to depend much on *him* in such an emergency). Why is this? Because the hand (which refuses to go fast enough) is the boss in their case, and the mind has to "take a back seat?"

But suppose a kind friend comes along, on hearing that Mr. or Miss X. is "going in for" shorthand, and that the friend knows how much time and temper can be thrown away in trying to "learn shorthand," and how much depends upon mechanical perfection to which the action of the hand is brought,—and gives this piece of advice: "Train the hand before you attempt to take up shorthand at all." (Crawl before you walk, and walk before you run. Your fingers are rigid and stiff. Your ordinary writing is atrocious—enough to give anyone a week's nightmare to take only one look at it! If you cannot write longhand decently at a slow speed, how are you going to manage shorthand by and bye at a pace of over 200 words per minute? And what will be the use of your getting words down if you cannot make any sense of them afterwards?) "Now you just listen to me," says the friend. "Take those clumsy, rigid and untrained fingers of yours to the nearest school of art, and have a six months course of free-hand drawing, in the evenings, if you like. That will bring your fingers and your mind to work together, your eyes will become educated, you will learn the difference between a straight stroke and a curve and you will obtain a fair command of the pencil. At the end of that time—I am supposing that you have been learning to read the system all this while—you can begin to write, slowly, the pages that you have been studying in shorthand, (so that you will not come as a kind of stranger to it, your eyes being already familiar with geometrical outlines of many words,) and you will for a few months write out day by day in longhand—omitting all vowels that do not appear in the shorthand outlines,—all that you have written in shorthand on the previous day. This will accustom you to the most difficult part of shorthand to the beginner, namely,

the habit of being able to dispense with nearly all vowels in the reading as well as in the writing. Seize every opportunity of reporting a speaker—sermons are the best practice for novices, as they need not over-exert themselves; and it puts the preacher into a good temper to find that his sermons are considered “good enough for reporting.” He will always be glad to lend you his MSS. afterwards—that is, if you have not made a very big M(E)SS. out of the job;—“for you to correct your notes by it.” To this good advice I would add—never practice with a “reader” when you have a chance of following the voice of a speaker. You cannot stop a speaker, and ask him “not to go so fast.” So you have got to strain every nerve to keep somewhere alongside of him, and I can assure you that this is a fine tonic for attaining a high rate of speed.

Do not consider you have done anything wonderful when you are able to keep up, for at least an hour, 120 words per minute. You must be able to do double that at a pinch. One hundred and fifty words per minute, if kept up for a long “take,” is good work, but the speaker may now and then rise to 180 or more, and then where are you? One hundred and eighty words per minute is very fast, and can be done only when the speaker is very plainly heard; and this is, of course, true as regards rates higher than this. But I have never known any reporter attain a speed of over 150 words per minute by practicing with a “reader” only. My advice to the young student is: “Try to attain the highest speed that you possibly can, and you will then find that nine speakers out of every ten will give you no trouble to get their oratory down.” As to what to make of it when it is down, that is quite another matter! Remember this much—only those who cannot write at a high speed despise the power of being able to do it.

Remember also that the mind, informed through the ears, is the engineer that drives the locomotive, the hand. The more efficient the locomotive, the faster it will go—unless the driver happens to be a fool or chances to commit some fearful blunder or other. But, unless they all act in harmony, with perfectly reciprocal action, the engineer cannot move the machine one inch: and, unless every working part of the machine has been specially fitted to do its particular work, it cannot be of any use whatever, and stops all the rest from doing theirs.

It is the crowding of bad writers, as well as of incompetent, ill-educated and ignorant clowns into the shorthand profession that threatens to ruin one of the noblest and grandest, as it is one of the most responsible, callings that has ever fallen to the lot of man to follow. Most of these clowns have never been started with a mediocre acquaintance and understanding of the mechanical part of the profession, and how then shall they know ought of the mental and moral qualities that its exercise demands from the thoroughly competent practitioner! These caricatures of short-

JAPANESE LANGUAGE AND SHORTHAND.*

BY TOZO OHNO.



AM happy to be with you tonight, and it is my great pleasure to speak to you about the Japanese language and shorthand. I am sorry, however, that I am yet not a master of the English tongue, so while I speak please do not listen to my broken language.

Japan is a neighboring country of Canada and only twenty-one days from Toronto. I think, therefore, it would be of advantage for you to know something about the language which is spoken by your neighbors, the Japanese. I think always it is very strange therethat is no one studying Japanese language in such a great Canadian city as Toronto, except a few missionaries. Look at Germany. There is a school of the Japanese language connected with Berlin University where there are many students who study the Japanese under the instructions of native teachers. Look at England. There are many students who study the language at the Royal Institute, London. There are several schools where you can study the Japanese in important cities in the United States. Japan is the link between the great continent and Asia where there are many people and immense wealth. I am sure that before the coming ten years Japan will become a great country and of deep interest to Western nations. It is not only the flower garden of the East but it is also a great commercial, political, educational, artistic and literary nation, I hope the time will come when no one will mistake me for a hollow John Chinaman. I will not spend more time in preliminaries but will go directly to my subject.

What is the Japanese language? It is a language spoken by the people of Japan. A great philologist, Professor Max Mueller, of Oxford, said: "The study in Japanese is a most interesting one." There are both written and spoken forms of the Japanese language bearing, however, no similarity whatsoever to the languages of China, Corea, India and other countries of Asia. There are no dialects in the language except slight provincial accents, and the people have no trouble to understand each other. We do not know, however, to what family of ancient languages the Japanese belongs, as we have no regular history in Japan. But it is a mixed language, as the Japanese is a mixed race. One ethnologist said that the Japanese are the same race as the American Indians. Another said the Japanese belong to the same family as the Siberians. My opinion is that the Japanese came originally from the Northern part of Asia to the South where the climate is warm. It is worthy of note that the expression "good morning" in Japanese is "Ohio," which is an American Indian

*Delivered before the Canadian Shorthand Society.

word, and we have many such expressions in our language resembling the Indians'.

How is the Japanese language represented by the letters? There are mainly three kinds of letters: (1) Kanzi, which was introduced from Kan to Japan, A. D. 298, about sixteen hundred years ago. Kan was a civilized nation of ancient Asia, located in the country which now the Chinese inhabit. It was to Asia what the Roman Empire was to Europe. Mr. Kapp said the civilization of Ancient Europe came from the civilization of Kan dynasty. (2) Kana, which was invented and practiced by Japanese themselves. (3) Katakana, which was invented by Kobo who was born ten hundred years ago in Japan. He was a great scholar and went to the ancient Empire of Asia (it was to Asia what the Greek Empire was to Europe) and studied Sanskrit. On his return to Japan he discovered fifty letters representing the fifty sounds of the Japanese tongue. He was a great reformer in the Japanese. I think this was a wonderful invention of a phonetic system, which took place 1000 years ago in the little Island Empire of Japan. According to this method there is no trouble to study in spelling.

How long has shorthand been known in Japan? About 10 years ago a Japanese student, Mr. Minamoto, came to America to study the science of mining. While he was in America he saw a letter which his teacher was reading. It was not English and he asked his teacher in what language the letter was written. His teacher explained it was not any foreign language but simply a shorthand system of English. Since then he became greatly interested to discover a shorthand system for the Japanese. After he returned to Japan, through his observations he discovered a phonographic system for our language. One day the Emperor of Japan heard that he had discovered a new system of shorthand, a true representation of the language. The Emperor took him into his palace and let him write down the conversation between the Emperor and the Chamberlain. He took down the conversation without any mistake as rapidly as it was spoken. Finally the Emperor, admiring him for his scholarly ability and patient labor, gave him money and silk for encouragement. Since then there were many people who commenced the study of shorthand.

How are the letters of shorthand made? Are there many systems? Katakana itself is entirely a phonetic system. The letters of Japanese shorthand are the signs for the sounds, but sometimes they represent a compound word by one single sign. Each sign, instead of representing but one sound, represents a compound word or phrase. Since Mr. Minamoto commenced his new system there were many people who discovered their own system imitating his, and there are now three or four systems of shorthand in Japan. But we must thank him for his first invention.

Who studies shorthand in Japan and how do they get positions? Although there are many schools of shorthand in Japan, and also employment bureaus for students of shorthand, the demand is larger than the supply at present. Every business college teaches shorthand as a regular subject. The teachers, literary students, lawyers, clerks and reporters are always studying shorthand.

The time required by the people of common ability to learn it, is about one year. I received newspapers a few days ago from Japan and noticed that the Secretary of Parliament advertised to employ shorthanders to take down the speeches of Parliament members. We have however yet no system of typewriting in Japan.

LITERAL ILLITERACY.

BY M. T. NEDE.



LET COME what may, I'll have my say on this question of transcription. My views may be somewhat radical for some of my easy-going brothers, but a stranger in our midst once in a while has a tendency to make us better acquainted with the world, if we improve the opportunity.

As I launch into the subject, I really feel that trepidation which accompanies treading on forbidden ground. Why should it be a sacred spot, a spot where the erudition of the reporter should not make itself known? Is it true that all these years of hard reading and study and experience have no bearing upon our profession? Can it be that we must content ourselves with writhing as we dictate grammatical monstrosities? Must we steel ourselves against permitting our pity to get the best of us and of the language in question?

Have we any prerogative? Can we even punctuate our "copy?" That is a matter upon which there is a wide divergence of opinion and usage. May we use commas? These are wonderful little points—here, mean one thing, there, another. If so, dare we use the other points? Shall we attempt to *paragraph* the matter? May we insert quotation marks?

I was once called to report a long, heavy case for a young lawyer who expected to make a bold strike for fame therein. He said to me, as a closing to many special points I was to look after: "Now, I want an absolutely *verbatim* report of this case. I don't want you to change a single sentence in the slightest particular." I let him infer my consent by my silence. I reported the case in my usual manner, having been assisted, with the exception of one half-day, by another reporter who believed as I do as to this matter and lived up to his belief. At the end of the case my lawyer com-

plimented us very highly upon the report, but said there was one cross-examination of his which did not read quite as he conducted it. The man who took the half day was a literalist.

It is not necessary that the meaning of the question or answer should be changed, or that the idiom used by the witness should be obliterated.

An illustration may be appropriate here:

Q. Now, Mr. Witness, you say you was over there at Pike's house—how long did you say?

A. I think possible, perhaps—Well, I don't know exactly, but I think it might be an hour?

Q. You say you were over at Mr. Pike's house how long?

A. I do not know exactly, but, I think, it might be an hour.

Can any one find fault with this revision? Does the fact that such revision would ultimately reduce the folios have weight with any of my readers? God forbid.

It is not contended that any attempt should be made to enlarge upon the ideas contained in the notes, but merely that the meaning be exactly reproduced.

"The learned counsel upon the other side of the case—(I believe, your Honor, I have fifteen minutes yet. THE COURT: Yes, sir). As I was saying, gentlemen of the jury, the gentlemen on the other side of the case has made certain misleading statements."

"The learned counsel upon the other side of the case has made certain misleading statements."

Can it be that the speaker would find fault with this transcript? Would he not have claimed that the "literal" transcript was inaccurate?

I am loth to acknowledge that there are reporters who claim they are hired for their manual dexterity and have a perfect right to reap their reward in folios. It is such men that claim ours is not a profession, but that we come under the head of "skilled labor." It is such men that hate the work and never associate with other reporters. And what wonder is it? All day long they *labor*. They never consult anything to determine whether the notes are or their ears were in error. With one operator on either side, working by the page, they are continually pushed, and really dare not stop. Many times they take much more than they ought of a proceeding, are thereby crowded for time and prefer to be literal.

Is shorthand an exact science? Is not *context* a great factor in the art? When the context is destroyed, from broken sentences or other causes, what is relied upon? Is it *vowels* or *memory*? When memory fails and there are no voweled mile-posts, what determines our translation? Do we guess at the interpretation?

Why is it that the mechanical reporter can reach almost any speed?

Were he pierced, as by a dart, by the knowledge that his fate depended upon a faultless transcript, would his speed suffer? Or, had he that faith which is born of laborious preparation, would his speed suffer?

Should the speaker state an erroneous date, have we the right to correct it?

If we must be literal what shall we do with the utterances of an illiterate, foreign-born witness? Must we be literal with his illiteracy? The following will illustrate the idea:

I seed um goin oop de street und trowin his hans yoost like dot mit his legs und his hayer aflyin yoost like enthings.

Faith an I um jes afther tellin yes this minit phawt Moike sayd tu me and phawt I be afther sayin tu him.

Hednt pipt is gam fore itz dun. Paddy swipdman de bloke e drorpt and e blub-berd like er kitn. Den I tautz bout time to fere and I partudm.

What may be done when such language reaches us in a half-audible tone and with an express train momentum? Will we be literal then? Think you our typewritists will insert the apostrophies and spell it as it was uttered? Is there then a limit to the possibilities of literalism? If a limit, who shall determine it? Must not the judgment and ability of the reporter in the particular case settle the matter?

"BUSTED—BY THUNDER."

BY M. T. NEDE.

When the lawyer crowds the witness,
And the witness raves and blusters,
And his counsel comes to rescue,
As he hems and haws and stutters—
Fearing a blunder;

As the air gets full of vowels,
Also consonants and diphthongs,
And the bailiff cries "Keep order!"
Tells the standing, gaping, throngs
To spread asunder;

When the answer laps the question,
And the question ditto answer;
When the counsel's tones are mushy
And the witness quite a lancer,
Is it a wonder

That the poor, fatigued reporter,
After writing twenty pages
In the half as many minutes,
Thinks he's earned two day's wages,
Or so much plunder?

As his brain gets fogged and weary;
And his notes grow crooked and shaggy,
While his pen keeps getting cross-legged,
And his note-book roughs up, raggy,
And slips from under;

As the sweat rolls down his forehead,
And his breath comes quick and fast:
Can you blame him, brother stenos,
If you hear from him at last:
"Busted, by thunder"?



TRANSCRIPTS OF SHORTHAND PLATES.

W. A. JONES. [BENN PITMAN.]

Q.—About what time last February did you meet him? A.—He stayed at my camp on the 16th of February.

Q.—On the 16th of February,—was any one with him? A.—Yes, sir.

Q.—Who? A.—I could not say.

Q.—Did he stay all night at the camp? A.—Yes, sir.

Q.—Did he introduce you to this man? A.—No, sir.

Q.—Did he tell you who he was? A.—No, sir.

Q.—How was the man dressed? A.—He was dressed very poorly.

Q.—Look like he was the owner of a thousand head of horses on a thousand hills? A.—No, sir.

Q.—About how long was that—do you recollect the circumstances of these horses being taken into the city here and sold? A.—No, sir, I do not.

Q.—Well, were you present at the other trial? A.—Well, on—

Q.—About how long was it before that trial,—this was on the 16th, you say? A.—On the 16th.

Q.—Who paid the bill or offered to pay the bill? A.—Mr. Ireland.

Q.—Did you have any conversation with him as to what he was doing out there? A.—Yes sir.

Q.—What was he doing? A.—He was hunting horses.

Q.—You say he stayed all night at the place? A.—Yes, sir.

Q.—What time did he leave in the morning? A.—I judge, about eight o'clock.

Q.—Which direction did he go from there? A.—He went North.

[Wm. A. Jones was born March 30th, 1859, near Stubenville, Ohio. Commenced the study of shorthand in 1877, and commenced the practice of the art in 1880. Has been actively engaged in reporting since 1881. In January, 1883, was appointed official stenographer of the 1st Judicial District of Colorado, which position he held for five years, when he resigned. In January of 1889, was appointed official stenographer of the Eighth Judicial District of Colorado, which position he resigned in April following to accept a similar position in one of the divisions of the District Court of Arapahoe County (Denver,) in which capacity he is still employed.

Mr. Jones writes Benn Pitman style, but does not adhere closely to that author. Certainly his notes combine the qualities of smoothness, compactness uniformity and legibility in an admirable degree. I have never seen better shorthand than his, and am sure the notes reproduced elsewhere, taken in actual court work on a rapid examination will afford much satisfaction to our Pitman readers. The notes are not nearly so good as his average, and I say this after having thoroughly examined his note-books.

There is only one thing to be said against him; he's a bachelor, though he insists it is not entirely his fault.

W. A. Jones and C. W. Reitler office together in nice quarters in the Symes Block, and you cannot find two better fellows anywhere.—L. E. G.]

CHARLES W. REITLER. [MUNSON.]

Q.—Are you one of the plaintiffs? A.—I am.

Q.—Do you know the defendant, Mr. Coe? A.—Yes, I have met Mr. Coe on one or two occasions.

Q.—Were you interested in this transaction that this suit is brought for, at the time? A.—Oh, yes.

Q.—Now tell the court and jury what conversation you had, if any, with Mr Coe

in reference to this matter, the sale of this property to Miss Blanche Browne by Mr. Coe? A.—I wanted to understand—I never had seen this property

THE COURT: Just answer the question, What conversation occurred between you and Coe? A.—I went into Mr. Coe's office on one occasion with Mr. Patrick, and in order to satisfy myself that we were to have a commission of \$500.

Objected to by defendant's counsel because he should state what he said.

Q.—What was said and passed between you? A.—I asked Mr. Allen, in the presence of Mr. Coe, if they understood that we were to have a commission of \$500 out of the purchase money, the 11,500, and they both said that was agreed upon.

[Charles W. Reitler, of Denver, one of the four official reporters of the District Court, is 31 years old. He is a Missouri boy, and drifted to Colorado in 1879, having previously held a position in a big law-office in St. Louis. He has been an official reporter since 1881, in the County and District Court, and has done much newspaper reporting, in addition to his regular court work. Mr. Reitler uses the Munson system and I do not think anybody writes it any better than he. His notes are taken with pen and ink on loose sheets of paper ruled for two columns of notes, and the sheets are afterward bound into volumes. The excellent notes reproduced elsewhere were taken in the court room, and he has a cord of note-books full of his work just as good. He does not believe in the briefest reporting style, but writes rather extended outlines. He acquired the art without the aid of a teacher.

When Judge Decker retired from the District bench of Denver, sometime ago, he gave Mr. Reitler the warmest commendation that could be spoken of a stenographer; and who is so well aware of an official reporter's fitness or unfitness for the court-room as the man on the bench?

Mr. Reitler is a bright, well-informed man and manifested his good judgment many years ago by getting married, and is now the happy and indulgent father of four beautiful children. He has a predilection for politics; has invented an electrical penholder which is designed to prevent cramping of fingers and to strengthen the muscles of same. This penholder will soon be on the market. Mr. Reitler is also engaged in mining.—L. E. G.]



LITERARY DEPARTMENT.

ACTA DIURNA OF MARJORIE DOON.

BY W. C. STEERE.

MAY 27, A. D. 188-.



HIS book is my private property, and my name is Marjorie Doon. Herein will be found inscribed thoughts and feelings which are intended for no eyes but mine, and if any other body dares read it they are real mean; so, now.

In order that I may properly and thoroughly introduce myself to this my journal, which I already regard as a very dear and confidential friend, I will give a short and entirely unbiased description of myself. I am a little above medium height and well proportioned; my features regular, but my nose and mouth are, I think, just a little bit too large, but as that indicates goodness and smartness I have concluded to let them remain as they are; large, soulful eyes veiled by long silken lashes. That sounds just lovely, doesn't it? It took me a good while to think of it, too. Their color is all the way from dark blue to black, according to my state of mind; like Dame Nature, blue when the sun shines and black when angry and the storm clouds gather; but whether, to carry out the simile, the lightning flash from them or not I really do not know, but I do know that the rain most always falls in torrents immediately after and then the weather clears up again. Of course I do not like to be detected in having a good cry, for my nose is always so red and I feel so mussy, but someone said, in his advice to a married man, "Make your wife cry good and hard as often as once a fortnight if you would have her enjoy good health," so I will not be ashamed of that either, if it is so natural and indispensable. But to continue: My hair is abundant and so curly that I never have to crimp it and the wet weather never makes it hang in strings and tails just when I want to look my best; and the color—well, it is not red, though a Faber's lead-pencil placed therein is not at all conspicuous.

My complexion is simply perfect, even to a dear little love of a mole right where it should be, and the only cosmetics I use are, long canthers on "Dapple" through leafy lanes and over shady country roads, early to bed and early to rise, plenty of johnnycake and milk, and a clear conscience. Now, my dear journal, after telling you that I am 22 years of age, weigh

150 pounds and have a pretty good opinion of myself generally, I think you should consider yourself well enough acquainted with me to keep my secrets and advise me what to do. And, oh, I have such a big secret to tell you, and I am going to tell you this very first day, too. I would not even dream of whispering it to anyone else, but I must tell somebody or I shall explode at some inauspicious time to some irresponsible person, and then I should die of mortification. Now prepare to be shocked. I love him and he doesn't know it, he idolizes me and I do know it, and thereby hangs a tale which I will proceed to unfold. George, that is his name, is bashful. The poor dear six-feet-two of an athlete is afraid to tell a little thing like me that I'm the apple of his eye. It is just this way: George is a very nice young man, son of our next-door neighbor, plenty of brains, a well-stocked farm of his own, 200 odd pounds avoirdupois, handsome and brave and just worships me. That word "worship," just notice it carefully. "A little rift within the lute makes all the music dumb," and but for that little word my heart would sing for joy; but of course you do not understand what I mean, so I will explain more fully. You see, George, metaphorically speaking, has placed me on top of a pedestal about a thousand feet high, he bows in humble adoration at the foot thereof, telling his beads to a pretty face that he has deified, or angelified, rather, and not allowing the most distant muttering of his orisons to reach my attentive ear.

I have tried flirting with some of the other very eligible young men of the neighborhood in hopes that, through fear of losing me, he would be led to make some observation, proposition or suggestion that would precipitate matters somewhat; but no, the only effect that ever had was to move me a few yards nearer the big dipper, while he told his beads still more fast and furiously at the foot of his self-constructed throne. I tried to get him to tell me the color of my eyes one day, and he did not dare to look at me for an hour afterward. He never even shook hands with me; think of that. Why, only a short time ago we were out gathering violets in the wood-lot back of the house, when we came to a log in the way; he wanted to go around and of course I wanted to climb over, as any sensible girl would, and climb over I did, but without any assistance whatever; just think of that, too. I scratched one of my hands so it made the tears come, and scuffed a long, ragged mark on one of my best shoes during the operation. I was *so* provoked; and there George stood with his back toward me, gazing earnestly up into the nearest treetop, looking for birds' nests, he said. It came pretty near raining right then and there. I can tell you, my dear journal, I am going to bring that boy to a realizing sense of his duties and his privileges before long, but I don't know how it is to be done; that is what I want you to help me about.

May 28th.—My dear confidante, I have thought and planned and

schemed enough to solve the problem of perpetual motion, since yesterday, but as yet not the faintest gleam of an idea have I, dunce that I am. Who ever heard of a woman's wit failing her at a critical time? No one, and I do not propose to be the first woman in the history of the world that allows her happiness to be wrecked just for the want of a little common sense.

Suppose, when he makes some observation about the weather, I should say, "Dear George, it makes no difference to me what the weather is so long as you are mine and I am your'n," or words to that effect, and suit my actions to the words and sentiment? I would come tumbling down from my lofty position with a swish-ka-trash, like a bundle of hoop-poles, wouldn't I, and richly deserve it, too? The question is, what trait in a man's nature leads him to make a declaration of love? And another thing I would like to know is, what is it that a bashful man is afraid of? If you will answer me those two questions I will get a proposal from George in twenty minutes; I might not accept it, though; I hadn't thought of that. With a woman it is love that makes the world go round and only through her affections can she be influenced, I have heard, but when you want to influence a man, what passion are you going to appeal to? Oh, dear! I wish I knew.

May 29th.—Here I am again for a short visit with you, but have nothing new to tell, except that there is a little wrinkle lately come between my eyes and a little ache just back of it. Papa says he thinks I must be writing poetry from the way I have been looking and acting during the last few days, and mamma is afraid my liver is out of order. I have thought of several ways out of my dilemma, but they are nothing but tricks, and I won't do anything to offend either his self-respect or my own; besides, George would be dead sure to catch me at them. What I want is to make him comprehend the fact that I am human, tangible, and made up of something besides color; I only want to relieve him of his bashfulness and thus give him a fair start, and then he has got to do the courting without even suspecting that I am willin'.

May 30th.—Sunday. No entry.

May 31st.—

"Whistle, daughter, whistle, and you shall have a cow."

"I never whistled in my life, and I cannot whistle now."

"Whistle, daughter, whistle, and you shall have a man."

"I never whistled in my life, but I'll whistle if I can."

"Whistle, daughter, whistle, and when you whistle say,

'I never whistled in my life, but I'll whistle right away.'"

Look out, George, I'm coming.

[Extract from the diary of Mr. George Selwyn, June 2, 188-.]

For, lo, these many years have I kept a diary, but this entry shall be my last. Neighbor Doon had been down to the city day before, so I went over there yesterday morning to ask him what was the best offer he had been able to get for his wool and what he thought the prospects were for an advance in the price, etc., as I had a few thousand pounds to dispose of. Of course I saw Miss Marjorie. She was just starting out for one of her madcap gallops on that spirited dappled mare she thinks so much of and rides so gracefully. But to continue what I set out to write: "Now be careful, Marjorie," said Mr. Doon as he patted the mare's graceful neck; "you know she has been a little more skittish lately than usual and needs a firm rein." "Oh, papa, there isn't the least danger in the world," replied the girl, laughing; "Dapple and I understand one another perfectly, and besides," she said, reflectively, as she stooped forward to flip a lock of Dapple's mane back on the other side of the neck where it belonged, "I shan't be gone a great while, and this afternoon I propose to walk." Then as if solely to keep up the conversation, and with an indifference that would deceive the shrewdest observer, I inquired where she thought of going. "Only over in the woods by the river after some flowers," she replied, as she turned her face away from me to look in that direction. I very suddenly and adroitly turned the conversation by making some remark to Mr. Doon, and by careless behavior completely covered up my object in asking the question, but I had firmly resolved that a fellow of just my color and religious proclivities would be sure and be "over in the woods by the river" that very afternoon unless the earth fell into the sun before that time, though little did she suspect such a resolution on my part. I tell you what, the girls, maybe, can give us a good deal of information as to whether it is proper to call on the new minister's wife first, or wait for her to call before her existence should be recognized, and all such stuff; but when it comes right down to fine figuring we are too sharp for them by far. After a little further talk, and a parting tug at the saddle-girth by the careful old farmer, the bridle-reins were gathered in a closer grasp, and with a slight movement of preparation the signal was given and away they dashed, or rather flew, and both horse and rider were soon hidden from view by a turn in the road.

Neighbor Doon invited me to accompany him to the shade of the porch. His plain, common-sense talk about crops and stock was both profitable and pleasant to listen to, but I am afraid that the anticipated pleasures of the afternoon must have produced an expression on my countenance hard to account for by the subject under discussion; anyway I was soon dismissed with a few kind words and started toward home (at least I suppose I did, for I soon after found myself there), and reluctantly leav-

ing my air-castle at the still unfinished altitude of about half-way to the moon, I began discharging the various duties which claimed my attention. I thought the afternoon would never come, but it arrived a little after 12 o'clock that day, and found me without any real washable excuse for way-laying Miss Simplicity as per my intention. I felt a little guilty at taking advantage of her artlessness, but the thought that she *might* need me and the further reflection that most any sort of a story would satisfactorily explain my presence in that vicinity, to a nature so innocent and a brain so unscrupulous as hers, rendered me utterly unscrupulous. I think fear of detection composes about half the consciences in the world, anyway. Half past one, the hottest part of the day, found me making long strides in the direction of "over in the woods by the river," with a huge carving-knife and a basket, for the purpose of gathering the bark of tag-alder, wild cherry or any other tree from which could be distilled tea, infamously and bitterly nasty enough to satisfy my dear old grandmother of its medicinal virtues. I had thus far pleaded lack of time to procure the necessary ingredients for this delightful spring beverage, because I knew from past experience that every morning, so long as it lasted, the well-meaning old lady would meet me at the breakfast-table with a dose of that sickening compound and say, "Here, Georgie, take this; it will keep you from getting sick; you need something of this kind at this time of year to thin your blood, and you want to take it on an empty stomach to get the full benefit of it." And there was no resisting the kind old soul either—it had to go down; and I used to think that she had a little difficulty to suppress her laughter at the frantic haste with which I would rush to the table and grab something, anything, to take that villainous taste out of my mouth. But, even though fond memory reproduced those scenes with a vividness that made me shudder, I hastened on my errand that afternoon with an eager step and a light heart, and, as hereinbefore observed, a basket and a murderous-looking knife also. Of course I was on the ground at least three hours too soon, and, after filling my basket with the material for that abominable mixture for hay-fever, I took up my position on a log, in as advantageous a place for watching the enemy approach as I could find, and with a shrub in my hand that I was to be discovered obviously occupied in peeling, I proceeded to finish my air-castle and paint it. I could not but reflect upon the nicety of the adjustment between anything desirable and the cost of it, and likewise the absolute impossibility of avoiding the payment if the goods were delivered; as, for illustration, the basket of simples at my feet indicated but too plainly the price I would be likely to pay for this afternoon; but I did not anticipate that the pleasure would cost me too dear, even though I had to lay my breakfast on a foundation of such unparalleled nauseousness every morning for the next three or four

weeks. But I could not, if I would, record the fantastic musings of the next hour or two.

The shadows were slowly edging their way around toward the east, and getting longer and longer, while my breath was getting shorter and shorter as the time drew near for the central figure in my daydreams to appear and find me busily whittling and whistling; then I would drop my knife in surprise, and, rising, politely doff my hat in this way, bow gracefully just like this, and with a slight smile say, "Good afternoon, Miss Marjorie. Really, this is an unexpected pleasure." . . . A ringing peal of laughter, unmistakably feminine, caused me to resume my seat with great suddenness, and a very warm wave that made me shiver seemed to pass all over me and finally settled in my face, while my ears felt like two flaming torches calling attention to the fiery hue of my countenance. That was Marjorie's laugh. Is it possible that she saw my Chesterfieldian antics before that old black stump? But I had no time to weigh the pros and cons of that question, for there she was, a little distance down the path from me in a different direction from the one in which I had expected to catch the first glimpse of her. "Why, Mr. Selwyn! How in the world did you happen to be here?" she said, with such genuine astonishment that I was immensely relieved and drew the first good long breath I had been able to take for the last two or three minutes. A few words, corroborated by the basket, were, as I had foreseen, entirely satisfactory, and then she related how a squirrel had just now tried to chatter at and scold her with his mouth full of acorns, and how very comical he looked—I just ought to have seen him. More laughter.

I think he must have made an exceedingly ludicrous exposition of himself indeed to produce such uncontrollable merriment on her part, a merriment in which I was prevented from joining very heartily by reason of a lurking suspicion that the squirrel was a myth, and though I tried my best to laugh naturally, for the sake of being sociable, I only succeeded in uttering a faint ha! ha! and getting my features into the shape of a broad smile, where they remained, fixed and immovable; notwithstanding all my efforts to bring the corners of my mouth closer together and keep them there, my face persisted in assuming that frozen grin with which one usually receives a joke on himself, and makes him feel so foolish and so conscious that he looks what he feels. But my equilibrium was soon restored, I don't know how, and wiping the tears from her eyes she proceeded to the business of the afternoon in the most methodical manner imaginable, which was, in effect, that, unless my presence was urgently required elsewhere, I should take the right-hand side of the old neglected wood-road for my territory, with instructions not to allow a single blossom to escape my eagle eye, and she would take the left side, while the narrow ridge in the

center was to be common property. I remember wondering at the magnitude of a duty that would take me away just then, and, leaving my knife and the basket containing my future punishment, until our return, began my search for nature's beauties in the direction specified. Nothing worth mentioning happened until we came to where the road was divided into two branches, which came together again a little farther on, inclosing an island, as it were, egg-shaped and of about an acre in extent. I was promptly assigned one road with the renewed injunction to look sharp, and she was to continue as before. I could not resist the opportunity of watching her as she walked lightly along, dressed in a cool-appearing gown with wide flowing sleeves of some soft-looking material, and a wide-brimmed hat and gayly-colored basket, combined to make a picture of rare loveliness. But I must be moving on or I would not be around in time; so I hurried on with a careless glance now and then on each side for flowers, and had traversed half the distance when I was fairly paralyzed to hear a succession of terrible shrieks from Marjorie, followed by cries of "Help! help!" For a moment I stood motionless, and then with a yell and a bound I dashed madly forward in a straight line for the sounds of distress, tearing through the dead limbs and underbrush like a dinotherium with the delirium tremens. In an incredibly short time I had reached the other road, on the farther side of which, in a little natural glade, stood Marjorie, with the most terror-stricken countenance I ever saw on a human being. "What's the matter?" I cried, wildly. "Snakes!" she gasped, and would have fallen had I not sprung nimbly forward and presented my shoulder like I would to a load of hay about to tip over. "Snakes!" I said; "for heaven's sake where did it bite you?" and then, realizing that it must be somewhere above the shoetops, I added, hurriedly: "Grandmother—doctor—I will go for the doctor—I won't be gone a second." It was fully a mile and a half. "Oh, George—Mr. Selwyn—don't leave me. I would be dead, maybe, before you got back. I can't suck the poison out; I can't reach it, but you can," she said, rapidly. I stood aghast. "Here it is," she continued, "on my arm. Quick! Oh, do hurry, George! I know I shall die." And with a hasty movement she drew her dress-sleeve back, displaying an arm which I could not but notice, even then, crazy as I was with excitement, was the most magnificently beautiful arm, ending in a lace-fringed shoulder, that it was ever man's lot to behold.

And there, sure enough, about an inch and a half northeast of where the vaccination-mark should be, was a little spot of blood. "There! do you see? Quick, before it gets too late! poison! help!" she said, disjointedly. My mind was in such a chaotic condition that I presume I would have swallowed a spoonful of melted lead with as little realization of what I was doing, and with as little hesitation, as I applied my mouth over that

little red spot and commenced to suck for dear life. The fact is, I was rattled, badly. Really, my dear journal, I didn't know what I was doing for, I don't know how long, but a spasmodic snuffle from the face hidden on my breast brought my senses back again, and there I was, holding that delicate little girl in my arms with a pressure of about one hundred and forty pounds to the square inch, and that soft, warm arm close around my neck, while its mate clung to me in convulsive terror. "Oh, Mr. Selwyn," she whispered, "I think it must be a little nearer my shoulder;" so I moved my poison-extractor an inch or two nearer the lace, and that delicious arm stole softly an inch or two farther around my neck, while the velvet cheek j-u-ust touched mine. Why can we not find words to express our feelings? The last vestige of suction-power had left me by this time, but I could tell, from the choking sounds and the quivering body, that she was suffering greatly from fright, so I still continued to do the best I could. "Oh, Mr. Selwyn," plaintively, "suppose I should die?" "You can't," I blubbered, as well as my occupation would let me. "Why not?" she inquired, raising her head a little. "Because I love you so," I asserted, illogically. "Oh, George!" and the head dropped back again, and then, . . . Well, I think I can remember what took place after that, without writing it down; but with that heroic plunge my bashfulness took to itself wings, and I haven't seen it since.

Marjorie was too badly scared to give a very clear description of the snake that bit her, but I gathered from her confused statements that it was only a "streaked snake," which everybody knows is harmless; in fact, no other kinds have been seen in that neighborhood for many years. I felt more deeply concerned at the time of the incident than this light description would seem to indicate, and even now I am sorry that dear Marjorie should have been so frightened at that harmless snake; but as it did no permanent injury, may all snake-desired blessings be showered upon its snakeship wherever it may be, now and forever.

[Her Diary, July 2d.]

My Dear Journal: I have nothing to add since I told you, last night, how happy I was at the success of my little ruse, except that my arm is pretty sore where I jabbed that pin into it; and I want to say, too, that that first scream was genuine and bona fide; how it did hurt! I guess I won't write you any more at all, for I can talk to George now everything I want to say. George wants to get married right away, think of it! but mamma says that men are all just that way. I can't possibly get ready before December, though.

Good-bye. George is coming over this afternoon.

A CORNISH FISHING VILLAGE.

BY H. E. BUTLER.



FIVE years ago, after a long season spent in a London studio, the suggestion was made to me by a friend that I should accompany him to Cornwall on a sketching expedition which might possibly last for two or three months.

Cornwall, to the average Londoner, seems a long, long way off, and he hesitates before undertaking the journey of some two hundred and fifty miles. My American cousins will smile at hesitations on such ground, but nevertheless such is the fact. Eventually, however, the seductive picture presented to my mind's eye by my friend's glowing descriptions of the village of P—prevailed over all scruples, and decided me to brave the perils of the journey, and to cast in my lot with him for a month or two at least, three or four months at most.

The time I am now speaking of is just five years ago, and I have only left P— within the last six months. Let any man who can enjoy a life absolutely free from the usual conventional surroundings and yet full of human interest, a life surrounded on all sides by the beauty of sky, sea, and land—let such a man give our Cornish village a trial of three or four months' stay, and I will undertake to say that he will wish he had opportunity to make it as long as mine proved to be.

Canvas, easels and sketching umbrellas being packed in the usual unsightly bundles, which, on a railway journey, always insist on asserting themselves in the most obtrusive manner, and on betraying at all points the calling of their owner, however carefully he may have "disguised himself as a gentleman," these bundles being packed, and the other usual impediments of an outdoor-working artist, not very extensive as a rule, being made ready, we leave Paddington Station, the Great Western Terminus, by the nine o'clock train one June morning.

After a long and tedious English railway journey, on which, remember, no promenade from end to end of the train can be taken, no lounging in specially arranged smoking-rooms, no dining in sumptuous Wagner Cars, no cooling wash and brush-up, can be indulged in—after such a journey, we eventually, at four forty-five, reach Plymouth. Here we have time for a hurried cup of tea before we take the Cornish train for the remainder of the journey.

To the Cornishman, long absent from his native country, that remain-

ing part of the railway journey must be full of interest. He is now surrounded on all sides by "his sisters, his cousins and aunts" (for all Cornish people seem to be related in some way or another), people speaking his own dialect, a dialect quite distinct from any other in England, and full of characteristic words and phrases, and which once heard is never forgotten.

I was sitting the other day in the entrance hall of one of the principal hotels in Chicago, when a man seated beside me spoke a few words to me on indifferent subjects. By and by he said abruptly, "You are from the old country, I hear." I replied "Yes, that is so." "So am I, I left there forty-eight years ago." "Indeed," I replied, "then, I think, sir, I can tell you what part of England you are from. If I am not badly mistaken, you are a Cornishman." "Well, young man, you are wrong, but not far wrong. I came from Tavistock, in Devonshire, but only just across the boundary river, the Tamar, and I have lived more of my time in Cornwall than in my own county." So you see, after nearly fifty years in America, his characteristic native dialect still stuck to him.

This, however, is a digression. The train steams out of Plymouth Station, passes over the great Saltash Suspension Bridge, over the Tamar, and we are in Cornwall. Half an hour's run brings us to the wayside station at which we are to leave the train. We have now eleven miles to drive to our village, and the question presents itself: How are we to get there? There is a large lumbering, four-horse coach which will take us as far as L—, a larger village, or small town, four miles from our destination, but our searching eyes have picked out a conveyance which with, any luck, we determine to secure, especially as we are informed that is the only conveyance which is going all the way to P—. It is a high, two-wheeled fish-cart used by a local "jowder," or fish-dealer, to carry his fish to the station, and between the

shafts is a big, raw-boned, ugly-looking mare. The driver is civil and obliging, as almost all Cornishmen are, and seems delighted with the prospect of company on his ride home, and of payment at the end thereof.

Our traps are bundled in and we start. The ugly, raw-boned mare proves herself to be a far better goer than her looks promise, and her rate of progress, both up and down the steep Cornish hills, is really wonderful. Her driver seems very proud of



her, and tells many yarns of her prowess, yarns difficult to swallow in some cases, and proving, in the light of after information, to partake more or less of the nature of romance. However, our friend the driver may well be excused if his imagination leads him a little astray at times, for the mare *is* a wonder on such roads, and, on a subsequent occasion when I was pressed for time, took me, (over Cornish roads, remember,) back to the same railway station, eleven good miles, in but five minutes over the hour.

Our road leads us over high wind-swept hills for some five or six miles, then comes a sudden steep descent, and we pass along the L—— valley by the side of a broad tidal river, among beautiful woods, to the fishing town of L——. We cross the bridge and take a hasty glance at the village, get a glimpse of the sea beyond ("blinch mun," as the Cornish expression would have it), and then strike inland again up a long steep ascent which tries the strength of our Cornish mare, and gives us an opportunity of stretching our own Cockney shanks. Then we mount our fish-cart once more. We have been able to appreciate the fact that it has not been far from us, for even when a turn in the road has hidden it from our view, our noses have enabled us to track it. No one who has once inhaled the peculiar fragrance rising from a fish-cart can ever mistake it.

Once more high land. Swelling hills all round us; behind us the high hills known as the "The Backbone of Cornwall," with "Rowter" and "Brown Willy," the two highest points, glowing in the evening light. On our left we get occasional peeps at the sea, and, as the sun goes down, our driver points with his whip and says: "There's Eddystone Light." We search the horizon line, but cannot see the light. In a few seconds it flashes out again, very indistinctly, it is true, there is yet too much daylight to see it clearly, but there it is, lighted every night at sundown sharp. Soon the road begins to descend just such another hill as that which we climbed so wearily out of L——. This, our driver informs us, is the "New Road," constructed fifty years ago, and of which P—— is justly proud. The Old Road, of which we afterward make acquaintance, is certainly a contrast to the New, and one wonders who could ever have had the hardihood to attempt to reach P—— at all in those old days, when all traffic had to pass along its rugged, winding, almost precipitous, course.

Our "jowder" drives at breakneck speed down the New road. A pretty stream rushes and foams at the bottom of the lovely valley on our right, and, as we descend, we pass a water-mill driven by its force. The miller, flour-covered, smoking, at his gate; ruddy-cheeked children are playing at the doors of the few cottages.

Our driver informs us that this is C——, "a suburb," we afterward find, of our village. Suddenly the road levels, and we drive by the side

of the stream, now becoming quite a respectable river, by a winding but level road into the village of P——.

One's first impression of it is, that, though clean and neat, the houses are far from picturesque, but later knowledge reveals the fact that this end of the village is that "improved" by the local architectural genius, on whom the curse of all succeeding generations of rambling artists will surely rest!

As we drive quickly on, the already narrow road becomes narrower still, and women snatch their babies almost from under the horse's feet, knitting girls step into the doorways, and lounging fishermen flatten themselves as much as possible against whitewashed walls to let us pass.

This we do, still at breakneck speed, and, finally, pull up at the corner of the two "principal streets" and opposite the principal shop in the village. It being Saturday night, and the men ashore, the whole population seems to have turned out to see us arrive, and, my friend being already known and liked by the good folk, some half a dozen boys of different ages are offered to us by their parents,



as willing to carry our traps up the hill—too steep for even our Cornish mare to mount—to the cottage which is to be ours *pro tem*. Their offers are accepted and we fall in at the tail of a long procession of boys and bags.

And now the quaintness of the village begins to show itself, the impression being that every house is built upon the chimney-stacks of its neighbors next lower on the hill.

The folk who live on the hill salute us kindly as we pass, and, our own door being unlocked by a neighbor, we walk in and survey our territory. All seems compact and snug, but before looking over the cottage the view from our front (or back) windows (for in this case, as the Irishman in *Punch* remarked, "the front's behind") arrests my attention.

On our right, huge, dark hills lower toward the sky. They descend opposite our windows almost to the level of the sea, rising once more to form a jagged mass of rock stretching out into the ocean, and almost landlocking the little peaceful harbor which lies at our feet. On the left a gentler slope of hill rises, and, toward its summit, just shows the warm afterglow of the now long set summer sun. The boats below are all moored and still. It is Saturday night and few Cornish fishermen are then at sea. They might, in case they went to sea on a Saturday night, be compelled to work on Sunday morning, and this, rightly or wrongly, few of them will do.

So tonight the village and its surroundings give us a perfect picture of "calm and deep peace," and it is difficult to imagine that just twelve hours ago we were driving in a rattling four-wheeler through the noisy pandemonium of London streets.

First impressions, they say, are most correct, and the peacefulness of that Saturday night was no exception to the rule.

Next morning, it being Sunday, and being tired with our journey, we do not "rise with the lark," but content ourselves with waking at sunrise, and watching through the window, and at intervals between delightful morning snoozes, the gulls circling and wheeling over the harbor. Soon, however, the sunlight and the morning air coming in through the open window bring the conviction that it is a positive sin to remain indoors on such a morning, and we rise, tub, and breakfast, and, neglecting the "means of grace" for once, stroll out for our first, or, at any rate, *my* first walk.

The bell of the little church is swinging regularly and a small, *very* small, congregation is slowly winding up the hillside opposite. A far larger number of the inhabitants seem to be going to one or the other of the three dissenting chapels. And this one finds to be the case in nearly all the Cornish fishing villages.

John Wesley made the West of England his headquarters and his influence is still most strongly felt, the vast majority of the fishing population being Wesleyans.

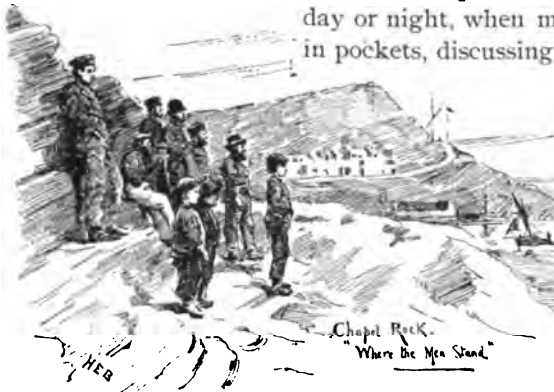
However, the investigation of questions of difference in religious opinions not being our object in visiting P——, we do not interest ourselves greatly in that matter this lovely Sunday morning, but stroll quickly past our church and chapel going friends, arousing, as all strangers do here, a certain amount of interest amongst those yet in their homes, such questions as "Who be they?" being at intervals distinctly heard as we pass the cottage doors. Soon my friend is recognized by an old fisherman, and, as his yarn seems to show no prospect of a termination, I resolve to take the rest of my walk alone. I make inquiries, therefore, of some of the men, seated in a group at the end of the quay, discussing as usual the sailing qualities of their respective boats, and smoking the perpetual fisherman's pipe, as to my way up the steep hill out of the village.

My inquiry leads to a short conversation with the men and, for the



first time, I realize the kindly nature of our villagers. One elaborately explains the direction I must take, another corrects him in minor details, while a third undertakes to pilot me in person. And this characteristic, let me add, a stranger will find right through Cornwall, and especially amongst the fishing population.

A kinder-hearted people do not exist. My guide soon conducts me to the top of "Chapel Rock," "where the men stand," as he explains to me, and I afterward find that to be a powerful description; for the hours, day or night, when men are not standing, hands in pockets, discussing the sailing of incoming or outgoing boats, the signs of the weather, etc., are truly few and far between.



Chapel Rock.
"Where the Men Stand"

A broad, flat rock, projecting out into the sea, narrowing and descending to a thin neck, thence widening and rising and finally jutting out into the bare and rugged "Peak Rock," which, as before mentioned, forms the natural breakwater of our little harbor.

I afterward find that Chapel Rock is so called from the fact that, ages ago, there was a Roman Catholic Chapel perched on its flat top. There are traces of its shape yet remaining, but my guide is quite ignorant of this fact, and contents himself with knowing its name merely.

The rocks below charm me with their beauty of form and color, warm grays and golden yellows contrasting with the peacock blues and greens of the great ocean stretching away beneath. A few Plymouth trawlers (Sabbath breakers, I fear!) are sailing slowly up-channel; far away on the horizon Eddystone Lighthouse can be seen, and, beyond that again, my fisherman guide points out the faint outline of a steamer, which, he tells me, is one of the huge Australian liners, outward bound.

Thanking him for his kindness in acting as my guide, I leave him to his pipe and take the cliff-path which winds westward toward a point of rock, which, my guide has told me, marks the spot where the "gulloos" breed.

Below me patches of ground are carefully cultivated, and a lounging, pipe in mouth, as usual, leans over his gate, discussing with a neighbor the merits of his "tatie" (potato) crop.

Many of the fishermen employ their hours of forced leisure by cultivating these patches of "tatie ground," while others become so skilled in the

raising of very early potatoes that they leave the less remunerative and more hazardous calling of fisherman to take to potato-growing as their chief means of support.

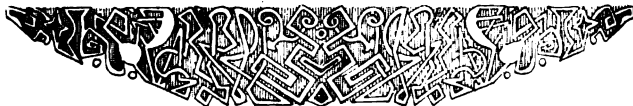
A yarn with one of the loungers brings out some astonishing details as to the fauna of the neighboring hills. The Cornish badger, for instance, has certainly never had sufficient notice given him by the great naturalists, that is, if the facts adduced by our fisherman-farmer friend be correct, who, by the way, always prefaces each successive tough yarn with the words, "You might even call me a liar if I told you," etc., here following a story still more staggering in its nature than the last.



Walking briskly on, and laughing to myself now and again at my friend's stories, I cannot but admire the huge rolling hills which stretch away above and below me, seven or eight hundred feet high they are from the sea-level and here looking far more than that.

The white, transparent-looking gulls wheel above me in the sunlight and soon a shrill cry from one, and a cloud of his screaming fellows rising from unseen ledges of rock beneath, warn me that I am approaching their breeding haunts, and, descending gingerly, I am able to crane my neck sufficiently to get a glimpse of the nests made of dry grasses and bents perched on the ledges below me. A pair of ravens, scared by my approach, now croak hoarsely from a near point of rock, and, on scrambling further out, I soon discover their nest, *almost* within touching distance, but, nevertheless, utterly inaccessible.

After an hour's scrambling about the rocks, finding many nests containing gulls' eggs, the young gulls dodging into holes in the rocks to hide from me, surrounded all the while with a cloud of their screaming, anxious parents, I leave the latter to congratulate themselves on the harmlessness of my visit, and, climbing the hillside, I rest for a time on the soft turf, and return quietly to the village.



THE SILK HAT.

M. T. NEDE.



OW is it that a silk hat elevates a man? For it is true that the moment one is donned the head it shelters becomes a great factor in moving things generally. It may be that the owner views matters from a trifle higher altitude. Perhaps the extra room allows a freer movement of thought. It certainly makes a shining mark, and what does a man appreciate more than attention? Then it is always pleasant to wear something you have been measured for. What a grand affair the glossy thing is! Really, life puts on a more roseate hue; we begin to assume our proper position in the world; we know now our importance.

That the silk hat has an uplifting tendency, any wearer will testify. That the man who wears it is exempt from many of the inconveniences which are forced upon his less fortunate brethren, you may prove by casting your eyes about while riding in the street cars. Does anyone expect a man with a silk hat to yield his seat as a matter of right? It would be absurd. Is he expected to run the risk of soiling his prize by contact with the nasty lamps? Is he put in danger of having it jostled from his head by the sudden lurching of the car? Why, sir, it is the insignia of a gentleman. Would anyone think of permitting a gentleman to stand in such motley crowds as pack our street cars? Certainly not. Any lady, no matter how old, how crippled, how weary she may be, understands this so well that she would feel hurt if a gentleman and his hat should offer her a seat.

The silk hat is no respecter of persons; it is a constitutional Fourteenth Amendment crank. Does it care whether it is an occipital decoration for a Celt, a negro, a Swede or a Mongolian? Does it rest easy unless it is being "toted" along the street?

The "stovepipe" is a cheerful thing. It asks little, and takes what it can get. Is it at all particular whether it is full of brains or hair? Doesn't its black eye gleam as brightly when at the topmast of a lank six-footer as when surveying the lowlands from a Falstaff? Does it care whether it moves along *a la camel* or *a marziale*? No matter whether a thermometer is down on its luck or boiling over with business, it is always glad to see our friend—there is something so calm and placid about it that it evens up everything it comes in contact with.

The silk hat is an educator. If men would but understand the rights attaching to a wearer of this style of hat they would to a man adopt it,

and thereby be raised to a higher standard. And this is rapidly coming about. It is not long since that professional men claimed the silk hat as theirs and theirs only. But how is it now? "The world do move," and the silk hat goes with it. The successful mechanic, the gentleman who ornaments the box of our coupé, the gracious sleeping-car porter, the young man just in long pants, testify to the progress of the silk hat. Even the dude, with his back-alley English and general contortions, has recognized it as an appropriate adornment for his water-logged head. Progress is the war-cry of this day and era and age and generation, and the silk hat is in the front rank.

The silk hat teaches independence. The old school of hat-wearers compelled the poor thing to sit in exact perpendicularity. How is it now? Why, sir, you can wear it over either ear, or over both, on the back of the head or in front, commodious or tight-fitting.

I tell you the silk hat is having a frolic. It has called a halt on style. This idea of having a new one every change in the weather is all rot. Last year's hat is good enough, and it adds to the beauty of the landscape. Think what a monotonous view it would be if we all wore exactly the same vintage. The silk hat is a leveler. It dotes on variety in shapes, conditions and colors. Pass down any of our busy streets and you will have the pleasure of seeing the relics of at least ten seasons. But does the shining tile just from the block feel superior? No, siree! It salutes its antiquated brethren with a joviality we would do well to emulate.

The silk hat is a thing to be proud of. Take any of these common chapeaux! you can toss them about as you please and it doesn't seem to hurt them much, especially the soft, squashy things that these literary fellows wear.

The finer our sensibilities, the keener our feelings. But does the silk hat mind bad treatment? Not much. You may brush its fur the wrong way and dent it all up, and it does business at the old stand. You see it has that inherent superiority which nothing can destroy.

Show me a man who wears a silk hat in his daily rounds and I'll show you not only a gentleman but an independent gentleman—a gentleman who is above everything but self, who does not care a continental about the comfort of other people.

Take our merchants, and you will find them falling in line. The representatives of the oldest of business lines—the dealers in pasteboard and ivory—are a unit in favor of the silk hat.

Is not the utilitarianism of the silk hat something to be admired? Does it grumble when you stuff it full of papers? Does it not take pride in being the trusted guardian of your twenty-five-ride ticket? Does it hit back when somebody mistakes it for an umbrella stand? Does it give up

the ghost when you sit on it? No, no, no. It is the emblem of patience and good breeding.

Ubiquitous is the silk hat. You will find it on the heads of counselors at law and justice-shop tricksters; of ministers and gamblers; of professors and schoolboys; of capitalists and laborers. So universal is it becoming that some people, who feel themselves above the populace, contemplate abandoning it. What a foolish thought! Such an act would simply set them off in a class by themselves. If they like to be lonesome, perhaps we ought not to object, yet the record of the silk hat should not be marred in that way. Everybody should wear one. Our little four-year-old shall have his head measured tomorrow.

A ONE-DAY WONDER.

BY L. E. GREENE.

SUNDAY.

Adown the street with stately tread,
A glossy silk upon his head,
In fashion latest truly clad,
A gorgeous youth moved proudly;
A solitaire, ablaze with light,
Begemmed this handsome, stylish wight,
And gave him the appearance, quite,
Of dressing somewhat loudly.

A monster cane he deftly bore,
An air of languor gently wore,
Which made him seem one of the "Four,"
That is, of the "Four Hundred;"
He walked along the crowded street,
He gazed upon his shapely feet
Encased in patent leather neat,
And those who saw him wondered.

The plate-glass fronts a mirror made
In which our exquiste surveyed
His manly form, on dress parade,
With dreamy satisfaction;
He cared not for the motley throng,
The rich or poor, the old or young,
About him as he moved along,
With very lordly action.

Yet conscious that admiring eyes
Approved his shape and thought him nice.
In fact, just fit for paradise,
Of course he was contented;
"Who is this youth so finely clad?"
"He is a banker's son, this lad,
Or else an English lord," one said,
And then our hero fainted.

MONDAY.

The youth we saw on yesterday
Now seemeth quite another way;
Not dressed so nice, nor half so gay,
Behold the sad *sequitur*:
In splendor now he doth not bask;
What is he doing, do you ask?
He sitteth at his daily task,
A-pounding his typewriter.

THE NATIONAL STENOGRAPHER

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THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, MARCH, 1891.

No one of the sentences for which our Prize No. 3 was offered quite meets our expectations. Some of them nearly meet our requirements, and we have concluded to extend, for one year, the subscriptions of the following named competitors: E. C. Grigg, W. R. Bowie, S. F. Grier and Dora M. Thomas.

* * *

WE have just received the sad news of a serious and probably fatal accident to Mr. J. W. Young, General Secretary of the M. I. P. A. Mr. Young went to New York on business connected with the association, and while returning to his home, at Plainfield, N. J., was struck by a train and wounded so seriously that his right arm had to be amputated. His good wife is almost distracted with grief. She has our deepest sympathy.

* * *

So many applications have been made to me for advance instruction

that I have concluded to accede to the demand.

Very many students enter upon the study with the determination to reach a reporting proficiency. That they fail is not owing to any lack of ability upon their part, but to the methods pursued by the colleges where they seek instruction.

Business men are willing to pay for first-class service, and they are reaching a point where they will demand it. The result will be that those who are content to remain incompetent must expect only a mere pittance for their labor. An inquiry at any place where employers apply for stenographers will receive the response that the demand for competent men and women in this line of employment is far greater than the supply. This shows that there is plenty of well-ventilated room at the top.

The larger the salary the less the hours of labor is getting to be a fact. This is because mental is more ex-

hausting than manual labor. An increase of salary comes also because the recipient is able to assume some responsibility. Responsibility means mental work, which results in shorter hours. The mere mechanic must work as many hours as the law permits; the head of a department only such time as is necessary to plan the work for those under him.

An increase of ability means an increase of knowledge; an increase of knowledge carries with it the idea of special advanced instruction.

If you are content with the knowledge imparted by the text-book, well and good. But if you wish to reach that ease and profit exhibited and received by the experienced stenographer, then you must put yourself under the instruction of an experienced and practical man who makes a specialty of imparting that knowledge.

A thorough post-graduate course will place the student in a position of such knowledge and ability that he can command and receive a remunerative salary. (See last page of cover.)

EXCHANGES.

The Phonographic World for March contains its usual quota of readable matter. It is always up to the times.

The South seems now to be pretty well represented by shorthand periodicals. *The Southern Shorthand Reporter* first appeared, and it is now followed by *The Southern Stenographer and Typewriter*. We always have thought the typewriter too dull a thing to spend editorial educational effort upon it, but the promoter of

the latter magazine seems to see a howling necessity for it. Perhaps there is, but we have such abiding faith in the manufacturers that we are willing to trust that matter to them, feeling that our energies should be devoted more to the typewrist than to the typewriter.

Frank Harrison's Shorthand Magazine for January, after a long delay, is before us. It contains a number of good articles. Mr. Harrison has recovered from his illness and promises us to soon be up to date. He is certainly a very vigorous man and can accomplish a great deal. The business part of his magazine is now off his hands, and he will thus be able to give more attention to the editorial and news departments.

PUBLICATIONS RECEIVED.

Tit-Bits.

Our Extra.

Our Monthly.

The Open Court.

Word Grouping.

California Office.

The Balance Sheet.

National Journalist.

La Normandie Stenographique.

Pernin's Monthly Stenographer.

The Business Woman's Journal.

The Scottish Shorthand Magazine.

REVIEWS.

KEY TO THE REPORTING STYLE OF SHORTHAND. by Eldon Moran; 104 pp.; \$2; The Moran Shorthand Co., St. Louis, 1891.

The above is a key to the 13th and succeeding editions of Mr. Moran's Reporting Style, and gives in shorthand the List-words, Exercises, Phrases and Speed Sentences presented in that work, together with translations thereof.

NATIONAL SHORTHAND, a rational system of Phonography based on the Natural, Scientific Principles of Syllabication and Analogy, by T. J. Allen: Part I.—Synopsis; pamphlet; 16 pp.; Detroit, 1891.

The author distinguishes the coalecscents by varying lengths of the same stroke. The alphabet is without shading,

the vowels and diphthongs being given connectible signs. Signs are also given for *st, sk, sp, en, un, um, am, an, sv, sl, lr, dr, kw* and *tw*.

The sound of *t* or *d* is added by doubling a full-length consonant or hook vowel, by lengthening a circle-vowel to a loop, or by detaching the stroke-vowels. The sound of *r* is added by quartering a full-length consonant. A number of prefixes and affixes are given, as are also lists of word-signs and phrases.

The author uses no shading or position.

BEALE'S BUSINESS LETTERS, part two; 48 pp.; 25 cents; Beale Pub. Co., Boston, 1890.

This is a compilation of letters actually written in various lines of business. The selection is quite good and the book is well printed. The number of words contained in each letter is given to avoid the necessity of counting by the student. It is impossible to have too much of this class of matter.

TEXTBOOK OF SIMPLIFIED PHONOGRAPHY, by Charles Currier Beale, sixth edition, revised and enlarged; boards \$1, cloth \$1.35; Beale Pub. Co., New York, 1890.

The *l*-hook and *r*-hook principle of phonography seems to have worried Mr. Beale, and he, therefore, set about making a more rational presentation of abbreviating principles. Whether he has done so, must depend for decision upon a matter of taste, for there are those who almost grit their teeth at any innovation in that direction. Mr. Beale evidently believed that anything which was intended to follow must follow. This is not unreasonable, if there be a necessity for it. As a natural consequence of this belief, something had to be eliminated from the existing state of things. There also resulted a general housecleaning and moving around of things.

He took away from *l* and *d* their hoary right to be represented by absence of something and gave them an existence apparent.

He tore up the consonantal carpet, exalting the powers of *y* by giving it dominion of *z* also, and appropriating *(* for *qu*,

excommunicating *zh*, and giving its sign to *y*, making the sign for the last named do service for *x*; reducing *r* to the up-stroke and giving its sign to *w*, while the old sign for *w* is given to *wh*; *n* and *ng* are turned upside down and their old signs given to *m* and *h*; he gives but two sounds for each vowel, these being indicated in such way that position as to the stem is banished.

But it is with the abbreviated *r* and *l* that we find the most disturbance, final *r* being represented by lengthening and shortening the prior stem; when they commence a syllable the *r* is represented by a small and *l* by a large initial hook on left side of oblique and vertical, under-side of horizontal and concave side of curves. *N* is indicated by final small hook on opposite side to *r*-hook and inside of curves, while *f* and *v* are indicated by a large final hook in same position. *T* is represented by a small and *d* by a large circle; *s* by a small semicircle, *st* by a circle inside the semicircle; *ss* by the circle and back hook; *tr* by a tick and *str* by a semicircle struck thro' the stem, or by striking a following stem thro'; liquid *r* and *l* by large and small initial hooks.

A perusal of the book will give a much clearer idea of how Mr. Beale handles the stenographic material. His theory is unique, and we cannot say it is illogical.

A system of Phonic Writing, by Charles Morrell; 108 pp.; \$1; Phonic Institute, Chicago, 1890.

We have one very serious criticism to make of this work, and one which, in the course of time, the author will be made to feel, and that is the prominence given to phonetics. The student is presented with a lot of abstruse terms which are, he is told, part of the study. With twelve kinds of sounds represented by 79 characters to master, it will not be surprising if he does not weary of the study.

Nor is this all the difficulty with the system. The author undertakes to make the distinction between the heavy and light cognates by shading at the beginning only the signs for the heavy sounds.

He shades *m* in the middle to add *p* or *b*; lengthens to add *r* and *tr*, *dr*, *thr*, *dhr*; halves for *t* or *d*; indicates *n* by hook and position of vowel circles; shows *shun* by hook within a vowel hook and by *st* and *zh* signs; represents *st* and *str* by loops; uses position for certain vowels and for final *n* and *l*; gives a double consonant *r*-hook.

The book is handsomely engraved and attractively bound.

GRAHAM'S SYNOPSIS OF STANDARD PHONOGRAPHY: new and revised edition; 50 cents, Andrew J. Graham, New York, 1891.

In this edition Mr. Graham has discarded the phonetic spelling which was such an objection to the former edition. A great many teachers will now use the synopsis in preference to the handbook, which is entirely too cumbersome for schoolroom instruction.

This little book fully presents the system and its size is rather an incentive, as the student can well believe that he may reach the end of it within a reasonable time.

The plates have been renewed, and the book presents a good appearance.

We are glad to welcome this edition of the synopsis, as we cannot recommend it too highly.

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Author's and Publisher's Directory.

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 JUSTIN GILBERT, Boise City, Idaho. "Vowels for Reporting Style of Phonography."
 GEO. R. BISHOP, New York Stock Exchange, N. Y. City. "Exact Phonography."
 W. W. OSGOODBY, Rochester, N. Y. "Phonetic Shorthand."

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 and Typewriting. Isaac S. Dement, proprietor, 116 Dearborn St., Chicago.
 SHORTHAND TECHNIC INSTITUTE, Osgoodby's Phonetic Shorthand (with speed book
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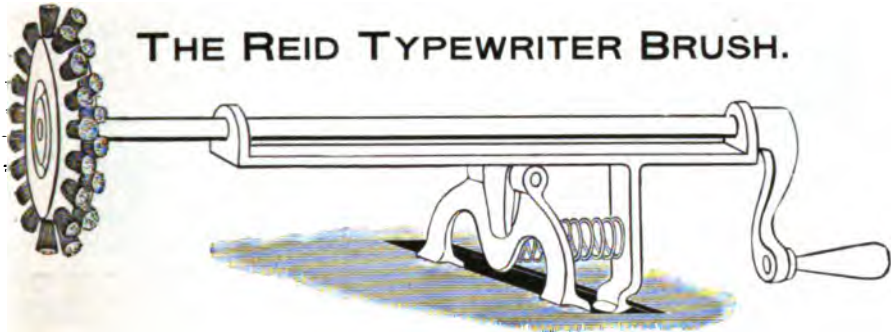
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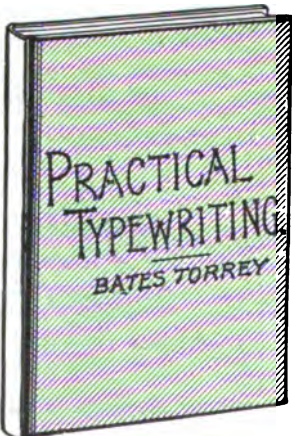
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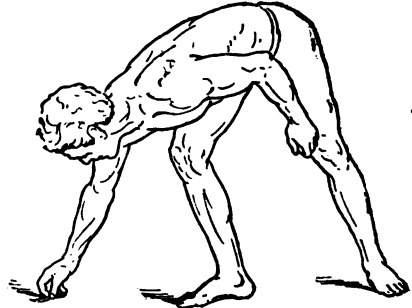
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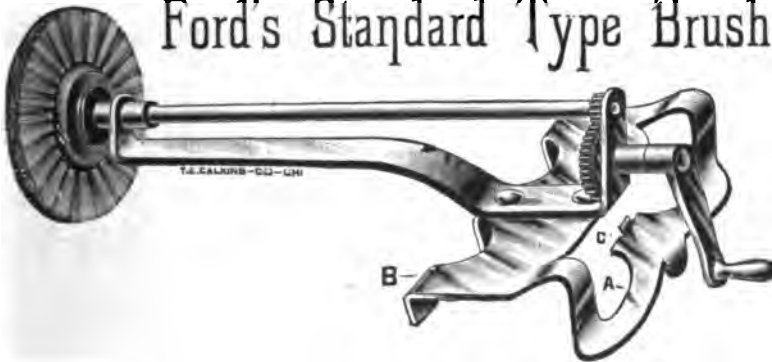
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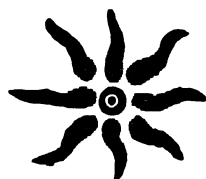
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BY
ISAAC S. DEMENT.

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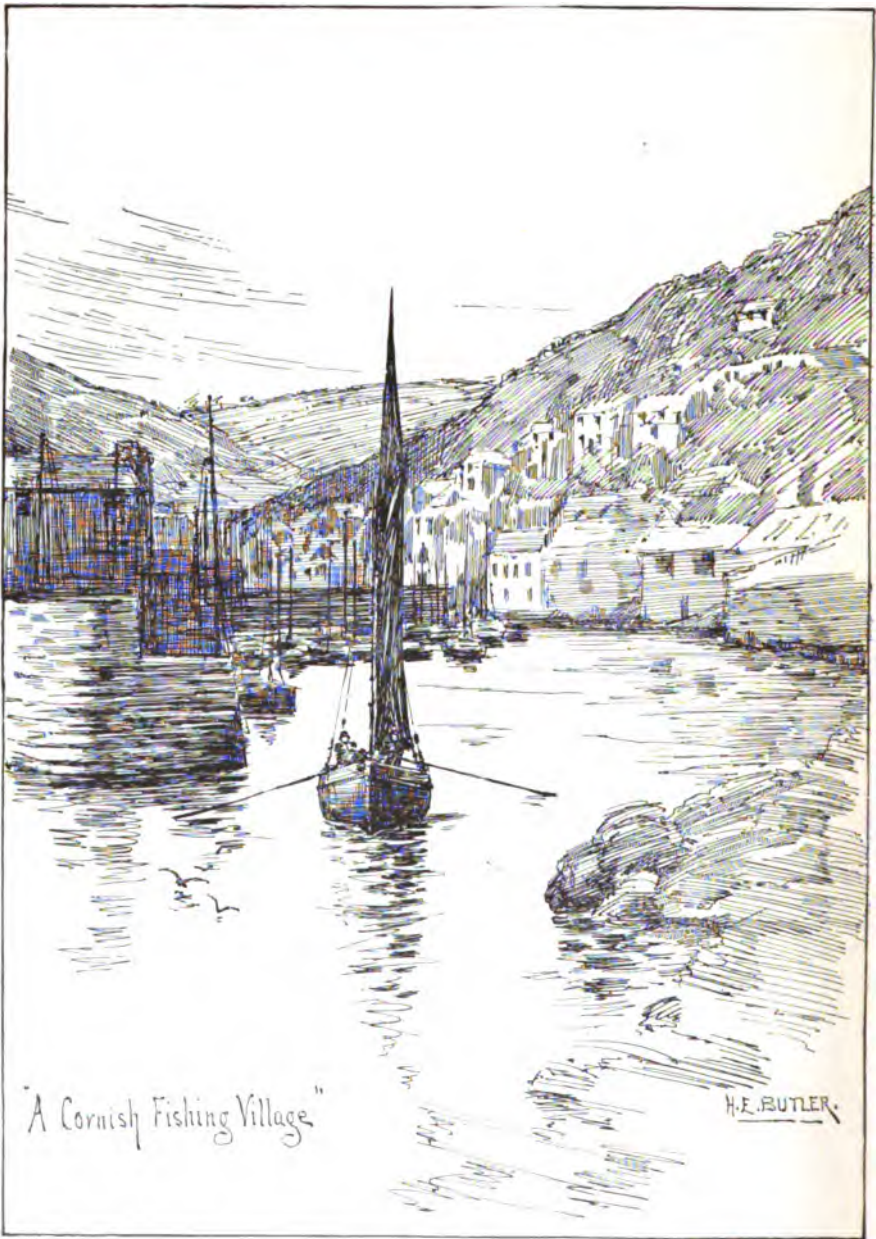
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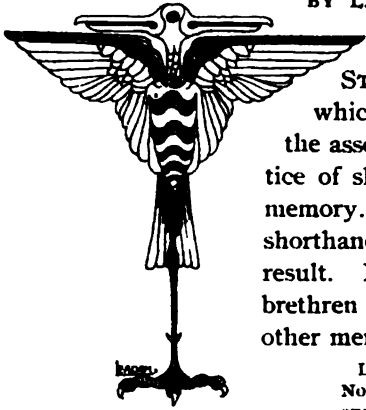
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APRIL, 1891.

No. 4.

SHORTHAND FAKES.

BY L. E. GREENE.



THE February number of THE NATIONAL STENOGRAPHER contained an article in which I called attention to a clipping in which the assertion was made that the study and practice of shorthand brings about an atrophy of the memory. I have since had misgivings that *some* shorthand systems *may* produce this lamentable result. I am inclined to think that certain of the brethren are troubled with "atrophy," or some other mental disorder, for mark this:

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Is not that delightful? So reads a card in an obscure corner of my daily paper. It does not appear, and is not likely to appear, in any reputable shorthand magazine, where its author would justly become an object of ridicule, but in the columns of a daily newspaper it will not be generally noticed by those who are best able to pronounce it a thorough and unconscionable fake. It will, however, be observed and eagerly read by the gullible public who know nothing about shorthand systems, and will undoubtedly catch the dollars of the credulous and unwary.

I have omitted the name of the "author" and the place where this as-rapid-as-speech and as-legible-as-print system of shorthand is promulgated. The "New Lightning System of Shorthand" is unknown to me, and yet I feel justified, on general principles, in making a few feeble remarks, with this modest (?) little card for a text. I do so with genuine trepidation, too, for there is something about the mere suggestion of "lightning" which always reminds me that my destiny is not exactly in my own hands.

It is hardly charitable to condemn a thing unseen and unheard. Such action is *ex parte* and therefore unjust—sometimes. There are exceptions. I am not disposed to deny that the N. L. S., so called, is really a meritorious

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one, as good as, or even better than, any now in use; but although an extremely credulous person, myself, there are some things which make me incredulous, and I want to say emphatically that the "ad" of the N. L. S. reads, to my way of thinking, very much like a fake.

There are a good many innocent, confiding, receptive natures who will drink in every word of that card, take it all as gospel truth, and pay their ducats cheerfully for the privilege of being struck by the New Light-nig System; there are other persons, of a cold, hard, skeptical turn of mind, who will take it with a big grain of allowance; then there are still other cynical beings who, knowing something of the structure of our language and the difficulties in the way of any system of shorthand, no matter upon what theory constructed, will not hesitate to say, "This as-rapid-as-speech and as-legible-as-print system is a fake of the rankest sort." At the present time I feel very much like joining the latter brethren.

Is it such a hard matter for shorthand authors and teachers to be honest? A shorthand author is not to be blamed for saying that his system is the best, for if the statement cannot be proved, it certainly cannot be disproved; but when a system is paraded as "as legible as print," the author has reached a point where he can easily take the premium for mendacity. There will be no substantial difference of opinion, among shorthand people generally, as to the character of the claims made for this new system, or the mercenary motives at the bottom of them. They are absurd, misleading, preposterous, and entirely comports with the dishonest conduct of certain so-called shorthand authors and teachers who, of late years, have been gulling and deluding young people in order to get their money. It is unfortunately true that there are many people who are inclined to believe everything they see in print. A shorthand system with a speed limit of 50 words per minute, if persistently advertised for its "high speed and legibility," would catch many dollars from the credulous. The vilest nostrum ever compounded finds a ready sale when advertised as the remedy for "all the ills that flesh is heir to." Is the man who violently takes away your money any worse than he who does it peaceably but by rank, wilful deception?

But there are others besides the talented author of the N. L. S. engaged in the pastime of deceiving the ignorant. In a popular shorthand magazine appears the following unblushing advertisement:

How to teach shorthand and typewriting in one to three months. even to dull pupils. thoroughly fitting them in that brief time for difficult shorthand and typewriting positions. without their possessing any previous knowledge of either art. This information will be found in —, a book prepared especially for teachers desiring to accomplish this result. with all students. as teachers do at my schools.

This *is* refreshing!

There is not a responsible author or teacher in this country, among such men as Pitman, Graham, Munson, Osgoodby, Day, and many others, who would stultify himself by attaching his name to any such statement as that above. It is utterly untrue, and as the author of the statement signs himself "Expert Stenographer," I have a mind to say that he knew the statement to be untrue when he made it. If this gentleman and the author of the N. L. S. were teaching shorthand in the same town, competition would be pretty brisk there. And oh, the victims!

An experienced and accomplished shorthand teacher and writer, with whom I have recently conversed on this subject, says that probably one person in fifty of those who usually apply to shorthand schools for instruction can acquire a sufficient knowledge of shorthand and typewriting in three months' time to do acceptable amanuensis work; that ten of the fifty will require fully six months' time; that of the remainder, some will qualify in a year's time, while others will fall by the wayside and never be able to do good work. I take it that this will be the testimony of 90 per cent of the respectable shorthand teachers in this country and in England. If 90 per cent so testify, the other 10 per cent must be wrong, "by a large majority."

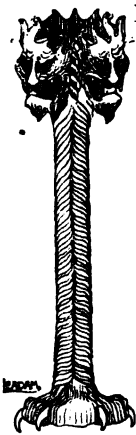
There have been instances, doubtless, where students have learned to write 100 to 125 words per minute after three months' study. A few have probably become verbatim (slow verbatim) reporters in that time; but the statement that "dull students" may do so, or qualify to fill "difficult shorthand and typewriting positions," is simply preposterous and can find no justification whatever, no matter by what system or how well the system is taught.

There is a phase of this question in which the mercenary conduct of these teachers appears doubly mercenary. The tuition which is wrung from young people by fraud and misrepresentation, as a rule, comes from those who are poor and can ill afford to pay the price of such costly experimentation. Instead of fitting themselves for paying positions in one to three months, they find at the end of that time they have been deceived; that they are far from qualified to do any but the lightest work; in fact, that they have little more than begun shorthand and that their services are not desired at any price. Why not be honest with young people on this question? Why not admit to them that success in shorthand, as in any profession or business, is commensurate with the amount of labor bestowed upon it? Why not tell them they can expect positions as amanuenses at good pay when they can write 100 or more words per minute and transcribe them without an error, and that this may require from six months' to a year's time, or even longer?

I believe that the profession generally, and all good people, ought to make it hot for the class of predatory upstarts who are running shorthand schools and publishing and advertising shorthand systems on the basis of systematic deception.

THAT'S DIFFERENT.

BY E. S. ROONEY.



F Mr. Aldrich had but been aware of the extent of my admiration for the doctrines of Bellamy, he would not, I am sure, have credited me with the statement that the occupation makes the man. I simply used the term "hodcarrier" as a metaphor, not as derogatory to that class, many of whom I know to be superior in the sight of God to those commonly called "gentlemen."

But, however I may agree with Mr. Aldrich on that point, I still adhere to my original declaration, that the railroad stenographer's occupation is productive of more advantages than that of the ordinary commercial stenographer.

I have always until now been laboring under the misapprehension that "variety was the spice of life," but am glad to be corrected and convinced of the error of my ways.

There is not the vast difference he mentions in the respective latitude allowed stenographers in the different branches; and, while the commercial man may rise gradually to a position of responsibility, in which the duties of stenographer become merely nominal, is it not also true of the railroad man? The worm, emerging from his chrysalis state, changes his title and becomes a butterfly, while the silkworm, undergoing the same transformation, retains in common parlance the same name, but is the change not as pronounced in one as the other? The fact that the railroad man changes his title cuts no figure. Take two young stenographers, circumstances about equal, put one into the railroad the other into the commercial service, and in two years the railroader will be in possession of a better situation, making more money, and will have his business qualities better developed than his brother.

It is not all true, that, if you are not fortunate enough to secure a good position at the start, you cannot work your way up. I will not theorize on this, as my friend Aldrich does, but simply ask him, or any other reader, to reflect for a moment, count up his acquaintances in the

railroad service, review their careers for the past two years, and then draw his conclusions.

The fact that the railroad stenographer is cut off from the outside world during business hours is entirely new to me, as also to a number of brethren whom I have interviewed on the question. It is certainly erroneous. Why, a railroad stenographer has better opportunities, if anything, than the commercial man, to become acquainted with human nature. From the shabby but sharpwitted section laborer to the haughty coal and stock baron, from the tough, unruly brakeman to the cool and calculating managing officer, he sees them all, hears them all, is acquainted with them all, and has every opportunity in the world to become a successful student of human nature.

As to being restricted in his outside time, that is, I think, a small matter; a difference of an hour or two each day does not hurt a man, and, in the end, the one who is willing to give up this odd hour comes out ahead. Moreover, if there is anything in the way of a vacancy offering, he is not very long in hearing of it, even though he does remain in the office, for it is a well-known fact that in railroad circles the demand for good, intelligent stenographers exceeds the supply.

It is perhaps true that there is some difficulty in obtaining leave of absence whenever you want it, but to compensate for this drawback, you can usually obtain free transportation, when you do get off, to whatever point you desire. And, after all, a position in which one can obtain a vacation upon every conceivable occasion is hardly one which will make a man of you.

However, this whole question, both pro and con, is of so little interest or importance to stenographers in general, that I cannot rid myself of a sneaking idea that I am indebted wholly to the kindness and courtesy of the Editor for the space I occupy, and, for fear of wearing out the welcome, I will cease to spout further.



LIMITED LIMITS.

BY M. T. NEDE.



HAT THERE are limits to speed in shorthand would seem to be true, at least as applied to the general run of good reporters. A severe headache usually serves to bring the limit quite low. A voluble witness of the more supple sex generally pushes the limit quite a distance skyward, but it seldom gets beyond our reach. Sometimes, when skipping along at a pace which threatens to perforate the paper, we run against our limit so hard as to be stunned and bewildered by the contact.

Perhaps some of us use ours so little that it gets out of sight, but it is a faithful thing. We are not at all averse to its taking any length of vacation it wishes, and really its presence is a sure sign of trouble. I believe it gloats over disaster, for you will find it grinning at you while you are scratching away for dear life and haven't time to stop and talk with it.

What I have said and what I may say hereafter only applies to the common run of experts. It takes the exception to prove the rule. So our rule is all right, for an exception some time ago made himself known. Now, the man who has no limit is a pretty strong exception. But this exception is not an exception to the rule that exceptions know they are exceptions. He says he never knew a minute in his career when he wasn't getting there. Now, I have known many minutes in my brief career when I was getting there in great shape, but, somehow or other, I never finished the job. What a blessing it is never to have known a minute with trouble in it! Why, I have had witnesses who spoke so indistinctly, and so rapid was their utterance, that it took me two or three days to find out what they were talking about, and then it came to me in a dream. I've had them pour forth such a torrent of broken English that it cut me all to pieces. I wonder if I'm unlucky. It seems so, for I can remember, in an experience of some length, at least two times and a half when I lost my head and considerably many words. I got the head again, but the words were never found unless in the heart—I mean, notebook—of my brother across the table.

Some men have the idea that a good fat, smooth substance is good enough for anybody, when the exact words are too elusive, but that can't be what this man meant, for he speaks of having time to make up a little

better argument for the man to use on the second trial. Well, it does beat all what times we live in.

If there is one good quality I possess, it is sticking to a thing. I'm a postage-stamp, but there is nothing I'm so stuck on as laboring without effort. Play was always play, and labor labor, with me. When I look back at those long nights that I wore the hours all off from, and attempt to count them up, I get dizzy. I kind of thought the practice I was putting my best licks in on then would be of some use to me, and I must confess I am a little envious of a man who is changed in the twinkling of an eye into a full-fledged reporter and has been having a holiday ever since. If I recollect the facts exactly, it was not until about five years had been spent in active work that those icicles quit running down my spine when called upon to read the last question. But, here is a man so much at his ease that he could almost let the question read itself—perhaps he does. There is nothing like taking things easy. Of course, the old saw: "Come easy, go easy," cuts just as deep here as anywhere. I remember reporting a case against a man who worried the life almost out of me! He was so cool that my fingers got stiff from the chill he cast on the atmosphere. He was as collected as my last month's gas-bill. He wrote with an ease which was terrific in its simplicity—the witness would spit out a long answer—a wiggle, and he had it, whereas, I was laboring for some great goggle-eyed seconds thereafter. I put a full head of steam on my abbreviator, but it was no use. He was a thorough sportsman; he gave his bird a fair start before he plumped him. He waited so long sometimes that I got apprehensive for him. The case went in favor of my client—just my luck—and the next day or so my easy-going friend's lawyer ordered a transcript of me. I asked him what was the matter with his reporter. "Reporter!" said he. "Why, that was my brother—he's only studied three weeks."

I admit I'm in for speed, and lots of it, for the farther my limit is above what I am actually compelled to use, the more comfortably I pass the time, and the more money my typewritist makes per hour when I'm dictating. But I will be frank and say that there have been many, very many minutes in my life when I would have been considerably less worried if there had been a hundred or two less words thumping my tympanum in a given, exceedingly short—all but too short—space of time.



THE HISTORY OF SHORTHAND.*

BY JOHN WESTBY-GIBSON, LL. D.

THE ORIGIN OF WRITING—CONTINUED.

The men of Turanian speech, before and after the flood, used a multitude of ideographs as pictures of things and symbols of ideas, and these were chiefly expressive of monosyllabic words. Their accumulation and development was naturally concurrent with the growth of their agglutinative tongue, which as a family language must have existed long before the formulation of any inflected language; the one being the simple beginning of speech, without what grammarians call "parts of speech;" the other a cultivated style bearing the impress of scholarship among a thoughtful and recipient people. Assuredly the simple elements must have existed before they were made complex, interwoven, and eventually pared down to fit, of necessity, the wants of advanced knowledge and extended intercommunication; for no one can seriously believe in the reverse process of an agglutinative tongue emanating from an inflected one, or of a language with triliteral (or rather tri-consonantal) roots begetting a monosyllabic one. We are not speaking here of the Aryan system of languages, because we do not believe in its relative antiquity. The combined efforts of some of the Japhetite and Cushite races, in priestly colleges, was quite sufficient to propagate, a few centuries after the flood, that wonderful but artificial group of tongues, especially the Sanscrit, which in its construction betrays its secondary nature, its very roots being mainly selected from Turanian and Semitic sources. On the contrary we are alluding to the two antediluvian languages, the early Turanian, and that later yet ancient inflected tongue, which, as the speech of Noah and the forerunner of the Semitic, may be classified as the Noachite language.

Side by side these two languages may have existed down to the days of the flood, and the survivors of that catastrophe—be they eight only as in the Bible, or thirty in number as in Berosus, or including also "the manservants, the maid-servants, and the young men" as in the Deluge-Tablets—would, of course, possess the knowledge of both, along with the art of expressing their thoughts in writing, which at that time, as we have intimated, may have closely approached the linear style, the intermediate stage between the pictorial and the cuneiform, which the postdiluvian Akkadians and Sumirians certainly used in the days of Urbahu and Sargon, about B. C. 2100—2000.

The earliest specimens of the Assyrian language which we possess show the precedence of the old Turanian tongue and writing art, for in giv-

*Continued from page 11. Vol. II. No. 1.

ing phonetic expression to their Semitic writings, the Assyrians (who had been in the land of Shinar, or Southern Babylonia, before Nimrod's inroad) used the single and compound ideographs of the Turanian-speaking people for sound without reference to sense, and thus utilized them for their own syllabism. At other times they adopted the signs with their original meaning but in words of their own language. The compound signs stood also for Assyrian words and phrases, but when analyzed their Turanian origin is clearly revealed. The bilingual syllabaries and grammar-books left by the scribes of that great Assyrian warrior, King Assarbanipal, have become our guidebooks, 2,500 years later, and have fortunately furnished the clew to some chambers of the labyrinth of early ideographic and phonetic lore which no skill or research could otherwise have penetrated. It is no wonder that the band of Assyriologists is so small, seeing that the difficulty of decipherment, even with the aid of the syllabaries, is so great. The Turanian, in all its dialects (Babylonian and extra Babylonian), was an unknown language, and the Semitic tongue of the Assyrians, so far as it has been discovered, is due to a close examination of the Hebrew, Biblical Chaldee, Syriac, Arabic and other oriental languages. The pictorial writing of Babylonia and Chaldea was a thing undreamed of. The cuneiform inscriptions were known to exist, but in tongues silent for ages, written in characters of the most cryptographic nature, consisting, as time has revealed, of simple and compound ideographs, monograms, polyphones, syllables and literal phonetics possessed of functions and powers of the most varied nature far more perplexing to the student than the Egyptian hieroglyphics which give, in their images and determinatives, suggestions of their sound and meaning, twice and thrice repeated, or than the group-words of the Chinese of which the numerous works of ancient scholars and the voice of a living people can exhibit the dictionary.

Assarbanipal's clay library, or rather its *debris*, found at Kouyunjik by Layard and Rassam, was, according to its own records, formed for the purpose of "facilitating the knowledge of religion." His scribes seem to have been much exercised with the difficulties of their own language; consequently their syllabaries constructed for their own use afford the scholars of our times the most valuable assistance in deciphering the cuneiform writing of these ancient tablets. Some of these A-B-C books explain short syllables by their constituent signs: thus, *kal* is written by the signs *ka* and *al*; *mul* by *mu* and *ul*; *pir* by *pi* and *ir*—giving these side by side; and in a third column is written the Assyrian word for which the syllables stand when used ideographically. Thus, *sis* is explained by *aku*, brother; *gal* by *rabu*, great; *al* by *abu*, father.* The tablets also give the signification of complex groups; for instance *ud-kip-rat-ki*, which ideographically

*The Assyrian words find ready equivalents in the Hebrew of our Bible. *aku*, *gulo* and *ah*.

is "The Sunny-regions-city," is to be read *Sippara*, meaning the North Babylonian Royal City of that name, so called as "the seat or city of the sun." If, however, a determinative sign for "river" stands before it, it is to be read *purat*, the Assyrian equivalent for the Greek Euphrates, the Pharath, *spreading water*, of the Bible. These word-groups may be illustrated by an author in English writing "£ s. d." for the word money; "The people of the Flowery Land" for "the Chinese;" or "Brother Jonathan" for "the Americans" collectively. They are simply paraphrases, but without the aid of the Assyrian syllabary-columns hundred of cuneiform groups of Akkadian ideographs would have remained insoluble enigmas.* Some tablets comprise verbal monograms and phonetic additions with the Assyrian equivalents, moods, tenses and persons. And others are dictionaries of synonyms very like our own; the verbal monogram with its equivalents, or root-words, being explained by other root-words.

Besides these valuable textbooks, Assarbanipali's library contained works in the old Akkadian, which had long become a dead language, but was still considered, however, to have a remarkable and mysterious power when used for incantations. Thus in the second volume of "Cuneiform Inscriptions of Western Asia," there is a large tablet in *fac simile* containing 28 formulas of deprecatory incantations against the action of evil spirits, the effects of sorcery, disease, and the misfortunes of life. The Akkadian column has an Assyrian translation by its side, without which the original would have remained a sealed book. The people using the Akkadian language, whether its inventors or restorers, with all their ability had an imperfect syllabary, perhaps due to the restricted phonetism of their primitive tongue; for in rendering the words of their Semitic neighbors they seem to have been hampered with difficulties. They had no particular signs for T, O, H and A (*i. e.*, *Teth*, *Oin*, *He*, and *Aleph*); one sign stood for the three sibilants, Z, S and Tz (*Zayin*, *Samech*, *Tzade*); M and V (*Mem* and *Vau*) were commutable; B and P final (*Beth* and *Pe*) had one representative, so that *Ab* and *Ap* were the same; and the gutturals G, K, and P final (*Gimel*, *Kaph* and *Koph*) as in *Ag*, *Ak* and *Aq*, were of like notation. One of the most remarkable things in the syllabary is that the cuneiform signs for an open syllable or vocalized consonant, for instance *Ba*, *Be*, *Bi*, *Bu*; , or *An*, *En*, *In*, *Un*,† have not the slightest resemblance. Without doubt this peculiarity originates from the fact that their primitive pictorial equivalents were diverse in form and quite unconnected, and in passing through the linear stage to the cuneiform character the dissimilarity would become greater still.

*The Gods have scores of these paraphrastic names: so have their heroes and kings. Hence (as intimated. *supra*. page 7) Nimrod may have been Bel-Nipees, Sargon, An-gis-zig-mar, and Marduk.

†See plate 1 in a future number.

A close examination of all the known syllabic signs which the Semitic Assyrians had adopted from the Akkadian and Sumirian ideographs as a means, however limited, of phonetizing their inflected language, affords us not a solitary suggestion for the origin of the alphabetic signs, the course of which by the western migrations of Phenicians and Pelasgians can be traced through Egypt to the Greeks and Romans. The pictorial forms, no doubt, were originally simple and expressive, the linear of course less so, but the cuneiform or wedge-like characters became lengthy and cumbrous in the extreme. If the old Akkadian writing, whether an antediluvian art (as we believe it to be) or a Babylonian renaissance soon after the flood, was the most complex style that human ingenuity in the infancy of the world ever devised, it was natural that a Semitic people, whether of Noachite or Assyrian origin, with an inflected language, when constrained to absorb into their own system the writing of the older family language with all its simple and compound ideographs, at the time probably worn down, changed and so confused that Hermes himself could not have recognized his own offspring, and to add thereto phonetic appliances, more or less intricate, would be trammelled for an age or more in a network of difficulties, in these early developing stages of their language. From such styles of writing as the linear and cuneiform, which the cultured Assyrian never carried beyond syllabism, the alphabetic systems of the western world could never have been derived. Those systems are more likely to have grown out gradually, or it may be at one direct exertion of a great and comprehensive intellect, from a pictorial and symbolical system used by mankind at some hour of the world's mysterious morning, when commerce, literature and science were ripe for the advent of a half-divine act.

(To be continued.)





W. C. KIMBALL.

This is no testimony in this
 case which shows any connection
 between the defendant Leonard
 Perrin and E. W. Baker, and
 in determining whether or not

W. C. Kimball

TRANSCRIPT OF SHORTHAND PLATE.

W. C. KIMBALL (GRAHAM).

—not the defendant Leonard Perrin was guilty of the offense charged in the information, the jury are not entitled to take into consideration the question of whether or not said Baker was guilty of the offense charged in the information. Evidence has been introduced which the State claims tends to show that Phelps Perrin was guilty of this robbery. Phelps Perrin in this case stands before you with the presumption of law in his favor that he was innocent of this crime. The State has charged him in the information as being guilty of the robbery; the burden of proving him so guilty was upon the State at the outset of the trial, and that burden remained on the State until the close of the trial; it never shifted. Phelps Perrin as well as—

[Mr. Kimball, whose portrait appears on page 130, is the official reporter of the fifth judicial circuit of Wisconsin, and has been an official reporter in the courts of that state for six years. He was formerly an expert telegrapher, and learned phonography at odd hours. Later he entered the office of Sawyer & Weston, stenographers, and was induced by them to change his system. He had been writing Munson, and both Messrs. Sawyer & Weston were enthusiastic Grahamites. Mr. Kimball is a remarkably rapid writer, but he admits that he uses long forms, having, as he says, been kept too busily at work to "pick up the briefest forms of Graham." He is a most successful reporter, is at home in a technical matter, and is considered one of the best reporters in the state. Mr. Kimball is about thirty-two years of age, and happily married.—C. P. S.]

CLUBBING RATES.

THE NATIONAL STENOGRAPHER will be clubbed with the following papers at the prices named:

	Regular Price.	Clubbed with The N. S.
The Phonographic World, - - - -	\$1.00	\$1.50
The Metropolitan Stenographer, - - -	1.00	1.25
The Phonographic Magazine, - - - -	1.50	2.00
The Educational Voice, - - - - -	1.00	1.25
The Stenographer, - - - - -	1.00	1.25
The Progressive Age, - - - - -	.50	1.05
Melton's Shorthand Journal, - - - -	1.00	1.25
Student's Journal, - - - - -	1.00	1.75
Office Men's Record, - - - - -	1.00	1.25
The Penman's Art Journal, - - - -	1.00	1.25
" " (with premium)		1.40
The Southern Stenographer and Typewriter,	1.00	1.25
Business Woman's Journal, - - - -	60	1.25

A NIGHT OF MISERY.

BY M. T. NEDE.

In the dead of night I ponder
Deep and long,
And I think and sigh and wonder,
Is it wrong ?

At reporting 'twas my starting,
(Curse the thought!)
I had labored for this parting
(Dearly bought!)

From the college to the forum.
Tho' my knowledge of a quorum
Was but dim,
I did know that business letters
Always came from money-getters—
Men of vim;

That the legal way of working
Was a simple style of quirking,
A together way of jerking
Of the notes;
That to take a speech or lecture,
Let it be what style or texture,
Was as easy as conjecture—
Sailing boats.

But no word was ever spoken
What to do with context broken.
How I'd know—by what token—
What was meant.
I was told that (what assumption!)
I had quite a stock of gumption,
If I'd only used my bumpation—
Be intent.

If the speaker was a fast one,
And his range of words a vast one,
And I only got the last one,
What to do
Was a thing I had not thought on;
Never thinking I'd be caught on
Anything they'd not taught on—
Now, would you ?

But the midnight clock is tolling,
And the stilly hour is rolling,
And I surely should be bowling
To my room.

But it finds me still contending,
With my patience all unbending,
And my spirit almost sending
To the tomb.

And it's all because I can't see,
By the greatest force of fancy,
After hours of hesitancy
O'er the crook,
What the meaning of that phrase is.
It is one of those sweet daisies
Which my author highly praises
In his book.

But just where I'd likely find it,
To which book he has assigned it—
For I know he underlined it—
I can't state.
For I hunted higher, lower,
And my newest coat I tore,
And I think, perhaps, I swore
At my fate.

It is a curving beauty,
And it does its little duty,
Like a pretty ootty tooty,
Every time !
Oh, you are a darling daisy !
And you've set me nearly crazy,
For my mind is getting hazy—
You're sublime !

At last I rose in anger,
And I hit that book a banger—
Oh, I raised a fearful clangor,
In a flash.
Then I stood and viewed it coldly.
Ah ! that sentence stands out boldly,
And I say, a little soldly,—
'Twas a *lash*.

TYPEWRITING DEPARTMENT.

SCIENCE OF TYPEWRITER KEYBOARDS.

BY ELIAS LONGLEY.



IN AN article in the February number of THE NATIONAL STENOGRAPHER, Mr. J. W. Christy gives me credit for an estimate of the proportionate number of letters used in ordinary composition. If he had read my article on the subject of keyboards carefully, he would have seen that I gave credit for the estimate to Brewer's (English) Dictionary. But as he made no adverse use of the information there is no harm done. He also gives the typefounder's estimate of the number of each letter required to make a font of types for ordinary book or newspaper composition; but if he had gone into any printing-office and inquired if the typemaker's estimate furnished him a fair proportion of each letter required in his work, the practical printer would have answered, "No, not by a long way." Typefounders sell their product by the pound, and not by the number of letters necessary in spelling a certain number of pages of reading matter; hence the disparity.

But it is the use Mr. Christy makes of this information, reliable or otherwise as the case may be, that I wish to write about, for his benefit and that of the reader. The object aimed at in this article I heartily approve, namely, the improvement of the Remington keyboard; but I candidly raise the question, would his proposed keyboard accomplish the desired result?

Let us see what he really has done: 1. He has so rearranged the letters to the keys that, according to the estimate of the typefounders, in a certain amount of reading matter the different fingers will be required to touch keys as follows:

First finger of the left-hand,	27,717	First finger of the right hand,	27,400
Second " " "	12,350	Second " " "	12,000
Third " " "	11,800	Third " " "	12,700
Fourth " " "	5,700	Fourth " " "	5,600
Total for the left hand,	57,567	Total for the right-hand,	57,700

2. All will acknowledge this to be a pretty fair division of the work between the right hand and the left hand. But how about the proportion given to the first and second fingers of each hand? Why should the strong second finger have less than half as much service to perform as the first?

It is as nimble and fully as able as the shorter and less far-reaching first finger. Brother Christy has evidently saddled too much upon the first finger of each hand, by giving them two full rows of letters (six), only one row each (three letters) to the second and third fingers, and one or two to the fourth. See table below.

3. But an equal or fair distribution of the letters to the various keys is not all that is required in an improved keyboard. We need to provide, also, such an arrangement of the letters as will obviate inconvenient crossings of the fingers from the right hand to the left hand side of the keyboard, and vice versa. This principle Mr. Christy has not observed to the extent he should have done. In this respect it is more faulty than the Remington keyboards to demonstrate which assertion I must here copy Mr. Christy's keyboard, in doing which I will also place over each column of letters the figures 1, 2, 3, 4, to indicate the fingers he appropriates to the same.

4	3	2	1	1	1	1	2	3	4
J	U	R	E	T	A	I	O	N	K
:	S	D	F	C	H	L	Y	M	;
Z	X	P	V	B	Q	W	G	?	-

4. Now if the reader will attempt to finger the words *ebb*, *echo*, *effect*, *etc.*, *ever*, and hundreds of other words in which E is followed by either T, F, C, B, or V, he will find that E should be a second finger letter; if he will finger the words *after*, *often*, *left*, *fetch*, *catch*, *outcome*, and hundreds of other common words in which F is followed by T, or T is followed by C, he will find that F should be a second finger letter. Otherwise, in all these classes of words, the first finger of the right hand will have to come to the help of the left hand, which is attended with inconvenience and to be avoided as much as possible.

5. All words beginning with *ret-*, *ref-*, *rec-*, *rev-*, and *reb* (and there are thousands of them), require that R should be a third finger key; otherwise the right hand will have to cross the line to strike each of the five letters following E, which is one of the things to be avoided in skillful writing. If, to avoid this objectionable practice, Mr. Christy makes R an exception in all these cases, we fear his exceptions will outnumber his rule as to R being a second finger key, and seriously interfere with his computation of the number of strokes he secures for each finger.

6. So much for the left hand side of the keyboard; now let us see how it is with the right hand. H being a first finger letter, all words in which A follows it, such as *has*, *have*, *hard*, *hail*, *chase*, *Charles*, etc., will require the first left hand finger to cross over and strike the key: and what is worse, L and W being first finger letters, in printing the words *law*, *lad*, *lady*,

last, etc., and *what*, *when*, *where*, etc., the same crossing would be necessary; while in printing the words *will*, *wine*, *wide*, *winter*, etc., it will require the first finger of the left hand to cross all the way to the second column on the right hand side to reach the *I*.

7. Mr. Christy's principal mistake is, in overlooking the *principle*, or peculiar fact, that the three letters on either side of the dividing line should be as near as practicable such that neither will follow the other in the spelling of words. The Remington arrangement of T, G, B, on the left side is better in this respect than that of Mr. Christy; as is also that on the right hand side, Y, H, N, to the extent that Y, which may follow both H and N, is less frequent than A. The substitution of Q for N relieves us of the awkward combination *-ny*; but, as it is one of the most infrequent letters, the change would not be a gain in the long run.

8. The foregoing are the main objections I have to Mr. Christy's keyboard. An incidental objection is, that he has made more changes from the Remington than are actually needed to render it as perfect as may be. On account of its great prevalence there should be as little alteration as possible, to avoid the inconvenience of change. Just what changes I would make if I were proposing them for the Remington alone, depends on circumstances. Mr. Christy says: "Of course any person desiring a particular keyboard may have it arranged as wanted." This is a mistake, with reference to the Remington, as will be seen from the authority of the manufacturers themselves, in the next paragraph. The only machines that can be furnished with any particular keyboard desired—to the extent of changing the location of letters—are the Yost, Premier, and possibly the Caligraph, those machines having a separate key for each letter.

9. Whether it is worth while to indulge the "hope that the owners of the Remington may be brought to the idea of doing something to please their actual fifty thousand present patrons," may be inferred from the following extract which the writer received from the head of the firm, in answer to his individual entreaties that they make some changes in the keyboard:

Under date of Feb. 2, 1889, I copy:

"We are quite as anxious as any one can be to make any changes in our keyboard which will prove to be of the **least** advantage to the machine. We decided at once that while we could not safely make the several changes proposed by you at **one time**, that we might and would look into the matter with the view of making one **transposition** at a time until all such transpositions as ought to be made have been made.*

"We agree with you that it would be better to transpose A and V; and that we would have done so years ago but for the fact that it is impracticable, for the reason that that change would bring those letters or types, as they lie in the basket, side by side with types which occur frequently side by side in many English words, and some

*As no change has yet been made, it is presumable they are still looking.

of them so frequently that such types would clash in rapid writing to such an extent as to compel the operator to write comparatively slowly.

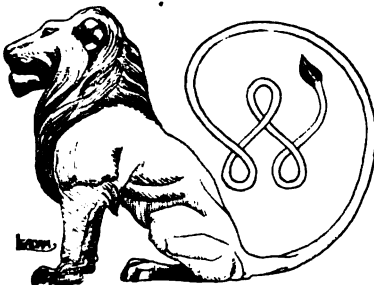
"Unless we can find some different way of accomplishing what you propose than through transpositions suggested, we are not likely to change the present arrangement of our keyboard for some time to come. Therefore it would seem to us that in getting out your book there is no reason why you should consider a probable change of the keyboard."

Since the above was written, two years ago, several new machines have been brought out, most of them with the Remington keyboard, and the Hammond has recently changed to the "Universal keyboard," as its managers term it. With these facts before us, there is scarcely a dim prospect that Remington typewritists will ever be relieved from the inconvenience of striking A with the little finger, E and S with the third finger, and so on through the unsystematic alphabet. Like the unfortunate King of Corinth (Sisyphus), who was condemned to roll the stone up the hill only to see it roll back again continually, they will be compelled to keep on with their unnecessary hindrances to speed and accuracy, handicapped with burdens they cannot rid themselves of—except by changing to one of the new machines that is not hampered by two types on one bar that "clash in rapid writing."

As to what changes I would make from the Remington keyboard for any one of the machines not so hampered, I must refer the reader to my consideration of what would be a Scientific Keyboard, accompanied with ample illustrations of its practicability, in a series of exercises, in my "Yost Typewriter Instructor," soon to be published, in two editions, the Remington as well as the Scientific.

FONETIC ENGLISH FOR THE TYPEWRITER.

BY O. C. BLACKMER.



WHY CANNOT we have fonetic English for the typewriter? is sometimes asked. If by this question we mean perfect fonetic English, there are two answers. First, we need three new letters, and, second, these new letters must have places on the keyboards of our writing machines. These letters have been provided by the American

Philological Association, and are to be used in there spelling of all words for pronunciation in a large standard dictionary about to be published.

In the mean time, if any one wishes to write in partial fonetics, uzing

the present alfabet and yet being in line with the work of this association, he can do so by following the directions given below.

Both *e* and *k* ar retained for *k*-sound, tho *k* can be uzed only if preferd. The letter *x* is retained for *ks*. *Th* is uzed for sonant and surd, the *dh* can represent the sonant, and thus make a perfect distinction between the two. The other consonants hav their usual sounds.

The vowels and diphthongs ar represented as follows: *a* as in fat, fare, art; *e* as in pet; *i* as in pit; *o* as in no, not, nor; *u* as in nut, pull; *ei* as in eight; *ii* as in machine; *uu* as in rule; *ai* as in aisle; *oi* as in oil; *au* as in out; *iu* as in feud, *yu* as in yunite (unite).

It will be noticed that the vowels *a*, *o* and *u* hav each two sounds, but as these letters already represent these sounds, there will be no difficulty in recognizing them.

REZULTING PRINT.

Mai cleim for this skiim (hwich for thi public haz thi advantej ov biing niither copiraited vbr sindiceited) iz:

1st. That it can bii red or ritn hai eni wun huu haz lernd thi saundz ov thi leterz and noz thi English spokn languej.

2nd. That it haz no markt leterz or niu leterz, hwail daigrafs ar rediust tu a minimum.

3rd. That it duz not increiis thi saiz of thi printerz keis or ov thi taip-raiterz kii-bord, but can bii prodiust from iither as nau meid, with mor rapiditi than ordineri speling.

4th. That it iz at liist 5 per sent. shorter than comun speling.

5th. That it is not unplezant tu thi ai; not ofending it with tipsi-upturnd-baksaidformost leterz, or with mixt hevi and laitfeist taip, or a mixtyur ov capital, loer keis, and Aitalic leterz.

Among the days set apart by the Portland Industrial Exposition, of Portland, Oregon, is one which will be devoted to shorthand and typewriting contests, and the superintendent, Mr. R. W. Mitchell, an old stenographer, is determined to make it quite a feature. It will probably take place about the first of October next. All stenographers and typewriters desiring to compete will please address Mr. Mitchell, Supt. Portland Industrial Exposition, Portland, Ore.

Mr. George McKibben, formerly secretary of the Metropolitan Stenographers Association of New York, will leave there on the first day of May to represent the Hammond typewriter in Chicago. Mr. McKibben is well known in New York as one of the foremost stenographers, has worked assiduously in building up the Mets., and will be a valuable man to the Hammond company. The Metropolitan will lose a good man and the Hammond company will gain one by the change.

LITERARY DEPARTMENT.

A CORNISH FISHING VILLAGE.

BY H. E. BUTLER.

PART II.



FISHING village, without doubt, is P—. One's eyes, nose and ears all testify eloquently to that fact. On a working day one cannot turn in any direction in the village without meeting with sights, smells and sounds, alike full of suggestions that fishing, and fishing almost exclusively, is the business of life with our villagers.

My first Monday morning opens dismally enough, from an out-door painter's point of view, a pouring rain and a high southwesterly wind proving the correctness of the over-night surmise of a fisherman weather-prophet, with whom I had a chat before turning in, namely, that "'twas looking all waterified out to say."

The correctness of this forecast gives me a profound respect for the weather-wisdom of the P— fishermen as a class. A respect which after experience leads me to modify, I admit, but which, in the main, stays with me to this day. For surely even a moderate accuracy in prophesying on such matters entitles the prophet to respect. Last night it looked to the uninitiated a perfect summer's evening, yet these fishermen were unanimous in their opinions that this morning would be wet!

"Wisht weather, sure 'nuff, sir," is the remark addressed to me as I wander disconsolately through the village, under protection of a big mackintosh. And yet, "Every cloud has a silver lining," and to a man with eyes in his head, the sight I come across in a few minutes is worth all the discomfort of a wet day.

The boats are coming in, and weather-beaten fishermen and eager jowders, clad from head to heel in glistening oil-skins, are jostling, bargaining, shouting, and carrying baskets of fish to "the fish scales," there weighing the fish, and dragging it off to the river to be washed and packed for market.

The wet oil-skins, varying delightfully in color, the rugged faces of the men, toil-stained with their night's rough work, the shining masses

of silvery fish, the energy and "go" in the figures of the excited group of jowders, all help to make up a scene of singular interest to the artist.

Strangely enough, more than one of the jowders bargaining so energetically and skillfully before me, is stone blind, and yet these are by no means the worst buyers among them. I watch the transactions of these men with special interest, and am astonished at their skill and judging. The group contains, as well, a one-armed man, and on my inquiry how it should be that, in so small a number of jowders, I should find three or more so maimed and disfigured, I find that all these unfortunates have been miners in the neighborhood, and have met with their injuries while carrying on their work in the mines. It is an odd sight to see the one-armed man drive off at a rattling pace down the narrow street, with his reins and whip both held in his one and only hand!

The blind men, I need scarcely say, are obliged to employ boys to do this part of their work.

The fish being sold at the scales to-day is fetching a low price, though the catches being fairly large, the takings of some of the men seem, to a stranger, to mean a fairly good return for one night's work. Astonishingly low prices look. A penny a pound is what the fish is selling at, all round, a figure which at home would make "pater-familias" gasp. Cod, ling conger, hake, skate and ray are all represented in plenty. The whiting are scarce and small yet, but I have later opportunities of finding that they are both abundant and large in places off the coast. An occasional turbot raises a lot of interest and competition among the jowders. Turbot are rare here and consequently fetch a fine price. One I see sold realizes four-pence-halfpenny a pound, and, as he weighs rather over twenty pounds, it was certainly a lucky "hooker" who pulled him into his boat.

The conger are the heaviest fellows here to-day, and look enormous to the uninitiated eye, though I am told by an expert that they are "terrible small." They are caught sometimes, so I am informed, "up fifty pounds weight," and though this remark again is difficult to swallow, I am too ignorant on the subject to venture an expostulation. "Conger pie" is a great dish among Cornish people, and the local, as opposed to the London, dealers, go in most heavily for this particular investment, though, for that matter, there must be a considerable demand for conger at aldermanic



feasts in London, for there is much turtle soup made which has more conger than turtle in its composition !

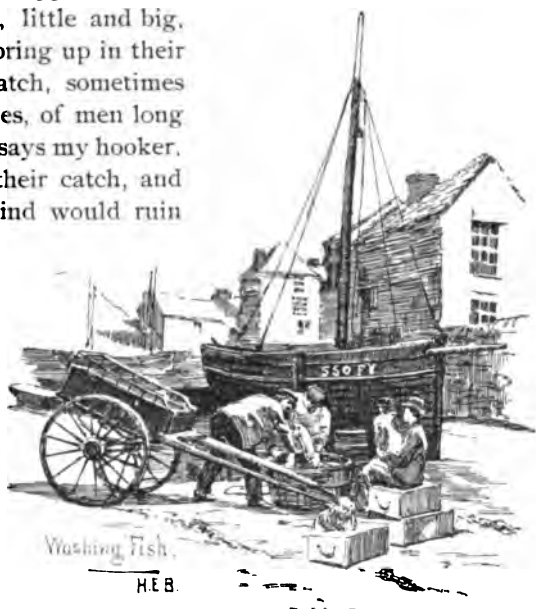
I watch the jowders dragging their bought catches, through the mud and mire, down to the river to be washed (and badly it wants washing before it gets there), and I wonder what pater-familias before mentioned would think could he see, in its present condition, the fish he relishes so well on his dining table ! Truly what the eye sees not the heart does not grieve for, and, after hearing the following story, told by a P—— hooker, (all P—— fish is caught on the hook), about fish caught by Plymouth trawlers, I cheerfully put up with all the processes our local fish goes through. One must remember that my informant was a "hooker" and therefore the natural enemy of the "trawler's man."

He told me that it is by no means an uncommon thing for the trawler (whose big net, of course, is dragged for miles on the bottom of the sea, and which takes up everything, little and big, which comes in its way) to bring up in their net, and mixed with their catch, sometimes limbs, sometimes whole bodies, of men long since drowned, "of course," says my hooker, "they can't afford to lose their catch, and any such a thing getting wind would ruin their chance of sale, so they throws him overboard again and no one says nuthin about it."

Well, after this one can see the fish, wholesomely caught anyhow, dragged through a deal of mud, without murmuring.

The fish is rapidly washed in large tubs of water, filled from the rushing river, is hastily packed, and, in an hour or two from being landed, is on its way, either up the country for local sale, or to the railway station, en route for London, Manchester, Liverpool, Bristol or elsewhere. Times have changed with our Cornish fisherman, as with other folk, since the railway revolutionized the world.

Within the memory of many a one in the village, the only market for fish caught at P—— was in the Cornish towns themselves, and thus narrowed in their marketing sphere, the demand was often far less than the



supply, and means had to be found to preserve the large summer catches, until the lessening supply was succeeded in its turn by the demand.

This means was found in cleaning, drying and bleaching of the fish into what was called "buck horn," and many a little hut dotted the high breezy hills, where the dried fish were hung and carefully spread from time to time, in the sun, to dry and bleach still further.

The women, far hardier then than now, according to all accounts, would tramp to Plymouth, twenty miles away, their heavy baskets of fish on their heads, sell their buck horn through the streets and tramp home again next morning, with lighter baskets but heavier purses.

Now, all is changed, and though to me the place seems, and no doubt



is, marvelously primitive in many ways, still, changed it must be since those old days, and it seems like reading some old story to hear the older people in the village talk, quite as of commonplace things, of smuggling, of press-gangs, and such like old-time themes. But of these things I would like to speak later, our present business being with the fisherman's life of to-day.

The afternoon of the day of which I write shows us another characteristic phase of the Cornish climate. Sudden changes of weather are here frequent, and a whole day's rain, in the summer months, is a comparatively rare thing. To-day the wind suddenly "catches in" to the northwest, and in a few minutes clear sky takes the place of heavy cloud, the sea, lashed up into quite a heavy one by the high southwesterly wind, quickly goes down, and toward evening, the sound of the slipping of

mooring-chains, and the sight of men winding through the streets in procession, bread-bag in hands, tells us that the boats are going to sea for the night.

And a beautiful sight it is to watch them sailing out from the harbor before a fair wind, the westering sun glowing on their sails, brown, red, yellow and white, now one, then a second, then two or three close at one another's heels, then a straggler or two (their skippers chaffed for their tardiness by the "maidens" on the shore, but cheerily shouting a reply to the effect, that, owing to their superior sailing qualities, their boats will be on the fishing ground first yet), then the fleet of boats grows smaller and smaller on the horizon, quiet reigns supreme over the village, and the only work going on is that picturesque but silent one, knitting by the women of



the place. But silence is not a Cornishman's (or Cornish woman's) characteristic, and soon the voices of the knitting women, (such voices some of them have), rise on the quiet evening air. First a chapel hymn. The women begin but, by and bye, an available man or two, not at sea with the rest, strikes in with his tenor or bass, and the tune is sunny with sweetness and vigor, for our villages are famous for their singing powers and mean to keep up their reputation. When the hymn tune is finished, one voice, that of one of our girl models, begins alone, and surely this time the tune is not unfamiliar, I listen, and, horror! it is a popular music hall song, and "the artises" are assuredly responsible for its introduction here. Strangely jarring and incongruous it sounds among such hushed and solemn surroundings, and I, as one of the guilty class of interlopers and destroyers of rustic simplicity, retire to my cottage and my bed, with a feeling of shame upon my conscience!

The crews of the boats which I have watched gliding quietly out of the harbor, are intent on different styles of fishing. Those of the larger boats, lugger-rigged one and all, are after mackerel, and have many miles to sail before they will shoot their strings of nets, extending often to a mile in length. Theirs is a precarious calling, and though at times a big catch will raise their hopes by the fine price obtained, such strokes of luck are few and far between, and the crew of a "mackerel man" seem to an outsider to "go farther and fare far worse" than any other class of fishermen. The wear and tear on their nets and gear, the expensive character of the latter, and the frequent total failure of the mackerel season, when schools of fish do not visit the cast at all, all tend to this result.

During the five years I spent at P——, there were three total failures of this nature, and many a haggard, famine-pinched face, did I see amongst the poor fellows, when the worst season of them all was over. After such a stay as mine one gets to feel a keen personal interest in the doings of the fishermen, and every morning I would ask the result of the night's work amongst my friends with a feeling of anxiety which one can scarcely realize until one has, as I say, lived and worked in such a village community as ours at P——.

Many a time, too, have I spent a night at sea with the "pilchard drivers," the men who carry on the most distinctively Cornish class of fishing.

But these men in the early days of my visit were occupied in the hook fishery.

And here, perhaps, but with some fear of wearying the reader with technicalities, and also with no little fear of standing in need of correction from my friends, the fishermen, if by any chance this should "meet their eye," I may endeavor roughly to sketch a chart of the seasons of the year, during which the principal Cornish fisheries are conducted.

For the larger boats: from January to June the mackerel fishery. From July to January, the pilchard fishery.

For the smaller boats: from January to June the long-line or 'bolter' (as it is locally called. A long line many hundred yards in length with a thousand or more hooks attached at intervals of a few feet,



and on which such catches as I have described this morning are caught). From June to January the pilchard fishery.

Then again, a still smaller class of boats are engaged throughout the year in "picking up the unconsidered trifles" of the sea, and it is amongst this class of fishermen that the marvellous skill in dropping onto "a mark" many miles out into the ocean, and literally, no bigger than a dining room table, is to be met.

These men depend wholly on this knowledge only to be acquired by a life-time's study, and requiring besides a peculiar inherited talent, to gain for them and their families, daily bread.

And yet many of them are so skilled that they are in comparatively easy circumstances.

With these men I have had many a day's fishing, days which I look back upon as some of the most delightful of my life, and of which half the charm was to watch the extraordinary skill with which my "skipper" would conduct his business.

Whiting is the fish on which these "morning men," as they are called, chiefly depend. The expression, "morning men," implies that the class of boats they work in are too small as a rule to brave the "all night" fishing. The whiting do not begin to bite until the first gray of the morning steals over the sea. Therefore the "morning man" leaves his bed about two o'clock in the summer months, four or five o'clock in the winter, and puts to sea but a few minutes later, and more than once I have joined him at these hours.

The whiting are essentially fish which congregate to "a mark" and I have seen a skilful man come in with a couple of hundred weight of this delicious and most marketable fish, when a novice, under precisely similar conditions, has returned with likely nothing to show for all his toil.

On one occasion when out with a "pilchard driver" (of which class of fishermen I have a few words to conclude this article hereafter), we had poor luck with our nets, and accordingly anchored in the early morning, at a mark known to our skipper. The moment our lines were down, three lines with two hooks to a line, we were hard at it, haul and haul, haul and haul, as fast as we could go, landing at each haul one and often two fine whiting. In less than an hour we had three-quarters of a hundred weight of fish in the boat! We had struck "the mark" exactly.

The "mark" is a spot of rock jutting up from the sandy bottom of the sea, round which fish, great and small, are congregated, and on the dropping anchor exactly over this spot, after making due allowance for the swing of the boat in the wind and tide, depends the success of the hooker.

Now the reader will be able to understand the feud between the skill-

ful "hookers" and the big "trawlers," who simply scoop the whole sea bottom (for there are hundreds of these big craft constantly employed in trawling), dragging up without discrimination big and little, marketable and unmarketable, and thus spoiling the chance of many a poor man to make his hard earned bread-money.

The trouble *seems* remediable, and one can not help being sorry for our fellow-villagers, and it is natural to feel with them as the weaker party in the dispute. They think, and justly, that some measure should become law to prevent the trawlers approaching within a certain distance of the coast.

In concluding this sketch of the *industries* of our village, I must not omit to say something of the principal fishery of Cornwall, namely, that of the pilchard.

This fish, unknown to the vast majority of Englishmen, yet supplies a living to many a thousand of his countrymen. It is supposed by many authorities to be identical with the sardine, though of much larger growth.

Curiously enough, while the English consume large quantities of sardines the market for the pilchard is almost exclusively Italian, and the great bulk of pilchards caught off the Cornish coast are bought, pickled, pressed and shipped by Italian firms for Italian markets.

The working of this fishery is most picturesque in all its details, and I know of no more paintable sight than the boat loads of glistening silver fish, the oil-skinned crews and the boats themselves, all wet and shining in the winters sunlight, as "a big catch" is *unmeshed*, by the side of the quay, after a successful night's fishing.

A big catch would mean from twenty to one hundred thousand pilchards to a boat.

On some of the occasions on which I "graced the boat with my presence" during a night's pilchard driving, comparative failure was the result of the "hauling of the nets."

Comparative failure I mean from the fisherman's point of view. From mine such a thing was impossible. "Subject," on all sides, for the painter, was there in plenty. The shooting of the nets in the glowing evening light into an almost glassy sea. The long star-light night, with the look-out man outlined against the sky, his pipe now and again glimmering faintly. The tumbling out of the crew from their close stove heated "cuddy" to haul the nets for the first time by lantern-light, the gulls, who had been resting quietly on the water, now bestirring themselves at the prospect of a meal, circling, screaming, darting into the lantern rays, and flapping their long wings almost in our faces.

The hauling of the nets a second time in the grey of the morning,

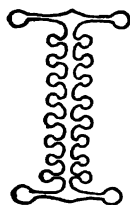
when the breeze having freshened, all hands are required, and a tight pull at that, to get the nets on board safely.

All, I say, was picturesque.

On a later occasion I had the luck to be in the boat when a really satisfactory haul of some ten thousand pilchards or more was made, thus redeeming my reputation of being a "Jonah" amongst my fishermen friends.

THE LEAVENWORTH GIRL.

BY ELDON MORAN.



HAVE personal knowledge of a bit of history in which Katie Nipher of Leavenworth figured principally. Shorthand for her yielded a double reward; a direct reward in the way of compensation for services rendered, and indirect or incidental benefit of a more important character. Is shorthand to be thanked for this extra advantage? Well, without out it, I do not see how it could ever have come to pass.

Here are the facts. Katie Nipher and Daisy Putnam had just graduated from the high school. They had read a letter written by Mrs. — and published in the *Woman's Journal*. It interested them at this moment because it was addressed to "Girl Graduates." It was a carping sort of letter, and found fault with the modern girl's ambition to figure in business, make money and be independent. One argument was that a young lady could not perfect herself in any commercial art or calling, at the same time making it remunerative, in the very few years which elapse before the average "Girl Graduate" is or ought to be married. Shorthand was mentioned as a very tedious undertaking, one in which so many persons were dabbling already, that it was no longer profitable or half so "respectable" as in former years.

In these opinions Daisy Putnam coincided exactly. For her part she did not propose to work. People might then think it was because she had to. Her plans were to go East and study art. Truth is, however, Daisy would like to have known shorthand, but for her to study it even, she feared would not look exactly right. She sincerely thought her "chances in life" would be injured if she should allow herself to be to any extent mixed up with the "working classes." She so expressed herself. Katie Nipher felt like one secretly bitten. She was not rich. She felt the need of employing her time in some way that would be profitable. She had urged Miss Putnam to study shorthand with her, but Daisy was too proud

Her mind was set on higher things. Miss Nipher had long since secretly resolved to master shorthand as soon as school closed. Her friend scorned the idea. As a consequence Daisy did not learn shorthand but Katie did.

By October Katie had finished her course and was employed a few hours each day in the office of a lawyer. The work required only four hours each day and the pay was small. Nevertheless Katie felt encouraged and devoted her spare time to practice for higher speed. Upon her employer's recommendation, she obtained in December, a more lucrative situation with a law firm in Kansas City. She only spent one Sunday each month at home. She saw but little of her old school-mate, Daisy Putnam. Her friend, however, knew that she was employed by a firm of Kansas City lawyers. Katie held this situation for six months. She was then allowed to resign in order to accept a still better place on L—street. The salary paid her by her new employers was eighty dollars a month. Katie was a quiet, wide-awake, industrious young woman. She knew how to work. She knew just what to do, and when to do it, in order to render her time most valuable. She made but few mistakes, and it is just to her employers to say that Katie was fully appreciated. Moreover, she was a lady. Her salary enabled her to live in a respectable quarter, and dress becomingly. She always appeared well. In looks she grew more intellectual, and more handsome. She bought books and found time to study them. As her acquaintance grew she was seen occasionally in cultivated society. Her employers conceived a special regard for her, and Katie was frequently their welcome guest, particularly on social occasions. She liked her work and made a study of it. It was to her a higher education : it was like attending college.

For various reasons, Daisy Putnam could not go East for the present, but would have to wait a year. She was disappointed and dropped study entirely. Daisy was quite a pretty young lady, and, partly on account of family relations, was thrown much into society. Nevertheless the year dragged. However, in June, just twelve months from her graduation, an incident transpired, calculated to render her existence more fitful end exhilarating.

She met Mr. Boal! Mr. Boal was no "masher" but Daisy was impressed—she was naturally impressionable. Mr. Boal was evidently impressed also, for he paid her a visit. When he came up from Kansas City two weeks later he called again.

Meanwhile Daisy learned much about him. He was the junior member of the firm of Axtell, Butler & Boal, Kansas City commission merchants. He was perhaps twenty-seven and a bachelor. He was somewhat reserved in manner, but business-like and intellectual. A lucky circum-

stance, so regarded Daisy, was that he boarded at Mrs. Gilchrist's, next door neighbor to Nora Gleason, Miss Putnam's cousin.

The business of A. B. & B. required Marx Boal, for that was his christian name, to take a trip every two years, visiting Atchison, St. Joseph and Leavenworth. Soon after Mr. Boal's second call, Daisy's cousin Nora came to see her. As a consequence, Miss Putnam learned more of Mr. Boal. A circumstance which secretly pleased her was that Mrs. Gilchrist, something of a chatterbox, kept repeating that the other two gentlemen who boarded with her, were continually plaguing Mr. Boal about the "Leavenworth girl." Three weeks later Daisy was in Kansas City and met Nora, not at her home, for she hardly dare venture so near Mrs. Gilchrist's. Nora had her say, and it was the old story of the boarders trying to vex Mr. Boal on account of the "Leavenworth girl." Mr. Boal had been in Leavenworth only a few days previous, and had paid his respects at the Putnam residence. His stay had been shorter than usual, and he was not specially attentive or expressive. Daisy remembered this when she heard Nora repeating Mrs. Gilchrist's gossip. She felt reassured, however, as to Mr. Boal's seriousness, and supposed this curt manner was only a way of his. A few weeks latter the next meeting occurred. Mr. Boal met Daisy in the street, was very gracious, but could not call. It is true that Mr. Boal's hotel was near Miss Putnam's home, but business was pressing, and besides Mr. Boal explained that he wished to take the early evening train in order to attend the concert that night. Soon after Daisy attended the Exposition in Kansas City. Nora told her that there was a steady increase in the talk at Mrs. Gilchrist's about the "Leavenworth girl." It was now claimed that it was going to prove a certain match. Daisy knew very well that Mr. Boal was paying no attention to any other lady living in Leavenworth. He had always been polite and even affable to her and probably felt more regard than he expressed. Their next meeting was on a train coming in from Atchison. In about a month he called again. This was the last time, for the growing business of the firm required Mr. Boal to remain in the office. An employe did the work on the road.

A letter came from Nora. It contained something Nora said was too good to keep. Mr. Boal had admitted to Mrs. Gilchrist that the "Leavenworth girl" was the finest young lady in the land, and he was not ashamed to entertain a serious regard for her. Daisy was dumbfounded, but could not help feeling a little elated. A week later she saw an item in the *Times* to the effect that a wedding may be looked for in Leavenworth sooner or later—more likely sooner—in which a Kansas City commission merchant had a personal interest. This was a fresh enigma, but Daisy thought it was perhaps only an exaggeration of some reporter's conjecture.

Mr. Boal had been sent East on business and remained a month. Hence she could not at present expect a visit from him. On his return Nora reported a rumor that Mr. Boal was to be married. It was, too, the old story of the "Leavenworth girl."

For Daisy the mystery thickened; but for once she resolutely determined to think no more about Mr. Boal until he should come to town again.

One morning, soon after, Daisy met Katie. It was a surprise to see her in Leavenworth. They had not met for over a year. Daisy was friendly enough, but why, she wondered, did not Katie quit work? She had made so much money she could well afford to retire and live on the interest. Yes, Katie said she had resigned her place, and would probably report no more for the present. This astonished Daisy greatly, for she had entertained no such thought.

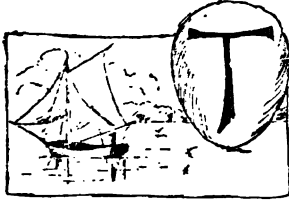
The next week, about the 10th of December, Mr. Boal and Miss Putnam met just for a few moments on a cable car in Kansas City. On the 20th Mr. Boal said he would be in Leavenworth again. At this point Daisy changed cars. Well she would get to see him the on 20th any way. Of course he would call. She fixed for him but was disappointed. On the morning of the 21st a friend observed to her, "What a homely fellow Katie Nipher had married the day before." Who? "His name I believe is Mr. Ball, or something like that; he is from Kansas City."

The clouds rolled away. The "Leavenworth girl" ceased to draw \$80 a month from Axtell, Butler & Boal, but instead became a *quasi* member of the firm.



STRATFORD-ON-AVON.

BY L. E. GREENE.



HIS sketch abounds in the vivid description, genial humor and elegant diction which are characteristic of its author.

We have attended him in the "voyage" and found delight in contemplating the blue waters of the Atlantic; we have shared his tender interest and sympathy for the unfortunate "Roscoe;" we have felt the strongest chords of our natures touched by the dauntless spirit and devotion of the "Wife;" and we have read with delight the story of the laziest, drowsiest mortal who ever gossiped in a tavern, held a fishpole or had a scolding wife—I mean Rip Van Winkle; but in none of these or other of Irving's sketches do we find a subject which afforded to its author, as well as to its readers, a deeper interest or inspiration than his journey to the little but famous town on the Avon.

Stratford is, and perhaps ever will be, the literary pilgrim's Mecca. Enough of mystery shrouds the meager biography of Avon's bard to heighten the enchantment which naturally dwells about the home and scenes where such genius and greatness first saw the sunlight.

They who most appreciate the life-work of a great author are the first to delve below the strata of his authorship and seek out the incidents which betray the real character of the man. We may admire an author, but we will want to know his character more thoroughly than his writings are supposed to betray.

Shakespeare's writings reveal a man of wonderful knowledge—a favorite son of nature—but fate has jealously guarded his life from the close research and scrutiny of industrious biographers and virtually forbidden our passage over the threshold of his private life. So, I say, the little that is known of Shakespeare heightens the enchantment which naturally dwells about the home of a great poet. A pilgrimage to Stratford, I should think, would be enjoyed in proportion to the pilgrim's capacity to appreciate Shakespeare. If this be true, Irving must have felt an inexpressible satisfaction when he trod the same ground that Shakespeare had trod and, as it were, breathed the same atmosphere that Shakespeare had breathed. Indeed the respect which the author of the Sketch Book betrays for the memory of the sweet bard of Avon does not appear to be less feverish than that of Parton, who says that he owes more to Shakespeare than to any other man who ever lived. So, then, if Irving has given us a fascinating

sketch of his journey to Stratford, we cannot resist the feeling that he could not have done less and done his subject justice.

He introduces himself to us in the little parlor of the Red Horse, Stratford's homely inn.

All of us who have traveled in dusty cars, or jolted over rough roads in a heavy stagecoach, readily appreciate the sense of rest and independence which one finds at a good hotel, after a hard day's journey. Irving expresses this feeling of rest and peace in the language of the bard himself: Shall I not take mine ease in mine inn?

One thing only can embitter the traveler's comfort at such a time, and that thing Irving had the prudence to suggest. It is the possession of a *plentiful lack* of money wherewith to pay the inkeeper his bill. Irving must have experienced this discomfort at some time in his life or he would probably not have mentioned the matter at all. The next day he begins his pilgrimage in earnest. Like the methodical man he was, we find him going first to the reputed birthplace of the great poet—the house in which the genius was cradled.

He seems to have preserved a gravity becoming such a pilgrim until he entered the house where Shakespeare was born. There he finds a garrulous old lady in a frosty red face, who promptly exhibits a variety of goods and chattels, once the property of the immortal bard. Irving's credulity appears to have been too weak for the shock. When the matchlock with which Shakespeare had killed the deer in Sir Thomas Lucy's park, the tobacco box, the sword, the lantern and the arm chair had all been brought out and appropriate reminiscences related of each, we discover that Irving's dignity had departed. He becomes guilty, in his sketch, of a little levity, and actually pokes fun at the personal property which was so prettily exhibited. There seems to have been a lively tinge of worldliness in Irving, who probably supposed that two hundred years of Time's ravages would not likely spare such archaic treasures—even for the benefit of modern pilgrims.

One thing I do not forgive in Irving, and that is, he fails to say whether he sat down in the arm chair, as other pilgrims had done with so much zeal as to require new bottoms in the chair at frequent intervals. I don't think Irving did just right in taking neutral ground on this point.

The description of the sexton's cottage and the church is pretty. I should think that when our pilgrim entered the church his levity forsook him. He becomes very serious. The most forcible expression, I take it, that is found in this sketch, he uses when the sexton told about digging in a vault adjoining the resting-place of Shakespeare. You remember that the sexton relates that the earth between the two vaults caved in and he could

see into Shakespeare's grave. He could see nothing but dust. Irving says *It is something to have seen the dust of Shakespeare.*

I will not attempt to review all of the sketches. It would be tiresome to you, and, what is more, you all probably have the Sketch Book and can drink from the source.

Irving, of course, visited the park where Shakspeare committed his alleged trespass of shooting a deer. The truth seems to be, that Shakespeare's deer-stealing escapade is about the best credited fact connected with his biography.

Irving remarks that the poetic temperament naturally has something of the vagabond in it, and that, as a result of the trespass upon the premises of Sir Thomas Lucy, Stratford lost an indifferent wool-comber and the world gained an immortal poet. Just here I take the liberty to suggest that James Parton does not attach any credit to the charge of deer-stealing and produces in evidence the records of Stratford, which contain no entry showing our poet's guilt of the act imputed to him. Whether he was guilty or not is a matter which discussion at this day can little profit, neither can it take a single laurel from the brow of the greatest poet that ever lived.

Irving's remark that the poetic temperament naturally has something in it of the vagabond appears to be well supported by biography. One has only to read the lives of Byron, Shelley, Goldsmith, Savage and Sheridan to be convinced of that. But it seems also that modern ways and tasks do not ruin poets as they did one hundred years ago. Our own Bryant, Longfellow, Holland, Whittier, Holmes and Lowell are names against which no ill can be imputed, and they are the brightest names in our record of American bards.

I have little to add. Irving does every subject justice. We always feel *that* when we close his book and reflect upon his wonderful ability to make words the true medium in the expression of bright and pure thoughts.



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THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, APRIL, 1891.

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* * *

WE ARE always glad to receive short, sharp articles on all subjects in which the profession may be interested, and we earnestly request our subscribers to thus send us their views on the various topics presented monthly.

* * *

WE ARE astonished to notice that our contemporary, *The Phonographic World*, is starting a puzzle department, yet we are glad to see that it is starting in with that delicate, unobtrusive though strong and vigorous genus shown on page 258 of the April number. We must beg

of our friend Miner to use great care in the selection of material for this department, for, while the example given is redolent with profound knowledge, it is rather treading on dangerous ground, at least we are sure the author of that acrostic would think so were we in our brother's place.

* * *

WE HAVE a few remaining bound volumes for 1890 which we would be pleased to dispose of at the price of three dollars each, postpaid.

* * *

WE ACKNOWLEDGE, with pleasure and thankfulness, the receipt of bound volume IV of *The Phonographic Magazine* from its genial editor. It is a handsome and valued addition to our already very large shorthand library.

And, by the way, our brother did not give us all the facts as to his recent trip. We were led to believe that it was a much needed vacation,

but we did not know, until a short time ago, that he had evidenced his great good sense in so convincing a manner as taking unto himself a wife just prior thereto. Such is the fact, and we hasten, not only to congratulate him on the wisdom of the step, but to extend to him the right hand of fellowship and welcome him to the happy fold of the Benedicts. And if our brother will have the kindness to convey to Mrs. Howard our hearty good wishes, he will place us under further obligations to himself.

* * *

WE HAVE received many expressions of appreciation of our March number, each contributor coming in for a share of the commendation. THE NATIONAL STENOGRAPHER takes a positive stand as to many of the important issues, but its columns are always open for those who desire to discuss the various questions.

EXCHANGES.

The Stenographer is improving right along. The April number contains many very interesting articles on various subjects.

The Phonographic World for April contains a good pen portrait and sketch of our friend William A. Woodworth; "Phrasing and Small Neat Outlines," by H. L. Rider; "My First Dictation," by Etta Benner, and other good articles.

The March number of *Barnes' Shorthand Magazine* is the last that will be issued. Mr. Barnes is very frank in stating the cause of its discontinuance to be "because it does not pay." He further says: "My experience is that stenographers are willing to read shorthand magazines sent to them out of compliment,

but that, in my case, at least, they are not willing to pay for them." That the editing of a shorthand magazine is a thankless task we cannot entirely admit, but that stenographers will not support a system magazine is becoming very apparent. Perhaps this is not as it should be, for it shows a certain lack of loyalty. Still, we must take things as we find them, and the phenomenal success of THE NATIONAL STENOGRAPHER attests the fact that first-class stenographers are progressive and do not care to be hampered by system.

REVIEWS.

HOLY BIBLE IN PITMAN'S PHONOGRAPHY. demy 8vo; Isaac Pitman & Sons. New York: 1891.

It is with a very great deal of pleasure that we acknowledge the receipt of the above book.

It is a complete Bible, containing the Apocrypha, which is usually omitted. It is engraved in the easy reporting style of Isaac Pitman's Phonography, from pen notes made by James Butterworth. There is not a defective page in the volume, and it is so plainly written that a writer of any of the Pitmanic systems may read it with ease.

There are three styles of binding—cloth, roan and moroco.

Complete Text-book of Phono-Stenography, being a method of shorthand writing by sound based upon the system of W. Stolze, by F. O. Dettman, 2nd ed.: Part I.—Corresponding style: paper 60 cts., cloth 75 cts.: 48 pp. E. Steiger & Co., New York: 1891.

The characters used in this method are parts of the signs of ordinary writing, which carries with it the principle in the latter of using different heights to represent different sounds. This book gives simply the corresponding style, which, the author says, is over five times shorter than longhand. The vowels are connectible.

The technical designation of this style of shorthand is "script," and it is universally used in Germany. Mr. Dettman has adapted it to the English.

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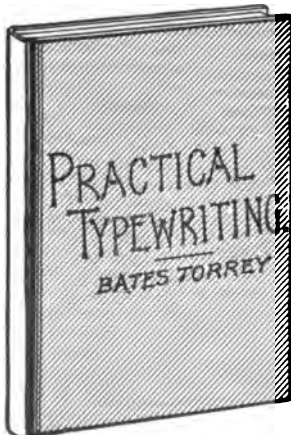
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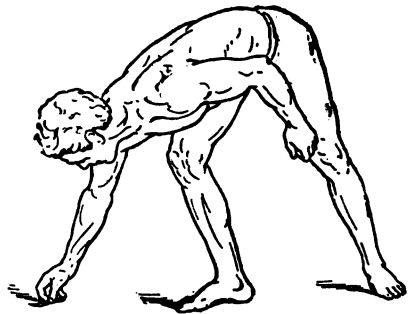
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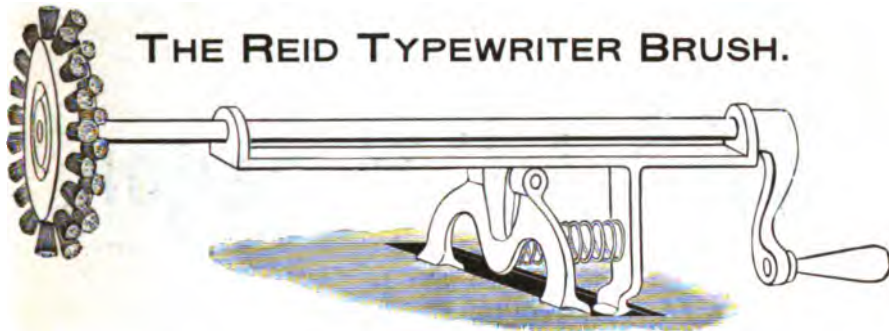
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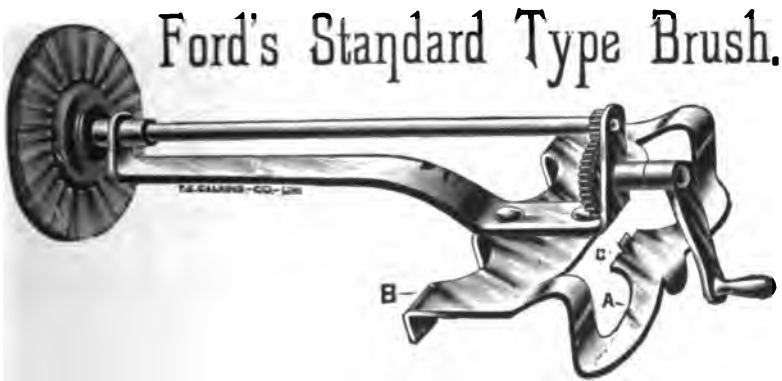


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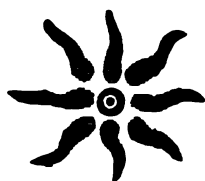
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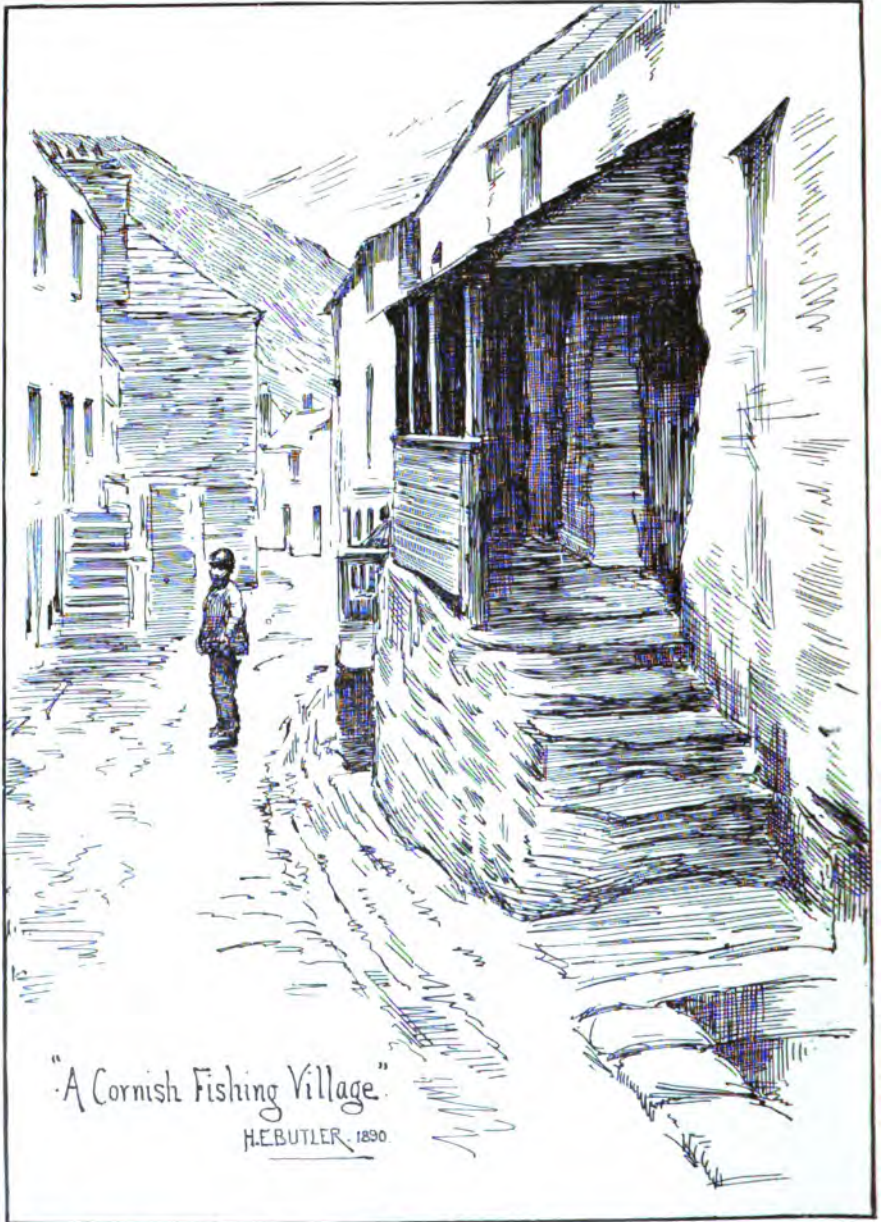
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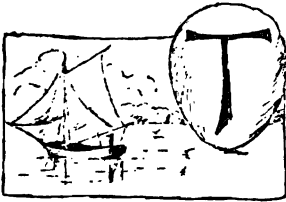
VOL. II.

MAY, 1891.

No. 5.

SUPERIORITY OF WOMEN AS STENOGRAPHERS.

BY MRS. M. A. O'NEIL.



TO SPEAK of women as indispensable, in a measure, in the commercial world, appears, at first sight, a presumption, and, possibly, to some minds, an endorsement of the woman question into a sphere utterly out of harmony with the one traditionally supposed to belong to her. Nevertheless, women are considered necessary to the success of many business offices, and make much better amanuenses than gentlemen.

I do not propose to recall from the dead past names of some women who have shed luster upon the pages of history, but rather to call attention to the multitude of women, in the living present, whose everyday, plodding, pushing toil finds ample scope and remuneration for their services, repudiating at once and forever the absurd theory that woman unsex themselves, grow less womanly and seek to usurp the place of men. Women with education and refinement should perforce have an opportunity of outgrowing the theory that they should have only a knowledge of the three "R's" with a little music and manners. The day for confining women's work to certain lines, laid down for them by custom, has passed; they have been liberated from narrow-minded thralldom, and, thanks to their brightness, energy, and determination, are making positions for themselves, and becoming bread-winners in a great number of professions. Mrs. Julia Ward Howe, at a recent convention, said: "Women who are not earning their own living are living upon charity." We have our women superintendents of railways, street railways, etc.—one in particular whom I should mention, Mrs. Mary E. H. G. Dow, President of the Dover, N. H., Street Railway—women lawyers, doctors, dentists, ministers, lecturers, chemists, architects, astronomers, presidents of colleges, universities and medical colleges, teachers in classics, super-

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intendents of country schools (14 in Iowa), superintendents of reformatories for women, presidents of normal schools, and, in a few instances (in Kansas), mayors of cities. In fact, there are very few professions into which women have not entered, except, in a few instances, where, by men's uncalled-for prejudices and fear of, we know not what, they are still debarred from entering. All this certainly shows women have capacity for business. Women who have had a chance have shown quite as much business ability as men. For an illustration, Mrs. Frank Leslie, who, at the death of her husband, took in charge his illustrated papers, under great discouragements, and, by her energy and superior business capacity, was eminently successful in her enterprise; bought the debts of the establishment, and, by her indomitable perseverance, energy and fair dealing, became, in a few years, a wealthy woman. It is absurd to hear so much said about woman's incapacity for business in view of the thousands of instances of her success in the world; she may fail, as men often do, in business—distinguished generals have sometimes failed on the battle-field—but the average woman is quite as intelligent and capable.

The opening of the commercial or business field for women dates back to such a very, very few years, that men are apt to say: "Oh! point out a few successful women and I will point you out one hundred successful men." Granted. Yet, when we consider the number of years that women have been granted opportunities for competing with men, the fact must be admitted on all sides that they have made rapid strides. Chief Justice Marshall, nearly 100 years ago, said that "women were the intellectual superiors of men." Many eminent men of the present day are stronger advocates on this point than women. A prominent writer in the "*Forum*" said recently: "As a rule the average woman is superior to the average man, more estimable, more capable and reliable, in any business capacity."

The last quarter of the 19th century has been remarkable for the advance made by women. Until within the past few years great opprobrium was attached to the woman who ventured to adopt a different means of obtaining a livelihood from the one or two avenues laid down for her, but she has long since bidden defiance to Mrs. Grundy and dared to strike out in new fields and ventures, and to tread on the domain which men were pleased to consider their own. It was predicted that women would have to suffer social ostracism and ridicule on every hand for venturing to mix themselves up in commercial pursuits, but a lady is a lady in any calling and in any position in life; her business vocation will not contaminate her, nor incline her to masculine actions.

The Brooklyn *Eagle* on this subject, in a recent issue, says: "As thorough education as that of man is to her possible. Her capacity to acquire and use it has been demonstrated. The avenues of work opening

to her have broadened and multiplied. She is much more of a *person* and less of a *parrot* than in periods past."

The importance of women in the commercial world cannot be over-estimated, not only in their adaptability to the work, but also in their influence. Their example of living, their conceptions and inculcations of the principles of true womanhood, cannot but lead to a better state of things in the office and out of the office. Women bring with them order and refinement, and lend an air that is homelike to the dingiest office. Step into an office where ladies are employed and you will find a sense of quietness, refinement and gallantry among the gentlemen, and a something about the office that will strike you in great comparison to the next-door office where men only are employed. Their desks are always tidier, and the superiority of the sex in matters of this kind must assert itself, and how cheerful is a ladies' corner, in contrast to the old junk repositories of her neighbors. She does not disconcert you in the least; she shines all the more by way of contrast. Her table is an oasis of refinement in a desert of literary and commercial destruction and despair.

To-day, ladies are everywhere; no office is complete without one. As Mark Twain said of the Legion of Honor, "few have escaped." Ladies do their work with a greater degree of promptness, endurance and accuracy. Their work is always neater, and young ladies are *always* more obliging. I once heard a bank manager say: "I shall always have a lady amanuensis in my office. Before her arrival, the clerks jumped over the counters and held high carnival if I stepped out of the office for a moment. Now, they are always on their good behavior and as gallant as if they were in the parlor with their mothers and sisters." I feel sure very many business men can testify to the same desirable change in their offices.

It has been argued that there are many things a young man can do in an office that a lady cannot. They may not be as valuable for certain kinds of rough work, but there are so many things about an office that a girl can do, and do well, that there is very little call for services which she cannot perform. You will generally find that where there is a young man amanuensis he is more of a collector or office-boy (?) than he is an amanuensis. He is made use of for all purposes, from running errands to hoisting boxes in the warehouse.

A sensible girl can hold her own in any office against all competitors, because she will make herself felt as a necessary part of the work. If things get out of place, she is the first to put them in order. If a paper is missing, she is the one who will remember to have seen it, and will know just where to lay her hands upon any missing document. If information is wanted concerning any letter that has been sent out, her intuitive memory will supply it at once. If she finds her time not fully occupied

with her prescribed duties, she will not, on that account, think it necessary to hang around, or gossip with her neighbors, or finish the last novel, but her quick, observant eye and acute sense will help her to see something that should be done, and she will do it, not ostentatiously, nor with a show of reluctance, but naturally, with a quickness of manner and an ease that will contrast unfavorably for her big brother; nor will she attract attention, or advertise the fact that she is not paid for doing it. She don't worry her head about the baseball matches; she don't bet on either side; she don't neglect her office duties to get away to amusements. The lady amanuensis is always in the office; always on call. She never comes down to the office in the morning with her head any larger than usual! She comes in smiling, ready for work, and *always on time*.

It is argued that women consider shorthand work as transient, merely as "a bridge to matrimony," and, while admitting that some women have become entangled in the silver line over that same "bridge," yet any argument in that direction must be futile, because, as a matter of fact, young ladies, with very few exceptions, occupying positions as amanuenses, are doing so for the money it brings them, and are probably in the shorthand profession simply because it appears to them the most adapted to their abilities.

It is argued that women occupy positions long enough to become valuable assistants, and then sink into oblivion as housekeepers for some Adonis. No. I think the majority of sensible women look upon it in the light of "Better to bear the ills we have than fly to others we know not of."

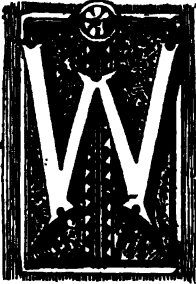
Women are preferred to men as amanuenses, simply because they are not only neater and more orderly in the office but make better confidential clerks. Who ever knew of a lady clerk to talk of her business outside of the office? Women do not think of going into business for themselves as men do; consequently, when they secure a good position, they become a great deal more of a fixture than a man. A man, if he is ambitious, will look upon shorthand as a stepping-stone to something better—for promotion on the staff, as traveler, or as manager of a branch house.

Typewriting is conceded to be peculiarly and especially women's work. They are eminently fitted for it, owing to their nimble fingers, accustomed, as they are, to lighter pursuits than men generally pursue. Did you ever try to follow the typewriting performed by a man and compare it with that of a woman? The one is as a rule, dainty, while the other is clumsy. The broad tipped fingers of the man do not fit very gracefully on the tiny keys of the machine. I do not say he cannot become as expert, but his typewriting power will lack largely the continued handling of the keys which a woman gives them. The fortunate winner

of the Gold Medal in the world-wide typewriting speed contest, held in Toronto in 1888, under the auspices of the Canadian Shorthand Society, is a lady—Miss Orr of New York. In that contest, of eleven entries, six were ladies. The men seemed timid in coming out to compete or try their skill with the much-derided girl stenographer. With a fair field and no favors, women hold their own in any calling, and, particularly, in the shorthand profession.

HOW TO INCREASE SPEED.

BY W. A. WOODWORTH.



WE KNOW of no way except writing repeatedly the same article until you can make your notes strictly according to the principle and make them well at a high rate of speed. Combined with this there should be occasional practice in taking new matter, and then reading the new matter over from one to five times before taking more. If this method be strictly adhered to, and no notes taken that are not read, we will guarantee speed to any party who has the mental caliber to become a good stenographer, and who will practice sufficiently.

Andrew J. Graham when learning shorthand practiced eight hours a day, and wrote the Bible through ten times.

Charles Flower, one of the best stenographers in Michigan in his day, and one of the most accurate and rapid stenographers in the world, wrote Graham's Second Reader five hundred times over. That means one year and eighteen days of hard labor, five hours a day, twelve pages of notes per hour, as they appear in the second reader. If some of those stenographers who are anxiously inquiring how to obtain it would follow such examples as these, they would soon be in a position to advise the rest of us.



THE SHORTHAND TEACHER.*

BY C. R. McCULLOGH.



ELLO members of the Canadian Shorthand Society: After receiving an invitation from the Secretary asking me to prepare a paper for this occasion, the thought occurred that it might not be inappropriate to record in black and white a few of my impressions and experiences as a shorthand teacher during the past five or six years.

I am sure it is quite unnecessary for me to enlarge upon the important part that shorthand plays in disseminating knowledge through the columns of the press, and it is as superfluous for me to mention how indispensable is the art of shorthand in recording the deliberations of our public bodies, and in expediting the pressing duties of our modern commercial institutions.

While the great utility of shorthand must be conceded by all, yet I fear many do not pause to consider the great intellectual benefits to be gained by an acquaintance with this important art. We are all aware of the fact that this is a very practical age, and we know that the dollar standard is pretty generally esteemed the criterion by which to judge the worth of excellence of things. I am not here to complain of the employment of this measure, for it is on the safe side, say what we will. However, I would say for the enlightenment of those who consider shorthand mere mechanical art, and simply as a useful tool with which to gain our daily bread, that they will find much in the study that will develop the intellect and quicken the mental faculties. A knowledge of phonography is a means auxiliary in the study of language, native or foreign, and the help afforded the student in gaining command of an extensive range of words is far from being inconsiderable; besides, the phonographer is taught the dependence of one word upon another, and by this means acquires a graceful style of composition that will prove a valuable accomplishment whatever be his calling in life.

To be a success the shorthand teacher should be thoroughly acquainted with his subject, and be imbued with a keen sense of its practical utility and excellence; he should feel that an important duty had fallen to his lot to impart to the best of his ability the knowledge in his possession. It must be remembered that there is an art in communicating knowledge so as to make it attractive.

*Read before the Canadian Shorthand Society.

The teacher of phonography who follows that profession merely for the remuneration to be gained thereby is not a success. There must be something more than this; he must possess a firm confidence in its inner power for good. In short, he will do well to follow Izaak Walton's advice on another subject, "Have but a love for it, and I will warrant you." I regret to say that among shorthand instructors there are charlatans, as in other callings in life. How many honest teachers have not been pained to read such advertisements as that which not long ago appeared in a Glasgow, Scotland, newspaper, as follows: "Shorthand—briefest, legible; acquired in 12 hours; instruction two shillings. Holmes, Dunlop Street."

The legitimate teacher of shorthand never indulges in the practice of puffing up his pupils to such an extent that they have nothing to learn after they leave the schoolroom. In this connection I have in mind a case which occurred not long since, in which the graduate of the shorthand department of a certain school was recommended by her instructor as competent to fill a responsible position in a large corporation. She had been made to believe that she would be able to fill the situation satisfactorily, but although the dictation was considerably under 100 words per minute, she failed to furnish suitable transcripts, and after a week had elapsed was asked to send in her resignation. It would be well for teachers to adhere strictly to what they advertise to do, and not make promises that they do not intend to carry out. Large capitals should not be employed too frequently in either advertising or talking.

I remember sometime ago calling on a shorthand professor in a certain city for information regarding stenographic instruction. I was informed that students were there from nearly all parts of the earth (possibly from the sea also); the system was the plainest, easiest written and read; and in fact the best thing above ground. I inquired if it would be asking too much to have one of his pupils receive a short dictation in the shape of an ordinary business letter, and then transcribe it for me on the typewriter. He begged to be excused, etc. Finally I inquired if he were a member of the Canadian Shorthand Society. No. Didn't he think it would be a good thing to mingle with sharp-headed men and women and gain the benefits to be derived from the interchange of ideas? No, he didn't think so. There was too much jangling up there for him; he believed in giving his whole attention to his students. I said I had never heard of any jangling. But, showing myself too much interested in the Society, he put this and that together, and, like the oyster, closed up. The teacher of shorthand should prefer and teach one system, and while he should think that system the best, yet should be so liberal-minded as to see the commendable features in others. The man or woman who teaches any and all systems generally teaches nothing, and the public after a time finds this

out to their cost. The shorthand teacher should not be like that assistant master spoken of by Thackeray, who was professor of the English and French languages, flower painting and the German flute.

The shorthand teacher should not be so well informed in shorthand matters that he is a nonentity in everything else, but should improve every opportunity to gain useful information, for he will find that it will be of value to him on frequent occasions. I care not how competent a shorthand teacher may be, his standing will suffer in the eyes of his pupils if some day during the dictation he meets with a subject which requires explanation, and he finds himself unable to give it. Do not understand me to mean that the instructor must be an unabridged encyclopedia; that will hardly be expected of him; but still he must not be merely a teacher of shorthand. Books of reference will not be wanting in the schoolroom of a wide-awake teacher.

Once in a while we hear it said that shorthand is becoming so common that it is about useless to take up the study now. I concede that a knowledge of the art is spreading rapidly, in fact, becoming common; but does not this very commonness make it all the more important that the rising generation should be conversant with the subject? Who ever heard of a man refusing to learn longhand because so many others were acquainted with it? It may be said: I will not gainsay the personal benefits of shorthand, but I mean the use of stenography as a profession. To this there is one answer which I deem sufficient—the painstaking, capable, brain-endowed shorthander will always be in demand.

Years ago longhand was all that was considered necessary by many for the recording of memoranda, but in these high-pressure days something more in keeping with the times is required. The time is coming when the man or woman who cannot write shorthand will be as much pitied as the individual who is to-day ignorant of longhand. Touching upon this subject the Nottingham *Daily Express* says: "In a very short time it will be a futile attempt for any youth (however clever in other respects he may be) to gain admission to any counting-house, professional office or warehouse, without a practical knowledge of shorthand, and hence arises the vast importance of the art to the young and rising generation."

I think that it is a duty that the teacher owes to the student, the shorthand fraternity and himself, that no one should be encouraged to take up phonography with the intention of using it as a livelihood, unless that person possesses a good practical knowledge of spelling, composition and grammar. Only a few weeks ago I was informed of a case in which a young lady writer lost her position on account of bad spelling. She had been graduated from a shorthand school, and was able to write with sufficient rapidity and operate the typewriter satisfactorily. Frequently the

teacher is asked personally and by mail: "Do you guarantee satisfaction?" The thing is so absurd on the face of it that it requires no comment on my part.

Then it is prevalent that in some quarters enough shorthand can be learned in three or four weeks to teach the subject satisfactorily. Reliable teachers have found that it takes a *somewhat longer* period than this.

The number of interrogation points could be extended *ad libitum*, but time forbids.

The best results in teaching shorthand are obtained by individual instruction. All know that any two individuals are not endowed with equal capabilities, and hence the importance of giving individual instruction, where it is possible.

I think the teacher of shorthand would do well to learn a text from Carlyle, which reads as follows: "You must not be surprised if the results arrived at considerably disappoint you, and sometimes 'tho' also sometimes not, completely deserve to do so." Let the "deserve to do so" encourage him to better efforts; let the "tho' also sometimes, not" be a reminder that he has done his duty.

In acquiring a knowledge of phonography the importance of learning the consonants *thoroughly* should not be lost sight of, but the attention of the student should be directed to the time when his writing will be composed almost entirely of those active little individuals.

The speed craze is in our midst, and the "how many words a minute" question is heard everywhere. The conscientious teacher who sees farther ahead than to-morrow will pay more attention to thoroughness in the work, orthodox spelling and punctuation, than to speed, though he will not lose sight of the importance of the last.

It should be remembered that a business man, notwithstanding the pressure of the times, would often rather sacrifice ten or twenty words a minute of shorthand speed, if he could have absolute accuracy in the transcript.

The student on reading that portion of the work called "phrasing," becomes so fascinated with it that he endeavors to write everything in one great unending phrase. It must be remembered, however, that the best phrases are those in which the words are associated in close grammatical relationship, and are rapidly and easily joined. Prefer those phrases in which angles occur between individual words.

Touching upon figures I might say that there is in my opinion a decided advantage in using the ordinary Arabic figures instead of employing shorthand characters. Where figures are employed in taking down a dictation, there will be a contrast between them and the surrounding shorthand characters which will be found very useful to the transcriber. How-

ever, in cases of large round sums, the use of an initial Arabic figure, followed by shorthand signs for the cipher, is, no doubt, an advantage.

In the matter of dictation, I find a well-chosen miscellany, with particular attention paid to that particular line of work for which the shorthand pupil is preparing, the best. The trade columns of our daily papers, in which figures and words are thrown together so as to form a splendid mixture, will be found of great assistance.

Business letters should be dictated extemporaneously and under a variety of circumstances. Sometimes smoothly, at other times hurriedly, once in awhile ungrammatically, and sometimes in a jumbled up manner, with instructions to strike out certain passages and insert fresh ones.

It should early be impressed upon the student's mind that the ability to write shorthand is only half the battle. The transcription of what is written is where the test of victory or defeat really lies, and it is here that the only adequate trial of the writer's fitness for this part of the work is to be found.

The employer cares little or nothing for the shorthand portion; it is the transcript that he is particularly interested in. To the shorthand business clerk, absolute accuracy in the transcript is more important than in almost any other department of shorthand work. Oftentimes important points, involving the serious element of liability or the validity of contracts, are met with, which require the greatest care on the part of the amanuensis. The very best forms should be used, yet he should not be so wedded to the exact form that he must capitulate if an incorrect outline be met with. If you cannot make sense with what the form looks like, remember that you may make sense with something that it does not look like. Shorthand notes should be read with a liberal margin. I have found that handing the shorthand notes of one student to another for transcription is a very useful practice, inasmuch as it compels the pupils to exercise considerable judgment.

Here are a few instances of the lack of common sense in converting shorthand into longhand: "Innocent pleasure" was rendered "unseen pleasure." In this case the "n" was made too long; "5 or 6 tenths" was transcribed "five or six tents." Here there was an error in hearing, still the context plainly indicated the correct word. "If all the feelings of a patriot glow in our bosoms" was converted into "If all the feelings of a patriot glow in our business," the writer making the mistake of writing an "n" for an "m," but there was no excuse for so rendering it in the transcript. "Let us drink prosperity" was strangely turned into the impossible feat of "drinking posterity."

I was at a business meeting the other night where the secretary asked the question: "Will you have the Ayes and Noes read?"—meaning, of course, the yeas and nays. Now I feel pretty sure that had our shorthand

tyro been there with his notebook, pencil, and lack of discernment, his report would have contained the astounding information that the secretary inquired of the meeting if it wanted its eyes and nose red.

The shorthand teacher should insist on his pupils transcribing a great deal of what is written, and it should be a fixed rule that everything taken down in shorthand be at least read by the student. The equilibrium of reading and writing ought always to be maintained. Marks of punctuation should receive careful attention. The too free use of the commas, however, sometimes leads to ridiculous mistakes. Once in awhile the omission of a comma creates consternation, as in the following: "Mr. Smith here handed the jewel to Mr. Johnson, who was retained for the prosecution in a casket of beautiful design and finish." If there had been a comma inserted after the word "prosecution," the thought suggested by the sentence would have lost its funeral aspect.

During the time that I have been actually engaged in teaching phonography, I have found that the greatest stumbling-block in the way of the learner of shorthand is the subject of spelling. English orthography is certainly unique, but is hardly in keeping with the spirit of the age. However, it is expected of the stenographer that he shall spell in accordance with present usage, and, until the longhand representation of words is changed, the teacher must insist on orthodox spelling, and the pupil must spend a large portion of his valuable time in the exhilarating recreation known as English spelling.

You who have read "Bleak House" will remember the complaint of "Caddy," who said, regarding "Prince Turveydrop," "he put so many unnecessary letters into his words that they sometimes quite lose their English appearance. He does it with the best intention, but it hasn't the effect he means."

Now the amanuensis, or general shorthander, may put too many letters into some words, and too few into others, and it may be done with the best intention, but the effect is disastrous.

Shorthand masters, who have the welfare of their pupils at heart, will use their influence in bringing their pupils into some respectable shorthand association, such as the C. S. S., where they may gain valuable information from the experiences of those who are well advanced on the shorthand highway.

In conclusion it may be said that, as in other studies, so is it in shorthand: "There is no royal road to learning," and if a youth possessed the ability of all the famous men and women of the world, he could do nothing well unless he was sincere and worked to accomplish his desire. Success is not wrested from fortune by fits and starts, but by hard, honest work.

m o n i a b e u
 b n h y v b u r
 k s e p h h x o
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Now some general instructions it is necessary I should address to you before I proceed to deal, even in a small detail, with the evidence as it appears before you.

TRANSCRIPT OF SHORTHAND PLATE.

HARRY J. EMERSON. (ISAAC PITMAN MODIFIED.)

—In the first place give me leave, to say a word or two with reference to what the legal position is here. My learned friend Mr. Lorent has dealt with that at some length, and it is not necessary for me to say very much about it. I told you in my opening, gentlemen, that we were not asking you to hold up these defendants to any unreasonable standard of excellence; I told you we were only asking what was fair and reasonable. I reiterate again what I said in my opening, and I think in doing so I am going further than even the law requires me to go. I do not ask any nice, refined degree of excellence in them, but I do ask as such a degree.

[Mr. Emerson is one of the official stenographers at Toronto, Canada. It will be noticed that he uses juxtaposition to indicate "to." This is a variation from the Pitmanic systems. Some writers have maintained that "to" and "of" and "to the" and "of the" would never conflict. Mr. Emerson seems to be of this opinion.—ED.]

Mr. A. O. Hall asks if some of the readers of THE NATIONAL STENOGRAPHER will be kind enough to give a list of words with the following consonantal sound endings.—
-spn -srn -swn -syrn -shrn -strn -spm -srm -swm -syrm -shrm -sprn -strn -strn -sprm -strm -sbln -stln -cln -kln -shln -spln -skln -tisl -sblm -stlm -clm -klm -shlm -sklm -tialm.

The situation in which the official stenographers in Idaho are placed will be of interest. The Territorial legislature two years ago passed an act authorizing the judge of each judicial district of the territory to appoint a stenographic reporter who was to draw a salary of two thousand dollars per annum payable out of the territorial treasury. The act made it his duty to furnish transcripts free of cost when notice of intention to move for new trial was given and notice thereof served on the reporter. When the act was passed there were but three districts in the territory. The constitution of the State of Idaho now fixes the number of judicial districts at five. It provides that all laws in force in the territory shall remain in force in the state until repealed or altered. But it is now a question whether or not this stenographic act which applied to the territorial district courts of three districts now applies to the state district courts of five districts. The attorney general and state auditor claim that the law is now nugatory. The state courts appointed the stenographers but they have drawn no salary yet, and are compelled to bring a mandamus case against the state auditor to decide the question.—JUSTIN GILBERT.



LITERARY DEPARTMENT.

THE OLD HOSTLER.

BY ABNER HAYWARD.



VERY morning at about half past six o'clock, or a quarter to seven, but more often at the former time, there could be seen wending its way over the treacherous bridge that crosses the system of railroads which leaves the Grand Central Depot, and which forms part of the street, a shrinking figure, clothed in threadbare garments that had never been of good quality. But poor as they were originally, they could have been nothing to what they are now, for in places they were very thin, the knees and elbows being visible through the apertures that appeared in the trousers and coat. As the figure crept on its way, it seemed to shrink within itself. It cast furtive glances out of the corners of its eyes as it hurried shiveringly along, not glances that betokened the fear of the criminal, but glances that seemed to indicate physical fear; glances which seemed to indicate that the figure dreaded lest some one would appear in its path and attempt to strike it; glances of fright and nervous dread.

The figure was that of an old man, perhaps 60 years of age. The face was pinched and wan. The skin was drawn tightly over the high, protruding cheek bones, similar to the manner in which the skin is drawn over the wings of a bat. It was wrinkled and presented a grimy, leathery appearance. The eyes were large and blue, the hair grey, the ears small and well formed, and under a small, straight nose, there appeared a large mouth, well shaped and not concealed by a moustache. The face, which had no hair whatever upon it, was kindly looking, intelligent and patient in its expression, and, moreover, was the face of one who appeared to possess considerable refinement of feeling if not of position. The grimy, leathery appearance was evidently acquired, not inherent.

The man was Wilmot Dingerly.

As he climbed the ascent of the bridge, carefully and slowly, lest he should slip on some of the particles of ice that in the winter season cover this and all the bridges crossing Fourth Avenue between 44th Street and 80th street, his breath came short and thick, for the exertion was a strain

upon his physical resources. Having at length reached that portion where the bridge becomes level, he stopped for want of breath. As he did so, several people, apparently mechanics, passed him, but not without first uttering some remark about the little old man. He stood but an instant, and then hurried along and mingled with what had now become a throng of workmen. The bridge crossed and the descent begun, all of these workmen suddenly disappeared from view through the doorway of a large brick building abutting on the bridge descent. Dingerly followed the rest.

As we stand here, watching the throng pass into what may be called "a hole in the wall," we see that most of those who enter are young men between the ages of 15 and 22. Very few are older than 22 and very few younger than 15. Very few have a very high degree of intelligence, if we are to judge from their countenances. Most of the faces are coarse, beetle-browed, and have vice, in a larger or lesser degree, painted and stamped on every lineament.

Soon the throng has almost disappeared, and, suddenly, as we listen, a fierce, shrieking sound cuts the cold night air, (for it is very cold, and still dark, although, apparently, the day is not far off.) As the noise continues it seems to accelerate the speed of those who are passing, for they quicken their footsteps and suddenly disappear through the opening. It is the workshop whistle, and has announced the hour of seven o'clock. Suddenly it ceases, and now a few stragglers come running down the decline and almost fling themselves into the doorway and the bridge is deserted save for some belated pedestrian here and there, or some carousing "rounder."

We enter, like the rest, through this doorway. As we do so a curious scene presents itself. Scarcely can it be called a room; a barn would seem to suit better, and yet this is not a proper name for it, as we shall see.

The inclosure is long, and partially semi-circular in shape, for, as we walk along the side of one of its walls, we see that it is convex, and a glance at the other side, through the gloom, shows that to be of the same conformity.

It is pitch dark, save for a few lights flittering hither and thither, and, were it not for the fact that the first streaks of the grey dawn of approaching day can be seen through an opening, we would suppose we were in a mine. The tall, gaunt shadows, cast by the figures carrying these lights, the peculiar damp and barren feeling of the atmosphere all send a nervous dread through us, and we wonder where we are.

In the center of this semi-circular wall along which we pass, and on one side only, is a huge opening. Passing through this opening can be seen a railway track, for its steel bars glint and glisten as shafts of

light are shot along their surfaces. This track, after running to the center of the inclosure, ends upon a circular, revolving and perfectly level table, and, after crossing this table, branches out from it, in almost every conceivable direction, for short tracks are seen radiating from this table like the spokes of a carriage wheel from the hub. They run as far as the wall which forms the other side of the barn like structure. Standing upon these short tracks, are locomotive engines, their huge, black, threatening forms reminding us of grim sentinels. The general aspect of this large barren, noisome building, with its silent, gloomy and awe inspiring occupants, staring through their unlighted headlights, into vacancy, is appalling in the extreme.

We are in a locomotive round-house, and the little old man whose acquaintance we have made is one of a large gang of "hostlers," as those whose occupation it is to take general charge of the locomotives, from the time they enter the round-house until they leave it, are called.

Dingerly, at the time of the commencement our story, had been in the employ of the Newark and Waterford Railroad Company, as hostler, for nearly twenty years. During all this time he had been at his post every morning at a quarter to seven, as regularly as that period of time came around. He was known as the "father" of the hostlers for his years of service were longer than the lives of most of his co-laborers. The first to arrive in the morning, and the last to leave at night, after a day of most degrading, filthy and hard toil, he represented a curious phase of human nature in the absolute fidelity with which he discharged the duties of his position. His pay was small—only a dollar and a quarter a day.

Dingerly was of German birth. He had left his native country on account of the notorious laws for compulsory military service, as had thousands upon thousands of others, when he was only 20 years old. On his arrival in the City of New York, he had within a short time engaged in a number of occupations, first as peddler, then as porter and errand boy, but in all these occupations he found his lack of familiarity with the English language a serious drawback to his further progress and even to his filling those situations acceptably. Some one had told him of the round-house, and filled his mind with the hope that some day, by application and persistence, he might become a locomotive engineer. So he applied for the situation, was accepted, and was soon thereafter numbered among the grimy crew that groomed that greatest production of human ingenuity known as "the iron horse." His ability to speak the language of the land did not embarrass him here, and he filled the position satisfactorily. His methodical habits soon attracted the attention of the master mechanic and the "round-house Boss," and they came to look upon him as one who could always be depended upon to present himself for work the day *after*

pay-day as promptly as he made his appearance on that day. Weather or holidays apparently made no difference to him; he was at his post. He never was known to complain of the harsh, semi-military discipline, the insulting words of his superiors (?), as did his fellow workers, but obeyed the orders he received, promptly and submissively.

But beyond knowing him as a faithful, plodding workman, no one knew anything of his life after he doffed his "jumper" and disappeared through the door-way that led to the outer world and to civilization.

We see him to-day, however, arriving late—late for him. He hurries to his "bunjk," removes his coat and hat and assumes the grimy "jumper" and overalls which one might call the "uniform" of his position. This done, he procures the materials necessary for his work, and hurries to his labor.

During the forenoon he casts eager and anxious looks at the door he had entered in the early morning as if he expected, yet dreaded some unwelcome visitor. People pass and re-pass through the door, and, as he closely scrutinizes each face that enters and sees it is not for him, he seems to breathe easier each time. Eleven o'clock arrives, and Dingerly is seated beside the huge "drivers" of an engine, polishing the spokes and felloes, when suddenly the door opens, a stranger enters and quickly walks to the office of the "boss." A brief consultation is held, and the foreman leaves his office—a rude box constructed of plain boards against one of the brick walls of the round-house—and looks around. Dingerly's breath comes fast and thick and his eyes almost start from their sockets, so intense is his excitement. Around the inclosure walks the foreman and the stranger, scanning closely, as they go, each dusky and begrimed face, and here and there asking a question. Dingerly knows and feels that they are looking for him, but he cannot move. He waits until they approach him, and, when they are within a short distance of him, he suddenly rises from his seat and rushes toward them.

"Vat is id?" He cries. "Dell me qwick! You vant me, me, Dingerly, don'd you? She is not tead; she is not tead" he pleads, the tears rushing from his eyes, and his whole frame quivering with suppressed emotion.

"Why, Dingerly," remarked the foreman, "he does want you fer a fact, I guess, and I've been lookin' fer you all over; why you speak out, if you knew he wanted you, hey?"

"I vas not sure; I did not know; I vas hoping dat id vas not for me. Let me see, qwick, qwick, hand me dat ledder. Och mein Gott in Himmel!"

The stranger extends towards the trembling figure the dispatch which he holds. It is snatched from his hands with nervous eagerness. It evis-

dently confirms Dingerly worst fears, for he fell to the black and sooty earth fainting. He is lifted up and carried to the office, where, in a rough way, they try to revive him. As they kneel beside him the foreman picks up the paper which has fallen from the hostler's grasp and reads: "Your daughter can't live above half an hour, shure, so if you want to see her alive, ye'd bether come at wanst."

The note had evidently been written by one unused to exercising a pen, for the handwriting was scraggy and scarcely legible.

By this time a crowd had formed around the little office of the foreman, and every one of the motley crew seemed anxious to know what had befallen poor old Dingerly, for, "guy" as he had been for the vulgar and unthinking crowd with whom he associated, every one seemed to have a certain amount of feeling for the old man in his misfortune. What his trouble was they did not know, but they knew that some mishap had befallen him and their sympathy went out to him loyally.

"Where did you come from?" asked Haxon, the foreman, turning toward the bearer of the letter.

"Why," replied the messenger, "I live in de same house wid him, d'ye see, and I've been laid up fer a couple of days wid dis here bile on me neck," indicating the sore spot as he spoke. "I wuz a sittin' in me room, talkin' ter me mudder, wen dis bloke, what calls himself 'Dennis,' comes into der room and axes me if I would take dis note to de shop where Dingerly works. 'Who's Dingerly?' I asked him. 'Phy, him as wurks on th' railroad, over by de bridge on Forty-sixth street,' says th' tarrier. 'Sure I'd go meself if th' old woman wasn't sick, and no one in th' house to mind th' kid. He axed me this mornin' to send him word if de girl got worse. De doctor is after bein' wid her since five o'clock this mornin', and he sez she'll die in half an hour, so I tought I'd ask ye to go and carry dis note to de old Dutchman. It'll not take ye long, and ye'll not be sorry for doin' a good turn for the poor devil.' Wid dat I puts on me tile and coat, de tarrier hands me de note, and here I am, see? Dat's de whole story, and now you know as much about de case as I do."

"Well," said Haxon, "'taint none o' my business. Here, Jim," to a big burly fellow, one of the hostlers who had been standing outside the office door, "take Dingerly to his house, and judgin' from the readin' o' that note, you can't be too quick about it. I won't dock yer."

As the old man showed signs of returning consciousness by this time, he was assisted to his feet, given in the charge of the man who had been appointed to take him home, and with him left the desolate place.

The old hostler's step was feeble and slow, and he walked wearily along the street. In the course of half an hour, however, Dingerly and his companion stopped in front of a wretched looking tenement in one of

the east side streets near by. Ascending the few steps of the narrow stoop, they passed through the narrow and filthy hall, and ascended to the top of the house. Dingerly conducted his fellow workman along the pitch dark passageway and paused in front of a door, listening eagerly, apparently, for some encouraging sound. Summoning all his courage the old man turned the handle of the door and walked inside, motioning to Connor to follow him. This the young man did, and entering, found himself in a small room, the floor of which was destitute of any covering whatever, but which presented a clean and wholesome appearance notwithstanding.

After entering, Dingerly walked softly to the door communicating with a dark bed-room in which the sick woman lay. As he was about crossing the threshold a sombre, professional looking gentleman met him, and lifted his finger warningly while he shook his head sadly and slowly.

"Sie ist gestorben," he said, in a husky whisper.

Dingerly, with a wail that was heartrending, threw up his hands and fell heavily to the floor.

"Och, mein lieber Gott ; mein theuer Tochter. Och, Herr Tdoctor, warum haben sie mir nicht gesagt das Sie so kronk ware? Ich wurde zu Hause heute morgen gebleibt."

The physician did not answer, but with the aid of Connor raised the old hostler to his feet. Dingerly, while not unconscious, was utterly dazed. He was tenderly assisted to the bed-room, and there, in the presence of death, Connors and the doctor left him. Silently they withdrew, realizing only too well the utter uselessness of endeavoring to comfort him at that time with sympathetic words.

Old Wilmot Dingerly was left alone with the dead body of the one whom he had tenderly watched and reared for so many years ; she who had been his solace and pride, his joy, his inspiring angel ; of whom he had dreamed after his days of hard and bitter labor, and thought of during his work ; who had cheered him and brightened his life for so many weary and dark years. Left alone thus, as he gazed down at her cold white face, he felt as if his whole life had by one fell and awful blow been converted into a hideous blank. As he brushed from her face a strand of her soft brown hair, his heart was filled with the most bitter and poignant anguish. His whole life, since his departure from the fatherland, rose up before his mind's eye, and he followed the various and successive events of his career as the spectator watches the many changing pictures of a panorama. He thought of his early marriage with the young and pretty German girl who had been his wife for many years, and who had given birth to the one who was now cold in death before him. He thought how this loving wife had died when his daughter Emily was scarcely more than three years old ; and how she, his daughter, had been ever since then the one thing to

which his heart had fondly turned after the last sad duties toward his beloved wife had been performed. He thought of how her childish prattle, her innocent young face had in a measure reconciled him to the loss ; how he had watched his child's development and growth, day by day, week by week, and year by year ; how pleased he was when she first went to school and commenced to ask him questions about her lessons, and how, when she grew older, she became beautiful and how proud he was of her ; how she had always loved and respected him in spite of his shrunken figure and menial employment ; how he had hurried home from his work eager to greet her and receive her pleasant smile and warm kiss. He thought of how that very morning her last words had not been of herself, but of him, and how in her desire to save him possible worriment, she had assured him she would be better when he returned at night, and had kissed him fondly and lovingly. He thought of all the many years he had worked and toiled and staid at his place in order that he might provide for her, if not suitably and comfortably, at least decently, and now that all this was gone, gone forever, and that he nevermore would be permitted to enjoy her smile and listen to her dear voice, life seemed to him a void, an empty nothing.

He did not cry ; not a tear dimmed his eye ; but his heart ! His anguish was intense. He sank upon his knees and buried his head in the clothing which covered the bed. For a few moments only he remained in this posture, for he suddenly rose and violently flung himself upon the body of his child. He kissed her face passionately and called on God to give back to him she who had been his life, his soul, his all.

The surgeon entered hastily, and kindly, yet firmly, lifted the old man from the body and led him to the other room. There, after a while, he became calmer. But the grief which had found expression a few moments before in shrieks and cries, now made no outward demonstration. The old man sat still, his hands twisted and clasped together tightly in a manner painful to behold. His eyes were glassy and his whole manner utterly listless. He was apparently unconscious of anything except his great loss. The physician, a kind hearted German, endeavored to console him, but he might have spared his efforts, for Dingerly neither heard nor saw him.

Connor kindly volunteered to render any service that might be required, and the doctor knowing of no one else on whom he could call, requested the young man to procure an undertaker. Very soon that sad-visaged harbinger of woe arrived, deporting himself as became his gloomy calling. He began preparing the remains of the dead woman for burial. Old Dingerly sat in the same cramped position, never moving, his eyes fixed on vacancy, and seemingly oblivious of everything that was transpiring.

It was fortunate, perhaps, that at this juncture Dennis Callahan entered. He had heard the old man's cries, and hastily placing the baby he was holding in its crib had made his way from the floor below to the apartments of the German hostler.

"Shure, docthor, is there onything that Oi can do fur yez? Oi hev me hands pretty full already, it is thrue, but if there be onything that Oi can do or onyphere thot Oi can go fur yez, Oi'll do it."

Walking over to where the old German sat Dennis grasped his hand and spoke, in his crude way, a few words of comfort to him, but the only reply that was vouchsafed was a nod of the old man's head.

"Shure she's gone where she's better aff, so don't croi and tek on loike thot. Now Oi know you wouldn't be after wantin' her bak here sick and alone, would ye now? Av coorse ye wouldn't. Come, brace up and tek a sup o' this," said Dennis, extending a flask to the old man's lips. The kind offices of the good natured Irishman were of no avail however, for the little, shrunken figure did not hear or heed him, and Dennis, not knowing in what other way he could assist, walked to a corner of the room where the physician was standing, remarking to the doctor, as he took a seat on one of the dilapidated chairs, that "th' poor old mon seemed to be in a bad way entoirely."

"My good friend," said the physician, "you seem to be kindly disposed; can you keep the old man company to-night? You see that it is not safe to leave him alone, and it is impossible for me to stay any longer as I have already lingered away from my patients longer than I should. This young man," indicating Connor, "has already done more than I had any right to expect, and unless you can stay with him, I do not know what is to be done."

"An' is thot all that Oi can do?" asked Dennis. "Phoi, aff coorse Oi'll stay; that is, Oi'll drop in and out, fur me own woife is sick, shure, and Oi hev t' moind th' childer; but whin me boy comes home from wurruk, shure it's ayther him or mesel' that'll bide be th' ould mon fur th' noight. Whin Danny comes Oi'll git th' ould mon a bite of sumthin' t' ate an' bring it up to him, shure."

"You are very kind, my honest friend, and although our friend cannot appreciate your goodness of heart now I shall take care, after the funeral, that he knows of it. This is a sad, and I fear, a fatal blow to him. I can scarcely hope that he will withstand the ordeal."

"Och, shure docthor, make yoursel' aisy; he'll come out all right, an' as fur me kind acts, as ye call 'em, wouldn't Oi want th' sem mesel' if Oi were alone as he is? Now wait a bit, will ye, an' Oi'll be right back? Shure Oi only want to see if th' baby wants anything."

And Dennis ran down to his own rooms to see about his child. He

evidently found it sleeping, for very soon he returned.

"Now, docthor," said he, "tek yoursel' aff as soon as ye loike, an' Oi'll sthay here 'til me boy Danny comes home."

"All right," said the doctor, "I will avail myself of your kindness at once, as there are others who are suffering that need me also."

With this the physician hastily drew on his coat and left the room, leaving with Dennis a few simple directions as to the administration of a draught to the old man during the night. He made a futile attempt to arouse Dingerly, but satisfied himself that the German was in no immediate danger, and so, with a parting shake of Dennis' hand the doctor, took his departure, promising Dennis that he would call the next day and see how the old man was.

Dennis being left to himself, for Dingerly remained immovable, consoled himself by taking a long and vigorous pull from the little black flask. He then proceeded to mollify his feelings by filling his pipe and lighting the same.

Gruesome and lonely as were the surroundings on this bleak March afternoon, made so by the whistling and howling wind, the overcast and threatening sky, outside, the cold and cheerless room, with the weird and shrinking figure of old Dingerly sitting stiff and stark in his chair, the measured, regular drip from the coffin in the next room, all this seemed not in the least to disturb Dennis or to interrupt the peaceful current of his thoughts, for here he sat, his legs crossed, one hand lying carelessly on his knee and the other clasping the bowl of his pipe which occasionally cast forth volumes of smoke in alternation with the clouds which the Irishman blew ever and anon from between his lips.

He was a man of perhaps 40 years, was this Dennis Callahan. Born in the County Meath, he had emigrated to America at the age of 18, and had been employed at various times as a truck driver, hod carrier, porter, etc., ever since. Good-natured, easy-going and slow, he represented a type of Irishman that we often meet. Always willing and ready to render a good turn to any one in trouble, Dennis had always remained poor. He was a steady, industrious man, was this Dennis, and was rarely idle; but on this occasion his wife, the opposite from him in all respects, had been suddenly taken sick, and as there was no one left to take care of her and the young baby, Dennis was compelled to stay home from his work and discharge the combined duties of nurse and cook. Between the baby and his scolding wife the old Irishman had very little quiet, and I have a suspicion that he was not at all averse to availing himself of the opportunity which old Dingerly's misfortunes had given him, to get away, temporarily, from the uncongenial society of his irascible better half.

As he sat smoking, the room gradually became dark, and finally Den-

nis could scarcely discern the figure of the hostler opposite. The only evidence of life apparent in the chamber was the fitful light of Dennis' pipe as the fire in it waxed and waned according as the Irishman smoked fast or slow.

The chimes of a neighboring church had just marked the hour of seven when it occurred to Dennis that it was time for his boy Danny to put in an appearance, and also, that the room had grown remarkably cold. Dennis rose from his chair, knocked the ashes from his pipe and left the room. In a few minutes he came back, carrying with him a small pail of coal and some kindling wood, and at once busied himself at lighting a fire in the stove and endeavoring to make the desolate room a little more cheerful. Having started the blaze and trimmed and lighted a kerosene lamp which stood on the mantel-piece, he hurried from the room, but returned soon this time bringing with him a young man of 21, or thereabouts, and a small tin tray on which was a tea pot and some fried eggs with a few slices of bread and butter. Dennis and the young man (presumably his son) proceeded to prepare the evening meal, which, while it was frugal and limited as regards the number of dishes, appeared to be well cooked, for as it was spread upon the table there arose from it an appetizing odor.

"Run down and bring up a chair from th' room, there's a good boy, Danny," said Dennis.

Danny proceeded to carry out his father's instructions, and while the young man was gone Dennis once more attempted to rouse Dingerly. He went to him and spoke to him, but there was no reply. He felt of the German's hands, but they were very cold. The old man still sat erect in his chair, his eyes wide open, and his whole frame rigid. Dennis assured himself first that he was not dead, and then taking the flask from his pocket forced some liquor down the old man's throat, after which he pushed the chair in which the old German sat closer to the newly made fire and rubbed and chafed the poor, wrinkled palms. After working in this way for a short time he had the satisfaction of seeing the old man move his head. The Irishman administered another dose of the contents of the bottle, and then, while in the act of restoring the vessel to his pocket, he made a discovery which caused him to utter a cry of dismay.

The flask was empty. Danny coming in at this juncture, with the chair, was at once dispatched to have the flask refilled.

The young man did so, and on his return handed the bottle to his father who assured himself that the liquor was of the proper quality by taking a long and hearty pull at the bottle.

"Shure thot's all roight, Danny," he said. "It's th' good shtuff that ye get at Cleary's."

Dingerly had by this time, in a measure, become himself again, and he looked at Dennis in a grateful manner.

"Now sit up, ould mon, and tek a sup with me and me bye; shure its half starved ye must be," cried Dennis.

The old German smiled sadly, but beyond eating a small piece of bread and partaking of half a cupful of Dennis' tea he could not be prevailed upon to eat.

"Shure, then, if ye can't ate tek another pull o' thot; it'll give ye strength. Ye must have somethin' t' keep ye up," said Dennis, extending the bottle toward Dingerly.

Thus pressed the hostler drank a long and heavy draught of the whisky, and appeared to feel the better for it, for his eyes brightened, and he drew his chair closer to the fire.

Suddenly he assumed a listening attitude, his face wore a most sad and wretched expression, and his whole appearance became dejected and anxious. He looked at Dennis and then at the door that led to the room where she, whom he loved better than life itself, lay cold and still in the embrace of death.

Dennis understood, and arising quietly from his seat closed the door and thus shut out the sound which had distressed the poor hostler.

"Shure," he said to his son, "Oi might have t'ought a it afoore. Oi moight have known that th' sound av it wuld only distress th' ould mon."

"Hafe dey put her on ize so soon?" inquired Dingerly.

Dennis assented.

"Vy hafe dey in such hurry pin; vy could dey not let me her a liddle longer hafe?" he pleaded.

With this, the old man, for the first time since he had reached his room that morning, gave way to tears. His wailing was pitiful in the extreme. Rocking himself backward and forward in his chair, his hands clasped tightly around his knees, the tears gushing in torrents from his eyes, his whole frame quivering with the agony of his grief, he moved the good-natured stoicism of Dennis.

After a time Dingerly became more subdued, and by degrees he quieted down and eventually fell into an apparently peaceful doze. Exhausted with his long and silent vigil and by the high tension to which his nervous system had been subjected, nature had kindly come to his relief.

Dennis, with the aid of his son, carefully raised the hostler from his chair and carried him to his rooms, where he was tenderly deposited on Danny's bed. Dingerly did not awake, and as far as could be seen slept soundly and peacefully.

The Irishman and his son once more returned to the floor above, and

after clearing away the remains of the supper Danny spread upon the floor a quilt which he had brought with him from his own room and threw himself upon it to obtain some much needed rest. Dennis, seeing that everything was all right for the night in the inner room, returned to Dingerly. As the latter was resting quietly and the baby did not require any attention, Dennis proceeded to obtain some sleep himself. Soon he was filling his rooms with that sonorous and melodious sound which emanates from the throats and nostrils of those who are supposed to sleep the sleep of the just.

It was after 6 o'clock when he awoke. Hastily jumping from the bed he ascended to Dingerly's rooms and roused his son. A hurried breakfast was prepared and Danny went forth to his daily work. Dennis busied himself for some time afterward in attending to the wants of his own family as well as those of Dingerly, who had now awakened. A second breakfast was prepared by the Irishman of which all partook, the old hostler, however, eating sparingly.

After the morning meal had been disposed of Dingerly evinced a desire to go to his own room, but this Dennis would not allow.

The old German submitted without much argument, and the kind-hearted Irishman himself went to the old hostler's rooms to assure himself that everything was all right.

The doctor soon afterward arrived, ministered to the wants of Dingerly and remained with him for two or three hours, and, after making arrangements with the undertaker who called for the funeral, which was to take place on the following day, proceeded on his daily rounds.

The hour of the funeral arrived, and a short, solemn, yet simple service was held, and the last mortal remains of she who had blessed one life, at least, were taken away in a simple coffin to their last resting place.

The next day Dingerly went about his duties mechanically, seeming to hear nothing, to be conscious of nothing. Night came and he changed his working uniform with the same indifference with which he had donned it in the morning. This done he disappeared through the only bright opening in the black place and sought his only room. How he passed the night no one will ever know; suffice it say that in the morning the sunshine, streaming in through the few small panes of glass that communicated the light of day to the apartments, rested on his face, as he lay upon the bare floor, cold in death.

His death was as unostentatious as his life, and his going out from it was as unheeded as his existence had been unknown.

A CORNISH FISHING VILLAGE.

BY H. E. BUTLER.

PART III.



OUR FISHERMEN, although not a laborious class, have necessarily much leisure time on their hands, and therefore must have legitimate amusements; otherwise, as we all know, "Satan finds some mischief still, etc." I propose, therefore, to devote a few

words to outlining the particular forms which our fishermen's pleasures usually take when Satan has little (I was going to add "or nothing") to say in the matter. On second thoughts, though, I fear that some of these

amusements have in them more than a suspicion of his Satanic Majesty's presence!

The very first thing, for instance, that presents itself to my mind as a popular form of amusement, amongst the younger branches of the community, strongly savours of such a presence.

How else can one account for the perpetual, (I use the word advisedly) stone-throwing proclivities of the average boy of P——? In this respect I really think he easily distances even his cousin in the suburbs of Chicago, and that he contrives, moreover, to do more mischief with his missiles. When his playful fancy suggests to him (as to the proverbial Englishman) that "it is a fine morning, let's go and kill something," what more natural than to make that "something" his neighbor's duck, chicken, cat or dog? If, on the other hand, the inclemency of the weather should not favor field-sports, are there not always windows handy, which require periodical breaking? And, on windy days, is there not much sailing of toy-boats in the harbor, and many chances of bombarding and annihilating an enemy's fleet?

Still, with all their faults, and possibly *in consequence* of them, our village boys get a strange hold on one's affections, and especially, I fear, is this the case with regard to those very boys who have in their nature more

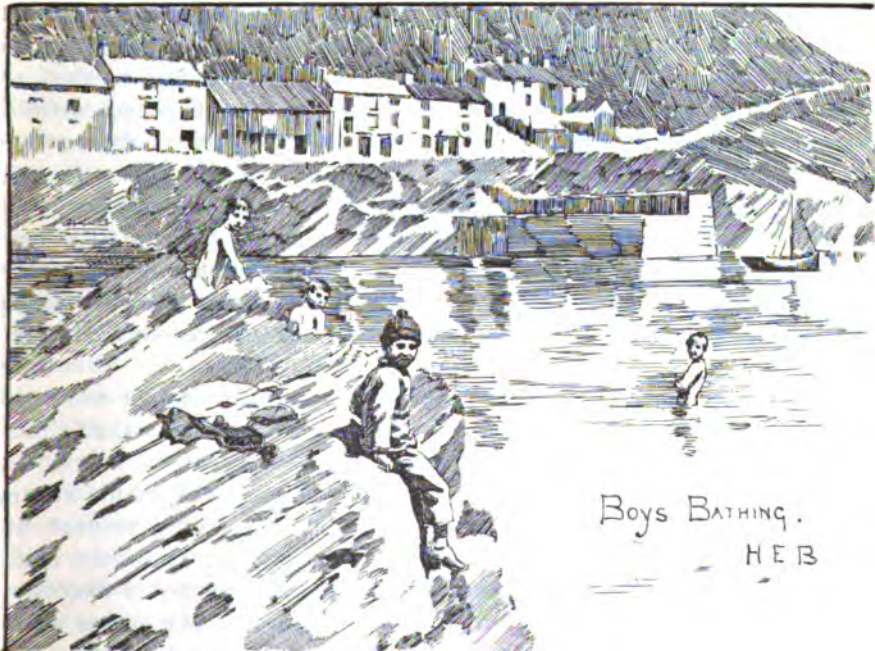
than their share of the "presence" suggested above. After all, there is an immense fund of good-nature and kind-heartedness somewhere lurking in their little bosoms, and many a friend had I amongst this ragged band of brothers.

A pretty sight it is, on a summer's morning, to see them down on the rocks, below the big peak, swimming in the pools, left, as though purposely for their delectation, by the outgoing tide. These pools are also the scene of sailing-matches for the toy-boats already mentioned, and which matches arouse an enormous amount of interest, and most demonstrative interest, too, amongst the owners and critics of the respective vessels.

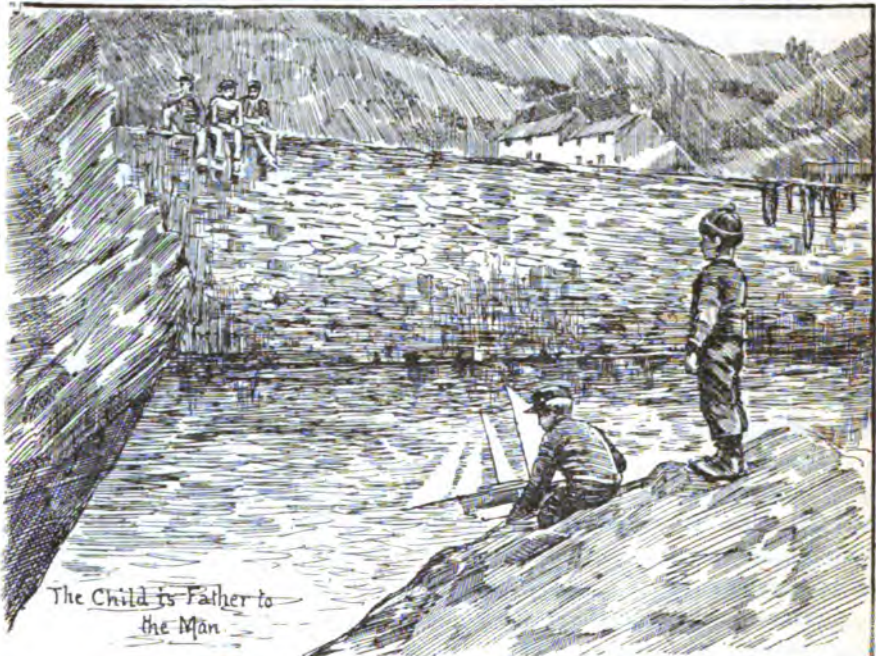
Truly, "the child is father to the man" and all the characteristics of the grown fishermen show themselves most unmistakably in the children, when engaged in these mimic sailing matches.

It is amusing to hear the criticisms, full, as a rule, of technicalities, passed on the sailing qualities of other boys' boats, by the crowd of on-lookers; friendly suggestions as to the management of each boat being freely bestowed on the owner thereof and severe, nay, cutting, criticisms on mismanagement of a vessel, being by no means a rarity.

Here and there on the beach a boyish figure may be seen eagerly digging "worms for bait," or a group, armed with a long barbed spear, is in



Boys BATHING.
H E B



investigating the clefts, in the rocks, or between the massive stones composing the quays, for "Shannies for our cat;" Puss being an animal petted and carressed everywhere in P——. For is it not to him, or her, as the case may be, that the fisherman looks for protection from one of his most dreaded enemies? One rat, I am told, will do many pounds-worth of damage in a single night. If he should get into a boat, and under the nets, he will gnaw his way upwards through every layer of net until he finds his way out! Small wonder then that "Puss" is made much of, and that the little ones of the family like to cater for her at the expense of our friend the "Shanny," a little shy fish, which, at low water, vainly endeavors to elude the searching spear, by burrowing as far as he is able in the crevices between stone and stone.

In spring time, what English country boy is there who does not break at least one of his country's laws? In this case, I allude to that almost dead letter the "Small Birds Protection Act."

Bird-nesting seems to grow in the village boy as a part of his nature, and many and vigilant must the watchers be, who would prevent our village "Rip" from carrying on his favorite pastime. The only check I would ever attempt, was to ask to be shown a much boasted of discovery, before the nest was "a-strobbed," then to hold out many and diverse awful threats of chastisement should the nest be "a-strobbed" of more than

one egg or young bird. But. Alas! Even personal fear served as but a feeble cheek to these young savages, and many a nest of songsters have I known to be wantonly destroyed!

In the Autumn yet a stronger temptation begins to press on these little fellows, and one can more readily forgive them for yielding to, namely, the "strobbling" of neighboring orchards; and happy is the man who can save even the greater part of his apple crop from these bands of marauders. He must watch day and night, if he wishes to save it, and even then, if he be not fleet of foot and quick of eye and hand, I fear his watching will be in vain.

On one occasion, a boy model of mine, with a sweet little innocent cherubic face, gravely proposed, when I was painting him, (or, rather, in an interval for rest,) that I should accompany him on one of these marauding expeditions, and that *he* would stand at the gate and keep watch, while *I* should go in and pick the apples. A division of labor more satisfactory from his point of view than from mine!

In speaking of the amusements of the children I must not omit those of the little "maidens," (a pretty word, this, by the way, and one used constantly by Cornish people when referring to their girls).

The games played by them, though not so obtrusive or noisy as those indulged in by their brothers, are just as worthy of careful notice.

One, and I suppose it is almost the most world-wide of pastimes amongst the girls, is that of "Keeping shop." I have often, when rambling over the rocks, come upon a group of little maidens busily engaged in weighing out pounds of sugar, soap, butter and candles, holding solemn conversation with imaginary shopmen, and giving imitations, often



ludicrously like the original, of the way their mothers talk to the proprietors of the village shops.

The goods spoken of above are generally represented by stones, sand, seaweed, etc, and the scales are made out of a couple of sea-shells and some string. But woe to this happy little group if our "Rip" makes his appearance on the scene. It seems to be a part of *his* nature to take a pleasure in breaking up such quiet groups as these.

One event in the year forms the great landmark for the boys and girls of the village to look forward to, throughout the whole year previously.

It is "P—Fair," coming in July and lasting for just a week.

On the night before it begins a big bonfire, (burned on the anniversary of this particular night far back beyond the memory of man,) is lighted. Some young fellows have collected, for days before, donations of money to pay for loads of faggots to be brought down from the neighboring woods and, if perchance, an old boat, past work, or sale for old timber and iron, is added, so much the better for the blaze.

A huge pile is formed on the beach, and, the suitable moment having arrived, all P—, young and old, is there to see the bonfire lighted. A burning end of tarred rope is set to the pile; soon it crackles and blazes; a column of fire shoots up into the sky; the men cheer, and the boys and maidens shout with delight; a grand blaze lights up the whole valley, flickering on every window pane in the village, and lighting up with its glare the rough, weather-beaten faces of the fishermen, and, with many a laugh and joke, the fun is kept up, until the flames get less fierce, and the boys, whose greatest fun, of course, consists in getting into danger, begin to dare each other to run through the flames on top of the burning mass. First one ventures, succeeds, is followed by others, and the boys, fun begins in earnest.

Gradually though, the flames die down, and the bonfire for the year is over.

But now other amusements are indulged in. "The 'obby 'orses," as they are called locally, consisting of a machine-played organ and Round-about, in full swing on the beach, and boys, girls, young men and maidens, aye, and old men and married women, mount the old battered wooden



steeds, and career round to the air of "over the garden wall," or some other monstrosity in the way of tunes, squealed out with horrible pertinacity by the machine-blown organ.

Then there are the "sugar" stalls, rifle galleries, and all the usual accompaniments of a county fair, dotted promiscuously up the quaint old street, and, by next morning's daylight, creating by no means an uninteresting transformation in its appearance; the bright, almost gaudy, colors of the different stalls, backed by the warm, sunlit whitewashed walls, forming, in some cases, most brilliant and paintable effects.

But don't my young friends just make the most of their opportunities this week! And where the pennies come from, spent on these occasions, is a mystery. "Shameful waste," many a good woman has designated this spending, when talking over the matter with me, but, after all, I can't for the life of me agree wholly with the view.

For however ill some can afford to so indulge their children, the poor little things have many a hard time to go through before next "Fair," and surely, once a year, the poorest and most struggling man may be forgiven for wishing to see his children enjoy themselves.

At the end of the week the "Fair" closes, and the little fellows have once more to make their own amusements, but, even then, they begin to tell one what they mean to do "when the 'obby 'orses comes again, sir."

The amusements of the young men and women of the village, are more difficult to treat than those of the children, in an article of this kind.

Of course the "courtin" element enters largely into this part of the subject. Also the different religious bodies, have, of course, their attendant social element; and, connected with this, surely the Cornish "Tea" is *the* great feature.

I suppose in no other county in England is the "Tea" such an institution; and a goodly sight it is, to see our villagers, in all their best raiment, thoroughly enjoying one of these simple festivities. The viands, consisting usually of vast piles of cake and bread and butter, have such justice done to them as would astonish a man unused to the appetites evoked by a previous night and day on the ocean, and often, notwithstanding liberal catering, the demand exceeds the supply, and there is literally nothing left for late comers.

Sometimes, at an "Anniversay" for instance, the Tea is followed by Recitations, Dialogues, and even service of Song, and, more than once, a little village model has asked me, "Are you coming up to Chapel, afternoon, to the Tay, Sir. I'm going to say a Dialogue Sir"—an inducement which rarely failed to draw me to the entertainment.

The "Practical Joke" enters largely into our young fisherman's idea.

of amusing himself, and a couple of instances of the quality of these jokes will suffice.

One man leaves the village for a day or two, possibly to do his "drill" as a Naval Reserve Man, for most of the able-bodied fishermen belong to that force, and, on his return, saunters down as usual to inspect "the boats," the first thing a fisherman naturally does on returning. He discovers a crowd of expectant and jubilant friends, and, on looking up at the boat, appreciates, amidst a roar of laughter, that some would-be wag has slung, with pulleys, a neighbor's "neggar" (donkey) to the mast-head, where he hangs, protesting feebly with legs, head and tail against the indignity thus thrust upon him.

Another popular form of this joke, is to surprise the absentee boat-owner on his return, by white-washing, in his absence, his boat, completely, from stem to stern, rigging, mast, bowsprit and all. The contrast to her pitch black neighbors is striking and effective, but, usually, the man to whom the delicate attention has been paid, fails to see the fun of the thing, as it involves a day's labor, at least, for him to get the stuff off again.

Hitherto, I have spoken of amusements characteristic of, and natural to, the place.

Now let me devote a little space to the imported article, and let me preface my remarks on this subject with the observation, that many a good soul in our village has been troubled by the frivolities which the *artist* element in the village community has, in the last few years, introduced. "They Artises" have indeed many a sin to answer for, and not the least of them, in our good friends' eyes, has been the introduction of Concerts, Theatricals, and last, but not least, a Cricket Club!

This game has been, until recently, absolutely unknown in P—, a fact which speaks volumes for the isolated character of the place. Most of our members had never even seen it played, so, with such material to work on, it is not surprising that our record for our first season was not a brilliant one. We played four matches. Won, none, drawn, none, lost, four! But, nevertheless, they were all close games, and the improvement shown by our local enthusiasts was really wonderful. The interest, too, taken in the thing, was most encouraging, though this interest was at times somewhat embarrassing to those taking part in a match, inasmuch as when the popular champion would receive a blow from the ball the crowd could ill concealed their desire to "scat the bowlers 'ead abroad," nor, in case of the said champions dismissal on appeal to the opponents' umpire could our friends be satisfied that the said umpire was other than "a chatin liard"!

Nevertheless the Cricket Club was a distinct success.

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* * * .

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* * *

THE RECEIPT of subscriptions during the last month has been very flattering. If those of our sub-

scribers who have not done so will send us one additional subscription they will not only please us, but compel us to enlarge our issue. It will not cause us any pain or trouble to do this—it is what we wish to do.

* * *

THE NATIONAL STENOGRAPHER is *your* literary magazine. Its columns belong to you—why not use them? You surely have had interesting experiences and have thoughts which it would be a benefit to other readers to know.

* * *

WE HAVE been asked to express, through the columns of THE NATIONAL STENOGRAPHER, our opinion as to which is the best shorthand system. This request has come in many forms and from all manner of sources. Generally it is the uninitiated who make the request; occasionally is it otherwise. Up to this time we have answered by letter. But these requests have been repeated so frequently and the sources of some of them have led us to fear that it was thought THE NATIONAL STENOGRAPHER did not care to be placed on record in the matter. No such feeling as that has caused our hesitancy.

It is impossible to determine which system is entitled to the honor mentioned. To some individuals a very brief system is absolutely essential; to others, a longer one is preferable. It is a matter of temperament, and it is impossible for any system, no

matter how devided, to fit all cases. Some cannot use "ticks;" others gloat over them.

But we will say that we do not believe any one of the systems of the day is perfect. They all have good and bad points, and it is quite natural that such should be the case, for shorthand timber is rather limited, and it is not likely we can get out of a square and a circle everything necessary to represent the various groupings of sound found in our language. We know that each and every one of our shorthand authors will disagree with us, but we shall attempt to maintain our position.

No, we do not know which is the best system. We think there are very few reporters of long experience who have not modified or added to the system they began work with, taking something from other systems and originating other principles.

If the question related to the basic principle, we should have less hesitation, but, as that is not involved, we shall not enter into a discussion of it here

* * *

THE SHORTHAND writers of this country were shocked to learn of the sudden and unexpected death of Mr. Melbourne H. Ford, of Grand Rapids, Mich. He was found in his bed early in the morning suffering from a stroke of apoplexy, at the time unconscious, from which he never recovered.

Mr. Ford was, for many years, the official stenographer of the Su-

perior Court of Grand Rapids, and of several circuits in that state

He was elected to serve one term in congress, was re-elected last fall for a second term. The last year or so he has been engaged in practicing law with Thomas F. McGarry.

We were for about three years in business connection with Mr. Ford, and those years are remembered by us as very pleasant ones, made so by his genial manner and deep friendship. He was a most capable stenographer and his notes were exceptionally legible. At one time he assisted us in making a daily copy of a very heavy case, being a criminal action brought against the defendant for arsenical poisoning. Those were the days when the "expert" typewritist was very much of a luxury in the country circuits,

We attempted to make the transcript in "takes" but were soon so loaded down that some other method had to be resorted to. Mr. Luther, a young writer, was assisting in reading Mr. Ford's notes, and we concluded to try the experiment of having Ford take all the matter and we do the transcribing with what assistance Mr. Ford could give us at the noon hour and after adjournment. It worked perfectly and our transcript was delivered before 7:30 every evening for eleven days, four copies being made. The case averaged 465 folios per day.

A new trial was granted in the case and upon the re-trial we read Ford's notes of the testimony of the respondent, which occupied one and

one half days in the taking. So legible were his notes that we finished the reading in about three hours.

Mr. Ford's speed as a writer was far above the average, he having written to our personal knowledge, 275 words in a minute.

EXCHANGES.

The April *Shorthand Review* contains the Importance of Method, by John Watson; Wanted, a Scientist, by W. E. McDermott; Some "Easy Lesson" Frauds.

The *Phonographic Magazine* for April has the following; Reminiscences of the early days of Phonography in England, by W. H. Bradbury; an excellent portrait of Edna I. Tyler, with sketch and shorthand notes.

Melton's *Shorthand Magazine* for April gives us; A Mystery; A Glance at Shorthand History. Mr. Melton is a lively editor and we wish we might see more of him.

The *Phonographic World* for May contains: The Amanuensis; Vindication of Phonetic Spelling, by Henry R. Boss; Charles Dickens' Grand-daughter; Court Reporting in Texas by Clement B. Bloch; Bad Newspaper Reporting by Fred Ireland.

We have several times spoken of *Notes and Queries*, but we cannot refrain from impressing upon our readers the value of this monthly. It treats of history; folklore, mathematics, mysticism, art, science, etc. We could not be prevailed upon to be without it. The May number contains A few flying etymologies (continued); Queen's-Regnant and Queen's-Consort of Great Britain and Ireland according to Agnes Strickland; Planetary Laws; Masonic Degrees, Theosophic Interpretation; Words Containing All the Vowels Once; and a host of questions and answers, upon topics of absorbing interest.

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To the one sending the second largest number, we will present the Second Prize.

To the third, the Third Prize, and so on to the last of the Prizes.

2. Each subscription must be for one year.

3. Each subscription must be from some one who has not been a subscriber to THE NATIONAL STENOGRAPHER.

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5. Each contestant must accompany each list sent in by the statement that it is to be entered in this contest.

6. The subscriptions must be sent to us as rapidly as received by the contestants.

7. Each subscription must commence with the issue for the month in which it is taken by contestant.

8. This contest will close at 12 o'clock noon on September 15th, 1901.

In the June number of THE NATIONAL STENOGRAPHER will be given a full description of "Lorna Doone," together with some of the magnificent illustrations contained in this book.

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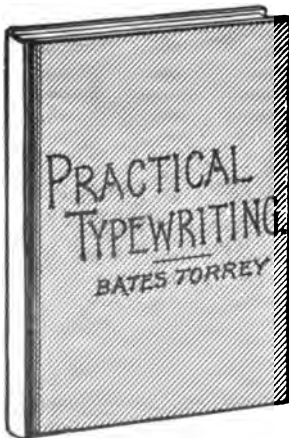
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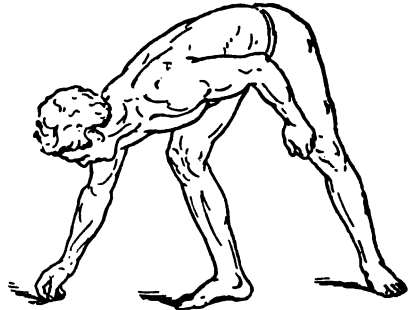
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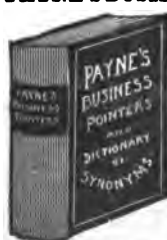


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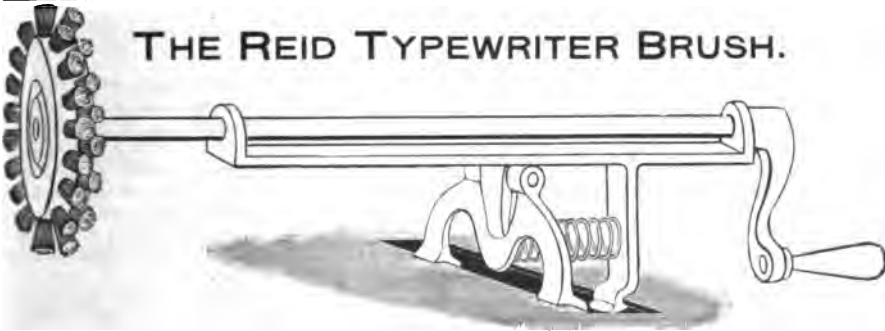
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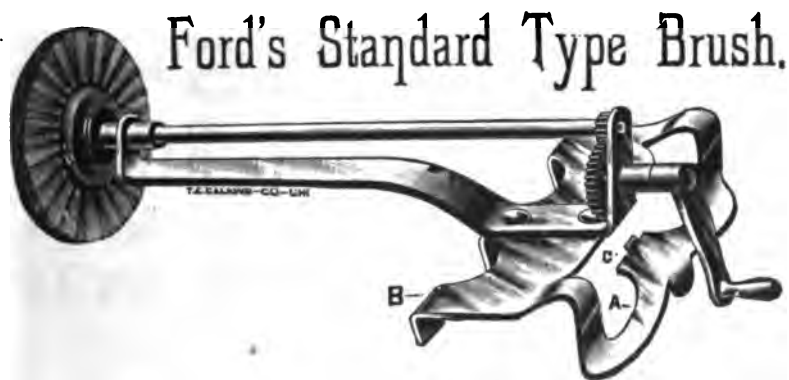
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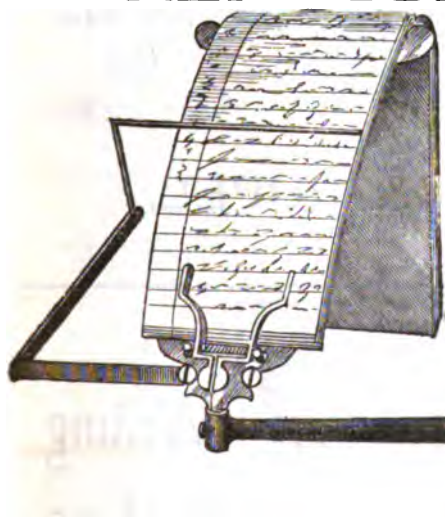
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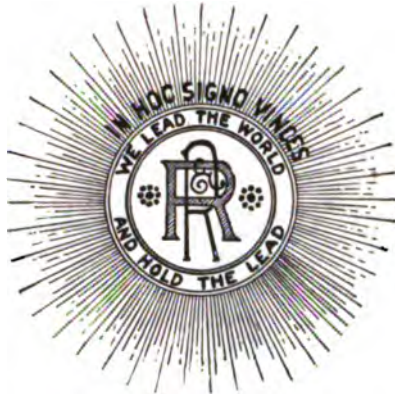
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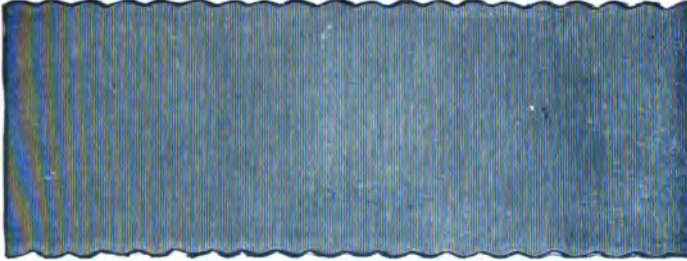
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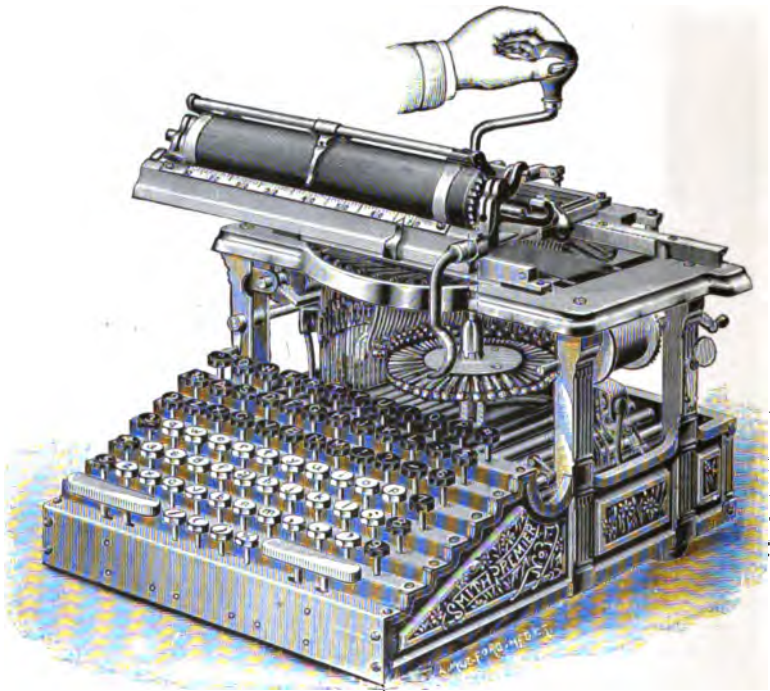
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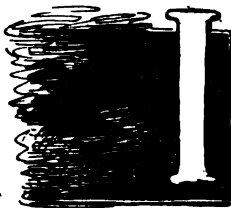
VOL. II.

JUNE, 1891.

No. 6.

THE PEPPER AND SALT OF EXISTENCE.

BY S. L. LAIGN.



BEING a woman and nothing but a mere amanuensis, and, as a matter of course, not eligible to an "Association;" acknowledge, without objection, that my capacity for common sense and penetration is very limited. I conceive of the magnitude of the generosity that is exhibited on the part of great brain-workers when they place their thoughts where they may be considered by the insignificant class of clerks, etc., to which I belong. I would not presume to differ with them. I have one thing for which to be thankful, and that is, that the occasion seldom arises upon which it is necessary (or possible) for me to enlarge upon the ideas contained in my notes.

But now there comes a time when I feel as though I must give utterance to my thou—feelings. I never could see a cat crawl into a hot oven without catching hold of her tail. One of your contributors has been moved to accept the theory that, "Variety is not the spice of life," and my heart rebels against permitting him to disappear (?) without a warning voice.

The warm cosy dining-room, with its cheerful grate fire, visible from the pleasant breakfast-table, over which presided a gentle grey-haired lady, is a thing of an hour ago. The light glimmers faintly through the steamed windows along either side of the street in a way that reminds one of the "circumlocution office." The cold dark clouds hanging low overhead are not more dense than the looks of the passers by, and I hurry on as fast as the irritable pedestrians and impatient drivers will allow, to climb at last the dark, musty stairway which lands me in the office.

Then comes the customary long drawn-out correspondence. Following this begins the work of filling up the editorial columns. Screeed follows screeed until my head and fingers are numb. I wonder if the regular correspondents are all victims to the influenza. Subject has been succeeded by subject, but I know that the tariff must come before I can hope for respite.

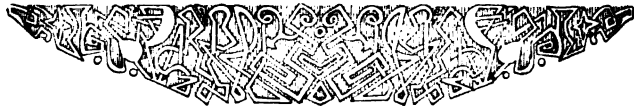
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Reporting has become so far mechanical to me that I distinctly hear the door open, and wait impatiently for a voice to make known a presence. I look up and answer that the editor is in and then rise to go to my desk, whereupon I am told to remain where I am.

A spirited discussion is brought about, and as "who has one end in view makes all things serve," the young Briton is ere long declaring "that trade will be but little effected across the water. Indeed I am sending in more orders than the house can fill. The class of goods will be altered—"

I look up. Yes, I catch the wink equivalent to an order to march, and in consequence proceed to finish the letter that was interrupted, not however, before I had received the second electric message. The last from the visitor. For two hours I "wrote "shorthand." Well directed queries brought forth concise answers—but between these were long long reminiscences. Boyish exploits, tales of adventure on land and sea to say nothing of eulogies upon departed spirits. I was transported from the summit of Mt. Popocatepetl to the depths of the Dead Sea. I stood with Sister Rose Gertrude beside a dying leper, and I beheld the gauzy finery of the beautiful ladies attendant upon the last cabinet reception. I planted potatoes upon a Kansas farm and I watched picaninnies shooting craps on the docks of New Orleans. I rode a burro through the canons of Colorado and I floated through the moonlit Venetian streets, while marvelously sweet music came wandering over the water.

All this and countless other things I did, and all at a speed I had never flattered myself I possessed. Around the world in eighty days was nothing in comparison with it. Ariel would have wearied of the journey. The tariff was forgotten and to no one's regret, I think. As for myself I had at the end of the interview a book of notes that is as valuable to me as any book of travel in my library. If this existence is teaching me nothing, if my stupidity prevents my making any of this bright conversation, which I daily hear, my own; it *has* proven to me that variety is the pepper and salt of existence.



SHORTHAND IN ARKANSAS.

BY G. ELLIS RIDER.



IN NO other section of the United States is there as much crime committed as in the Indian Territory. Crimes of the most serious, as well as of the most trivial character, are constantly occurring. The commission of murder in some one of the different counties of the several Nations composing this territory is of daily occurrence. Horsetheft appears to be regarded as a favorite pastime, the chances of capture seeming to make it fascinating. All other forms of larceny are very common. The introduction of whisky, and the sale of the same, both being offenses punishable by a jail or penitentiary sentence, in the discretion of the Court, are the most common. All crimes on the criminal calendar receive their full attention.

This condition of affairs, in all probability, results largely from the fact that criminals from the States becoming fugitives from justice make this territory a rendezvous. Such a large number of this class of persons have found their way into the different Nations that they constitute a considerable portion of the population—not, however, a majority, for there are many law-abiding citizens living there. In addition to this, there seems, from some unknown reason, to exist among men of this section an uncontrollable desire to commit crime. Good, industrious, peaceable and law-abiding citizens of the States, going into this territory with honest intentions, appear to be overcome by some unfathomable, peculiar desire to do wrong, and, to a remarkable extent, appear to grow extremely reckless in their valuation of human life, not hesitating to destroy it upon the slightest provocation. This may be because they are thrown with a class of persons who are criminals and, through association, themselves become criminals, possibly on the theory advanced by some as to why, after there has been a suicide in the community, several others immediately follow. But, be the reason whatever it may, men of good repute entering this country appear, as a natural consequence, generally speaking, to become criminally-minded.

It must not be supposed it is because there are no laws for the punishment of crime, or that these laws are not enforced, that this condition of affairs exists. For fifteen years the United States Court at Fort Smith, Arkansas, has had jurisdiction over the five civilized tribes, or Nations, of Indians, comprising this territory, viz., Cherokees, Choctaws, Chickasaw, Creeks and Seminoles, and through these several Nations, deputy

United States marshals, brave and efficient men, have ridden, bringing in, at intervals, large crowds of persons charged with murder and the lesser crimes. Three hundred persons are sometimes confined in the United States jail at Ft. Smith, often from 10 to 20 of them being charged with murder. It has never been charged that guilty men, as a rule, escape punishment in the United States Court at Fort Smith on account of the inefficiency of officers of the Court, from sentimentality, or other causes. On the other hand, there has been a great deal of unjust censure and un-called-for criticism of the manner in which men are convicted in this court, indulged in by parties ignorant of the true state of affairs, or who were themselves, directly or indirectly, interested. Judge Isaac C. Parker, who for fifteen years has presided with dignity, impartiality and a high sense of duty, has, in every manner possible, endeavored to deal with all so that every man should receive a full share of that equal and exact justice due him by the law. Since he has been Judge of this district he has sentenced in the neighborhood of 200 persons to death, 76 of whom have expiated their crimes on the gallows, the others having had their sentences reduced by the President from death to terms in the penitentiary. It has never come to light that, out of this large number, there ever was one wrongfully executed, or deprived of his liberty. These men have all been executed by one man, whose name is George Maledon, a native of Bulgaria, a hangman by profession and rendered very expert by reason of his frequent professional calls to perform his duty. He has executed by the gallows no less than 126 men, having practiced his chosen profession in his native country, and in other sections of the United States before locating at Ft. Smith. He tells his subject to be calm, hold his head up, look straight in front of him, and the operation will be as painless, and no more unpleasant in its sensation than turning over in bed. One plain, rude, but effective, gallows has been the platform from which this large number of men have stepped into Eternity. From one rough-hewn beam have dangled at one time as many as six men.

The fact of so many persons being hung at Ft. Smith has tended to give that city, and even the State, a bad reputation abroad, owing to the erroneous impression that all persons hanged here are executed for crimes committed in the state of Arkansas. People of a morbid turn of mind coming from a distance have been known to arrange their dates so as to spend Friday in Ft. Smith in order that they might attend an execution. This, together with the famous humorous stories published in the *Arkansas Traveler* several years ago, has caused a wonderful and groundless prejudice to be formed in regard to the state. Who is there, living at a distance, ever hears or sees in print the word "Arkansas" without having flit through his mind the jingle of the tune known as "The Arkansas

Traveler?" The people of the State of Arkansas do not deserve the reputation they have abroad. There is nothing peculiar about them. They claim to be decendants of Adam and Eve, and are pretty much like numerous others who make the same claim. Of course, like all other places, there are different types and characters, but, taken as a whole, they compare favorably with the people of the sister states. No one should expect to form a correct idea of others from caricatures.

The large number of persons convicted of offenses of a less wicked nature than murder, and those convicted of murder whose punishment has been commuted by the President to imprisonment for life or a certain term of years, are sent to the penitentiaries in the States of Arkansas, Ohio, Michigan, and, occasionally, to Joliet, Illinois. These penitentiaries receive prisoners from this section of the country under arrangements between the government and the several states. At the end of every term of court large numbers of prisoners are conveyed to some one of these penitentiaries, there sometimes being as many as one hundred taken off at one time.

There has been a stenographer employed in the United States Court at Ft. Smith since 1885. He is appointed by the judge, through authority from the Attorney-General, and receives a yearly salary. It was intended, when he was first appointed, that he should report all cases in shorthand, but, as there was only an appropriation made for one stenographer, this was abandoned as being impossible, and only murder cases are reported. In reporting this class of cases alone the stenographer and his assistant have all the work they can possibly do for about nine months out of the year. The most difficult feat the reporter has to perform in this court is the reporting of the charge of the court to the jury. The judge, Hon. Isaac C. Parker, before being appointed to the bench by Gen. Grant when President, was a congressman from a Missouri district, and a noted public speaker. It is said that when he was in Congress he gave the reporters of debates a great deal of trouble. His charge to the jury is always delivered orally, and is longer, probably, than that given by any other judge in the United States. Sometimes for three and one-half hours he is engaged in instructing the jury in regard to the law of the case, taking this length of time in order that he may make plain to the mind of the average jurymen, uneducated in the terms of the law, the definitions given. His average rate of speaking is 150 words, frequently reaching 200 words per minute. It requires two reporters to "take" him, one relieving the other at short intervals.

The Courts of the State of Arkansas do not have official reporters. Some years ago some legislator from Wayback secured the passage of the following act:

"No court or judge shall have power or authority to appoint a stenographer whose salary, costs, expenses or per diem, or any part thereof, shall be paid by the State or any county, or taxed as costs against any party in any proceeding, either civil or criminal."

Attorneys, therefore, who desire to have their cases reported in shorthand, are required to employ stenographers themselves. As most of their clients are poor, and can not bear the burden of such a cost, few cases are reported. There are, therefore, but very few professional court reporters in the State. Quite a number of amanuensis reporters are employed in the mercantile firms in the different cities of the State, and more are being employed each year. While Arkansas, in regard to shorthand matters, is a little behind the times, yet stenographers are slowly but steadily obtaining a foothold here, and their great importance is being felt more and more all the time. No doubt in a few years she will have a reportorial system equal to that of any state.

RIGHTEOUS WRATH.

BY MAB. S. CRANOILS.



IT IS a lamentable fact that there is little fellowship among women; indeed, the existence of a germ of it in their make-up has not demonstrated beyond dispute: it is an old threadbare theme, but until women are fully alive to their duties to each other the public must be inflicted with these "tales of woe."

The following story leads easily to a moral—A young woman came to this city for the purpose of taking a course of study in shorthand. She had had considerable experience in office work, and when she had reached a stage of proficiency equal to ordinary amanuensis work, she set about finding a position. Through some friends she was recommended to a situation which was represented as that of private secretary to one of the leading capitalists of the city; it was a position so desirable that negotiations were conducted through two or three middlemen in order that this thirty-five-millionaire need not be besieged with applicants. After more than ten days of waiting for something definite from this merchant prince the young woman was sent with a note of introduction to his confidential man. Her qualifications were canvassed, and then the money question came up.

"What salary do you expect?" "Fifteen dollars a week," was the reply. "Fifteen dollars," exclaimed this shrewd, calculating aid-de-camp

to him possessed of the thirty-five millions. "Why we have plenty of girls who come in here out of school, willing to work for eight or ten dollars a week." "But a woman cannot live on that sum in this city." "Well, we can't look out for that; we have about thirty stenographers employed here, and we must count expenses. Anyway, these girls live at home." "And they make it very hard for those who have no homes to live in." "Well, we can't help that."

I know, my dear sir, that you do not *want* to help it, and I also know who *can* help it. It is these very girls who live at home, and are not dependent upon their own efforts for the very means of keeping soul and body together. They are in a position to say: "If this business is of such vast magnitude that it demands thirty stenographers, then it must yield proportionate returns. If you desire our services you must pay us a living salary."

My fortunate sisters, you may not always have the home that protects you in cheating others out of an honorable livelihood.

Be it said to his credit that this confidential manager was not invulnerable to the argument of dollars and cents if he has little sympathy with struggling womanhood. Before the interview closed, he said: "I know a woman cannot live in a city like this on ten or twelve dollars a week, or scarcely fifteen, and live decently." He then gave the young woman some advice and suggestions, which if employed with men of his stamp would probably avoid little. She bade him adieu and went out with her heart filled with war against the heartlessness and stupidity of her own sex.



A SHORTHAND DECADE.*

BY HUGH INNIS.



LOOKING back through the past ten years—a period scarcely exceeding in duration the life of the Shorthand Society—we see the introduction to notoriety of a series of shorthand systems, each of them embodying principles developed (as it is alleged, with less perfection in the previous history of stenography. One of these at least is an attempt to perfect the light-line, two-length, *vowel expressing* inventions of the 17th century; several are announced to be improvements of the mainly *consonantal* devices of the 18th century; some few profess to carry out more fully without greater peril of ambiguity the Pitmanic principle of writing the consonants with the greatest possible brevity by means of compendious signs and at the same time indicating by variety-of-outline, without the need for exact notation, the place of the vowel; quite a large shoal of systems, professing individuality to be the precursors of a thorough stenographic reform, seek to carry out more successfully the uniform joined-vowel plan inaugurated by Blanchard and popularized by Duploye; while the efficient adaption to the English tongue of Gabelsberger and Stolze marks a further advance in the dissemination of the German Gospel of Script, which carries out in a practical manner the idea underlying the flimsy schemes of Bordley and his English successors.

Meanwhile, although we have indeed had papers read before us dealing with the principles of shorthand in general, the work of the Society has been confined in the main to the patient hearing and courteous criticism of the successive productions of recent authors. No attempt has been made to pronounce authoritatively on these. Nay, so far from our labors having attained to such finality, we have not succeeded as yet in coming to any definite conclusion as to the reliability of the classes of evidence on which the pretensions of stenographic pioneers are ordinarily founded. I need hardly say that I should not presume in any way to give my opinion on these subjects as if it were worthy of respect beyond that due to the honest and modest expression of his convictions by a comparative novice speaking in the presence of experts. I hold, however, that it is our duty, if we have the interests of stenographic progress at heart, to deal vigorously with error, and it is for the purpose of evoking such discussion as may bring forward prominently the flaws of modern methods, or such as may win for neglected antiquity the commendation unjustly withheld from

*Read before the Shorthana Society, London. Eng.

it, that I venture to give utterance to my belief and my doubts.

My subject dealing with modern improvements or adaptations of older methods falls naturally under the five heads of Mason, Taylor, Pitman, Duploye, and Gabelsberger.

I. MASON.

The solitary instance in modern times of a successful endeavor to revive the ideas of the first epoch is, as I take it, to be found in Mr. Candler's "Cursive." This system presents to us features whose noteworthiness can be rightly understood only after consideration of the tendency of the labors of those who helped to turn the utterly impracticable scheme of Willis into the still practised but imperfect system of Mason.

In the first century of shorthand history a striking uniformity marks the efforts of English authors. It seemed to be generally recognized that the vowel must be regularly written, or at all events very seldom omitted. For the purpose of its representation initially joined characters were assigned; a lift of the pen and the placing of succeeding consonant in position against the preceding was employed for the expression medially; and a dot similarly located sufficed finally. Following the decades of the 17th century we see how Willis' complicated scheme of "modes" involving the location of the succeeding consonant not only beyond the preceding, but at times above it, below it, or behind it—a scheme based on the desire to distinguish the precise varieties of *sound*—was modified, by the sacrifice of such exactitude, so as to dispense with the absurdity of going directly back, by Shelton and Rich; and at last was reduced to workable form by Mason, who contenting himself with the rough representation of the *genius* instead of the *species* of the medial vowel, found sufficient means for its indication without interrupting the onward movement of the pen by the remaining evils of undue exaltation or immoderate depression.

Meanwhile a concomitant reformation was being affected with regard to consonants. The early alphabets were constructed of characters the majority of which were compound and angular—characters which when joined did not adequately show the point of junction, and when very contour would therefore frequently necessitate their standing apart, and make it indispensable to provide special signs for the coalescent sounds. As it became borne in the minds of inventors that an exact representation of the vowel was unnecessary for purpose of legibility, a simultaneous desire arose to dispense with it altogether where it appeared to be of minor value, and the alphabets were successively modified so as to permit of ad libitum junction in the majority of instances, although it will be readily seen that even in the alphabet of Mason, the most advanced of first-epoch inventors, certain signs still require to be separated, even where the intervening vowel might be safely disregarded.

Bearing these points in mind, let us look at the elaboration of Cursive. In the first place, we note the easy welding together of the letters without confusion and without that irritating tendency to run unduly downward; in the second place, recognizing the comparative frequency of single sounds as compared with compound, the author has provided that the "mode" between consonants, instead of standing uniformly as of old for a vowel, should mark in general the *absence* of a vowel between consonants whose combination is too infrequent to justify the wasting upon them of a special coalescent character. This common-sense decision does away, to a great extent, with the constant lifting of the pen necessitated by the rules of Mason & Co.—that interruption of the continuity of writing so fatiguing and so fatal to speed. And, thirdly, it should be noted that, whereas the earlier authors treated the vowel merely, or perhaps I should say, mainly, as an aid to legibility (they being prevented by the inaccuracy of their vowel notation from utilizing it as an abbreviating method). Mr. Callendar has provided a vowel scale that is severely—many would say remorselessly—phonetic; a scale which may therefore be made, and I trust will be made, as in the German systems, the basis of a reporting style showing a larger gain on the "corresponding" stage of the system than can be found in our English consonantal elaborations.

I am strongly of the opinion that in matters of stenography, we should cultivate a spirit of scepticism. Unless we maintain strict reverence for verification, I fear that the bard who shall eventually sing of the aspirations of our enthusiasts will have to name his poem after Akenside's or Campbell—"The Pleasures of Imagination," "The Pleasures of Hope"—never "The Pleasures of Fruition." It is for this reason I should like to see the useful inquiries of our great pioneer in shorthand science, Mr. Guest, carried on steadily until we have exact data on which to found calculations of the merit of any shorthand specimen submitted to us, trusting for our decision not to an estimation of pen-stroke and lift alone, but valuing exactly the retardation of curving, of obtuse junction, of thickening, and of the aerial movements of positional writing. It is our comparative ignorance as to these and similar minutiae that leads us Englishmen to neglect the study of script methods, and actually after mere cursory examination to speak slightly of such a proven masterpiece as Gabelsberger. But I venture to think that with "Cursive," should we seek to estimate the advance it has brought about over the previous best production of its class—*i. e.* Mason—we have not only a standard of professionally proved excellence with which to compare it, but owing to the similar composition of the two, we may come to a just comparison without actual manual experiment. Bad joinings we may disregard—in Cursive, copperplate or scribbled, they do not occur, in Mason "as she is wrote" they are

never observed. We have, therefore, in the absence of shading and position (for the very slight use of the latter in Mason may be disregarded) to consider stroke and lift alone; and a numerical estimate of these shows that "Cursive," even in its unnecessarily full "advanced corresponding style," has an advantage in brevity of a clear ten per cent; while in expressiveness it stands much further in front. A knowledge, therefore, of what is attainable with Mason should tell us what is attainable with Mr. Callendar's system, and I shall conclude my first section (my longest section by far, I may add for your consolation) and introduce my second by some comment on the prevailing views as to the adequacy of the stenographers whose successors are alluded to in these sections.

Here again I am sceptical as to the justice of either of the contradictory critical valuations formed concerning them. Mr. Anderson, an irreclaimable "laudator temporis acti" would have us believe that writers of Mason can equal phonographers in speed, and that Taylor writers can beat them, both in words-per-minute and in facility of transcription. Mr. Guest, with his eyes ever fixed on the promised perfection of the future, relegates these faulty methods to a very humble position. Having used Gurney as a means of livelihood for some time, I am well able to see the error of those who decry the system after hasty inspection, its fluency and roughness being entirely disregarded or valued far too low; but although I can say of myself this only—that I have reached what is commonly supposed to be high-water mark of amateur proficiency, I am unable to think, knowing that such superiority would involve an almost incredible degree of manual dexterity that professional experts can outstrip me to the extent of twenty-five or thirty per cent; and, taking an analogical view of the original Taylor system, I must emphatically doubt whether any writer thereof in the world could sustain a speed of 180 words a minute of such easy matter as in ordinarily chosen for speed-contest purposes. On these heads I dearly desire to obtain reliable information. As at present informed, I can but suppose that those who have won fame as reporters by the use of these good old systems are exceptionally skilled in the art of contemporaneous condensation, and by readily skimming the cream of discourse, succeed in producing a reliable account of the statements of heated orators and irritated witnesses.

2. TAYLOR.

To turn to Taylor, we are here on difficult ground, because as I submit the various emendations of this system now before the public would have received but scant commendation from the author or his obedient disciples.

Taylor's system is the outcome of the 18th century revolt against the principles of the 17th. As originally propounded it consists of little

more than an alphabet of consonants. The medial vowels is absolutely abandoned; initial and final vowel sounds are left without means for their separate description, a simple dot indicating the presence of some one of them before or after the outline. It is commonly asserted that Taylor's characters are distinguished from each other without variation in length, and that they are singularly easy of junction. I must demur to both the statements contained in this accustomed eulogy; for the hook commencing *x* and *y* is in itself a half sized consonant, and junctions right angled and obtuse and in most cases, as it appears to me, unslurrable, are decidedly frequent. Be that as it may, the system has met with much appreciation. Unmodified it is used by Mr. Matthias Levey and other eminent English stenographers, slightly altered by Odell and Harding, shortened by the introduction of positional abbreviations and made more exact by the use of distinct vowel dots and ticks. It is the system written by a great many press-men; while with large and radical modifications, such as rob it of its characteristic simplicity, though they go far to do away with its abnormal length, it is *the* shorthand of the nations of western Europe.

The last decade has witnessed the publication of three further improvements of the system, two by Mr. Jones, one by Mr. Heather. In all three, the various vowels are carefully distinguished and in many cases are directed to be joined; in all three "position" plays an important part; and in one, that expedient abhorred above all others by our predecessors—thickening—is used to distinguish the phonetic pairs. Ignorant as I am of the practical application of Taylorian principles, and familiar as I am with the work of competent stenographers, I must needs be a biased judge when I compare these systems with our common standard—Isaac Pitman's Phonography. If there be any orthodox Taylorites present, I trust they will come to the aid of my critical incompetence, and let us know whether they deem me justified in deploring this fashionable tinkering of Taylor and manifesting a preference, if changes be deemed necessary to any sweeping extent for resort to a completely new basis such as that utilized by Mr. Pitman. I take special interest in this consideration, as in my periodical strivings to emerge from the Gurney "Slough of Despond" I have been able to hit upon nothing better than a transposition of Taylor's alphabetic characters, such as will dispense altogether with the stroke and will avoid the majority of the awkward "corners" which mar his system.

Mr. Janes' "Shorthand without Complications," that one of the three schemes now under consideration which uses shadowed characters, is, as it were, a half-way house between the old stenography and our modern phonographies. The very great merit of the system must be obvious to all who are acquainted with it. I do not know to what extent exactly it approximates in brevity to Pitman's, but that considerably greater musc ♯

lar labor is required for this, the briefest of English Taylorian adaptations, is obvious at a glance, and the margin as it seems to me is wide enough to more than counterbalance its gain in the matters of avoiding nice distinctions and awkward joinings. The latter defect of Taylor is all but removed: but on the other hand, the liberal introduction of the hook, joined with an angle as an alphabetical sign for *y* and joined continuously as an auxiliary character for *t* and *d*, shows unfavorably from a mere graphic point of view as compared with Taylor's scant use of the same device as a portion of two of his letters, (I say "two" because in the remaining instances the Taylorian hook is turned in a manner that makes it impossible to misread it as a consonant sign in itself.) In case of acquisition and in the similar expression of similar syllables, Mr. Janes' system is vastly superior to the popular method. But efficiency—and efficiency now-a-days means capability for very high speed, and that is unattainable without marked brevity—efficiency is the sole criterion of the value of a shorthand system. As a society we seek the evolution of a perfect professional stenography; we trust that this may in its preliminary stages serve also as a means of swift writing for popular use: but we regard this wished-for characteristic as subordinate.

(To be Continued.)

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THE LATEST FUNNY MIS-READING.

BY ELIAS LONGLEY.



HERE IN Southern California, on account of the warm and dry weather, everything must be irrigated—the land, the vegetables, the lawns, the trees, etc. The word *irrigated*, therefore is one with which we teachers of phonography seek to make our pupils familiar, and hence I have just finished reading an article to a young lady on the importance of irrigation. Having written her exercise, in which the words *irrigate*, *irrigated*, *irrigation*, etc., occurred quite frequently, she proceeded to read it very readily. She thought she was all right on the irrigation question, and therefore unhesitatingly read: "People flocked there to live, planted trees, built homes, laid out gardens and lawns and irrigated their household gods." "What does that mean?" she asked. "It means," replied the teacher, "that you are doing a little too much irrigating. The household gods may need irrigating after awhile, but for the present we will be satisfied with getting them *erected*."



WILLIAM A. WOODWORTH.

a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1
 a - a . 6 / 2 - 2 - 1 - 1

In the House of Representatives of the 8th
 Gen Assembly of Colo. Contest of
 Hunt B. Byers vs. Emmitt Bromley
 You were not acquainted with
 his on election day

TRANSCRIPT OF PLATE CONTINUED ON NEXT PAGE.

TRANSCRIPT OF SHORTHAND PLATE.

WILLIAM A. WOODWORTH. (GRAHAM.)

A.—No, Sir; never saw the man that I know of.

Q.—How do you know that Bromley's name was on the ticket you voted? A.—Because I saw it there as one of the representatives.

Q.—You are quite sure that his name was on the ticket? A.—I am quite positive. Yes, Sir.

Q.—You are willing to swear to it? A.—I think I am perfectly safe in doing so. I read the names very closely.

Q.—What was there about the name of Bromley at that time to cause you to remember it? A.—I cannot say just what caused me to remember it.

Q.—Have you examined any of the tickets since? A.—No, Sir, I have not.

Q.—Had any conversation with any one in reference to how you voted? A.—Some one asked me, I believe, if I voted for Bromley, and I told them I was quite certain I had.

Q.—Do you remember any other names on the ticket? A.—Yes, Sir; several.

Q.—Who were they? A.—Do you speak of the whole ticket, or of the representatives?

Q.—The whole ticket. A.—Well I remember O'Donnell, for one.

[William A. Woodworth, the proprietor of Woodworth's Shorthand College, Denver, was born in Vermont, and is now 32 years of age. He began the study of shorthand eight years ago, using the Ben Pitman system, but subsequently changed to Graham which he has ever since practiced. After going through a "course of sprouts" as an amanuensis and acquiring considerable experience otherwise, Mr. Woodworth took charge of the Shorthand Department of Eastman's Business College, Poughkeepsie, N. Y., where he made an enviable reputation as a shorthand teacher. While teaching at this place he also did a good deal of stenographic work outside the school. Leaving Poughkeepsie, he came to Denver, Colorado, two and a half years ago; taught shorthand in the University of Denver one year, and during the same time did much general work. Leaving the university, he gave his entire attention to practical work for some time and enjoyed a liberal patronage; but yielding to the solicitations of many who desired to study shorthand, he again engaged in teaching, this time strictly on his own account. The new school has grown rapidly and now occupies splendid quarters in the Masonic Temple, one of the handsomest office buildings in Denver. Eighty-five students are now being taught in this school by four regular teachers and two assistants, and in the typewriting department are nineteen writing machines, Caligraphs, Remingtons and Yosts. It is a busy place. The writer has visited the school several times, and does not remember ever to have seen equal interest and enthusiasm manifested by students of any other shorthand school. His pupils believe in him. He is a friend to his pupils. That is a secret of the success of Woodworth's College of Shorthand and Typewriting.

Woodworth is an expert Remington and Caligraph operator, and in shorthand has achieved the feat of 200 words per minute for thirty minutes. He teaches and practices Graham's Shorthand in its briefest form. Since he has been in Denver he has reported important litigation in regard to Colorado irrigation ditches; he reported the last session of the American Climatological Association, held in Denver, last September, and has done a vast amount of general work, including sermons, law lectures, reference and deposition work, etc.

Aside from his professional work, Prof. Woodworth is an earnest, intelligent, companionable gentleman, always ready to help a shorthand man into a job or to do any other kind act, and fully deserves the liberal measure of success he has attained.—L. E. G.]

THE STATE OF IOWA, }
CITY OF DES MOINES. } SS.

To the { STENOGRAPHERS
AND
TYPEWRITERS } of Iowa.

You and each of you are hereby commanded, that laying aside all other business and excuses, you appear in your own proper persons at the City of Clear Lake, Iowa, on the Third Tuesday of the Month of July, A. D. 1891; and you are further commanded to bring with you your sail-boat, fishing tackle, linen duster, umbrella and parasol; also your trusty pen, pencil and typewriter or caligraph.

The objects of this meeting, at which you are hereby commanded to appear, are various; and among them may be noted the following:—Improvement in our choseu profession; better acquaintance with the members of our profession; consultation with reference to our plan of future action for the good, success and prosperity of each individual, as well as of the profession; meeting with noted and prominent members of the profession from other states, of whom the following have written of their intention to come:—Fred Irland, of Detroit, Mich., Official Stenographer of the U. S. Congress; Frank McGurrian of Salt Lake City, and Isaac S. Dement of Chicago.

Another important object of meeting, and which must not be forgotten, is rest, relaxation from the cares, toils and burdens of the every-day life and duty of the reporter and typewriter; indulgence in festive sport with sail, oar and fishing tackle; besides the "Feast of season and flow of soul," amusing essay, incident and remark by the many who shall participate in the meeting.

It may be also noted that among the proceedings of the occasion will be speed contests, both in shorthand writing and typewriting—pen or pencil, and typewriter or caligraph—and that gold medals are being prepared for the successful contestants.

The program of exercises, together with statement of conditions upon which the speed contests may be entered, will be mailed, to any one on application to the Secretary.

Reduced rates will be given on the railroads (not more than one and one third fare for round trip) and accomodations at reasonable rates can be had at Clear Lake.

We desire that all who expect to be present send their names to the Secretary at an early date, so that the best possible arrangements can be made for their accomodation.

Come, every one, prepared to have a good time and a profitable meeting. No excuses will be accepted for absence except death or imprisonment.

Des Moines, Iowa, May 20th, 1891.

F. M. VAN PELT, WALTER IRISH, W. E. CODY, B. O. BRUNGTON, W. S. BRIGGS,	} <i>Executive Committee.</i>	W. S. BRIGGS, <i>President.</i> CARRIE E. CLARKE, <i>Secretary.</i>
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REPORTING REQUISITES.

BY M. T. NEDE.



From "Lorna Doone."

A Devonshire Town

THE REPORTER is frequently asked: What course would you recommend to reach a reporting ability? The editor has been pestering me almost beyond endurance to answer this question, and, at last, to be rid of him, for the present, I have consented.

At the outset, I will admit that it is a pretty large subject and I do not feel quite equal to the task.

There certainly are three things which the would-be reporter must possess before he can feel comfortable under the ordinary duties which devolve upon him: (1) a liberal education; (2) high speed, and (3) tact.

1. "A liberal education" requires definition. I do not mean that he must have had a collegiate education. I do mean that he ought to have the general principles of all the sciences firmly fixed in his mind; be well versed in the literature of the day and of the past; have considerable political information; possess a knowledge of legal forms and procedure; be well grounded in orthography and grammatical construction.

A thorough course of reading will gain this first requisite. Commence with science primers and go through them carefully. This will give a knowledge of the principles upon which all the sciences are based. With these well in hand push the search until you have stored away a mine of knowledge of this kind. Then map out a course of classical reading. Have each book read to you; then read over your notes. By the time you have done this you ought to have a pretty thorough knowledge of what was contained in it. This practice may get irksome, but, if persisted in, the student will soon find that he is receiving an enormous benefit. He will be able to discourse with ease upon topics which were dark before. As the practice continues his intellectual horizon will become farther and farther away; he will seek the society of large minds; he will attend learned lectures, which he should report and read over the report, and he will not fear an invitation to a intellectual concourse. Too many of the present generation of reporters lack the mental qualification above outlined. How some of them manage to get through their work is a dark

mystery. They are mechanically accurate, it is true, and their transcripts show it. You may judge somewhat of the capacity of the reporter by his copy; if it be rough and crude, he is a machine; if it appear smooth and clear, he has used his abilities. Some reporters give more time to riding bicycles or sailing yachts than to cultivation of the mind. Such soon strike a level above which they can never rise, and they view the paradox, that, because they can rise no higher, it is the limit, as a mere logical conclusion.

2. High speed, though placed second, is of equal importance with the first. It is quite possible for a well read reporter to make an acceptable report of many things though he possess but average speed. But it is essential that he be able to make verbatim reports when called upon, and if he has not the speed, he will fail. There is a greater benefit which high speed bestows upon its possessor. If he is able to place on paper 250 words in a single minute and accurately transcribe the same, it follows that he can report at 200 words per minute with comfort to himself and will be able to make good shorthand. But if his limit is 200 words and he is compelled (as he very frequently will be) to write at that rate for some length of time, his notes will gradually lose their legibility, and the worry of the taking will be sunshine to the darkness of the hours of transcribing. I know there are reporters who treat high speed with disdain and call those who possess it all sorts of bad names, in which act they reveal to the world how empty they must be of argument when forced to such an extremity. The coarser the epithets they bestow upon their more studious brethren the shallower their own capacities. I have heard it said that high speed was of no value to one who had no education. I cannot agree with this. We have some such now, and I shudder to think of their fate did they also lack the speed. It is not fair, though quite natural, to grumble if some are writers of shorthand by nature. If Nature has not seen fit to bestow the same gift upon us, we must either remedy the defect by extra labor, or seek the pursuit which she has prepared us for. Perhaps it may seem presumptuous in me to here suggest that a great many reporters, who feel that they are behind in the race, might find some other occupation in which they could head the list. There is some occupation in which every man may become expert, and, judging by the language I have seen printed in shorthand journals, some of our brethren would reach fame on the plains of the far West. Do not understand me as dictating, for I refer to men of mature years, and it would be entirely out of place for me to offer advice under the circumstances.

The question of high speed has been thoroughly tested during the last few years, and it is now established beyond question that 250 words has been written in one minute. It has been further proved that such a

speed is quite common, and that all the best reporters of the country possessed it.

3. Tact is a very important element in the reporter's repertoire. If he has not tact he will lose much business: with it, he may get business to which he is otherwise not entitled. It is owing to possessing this faculty in a large degree that some brethren have obtained official positions which others should have had. Tact helps out when ability would have floundered. With this trait always goes a quick perception and sudden judgment. The reporter who has this formidable assistant always gets down the important points when several are talking at once. He gets the best seat, makes friends of those whom he is called upon to report, and, in an emergency, gets the manuscript. This faculty should be cultivated, and enlarged as much as possible. Make yourself agreeable. Keep your wits about you. Let your mind be centered upon the work in hand—allow nothing to distract you. See to it that you understand the ideas in the matter you are reporting—it will aid you in getting at the words. If you do not understand the speaker, your transcript is likely to be just as foggy.


In conclusion, permit me to assert that reporting is an intellectual pursuit, and he who treats it as such will win laurels, and, perhaps wealth; he who does not appreciate this fact will be constantly thumbing his dictionary while his typewritist waits.

SHORTHAND GRUMBLERS.

BY L. E. GREENE.

"O thoughts of men accurs'd !

Past, and to come, seem best; things present worst."

 IS a strange element of human character which makes most people restless and dissatisfied. Though it seems an unfortunate thing, yet is it not a wise one? Perfect contentment in any line of human endeavor would likely mean less ambition and less of that activity which achieves success. It is that discontent with our surroundings and with the fruits of our labors which makes us ever alert and anxious to improve upon ourselves and add to the sum total of human accomplishment. An anchorite may be a fine example of earthly contentment, but he is not an illustrious type of the thrift and enterprise which are support and incentive to civilization.

When I concluded to read law, I went to an old and successful lawyer for advice. After telling me what text books I should first use and

recommending a certain system of study, he added: "But you will find out before you are as old as I am that if you had gone into some kind of business instead of the law, you could have made much more money with less mental torture, and have got more glory out of life, in the bargain."

I once heard a U. S. senator say: "For all you do, keep out of politics, there is too much insincerity in it, and if you are honest, you will die poor, after a life of excitement and unrest."

While talking to genial John Ritchie in Chicago, a bright, good-looking boy of his entered the room. I asked if the son was to follow shorthand for a livelihood, and John Ritchie said in his emphatic way, "No, he's got more sense than his father," or words to that effect, meaning that the boy would choose an occupation of a more satisfactory nature than that of the stenographer.

I once caught in my note-book the following from an eloquent preacher who would sacrifice a good deal for a fine figure of speech, but who at this time merely gave the truth slightly tinted by his usual garniture of language:

"How much disquietude is there that enters into every life. Situate a man as you will. Put him upon the mountain top of the proudest elevation possible, or put him down to the lowest vale. Hide him in some quiet nook, where the waters gently flow, or give him a Cashmeran shelter over his head from the angry storms of life, and yet there is no nature which does not respond to the universal law: there is no life that discontent does not darken; there is no disposition which does not thrill with anxiety as it looks into the future or wail with sorrow because of the conditions of the past."

Merely adverting to the discontent which is everywhere, in all professions and in every business, I desire to write particularly in regard to the shorthand profession.

I do not believe I ever talked to a court reporter (and that class of shorthand men have more experience, as a rule, and are best able to speak with authority on the subject), who did not express regret that he had not gone into some other pursuit for his *magnum opus*. And yet, if you will pin him down to it—if you will draw him out on the subject of shorthand, he will tell you that when he is "feelin' jus' right" he would rather write shorthand than eat. Nobody likes overwork, unless there is a great financial incentive behind it; I cannot say that he likes overwork then, but certainly financial solace is very powerful. I believe that nine out of every ten men who are writing shorthand for a living in the courts are really fond of the work; and although they cannot write *quite* as fast after twenty years in the business as they could when they had only been in the business *three months*, yet their enthusiasm on the subject has not, like their *speed*, abated. But ask these sage fellows what they think of short-

hand as a profession, and they cloud up and storm immediately. You would think they were letting loose the accumulated pessimism of a dozen generations upon the luckless business of shorthand alone.

The average court reporter makes \$3,000 a year. Ninety per cent. of the lawyers and doctors of this country never make that. Does anybody doubt the statement? I do not claim that it is absolutely correct, but it ought not to be far from it. A friend in Kansas City told me not long ago that three-fourths of the suits brought to a certain term of court in that city were in the hands of about *three firms* comprising about a dozen members. There are about 1,000 lawyers in Kansas City. You can figure on it yourself, if you like.

As to the practice of law, the conditions are about the same everywhere. There are 500 lawyers at least, in the city of Denver. Perhaps 50 of them are making money; some of the 50 are getting rich. The 450 get along somehow, and about 400 of them will eventually get—left.

Another interesting illustration of unrequited talent may be found in the case of college professors. The young man who has just graduated from Yale or Harvard is generally glad to accept \$1,200 to \$2,000 a year to teach, and I have known him to work for less. The average college professor, grown gray and erudite in his noble work, receives no more than \$2,500 per annum, while there are many D. D.'s who are glad to get \$1,500. So that there are many amanuenses who receive as much money for their work as many high grade teachers and preachers, as well as full 90 per cent. of those learned in the law."

What have shorthand people got to grumble about, anyway? Do we think that there is no such thing as adversity in business, and that all we have to do is to launch out into it in order to become millionaires? Do we think that the lawyer and the doctor and the preacher and the business man simply float on a waneless tide, while the stenographer is the only unfortunate who has to work hard?

Certainly, if any shorthand writer feels that shorthand is a misfit to him, and that he is made of a clay superior to that required for such work, it is a laudable ambition to turn his talents to loftier fields, but it seems to me that the stenographer who is worthy the name has no moral right to grumble because the divine mission has fallen to his lot.



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THE TYPEWRITER.

BY EDITH EATON.



"WHAT IS a typewriter?" It is a machine. Some people call the young lady who operates the machine, a typewriter. This is an error: she is a typewritist. We will suppose it is the latter you are inquiring about, for who, possessed of any sense, would bother his mind with a mechanical apparatus, when a young lady, an infinitely more interesting subject, is in question.

The typewriter young lady is very much like other young ladies who have not a surplus amount of that which to all men is dear, and who, unless they are disciples of Oscar Wilde, and able to dine on a sunflower (The seeds of this aesthetic plant are very nourishing) are forced to supply themselves with the necessaries of life.

The age of the typewritist varies somewhat from fifteen to thirty. If we went further we might tread on dangerous ground, so, for the sake of peace, we will stop just here.

Sometimes the typewritist is both pretty and agreeable. It is quite a pleasure to dictate to such a one. The former adjective cannot always be applied, but the latter suits in most cases. You will not find many disagreeable typewritists, that is, publicly disagreeable. We are not so rude as to intrude on their privacy.

A thoroughly educated and talented young lady is this typewritist, proven by the fact that she can write sermons, lectures, essays, poems, etc., with the greatest of ease and with no effort of thought. Any mistakes to be found in her work are made by the machine which she operates. Has she not the alphabet, punctuation marks, etc., on the tips of her fingers?

Some typewritists write shorthand. If you want to know what that is, pay a visit to an office where they employ a typewritist who writes shorthand. If you go there at the proper time, you may see a gentleman holding converse with his friends or disputing with his enemies, through the medium of a young lady, who, as the words fall from his lips, makes a lot of funny little marks in a note book, which marks are afterwards explained by her. If she has a good memory, she transcribes them. If not, her inventive powers are called into action and, somehow or other, she manages to write something. By the bye, the typewritist who writes shorthand styles herself a "Stenographer."

The typewritist has to exercise a great deal of control over her feelings. For instance, she may have to write four or five proposals of mar-


riage addressed to different ladies, from the same gentleman, and yet has to refrain from giving expression to the indignation which naturally rises in her breast. She would like to send a warning note to the poor victims who may walk into the trap, but dares not, being bound in honor to keep silent.

Ludicrous anecdotes or sayings are often dictated to her, anecdotes or sayings which are extremely trying to her risibles. What a relief it would be to indulge in a hearty laugh, or, at least, a sympathetic smile. But no that would never do. It would never do at all. So, being a sensible young woman, she does her best to choke down her laughter and repress her quivering smiles.

When you see a typewritist taking notes, or ticking away at her machine, you are impressed with the conviction that that was what she was made for. I know the young lady herself will tell you that she is in her proper sphere. Will she always think so? We hear the whisper and we shake our heads, for there are two sides to that question.

Like a great many other people, the typewritist often states things which are not just so, but, unlike them, the fault is not generally her own. We are of the opinion that when the typewritist's list of sins is made up, a big deduction of lies will be charged to her dictators' accounts.

It has been basely insinuated that some typewritists flirt. Now, we take up the cudgel, not only in her defense, but in defense of all those of her sex who do not manipulate that particular machine known as the "typewriter." We do not believe that *women* flirt; they leave that to the *men*; and we beg to state that they do not flirt. Does not flirting mean pretending to be in love? And what *woman* pretends to be in love? Not the typewritist, surely. No, nor any of her sisters. It is the *genuine feeling* which animates her. The natural goodness of her heart prompts her to obey the great commandment, and the irresistible fascinations of the opposite sex only make it easy for her to do so. Who can blame her for this?

We would like to give you a little more information about the typewritist, but time forbids. We will simply add that she is like the rest of womankind: has numberless faults and unnumbered virtues, and a firm belief, if not in "Woman's Rights," at least in "Woman's Wrongs." 





SPRINGTIME.

BY HATTIE B. LEHMAN.

What beauty doth reign in this world of ours
When gifted with Nature's richest dowers,
When old Winter bows low his hoary head,
And over the grave of the well-loved dead
 Trip the fairy feet of new-born Spring.
She bears in her arms such garlands of flow'rs;
She breathes such fragrance through leafy bowers;
New beauties spring up 'neath her lightsome tread;
The sun-kissed leaves flutter over her head;
 She makes old Nature with joy to sing.

From banks of clouds, with their azure lining,
The great red face of the sun is shining.
Now he warms all hearts with passionate glow;
Now he gracefully sinks to rest below
 The tinted coverlets of Night.
And chaste Diana with silver bow
Attends on his last departing glow,
And, one by one, as the sky is clear,
She summons her maids, from far and near,
 To charm the world with glances bright.

Oh, glorious close of a glorious day !
Oh, thou visions of Springtime, too bright to stay !
Thou art like to the young and the fair of earth;
Thou art like to the hopes to which thou giv'st birth,
 . Fond hopes that are perished too soon.
Thou dost waft us thy fragrance and hasten away,
With the warm rains of April, the wild flow'rs of May;
That thy youth and thy beauty and gay, careless mirth
May not challenge the homage due Summer's true worth,
 That the world may welcome her boon.

As we love the bright child, though but germ of the man,
 And the streams with its tiny blue course just a span,
 Yet we know in the distance there rolls the great sea,
 And the brook hastens onward and sings in its glee,
 As it mirrors the beauties above.

So we sigh that the boy must so soon be a man,
 While discerning God's all-wise and infinite plan;
 And we welcome the treasures that Summer can give,
 With the wish, ne'er so vain, that we longer might live
 In the Springtime of youth and of love.

IMPROVEMENT.

BY C. F. CLENDENIN.



AN old copy of the *Century* magazine, among the short terse articles appearing under the editorial heading, was one which had as a subject "Perspiration versus Aspiration," which was expanded into manifold detour and application and covered about every field of employment. Much is the talk to-day of improvement,—improvement of wages, of condition, or hours of labor, and of all the externals of life, but little or nothing is thought of or spoken of as improvement in ability, power, usefulness, or anything said of development or experience. Here we have improvement under the other heading. There is very little attractiveness about the word "perspiration," whether of mental or material exertion. To lay well and deeply the foundations in those principles underlying all effort, or any line of useful labor, has passed away with a sterner and more exacting age.

Time was when phonography appealed to young men and women as a science and was taught upon fundamental principles of language. It summed up all studies and became the focus of varied knowledge. It presupposed more than a good knowledge of English. Spoken English was insufficient; and more difficult written English, its construction, its grammar and its derivative forms, the very science of the language itself, was judged necessary to the perfect acquisition of shorthand.

Rightly speaking, all this and more was necessary to verbatim reporting. To write a word or term correctly in shorthand, that word or term must be known perfectly; and thus it is necessary to have a vocabulary wide enough, elastic enough, to bind in mystic signs all that the rapid speaker pours forth in his ardent eloquence.

But mediocrity reigns, and the conservators of public eloquence have descended to the low plane of popular demand. As a lofty standard means a high grade of excellence, so a low standard marks a grade of excellence lower than itself.

What, then, is to be done by the ambitious, who desire to reach an altitude of excellence commanding a fair remuneration and opening a new pathway of still greater progress. Nothing else but improvement in fundamentals. Geometrical progression obeys a law and rises upon series after series of principles of numbers. It is with hard dint of study, continuous expansion of knowledge in your profession that final excellence is attained. To be satisfied with less brings its reward. Nor is experience a substitute for laborious study. Take the formation of a wide and varied vocabulary. Experience gained by a career of three years based upon an inaccurate knowledge of shorthand, further enforced by thorough lack of knowledge in the principles of our language, and what a narrow and contracted sphere you are destined to move in. Reading maketh a full mind, said Bacon, and this is a great antidote to be used continuously. Thus an extensive course of reading, marked out and pursued in the spirit and intent of a beloved study, makes the vision wider, ensures the knowledge of correct forms of expression, adds continually a new stock of words and reveals new meanings in others, and, in fact, expands in never-ending progression the mental faculties.

Here is a deep well into which you can dip your bucket without stint, and the evidences of improvement in mental health and vigor will proclaim a real worth, the true growth to which all other merely accidental and material improvement will cluster in obedience to a law as real as the law of gravitation.

INDIANA STATE STENOGRAPHERS' ASSOCIATION.

The Third Annual Meeting of the Indiana State Stenographers' Association will be held at the New Denison House, Indianapolis, Ind., Wednesday, Thursday and Friday, August 5th, 6th and 7th. All members are urgently requested to be present, as the meeting will be an important one, and all the stenographers in the State are cordially invited to attend and become members. We also extend to the shorthand writers of other States a hearty invitation.

Several prominent members of the profession have already promised to be in attendance, and it is hoped that others will be with us at that time.


Hotel rates will be \$2 and \$2.50 per day. Further information will be cheerfully furnished upon application.

Fraternally yours,

J. D. STRACHAN, *Acting Secretary.*

A SEASIDE INCIDENT.

BY DORA BATTSON.

T IS a cold, windy night. The sleet beats, with merciless fury' the bosom of poor, desolate Mother Earth 'till she shivers under its power. The leafless trees moan, and, tossing their naked branches, cry out like human souls in agony.

A crowd has gathered on the northern side of the bay, and are eagerly watching the boiling waters as they burst with a sudden roar on the rocks below them. What is it has blanched every cheek to a deathlike pallor, and paled the lips of the strongest man who stands with bated breath, his eyes fixed, as by some strange fascination, on the seething waves below !

Hark ! above the boom of the waters, and the wail of women's voices rises the cry of a strong man in agony. Few are his words but what a volume of anguish they speak.

Bend nearer, look more closely. There among the foam of the breakers, rises for a moment, a little golden head and two dimpled baby arms are stretched up, mutely pleading for the help that does not come. Will no one risk his life to save that petted darling of some mother's heart, that idol of some household ?

The father supporting the half frantic mother in his arms, knowing that a plunge into those angry waves means almost certain death to himself unillumined by more than the faintest hope of saving his child, thinks of the dear ones he must leave to the tender mercies of a cold and cruel world without his strong arm to protect them, and, with a moan of anguish, bows his head to the cruel blow.

Hush, what is that whisper that thrills the crowd ? Stand back there—make room ! At the water's edge stands a tall form, pale as a specter. Is it some heavenly visitant come to aid the helpless in their hour of desolation ?

No, it is only the earthly personification of heavenly virtue—a brave and unselfish man. See him as he, with firm hand, fastens a strong rope securely about his body, giving the ends into the hands of a companion, then with one upward look, flings himself into the rushing waters.

* * * * *

They were washed up on the shore together. The still white face of the child upturned, the blue eyes closed in an endless sleep, the little drooping head resting on the bosom no longer stirred by tender pity for the weak and helpless.

Look at that white, dead face: does it not speak more eloquent words could do of the triumph of love and sympathy over self?

'Tis not success or failure, but the effort to succeed, that is great in the eye of Him who looketh into the hearts of men.

A RAMBLE IN THE MOUNTAINS.

BY S. M. MORGAN.



THE MOUNTAIN scenery of Eastern Tennessee may not compare with the Rockies for grandeur, but for picturesqueness it is unequalled. It takes a genius of a high order to adequately portray the beauties of Nature here, but any one can roughly tell what he has seen, and leave the imagination of the reader to fill out the picture. One who has traveled will take great delight in thus recalling the images that have been stamped on the memory by fascinating bits of scenery.

Imagine yourself starting out with me early one morning for a trip over the mountains. After sedately traversing the streets of a quiet little town, we arrive at the foot of Walden's Ridge, up which we briskly clamber, with the aid of our stout walking sticks. This ridge, by the way, extends in almost a direct line to Chattanooga. On reaching the crest we see, off to the right, a spirited little thunderstorm in the valley, and we stop to see the water falling in silver sheets with a subdued roar that is almost musical. The thunder reverberating in hollow tones furnishes the deep bass, reminding us of Irving's description of the Kaatskills, in *Rip Van Winkle*.

On either side of us the ridge slopes to a narrow valley, the farther side of which is bounded by another range of mountains. Here and there solitary and lofty peaks stand out in bold relief, furnishing resting places for the eye. In the far distance the circle of mountains around the horizon has that bluish appearance so peculiarly beautiful, the despair of the artist and poet. Surrounded by a haze, they hardly seem like natural objects, but are phantom-like. On recalling this picture, we seem to have dreamed rather than seen it. The heavy forests completely clothing the slopes of the mountains add much to the attractiveness of the scene. The light green of the oak and chestnut, relieved by the dark green of the pine, forms a contrast singularly pretty.

As we advance we are continually going higher, until we reach a high peak, from which we can see a magnificent panorama of mountain and valley. If the pencil of the artist could only catch it! If the words of the writer could only portray it! But we never realize the poverty of language so much as at such a moment.

Soon we come to a mountain torrent dashing down its rocky bed as if anxious to reach the river below. As we stoop to drink of the deliciously cool water, we think what a boon such a stream would be in a hot and dusty city. Resting in the shade formed by the arbor-like growth of trees, we feel that perfect contentment, mingled with gratitude to our Creator, that is inspired by a contemplation of his handiwork. Truly, man made the city, but God made the country, and we feel that the artificiality of the former is very dull and dispiriting when compared with the latter.

We now begin to descend into the valley by a very pretty road which brings us, with a sudden turn, to a point overlooking the Emory River, far below. The river, very swift and full of rapids, forms a very pretty setting for the scene spread out below us.

After being refreshed by a short rest and another draught from a spring, we start for home, this time following the line of the Queen & Crescent Railroad, which runs along the bank of the river, skirting the ridge we have just crossed. Suddenly our road seems to end, and we are looking into an intensely dark opening in the mountain, from which a cold, damp breath issues. We start to enter, but a warning cry from a yardman brings us to a halt, and we learn there is a train coming and it is perilous to enter the tunnel at that time. So we are compelled to wait until the track is clear, when the yardman offers to guide us through with the aid of his lamp. His kindness is wholly gratuitous and unexpected, and is a pleasant reminder that we are among the Southerners, whose courtesy and hospitality are no fiction. The tunnel has a sharp curve in it, causing the inky darkness that almost makes us shudder as we look back. We have a new appreciation for the sunshine, into which we come at last.

A large blacksnake next attracts our attention, and our walking stick soon renders his snakeship ready for disintegration. We forbear giving the dimensions of this huge monster, being painfully aware of the prevalent disbelief in such statistics.

We often startle, and about as often are startled by, lizards darting away from the path at our approach, making us aware of their presence only by their sudden absence.

Nothing eventful marked our further progress, and we soon arrive at home, thanking our Maker for the wonderful harmony that exists between our nature and his creations.

THE NATIONAL STENOGRAPHER

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\$1.00 PER YEAR. PUBLISHED MONTHLY. SINGLE COPY, 10 CTS.
THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, JUNE, 1891.

HAVE you read "Lorna Doone?"

* * *

DO NOT fail to read our special offer.

* * *

THE CONTEST is opening up so briskly, that we are already compelled to issue an extra thousand of this issue.

* * *

THE PUBLICATION of our History of Shorthand will be discontinued for a time, owing to the illness of Dr. Gibson.

* * *

YOU WILL never have another opportunity like the one we now present to you. Do not hesitate, but at once enroll yourselves as contestants.

* * *

THE Smith Premier Typewriter Co. have established magnificent quarters at 154 Monroe St. Under the able management of Mr. C. F. Clendenin, this typewriter is getting a firm hold on the com-

munity. Mr. Clendenin was for years with the Remington Company as their agent at Kansas City, and is specially qualified to manage the extensive affairs of the Chicago office. The Smith Premier typewriter is a first-class machine, and will soon assume its proper place in the ranks with competing machines.

* * *

WE COMMENCE in this issue the publication of the most interesting paper yet written on the comparative merits of the later English systems of shorthand. This paper will appear in two issues; and will compensate for the absence of our "History."

* * *

IT IS rather amusing to follow the wandering thoughts of some people. The June *Stenographer* (Philadelphia) contains one of those peculiar strains which causes us to pinch ourselves to be sure we are awake. Some men are so pugnacious that, should they dig a grave for some-

body, they would bury themselves in it rather than let it go unused.

It is also astonishing, though wonderfully true, that some people do have a fit of sea-sickness whenever they contemplate a height to which they have not the courage to climb. Coupled with this propensity to sudden illness, is usually found the desire to cover up the lack of stamina by vigorous and high sounding assertion. Beginning with the suggestion that it is a very difficult feat, and, receiving the concurrence of others of the same strength of nerve they characterize it as impossible. Did they stop here, they might well be left to oblivion. The announcement by some one that the height has been reached throws them into a fury, and they boldly designate such feats as reckless imaginings, and the alleged doers as "braggers." They have now placed themselves beyond the pale of brotherly affection and laid themselves open to merited sarcasm. They admit they cannot accomplish the task, but are not strong enough to admit that anyone else can. If they would only be consistent we could bear with them, but they seem to be in such a hurry to see their mutterings in type that they overlook their own desperate state. They want to say that it cannot be done, and they say it. After spoiling several more pages of good paper, it occurs to them that they must impress upon the readers that they understand the business, and they do it. In the article referred to the writer flounders in a mire of un-

certainty. He says "there is no such thing as a perfect reporter." Really, is not this is a breach of brotherhood etiquette and liable to cause many a heart to ache? Some of us know we are not perfect, and it hurts our feelings to have it bandied about. But, now, that the cat is out of the bag, we, as gentlemen, must admit the truth of the assertion. He gives just time enough to get over the worst of our grief, when he astonishes us with the assurance that "there is a tremendous scope for improvement in many of us who imagine we are in that (perfect stenographic) category." Well, if he can stand it, we can, and we brace up a little.

We begin to pity him, and we try to imagine what frightful force it must have been that compelled him thus to deny and assert himself so rapidly. But our sympathies almost get the best of us when in the next sentence he tells us he is "sick." Poor man! We hope it has not become chronic, though as to this we have our fears, for it has become such an established fact, that 250 words can be written in one minute and accurately transcribed, that he must be having a relapse every few days. So we do pity him—pity him because of his lack of opportunity for advancement—pity him because he has reached a stage where further advancement—to say the least sarcastic thing, is nasuating to him—pity him, because he has placed himself in such a predicament. To what straits has a man come when

his argument consists in calling names? So he *closes* his argument (?) by calling all 250-word-a-minute men "braggers and boasters." Does he realize the great army of men in this country he is addressing? He must be illy-advised. He also says they snub people who do not write within "ten or twenty words" as fast. I am afraid his acquaintance among the aforementioned gentlemen is quite limited, for a jollier heartier lot of men is hard to find.

But he gives our ideas of conyency another twinge when he says: "I endeavor, and *invariably* succeed in getting down the work I am called upon to perform.*

And this man dares call other people "braggers and boasters!" It is enough.

*The italics are ours: the construction of the sentence is not.

* * *

WE HAVE just learned of an appointment which gives us a great deal of satisfaction. Many official stenographers are appointed for reasons entirely outside of their qualifications, to the disgrace of the profession and the Bar. There should be no difference between the selection of a stenographer and the selection of a judge. Each is to assume a position in which impartiality is imperative. Each should be possessed of the highest order of ability in his profession. There are a great number of official appointments held by men and women who cannot and never will be able to do first-class amanuensis work, yet they

have placed in their hands the property, reputation and liberty of others.

So we hail with acclamation the appointment of our Associate Editor, Colonel Edward B. Dickinson as stenographer of the Surrogate's Court of Kings County, N. Y., held at Brooklyn N. Y. Judge Abbot has shown wisdom in the selection he has made. Mr. Dickinson has had an experience of twenty years in the most difficult reporting; is highly educated, pains-taking, industrious —no better man could have been called to the office. We give below a clipping which explains the matter more fully.

Col. Edward B. Dickinson, Assistant Secretary and Stenographer to the National Democratic Committee, was to-day appointed Stenographer to the Surrogate's Court by Surrogate Abbot, to succeed Dawson H. Costello, deceased. Col. Dickinson has resided in Brooklyn since 1873. He served through the civil war as Instructor of Military Tactics and Assistant Adjutant-General on the staff of Gen. Andrews.

Toward the close of the war President Lincoln commissioned him Colonel of volunteers as a reward for gallant, meritorious services. He declined an appointment as a Captain in the regular army. He read law in Smith Weed's office, but continued his work as a stenographer to the New York Assessment Commission, appointed to relieve the Supreme Court of assessment cases, and has worked in the United States Courts. In 1876 he was made Assistant Secretary and stenographer of the National Democratic Committee, and attended all the conventions of the party since that time.

Col. Dickinson was formerly President of the New York State Stenographers' Association and is one of the best in his profession in the United States. He is a member of Lafayette Post, No. 140, G. A. R. He was a member of the Young Men's Democratic Club of Brooklyn for four years. Col. Dickinson's appointment gives great satisfaction, especially to members of the bar. The salary is \$2,500 a year.

* * *

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REVIEWS.

Complete Remington Instructor, by Mrs. Arthur J. Barnes; \$2.00; Arthur J. Barnes, St. Louis, Mo., 1890.

The title given to this work by the publisher—"How to become expert in typewriting"—conveys the full meaning of a careful course under this book. We have not space to give all the points it treats, but they are all in the book. It is filled with carefully selected practice matter. The chapter on punctuation is invaluable

THE YOST TYPEWRITER INSTRUCTOR, by the eight-finger method; by Elias Longley; 75c Typewriter Headquarters, New York, 1891.

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LORNA DOONE, a romance of Exmoor, by R. D. Blackmore, with many drawings, Burrows Bros. Company, Cleveland, 1890.

It is impossible for us to express in words the beauty of this book. It is ranked among the Classics, and richly merits its position. The story is one of English country life during the time of the Doones and John Ridd. The interest is caught in a few chapters and the reader's attention is held to the end. "Lorna Doone" is too well known for us to enter into a detail of it. It is well that we have had an opportunity to read it at all, but it is a misfortune to any one if prevented from reading this inimitable tale as presented in this edition.

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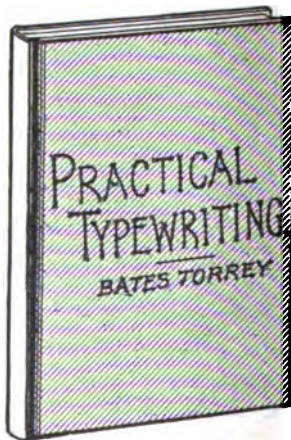
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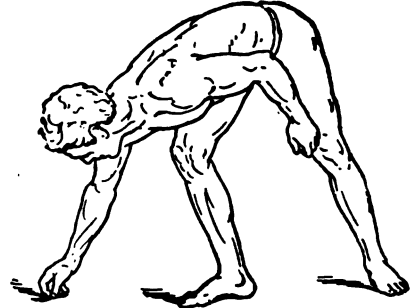
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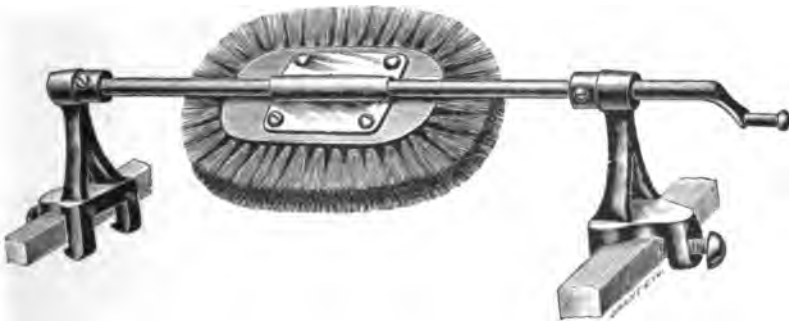
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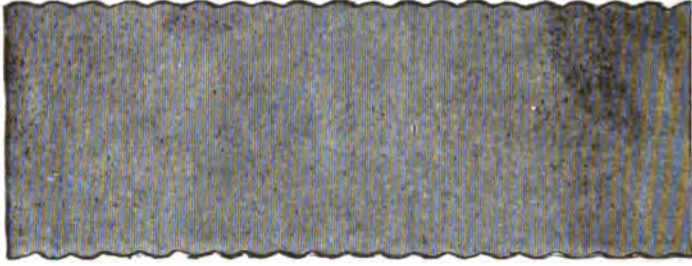
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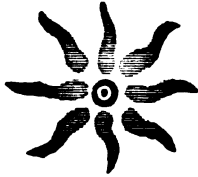
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CHICAGO, ILL., Sept. 27, 1890.

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(Mr. Dement has won the prize in every contest given in this country for speed in shorthand and is the acknowledged champion fast writer.

PORTLAND, ME., Oct 11, 1890.

I like the work exceedingly, not only because it presents the style of shorthand I delight in, but because it so illuminates the subject. I congratulate you upon the production of the ideal work on Standard Phonography.

Yours cordially, BATES TORREY, proprietor of School of Practical Shorthand.

I am frank to say that any person who cannot learn shorthand from its pages must be dull indeed. Yours sincerely, CATHERINE DAY, Colingwood, O.

CLEVELAND, O., February 25, 1890.

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SEE PAGE 238

THE NATIONAL STENOGRAPHER

VOL. II.

JULY, 1891.

No. 7.

ANOTHER FOSSIL UNCOVERED.

BY DORA ROCHE.



FTER a careful perusal of Mrs. O'Neil's timely article on the "Superiority of Women as Stenographers," it hardly seemed possible to the writer that any one could fail to be convinced of the righteousness of her position and the overwhelming force of the statements so modestly made.

I have no doubt, therefore, that the readers of **THE NATIONAL STENOGRAPHER** and the public in general, will be greatly shocked to learn of the unearthing of one who, to do the more respectable members justice, must certainly be classed with the baser portion of the other sex. This hopelessly biased individual was discovered in that vulgar attitude so much affected by the men, i. e., with his feet well above the level of his head. Why it is they will persist in taking their ease (as they say) in this eminently ungraceful fashion I cannot understand. Of course, they claim they can think better, but it seems like a poor tribute to their head that they must call in the aid of gravity in order to have said cranium well filled. However, our mediæval friend will be entirely out of reach and around the corner if I linger longer on these strictly moral questions.

A young lady friend and fellow member of the profession was with me at the time of the discovery, and, as we neared this degenerate son of Adam, we were very much pleased to note that he was engaged in reading the article by Mrs. O'Neil, and, we hoped, acquiring some new and valuable ideas from the study of the same, though we could not account for his being at the moment convulsed with laughter. On catching sight of us, however, he maliciously hastened to give us the explanation. It seems that this horrid man had for some time been clipping from daily papers the advertisements inserted by young ladies in the "Situations Wanted" columns, and had just been invidiously comparing his collection with

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the article on "Superiority, etc." He seemed to think it altogether out of place that any young lady should advertise herself as experienced in the stenographic art and, at the same time, willing to work for from four to six dollars per week. Continuing his shallow remarks, he opined that to him it seemed queer that, since the arrival of the superior female stenographer in force, salaries should have *shrunk* so noticeably.

We naturally disdained to converse longer with such a prejudiced person, as any one with the proverbial half an eye could see that such arguments have not the least bearing on the subject. It seems strange that in this enlightened age, when progress on all lines is so marked, (and nowhere more evident than in the line of women's rights, I am proud to say), there should be found among us still individuals of such pronounced antediluvian tendencies as to be capable of holding views so perverted as this reprehensible young man advanced. Let us hope they are few in number, yet, there will always be enough of them to give us, as do the fossils, glimpses of the state of society in bygone ages.

But I know few will care to further contemplate the spectacle of a human being so steeped in ignorance as the one it has been my sad duty to refer to.

The points in Mrs. O'Neil's article are, in parliamentary language, "well taken." The statement is well nigh axiomatic that women make "much better amanuenses than gentlemen."

It is quite unnecessary "to recall from the dead past names of some women" who have illumined the pages of history, yet, some may be encouraged by the citing of one or two instances. While Joan of Arc was, in the modern acceptation of the term, not a business woman, a study of her rather interesting life leaves little doubt that as a typewriter operator she would have been a distinguished success. And Cornelia, instead of simply posing in history as the estimable mother of the Gracchi, what height might she not have attained! She might have held the world-wide typewriting speed contest, and held it in spite of the efforts of all the envious young gentlemen of Rome. For Cornelia is famed to have been possessed of ability. But there is no need of further speculating on the greatness that might have been achieved by many historic women had they enjoyed the advantages their sex does today.

I quote from the article in question as follows: "Her table is an oasis of refinement in a desert of literary and commercial destruction and dispair." How true that is? I have often tried to instill into the mind of the young man across from me in the office some more tidy habits, but he does not take kindly to my remarks. "None are so blind as those that will not see!

A supposed penchant of our much abused sex for conversation has been

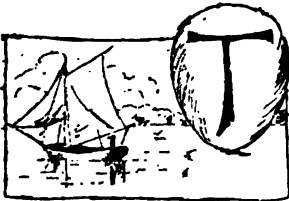
too long made a subject for indiscriminate joking, and Mrs. O'Neil meets this popular error squarely and triumphantly with the question: "Who ever knew of a lady clerk to talk of her business outside the office?"

On the question of marriage of stenographers and typewriters, to which subject the various humorous writers of the press feel called upon to devote so much time and thought, the quotation given is worthy of serious consideration, indeed, adoption by, those of the sex who are now enjoying the blessings of the emancipation of woman, viz: "Better to bear the ills we have than fly to others we know not of."

THOROUGHNESS.*

BY M. JEANNETTE BALLANTYNE.

"What is worth doing at all, is worth doing well."



HIS motto, although old in its phraseology, is well worth the thoughtful consideration of every student contemplating the study of shorthand and typewriting. To become a successful stenographer, especially an amanuensis, the student must not only be proficient

in taking dictation accurately, carefully and rapidly, but he must also be skilled in manipulating the keys of the typewriter; much depends upon the latter qualification as regards securing a position, and also of holding it when once secured. The dictator, in all probability, would not be able to read the shorthand notes, and could not tell whether they were written systematically or not, but in this typewriter age, when pen and ink, so far as the stenographic art is concerned, seems almost a thing of the past, good typewriting is as well-known to the dictator as to the stenographer, and he can tell at a glance whether the operator of the machine is a skilled workman or not.

Shorthand and typewriting go hand in hand, though in reality they are separate and distinct, but, from long association, the one seems the counterpart to the other. The stenographic profession at large, cannot give too much credit to the invention and perfection of the typewriter, for has it not proven itself to be a veritable blessing to the craft. This wonderful method of economizing time and labor should be thoroughly learned, and no person practicing the art of typewriting should be satisfied with anything less than the highest possible skill in the manipulation of the

*Read before the members of the Flower City Stenographers' Association, Rochester, N. Y.

keys of whichever machine he familiarizes himself with. It requires untiring practice to do this, taxing, oftentimes, the operator's patience to the utmost limit, but he should persevere and write and rewrite until he has acquired a complete mastery over the machine and can, at all times, do perfect work. Sooner or later, this must come, and then, shall he not have the comforting assurance, that, as a typewriter operator, he, "stands at the head."

Shorthand is an exact profession; it is a responsible profession as well, and no one should set himself up as a stenographer, without first being master of the art. It has become a necessity, and there is an increasing demand for thoroughly competent stenographers and typewriter operators, notwithstanding the fact, that much has been said to the contrary, and we are warranted in adding, "no others need apply." The profession is not now, and, in my humble opinion, never will be crowded with proficient and skilled workmen. It becomes, therefore, an important factor in the spread of the shorthand profession, who should teach it and how it should be taught. There does not seem to be any lack either of teachers or systems; like "Jonah's gourd" they spring up, as it were, in a night, and, methinks it would be better for the profession, if, like the "gourd," some of them perish in a night. The startling advertisements that emanate from some of these so-called colleges of shorthand read like a parody on this beautiful, wonderful art to those of us who have only gained a knowledge of it through patient, persevering study and long-continued practice. Let truth, then, be the first requisite in a teacher. Secondly, let him be master of the art and teach it understandingly. Third, should he be a skilled workman, a practical stenographer, so much the better. Fourth, let him be a teacher of but one system. Every practical stenographer is more or less conversant with the different systems, but it stands to reason that he could not become marked in his proficiency as a stenographer should he attempt to report in several different systems. It must be at once apparent to every honest stenographer, that a teacher of shorthand can only be enthusiastic over one particular system. After the adoption of the one system, let every principle laid down by the author of that system be thoroughly taught. The student should proceed step by step, and not be inveigled into thinking that any knowledge of it will come to him, as one student said, who came to finish with me, when asked if he had completed the Manual, replied—"Yes—all but phrasing, and that my former teacher said would come to me." Do not flatter yourself that any knowledge of shorthand will come to you without constant and persistent study and practice.

The reason why so many fail to accomplish satisfactory results in this wonderful study, may be because of the prevalent idea, that it

requires but a short time to learn it. It seems palpably plain to the public in general, that, in order to become proficient in any of the leading professions of the day, years of study must be devoted to the chosen one, and yet, when it comes to acquiring a knowledge of shorthand, sufficient to earn a livelihood by it, the masses seem to think from four to six months a very long time to devote to that study; and, at the suggestion that it may possibly take a year, open their eyes in astonishment.

One great mistake the student of shorthand often makes is, he dispenses with his instructor too soon. When he seems to have a fair rate of speed and can take readily when writing from dictation, he is very apt to imagine that he can get on by himself. The chances are, however, that he will retrograde in place of advancing. The rule should be, to remain in school a month longer, after the student thinks he is thoroughly competent to accept a position.

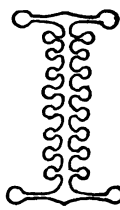
• The very first requisite for a successful career in the shorthand profession is a good education. The idea with many, that any one can learn shorthand, is perhaps not entirely erroneous; but can a person who is unable to boast of a good English education use it if acquired? Certainly not. Such aspirants should be discouraged at the beginning. I have had those apply to me, who were actually deficient of a common school education; those advanced in years, and dull of hearing, who had neither studied nor had any regular habits of reading for years; who were utterly devoid of any discipline as regards continuous thought; those who could scarcely write their names (and, perhaps, those who could only make their mark). By the by, I believe the latter class are termed shorthand writers, in one of the Record Courts of this country.

In conclusion, my advice is, without a good education, let no one dabble with shorthand, but, if his education is such as to warrant him in pursuing the study, let thoroughness be paramount.



REPORTING REQUISITES. No. 2.

BY M. T. NEDE.

N THE last number I gave three of the essential requisites to a successful reportorial career. I will now add to that list a few other things, which assist in obtaining and retaining a good clientage. There are 1, memory; 2, executive ability; 3, enunciation; 4, ability to read "notes" readily; 5, neatness of transcripts; 6, punctuality; 7, good habits; 8, exercise. I will discuss the several points in the order named.

1. A good memory is of prime importance to the reporter. It enables him to store away a vast number of word-signs; keeps him clear of conflicting forms; brings the results of his reading to bear, and assists materially in reading bad notes. If memory is lacking, it should be cultivated at once and persistently. If the reporter will each day commit to memory some verse, or paragraph he will find his ability to remember constantly increasing. Above all things select useful matter for the practice. In a later issue I shall present a list of what I consider the best books for the reporter to read. Let the matter selected for memorizing be from one of these books, and what you have acquired in this way will be of service at times when least expected. Another excellent method of enlarging the memory is to think over at the end of each witness what the salient points of his testimony have been. Whenever you attend a lecture or sermon, when it is closed think over what you have heard. A better, but more tiresome plan, is to write out a condensation of the effort. To show the advantage of having a good memory I might cite an instance of its display. A reporter went into a court-room to "relieve" a brother reporter. The reporting desk was so situated that the reporter to be relieved was compelled to leave his desk and wend his way between various chairs some distance before the "relief" could get to the desk. Just as the relief was starting for the desk, the examining lawyer, (who had not noticed the reporter's absence) asked a long and rather intricate question of the witness, which he finished just as the reporter was dropping into his seat. The reporter had just got his pencil to the paper when the judge leaned over and said: "Mr. Reporter will you please read that question?" The reporter who had been relieved, observing the difficulty of his comrade, had taken the question where he stood. As soon as the judge made the request he started to read it, but stopped as he heard the voice of the other reporter repeating the question. He held his "notes" on him and found not a single variation. He was somewhat surprised for he knew the reporter had not written a word of it.

2. There is probably no occupation which requires a greater executive ability than shorthand reporting. A heavy case is on and several copies are to be made daily. The reporter with this qualification will have a good stock of paper, carbon and ribbons on hand; will see that his machines are in good running order; will know that his typewriters have on previous engagements, and will have his assistants secured—all this in advance. He will also have his plans so complete that when he arrives from the court-room, his typewriters will be at their machines, which will be placed in the proper positions with ample supplies of paper and carbon close at hand. He will then not lose a moment, but may at once begin his dictation. Time at such a moment is important, for every five minutes lost means at least two pages, presuming that two machines are used.

3. A clear enunciation is a splendid thing, for there will be fewer errors in the transcript caused by mishearing. This, in most cases, is, perhaps, inherited faculty, yet it may be cultivated. Do not permit yourself to form the habit of chewing your words or swallowing your sentences. Never allow yourself to slur words. Speak clearly, and with sufficient force to make yourself understood at the desired distance. Many a good reporter has almost lost caste by reading his notes miserably in court. People think you are trying to cover up illegibility, and that will never do. It is true that very many lawyers speak but half the little words, and that half is very enigmatical. But we must not ape them. We are supposed to have every word and we must not mar their confidence. Some, reporters, with ordinarily good sight, seem to require a microscope to read their notes when called upon for a question or answer. This is nothing but a habit. Lift the book from the desk, expand your chest and let the on-looker way back in the corner, know what is going on. I warrant you it will please him, and when he goes home he may give a thrilling account of the trial, which he otherwise would have been precluded from doing.

4. And now I come to one of the saddest faults of the profession at large—inability to read “notes.” This is due to the following causes First, carelessness in making the notes; second, slow speed, which necessitates writing at highest speed most of the time, resulting in bad notes third, too much abbreviation, which results in almost unreadable notes when “pushed”; and fourth lack of reading practice when acquiring the art. As to the first, some reporters maintain that shorthand should always be written at the highest speed. This is not a bad idea, if there is not coupled with it an inclination to carelessness. I believe it to be best to make the nicest shorthand you can under the circumstances. As to the second: If the reporter is always pushed his notes will disintegrate of necessity, and

such notes are as unfamiliar as any other thing which has lost its identity. If the reporter is thus troubled he should have his wife read to him about two hours each night at a moderate speed and make good notes. At the end of a year he will find his daily work in court losing its terrors. As to the third it is only necessary to say that when a thing gets so small that you have to use a "finder" to get it in the field of your glass it is time to call a halt. I have a list of thousands of "bulls" caused by too much abbreviation. Upon a very important occasion a reporter could not tell whether the witness had said "amount of exercise" or "mental action." The last is perhaps, the fruitful source of bad reading. The student soon acquires the ability to write, and he proceeds on the erroneous theory that that is what he is made for. He thinks he can read it if he can write it. Perhaps he is right in the abstract, but practice here assumes control and future experience will show him the fallacy of the theory. Let the student read everything he writes for the first four or five years and I'll trust him after that to read anything anywhere.

5. Too little attention is paid to the appearance of the transcript. Erasures, interlineations and crossings are permitted to an alarming extent. Machines are used which disgrace their manufacturer at every stroke—out of alignment; type full of ink; ribbon worn out; type too small and worn. It is just as much a part of our business to furnish neat transcripts as it is for a printer to furnish clear print. Your typewriter is imitating print. It comes a long way from it in some cases. Some reporters permit their typewritists to commence paragraphs in solid matter at 20; to underscore for capitals, and capitalize for italics. In the first place use only those machines which have been proved capable of standing such heavy work as they encounter in a reporting office, i. e., a Smith Premier, Remington or Caligraph. As soon as the machine shows lack of alignment, have it overhauled, and trade it for a new one at least once a year. Do not try to see how long a ribbon will last, but have a new one put on when the slightest faintness is detected. Do not use carbon more than seven or eight times. It does not cost much. If you get ten cents for your carbon copy, you ought to be satisfied with 7,900 per cent profit.

7. Above all things be punctual. Never tell a client his transcript will be ready at such a time and finish it a week or two later. Of course for a while the old saw of "so busy" will do, but if you keep at it you will get a reputation for procrastination which will not harmonize with your alacrity in collecting the bill. Then if you should be a few minutes late at court some other fellow might get your case, and that would make you feel anything but amiable. Procrastination is sometimes due to a late start in the morning. It is labor to do a day's work in six hours. Get an earlier start, get up before breakfast.

7. Habits make or break a life. The first years in business lays the foundation for the future. Health is essentially a good thing. It does not flourish on a strong liquid diet, no matter how regularly it is supplied. It requires regular hours, wholesome food and sleep at night—not in the day time. The young reporter cannot think too much on this subject, yet if that is as far as he gets with it, he will have achieved something. It may be a very sociable thing to take a "nip" with a friend, but don't do it during the busy season—wait until you have plenty of leisure time, to get over your drunk, for it is nothing else even though the effect come from a single glass. Your nerves are all in all to you. Treat them well, and they will stand by you through thick and thin: Ignore them, thinking only of your palate and pleasure, and if you "fall down" at a critical point don't howl at your system but reform your habits. Don't believe for a moment that you can do better work when loaded with intoxicants—think of what you can't do when the fire burns out. Associate with men who live a story or two above their stomach. Remember the fable of the fox and keep away from those who carouse.

8. Perhaps you are tired of me by this time, but I wish to say a word about exercise. You are kept in court all day, bending over the table. What chance have your muscles had for obtaining that nourishment which they can only get by being used? The stronger you are, the more you can endure. Buy an Ariel or some other first-class bicycle and ride to and from your office. You will soon feel the power within you. You will not wait for the elevator when one or two flights of stairs reach your office. Get "Checkley's Manual of Physical Training" if you cannot afford a bicycle, and follow his instructions.

I beg the editors and reader's pardon for going so deeply into detail, but my past experience, in many respects, has been so bitter that I could not refrain from giving a word of caution.



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What did he do when he
 came in there?

G. E. Rider

Extract from Judge's Charge:-

1. The deceased had had a difficulty, and the deceased had made violent threats.

2. The deceased had had a difficulty, and the deceased had made violent threats.

3. The deceased had had a difficulty, and the deceased had made violent threats.

4. The deceased had had a difficulty, and the deceased had made violent threats.

If the deceased and defendant had had a difficulty, and the deceased had made violent threats.

J. H. DuBois

TRANSCRIPTS OF SHORTHAND PLATES.

G. E. RIDER.

Q.—What did he do when he came in there? A.—He came up to Mr. Lane and shook hands with him.

Q.—You say that it was seven o'clock when he came in there, and that the whistle was blowing at that time? A.—Yes, it was blowing while he was shaking hands with him.

Q.—Did they shake hands during the whole time the whistle was blowing? A.—Yes.

Q.—What? A.—Yes, of course when you goes up to a man and a whistle commences to blow, you wants to keep on shaking until it quits blowing if you wants to have good luck.

Q.—Who told you that? A.—I always did know that.

Q.—They did not quit shaking until the noise made by the whistle ceased? A.—No, sir; of course they knowed it was bad luck to stop while it was blowing, and so they just kept an shaking until it quit blowing.

[G. E. Rider was born in Topeka, Mason county, Illinois, on the 12th day of February, 1870. Lived in Havana, Mason Co., a few years, and at the age of ten moved with his parents to Mt. Ayr, Iowa. At the age of 17 while attending school began the study of shorthand and after becoming competent was employed by the law firm of Laughlin & Campbell of the last mentioned city, remaining with them one year. He then secured the position of assistant stenographer of the United States Court, at Ft. Smith, Ark., remaining as such until Jan. 1st of the present year when he was appointed Official Reporter of said court.

Has reported since being connected with the above court in the neighborhood of one hundred murder cases. Engaged last summer to report the famous Cross murder case tried at Paris, Texas, in the United States Court for the Eastern District of Texas, resulting in the conviction of six men of murder.

Upon being appointed Official Reporter at Ft. Smith last January formed a general stenographic partnership with T. H. DuBois, under the style of Rider & DuBois.—ED.]

T. H. DUBOIS.

—defendant which endangered his life, or threatened him with great bodily harm, but if this danger from the acts of the defendant had passed and gone, and he went into the barber shop, and the defendant followed him in there, and fired upon him, shooting him in the back, such an act cannot be justified under the law of self defense and if after this provocation upon the part of the deceased, there was time for passion to subside, and reason to resume her empire, the killing of the deceased will be murder; but if the killing of the deceased by defendant was done under the circumstances that existed, and so soon after Griffith had made a deadly assault upon him as that the blood of the defendant had not had time to cool and his passion to subside so that his mind could deliberate, then such killing will be manslaughter.

[T. H. DuBois was born in Council Bluffs, Iowa, October 13th, 1870. When about twelve years of age, he with his parents, moved to Mt. Ayr, Iowa, where he attended school. While attending school, he commenced the study of shorthand, and after finishing school, was employed by a law firm there, until the early part of 1889, when he secured a situation with Messrs. Wright, Baldwin & Haldane, Attorneys at Law, Council Bluffs, Iowa. This position he resigned in August of the same year, to accept position with Messrs. Clayton, Brizzlara & Forrester, Attorneys, Fort Smith, Arkansas, and while with this firm, he reported many large railroad damage suits and important civil trials in the United States and State Courts. On the first of January

last he was appointed assistant stenographer to the United States Court for the Western District of Arkansas. He is a member of the firm of Rider & DuBois, general stenographers, at Fort Smith, Mr. Rider being the official stenographer of the above court. These two gentlemen are employed almost constantly, in reporting murder cases, lasting from three days to two and three weeks. The judge's charge to the jury is, perhaps, one of the most difficult feats they have to accomplish, his charges lasting from three to six hours, and being delivered at an exceedingly high rate of speed, reaching as high as 15,000 words per hour.—ED.]

ABBREVIATIONS.

The manager of a certain firm in Kansas City, Mo., in dictating a letter to his stenographer gave her this sentence: "We expect to have a kick coming from that direction." Imagine his astonishment in reading the letter after it was transcribed by his stenographer, who made it to read; "We expect to kick the company in that direction."

At the residence of the bride in Lafayette, Ind., on Tuesday, June 16th, Mr. L. B. Jones was united in marriage with Miss Nellie More. The bride is a sister of Mr. R. Wilson More, of the firm of More, Dundas & Carrier, of Chicago. Mr. and Mrs. Jones will spend the summer at Delavan Lake, Wis., and finally make their home in Chicago.

The Lieutenant-Governor in Council has named Albert Horton, Harry J. Emerson, Arthur F. Wallis, Alexander Downey, E. E. Horton, Thomas Bengough, all of Toronto; John Carrick, Hamilton; J. D. Clarke, London, and A. C. Campbell, Toronto, as members of the first council of the Chartered Stenographic Reporters' Association of Ontario. The first three named are appointed for three years; the next three named for two years, and the last three for one year. At the expiry of the first year three members will be elected annually by the association to replace those whose terms expire.—*Toronto Globe*.

The case of Wm. J. Farwell vs. *The Galveston News* was tried in Justice Irving's Court at Galveston, Texas. Farwell sued Galveston News Co. for \$50 for reporting speeches of President Harrison, General Ward, Congressman Crane, Gov. Hogg, P. M. General Wanamaker and Secretary Rusk April 18th last. Court gave Farwell \$17 and costs only.

The case excited considerable interest among stenographers. Stenographers Lena Selby, J. H. Porter, Powers and Howette testified as to the value of this class of work and Farwell's testimony went to show that speeches took up five columns of space in the news and required fourteen hours of hard work with an assistant. The fact that Farwell shorthanded the speech of President Harrison was not taken into consideration by the court as the speech was not transcribed having been furnished by the president's stenographers and testimony went to show that the *News* rustled hard to get a stenographer who cared to tackle the court and withstanding this fact judges decision was adverse and it will be seen from this and from the additional fact that a state law has been passed authorizing judges to appoint stenographers at \$100 a month, that the stenographers of Texas have no snap.

It seems hard to educate the people as to the value of this class of work.

A RETROSPECT.

BY E. N. TISDEM.

A stenographer sat musing in his chair,
Thinking of the bygone days,
When he followed the plow through the fields of corn
Which each way met his gaze.

And he thought of the dewy morning hour,
With the sun still at rest,
When the rooster works off his three o'clock crow
And chuckles in his breast.

And he shivered as his memory brought forth
That final yell upstairs,
Which had fractured his dream of perennial sleep
And brought back all his cares.

And he thought of the coverlet, stiff with frost,
Which his breath had frozen o'er.
And he thought how gingerly he stepped about
Over the ice-cold floor.

And he thought of the time the "huskin" was on,
With its rollicking sound;
Of how the old barn rang with merriment there
When a "red ear" was found.

And he thought of the tales a city man told,
As he flirted with Mand,
Of the thousands he earned in a single year
Just by writing shorthand.

And of how he said what a great thing it was—
What a glorious art.
And how easy it was to earn lots of gold
If you just got a start.

And he thought how he pondered, made up his mind,
If he lived till the day,
To tackle the art, as the man said it was,
And master it any way.

How he kept all his plans as still as a mouse,
 For fear it'd raise a row;
 How he slipped to town and sneaked home with a book
 Which he hid in the mow.

And he thought how, at last, he conquered the thing—
 He could write it with ease.
 And he thought how he launched out into the world,
 There his fortune to sieze.

And he thought of how he had worked and worried—
 Of the glory he'd won.
 And he thought of the lawyers who still owed him,
 And heeded not his dun.

And he thought of the vacation just on him—
 Of his debts by the score;
 How he'd just called on his debtors and had found
 They'd all gone to the "shore."

 PHRASING.

BY A. P. BARNETT.



HERE has always been more or less difference of opinion among stenographers on the subject of phrasing, it being contended by some that it is a hindrance to speed and by others that it is a help. In order to make phrasing a help instead of a hindrance, the writing of a phrase must be practiced until it becomes as familiar as the writing of some familiar word. A phrase is a number of words generally used as a "set"—

so much so that they are spoken with one continuous utterance much in the same way as polysyllabic words. A phrase is spoken as a whole, is comprehended as a whole and read as a whole in the same way that a word is read as a whole and not "spelled" out letter by letter; while, on the other hand, there are words that are seldom used in conjunction with each other but are uttered separately and deliberately; they do not naturally run together but only have a relation to each other as being a part of the same sentence. As a consequence, there is what we might call a rhythm or "ebb flow" in speaking; that is, each word is spoken with a monotonous regularity, but those words which are more familiar, especially

those forming phrases, are spoken lightly and glibly, while those that are seldom used are generally uttered with greater deliberation. So that, if the stenographer attempts to write each word separately, it is too much like assigning each word to a certain definite time in which to be written, as though each word were to be written at each tick of the clock. Thus, the writing would not have the same rythm, the same ebb and flow, as the speaking; and, even though the stenographer is able to follow the speaker accurately, there must certainly be a constant "pulling and pushing" between the speaker and writer, and not the easy and natural flow in writing that is observed in speaking.

Phrases are not only very rapidly spoken but often imperfectly spoken and abbreviated by omitting some sound, so that, if the stenographer attempts to write the words of such a phrase separately and fully, he is attempting to do more than the speaker, that is, to write more than is spoken.

There is not only an advantage in the writing of phrases but an advantage in reading them; in fact, the legibility of a phrase is not only not interfered with but often increased. A poorly executed phrase-form may be easily read though it is a mere suggestion, just as an old friend may be recognized in the distance or twilight when there is nothing more than the mere suggestion of his outline; or, to express the idea in a different way, a silhouette likeness of that friend may readily be recognized before it is cut in a number of pieces, whereas, after it is cut, it would be wholly unrecognizable if the pieces were separated. We learn to read a phrase as an entirety; we recognize it as a phrase rather than as so many individual words; we do not read each word separately any more than we read the individual letters of a word separately. Printed matter would certainly be laborious to read if the letters of a word were placed so far apart as to compel the mind to recognize each individual letter before it could recognize the full word.

But one of the chief advantages in phrase-writing is the fact that a phrase may often be abbreviated without interfering with legibility, as, in the case of a long word, several letters may be omitted without destroying its identity. So that, if we can reduce the work of the fingers without reducing the legibility of the writing, we are gaining, at least, something. We think faster than we can write, as is proven by the fact that all stenographers when pushed to their highest speed do not make as accurate forms as when the fingers have more time to make them with exactness. But, certainly, the faulty forms are not caused by the faulty mind-pictures which the fingers attempt to execute.

Thus far I have been dealing with the subject theoretically; but in the next issue I shall attempt to indicate some of the results of practical experience.

A SHORTHAND DECADE.*

BY HUGH INNIS.



THE QUESTION therefore presents itself prominently—Are not the recent Taylorian systems too cumbersome to perform, with all their excellencies of fluency and distinctness, what Mr. Pitman's brevity can attain to only with difficulty?

This question leads me to the consideration of the recent Pitmanic schemes.

3. PITMAN.

The first half of our century witnessed the appearance of two systems, which spite of their publication comparatively near to its commencement, bid fair to be regarded by future generations as the noblest of its graphic gifts to posterity. I allude to the pride of Germany and the boast of Britain—to Gabelsberger and Pitman, systems which I feel assured must eventually, in *propria persona* or through their legitimate offspring, fight out the inevitable battle for the undisputed mastery of the World.

To Pitman (if for the sake of convenience we regard Blanchard as merely the precursor of Gallic triumphs and Bordley as the forerunner of German achievement) we must assign the third English epoch. Succeeding the antagonistic schools which sought, the one, to record vowel and consonant, the other merely to give the consonants successively and unmistakably, practically suppressing all vocalization, Pitman adopted a plan which by the utilization of unfamiliar material—thickening, the extension of the lengthening principles already in use, hooking and halving, and a freer use of position,—allowed of a far more compendious representation of the consonants and permitted at the same time of performing this in a variety of ways the choice of which afforded information to a certain extent as to the vowel characteristics of words. That the outline should in general represent consonants alone—that these should be denoted as briefly as possible by the blending of symbols (hooks, circles, loops) with the primary strokes and curves—and that the contour of the outline should serve as far as possible the purposes of vocalization—these, the principles of Pitman, have been warmly commended by recent English theorists and attempts marvellous in their ingenuity have been made by Messrs. Redfern, Pocknell, Guest and Browne, to apply them with greater economy and uniformity, and so supersede the reporting system now in general use. With Redfern's very practical scheme, owing to its publication before the period I have in

*Continued from page 235, Vol. II, No. 6.

review, I am not concerned; but as regards the others, I use the word "attempts" advisedly, because from my own careful analytical consideration of these, and still more from the animadversions of their authors upon each other, and of outside critics upon all three, I fear we must, until we have practical proof to the contrary, look upon them as being at the best remarkably brilliant failures.

There are a few old-fashioned critics who still condemn as impracticable the devices popularized by Mr. Pitman. They still maintain that the thin and thick stroke, the tick, half-length, full length and double length, the first, the second and third position cannot be properly distinguished in hasty writing. These gentlemen overlook the fact that by the use of such devices a degree of brevity is attained which renders the break-neck speed unnecessary and comparatively careful writing possible. We have the surest practical proof that the distinctions in question can generally be observed, and we have similar proof that an occasional slip will not do incurable harm. Should a thin stroke be accidentally shaded, we still have its "phonetic pair;" should a position be missed it is a rough vowel hint alone that is lost; the tick and the half length are commonly made of equal size without producing illegibility; the maximum stroke is of sufficiently rare occurrence to warrant the expenditure upon it of extra care. Practice has proved the reliability of the Pitmanic devices: but it has proved such reliability only so far as they are applied to similar functions.

Now, of the systems under consideration, two—Mr. Pocknell's and Mr. Browne's—are I believe of about equal brevity with Phonography. The gain, if any, in such specimens as I have examined, is slight. Consequently, we may consider it as yet "not proven" that in these systems the Pitmanic devices can be safely used in a more "responsible" manner than that confirmed by the practice of half a century. When so promoted, their use may, in case the writing is not scrupulously accurate, cause vital misunderstanding. In "Legible Shorthand" the maximum stroke is of comparatively frequent occurrence: that phonetic pairs are distinguished now by shading, now by length: the circle and the loop, and the small and large size of each, represent alphabetic sounds often of widely different significance: there are occasions on which symbols must necessarily be thickened. In "Legible Phonography" the third length is used to add the recurrent letter N: thickening to denote T: and position is promoted from its traditional humble function of vowel indication and is used for the representation of consonants. To turn from these systems to Mr. Guest's "Compendious Shorthand" here we find an enormous gain as regards brevity, an advantage of more than 20 per cent. over Phonography. But this desirable result is brought about by the most daring employment of apparently doubtful devices in addition to those commonly in use—an extra

length of stroke, position with respect to vertical lines as well as to the line of writing, an extension of position with respect to the latter, and further refinement in the use of symbols. How far this bold advance may be justified by the additional brevity it brings about, we are not, as I submit, in a position to say.

But who shall say that we too may not, like the early critics of Phonography, eventually find that our distrust has had no true foundation? Let us hope that this may be so: for with these inventions, though we may have our doubts as to the feasibility of the *means* they employ in doing it, we can entertain no question of the excellence of *what* they do. What phonographer would not willingly replace the few strokes of his writing by still fewer? Or substitute for his fitful outline-vocalization a regular system of vowel-place-indication? Or discard his ever varying methods of expressing similar combinations in favor of a uniform series of syllabic signs? It will be a red-letter day in the calendar of Stenography when the methods advocated in the works I have named received the "imprimatur" of extended practice.

I should now pass to the Duployan systems, but before doing so I must refer briefly to the works of Mr. Neville and Mr. Mares, "Scientific Shorthand and "Rational Shorthand." I shall permit myself a brief reference only, because I am not sufficiently well acquainted, either with the systems themselves or with the criticism they have evoked to warrant me in speaking with any confidence as to their characteristics. I place them in this connection because of their extensive use of the devices I have termed Pitmanic. In the utilization of these Mr. Neville has gone to an extent which alarms even Mr. Guest, as I gather from the reports of our previous debates. To my mind the system is marred by its multiplicity of positions: in its author's hands, however,—a far more important point—it works satisfactorily. Mr. Mares' system is remarkable for its novel manœuvering of vowel signs, each of which is made up of a stroke with a prefixed symbol, by the position and modification of which preceding and succeeding consonants are inferred. This system is the earliest of the English "One-Slope" School. It is as brief as Phonography, and a great deal simpler, and its author makes effective use of it in clerical and reporting work.

4. DUPLOYE.

My acquaintance with the history of shorthand is not sufficiently minute to enable me to state with confidence who was the originator of the plan of providing joined signs for the vowels and using these uniformly wherever they occur in the word: but I believe I am right in stating that Blanchard, the rival of the earlier Gurneys, was the first to utilize the method effectively. Nowadays his system has fallen into disuse, and almost into assuredly-undeserved oblivion. The particular device, how-

ever, which I have connected with his name survives vigorously in the Stenography of Duploye. Whatever may be the value of this latter as a system for reporting in French—and its almost exclusive confinement to amateur writers may well render us sceptical as to its utility—it certainly appears in the faithful English adaptation of Miss Ellis to be far too hopelessly cumbrous for rapid work.

In the Pernin adaptation and modification, still further modified by Mr. Sloan, and disseminated widely in Great Britain and America, we have the latest successful debutant in the ranks of Professional Shorthand. This compilation reproduces the familiar two-length consonant strokes and curves, the circle and hook vowels, and the nasal quadrants, of the original. To these are added sectional curves for various frequent compound consonants. Shading is introduced for the purpose of prefixing R to the original curve signs, and affixing the same to the remaining characters. The system has an elaborate table of prefixes and affixes, reverses the side of the initial vowel for abbreviating purposes, and makes some use of the *position* rule of the original system whereby the final vowel sound of a curtailed outline is indicated by the location of the succeeding word. The terminal portion of words is discarded continually in the brief style—a method in my opinion vastly inferior to the varied curtailment of the German systems: nor is that by any means the only objection a theoretical critic might urge against this English off-shoot of the great French system. It is certain however that Sloan-Duployan is winning laurels in the performance of difficult professional work in Canada and the States. It is therefore a system on whose good fortune we who seek to forward the progress of shorthand may well congratulate ourselves.

The systems of Mr. Barter and Mr. Lockett are by no means so well known. A noticeable feature of the latter is its use of position with reference to the line (a device employed in Sloan) for the purpose of expressing the emphatic vowel-sound with which the author generally terminates his abbreviations. In my humble judgment the system is worthy of warm commendation—I would say “of *all* praise” were it not for the awkwardness frequently attending the rigid restriction of the connective vowel-sign to this or that side of the stroke for abbreviating purposes.

Following the lead of Mr. Mares in this respect, a number of English authors of Duployan systems have adopted the “one-slope.” The chief representatives of this school are Mr. Malone’s “Script,” Mr. Kingsford’s “Oxford” and Mr. Gregg’s “Light Line.” The last named is exceedingly pretty but apparently as inefficient as its French prototype. Towards “Script” and “Oxford” our attitude can scarce fail to be one of utter astonishment. Let me particularize:—

In the latter system thickening a character adds either of the liquids

indiscriminately. Provision is of a course made for the distinction of L from R under such circumstances: but this method of differentiation consisting of the addition of a detached sign is in reality impracticable. The presence of the sibilant is indicated by what is called the "steel-spring" device: the addition of a little piece of line to the adjoining letter. How this is to be distinguished, except by fine gradation of their respective sizes from the curved consonants on the one hand and the hooked vowels on the other, I do not know. The reporting style of "Oxford" is remarkable chiefly for its divergence from the crude plan adopted by most English Duployan imitators, the plan of looping long words ruthlessly in twain and keeping the initial part alone. In "Oxford," in many cases, it is the accented syllable, initial or no, that is preserved—a good idea in my opinion. The system largely modified now appears as "City Shorthand," but the devices of the latter are much the same as those mentioned above, and do not call for fresh criticism.

Before criticizing Script, one should realize first that it has received very rough and unfair handling from incompetent and interested critics, and secondly that it has earned much appreciation in Scotland where it is extensively taught. It has not however as yet produced a writer who can unquestionably exceed the speed ordinarily attained by the amateur, and I care little for tests at moderate rates or for brief tests at all, even at a respectable figure. Meanwhile, until we have practical proof that the nice distinctions involved in the writing—I refer in particular to shading to represent S, a letter that can in few cases be spared or improperly inserted without danger—are practicable at high speed; and that the ambiguity of using position to indicate the presence somewhere in the outline of either liquid, and the occasional uncertainty in the indication of the sibilant as to whether it precedes or succeeds the character by the thickenings of which it is shown, are stumbling-blocks more apparent than real; until we have such proof, at the very best we can but suspend our judgment.

To this school of one-slope shorthands, originally termed "Script-Systems," Mr. Mares has assigned the generic title of Script-Geometrical, a term implying a very necessary distinction. A worthier claimant of the name of "Script" is Mr. Davies' "Sonography." I must plead my devotion to older graphic methods as an excuse for my scant acquaintance with this system, and its consequent neglect in my paper.

5. GABELSBERGER.

And now, passing from the consideration of systems which may eventually prove the merit as shorthand, but which can never justly substantiate their claim to be constructed in the spirit of longhand, I come to what I consider the most important stenographic event of the past decade—the efficient adaptation to the English language of the rival graphic Shorthands

of Germany. "The efficient adaptation" I say: for the Gabelsberger of Geiger, and the Stolze of Michaelis are manifestly incomplete. An English treatise on the latter, dealing exhaustively with the whole system, both corresponding and reporting style, was published by Mr. Dettman in New York in 1887: an English primer of the corresponding style of the former was brought out by Mr. Henry Richter in London in 1886; and the Reporting Style has since been expounded in the English Journal of the System. I need not speak here of the particular questions in dispute between these competing Stenographies: these are items of Shorthand history long preceding our decade: personally I am strongly in favor of Gabelsberger. And now as I draw to the conclusion of this my final section, I feel that I ought to have made it my first, and left for the remainder of our stenographic harvest the brief space assigned to these closing remarks.

As an Englishman I am glad to acknowledge natural national pride in England's great system—the system which is not only used but is belauded and beloved by the mass of British, American and Colonial reporters. There is something very pleasant in the consideration that it is we who have provided an efficient system for the use of half the continent, and that having done so we have well nigh discarded it and devised a better for ourselves. But our obvious superiority is confined to the regions indicated. Simultaneously with the dissemination of Taylor in Italy, Holland, France and Spain, and with the rapid spread of Phonography throughout the English-speaking world, a system or rather a congeries of systems not differing from ours in detail alone, but the direct opposite of it in principle, has performed an equally triumphant march through all the eastern moiety of Europe. I do not know with what skill or energy we may have sought to push our system in the Teutonic and Slavonic countries: but our proselytizing efforts whatever they may have been, have met with no success. I have not the time, nor as long as the Society possesses members better able than I to perform the task would I seek to expound Gabelsberger before you. I will only assure you that during a twelve-month's careful study of it, its genuine Script alphabet of consonants, the very reproduction in brief of the strokes we daily utilize in writing,—its ingenious plan of gifting the merely-connective upstroke of longhand with a phonetic value and utilizing this, shaped and sloped in a variety of ways, for the exact representation of the vowels—its four progressive stages, the full phonetic expression; the vowel-suppression where convenience enjoins and prudence does not forbid; the substitution under similar conditions of the easier written upstroke for the harder; and finally the unique rules of abbreviations whereby vowels, consonants, or syllables, initial, medial or final, may be dropped at the judgment of the writer, according as its position in the sentence requires a word to be fully shown or renders a mere phonetic hint

sufficient—in these I have come to recognize and appreciate characteristic as charming in their natural simplicity as those of our native stenography are unsightly in their artificiality. We are steadily approaching the day when the contest between the two must commence in earnest. Both, in different spheres, have given undeniable of their efficiency; each is a thoroughly tested reliable working instrument.

THE SMITH PREMIER TYPEWRITER.



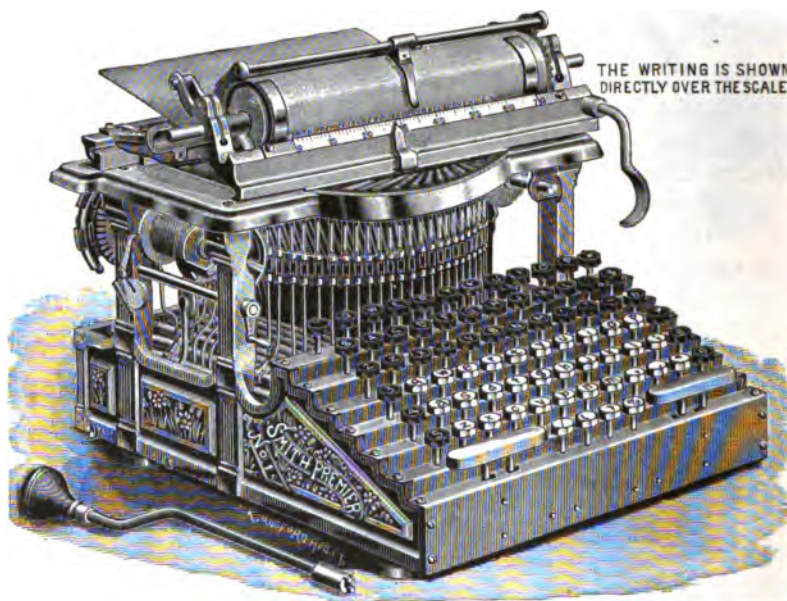
AN INVITATION has been extended to us to briefly answer the question "In what does the Smith Premier Typewriter differ from other writing machines?" but with your permission, Mr. Editor, we will change the subject to read "What are the characteristics of the Smith Premier Typewriter?" inasmuch as we truly believe that comparisons are best drawn by the reader himself, founded upon real differences existing in well defined principles of construction. We are content and prefer that for the time being our kind readers will lay aside all prejudice arising from con-



CUT NO. I.

tinual use of one machine, or from whatever other source it arises, and with candor and attention examine what these cuts illustrate and we emphasize.

The typewriter illustrated in cut 1 presents to the view a compact, symmetrical instrument, its height appears proportioned to its breadth and the keyboard adjusts itself to the whole as belonging thereto and neither too small to lose itself in the overshadowing bulk of the machine nor so large as to overweigh the remainder of the typewriter. The carriage sets in position like a snug Pullman to its track; and in traveling down the road bed on the ball bearings shows no tremor of lateral motion. Everything about it gives an impression of reserve power, of substantial strength.



CUT NO. 2.

In cut 2 the platen is brought forward for the purpose of inspecting the writing, which appears just above the scale, a very desirable feature indeed; first, you do not raise the carriage, but instead a slight and easy forward motion of the hand completes the desired end; and second, your writing is on the line of observation, thus demanding in the construction of the machine but one scale. The pointer is stationary and answering to the center of the circle where the type strikes the paper, shows you exactly at the time of stroke what letter you are obtaining and where you are on the line of writing. By the side of the machine lies the type-cleaning crank ready for service, but this will be shown more to the purpose in illustration number three.



CUT NO. 3.

Here stands the machine to welcome the neat and orderly stenographer as she steps into her office to commence the duties of the day. The first thing she does is to take the platen by the projecting rod on the right; grasping it between the thumb and fore finger, and bring it forward to position. She then places the type-cleaning crank upon the projecting staff of the brush as shown in the illustration, and turning the crank from left to right, the brush rises and engages the type, then returning from right to left the brush again engages the type in another direction and thoroughly cleans them in ten seconds of time. This done, the dust is wiped from the instrument, the ball bearings oiled if necessary, and the machine is ready to respond to the quick touch of the operator.

As the stenographer is taking dictation in the office of the secretary of the company, we will approach the machine for closer inspection, to discover the law of its construction, and the principles of action in accordance with which it operates.

We have already learned at school that the ease and rapidity of movement is due to minimum of friction, and that upon a sheet of ice a ball speeds further than a block of wood of the same weight, because so small a part of the ball comes in contact with the ice. Just so with ball bearings,

the carriage, or surface of it, is traveling on minute points presented at the diameters of steel balls. Wide journal bearings (and you see them here to perfection) secure the least possible vibration at the end of the type bar. Thus combine the two principles of a rigid carriage and wide journal bearings, and you have obtained permanent alignment,

Probably of paramount importance is the touch. Weary wrists, aching back, and blunt fingers all silently testify to the misery of a hard or unelastic touch. The rocker shaft principle which you see here governs the type stroke and the coil in place of the flat spring used in connection therewith, has secured, beyond a shadow of a doubt a touch which is light, elastic and true.

This principle makes a double keyboard possible, a desideratum of long standing. For a double keyboard which represents both the capitals and small letters, so that by a single stroke a single letter can be obtained requires two conditions without which a shift is preferable; viz., both arrangements must be identical and the touch perfectly alike for all letters. Although there are only about five per cent of capital letters, punctuation marks and figures, against ninety-five per cent of small letters, yet this small proportion can not be ignored, and vast is the gain of a double keyboard in behalf of this five per cent, when the right conditions exist, as they do in the Smith Premier Typewriter.

You will notice also that the platen can be lifted out and another one replaced, thus providing a change in the work without disturbing the matter in hand. As the platen is now removed, notice the ribbon movement by which the whole surface is used and the necessity of frequent change to enable the ribbon to reverse and wind on to the other spool is avoided.

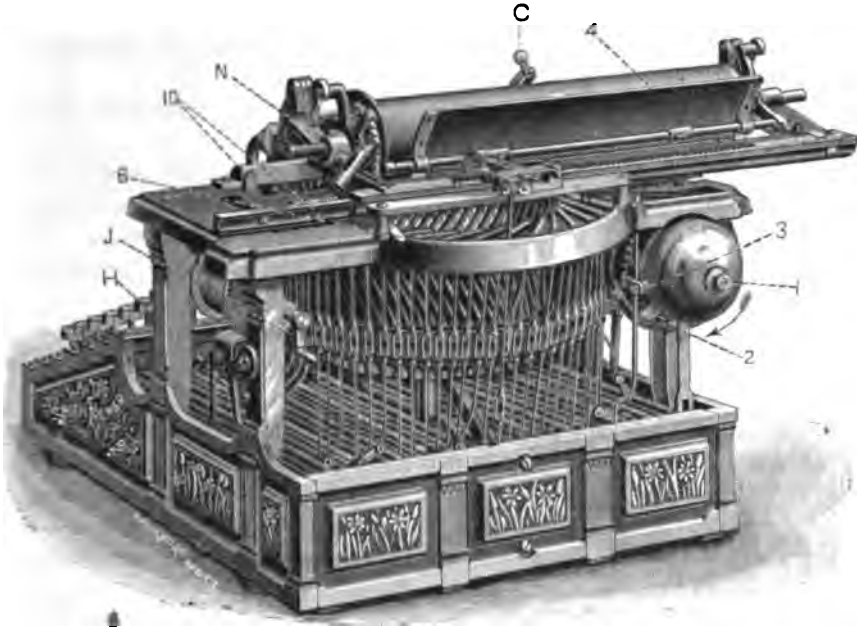
We must now hasten to show you the marginal stop by which you can speedily and easily set the margin at any number and as easily reverse it, and by pressing the release key on the left of the carriage frame, pass over the stop and enter in typewriting such remarks or references as you choose within the margin itself.

Here is the locking device which makes it impossible to strike a letter after the line is completed, and yet by lifting the main spring thus you can obtain a letter or hyphen or any other mark you choose.

We come finally to illustration No. 4, which shows the back of the machine and the positions of much of the mechanism spoken of above.

Thus you see that more new principles enter into the construction of the Smith Premier Typewriter than ever have been used for years heretofore. And you will observe that they are the very principles adopted and approved by experts in other lines of mechanical construction involving

the same movements. No wonder that the Smith Premier Typewriter is called the most modern of writing machines and looks to the future and not to the past for approval and reward.



CUT NO. 4.

1. Thumb Nut.
2. Lug on Disc.
3. Locking Clamp.

4. Paper Apron.
6. Margin Regulator Release.
10. Ball Grooves. Off there.
C. Middle Paper Finger.

H. Ribbon Spool Pawl
J. Ribbon Spool Crank.
N. Platen Ways.

NEAT TYPESCRIPTS.

BY WILL P. HOPKINS.



DO YOU fully realize the importance of doing only typewriting which is neat?

If you are professionally engaged, and have had work returned to you (when you first began business) because it was slovenly or inaccurately done, or have since learned that some customers were lost by this practice, doubtless you have my exalted idea of the importance of neat typescripts.

It is not difficult to see why our patrons desire neat and correct work. Lawyers—among whom the typewritist finds his best customers—give you the work only because your charges for typescription will be much less

than the printer's bill. They naturally expect work equal to printing, so far as accuracy is concerned. So much work *may* be done by an operator who properly learns his machine.

Speed is not all-essential, if it causes hasty or slovenly work, albeit your job *is* done somewhat sooner. Customers want work needing no correction after being delivered.

Take great care when you get a new customer. Remember he has doubtless given you the work for one of four reasons:

First, if he has been referred to you by a regular patron, or has overheard someone recommending you, then you should use particular care in doing future work for the customer recommending him. If he thinks enough of your work to recommend one, he will certainly recommend more! Then see that only your best work reaches him.

Second, if he has seen your work somewhere and been struck by its neatness (nothing but *particularly* neat work is ever noticeable) keep on doing equally good work!

• Third, if he has seen your advertisement somewhere, find out where, so when you advertise again, you will know what kind pays you best.

Fourth, if he is a new-comer in your neighborhood and has selected you by chance, do his work so well that no thought of anyone else doing it will enter his mind. You thus secure a customer who will surely recommend others to you.

Strictly accurate work is such a rarity that business men frequently consult together about the operator who furnished the neatest typescripts, and—patronize him when found. All typewriters imagine they do good work, but if they could see some typewriting (!) I receive, for recopying, they would scarcely credit their eyes.

If typewriting is offered as a substitute for printing, let it be equally accurate.

CLUBBING RATES.

THE NATIONAL STENOGRAPHER will be clubbed with the following papers at the prices named:

	Regular Price.	Clubbed with The N. S.
The Phonographic World, - - - -	\$1.00	\$1.50
The Phonographic Magazine, - - - -	1.50	2.00
The Educational Voice, - - - -	1.00	1.25
The Stenographer, - - - -	1.00	1.25
The Progressive Age, - - - -	.50	1.05
Business Woman's Journal, - - - -	1.00	1.75
Student's Journal, - - - -	1.00	1.75
Office Men's Record, - - - -	1.00	1.25
The Penman's Art Journal, - - - -	1.00	1.25
“ “ (with premium)		1.40
The Southern Stenographer and Typewriter,	1.00	1.25



PRINCIPLES VERSUS EXPERIENCE.

BY C. F. CLENDENIN.

Being an examination of the quotation

“Practice is better than theory.

Experience teaches slowly

And at the cost of mistakes.”



IN THE face of scientific principles, experience and common sense must give way, for experience can be nothing more than observation of often repeated facts or phenomena, and common sense the *ana* of such observation. Counting the numberless years, yea centuries and eons, during which the children of men gazed upon the myriad formed lightning playing in the upper air, and experience,—oh, most lauded child of the multitude, what hadst thou to tell us of this mysterious force, out of all thy past centuries of observation? Upon a new continent, whose extent was

unknown, upon whose western shore broke the waves of a limitless and unexplored sea, separated from historic lands by a rough and stormy ocean, lived a man who touched and handled this Greek fire of the sky, and made it his servant. Upon what did he found his action? Surely not upon experience which shouted to him out of the cavernous and echoing past, “Touch it not of thy sure peril and certain death.”

Yes truly, nothing on this green earth of ours is so sure of itself, so certain that it is right as common experience; and when arguments are scattered to the four winds of heaven, as dry leaves before the fury of the rushing storm, does this same “experience” form a refuge to which to fly. When experience becomes the *sole* argument for the existence of invention, opinion or institution, we cease to have any interest in them. Not that experience has no value in the common affairs of life, but like the numbers

below the decimal point, however long the line, it has no value in the higher equations of science.

Again, experience is retrospective; it has no outlook into the future. To judge the future only by the past is merely a half truth. Within a certain restricted circle, where the conditions are the same, the saying is true enough, but in the broader domain of scientific principles, and in the universal world loom of varying events and discoverable laws, it is far from being true. Did experience decide that the world is round? Was experience the guiding star to Columbus, which hung, like the diviner star, over the birth of a new continent? "To most men," says Coleridge, "experience is like the stern-lights of a ship, which illumine only the track it has passed." Great philosopher, thou art right, and how thou wouldst turn in thy grave to hear the phrase "creation of practical experience." What has practical experience ever created? What can it ever create? Whence did it obtain the creating power? Whoever laid to its door, in blame or honor, one discovery in science, one invention which ameliorated the condition of mankind?

But let us look on the positive side. Long ago there crept into the world by stealth, unfathered and unowned a motto, which lately has appeared, reading as follows: "Experience teaches slowly and at the cost of mistakes." The most remarkable characteristic of this unacknowledged quotation is its truth. No one ever thought of denying it. Each individual can testify to it from his own experience. One might not find it in Ecclesiastes, but might expect it in "The Wisdom of Solomon." It savors of antiquity and yet is modern. It cannot be denied, and, hence, has never had the honor of a battlefield. It shows signs of hard usage, for it has grown threadbare in the currency of all languages. It has the peculiarity of being equally true in its parts as in the whole. "Experience teaches slowly;" indeed, this is an axiom. Once discover and start a new principle, which does not grow, but bursts forth, like the fabled Minerva from the head of Jove, and the experiences of years and of centuries grow up around it and emphasize it. But new conditions arise, starting new principles, which supplant the old, yet gather strength from all before. "And at the cost of mistakes." Again we raise our hat in reverence to this antique gem of past wisdom. How true! nothing is perfect. Like, in the race of Atalanta, the swiftest lover can not overtake the maiden perfection. Nor can experience, in all the range of earth's girdle overtake and reach the perfect. New laws, new discoveries, unsettle the established maxims of experience, and we have the spectacle of the first steamship carrying among its freight, a volume to prove the impossibility of the transit.

"At the cost of mistakes." Oh, experience thou art a most noble judge. Tell us pray, when did they cease? Why did they not cease before?

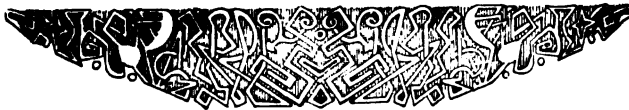
Are you quite sure that they have ceased now? When did you confess that there were mistakes? Were you not just as sure formerly that there were no mistakes? When were the cost of mistakes paid? By whom? Who are paying them now? Were the mistakes those of experience, experiment or principle? Answer us and it please you.

We have been among the mummies of ancient wisdom too long already. Throw open the windows toward Germany, and listen to Sir John Herschel—"Experience may be acquired, secondly by putting in action, causes or agents over which we have control, and purposely varying their combinations, and noticing what effects take place,—this is experiment."

The only experience worthy the notice of this philosopher is that of experiment. Not one trial, nor two, but continuous experiment; not sitting down content, but, under the spell of noble minds, and governed by royal discontent, to keep on *experimenting, experimenting, experimenting*, now among the living forces, now among the principles that govern this universe, and every vital and mechanical action upon it, combining, rejecting, constructing, studying the laws that underlie it, probing the secret, building upon *principles*, taking hold of the future, meriting and certain of success.

Experience is retrospective, non progressive, despiser of principles, refusing experiments, tying to the anchor of *practice*, afraid to trust to the sheet sail of theory *progress*, making it the destiny of all who accept its dictum to receive honorable mention, perhaps, and to be labeled among the curios of the antiquary, only as *antianus pater* of whatever of institutions, opinions or discoveries, which, in the van of civilization, throw backward their light caught from the rising not from the setting sun.

In conclusion, and to withdraw within a narrower circle, an invention that bases its claims to public favor upon experience, confesses no errors or mistakes except those that are past, that derides the real basis of merit *principle* and the mode of attaining it *experiment*, that places the motto which is at the head of this article, in the forefront of an advertisement, must be collecting material for an epitaph, which may well read, "we have been learning slowly by experience at the cost of many mistakes." In the words of James Russel Lowell, "it has become a great establishment with a traditional policy, with the distrust of change and the dislike of *disturbing questions* natural to great establishments."



THE NATIONAL STENOGRAPHER

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\$1.00 PER YEAR. PUBLISHED MONTHLY. SINGLE COPY, 10 CTS.
THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, JULY, 1891.

READ our prize offer.

* * *

WHEN you find a subscription blank in your number you will know that your subscription has expired. Please renew at once.

* * *

IF any of our agents have in their possession any March numbers they have not used, we shall be pleased to have them returned to us, as we have a great many calls for and our stock of them is entirely exhausted.

* * *

A GREAT many of our subscribers and others have complained that the date set for the closing of our PRIZE CONTEST was entirely too early. They say that the whole time occurs during the summer vacation when stenographers are either taking their vacations or are about to take them and therefore are not in position to subscribe readily. In view of these requests, we are compelled to extend the time for the closing of the

contest until December 15. This will give three months more time in which to gather in the subscriptions, and we know these months will be well employed.

* * *

IF each one of our subscribers would send in one new subscriber, our subscription list would equal that of any other shorthand magazine. Many of our subscribers have sent in several names. If you have not sent in one yet, do you not think it is your duty to do so? We will appreciate the compliment.

* * *

FOUR thousand copies this month to subscribers and agents.

* * *

WE APPRECIATE the compliments that are daily paid THE NATIONAL STENOGRAPHER as being the only shorthand publication, the columns of which are filled each month by original matter. We have never yet felt the necessity of "clipping" in order to fill our space.

ANOTHER shorthand journal has yielded to the force of circumstances. System magazines do not pay, and they should not. They are started as advertising mediums, and if they fail to pay their way, without giving credit for the advertising, their editors should not complain.

The last one to fall by the way is *Mellon's Shorthand Magazine*. Its editor struggled hard to please the public. He opened the columns of his magazine to all systems, yet it was not a success.

It takes a great deal of time, much more of patience and an enormous stock of perseverance to put a new shorthand magazine on a paying basis. The editor of a new venture in this line must rely solely upon his own resources, and, if these fail him, then the end comes. If the editors of the older magazines were kindly disposed toward the younger ones, their success might be easier. But this cannot, it seems, be expected. We know whereof we speak. When we started, did we receive any encouragement from *The Student's Journal*? No. Can any one imagine why we did not? Being a writer of the system advocated by that journal, it might have been expected that a fatherly hand would have been extended to us. But, no, we were left without the aid of friendly notices. Did the *Phonographic World*, to the success of which we had contributed so largely, do better by us than Mr. Graham? No. Why not?

Did Mr. Miner think the magazine unworthy of support? Did we conflict with his field? No. We opened up a new line of shorthand journalism. To all the friendly notices we have given of these two journals not a return has been made. Is it due to thoughtlessness, or press of business? We leave our readers to judge. Has any editor the right to assume the scepter over the stenographers of the country? We believe it to be our duty to inform our readers where they may find good articles in other magazines, and we shall continue to do so.

Notwithstanding all the difficulties with which we have had to contend, the success of *THE NATIONAL STENOGRAPHER* is phenomenal. Its subscription list is growing at a rapid rate and it is well patronized by advertisers. This success has been brought about by the many sincere and devoted friends of the editor, to whom he extends his deepest thanks. Without their untiring efforts in his behalf this magazine would never have reached its present prosperity.

We believe that the more good magazines we have, the sooner will the stenographers be awakened to their high calling. It is a very slight expense to subscribe for two or three magazines, and we believe it to be the duty of all stenographers so to do. If they will but support the magazines, the magazines will daily grow in size and tone.

EXCHANGES.

The Brotherhood Home Journal, devoted to railway employes, is issued monthly and is ably edited and managed by Dr. F. M. Ingalls. It contains most interesting matter for its readers.

The Answer is published in the interest of women, especially in literature. It seeks to show wherein women may and do make a success of literature. The May number has much of value in this line.

The Phonographic Magazine contains a host of good things, among which are the following: "Directions of *R* before *M*;" "How to use the Magazine in Study;" "The General Stenographer," and a splendid portrait of Wm. Relton.

Mr. Harrison, in his magazine for May, gives very good advice on "Importance of Thorough Study and Early Training." This number contains also the following readable articles: "The Importance of Typewriting;" "A Hint to Beginners;" "Brevity in Writing;" "What we owe Mr. Isaac Pitman."

The last number of *The Stenographer* is specially meritorious. Mr. John Watson says some pointed things in his "Plagiarism Run Riot." Mr. Charles C. Boland's article is also highly interesting. Mr. Boland will appreciate the article on "Phrasing" in this issue. The "Typewriting Department," under the able management of Mr. Bates Torrey, is instructing and entertaining—it always is.

The National Phonographer (Tipperary, Ireland) comes to us with its second number (May 1891). It is printed entirely in the phonography of Isaac Pitman. We sincerely hope the author of "Yankee Abuse of Phonography" will not permit himself to think the very wise judgment he has passed upon a would-be author in this country would be equally wise as applied to our other authors or editors. It is true, we have some authors here who are "insulted" by the mere mention of

Isaac Pitman's name. As to these it is enough to say that they must feel the weakness of their own systems, to be sent into a rage when a better system is spoken of. Perhaps Isaac Pitman may, in a measure, be responsible for this state of things, for he has been most intolerant of other systems, yet, if such were true, it would be no good pretense for exhibiting a contemptibly narrow disposition.

In the June *Student's Journal*, Mr. Graham continues to split hairs on outlines. In a majority of the comparisons his system is shown to an advantage. Whether this advantage would hold good in practice is, in some cases, quite doubtful. Such a phrase as "shall-give-up-their-responsibilities," looks well on paper, but is too long and extends too far below the line. In the phrase "we-can-only-say-that," the attaching of the *w* to the *k*, is not good practice. It conflicts with *I*.

GIVEN AWAY! WIRT FOUNTAIN pens. A chance for every stenographer to get a handsome gold mounted shorthand Wirt pen free! For full particulars address (with enclosed stamp) EDWIN L. PRICKETT, Sales Agent, Mt. Holly, N. J.

WANTED—A prominent stenographer and shorthand teacher, 17 years experience, one who can bring business into any school, desires a position as teacher in some well established and popular school. Can teach either of the Pitmanic or Sloan-Duployan systems. Good reasons for seeking a new field. Address SHORTHAND TEACHER, NATIONAL STENOGRAPHER, 116 Dearborn St., Chicago.

SPEED. Lessons by Mail.

\$1.00 per lesson, Ten for \$9.00.

If you cannot get speed, cannot read your notes, are discouraged, try a course of lessons with Isaac S. Dement, 116 Dearborn St., Chicago.

STOP A BIT!

We wish to add *one thousand subscribers* to our list within the next *five months*. To do this, we offer thirty prizes, as follows:

- First Prize: One set of the special limited edition in Two Volumes of LORNA DOONE, A Romance of Exmoor, by R. D. Blackmore, with many drawings. Extra elegant Levant Morocco, with port-folio containing an extra proof set of all the full page illustrations mounted on card board, and a very charming photogravure reproduction of a picture of the heroine, painted for this edition only and not in the regular one. There will be but 250 sets of this edition published, each elegantly boxed. Price, per set, \$25.
- Second Prize: Single volume edition of same, exquisitely bound in full morocco, Price. \$15.
- Third Prize: Single volume of same, handsomely bound in half-morocco. Price \$10.
- Fourth Prize: Gold Mounted Fountain Pen, with recipient's name engraved upon it. Price, \$5.
- Fifth Prize: Gold Fountain Pen. Price, \$3.50.
- Prizes Six and Seven: Choice of Bound Volume No. 1, THE NATIONAL STENOGRAPHER price, \$3.; or 1 set Jayne Speed Attachment for No. 2 Remington Typewriter price, \$3.
- Eight Prize: Gold Fountain Pen, price, \$2.50.
- Prizes Nine and Ten: Choice of Complete Shorthand Manual (Graham's System), by Alfred Day, price \$1.50; or, Natural Method of Training, by Edwin Checkly, price, \$1.50.
- Prizes Eleven to Twenty, inclusive: Choice of either of the following: Practical Typewriting, by Bates Torrey, price, \$1.00; Reid Typewriter Brush, for No. 2 Remington or No. 2 Caligraph, Price \$1.00; Blackmer Copyholder, Price \$1.00.
- Prizes Twenty-one to Thirty, inclusive: Choice of Dement's Suggestions and Reporting Notes, price 50c; Dement's Method of Learning Word-Signs in Graham's System, price 50c; Cushing's Manual, cloth, 50c; Payne's Business Letter Writer and Manual of Commercial Forms, price 50c.

CONDITIONS OF CONTEST.

1. To the man, woman or child who shall send us the largest number of subscriptions to THE NATIONAL STENOGRAPHER, we will present the First Prize.
2. To the one sending the second largest number, we will present the Second Prize.
3. To the third, the Third Prize, and so on to the last of the Prizes.
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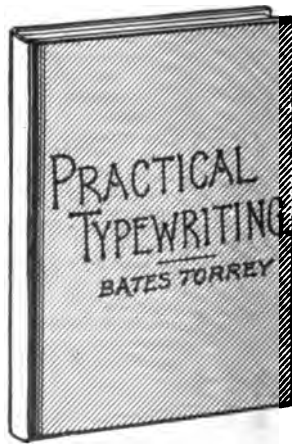
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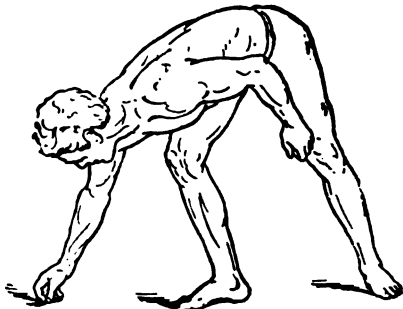
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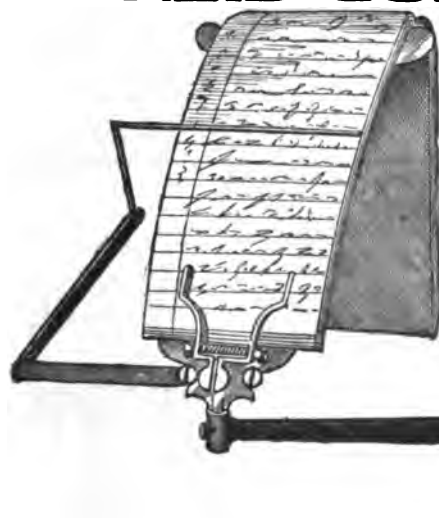
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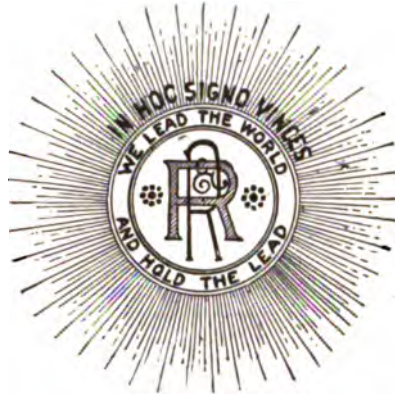
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ALFRED DAY, Cleveland, Ohio.

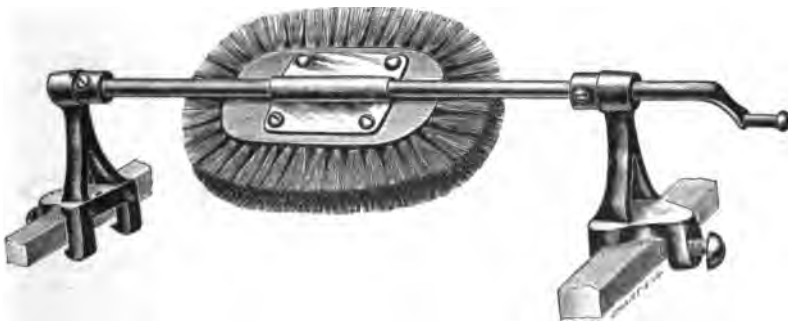
I think well of your direction for vowel indication and believe that for purposes for which it is designed it must be the method of all methods for that particular feature, i. e., a connective vowel system.

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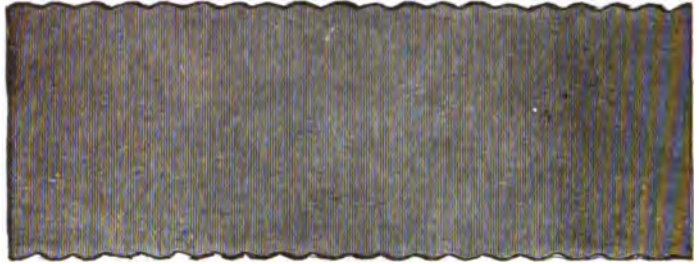
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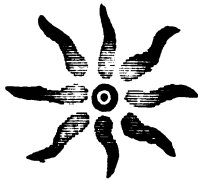
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It does not pretend to be a new system. It presents Graham's System in a wonderfully simplified form, doing away entirely with the objections that have been made to that system by reason of its interminable complications. Prof. Day has removed these stumbling blocks, making the path of the student entirely plain.

The results obtained by this work are unequaled in the history of shorthand teachers.

The publishers will be glad to give scores of testimonials from those who have acquired proficiency in a remarkable short time with no other teacher than "Day's Complete Shorthand Manual," and some are quoted below.

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Miss Jennie Noble wrote over one hundred words a minute from three months' study of this book, a record never before equaled. This lady studied from the advanced proof-sheets of the book.

SAMPLES OF A FEW RECOMMENDATIONS (out of many dozens).

CHICAGO, ILL., Sept. 27, 1889.

What I think of the book, and the method of learning shorthand therein presented, may be summoned up shortly as follows: One who cannot learn shorthand to a practicing proficiency from Day's Complete Shorthand Manual will find his vocation lying in some other pursuit or business. I am heartily pleased with this book. Yours very truly, ISAAC S. DEMENT.

(Mr. Dement has won the prize in every contest given in this country for speed in shorthand and is the acknowledged champion fast writer.

PORTLAND, ME., Oct 11, 1889.

I like the work exceedingly, not only because it presents the style of shorthand I delight in, but because it so illuminates the subject. I congratulate you upon the production of the ideal work on Standard Phonography.

Yours cordially, BATES TORREY, proprietor of School of Practical Shorthand.

I am frank to say that any person who cannot learn shorthand from its pages must be dull indeed. Yours sincerely, CATHERINE DAY, Colingwood, O.

CLEVELAND, O., February 25, 1889.

The principles of shorthand as presented in Professor Day's Manual, the advanced sheets of which I am using, are so simple and easily understood that any person who cannot learn shorthand from this admirable work would not be able to learn it at all. JENNIE EDGAR.

It is impossible for me to conceive how shorthand could be more plainly presented than you have succeeded in presenting it in the "Manual." MARY D. WHITNEY.

Day's "Complete Manual of Shorthand" is the latest work issued by the author of the popular Day's "Aid to Graham's Shorthand," which has had such a warm reception. After thorough examination and careful study, we have no hesitation in pronouncing it one of the most complete shorthand text-books we have ever seen. Mr. Day introduces several new features in the teaching, which greatly facilitate the acquisition of shorthand.


Editor PHONOGRAPHIC WORLD.

I am astonished at the simplicity of the Manual. Professor E. ANDERSON, Big Bend, Pa.

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SEE PAGES 273-5.

THE NATIONAL STENOGRAPHER

VOL. II

AUGUST, 1891.

No. 8

WASHINGTON'S WRITERS.

BY CHARLES P. SALISBURY.



HERE is no doubt that more stenographers are employed in the city of Washington than in any other city of the United States. This is true because the government employs large numbers of stenographers in every department of its vast general offices in this city. Every branch of shorthand work is carried on, and every subject under the sun has to be written about by Uncle Sam's shorthand writers. There are, perhaps, less than 200 stenographers employed in the city of Washington outside of the government offices. There is practically no manufacturing done in this city; the mercantile interests are not large, and the lawyers, patent attorneys and real estate men use about all the stenographers who find work besides those in the great public buildings, therefore the field of employment is extremely limited here, outside of the government service. No one knows just how many people earn their living by stenographic work in Washington, but I have no hesitancy in placing the number at nearly 4,000. There are over 28,000 people employed in various capacities in the government offices here, and I have reason to believe that 4,000 is a conservative estimate of the number of stenographers in the city. And it is only a few years since stenographers were a decided rarity in the public service. There are fifty shorthand writers in office here now where one found employment ten years ago. And they rank pretty high, too. It is safe to say that the stenographers of Washington, as a rule, are far ahead of those of other cities. This is so because of the examinations which must necessarily be taken before an appointment can be obtained here. With less than a score of exceptions, the stenographers and typewriters here are under civil service regulations, and therefore the examination prescribed by the Civil Service Commission must be taken. A great deal has been said and writ-

ten about these examinations, but those who have taken them will admit that they afford about the best test of one's fitness for the position he seeks of anything that could be devised.

In order to pass the civil service examination as a stenographer and attain an average of 100, the applicant must write at the rate of 150 words per minute for over six minutes, and transcribe the matter thus taken in good, readable longhand, *without a single error*, either in orthography or punctuation. It is practically impossible for one to pass the examination unless he can write at least 100 words a minute in unfamiliar matter, and render a neat longhand transcription thereof. As can well be imagined, those who are fortunate enough to pass the test and secure appointments, are somewhat better than the average found in the large cities of the country.

In most of the public offices the chief clerks, chiefs of division and chiefs of bureau are very particular about their letters and other work which falls to the lot of the stenographer and typewriter, and demand the cleanest, neatest work from their employes, while, of course, it must be absolutely correct. Erasures are "barred" in most of the departments, and the penalty of an error, however small, is to re-write the entire sheet.

In the Department of State most of the work consists of correspondence with ministers and consuls to foreign countries, answers to the usual inquiries which find their way into the office, and the thousand and one other matters calling for the use of a stenographer which are usually done in the course of ordinary mercantile business. The War Department and the Interior Department employ the largest number of stenographers. In the pension office, a bureau of the Interior Department, more than 300 find employment, and the Treasury, Postoffice and Agricultural departments each have their quota of stenographers, and each department has its own peculiar work.

In a conversation had the other day with a chief of division of one of the great departments, I was informed that they were gradually adopting a rule of taking only clerks from the Civil Service Commission who are stenographers. When a clerk is needed in any of the departments, a requisition is made upon the Civil Service Commission, and three names are sent to the department, together with all the papers in each case. The appointing officer is permitted to take his choice from the three thus presented, and if one of the three happens to have a knowledge of stenography, you may depend upon it, his chance of appointment is far better than either of the others.

As an instance of how this is being done, I will say that there is one bureau in the Department of Agriculture where every male clerk save one is a stenographer, and a good one at that. The chief of that bureau has

a weakness for shorthand men, and prefers a man who has a knowledge of stenography to one who has not. The result is, that in that bureau when there is a rush of work in correspondence, any of the clerks can take a "turn" at dictation. This rule of making appointments is being more generally followed every day.

The appropriation acts do not provide for more than one or two stenographers in each department, and the appointments are therefore made as clerks, with the salaries attached to those positions. The salaries range from \$900 to \$1,800 per annum; no less than the former and seldom higher than the latter. Appointments are usually made at \$900 or \$1,000 per annum, although occasionally one is fortunate enough to secure one at \$1,200 to commence on. Advancement to one of the higher grades depends, as in any other business, upon ability and true merit. The best men get the best pay. The demand for competent male stenographers is larger to-day than ever before, and a first-class shorthand man who passes a creditable examination is reasonably sure of obtaining an appointment within two or three months after his papers have been marked. That is, if the records of the past two or three years may be taken as any criterion.

These examinations are held in every large city of the United States twice each year, spring and fall. In Washington they are held oftener. Stenographers from the western states have the best chance for appointment, for the reason that the number of applicants from the eastern states is much larger than from the west. Each state is entitled to its proportion of all the appointments made under the civil service rules, according to its population. The representation of each state in Congress is, I believe, taken as a basis in making these apportionments. And for the reason first referred to, a stenographer who passed the examination in Colorado, Wyoming, Montana or California, would stand a far better show of early appointment than one from New York, Virginia or Maryland. These two latter states have had a very much larger share of appointments than they are entitled to under the apportionment, and for that reason no examinations are now held in those states, and may not be for some time to come.

The work in most of the departments is pleasant, and one may have his choice of writing machines in commencing work. Everything is done that is possible to facilitate first-class work. The hours are from 9 A. M. to 4 P. M., with half an hour for lunch at noon. Each employe of the government is entitled by law to thirty days' leave of absence each year, with pay, although they do not always get it. The pressure of business in many of the departments sometimes forbids granting leaves for the full time. Each employe is also entitled to thirty days' sick leave each year. That is, if an employe is taken ill, and confined to his bed, or incapaci-

tated from duty by reason of illness, nothing is deducted from his pay for the first thirty days of such illness or incapacitation.

In thinking of departmental work, however, one thing, and a very important one too, must not be lost sight of—it costs money to live in Washington. One can count on paying about 25 or 30 per cent. more for everything he gets except the water he drinks. Board is very high, comparatively speaking. Why this state of things should exist no one pretends to know, but it is a fact, nevertheless.

Each employe of the government gets paid twice each month—on the 15th and last day of each month, in bright, clean, new money—bills fresh from the Bureau of Engraving and Printing, and however soon they go into other hands, there is some consolation in knowing that you have had the first use of them.

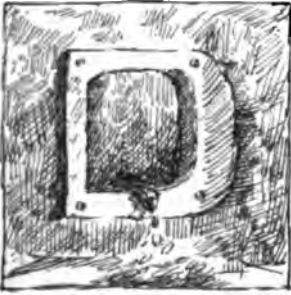
Washington has a prosperous Stenographers' Association with a large membership, and includes among its members many of the brightest lights of the profession.

I have endeavored, in this brief space, to give a fair idea of the state of stenographic work in Washington, for I am well aware that the readers of THE NATIONAL STENOGRAPHER are many of them interested in knowing the salaries and duties of their phonographic brethren elsewhere. I hope to have succeeded in making plain many points about the work here which are not generally known outside of the departments, particularly with reference to the methods to be pursued in seeking an appointment. Hundreds of applications are received daily in the various departments here from persons who think that they have only to make application and get a long list of endorsements from prominent people, including senators and representatives in Congress, to secure an appointment. But this is all changed under the administration of the civil service laws, and I am sure the distinguished gentlemen who represent their states at the Nation's capital in Congress are heartily glad of it. And it is certainly better for all concerned, as the meritorious ones and hard workers in the stenographic line need have no fears for the morrow, as long as he does his duty; and his tenure of office no longer depends upon political prestige and personal favoritism. I think it is the best for all concerned; don't you?



DICTATION DRUDGERY.

BY M. T. NEDE.



DICTATION is one of the features of the work of the general stenographer which has not been given the prominence it so richly deserves. This class of work is so distinctive that it has become known the world over by the single word, "Dictation." When the reporter receives an order to take some "Dictation," he expects a good many things, and usually misses his guess. Sometimes it is hard sledding, and again it is so easy that he

gets hungry at it. The state of the weather has something to do with it, but the lawyer has the most to say about it. A few remarks on the subject may tend to make the summer's outing a trifle more comfortable, for I shall take the liberty of expressing myself on the subject with so much regard for the cold facts as to reduce the temperature somewhat.

Life would not be half so interesting were its variety taken away. The uncertainty as to what each day will bring forth adds zest to its early hours—the later hours are long enough to care for themselves.

Just so, and a little more, is the life of a reporter. He gazes at the future and sees on the court calendars therein various large and luscious persimmons which will ripen before snow flies. He figures up his bank account *nunc pro* time, November 1st, and goes on his vacation rejoicing. It's just as well to have a good time, even if you do test your credit in what is to be, for if you continually figure yourself short grey hairs will fleck your auburn locks e'er you have climbed half the hill of life. Perhaps the reporter takes too much license in such matters, for the future is such an entrancing mirage—the bag of gold at the end of the rainbow. He sometimes gets the gold, but he sees it all the time and it looks good, and makes him feel big and patriotic, and he acts accordingly.

So it is with "Dictation." The telephone rings. You grasp your end of the patience extractor and are exhilarated by hearing that Lawyer So-and-so wants to dictate, and will commence at 2 P. M., sharp. You signify your intention of assisting him to the best of your ability and rates. Visions of an ejection case, which has taken months to try, float before your eyes. You see great piles of books about the room, and stacks of "mems" on the table. You are there at 1:59 and are informed

that Mr. So-and-so is busy, but wishes you to wait. You pick up "Cooley on Torts" and endeavor to find some law to fit your case. The minutes link themselves into half an hour—an hour. You grasp "Bigelow on Estoppel," but he gives you no remedy. "Story on Pleadings" yields you no solace. "Taylor on Landlord and Tenant" is hastily dropped. "Kerr on Fraud and Mistake" makes an impression, and you are just reaching for "Burrill on Assignments" when you are called to the sanctum. You enter with considerable alacrity. Your note-book is quickly placed in position and, with your pencil poised ready for the slaughter, you await the attack. Again the seconds swell into minutes, and the minutes rise in dignity as the tick of the clock adds to their number. You have shifted your position until you are ashamed of yourself. Still the muse fails to exert her influence. Your eyelids get heavy, your yawns test the tensile strength of your every muscle. At last, he seems about to speak. He has rubbed his bald spot until it has begun to blush, has pawed over his "notes" until they are fringed at the edges, and has, at last, cast his eyes to the ceiling in silent supplication, and your breath comes faster. But he loses his grip and again assaults his papers. He does not realize that you are having recourse to the only pleasure left you—figuring up *attendance* at \$2.00 an hour, a fraction counting as a whole. Finally, you get a sentence, and, by extreme good fortune, another. You feel that the world has started on again as two or three sentences are torn from his brain tissue. Thus two whole hours have been sacrificed on the altar of time and your bill for transcript amounts to \$2.00.

This, I know, is a melancholy case. The converse is the lawyer who pelts the words at you as soon as he hears your footstep, and reads excerpts from book after book in a subdued tone and with muffled articulation, and seems astonished when you ask to take the books *to get the punctuation*.

Another style of dictator is he who has his ideas all in stock, gives them to you in ill-assorted job-lots, and feels displeased if, out of the cross-eyed and bow-legged strings of words, you do construct a legal document that will be the envy of his brethren.

This one is no relation to that other, who instructs you to be very careful to "get it word for word," and, when you send the transcript to him, asseverates, to put it as quietly as possible, that he "never said any such thing."

There are others, such as the one who sits with his back to you, and the one whose utterance does not fracture the air until half through the sentence; but time is precious.

There are all kinds of dictators, but one kind of stenographer can take them all, the main requisite being patience, a watch that struggles to keep up with the times, large folio-estimating capacity

AN OPEN LETTER TO THE STENOGRAPHERS OF NORTH AMERICA.

SYRACUSE, N. Y., July 23, 1891.

Dear Friends and Brothers:

Realizing the great necessity for a general association of shorthand writers (embracing all systems), I take the liberty of composing this letter. I will not enter into exhaustive details here, but will merely say that some suitable form of concerted action should be speedily adopted by the *worthy* stenographers of the continent, and with the following objects in view:

First, To weed out the "incompetents," who are damaging the reputation of the fraternity, and injuring the business prospects of its satisfactory members.

Second, To show shorthand colleges the advisability of co-operating with the professional writers, instead of working against them.

Third, To put systematic and uniform methods into daily practice, in order that better rates of compensation may be secured for services rendered, and a stronger bond of unity be instituted in the stenographic ranks.

With the above ideas firmly imbedded in my mind, I have been investigating the "pros and cons" of the matter, and I find some reason for believing that the plan of a universal association would be received with favor by many of the competent stenographers of the continent. In order that you may learn that others than myself have been giving this subject attention, I will refer you to a perusal of the following-named articles:

"Abstract and Brief Chronicles of the Time," by Frank Straus (appearing on page 87 of the June, 1891, issue of *The Shorthand Review*); "Stenographers Should Organize," by John R. Stevenson (appearing on page 376 of the April, 1891, issue of *Frank Harrison's Shorthand Magazine*); "A Demand For a National Association," by D. C. Burnside (appearing on page 266 of the April, 1891, issue of *The Phonographic World*), and "What a Vast Army of Writers," by E. Barnes (appearing on page 54 of the July, 1891, issue of *Frank Harrison's Shorthand Magazine*).

If you will read these articles, I think you will all agree that the idea advanced by me in this letter is not endorsed solely by the undersigned. I also understand that the editors of *The Stenographer* (published in Philadelphia) have pledged themselves to support an organization of this character. It is to be hoped that the editors of all other shorthand maga-

zines will quickly follow their brilliant example. I know of one editor who, I feel sure, will endorse the proposed movement. He is Mr. Aldis O. Hall, of Boston, and the first issue of his magazine, *The New England Stenographer*, is advertised to appear on or near the 1st of August, 1891.

The fact that the "M. I. P. A." failed has little or no bearing on this subject. That attempt was confined to the writers of one system, and I do not believe it could ever have been conducted on the broad and liberal basis that a universal association would have for its operations. I am still in favor of an international association for the writers of each system, separately; but I think the universal association must be inaugurated first. In time, the universal association may possess divisions, and each division may contain the writers of some particular system. The "M. I. P. A." failed, probably, for the reason that the stenographers were not educated to the needs of such an organization. Let this proposed universal association be the educator. There are, doubtless, a sufficient number of writers of all systems on the continent (who would be willing to join the association very soon) to put it in a running condition. Then we would have a chance to sustain our vigor long enough to score success. This was not true of the "M. I. P. A.," because there were so few Munsonites who were willing to join at the start, that the association could not sustain itself the required length of time.

I now have before me four communications, bearing upon this subject of a possible universal association, and written by three different gentlemen (two of the letters having been written by one individual). In one of these letters I find this paragraph: "I am heartily with you in this wish, and will be glad to aid you in any way possible, in working towards this end. I am sorry that the state of my finances will not permit me to pledge a larger sum, but I will subscribe \$5 to the scheme, and if it finally falls through, I will not "kick," but will consider it devoted to a good, if unfortunate, cause."

In the second letter there occurs these words: "If all stenographers of a certain ability could be joined into a large association, with rules and regulations governing them, and governing prices for services rendered, it would tend to advance wages and better the condition of stenographers generally. I wish such a thing could be done. There are so many cheap stenographers now, and so many girls and beginners working for merely nothing, that it is discouraging to those who are worthy of better pay."

In the third letter may be found the following expression of opinion: "I think I can see why an international society of shorthand writers, irrespective of system, would do the profession an immense amount of good; and, if you will conclude to allow writers of all systems to come in, you may call upon me for both financial and other aid at any time."

The portion that I desire to quote from the fourth letter is rather

lengthy, but I deem all of it so good that it would be wrong to suppress even a single sentence. It is as follows:

"Your letter just received. I agree with you. The introduction of so much cheap labor, girls and incompetents, is placing the entire fraternity in a desperate condition, and a desperate remedy must be administered. I have been thinking a great deal on the subject of late, and I believe there is only one way for us to do, and that is, organize quietly (without the knowledge of business men, if possible), allow no shorthander to join who has not a certain ability; have set rules and prices for their labor; let each one adhere strictly to those rules and prices; and secure every one of such ability as a member. There must be an organization so that each may understand, but, when coming in contact with business men, let each one (adhering strictly to the association principles) act individually. If the business men will not give the wages desired, quietly withdraw, stating that you cannot work for such wages; each party doing the same. The business men will soon find that cheap labor is too cheap, and will pay good wages for good help.

"A business man will always get his work done at the lowest possible figure, and we must teach him that good labor is worthy of its hire. Stick to our honor, and stick to our price. When our price stoops to insignificance, our honor goes with it. No such thing as a combined effort, in the way of a strike, will ever result successfully. For instance, see what the "Knights of Labor" and all their strikes have accomplished. Merely nothing, and in many cases worse than nothing. Although we may be combined in effort, we must act individually. As to the lady element, there are some good female stenographers, and, if they are admitted to the organization, which, perhaps, would be advisable, they must adhere to the rules, and invariably receive the same wages as the men for the same work. This, I think, might better matters. Otherwise, the stenographers' profession will soon be a common one, indeed; and no one looking for good wages will ever enter into it. The science, the study, the time, the labor, the skill and education required in this pursuit, of all pursuits, should ever hold it above common labor. No other profession, requiring the same amount of skill and knowledge, ever lowers itself to the level of common labor. Take, for instance, the lawyer, the physician, or any other scientific, mental or classical pursuit. Why, then, should we lower ourselves? Does not responsibility, and the deciding of weighty questions, often depend upon the stenographer? Does he not often spend as much time, labor, and bring to his aid as much knowledge (and, oftentimes, even more), than the parties who denounce him? And is he not, oftentimes, the better man? Then, why allow him, or his profession, to be lowered in any respect? I answer, No! No!! No!!! No!!!! Another good point to adopt in the association rules (I think it would be a good

thing), and that is, to exclude night work. Of course, in court reporting, or something similar, it is a different thing; but, in office work, it is unnecessary for a skilled stenographer, who could do a good day's work, to work nights. He can do enough in the daytime, and get tired enough, to satisfy anyone. The Almighty made the day for work, and the night for rest. Night is the time when thieves and cut-throats work!"

While everything may not be outlined in just the way that the majority of the stenographers would prefer, the contents of the printed articles referred to, and the above extracts from certain letters, go to show that there is much in this subject besides mere "chaff." Are we not warranted in assuming that the matter is worthy of an attempt? While the undersigned does not intend to pose as the "Champion of the downtrodden stenographer," he is anxious to see the profession take its proper position before the world. There are many valuable and influential gentlemen in the stenographic fraternity who will doubtless be willing to come forward and give the enterprise a "send-off" the moment they observe a hearty cordiality on the part of the general profession towards the idea. Let each shorthanders who approves the plan express his opinions through the columns of the magazine in which he sees this letter. It may also be fairly assumed that each editor who publishes this letter will favor the project in an active manner. This communication will be sent to several magazines; and we hope, for the sake of their patrons, that none of them will decline to give it space.

Trusting that days of greater prosperity and well-deserved respectful recognition are about to dawn upon the members of the fraternity stenographic, and that the motives of those who endorse the old-time aphorism. "In union there is strength," will not be subjected to severe criticisms from thoughtless individuals, I take the liberty of signing myself,

Most sincerely and fraternally,

CHAS. H. WHITE.



Handwritten musical notation on a series of horizontal lines. The notation consists of various symbols, including vertical stems, horizontal lines, and curved shapes, which appear to be a form of shorthand or a specific musical notation system. The symbols are arranged in a series of approximately 20 lines, each starting with a vertical stem-like element.

Very truly yours
John W. Schmitt

29 - no way / / } u - h
 6200 - 20/0 20 6
 m - 20/0 14 - 189
 12 6 - m - 20/0
 m) / 20 11 20 20 20 20 20
 L - 20 88
 2000 - 70 20 20 20 20 6
 62 20 20 - 20 20
 (2 2 - 14 - 189
 m - 20 20 - 70 - 20 20
 - 40 94
 - 20 20 / (2 20 - 40 90
 100 2
 - 20 20 20 20 20 - 20 20
 20 20 20 20 20 - 20 20
 40 90,
 L - 20 20 20 20 20 20

2 State your name and place of residence
 9 - S. Francis; reside at Jefferson St.

TRANSCRIPT OF SHORTHAND PLATES.

JOHN W. CHRISTY. [GRAHAM.]

—these detectives, as I have said before, for the first time in the history of the detective association, actually discovered something; they discovered the remains (remainder) of the viscera; they found it where it had not been lost,—if it had been lost they never would have found it. They took it up to Fort Collins, and there they did the decent thing; they did the right and proper thing; Judge Ballard notified the attorneys for the defence of the fact that there would be an analysis made of this viscera. We employed a competent chemist to attend that analysis, and he did attend it. You heard his testimony, and after hearing his testimony, if you can say that analysis of O'Brine was worth the time spent upon it, then it seems to me that it is useless for me to discuss it at all. Why, he first agreed, gentlemen, to give Mr. Low one-half of the matter which he proposed to analyze, and he was not to call for it unless that which he had was exhausted and it was necessary to use it for the purpose of making another test, and yet, before he was half through the analysis, before anything hardly had been done, he demanded the surrender of this other portion, mixed it with that which he had, and the result of the analysis was the existence of arsenic. But you have heard all about the pouring of nitric acid upon it, the pouring of sulphuric acid upon it, the result of the arsenical test upon the sulphuric acid which was made in your presence, and I want you to say, gentlemen, whether—I do not ask you to raise any reasonable doubt—whether there can be any question in your mind that that analysis made by Professor O'Brine at that time is worth anything in the consideration

[One of the oldest and best official stenographers in Colorado is John W. Christy. His headquarters, for a long time, was at Leadville, where, and in other parts of the state, he did a vast amount of hard, technical reporting, peculiar to mining litigation. Later he changed his field of operations, and is now reporting Judge Downer's district, with headquarters at Denver.

Mr. Christy writes Graham shorthand, but does not stick closely to that author. The notes, reproduced elsewhere in this issue, were taken in the famous Millington murder case, where the defendants were charged with arsenical poisoning. Few cases ever tried in the United States aroused a greater interest than this case. The trial consumed seventy-one days, and was reported officially by Mr. Christy. One hundred and eighty-eight witnesses were examined, but there was a large amount of medical testimony of that peculiar sort which is not especially soothing to the man who must report it.

In fifty-one days, Mr. Christy took 23,449 folios of testimony. The notes reproduced were taken on the seventy-first day of the trial, and are part of the argument of an attorney for the defence, who is a rapid speaker.

Whether the matter comes fast or slow, Mr. Christy writes with astonishing neatness, and he is finely equipped for difficult and accurate reporting.—L. E. G.]

Mr. Christy says of himself as follows:

Born in Canada in 1853, during temporary absence of parents from United States. Earliest recollections are of Chicago, where attended public schools until 1869, when went to work in freight department of Illinois Central railway, and in 1870 got the craze to learn shorthand, being the only one out of twenty-five or thirty who ultimately succeeded. Shortly after beginning such study, made inquiries of a regular shorthand clerk about some matter connected therewith, and not receiving a satisfactory answer, got mad and concluded to learn if it took ten years, more as a matter of pride than an ambition to learn the business. After that, occupied several positions as a shorthand amanuensis, finally holding a position in the eastern superintendent's office of the Empire Line at Philadelphia, in 1876-77. In 1877, got the

Black Hills fever and, after a few months' looking for gold, getting busted, and practically walking from Deadwood to Denver, tried to get work as amanuensis in Denver. Failing in that, did my first manual labor on a farm, as a harvest hand, for a month, when I went to work in the general superintendent's office of the Kansas Pacific railway at Kansas City, where I remained for nine months. During all this time, never had any idea of becoming a reporter until the middle of 1878, when I was required to report a railroad meeting, for publication in newspapers, and liking Colorado, being somewhat dissatisfied with Kansas City, was offered the official stenographership of the Fourth District of Colorado, comprising the southwest quarter of the state (thirteen counties), by Mr. C. S. Thomas, of Denver, on behalf of Hon. Thos. M. Bowen. My name was suggested by Mr. Henry L. Denison, of Denver, whom I had met the year before, and had inquired about work as amanuensis. Not having the slightest idea of being fit to be a court reporter, went to Mr. Shevlin, of Kansas City, to be tested and, much to my surprise, was told by him that, with plenty of sand, etc., he had no doubt of my success. Probably could write 125 words a minute on new matter. Took the position and went to work in June, 1878. It was very fortunate for me that the lawyers in that wild, mountainous mining district, for the first six months, did not call on me to read any in court, and had but one transcript, which was furnished from notes and memory combined. That six months' practice was what I needed for speed, and in 1879-80, reported the celebrated Iron mine litigation in the U. S. Court at Denver, as well as a number of other important cases in that court, besides holding my official position in the Fourth District. Until the spring of 1881 that district continued with thirteen counties, when it was reduced to five: Lake, Pitkin, Summit; afterwards increased by adding Eagle and Garfield. In the spring of 1887, Pitkin and Garfield were taken off. Held this position until fall of 1889, being something over eleven years, during which time Judges Thomas M. Bowen, T. A. McMorris, J. C. Helm, J. D. Ward, James Y. Marshall and L. M. Goddard, occupied the bench. Business becoming dull in fall of 1889, and after a visit to Salt Lake to investigate prospects, returned to Denver to report the celebrated Durant-Bonnybel case, after which was given present position in Eighth Judicial District, under Hon. S. S. Downer, then composing nine counties, now reduced to five of the best counties of the old district, viz.: Boulder, Weld, Larimer and Morgan, which is a very good district, especially for transcripts.

(Transcript Continued from Plate.)

J. F. RUTHERFORD. [SLOAN-DUPLYAN.]

Q. What official position, if any, do you hold? A. I am governor of the commonwealth.

Q. How long have you held that position? A. Since the 14th day of January, 1889.

Q. Are you acquainted with the defendant, E. T. Noland? A. Yes, sir.

Q. How long have you known him? A. I have known him for several years; I had known him a year or more previous to the election of 1888.

Q. State, if you know, when he assumed the discharge of the duties of state treasurer of the state of Missouri. A. My recollection is, he assumed the duties of the state treasurer the same day I was inaugurated governor, the 14th day of January, 1889.

Q. How long did he continue to act in that capacity and discharge the duties of that office? A. Until the 4th day of March, 1890.

Q. Did he retire from office then? A. He was suspended as state treasurer on the 4th of March, 1890.

Q. By whom? A. By me as governor.

Q. During the time Mr. Noland was in office, did you examine his books and accounts? A. I made an examination of the treasury department during the period between the 28th of February and the 4th of March, 1890.

Q. Governor, do you understand book-keeping? A. I understand how books should be kept, sir.

Q. Are you an expert accountant? A. I think I am, sir.

Q. Well, what kind of an examination did you make, governor? A. On the morning of the 28th of February I went to the treasury department and told Mr. Noland that I wanted to make an examination of his department, and he said,——

[Mr. J. F. Rutherford, whose portrait appears on another page of this issue, (notes on page 272) is the official court reporter in the First Judicial Circuit of Missouri, located at Boonville. He received his shorthand education at the Normal Shorthand Institute, Carbondale, Ill. Mr. Rutherford is one of the foremost writers of the Sloan-Duployan system of shorthand; is young in the profession, but, having followed Legal work exclusively since finishing his shorthand course at the above-named school, and having been a law student previous to that time, he is gradually, but surely, maaching toward the top of his profession. Mr. Rutherford has aeported some noted cases, among which are the Turlington murder case, Otterville train robbers, trial of Ex-treasurer E. T. Noland, and has reported several prominent speakers, including Roger R. Mills and others; all of which speaks well for his ability.—MELTON.]

PROVISIONAL PROGRAM FOR THE INTERNATIONAL SHORTHAND
CONGRESS, BERLIN, 1891.

Wednesday, September 30th, evening—Welcoming of Members.

Thursday, October 1st, fore and afternoon—Proceedings. Evening, 6 p. m.—Banquet; afterwards, ball.

Friday, October 2nd, fore and afternoon—Proceedings.

Saturday, October 3d, evening, 8 p. m.—*Fete* at Kroll's Theatre.

Sunday, October 4th, morning—Closing of Congress; hereupon excursion to the Royal palaces and gardens at Potsdam.

THE FOLLOWING PAPERS HAVE BEEN PROMISED ALREADY.

DR. BRAUNS, Hamburg—Shorthand symbols in general, and final vowel symbols in particular.

PROF. FAULMANN, Vienna—Shorthand printing.

DR. MANTZEL, Radevormwald—Position systems.

High School Teacher MORGENSTERN, Grofslichterfelde—The science of shorthand.

Shorthand Writer ROLLER, Berlin—Literal and symbolical representation of vowels.

FERD. SCHREY, Berlin—The characters of shorthand.

DR. SCHUCK, Berlin—Shorthand from a hygienic point of view.

DR. EDWARD ENGEL, second Director of the Stenographic Bureau, Imperial German Diet, and

DR. WIEMER, Berlin—Subjects not yet announced.

During the Shorthand Congress a meeting of German professional shorthand writers will be held to consider the question of remuneration and the formation of a professional association. Foreign shorthand writers are cordially invited to take part in this discussion, and to communicate their experiences on this matter.

SHORTHAND NOTES IN DENVER.

BY MISS GENIE MURPHY.

SHORTHAND is booming in Denver notwithstanding the hot weather. Although times are rather close, and the demand at this time of the year is not brisk for stenographers, the far-seeing stenog is taking advantage of the lull in business to fit himself for the "top," as we are told there is room up there. From what they draw their conclusions is one of those unexplainable phenomena, like "Heaven is above us and Hades below us," or "Who hit Billy Patterson?" for all the men I have ever met not one has ever claimed to have been to the "top."

Now, reasoning *a priori*, one would be led to infer that there was no room at the "top," at least not much. For, as we ascend the scale of all material heights, is not our sphere of action contracted? Is knowledge an exception to the general rule? I am simply seeking information: I wish to know how these people know "there's room at the top."

There was quite a pleasing event in one of our most flourishing shorthand schools, here in Denver, on the 13th inst. It being the 33rd birthday of Professor Woodworth, the students and graduates of his institution, some one hundred in number, assembled at his rooms in the Masonic Temple and presented him with an elegant pair of gold cuff buttons, to show in a modest way how they appreciate his hearty co-operation in their studies. The present was not quite as much of a surprise as the students had hoped, but quite as much as could be expected where the majority consists of the fair sex. Not but what a girl can keep a secret when she wants to, but this was one of the occasions where they did not want to. The Prof. had gotten wind of it, and tried to quash it, but to no avail, the students would not have it.

The presentation, and the little speech that necessarily goes with such things, fell to the Professor's charming and able assistant, Miss Davis who, in a neat little address, that showed she is destined for the rostrum at some future day, delivered the token of remembrance to Mr. Woodworth. Miss Davis' remarks were most appropriate and to the point setting forth the good feeling with which the pupils, herself and the other teachers bore towards their worthy principal and, unlike most female orators, when she had said all she came to say, retired gracefully and gave the Professor a chance to make a little speech.

As we remarked before, it was not quite a surprise on account of some one unloosening the enclosure wherein the cat was confined. The reporter accused a fair gushing damsel of giving the snap away—the re-

porter is very, or was very ignorant of the ways of women—he knows more now, and he will be very careful how he accuses a woman of anything of that kind hereafter.

After the Professor had recovered from the shock, as jockeys say, "got his second wind," he thanked his audience in a most happy vein of thought. Said he had every reason to be proud of his pupils, of the institution he had succeeded in building up, and the blessings that the All-Omnipotent had in general bestowed on him; that his quarters were becoming crowded; that he had that very day been in search of new ones; that he hoped to continue to merit the good will with which he had every reason to believe that patrons of his school now held for him; that he had no idea of his being so old; that if some one had not told him he was 33 years of age—that 33 hard winters and as many broiling summers had passed over his "dome of thought," he would not have believed it, as he felt quite kittenish yet; that it did him proud to see his pupils all working in such harmony and with such mutual sympathy together; that it had never been his experience to see such a cosmopolitan, heterogeneous class work together with such hearty co-operation; that no scandal with its polluted breath has ever entered the confines of his school; no quarrels or jealousies nor bickerings had been harbored, and that although Cupid would sometimes steal in through an unclosed transom, he was generally caught and his wings singed before he had done any damage worth mentioning; and lastly, but not leastly, the gift was most happy and timely, and as he spoke he showed to the admiring gaze of his donors that he was in the habit of wearing cuff buttons of the "ten-cents-a-dozen" variety.

On the evening of the 14th Professor Woodworth collected about one hundred and fifty of his brightest and best looking pupils and graduates and had them photographed. It was a happy thought, for most every one of that group will have a pleasing reminder in the days to come of the old times in the college. Ages hence, when we have all reached the 250-a-minute gait, we can look on that group of faces and recall the time when we were struggling and sweating over a 100—and we will remark to the would-be stabber: "Look at us; what man has done, man can do; there's room at the top."



ITEMS OF ENGLISH NEWS.

Isaac Pitman writers in the United Kingdom seem bent on reaching a speed-record approaching that made by American stenographers. Two years ago the highest rate achieved under *test* conditions was 180 words. Now four writers have shown a 200-word speed, and one of these has reached 220 for ten consecutive minutes. All these performances are certified by shorthand writers' associations. The conditions of an English "speed" contest differ widely from those accepted in the states. The dictation lasts ten minutes, and the transcript must contain no more than 2 per cent. of errors, otherwise the contestant is disqualified altogether.

The majority of American reporters write systems derived from the original Pitman style. In England it is quite common to find an old reporter using some antiquated style in vogue before phonography first appeared. The principal of these are Gurney's and Taylor's. Among amateurs English adaptations and modifications of the Duployan shorthand appear to be making some headway, none more successfully than the "Oxford Shorthand."

The Shorthand Society (London) brought its annual session to a close with a general meeting held on June 27th. Mr. Henry Richter, an expert writer of Gabelsberger's shorthand, was again elected president. Some slight changes were made in the council. The late session has been characterized by great external activity in opposition to the Pitman propaganda and in favor of the interests of opposing systems. During the past twelvemonth three new shorthands have appeared in England—Mr. Brown's "Simplex," a phonetic system, and systems by Mr. Mares and Mr. Callendar, which follow the ordinary spelling. Orthographic shorthand is the latest fashion.



IOWA STATE STENOGRAPHERS' ASSOCIATION.

The stenographers of Iowa met in convention at Clear Lake, Tuesday, July 21. The convention proper began in the afternoon, the forenoon having been devoted to sailing.

The address of welcome was delivered by Charles M. Adams, of Mason City, and was responded to by Walter Irish, of Des Moines. The annual address was delivered by president W. S. Briggs, of Ottumwa.

A paper on "The Office Amanuensis" was read by Miss Dora Thomas, of Des Moines, and one by F. M. Webster, of Decorah, on "How to Acquire the Art of Shorthand."

Letters were read from Andrew J. Graham, F. E. McGurrin, Hon. S. S. Wilcox and C. H. Thorpe.

An interesting paper on "Speed Contests" was received from Fred. Ireland, of Washington, and read.

An address was delivered by Isaac S. Dement, of Chicago, on "The Future of the Shorthand Profession."

It was decided to hold the next meeting at Spirit Lake, beginning the third Tuesday in July, 1892.

The following officers were elected for the ensuing year: Walter Irish, Des Moines, president; Miss Laura Flickinger, Miss Dora M. Thomas, F. M. Webster and W. S. Briggs, vice-presidents; Miss Carrie A. Clarke, secretary and treasurer; Miss Lizzie Kehoe, librarian; Charles M. Adams, G. O. Bruington, F. M. Van Pelt and Miss Ozella Beman, executive committee.

The following parties were elected to membership in the association: Miss Laura Flickinger, Council Bluffs; C. H. Rush, Cedar Rapids; A. G. Bush, Garner; Julia Lennan, Des Moines; Mattie Fatherson, Ottumwa; Sadie Watters, Des Moines; Clara De Vore, Oskaloosa; F. H. Worden, Garner; Lizzie Kehoe, Des Moines; Dora M. Thomas, Des Moines; Anna Wright, Council Bluffs; F. Belle Kalb, Council Bluffs; Mary Telford, Minneapolis; Alma Harroun, Mason City; Emma Brown, Mason City; Mattie Forbes, West Union; May Sanborn, Ottumwa; O. C. Gaston, Tabor; Agnes Carpenter, Oskaloosa, and H. I. Crosby, Garnavillo.

Mr. Walter Irish, of Des Moines, was awarded the medal in the 200-word speed contest.

Miss Mattie Forbes, of West Union, was awarded the medal in the 125-word contest.

Miss Lizzie Kehoe, of Des Moines, was awarded the medal in the typewriting contest.

The winners of these medals are entitled to wear them until the next annual meeting, when they will be contested for again.

The closing feature, and one of the most interesting of the convention, was an exhibition of shorthand writing by Mr. Isaac S. Dement, of Chicago. Miss Clarke read new matter at the rate of 309 words to the minute, and Mr. Dement took it without a break and read it back readily. It is due Mr. Dement to say that he was not in the best condition for a speed test, as he had been quite sick for two days. He is, however, the acknowledged champion writer of the world, and has written more than 350 words per minute.

The convention closed Thursday noon. The time when sessions were not held was spent in sailing, rowing, etc., and the stenographers left for their various homes feeling that a season of pleasure and profit had been their privilege to enjoy, and associations were formed that will not be forgotten in the months to come.

C. H. RUSH.

A SHORT HISTORY OF SHORTHAND—1600 to 1891.

BY HUGH W. INNES, LL. B.

[Member of the G. R. Phonographic Society, 7, (London). Author of "A Shorthand Decade."']

PREFATORY NOTE.

In the following *precis* of the history of Stenography, I have attempted to draw an impassable line between the *practical* and the literary and antiquarian, idle and eccentric aspects of the subject. With this end in view, I have excluded from my account of shorthand systems all consideration of mere curiosities, all particulars of biography, and bibliographical detail. For the same reason, I have left unnoticed such publications as appeared *prima facie* undeserving of serious attention.

CHAPTER I.

THE MAIN WORK OF THE 17TH AND 18TH CENTURIES.

Success in achieving popularity is not always proof positive of merit; but if we promise that in composing a *precis* of the history of an art, the narrator is bound to take notice of none but notorious facts, we must, in giving a succinct account of the story of stenography, confine ourselves, almost exclusively, to the fortunes of some half hundred of the systems put forward for the appreciation of the public. A summary, too, debarred

as it must be from breaking its narrow bounds, may well be excused from paying elaborate attention to species of systems closely allied in their aim and their methods with leading members of the same genus already selected for more extensive notice; and since, of the shorthands chosen in my essay as being those which may rightly claim the largest scrutiny, each represents and elucidates some one of the warring currents which, mingling together, make up the stream of stenographic progress, I shall, in discoursing of the direction and velocity of the latter, presume to pass over comparatively lightly those allied minutiae whose existence and tendency have been less apparent on the surface.

The history of stenography—if we confine that term to the art of shorthand writing by means of alphabetic characters—dates back to the beginning of the Seventeenth century. In the second year of that century, one John Willis published the first abbreviated alphabet; an alphabet of characters capable of being welded into words. Of this he formed an estimate by no means unusual among shorthand inventors, asserting that it possessed unalterable perfection. This eulogism seems to us now-a-days an extraordinary one, seeing that the characters in their crabbedness and angularity appear entirely unfitted for that speedy execution which is essential to shorthand. Nor are the rules relating to the junction and juxtaposition of the letters in the process of word-formation less lacking in excellence, according to modern notions. These latter have, however, in a modified form, survived to the present time in the system devised by Mason towards the close of the Seventeenth century, which, of all the productions of this, the first era in the history of the art, has alone retained its vitality, and under the name of the "Gurney System," still works in the front rank with its more recent rivals.

The labors of the Seventeenth century, commencing with Willis and concluding with Mason, were characterized by sundry clinging peculiarities: peculiarities of aim and of construction. In the delineation of words a regular representation of vowel and consonant in succession was attempted, and this without adequate provision for the utilization of either in the process of curtailment—a process then disregarded, but now generally held to be a necessary part of every reporting method. The first noticeable feature of the systems in question was their employment, as alphabetic characters, not only of the simple signs now in vogue—the straight line, the circle, and the segments of the circle—but also of such quasi-compound figures as the curves obtained by quartering or bisecting the ellipse, and of such wholly compound marks as may be formed by the junction of right lines at an angle; these latter in particular being ill-adapted for consecutive writing, owing to the doubt that must in many cases exist as to the point of union when several of them are traced without lifting the pen. It is perhaps to this primary disability that we must attribute the main

peculiarity of these systems—the variation in the method of indicating the vowel, according as it occurred at the beginning, in the middle, or at the end of a word. In the first instance the alphabetic character was employed; in the third, a dot placed in some one of a variety of positions against the preceding sign; while in the second case—that is, where a vowel occurred between two consonants—these, instead of being joined, were separated by a short space, and that which succeeded the vowel was put above, below, behind, or beyond that which preceded it, such varieties of location being apportioned to the different shades of vowel sound.

While inventor after inventor, all through this epoch, strove successfully to modify the consonant alphabet, with a view to rendering it briefer and better adapted for continuous writing, so, too, successive attempts were made to simplify and facilitate the modes of expressing the medial and final vowel. For this purpose the primary intention of representing individually every variation of sound was gradually abandoned, until at length the *five* species of vowel acknowledged by Shelton (1620) and Rich (1646) were in the work of Mason (1672) reduced, in all but the initial position, to *three*; and by such acceptance of the genus in place of the species those retrograde movements involved, in placing the succeeding consonant directly *over* or directly *below* its predecessor, were dispensed with, as already the still more glaring absurdity of placing the subsequent letter *behind* (*i. e.* to the *left* of) that which was already written, had been eradicated; while for the representation of the final vowel a dot placed opposite the summit, the centre, or the foot of the consonant directly before it, was made to suffice.

Such were the steps of the successive reforms, and such *directly* was their outcome; *indirectly*, they produced a result innocent in itself, but of the utmost gravity in its ultimate consequence, which amounted to no less than the practical suppression of the vowel altogether. For as, in the process of amending the consonantal alphabet, with a view to ridding it of its original defects of cumbrousness and lack of aptitude for junction, series after series of letters were proposed, such as ever, to an increasing degree, possessed capacity for being written inseparably, without either retardation, ambiguity, or an undue tendency to run below the line, so simultaneously does it seem to have been borne in on the mind of the stenographer that the invariable expression of the vowel was wasteful and unnecessary, and so began the practice of omitting, *first* the minor sounds and finally every medial vowel, whether of high or low degree.

The history of the Eighteenth century is the story of a revolt and of a counter-revolution—a revolt against any but exceptional expression of the vowel, a counter-revolution in favor of almost uniform vocalization, which was now first justified with any vigor, on the plea of the immense

facilities such a process afforded for the powerful and prudent abbreviation of words.

The first of the mainly-consonantal systems of any note was that which was perfected, though not published till nigh fifty years later, by John Byrom, towards the close of the first quarter of the Eighteenth century. This method rapidly won for itself wide appreciation, spite of the opposition of Weston, the author of a crude first-epoch style. In this system the representation of the vowel by *character*, or by *disjunction*, was totally abandoned, and the detached dot (as used for the *final* vowel in preceding systems) was now exclusively employed for all the purposes of vocalization, initial, medial, or final. The consonants of a word—save where a character stood disjoined to indicate a prefix or affix—were traced inseparably from first to last; the vowel points were to be subsequently “dotted in;” while, in place of the quaint, angular characters formerly in vogue, an alphabet was devised, the signs of which consisted, each of them, of a simple stroke (straight or curved) or of a stroke compounded of one of the aforesaid signs with a *loop* prefixed to it.

In the elaboration of his alphabet, Byrom sought, particularly, to assign the characters to the various sounds in such manner as to insure that these, when joined into words, should invariably run level along the line, instead of ascending or descending two or three steps above or beneath it. To facilitate the production of this desirable result, he assigned to several of the letters *dual* characters and to *L*, *three* symbols, of which, in each case, that one was to be chosen which would best accord with the requirements of lineality. But the system, facile and lineal as it undoubtedly was, had yet one undesirable blemish. That the consonants alone—for as a matter of fact to detach the vowel has always amounted to its abandonment under stress of hard work—that the consonants alone should be accepted as a sufficient indication of the word represented, is a contention that deserves greater commendation than would at first sight seem due to it; but it is essential for us, if we confine ourselves to such a comparatively inexpressive method of writing, that the scant information afforded should be given in unmistakable manner. In Byrom's alphabet, however, there were characters peculiarly liable to become so modified when hurriedly written as to render them indistinguishable from others of somewhat similar contour. These characters, known as the “sectional curves,” are segments of the circle not facing directly up or down, to the right or to the left, but sloping sideways at an inclination intermediate between the vertical and the horizontal. The successors of Byrom, in remodeling the alphabet, sought to remedy this defect—none other so successfully as Samuel Taylor, a name seldom surpassed in its widespread fame throughout the annals of our art. This author, in his system published 1786, having utilized the five straight lines, their looped confreres, and the four simple

semi-circles, found available material for the remainder of the consonants, first, in the horizontal semi-circles looped initially—both of which he assigned as alternative characters to W, no other letter except R (for which the longhand sign was occasionally used) possessing more than a single sign; secondly, in the straight line with a minute *hook* prefixed. Of the latter sign, owing to the customary confusion of F with V, K with Q, and J with G, he needed to employ but four varieties. Like Byrom, he used the dot as the sole vowel-sign, but, unlike his predecessor who, for purposes of differentiation, had placed this dot in *five* positions against the neighboring consonant, he discarded all such particularization and made no distinction between the varieties of vowel-sound, the detached point placed before or after the consonant outline giving solely an indication of the presence of a vowel (any vowel) initially or finally, while the representation of the medial vowel was explicitly forbidden. Other authors of the same school tried to hit the happy mean, between the impracticable observance of five positions for the dot and the unnecessary restriction of it to a single position, by using the *comma*, as well as the point, as a vowel-sign, and giving to each no more than three places beside the adjacent character (Manor, 1780.)

So closed the main work of the Eighteenth century; such was the ripened fruit of its labors. Of other tendencies not immediately productive of valuable results—those, to-wit, which constituted the reaction before alluded to in favor of a more liberal vowel-notation—I shall speak later on; for the present, I pass over these noteworthy, but by no means notorious, proclivities, and proceed to the efforts of an English inventor of the earlier part of the Nineteenth century.

[Continued.]

CLUBBING RATES.

THE NATIONAL STENOGRAPHER will be clubbed with the following papers at the prices named :

	Regular Price.	Clubbed with The N. S.
The Phonographic Magazine, - - - -	\$1.50	\$2.00
The Educational Voice, - - - -	1.00	1.25
The Stenographer, - - - -	1.00	1.25
The Progressive Age, - - - -	.50	1.05
Business Woman's Journal, - - - -	1.00	1.75
Student's Journal, - - - -	1.00	1.75
Office Men's Record, - - - -	1.00	1.25
The Penman's Art Journal, - - - -	1.00	1.25
" " " (with premium),		1.40
The Southern Stenographer and Typewriter.	1.00	1.25
Frank Harrison's Magazine, - - - -	.50	1.00

TYPEWRITER DEPARTMENT.

KEYBOARDS VERSUS KEYBOARDS.

[The following appears to be a calm view of the much-vexed keyboard question, and is admirable for the lack of bitterness which usually lies inherent in epistolary correspondence on this subject; and so we take pleasure in granting the request and in giving room in our columns to this meritorious letter.—EDITOR.]

My Dear Mr. R——:

Your esteemed favor of July 7th is duly received and, taking it for granted that you are in earnest in asking the question, will give you my reason for preferring the double keyboard, as it exists in the Smith Premier Typewriter, in place of a single keyboard like the Remington.

In the first place, as you know, it has been settled, beyond dispute, that 5 per cent. would cover all the use of the capital letters, figures and punctuation marks. Thus, in the Remington machine you must double this 5 per cent., for it takes two strokes for each one of the upper case characters, while on a double keyboard it takes only one stroke. Now, in the early day, when this shift was employed in the Remington, a point to be gained was not a matter of speed, which never assumed such great proportions then as it has done in the last few years, during which speed tests have held the field, but for another, and really more important reason; namely, that so many characters placed on the extremity of so many levers, it was impossible to have anything approaching evenness of touch, and this condensed keyboard, arranging a less number of keys on the ends of fewer levers, it would insure, as far as possible with that system of leverage, a fairly even depression.

Now, the Caligraph people took the other course, and as a consequence, they ran against two serious obstructions to complete success. The first obstruction is the uneven depression incident to the arrangement of the Caligraph keyboard, due entirely to the method of leverage, used both in the Caligraph and in the Remington, but rendered far worse in the Caligraph by the reversal of the position of the fulcrum. The other obstruction is the separate arrangements for the letters in the keyboard. There is very good reason for using the shift on the Remington to avoid such obstructions, which of necessity consume more time and afford greater annoyance to the stenographer, and thus disturbs the argument in its favor; namely, that you can obtain a single letter with a single stroke.

Now, in going from the Remington machine to the Smith Premier, I anticipated all the trouble which would have presented itself had I attempted to use the Caligraph, a change, by the way, which it would be impossible for me, along with all other good Remington operators, to make. But in the construction of the Smith Premier all such supposed difficulties vanish, for by the very mechanical construction of the machine they are obviated. The leverage is on the rocker shaft principle, and consequently you have an identical touch for each letter in the keyboard and an identical depression. Then, in the second place, the arrangement of the capital letters is the same as the arrangement of the small letters, and thus, in the 5 per cent. (computing on the basis of 1,000 strokes it would only be fifty), you can readily see that there is nothing to hinder the success of the double keyboard; for in the Smith Premier the arrangement is very compact, more so than in the Caligraph, and there hardly arises a case where the reach to the capital letter is any farther than the reach for the shift. I was greatly surprised in the practical test, to find that with a few hours' writing, I was nearly up to my usual speed on the Remington, that the old habit of the shift had nearly left me and that the unique touch was captivating me, and that many of the arguments in favor of the keyboard of the Remington were fast disappearing into thin air, for they were aimed, not at such a typewriter as the Smith Premier, but had their force most especially in combatting the large keyboard of the Caligraph, with its hard, uneven depression and separate arrangement of letters, or against the Yost, with its unelastic touch, its small keys, and its claim of a Remington keyboard, which it could not give.

Now, 95 per cent. of the writing being in the lower case, the other 5 per cent. has given rise to more discussion, perhaps, than it really merits. The war of words has been carried on upon a small field, nevertheless it has been a vigorous war, and the most an old operator can say to one inquiring regarding his preference, is to state that his experience with the keyboard of the Smith Premier machine has decided him strongly in favor of the double keyboard, and such a keyboard as presents a familiar arrangement, an undisputably even and elastic touch, and his convictions have followed fast on a rapidly increasing speed.

Perhaps one of the most important features which it is desirable to obtain, in any writing machine, is perfect work, and by means of the double keyboard the Smith Premier has been enabled to put upon their machine a rigid carriage, and thus more than compensate for any sacrifice which you might find in changing from the Remington keyboard to the Smith Premier keyboard, which in my case has been no sacrifice at all.

Very truly yours, JOHN HALIFAX.



ZOE-MA-O-NA.

BY W. C. STEERE.



NCE upon a certain time, and very, very long ago,
In a country far away, near by the sea,
Where the spicy-laden zephyrs of eternal Summer blow,
And the Fairies you have heard of used to be,
A battlemented castle stood and frowned upon the main
From its sunken window-eyes and massive door,
And the sea would sometimes rage, and fling the menace back again,
As it dashed with angry fury on the shore.

Now, in this castle dwelt a lord of very high degree;
A proud old man, with hair as white as snow,
But with eye as bright, and form erect, and step as firm and free
As it used to be full fifty years ago.

He had many scores of horses and a hundred thousand men,
And they all loved Lord De Malta Di Kuriz;
An hundred furlongs might he ride, straight, on o'er moor and fen
And the horse's feet wound no man's land but his.

The mammoth coffers of this lord could scarce contain his gold;
The jewels in his armor weighed a pound;
He had wine within his cellars that was near a century old,
And no braver knight than he could there be found.

Now, this stern old Baron Malta, as he himself declared,
Had lived through four score busy, useful years,
And, if his life a twelve-month more his Heavenly Father spared,
He willingly would leave this vale of tears.

"But, my child, my only daughter—oh, I cannot leave you so!"
And he bowed his head in anguish sad to see:
"I must see you joined in wedlock to some knight, before I go,
To whose arms, in time of danger, you can flee."

This shrewd old man was well aware that chevaliers were bold,
And so they were in that benighted land;
Though they hadn't got a copeck, if they thought a maid had gold
They were bold enough to offer her their hand.

So Lord De Malta Di Kuriz sent word through all the land,
 And swore he meant the message for no jest:
 "To the man that suits my daughter will I give my daughters hand
 And all the wealth of which I stand possessed."

His daughter, Zoe-ma-o-na, was the fairest of her race,
 Her entrancing beauty dazzled every eye,
 And nature had endowed her mind, as well as form and face,
 And created one that might with angels vie.

And so they came from far and near, the handsome and the brave
 With flag-bedraped and jeweled cavalcade—
 The rich, the poor, the young, the old, the bishop and the knave—
 All bound to do their best to please the maid.

Some were clad in shining armor, with their spear, and sword and shield,
 And their horses gaily hung with cloth of gold,
 While trained musicians sang their praise and servants 'round them kneeled,
 Bringing presents that were marvelous to behold.

Some, in assurance very rich, but poor in all besides,
 Trusting to the gods that they may be,
 Perchance, the ideal hero that in the mind resides
 Of every maiden fair and fancy free.

One evening as the moon arose, in playing with the sun
 Her game of snap-and-ketch'em 'round the earth,
 A stranger knight, with haughty mien, came riding proudly on
 With a retinue which shewed his noble birth.

"O! woman:

"Sole representative, and last remaining emblem of a race
 That, since the time whereof man's memory runneth not to the contrary,
 And history is silent, hath been most noble and illustrious—
 Far distant are the lands from which I come, and odd, indeed,
 Unto the stranger's ken, would seem our ways and customs.
 Mayhap, some sights so curious that eyes unused thereto would be offended,
 Or else cause merriment or surprise at manners and conceits so queer:
 For many, many days have I, a Bey, and one of great distinction in the
 Counsels of my Nation, with much impatience and exceeding worry,
 Lest already had thy hand and fortune been bestowed,
 Journeyed, with what speed the sweating sun would let,
 To favor thee with offers fair to listen to.
 Through many sleepless nights (or partly thro')
 I pondered what was best for me to do.
 And, after long deliberation and some discourse with oracles of great renown,
 I started on my long and toilsome way, than which no journey can be
 Longer, more unsavory, and less to be desired,
 Except it be the pathway back again, rejected.
 But now the well considered step is taken,
 Come weal, come woe, I offer thee this hand of mine,
 Together with attachments thereunto belonging, such as
 Wealth, name, position, and a place of honor
 That, because thy husband is so virtuous and wise,
 Will second be to none.

Slaves shall wait upon thee, morning noon and night.
 Thy lightest fancy shall receive as prompt attention as a cry of fire,
 And ne'er shalt importune of me an obolus and be denied,
 Though money were as hard to come at as the rainbow's end.
 But, to conclude, and not the circumambient air to fret and stir
 With useless waste of words, wilt be my bride?"

"Oh, Sir," replied Miss Zoe-ma-o-na, in a style as measured as his own,
 Yet kind, withal, though proud, and with a mien of maiden modesty
 And soft allurements, with which the maids of that far-distant age
 Were wont to clothe their actions towards the sterner sex:
 "Oh, Sir, 'tis said there's nothing more capricious than a lady's fancy,
 And this it is which must decide thy fate, and not thy virtue, wealth
 Or high position.

The complexion of a necktie, or the drooping of a mustache,
 Might the wayward scales incline to thy discomfiture.
 The manner of thy down-sitting and thy uprising,
 The smoothness of thy discourse—
 And, in fact, a thousand airy nothings are there,
 Any one of which will outweigh sterling worth and rectitude
 When we, the weaker sex, are called upon to choose:
 And so, I pray thee, sir, rail not at fate if I dismiss thee,
 Nor yet condemn the gods for my decision;
 But, rather, as you men are wont to do, blame my unripe judgment
 And declare I have no sense, and bless your lucky stars
 For having 'scaped a mate so undesirable.
 Perhaps you'll swear a little on your homeward way,
 But still, it is my duty to inform you that,
 Though liking what to give me you are able,
 You I love not."

And then there came a doctor, who was known throughout the world
 For his skill in circumventing horrid death,
 With his handsome eyes of azure and his hair all crimped and curled,
 And the perfume of a trochie in his breath.

He came riding on a camel loaded down with roots and herbs,
 And he carried in his hand a box of pills.
 He was ready with his remedies and readier still with words,
 But most ready, like his class, with doctors' bills.

"As I diagnose the situation," said the doctor,
 After having been refreshed with fruit and wine,
 "As the symptoms seem to indicate, the fact is,
 If I please the girl, this wealth and all is mine—
 This wealth and all, in that case, will be mine:
 Just so."

Then, turning to the lady, he proceeded:
 "Most desirable of women, look at me;
 I'm a follower of the famous Aesculapius,
 And as handsome as a man could wish to be—
 Just as handsome as a man would care to be,
 Don't you know?"

"A hundred years, already, I've existed,
 I expect to live till dawn of Judgment Day
 And be young through all the ages intervening,
 Never palsied, wrinkled, blear-eyed bent or gray—
 Never blind, or deaf, or silly, bent or gray:

Nevermore.

I am free from aches and pains of all descriptions,
 For I've found the panacea for all ills;
 I take a dose at eight o'clock each morning,
 But I feed my patients yet on herbs and pills—
 Feed them nauseating, bitter herbs and pills,
 Ad galore.

"This elixir I will give you for a present
 On the day you say you'll be my loving wife,
 And we'll travel through the world for our amusement,
 Live forever, and be happy all our life—
 Be handsome, rich and happy all our life,
 You and me."

Zoe-ma-o-na, after short deliberation

As to whether she should answer yes or no,
 Took a sly glance at the Doctor's shapely figure,
 And thus spoke to him in accents soft and low—
 With eyes cast down, and accents soft and low,
 Thus said she:

"I deeply feel the honor you have done me,
 I am scarcely worthy of a gift so great
 As youth and beauty that will last forever,
 And a man like you to share my happy fate—
 With a wise man, such as you, to share my fate;

But I've reflected.

Forgive me, if I cause you disappointment,
 (You can surely overcome it 'ere you die)
 I like what you could give me, beyond measure,
 But you I don't like, Doctor, so good-bye—
 I do not love you, Doctor, so good-bye.
 You are rejected."

One evening, while old Di Kuriz was with his daughter, fair,
 Promenading on the draw-bridge o'er the moat,
 Enjoying, with a slow delight, the cool and balmy air,
 And listening to the night-bird's liquid note,

A comet came careering by, with swift, resistless speed,
 Shedding sparks and blinding radiance all around;
 When down there dropped, from out the tail of this majestic steed,
 A man, alighting safely on the ground.

His hooked nose 'most touched his chin; his mouth 'most reached his ears;
 Long eyebrows hung o'er seeming beads of red.
 His once tall form was bent somewhat, perhaps with weight of years.
 A high-crowned, peaked hat was on his head.

His robe was long, and covered thick with cabalistic signs
 Representing all the mysteries of fate;
 His beardless face was creased all ways with straight and crooked lines,
 And nine and ninety pounds was just his weight.

But still, he had a winning way and beaming, happy smile
 That was donned for the occasion, for, you see,
 He meant to use his every art the maiden to beguile.
 So he acted just as silly as could be.

With all his magic, knowledge, power, he thought a lady's brain
 Could only comprehend such foolish ways,
 So he minced and simpered, smiled and winked, and mouthed his costly cane
 Just exactly as the youths do now-a-days.
 And thus he spoke:

“Were the powers of all your suitors combined,
 Were all of their arts and their virtues enshrined
 In the compass of one Brobdinagian mind,
 That one would be weaker than I.
 For anything, everything heart can conceive,
 That the brain can concoct, or the fancy can weave,
 Demand, as my wife, and you sure shall receive—
 I swear by the angels on high.

“I've the wing of a bat and the tail of a moose,
 I've the tooth of a toad and the eye of a goose,
 I've the tongue of a woodpecker, tied in a noose,
 And other rare treasures I keep.
 I've a banjo, made out of the skull of a monk;
 When I play, Nero's heart-strings go plinkety plunk,
 The stars dance a jig and the pale moon gets drunk
 And the mountains in ecstasy leap.

“I fly through the air with incredible speed,
 Going wherever my fancy may lead;
 Heat, cold, time and space, nor grim Death do I heed,
 For by charms I can conquer them all.
 In the depth of the ocean, I gambol and play,
 Then off to the sun, in a trice, I'm away,
 Or down in the earth, after gold, I may stray,
 And everything comes at my call.

“I visit the graves of illustrious dead,
 And talk with them there on their pillowless bed,
 And they tell of the jolly old lives they have led—
 Now their friends to their loneliness, leave them.
 I talk with the spirits of Heaven and Hell;
 By force, I oblige them their secrets to tell,
 And they say that your fancy I cannot please—well,
 As to that, I can hardly believe them.

“For I have observed, since the year before one,
 As also have other philosophers done,
 That a woman wants everything under the sun—
 That's what I can give you, you see.

THE NATIONAL STENOGRAPHER

ISAAC S. DEMENT,

EDITOR AND PROPRIETOR.

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\$1.00 PER YEAR.

PUBLISHED MONTHLY.

SINGLE COPY, 10 CTS.

THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, AUGUST, 1891.

SINCE last issue we spent three days at the annual meeting of the Iowa State Stenographers' Association, which was held at Clear Lake, Iowa, on the 21st, 22nd and 23rd of July. Those days will be long remembered by us. They were filled to overflowing with pleasure. Each member was in the best of spirits and the full program was carried out without the slightest delay or confusion. The discussions were earnest and instructive. Each participant in the festivities of the occasion came well prepared and lingeringly departed with a fund of information and a heart full of good will and enthusiasm.

A new idea was introduced, by amendment, into the constitution and by-laws. The qualification for membership was reduced to a knowledge of shorthand and typewriting,

and a series of degrees were provided, based upon shorthand speed and accuracy, rapidity, neatness, orthography and punctuation of transcript. Six degrees were provided, the lowest being for 75 words per minute for three minutes, increasing 25 words to each degree and ending with 200 words per minute for three minutes. The examinations for these degrees, we believe, will add greatly to the interest which centers around the association.

The association is in splendid condition, and we predict for it a long and useful career.

The next annual meeting will be held at Spirit Lake, Iowa, beginning on the third Tuesday in July, 1892.

A detailed account of this meeting will be found elsewhere in this issue.

WE would suggest that it is very disastrous to enclose postage stamps in a letter which has been through the process of copying, unless the letter has been afterwards pressed between dry blotters. We have had several letters which contained stamps so firmly glued to them as to be only separated by soaking the letters in water. This left the stamps free, but the gum upon their backs was also free. Muscilage was required before they could become of use. We do not object to receiving stamps, but prefer them free from the letter enclosing them.

* * *

MR. E. N. MINER, editor of the *Phonographic World*, refuses to "exchange advertisements" with THE NATIONAL STENOGRAPHER, because, as he says, the columns of the latter contain "unclean" things. What can be the matter with him? Through what glasses does he view the many excellent articles which have been contributed by men and women of long experience and high standing in the profession?

The word "unclean" has an uncanny sound, and takes one to the gates of Jerusalem. It is the note of warning from those who are themselves unclean to those who are approaching.

But we cannot believe that the insult is meant for those good people who have so kindly aided, by the expression of their valuable ideas, in bringing THE NATIONAL STENOGRAPHER to its present position in shorthand literature. It is quite

beyond him to make such a criticism

What else is there that could offend his fastidiousness?

Our advertising pages contain no advertisements of "How to teach shorthand in three months." We have not exhibited the faces of other than reputable members of the profession.

We are inclined to think he has taken umbrage at something that has appeared in our advertising columns, for, we surmise, an impression produced from that quarter would be sharper and more enduring than any pang our neat appearance and the pearls of wisdom contained in our columns might give him.

If he has seen there some good advertising which has not yet appeared in the columns of his paper, he must console himself with the thought that the columns of THE NATIONAL STENOGRAPHER are open to any reputable dealer in, or manufacturer of, typewriters. The fact that he seems to be patronized by but one manufacturer of typewriters should not make him envious. He should hail the good fortune of others in his line with a feeling of brotherly exultation.

There certainly can be no serious objection to entering into a good advertising contract so long as the relations thus brought about do not interfere with the value of the medium to its readers. But if such a contract carries with it hostility to every other concern engaged in the business thus advertised, it is to be lamented. And, if such connections force the recipient of the contract

to attempt to snub his contemporary, because of being favored by advertising from a conflicting interest to that which patronizes him, the matter becomes of sufficient moment to deserve consideration. But we will leave the discussion of the relation of the editor to the readers of his paper, to be taken up in our succeeding issues.

 ERRATA.

On page 265—"nunc pro time" should be "nunc pro tunc."

On page 266—"you do construct," should read, "you do not construct;" "requisite," should be "requisites;" and "times, large," should be "times, and large."

 REVIEWS.

The Breeze is one of the brightest magazines we receive.

Mountains of Diamonds (published by Bixter's College, Wooster, Ohio) is interesting.

Munson Phonographic News and Teacher for June contains sixteen pages of matter written in the Munson system.

The Phonographic World for July contains: "A Cherokee Shorthand Alphabet;" *fac simile* notes of A. P. Barnett, and a number of articles and items clipped from other newspapers and periodicals.

The Business Woman's Journal for July contains, among other articles, the following: "Our Duty Toward Dependent Races," by Alice Fletcher; "School Savings Banks," by Sara Louise (Vickers) Oberholtzer.

The National Phonographer for July contains: "Pitman's Certificate of Proficiency,"—a plea for a new issue; "The

National Phonographic Society," and several pages of interesting communications as to "Ever-circulators." This magazine is lithographed in Isaac Pitman's phonography.

The Inland Printer is, perhaps, the handsomest magazine published in the interest of printing and related arts. It is full of news and instructive articles.

Perrin's Monthly Stenographer for June-July contains no articles except those clipped from other magazines and newspapers. It has four pages of shorthand.

The Shorthand Review for July has the following: "Shorthand, Women and Marriage;" "Defense of the Minute Test," by Thos. I. Daniel; *fac simile* notes of W. L. Mason; "The Truth about Writing Machines."

The Ready Writer, in its first number (June), contains: "A Fleeting Ideal;" "Graduating in Shorthand," by Clarence S. Merrill; "Dead Point in Phonographs," by Geo. M. Shaw. The magazine presents a good appearance and is well edited.

The Shorthand Herald (London) contains, in the July number: "Worshipping Complexity;" "Another Typewriter Keyboard;" "Shorthand and the Society of Arts," and "How to Increase Speed," by Wm. A. Woodworth (in *THE NATIONAL STENOGRAPHER*).

Frank Harrison's Shorthand Magazine for July contains: "Select a Competent Instructor;" "Importance of Carefully Copying Shorthand Notes," by Magdalene Landmesser; "What's My Speed?" "The Overflow of Shorthand Writers," by A. C. Hurlburt; "A Few Suggestions to Stenographers," by Emma M. Sheetz, and other articles. Mr. Harrison has moved his big magazine to Boston and promises to be ahead of date with the September issue. He is certainly doing all he can to interest his readers.

STOP A BIT!

We wish to add *one thousand subscribers* to our list within the next
four months. To do this, we offer thirty prizes, as follows:

First Prize: One set of the special limited edition in Two Volumes of LORNA DOONE, A Romance of Exmoor, by R. D. Blackmore, with many drawings. Extra elegant Levant Morocco, with port-folio containing an extra proof set of all the full page illustrations mounted on card board, and a very charming photo gravure reproduction of a picture of the heroine, painted for this edition only and not in the regular one. There will be but 250 sets of this edition published, each elegantly boxed. Price, per set, \$25.

Second Prize: Single volume edition of same, exquisitely bound in full morocco. Price, \$15.

Third Prize: Single volume of same, handsomely bound in half-morocco. Price, \$10.

Fourth Prize: Gold Mounted Fountain Pen, with recipient's name engraved upon it. Price, \$5.

Fifth Prize: Gold Fountain Pen. Price, \$3.50.

Prizes Six and Seven: Choice of Bound Volume No. 1, THE NATIONAL STENOGRAPHER price, \$3.; or 1 set Jayne Speed Attachment for No. 2 Remington Typewriter price, \$3.

Eight Prize: Gold Fountain Pen, price, \$2.50.

Prizes Nine and Ten: Choice of Complete Shorthand Manual (Graham's System) by Alfred Day, price \$1.50; or, Natural Method of Training, by Edwin Checkly price, \$1.50.

Prizes Eleven to Twenty, inclusive: Choice of either of the following: Practical Typewriting, by Bates Torrey, price, \$1.00; Reid Typewriter Brush, for No. 2 Remington or No. 2 Caligraph, Price \$1.00; Blackmer Copyholder, Price \$1.00.

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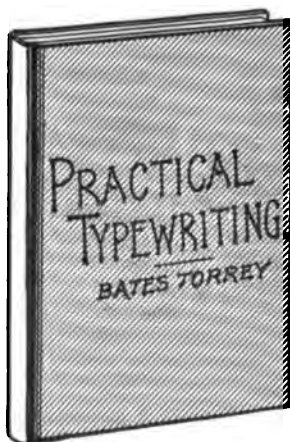
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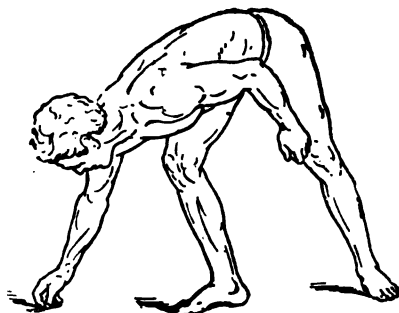


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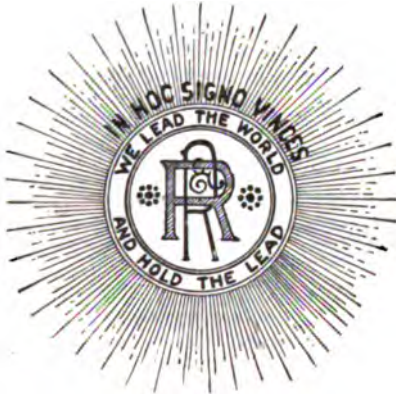
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I have carefully examined Normal Phonography, and I am surprised how readily its principles of vowel representation can be applied to the Graham system. It certainly aids greatly the legibility, and I can heartily recommend it to all writers who feel the necessity of vowel representation or a greater variety of outline.

ALFRED DAY, Cleveland, Ohio.

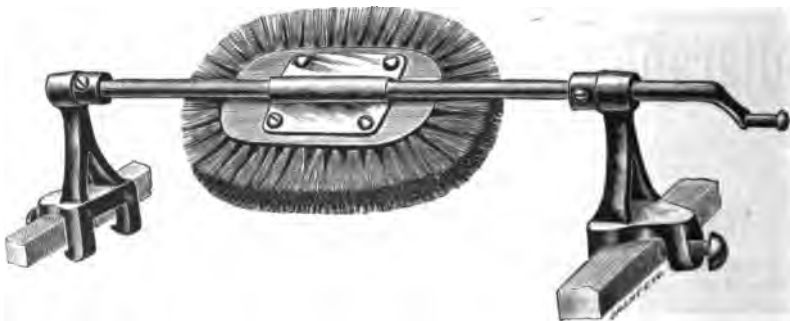
I think well of your direction for vowel indication and believe that for purposes for which it is designed it must be the method of all methods for that particular feature, i. e., a connective vowel system.

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(Mr. Dement has won the prize in every contest given in this country for speed in shorthand and is the acknowledged champion fast writer.

PORTLAND, Me., Oct. 11, 1890.

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Yours cordially, BATES TORREY, proprietor of School of Practical Shorthand.

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CLEVELAND, O., February 25, 1890.

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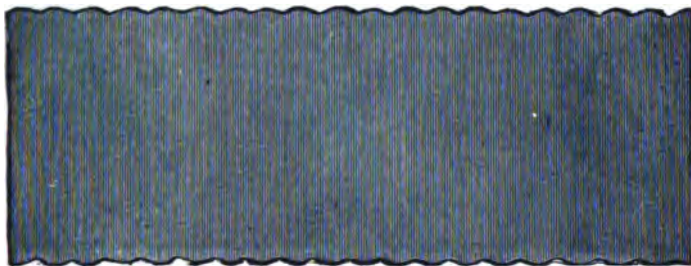
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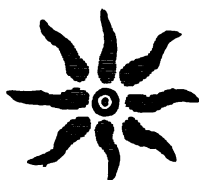
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THE NATIONAL STENOGRAPHER

VOL. II

SEPTEMBER, 1891.

No. 9

THE COURT REPORTER.

BY E. V. MURPHY.



F ALL the trades and professions, of which shorthand is an important factor, the duties of the professional court reporter, it seems to me, are the most interesting. While in that office one has an opportunity to see the various sides of life and an excellent chance is given to study human nature. The reporter is also placed in a position where he can learn much which would be impossible for him to acquire in any other position, and he can cultivate a versatility that would enable him to converse upon almost any subject.

This opportunity is given him because, during the progress of trials, representatives of nearly every profession are often called upon to testify upon some vital point, upon which a decision in a case often hangs, and it is this expert testimony that gives the stenographer the information that he would probably not acquire elsewhere. In actions of tort to recover damages for injury to a person, a doctor's evidence often gives information relative to the human system that is at once highly interesting and instructive. The same is true in cases where an electrician is called upon to give expert testimony. Many facts are in this way gained that serve to make the shorthand man thoroughly conversant with the mysterious fluid that may at some time prove of value to him.

We could go on in this way and cite an almost unlimited number of cases where the evidence is of an instructive character. The beauty of it is that there is such a variety of it that it is at all times interesting and soon qualifies a stenographer to give facts that are valuable concerning technicalities of different trades and professions.

In no other position is a shorthand writer given opportunities to gain such versatile knowledge. The amanuensis may learn many things concerning the particular branch of business in which he is employed, and it may be information that will enable him at some time to carry on such a business and thus cause an increase in his exchequer, but he will never become the versatile man an observant court stenographer will.

Fall River, Massachusetts.

"RIGHTEOUS WRATH" MISDIRECTED.

BY SAMUEL LEHRBURG.



It is a very easy matter to evolve the solution of a question from one's "innermost consciousness;" but, like the professor's camel, the solution may prove to be a monstrosity. The writer's explanation for the low wages earned by female stenographers (published in the June number of this magazine) fails to explain. . . . "and I know who *can* help it," to quote the writer's words. "It is the girls who live at home, and "are not dependent upon their own efforts for the means of keeping body "and soul together. They are in position to say: 'If you desire our "services you must pay us a living salary.' "

Suppose the "girls who live at home" should adopt this resolution; and suppose the wages of stenographers by that means were temporarily raised, the inevitable consequence would be an influx of stenographers ground out by our innumerable shorthand schools, which influx could not fail to have effect other than to pull wages down to the present or a lower level. No, this is a question in economics and the solution of it lies deeper. It must be apparent to all that the same cause which decreases the returns for stenographic work also lowers wages for industry of all other kinds.

We see this on all sides and in all countries. As a community, as a whole, increases in wealth, the poverty of the great mass of the people takes on a darker hue. With an increase in wealth comes a decrease in wages. The study of this paradox has engaged the attention of some of the brightest minds of this and the preceding century, and a writer who thinks that wages in any particular calling can be so increased as to withstand the tendency of the times to reduce wages to a lower and lower level by merely a few refusing to work for less than a living salary, reckons without the host. It requires a mere statement of this proposition for its truth to become apparent. Why not come out boldly and advocate a strike of *all* stenographers, instead of advocating that merely a few refuse to work for less than living wages? This, at least, would have the merit of being no milk-and-water policy. Of course, experience has taught us the futility of even such a drastic measure.

"My fortunate sisters, you may not always have the home that protects you in cheating others out of an honorable livelihood," says the writer of "Righteous Wrath." In the name of the Prophet, what next! Think of it, by working eight or ten hours a day at the nerve-exhausting machine, you girls "who stay at home" are cheating others out of making

an honorable livelihood. Cheats usually try something easier—three-card monte, for instance, or even the seductive shell game. The writer of the above lines seems to lose sight of the fact that the girls who work, but are not dependent upon their own efforts for a livelihood, are at most but a handful, and that the great multitude that toil are driven to seek employment by the inability of their natural protectors (their husbands, brothers or fathers) to earn sufficient to keep the wolf from the door.

Our author has also something to say about the merchant prince who takes advantage of the present state of things and employs his stenographers for the least possible remuneration. When a young man starts in business, in order to compete with old-established firms, his expenses must be reduced to a minimum, and his business career would be short indeed were he to pay more in wages for his stenographers or other help than others engaged in the same line of business. Nor does the size of the business or the number of stenographers employed indicate that the profits of that business must be large, as the writer insinuates; and it proves nothing as to his ability to pay larger salaries to his clerks. No, our merchant princes and other business men are no more to blame for securing his stenos for the smallest stipend than are the girls who live at home for accepting the most remuneration they can obtain. The individual is not to blame for this state of affairs, but the cause lies deeper. It seems a fashionable fad in this day and generation to charge all the ills that flesh is heir to to the foolishness or depravity of some one or other. Here we have a case of insufficient salary charged to the "lack of fellowship among women." The discoverer of this fact (?) seems to be oblivious to the cause that dooms the great mass of the human family, "Created in the image of the Almighty," to a hand-to-mouth existence, or worse still, to slow starvation. If our writer will expend the same amount of energy necessary in condemning merchant princes on the one hand, and underpaid stenographers, who would rather work than dawdle away their time, on the other hand, the fact that there is something wrong in the economic system, and not with these individuals, will soon be apparent. This has been stated as follows:

"Just as a community realizes the conditions which all civilized communities are striving for, and advances in the scale of material progress—just as closer settlement and a more intimate connection with the rest of the world, and greater utilization of labor-saving machinery, make possible greater economies in production and exchange, and wealth in consequence increases, not merely in the aggregate, but in proportion to the population—so does poverty take on a darker aspect. Some get an infinitely better and easier living, but others find it hard to get a living at all. The "tramp" comes with the locomotive, and almshouses and pris-

ons are as surely the marks of "material progress" as are costly dwellings, rich warehouses, and magnificent churches. Upon streets lighted with gas and patrolled by uniformed policemen, beggars wait for the passer-by, and in the shadow of college, and library, and museum, are gathered the more hideous Huns and fiercer Vandals of whom Macaulay prophesied."

To state what, in my humble judgment, is the cure for this state of things, would make this article too long, but at some future time, with the editor's indulgence, I may take up this matter where I now leave off.

AN EXPERIENCE WITH SPANISH REPORTING.

IN the effete and rustic state of Missouri I absorbed a rather large chunk of malaria, and as I felt somewhat put out by it, I hied me to a physician of some eminence, whereupon the following monologue occurred:

"Let me see your tongue—um. How's your pulse?—um. Please remove your coat and vest—hummm. Nothing the matter, you want a change of air and scene, sea side or mountains, two dollars. Thanks, good-bye!"

I remembered that some friends of former years were quartered near the city of Santa Barbara, California, and that I had not seen them for some time, so I dispatched a note warning them of my dropping down upon them, and shortly afterwards found myself there.

Before reaching them I had noticed many persons speaking a language I could not place, and upon inquiry found it was Spanish. I thought it a very soft and musical language, and determined, if possible, to gain some knowledge of it before returning east. I purchased text books and applied myself steadily to the study of the language. In this I was assisted greatly by a young lady with whom I became acquainted. My idea that it was a beautiful language was speedily confirmed by her conversation—soft, lisping, melodious, and withal, simple, it seemed almost the language of that sly archer, Cupid.

However, my health did not improve there, and I determined to go to the mountains. I finally obtained a place, or rather permission to live, on a Spanish stock ranche among the hills. Here I remained some months, and as I was something of an all-round athlete, I managed to keep well in the graces of the men, who all assisted me to the extent of their ability. Very soon I was able to converse on most any subject, and read and compose fairly well. Then I determined to try the reporting of the language.

Bringing my Graham to bear on the subject, I experienced some dif-

faculties, one of which was the number of final and initial vowels necessary to complete the definition of some words; another was the multiplication of similar outlines, differing in but one vowel of a diphthong, but of widely different meaning, rendering the copy very indistinct unless fully vocalized, all of which impeded, or would impede the reporter.

Then sounds presented themselves under different circumstances from their English cousins, and provision must be made for them. The aspirated "J" was easily disposed of by bringing up the Graham "Jay," christening it "Hay," with permission to take final and initial hooks, as in Joven (Hovain), Jurar (Hurar). The sound of "ll" was not as easily disposed of, but I found that nearly all of the "y" sounds could be represented by "yeh" and "yuh," so appropriated the "Yay" stroke for the sound "Elyay;" some cases were represented by a simple "El" hook, and by other means, but this was so complicated that it gave me no end of trouble. The sound of "Enyay" still remains unsettled. It must be a stroke, and no timber to make it from save a problematic "Idth" or "Way;" it will take "El," "En," and "Ar" hooks. The abundance of lipping and "ith" sounds gave ample room for the use of "iss," which I also used for initial "ith" and in many cases, also for final or intermediate "ith."

I made many other changes, which I fail to recall at present, but in spite of all my powers, I failed utterly to make a satisfactory showing in my transcripts. Some errors would be ludicrous, if not so horrible. For instance, in speaking of one deceased, "I liked his company," got out "I would like to be with him, (liberally, where he is);" "The annals of fame," "The famous yearly celebrations;" "He may not live through the night," "He must live no longer than to-night," and many others equally as "rocky."

Finally, after almost a year and a half spent on this subject, I reached the conclusion that my brain was too sluggish, or too weak to master the subject, and accordingly fired out all books and papers pertaining to the matter. On again attempting to go to work, I found that I had so neglected my English shorthand that I was scarcely able to keep pace with ordinary commercial dictation, and even then got myself mixed with my Spanish "system," and was scarcely able to make a decent transcript of anything.

I hope that others who have attempted this matter have had better success. If any of the successful ones can give me some ideas on the subject, I would be pleased to hear from them.

S. O. BLODGETT, Vina, Calif.

Desafortunado.

SYSTEM UNIVERSALE.

BY L. I. GILDERSLEEVE.

THE paper of Prof. Smythe, in the February number of "THE NATIONAL," opens a question certainly pertinent to the time and the situation. The pith of the matter presented appears in two propositions.

First, that the strides of progress in all business, demanding ready means of record and communication, has stimulated invention in methods resulting in much divergence from what the writer is pleased to term "the focus of phonography" (presumably Isaac Pitman), and which divergencies he deploras as the barrier to uniformity, and to the need (lack) of which uniformity he points, in his second proposition, as the "great obstacle to the general adoption of shorthand," and thinks it "none too soon for the stenographic world to make some effort toward securing it. That uniformity is highly important he takes for granted, and thinks it "time to sink all personal considerations, as regards claim to our superiority of systems, and to have the best features of all combined in one unquestionable excellence." He further expresses full faith in human ingenuity, as equal to the task, and regards the accomplishment of such result as a question of world-wide moment, and counts upon every master of the art to welcome such a design.

It is to be presumed that the professor is not unaware of the breadth of the proposal and the task involved. He has shown discretion in enumerating the difficulties, but rather in seeking a starting point for actual operations; and where and to whom should he look for such beginning other than he does, viz.: to the Sanhedrim of shorthand law, "the great shorthand authorities of the old and new continents"? Nor would he raise any questionings as to his first choice of workers. Should they accept the service, and prove equal to the emergency, they are entitled to the honors. Should they not, where may we look?

Lightly estimating the character and extent of the work of securing uniformity, may not, however, be conducive to the best results, and may even thwart the purpose. What is involved, and how to be accomplished, are questions to engage attention at the outset.

The main purpose, as set forth, is "the general adoption of shorthand," and as a necessity to this, work of "uniform character," which is assuredly an essential corner-stone; and upon these propositions the field opens. Should the motion be seconded, the general character of the work in other particulars necessary to its applicability to general use must be considered.

Assuming that more ready and rapid means of recording speech are demanded for general use, what are the further requisites? Uniformity is necessary that the writing of one person may be read by all others who use it. A much greater measure of definiteness than now secured in shorthand writing would be necessary, as we well know that the extent of abbreviation generally practiced would not be readily available by the public. This is, in fact, the point at which we reach real work in securing the next foundation stone. To combine the brevity to render it available at the speed required, with the definiteness necessary to general use, and further, possessing the simplicity to render possible its mastery with an amount of effort and time warranted by those who must live by other work than as professional shorthand writers, may be regarded as the embodiment of further wants.

We are aware that there are shorthand writers not free from the clanish, or selfish view, that the general use of shorthand should not be encouraged by those who hope to do the work and be freed from the competitive struggle that must follow the advent of a million writers—or the time, even, when every bright boy and girl can write a hundred words a minute—and read it. It is not a great while since a monopoly existed in reading, as well as in writing, but we should remember that we are escaping from the symptoms of caste and class, and that America, at least, is presumed to be the home of the freeman, where he can have the opportunity to use his hands and his thoughts, with possibility of reaching any position occupied by the most favored. That the humblest may be encouraged to use his best endeavor to advance in any chosen line, is fundamental to liberty and good government.

Should there be found any real shorthand writers, whose range of existence has been limited to revolving round the small idea of holding shorthand work in a corner and grinding it out with a one-hand crank, we trust they will not be alarmed at the proposition, for it will not change the inevitable. The demand of the age will bring a supply if human genius can meet it.

There are, however, some facts that may console the fearful. *Brevity* and *definiteness* have thus far stood as opposing forces, acting as a "governor;" either, in advance, imposing restraint upon the other. Increasing speed demands abbreviation with consequent sacrifice of definiteness. The availability of any writing for general use must be contingent upon a much larger measure of definiteness than the present shorthand practice. The essential fact in this connection is that the highest science in shorthand work thus far is less in writing than in reading, and the effort, time and ability, necessary to acquire skill in the use of abbreviations deter-

ines, and so far as yet appears, must continue to determine, the supply of writers adapted to rapid work.

There are thus brought to view two fields of shorthand effort.

The expert who, by any means at command, can follow a speaker at 200 to 250 words per minute and render his notes, may be regarded as quite independent of the "general shorthand writer," who must have orthographic means of determining what he or any other person may have written. He is presumed by his better knowledge of language and business, and by continued practice, to carry his abbreviation far beyond the orthographic definiteness necessary to general use.

The field of "general shorthand work" requiring uniformity chiefly as means of common recognition, sustains a relation to that of the expert similar to that of the general writer of longhand to the expert accountant or corresponding secretary of an important institution. A large percentage of all enlightened people do a great deal of writing. A comparative small number occupy the higher positions indicated. The majority of all who write would like to be able to write more rapidly; and by the means availed in shorthand the process may be quickened without endangering the sense. While much of such work would not be adapted to reporting, it would be of incalculable benefit, contingent upon uniformity and definiteness.

To build this structure upon such foundation, rearing a universal system, "composed of the best features of all systems," and any available new features, with reference to the largest practicable use by all who write, is the sum of the propositions.

At this point we might as well recognize the first real difficulty. Though we have no index to better wisdom in selecting and arranging these "best features of all systems," than the class named, we are not assured that all the good has been found, nor that even some of the best writers of particular systems have the knowledge of all systems necessary to correct judgment in such selection, nor that they will be willing, or even able, to relinquish their preferences, fixed and made to them valuable by habit and association. A great deal of educating the professors may be necessary. Yet, if all join heartily in the effort, the prospect will be full of hope.

The subject is worthy of its author, and whether considered with reference to the "general use of shorthand," or exclusive work, the purpose must receive the assent of all progressists, and its accomplishment result in many and great benefits to the service. Those adapted to the work as a profession will be helped to find their field, while others will be amply rewarded.

Investigation on the lines indicated will be fitting alike to either division of the service.

We must first scrutinize the alphabets and be assured that we have the most facile forms of characters, to represent the most frequent sounds. The application of contractions will follow by the same general rule.

Let us have the A B C lesson.

JEALOUSY OR PRIDE—WHICH?

BY M. G. WHITNEY.



IT IS strange how jealous we sometimes become of those of whom we ought rather to be proud. We have recently been reminded of this truth by the case of a reporter who has assumed a somewhat unbecoming attitude toward those men in the shorthand ranks who, to the most of us, represent the cream of the profession. We may set it down as a fact that those who try always to be just, are very cautious about asserting the inability of another to do a thing that they are capable of doing themselves. And when they thus assert such inability on the part of another, we may rest assured that they either are not capable of equal results themselves or are not just.

Why one should have thus arrayed himself against those whose names have come to be associated with the highest development in the shorthand art, for feats most of us have long been willing to believe were true, we do not know. Certain it is, however, that those who thus place themselves, exhibit a spirit which usually brings anything but happiness to its possessor.

Whatever may be one's standing in his profession, he will invariably find that nothing is to be gained, but much to be lost, by becoming jealous of those who may happen to rank above him. This is true because of the fact that jealousy shuts a man up within himself, estranges him from those influences which would tend to make him more than he already is, and bars him from those opportunities which might otherwise come within his reach. Those who are jealous are cold, and sooner or later sink into oblivion; because people love and are drawn to those whose hearts are warm.

The fact that one cannot write shorthand as well as another may be due to so many causes that it would be almost useless to ask the reason why. But whether it be due to the system used, a difference in training and experience, or perhaps as likely, a difference in natural endowments, there is no cause for jealousy. One ought rather to feel proud that there are those in the profession to which he belongs who have attained such marked success. Nothing ought more to inspire young reporters with

hope than to remember the excellent work some of our best reporters are capable of. They may never attain to like results themselves, yet the possibility is established and they ought to feel proud of those who are able to do what they would so much like to do themselves.

News of remarkable work should not be characterized as false merely because all could not be witnesses to its performance. It would show a more kindly spirit to ask that it be disproved, rather than proved. Then, again, it is exceedingly bad policy. For should the disbelievers ever be able to do such things themselves, they would be sad, indeed, could they find no one to believe in their abilities.

CEDAR RAPIDS STENOGRAPHERS.

BY C. H. RASH.



REPRESENTATIVE of THE NATIONAL STENOGRAPHER has been intending for some time past to write a full report of the work of Cedar Rapids stenographers, but lack of time and opportunity to interview the different members of the profession have always prevented, and now in making the attempt we have to be content with what we can pick up from observation, rather than reports from others, hence our Cedar Rapids friends will pardon us for omitting items that would be of interest, did we only have them.

To obtain material for the groundwork of this article, we first called on H. H. Burr, court reporter for the Eighteenth judicial district. We found him a very genial gentleman and willing to talk shorthand by the yard or hour. He is kept so busy with his court work that he can do nothing outside of that, and can scarcely even find time for a few days' vacation. He is a "Graham" writer and uses a common steel pen and ordinary legal cap paper in his work. We may look for some fac simile notes of Mr. Burr to appear in THE NATIONAL STENOGRAPHER at no distant day.

We next called at the business college where future stenographers are drilled in the first principles of the art. We found the shorthand department fuller than ever before at this time of year, and the students generally enthusiastic and energetic. Prof. Palmer stated that unusual interest was being manifested in shorthand work in Cedar Rapids and vicinity, and that he had been able to place all really competent pupils in positions. Miss Seeley, principal of the shorthand department, has just returned from a few weeks' vacation, and Miss Winter, assistant, is now taking her vacation. Miss Walter is also now assisting in this depart-

ment. Miss Gertrude Jones will leave in a few days to take charge of the shorthand department of the academy at Albion, Iowa.

George H. Smith was the next to fall in our line of march. Mr. Smith has invented a typewriter, for which he claims the following: Writing in sight; light, elastic key action; slight and uniform depression of keys, and uniform leverage; self-reversing ribbon movement; prompt carriage escapement; will take paper of any width; perfect and permanent alignment; great manifolding power; compactness and portability; types cleaned in a few seconds without soiling the hands. A company of local capitalists has been formed to manufacture and place this machine on the market. Mr. Smith has recently founded a school called the "Standard School of Shorthand and Typewriting." As yet (Aug. 11) only evening sessions are held, but, beginning Sept. 1, the school will be in session day and evening. Mr. Smith has been in shorthand work as amanuensis, teacher and general reporter, for ten years, and, with his knowledge of typewriters, is well fitted to conduct such a school, and will undoubtedly make it a success.

Several stenographers from Davenport have recently been added to our ranks. Misses Harvey, Bader and Lundie are at present enjoying a vacation. Mr. Montgomery also took a few days off last week. Mr. Longley expects to leave us soon and make his quarters at Sioux City. Miss Wells and Miss Wing live in Marion and make the trip to Cedar Rapids each day. One thing we have to note about stenographers here we wish was different; that is, a lack of effort to raise the standing of the profession in the estimation of employers and the community in general. As an illustration of what we mean, it may be stated that previous to the recent state convention, one of our enterprising(?) city papers wanted pay to publish a notice of the meeting, although two others, we are glad to say, published it willingly. Such a sentiment in regard to the importance is to be deplored, but the fault is largely with ourselves, and the remedy in our own hands. If we are content to go on, month after month and year after year, without any effort to increase our usefulness or raise our calling to the position to which it belongs, we can not expect anything else. What shall we do? Well, in the first place, subscribe for a number of shorthand magazines (*THE NATIONAL STENOGRAPHER* is a good one to begin with), read them, study them, find out what others are doing, follow the advice found in them, get up some enthusiasm in our work, form an association, get better acquainted with each other, exchange ideas; begin now to make preparation to go to the convention next year with the largest representation and some of the best practical workers in the state. Is this visionary? I think not; it is possible, it is practicable. Shall we do it? We *can* if we WILL.

A SHORT HISTORY OF SHORTHAND—1600 to 1891.

BY HUGH W. INNES, LL. B.

[Member of the G. R. Phonographic Society, 7, (London), Author of "A Shorthand Decade."]

CHAPTER II.

NINETEENTH CENTURY CONTINUATION ON 18TH CENTURY LINES.

In 1813 was published the first edition of Lewis's "Ready Writer," a volume in which was set forth a stenography allied in many ways to those of Byrom and Taylor, and yet materially differing from both of them. Animadverting on the productions of the consonantal school—the only immediately successful school—of the preceding epoch, Lewis pointed out that in their elaborations there was discernible an exceedingly grave fault. That fault was lack of brevity.

It is a fact not generally recognized—a fact that is even contradicted in the complacent announcement of many a stereographic author—that, between the possible velocities of the vocal utterance and the graphic delineation of words, there is, so far, actually; for all the future, presumably, a wide gulf fixed; a marked difference in degree most decidedly in favor of the former; and even though considerations of convenience and propriety may, and habitually do, hinder the orator from putting forth to the full his powers of speedy pronunciation, there are yet but few stenographers, and those the most skilled of their craft, who can even at the utmost stretch of their abilities take down word for word the statements of speakers during those recurrent passages in which excitement accelerates the flow of language. Such failures to report rapid speech verbatim is due primarily to the limitation of the power of the hand, its inability to execute in any given period more than a given number of stenographic "efforts," by which term we denote not only the written mark but also the unrecorded exertion involved in lifting the pen to leave the necessary intervals between the signs that stand for words, or (in the more elaborate systems) for frequent phrases. To state precisely the extreme number of these performable per minute would be impossible, partly for the reason that the quality of the signs employed must be considered as well as the quantity, the recurrence of minute distinctions of size, form and, as we shall shortly see, of thickness, having a very noticeable retarding effect on the celerity of the manual motion; partly because, with regard to the rapidity alike of refined and of rough devices, there is still divergence of opinion among experts.

The old stenographies were characterized by marked distinction of graphic expression; they made use, in the main, of such signs only as

when traced hurriedly and carelessly would still retain sufficient resemblance to their copper-plate counterpart to guarantee their ready recognition, and which could therefore be put on paper at a relative speed, *stroke for stroke*, higher than that permissible with the majority of modern systems. But for all that there can now be no doubt that the introduction of graphic "niceties," formerly regarded as inadmissible, has wrought an obvious improvement in the effectiveness of our art; and why? For this reason: that although the *individual* signs cannot, by a considerable percentage, be traced as expeditiously as those of the older stenographies, yet now, owing to the ingenuity of the moderns in extracting from every stroke its utmost value, it takes so very many fewer marks to represent any given passage that, spite of the comparative care and consequent deliberation with which *each* must individually be executed, the *totality* of signs standing for that passage can nevertheless be written in less time than could the far larger total required by the ancient methods. An increase in brevity must ordinarily be accompanied by an increase in nicety. The question in each case is: Does the resulting brevity compensate for the nicety incurred?

Now, Lewis, seeking for some more expeditious plan of stenographic expression, by pressing into his service for alphabetic employment both the sectional curve of Byrom and the hooked stroke of Taylor, and by the re-introduction of the antiquated semi-ellipse and resort to one or two double-sized characters for sounds phonetically compound, or seemingly so, according to English orthography, liberated the circle from its habitual degraded position as forming *part* only of various characters, and restored it to the higher function it had since the middle of the Seventeenth century, occasionally performed *per se*—the representation of the very frequent sibilant—and so succeeded in producing a system briefer to the eye than that of the best of his predecessors. But the gain in brevity was so small as by no means to compensate for the loss of facility and distinctness; and if we consider, first, the temporary eclat accorded to his system owing to its specious superiority, and secondly, the gradual relapse of the profession back to the principles of Taylor, we may regard the right estimate of their respective excellence as practically proven. For the five vowel-signs Lewis employed marks different in themselves, not differentiable by position—the dot, the comma, and the minute line and semi-circle variously sloped. With the decadence of this system the story of "stenography," if that term be confined, as it often is, to the old-fashioned systems, is closed. I shall have much more to say of their successors presently, meanwhile it remains to complete my account of the *tentative* experiments of the Eighteenth century.

The venturesome inquiries alluded to were pursued in very diverse

directions. The chief among these pioneer efforts, on the score both of its merit and its popularity, was Blanchard's construction of a system in which the vowels were expressed—neither variously (now by joined character and now disjunctively), as in the stenographies of the first epoch; nor uniformly by detached dots, as in those of the second, but (practically) uniformly and by joined characters, these being the circle (of two sizes) and the "tick" in three directions. The *dot*, so liberated from its traditional function as a subsidiary or a solitary vowel-sign, he employed for the brief representation of the prefix and affix; and to this innovation he added the introduction of efficient rules of abbreviation wherein the full vocalization of the portion of the word retained was held to justify the omission of the remainder. Blanchard was a professional reporter, the rival of the elder Gurneys, by the first of whom Mason's system was republished about 1750, and whose family still hold, as I shall presently point out, a prominent position in the profession. His system is now disused, and has fallen into assuredly undeserved oblivion; its principle, however—the *uniform* representation of each vowel, wherever it may occur, by its appropriate sign, and that a jointed one—survives in the Duployan school yet to be spoken of.

The other trials related on the one hand to the trustworthiness of certain devices, such as the thickening of strokes and the variation of the position of the symbol above, on, or below the line, or with respect to vertical lines; on the other hand to the possibility of the construction of a shorthand alphabet, not from the elements of geometric figures, but from the graphic strokes utilized in ordinary longhand. The compilations in which such novelties were first extensively introduced were in themselves well nigh worthless. Of newer methods incorporating such devices I shall have much to say in the next chapter.



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Gentlemen of the Jury This is
an action brought by the Plaintiff
Mr Kelly, against the defendants
for damages sustained by the Plaintiff.
J.D. arr.

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TRANSCRIPT OF PLATE ON PAGE 314.

TRANSCRIPT OF SHORTHAND PLATES.

J. D. CARR. [GRAHAM.]

Transcript Continued from Plate.

—by reason of the injury of his daughter, and the consequent loss of services of that daughter, and the expenses of caring for her by reason of the injury. It is claimed on the part of the plaintiff that the defendant was guilty of negligence in so carelessly managing and leaving his team that they ran away, and that the daughter of the plaintiff was injured by that team. The father of a minor child, in case that child is injured by the negligence or fault of another, is entitled to recover from that person the expense which he is put to for medical attendance and care, etc., in taking care of the injured child, and he is also entitled to compensation for the loss of services by reason of the injury sustained.

Now, gentlemen, you have heard the testimony offered in this case. You are to consider all of the testimony, and all the surrounding circumstances as they appear from the evidence submitted to you in this case, and then you are to determine: First—Was the daughter of the plaintiff injured by this runaway team of the defendant? Now it is not disputed but what the defendant's team did get away from him and run away that day. And it is not disputed that the daughter of the plaintiff received an injury in some manner at that time. It is for you to determine from the evidence, was this runaway of the defendant the approximate cause of her injury? That is, what I mean by approximate cause, the natural, immediate, direct cause of the injury. Now, if in considering that question, you find that the daughter of the plaintiff was not so injured, then you need go no further. You can then return a verdict in favor of the defendant. But, if you find that this girl was so injured, then you will go a step further, and consider this question: Was the defendant guilty of want of ordinary care and prudence in the manner in which he left his team? Now, you have heard the testimony on that point; about his driving up there and leaving his team, and going into the store to get his groceries, and coming out and seeing his team going away. Now you are to determine from the evidence——

J. D. Carr, whose portrait appears herewith, runs a general reporting office at Oshkosh, Wis., and is also official reporter of the County Court of Winnebago county. Mr. Carr first learned what is known as the "Cross" system of shorthand, and wrote it quite successfully for three years, during which time, under the instruction of R. H. Sawyer, he studied to perfect himself in the Graham Phonography. In October, 1889, having never written a character of Graham, he dropped the Cross system and became a standard phonographer. How well he has succeeded may be surmised by glancing at the fac-simile of his notes on page 311. Mr. Carr is a rapid writer and is very accurate. He is 37 years of age, weighs, at all times of the year, over 200 pounds, and has all the good nature of the characteristic fat man. C. P. S.

KLARK H. LOUIS. [LONGLEY.]

Q. When was the first that you knew that she objected to the settlement as made between she and you, was it prior or at the time of the beginning of this suit? Objected to the settlement under the life lease?

Q. (200) Yes, sir. A. Some time before I went back to Kansas in May, she said that she didn't believe that she could stay on the farm any longer; that she didn't think she would be satisfied there much longer; that it was lonely and that everything there was there suggested so much of her loss and the death of her husband that she didn't seem to think that she could stay there, and that unless I purchased her interest, she would have to go away and get nothing for it, and she then insisted upon my making a proposition to her, and I said to her that I had no authority to make a proposition for my brothers under the power of attorney, but that I would make a proposition for her acceptance and would consult with the boys about it, and then told her that I thought it a just and equitable consideration for the release of the life lease and the return of the personal property, would be the interest on \$10,000 at the legal rate in the State of Kansas, and that I would make a proposition; if the boys consented to it, all right. And afterwards they did consent to it, and that was the first time that I knew she had any objections to continuing.

Number 200 is a figure made when transcribing.

Klark H. Louis was born on January 8, 1850, in Hancock county, Ill. Received a little education in the common schools of that county, also a little more at Davenport Academy, Iowa, a little more in teaching some of the aforesaid common schools of his native county, and another portion through the study of phonography which he commenced in 1871, with Isaac Pitman text-books, bought of Mr. Geo. Waring, Tyrone, Pa.

Studied law in 1882 at Keokuk, Iowa, and was admitted to the bar, but has preferred to labor in the stenographic field. For some time did general reporting at Keokuk; was assistant with the official court reporter of the courts there—the well-known and favorably-known Chas. J. Smith—but has been the greater part of the time, since that time, is now, shorthand clerk with the general attorney of the St. L., K. & N. W. R. R.

Writes "Longley" style of phonography, and believes it to be ahead of anything else in the shorthand line. Is convinced of the important work which may be accomplished through the adoption of a thorough phonetic alphabet, and has been willing to endure some disagreeable allusions on that account. (Witness the spelling of his first name.)

Is a prohibitionist, and a believer, now and always, in Chicago for the Columbian Fair.



INDIANA STATE STENOGRAPHERS' ASSOCIATION.

THE Indiana State Stenographers' Association met in third annual session at the New Denison House, Indianapolis, August 5th, 6th and 7th. The attendance was exceptionally large, and an unusual degree of interest was manifested by all present.

Conforming to the antiquated custom, Mayor Sullivan delivered an address of welcome; and, considering we were there, and there to stay, he could not well have adopted any other mode of procedure. Mr. Sullivan's remarks, however, were an agreeable variation from the routine performance, and were most heartily enjoyed. Long will his graceful and gracious words of welcome and commendation be cherished by those present.

The program was as follows.

The Court Reporter,	-	-	-	-	-	FRANK CHALFANT, Bluffton
Benefits of Association,	-	-	-	-	-	J. D. STRACHAN, Brazil
Shoddy Shorthand,	-	-	-	-	-	S. H. EAST, Indianapolis
Address,	-	-	-	-	-	W. S. GARBER, Indianapolis
Stenographic Cranks,	-	-	-	-	-	C. H. STRAWHECKER, Plymouth
Suggestions to Shorthand Writers,	-	-	-	-	-	T. J. LOGAN, Fort Wayne

There was a liberal attendance of typewriter men: C. F. Clendenin, Chicago, representing the Smith Premier; W. A. Waterbury, Chicago, and Oscar S. Lear, Cincinnati, representing the Hammond; W. H. Beardsley, Cincinnati, and F. W. Olin, Indianapolis, the Caligraph; W. R. Dawson, Indianapolis, the Yost; and Mr. G. E. Field, Indianapolis, the Remington.

If these gentlemen enjoyed the meeting as heartily as the stenographers enjoyed having them there, their time was pleasantly spent. The courteous and considerate presentation of these machines, by these respective gentlemen, coming together in competition as they do, should certainly be highly satisfactory to the various houses they so creditably represent.

The most interesting address delivered was that of Mr. W. S. Garber. His delivery was easy, his diction pure, his enunciation excellent, and he possesses the happy faculty of telling a funny story and telling it well. Mr. Garber's training and experience in shorthand writing was received in the U. S. Senate and House of Representatives, under the noted Murphy brothers, and at a time when some of the most important legislation was in progress. He is the fortunate possessor of a volume of several hundred pages of original notes of some of the famous and historical debates, addresses, etc., of that important period in our country's history. These were eagerly scanned, criticised and re-perused by all present, and Mr. Garber was many times thanked and congratulated for his exceedingly entertaining contribution to the pleasure and profit of his fellow craftsmen.

The social event of the occasion was the hospitable and graceful entertainment of the members and their friends, by Mr. and Mrs. G. E. Field, on Thursday evening at their beautiful home in Woodruff place. The only trouble with such pleasures is they come but once. The universal and unvaried comment was, "a glorious time."

Mr. Isaac S. Dement, of Chicago, who is known by all shorthand writers, either personally or by reputation, as the rapid shorthand writer, was present, and perhaps contributed more to the thorough enjoyment, both social and instructive, than any one present. Mr. Dement made a short address upon the subject of "Speed," which

was listened to attentively, and his words inspired in many of us a resolute acquire a better speed and, if possible, climb to the height attained by Mr. D which he says is only attained by hard and unremitting work.

A speed trial (not a contest) was the result of Mr. Dement's remarks, and following gentlemen, members of the association, made a record of 276 words per minute: Messrs. Corboy, McDermut, Strawhecker and Chalfant. Mr. Dement wrote 293 words per minute, without apparent effort.

The manager of the Indiana Phonograph Company gave an exhibition of the phonograph on Thursday evening, which created considerable interest and merriment, and the association is under many obligations for the kindness of the company.

The remainder of the time was devoted to the election of officers and members of the business, the officers for the ensuing year being:

President, W. S. Garber, Indianapolis; vice-president, T. J. Logan, Fort Wayne; secretary, S. H. East, Indianapolis; treasurer, Mrs. M. C. Brown, Indianapolis; librarian, Mrs. A. D. Leach, Sullivan. Executive Committee: Misses Emma El Elliott, Evansville; Ritta M. Metcalf, Anderson; Hattie F. McCulloch, Muncie; Mrs. C. Miller, Fort Wayne; J. D. Strachan, Brazil.

Communications were read from several absent members and resolutions adopted in regret at their unavoidable absence were adopted.

The sentiments of the association were voiced, couched in most graceful language, concerning the prolonged and unfortunate illness of Miss Emma El Elliott, Evansville, who, on account of such illness, was unable to attend the previous meeting. Such touching remarks are a pleasure that is almost pain, and while Miss Elliott's response was a fitting one, she was visibly affected by the cordial and felt sympathy extended her by the fellow members of her chosen and profession.

Thus ended the third annual meeting of our shorthand writers, and "never had a more enjoyable time had" is the universal verdict.

These meetings are certainly of the highest advantage and importance to the stenographer and employer, and attendance upon them is now essential to the competent stenographer, and he feels he can no longer afford to absent himself. The fact is unquestionably established by the representative attendance each year of the best of the profession, from every portion of our own and neighboring states.

MISS EMMA ELLIOTT

In *Evansville Courier*, August 9th.



OHIO STATE STENOGRAPHERS' MEETING.

THE ninth annual meeting of the Ohio Stenographers' Association commenced at the Phillips House parlors, Dayton, Tuesday morning, August 25th, with a large and representative attendance. Hon. John W. Kreitzer, probate judge, of Dayton, delivered the address of welcome, to which Jerome B. Howard, of Cincinnati, eloquently responded, thanking the Dayton stenographers and Daytonians in general for their kindly welcome.

John Collins, of Dayton, retiring president of the association, in making the customary annual address, referred to the suggestion made at the meeting of 1890, that a committee should be appointed to act with committees from other state associations, all to meet at Chicago in the World's Fair year for the purpose of organizing a national association. He said that he had not deemed it necessary to appoint this committee, but would leave that duty to his successor, recommending, however, that the committee be appointed for that purpose.

After speaking of the great change that had taken place within the last few years in the relative number of each sex engaged in the practice of shorthand, Mr. Collins devoted some time to an examination of the merits of reporters and machines, including the Stenograph, the Anderson Shorthand Machine and the Phonograph. It was his opinion that, at present, shorthand writers had little to fear from these devices, though what development they might reach in the future was, of course, only matter for speculation. While admitting that the possibility existed of the advent of a machine that might completely paralyze the shorthand industry, he felt that the capacity and training necessary to fit one for the duties of a stenographic reporter would, with little additional preparation, qualify one for some profession or business equally profitable.

Following Mr. Collins, Isaac S. Dement, of Chicago, argued for greater proficiency in the profession; that official stenographers be rigidly examined, and said that 150 words a minute should be the lowest limit.

H. K. Sauder, of Akron, appropriately dubbed the "Bill Nye" of the association, they convulsed the audience, and Judge Elihu Thompson, who uses shorthand on the bench, paid special attention to the ladies, noting the fact that at the World's Exposition in London in 1850 only seven professions were open to women, while at the opening of the World's Fair in 1893 there would be one hundred and thirty-five.

The afternoon session opened with the annual report of the secretary and treasurer, Mrs. S. Louise Patteson, of Cleveland.

J. G. Pomerene, of Cleveland, then spoke of the "Ideal Bill of Exceptions," in the discussion of which subject, Hon. R. D. Marshall, Judges Thompson and Kreitzer, Messrs. Chestnut and Dement also joined.

Before the evening meeting was called to order, Isaac S. Dement of Chicago, gave an exhibition of his skill. Miss Hannah Lazarus did dictating, and his fastest speed reached that evening was 315 words one minute. At the evening session, two very interesting papers were read, one by Oscar S. Lear, of Columbus, on "Our Association," and the other by Mr. Charles W. Chestnut, of Cleveland, on "Some Requisites of a Law Reporter."

The morning session of the last day of the meeting was opened with the annual election of officers, the following being chosen: President G. Pomerene, of Cleveland; First Vice-President, Charles J. Hall, of Dayton; Second Vice-President, H. K. Sauder, of Akron; Secretary and Treasurer, Mrs. S. Louise Patteson, of Cleveland; Librarian, Jerome Howard, of Cincinnati. It was decided that the next meeting should be held at Columbus.

Discussion was then had as to the advisability of admitting amateurs to membership in the association, and a committee appointed to consider the question with leave to report at the next meeting. Several of those present gave their experience in learning shorthand, and Mr. W. of Dayton, Mr. Davies, of Cleveland, and others, talked on the study of shorthand.

The afternoon was devoted to a visit to the U. S. Military Home, a spot of rare beauty, crowded daily with tourists. Among the places of interest are the library, opera house, church, memorial hall, cemetery, soldiers' monument, conservatory and mess hall; a disagreeable feature being the existence of the "Jail," maintained for the reception of those who tarry too long in the "Beer Hall," the latter deemed by those in authority a "necessity."

A fitting climax to the successful ninth annual meeting was the banquet tendered the association by the Dayton stenographers at the Philbrick House. The early part of the evening was devoted to dancing and social conversation, and it was not until 9:35 o'clock that the merry banquet marchers marched into the dining-room, keeping time to the enlivening strains of the Thirteenth Regiment orchestra. The feast was a sumptuous one, relished by all with delight. President Pomerene acted as master of ceremonies and called on Hon. R. D. Marshall, Eldon Moran, of St. Louis, Miss Lizzie Volter, of Cleveland, Judge Thompson, H. K. Sauder and Isaac S. Dement.

On motion of Mr. Collins, Mr. Moran, of St. Louis, Judge Thompson and Isaac S. Dement, were elected honorary members of the association. President Pomerene then paid a glowing tribute to the stenographers of Dayton for the handsome way in which they had entertained all, after which the meeting adjourned.

ABBREVIATIONS.

• INKING ATTACHMENT FOR CALIGRAPH.

A new inking device for typewriters has just appeared, possessing many features of unquestioned merit. This is a mechanical device which does away with the ribbon and all attachments for operating the same, supplying ink direct to the type from a bottle. The ink is fed from the bottle as needed, and an even and constant supply is obtained.

The need of something of this kind has long been apparent. The ribbon process is an unsatisfactory one, and, in the construction of late machines, complicated and expensive mechanism has been employed to obviate the necessity of using a ribbon to supply the ink. But, heretofore, nothing has appeared to take the place of the ribbon and maintain the popular arrangement of the type-bars. The ribbon curls up and wears out; the supply of ink is very uneven and the process is a dirty and expensive one, to say the least. All these objectionable features, however, it is claimed, have been overcome in the new device now offered to the public.

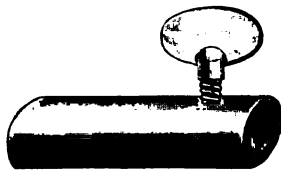
The device consists of a rubber-faced ink-disk, working in combination with an inking-head. The inking-head is stationary, and a connection is kept up between it and the ink in the bottle by means of a threaded tube. The ink feeds through this tube and is absorbed into the inking-head as needed. The connection between the inking-head and the type is maintained by means of the ink-disk, which is made yielding to allow the free passage of the type to and from the printing point. The ink-disk takes up the ink from the inking-head and distributes it to the type.

The principle is new and not easy to explain, but is a marvel of simplicity, doing its work in a very pleasing manner.

But one style is being manufactured at present, which is intended for use with the Caligraph, but the same principle can be employed to supply the ink in any machine which has the type-bars similarly arranged. The price is \$2.50, including a bottle of ink.

† † †

C. H. Coggeshall of Old Orchard, Missouri, has just put upon the market the novelty shown in the accompanying illustration and which is named the Perfect Pen Puller. Almost anybody can pull a pen out of a penholder if he can once grasp it so that his fingers do not slip. Grasping a pen which has been used, in a way to pull it out, without cutting the end and then the screw is driven down, holding it. When this has been done it is a simple matter indeed to pull the pen out, because the fingers have abundant material to grasp.



† † †

John W. Christy, whose notes and portrait were given in the August number, is now in Europe on an extended tour. On his way thither he made us a short but exceedingly pleasant call.



BUT I WOULDN'T TALK ABOUT NOBODY.

BY W. C. STEERE.



MY NEIGHBOR, John Brown, who lives over the way,
But I wouldn't talk about nobody,
Gets as full as an egg almost every day;
But I wouldn't talk about nobody.
He whips his poor horse and swears at his wife,
Breaks every commandment each day of his life,
And wherever he is there is nothing but strife;
But I wouldn't talk about nobody.

His daughter I saw with a young married man,
But I wouldn't talk about nobody,
I know she'll be wedded as soon as she can,

But I wouldn't talk about nobody;
Her freckles are just the same hue as her hair,
Her dresses are such as no Christian would wear
And her nose sticks right *straight* up into the air;
But I wouldn't talk about nobody.

And then there's our preacher, he's awfully proud,
But I wouldn't talk about nobody;
His neckties and gig checkered suit are too loud,
But I wouldn't talk about nobody;
At base Mammon's shrine does our dominie kneel,
He tells how good men and good women should feel;
He talks like an angel and acts like the deil;
But I wouldn't talk about nobody.

There's old Job McCarthy and Kittie Van Ness,
 But I wouldn't talk about nobody;
He's worth about twenty-five million or less,
 But I wouldn't talk about nobody.
She will marry his wealth and expect him to die;
She might as well hang herself half a mile high
And expect to be cut down by some passer by;
 But I wouldn't talk about nobody.

My neighbors all say I've a great gift of gab,
 But I wouldn't talk about nobody.
Words sometimes inflict a most terrible stab,
 So I wouldn't talk about nobody.
Some people there are who will tell all they know
And guess at a lot that they know isn't so,
And plunge some fond heart in an ocean of woe,
 But I wouldn't talk about nobody.



HELEN MORRIS.

BY DORA BATTSON.

"Softly now the light of day
Fadeth from our sight away;
Free from care, from sorrow free,
Take us, Lord, to dwell with Thee."



T WAS the voice of Helen Morris ringing sweetly out on the early summer twilight, mellow and flutelike as that of a brown thrush.

As the prayer died on her lips, the girl's deep-gray eyes rested dreamily on the soft opal and gold tints still lingering on the western horizon.

No one had ever thought of calling Helen Morris beautiful, not even Richard Haven, although he loved her better than his own life. It might be the features were too irregular to please a highly artistic taste, the smooth, white brow a trifle too broad, and the heavy waves of dark-brown hair were without a shimmer of gold, even in the sunshine. Yet, the face possessed something much better than mere beauty—every feature spoke plainly of a strong, well-developed character. Who could look at her for a moment, as she sat there, her hands resting on the silent keys, her pure, bright face turned toward the fading light, without recalling Wordsworth's description of "A Perfect Woman Nobly Planned"?

She was evidently expecting someone, for, as a tal rose tree rustled in the slight breeze, sending a shower of pink, perfumed petals through the open window, she started and looked 'round. Seeing no one, she turned again to the piano. The lisping keys began to move under her white fingers, and her voice, trembling with pathos and pleading, took up the words of a sweet evening hymn:

"Fading, still fading, the last beam is shining,
Father in heaven, the day is declining;
Safety and innocence fly with the light,
Temptation and danger walk forth with the night:
From the fall of the shade 'till the morning bells chime,
Shield me from danger, save me from crime.
Father, have mercy, Father, have mercy,
Father, have mercy, through Jesus Christ, our Lord."

As her voice again sank into silence, she saw her lover, pale and trembling, in the open door.

"What is the matter, Richard?" she asked, anxiously, rising to meet him.

He gazed at her a moment in silence, then, leading her to the divan by the open window, told her, as calmly as he could, that the fleet under his command had been ordered out on a three years' cruise off the Pacific coast, to protect the merchantmen, which were being destroyed by pirates. The risk was great, as an encounter with the pirates would, of course, be inevitable. "And we were to have been married in three months," he added, with trembling voice.

Helen's face was pale and full of pain, but she answered, bravely, "I see nothing better than to postpone our marriage until you return;" ("If you ever do return," whispered white-lipped Fear), but she only added, aloud, "Three years is not so *very* long, after all, and we can wait; we are both young yet. Let us believe that it will all be for the best."

"I wish I could believe it as easily as you seem to," returned her lover, somewhat bitterly.

Ardent, passionate, impatient, he could hardly appreciate the calm, untroubled depths of Helen's heart. Trust seemed to be the principal element in her character, and trust, according to her definition, meant much—a sure confidence that could not be easily shaken.

Her companion's bitter words hurt her, and she looked up, beseechingly, into his handsome, clouded face.

Strikingly handsome! No other words would properly describe Richard Haven. The strong, finely-proportioned figure, the dark, flashing eyes, the closely-cut black hair that yet would curl about the broad, white forehead, the silken mustache shading a mouth more tender than strong—all struck the beholder like the fiery, passionate notes of a Spanish waltz.

As Helen saw the sullen look die out of his eyes and the old love light come creeping back, she dropped her head against his shoulder and wept at the thought of their coming separation. Was not the dainty white dress, with its soft lace trimmings, all ready—a fitting bridal robe for a pure maiden? How happy she had been in all her preparations! Happy as a woman can be only once in this life. Now she seemed to see the beautiful air castle, she had taken such pleasure in building, lying in glittering fragments at her feet, and herself sitting among the ruins, like Berinus among the cold, gray ruins of Jerusalem.

They were silent for a long time, then Richard spoke: "I need not ask you to be true to me," he said.

Smiling, she slipped the heavy band of gold from her finger, and showed him, engraved on the inside, the words, "Love Eternal." "That is my love for you, and yours for me," she said, simply.

The hours seemed all too short, till Richard, warned by the church's clock chiming 11, rose to go.

"You will see mamma," Helen said.

"Not to-night; I do not sail until day after to-morrow. Good-night."

Helen watched the tall figure until it was lost in the darkness, her eyes dim with unshed tears, then sank down on her knees, burying her face in her hands. With the noble unselfishness of a true woman, she had tried to be as brave and cheerful as possible while in the presence of her lover, that his pain might not be made the greater by her grief; but now, with no eye upon her but the eye of Him who seeth in secret, she gave way utterly. Almost a feeling of rebellion and bitterness rose in her heart.

The deep purple of the midnight heavens had paled into the pearl gray of early morning before Helen rose from her knees, calm and trustful. The first golden shaft of sunlight piercing Richard Haven's closed shutters, found him pacing the room, feverish and restless, all his sad thoughts ending in the melancholy lines of Burns:

"The best laid plans of mice and men
Gang aft a'glee,
And le'ae us naught but grief and pain
For promised joy."

* * * * *

Ten weary years had passed, yet Richard had not returned. For one year his letters had been long and frequent, then Helen had learned through the columns of a newspaper of an encounter with the pirates, in which all of Richard's ships had been taken or sunk. In what an agony of suspense did she watch and wait, hoping against hope for some further news. Day after day she haunted the post office until its master came to feel her pale, sad face a mute reproach, still she could not relinquish the faint hope which, while it tortured her, yet kept her from despair. Every morning as she rose from her dream-haunted couch the thought, "Perhaps I shall hear some news of Richard to-day," made her cheek flush and her hand tremble, and at night, heart-sick with hope deferred, she sank on her pillow with a sigh of unutterable weariness and disappointment.

Two years of unbroken silence at last bore in upon her mind the conviction that her lover was dead. Patiently and uncomplainingly she took up the burden of her life again, missing, indeed, the strong arm on which

she had hoped to lean, and the light of the dear eyes which had made her heart's sunshine; but she felt within her soul a flood of brighter sunlight and about her were the everlasting arms.

Work—God's blessed boon to suffering humanity—did much to wean her from her sorrow, and, as teacher in the village school, she almost forgot herself in laboring for others.

She was thirty-three now, but as yet not a streak of gray had appeared in the heavy bands of dark hair. The face, though very pale, was as calm and sweet as it had been ten years before.

Her mother had been sleeping for years beneath the tall silver-leaved willow in the church yard, and Helen lived alone with the old servant who had nursed her in infancy.

It was a bright, beautiful evening in early autumn when Helen sat at her piano in the little parlor, singing softly to herself and watching the sun sink slowly on his golden couch and blush a sweet good-night.

Helen's soul found its natural expression in music, and her sweet sad eyes filled with tears as she softly sang her evening hymn.

What strange feeling was it, of some one's presence in the room, that caused her to rise and turn quickly toward the door? She stood for a moment transfixed, then, with a cry of joy, sprang into the outstretched arms of Richard Haven. Neither spoke, but clung together weeping. When heart speaks thus to heart there is small need of words.

When Helen looked up again she shuddered at the change ten years had wrought in the man she loved. Could this man, who seemed almost past the prime of life, bowed and broken in health and spirit, be the same strong, broad-shouldered, handsome Richard whose portrait hung in the innermost chamber of her heart? Sorrow had lavishly sprinkled his hair with ashes, and driven her plowshare deep across his forehead. That grizzled beard, that dark bronzed face—how unlike the silken mustache and clear, bright complexion of her old-time lover! But, like Desdemona, she loved him only the more tenderly "for the trials he had passed"—the trials more eloquently told by these outward signs than even by his own words, though he told her all the story of his capture by the pirates and of the nine years of almost unendurable labor in the mines of Tunis, from which he had made numerous ineffectual efforts to escape. Of the oppression, so inexpressibly galling and bitter to his proud spirit, and of countless hardships he did not speak, yet he could not hide from her their effects on himself.

"Can you still love me, despite this terrible change, my own Helen?"

"No change in you can ever change my love, dear Richard."

With a smile of blended love and tenderness he kissed the ring she yet wore on her left hand, murmuring, "Love eternal."

* * * * *

Five years of rest and peace, not of buoyant joy—neither Helen or Richard could ever feel that again on earth—but five years of rest, love and home, inexpressibly dear to the tempest-tossed soul of Richard Haven. He was reviewing them now as he stood by the grave of his dearly loved wife, under the tall, silver-leaved willow where her mother slept. As with bowed head and folded hands he yielded himself to a flood of tender memories, a stray sunbeam fell on the modest, white marble slab which marked her resting place, pointing like the golden finger of an angel to the words, "Love eternal."

And Helen is waiting again, but no longer amid the shadows of earthly sorrows, but close by the pearly gates in the ineffable light and joys of heaven—waiting with the patience of a love eternal.



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THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, SEPTEMBER, 1891.

BE sure to read our Prize Offer.

WE understand that the Rapid Typewriter Company has gone into the hands of a receiver. When people come to understand the amount of money it takes to place a new typewriter on the market, there will be fewer of such catastrophies to record.

MR. HUGH W. INNES, No. 3 Park avenue, Dover, England, is preparing an exhaustive history of shorthand for THE NATIONAL STENOGRAPHER, to take the place of the history which Dr. Gibson is unable to finish. Mr. Innes is very anxious to be fully posted on American shorthand text-books and literature, and wishes to present fully every American system or variety. If

the various authors and publishers will send him copies of their works, both he and the editor of THE NATIONAL STENOGRAPHER will appreciate the compliment.

WE call attention to our "Clubbing List." We do not club with any magazine or periodical not shown therein. Before sending in your order for clubbed subscription, please be sure that the clubbed magazine is in our "Clubbing List."

MR. WILLIAM WOODWORTH, of Denver, has been honored by a visit of Mr. B. A. Farnham, a successful teacher and writer of shorthand for many years in Boston. The latter is in Colorado in quest of health for his wife. Mr. Woodworth is doing

a world of good in the profession, by the high standard of efficiency which he adopts and insists upon in his school. He has no trouble in placing his students in good positions. ***

The Indiana State Stenographers' Association held its annual meeting at Indianapolis on August 5th, 6th and 7th. It was a splendid meeting and the members went home thoroughly imbued with the stability of the association. Everyone present enjoyed the proceedings to the full extent. Many most excellent papers were read and interesting discussions had upon them. One feature of the entertainment was the opportunity afforded the manufacturers of typewriters to present the special features of their machines. The manufacturers of the Smith Premier, Hammond and Caligraph, availed themselves of the offer. The remarks of the representatives of these machines were listened to attentively and were very instructive. The entertainment given by Mr. and Mrs. Field on the evening of August 6th was especially enjoyable. A full report of the proceedings will be printed by the association and will be noticed in these columns when ready for the public. A partial report appears on another page of this issue.

WE have had a round of pleasure this summer. First came the Iowa meeting, which was quickly followed by the Indiana gathering, the last being the meeting of the Ohio

reporters. We are proud of the acquaintances we made at these meetings, and the memory of the many happy hours we passed will be lasting. We can assure each and every one that we have been favored in thus meeting, that it is our earnest desire to meet them again. When they come to the World's Fair city we hope they will make the office of THE NATIONAL STENOGRAPHER their headquarters.

The last association meeting we had the pleasure of attending was that of the Ohio Stenographers' Association, held at Dayton on August 25th and 26th. This is an exceedingly wide-awake association, and the long list of most valuable papers will make a volume of interest. The president's address was admirable. The special feature was the constant presence of several prominent lawyers, who took an active part in the various discussions. We hope this will continue to be a feature of the meetings. A condensed report of the proceedings appears elsewhere. A full report will be printed, and when it is ready for delivery our readers will be notified. ***

ONE of the pleasant things which happened to us while at Dayton was making the personal acquaintance of our brother editor, Mr. Jerome B. Howard. His genial presence added much to the occasion. His hearty goodnature was always uppermost. We enjoyed every moment of the time we were with him.

EXCHANGES.

In *Stenography* for September, Mr. Beale writes upon the following subjects: "Getting Up Speed;" "A Few Hints to Amanuenses;" "A Chapter for Teachers Which Pupils Should Read," and "The Amanuensis."

In the August number of *The Phonographic Magazine*, Mr. Howard presents a beautiful cut of the Hammond typewriter with the Universal keyboard. He also gives a splendid portrait of Mrs. Annie E. H. Lemon, one of the shorthand pioneers of Indiana, accompanied by an interesting sketch of her life.

The Review of Reviews for September is filled with excellent reading and is handsomely illustrated. The following articles are noteworthy: "The Progress of the World;" "The Hawaiian Queen and Her Kingdom," by Sireno E. Bishop; "The Working Girls of Chicago; Their Homes and Their Summer Outings."

"Washington a Great City for Stenographers," "National Shorthand Organization, by Dan Brown," "Some Remarks Upon Thoroughness in Shorthand Preparation, by Jay M. Grayhill," are among the interesting articles in *Frank Harrison's Shorthand Magazine* for September. This number also contains two and one-half pages of Mr. Harrison's shorthand notes. Brother Harrison now sends his magazine out ahead of time. His October number is to be a special edition. We sincerely hope our subscribers will note our clubbing rates with this magazine.

We applaud the stand *The Shorthand Review* has taken in regard to incompetent teachers of shorthand. Mr. Stipp, in the August number drives another nail in the conveyance to their last Winter resort, by his graphic representation of "A Stenographer Contortionist; or, How to Become a Successful Reporter in Five Easy Lessons." In this number, Mr. George R. Bishop discusses the "n-shn hook;" "The Future System of

Shorthand," is outlined by Mr. H. G. Stripe, and Mr. Thomas I. Daniel continues "The Philosophy of Shorthand Speed," specially defending the minute test. Mr. Daniel's defense is so complete that we are inclined to think that no one who has read the article will ever again be heard to demand the half-hour or one-hour test. This number contains some very startling information in regard to the treatment received by a customer from the manager of "Typewriter Headquarters," located at 71 Broadway, New York City. We shall not discuss the subject, but will say that *The Shorthand Review* has done the shorthand writers of this country a good service in thus presenting to their view this incident in the management of this concern. We can hardly believe that Miner acted so brutally, and hope he will clear himself of this charge, for if he does not, it must be taken as literally true. It is also stated that the concern he manages is "owned by Wyckoff, Seamans & Benedict and is used as a depot at which to dispose of their old stock." We have understood that that was the fact, and if it be so and Miner be guilty as charged, Wyckoff, Seamans & Benedict will do well to place their interests in the hands of a more discreet manager. A man who forgets himself upon so trifling a provocation is liable to forget himself at a time when more serious consequences may follow.

The Phonographic World is fast becoming the typewriter newspaper. In the September issue it presents handsome cuts of the International and Fitch typewriters and a "tail piece" of the Victor typewriter, accompanied by a dissertation on the various mechanical devices akin to the typewriter, entitled a *record* of typewriters. We presume this was a slip of the pen, for we find no record given of the three typewriters so beautifully illustrated. Possibly the records will appear more in detail as the *World* gets farther down the alphabet.

CLUBBING RATES.

THE NATIONAL STENOGRAPHER will be clubbed with the following papers at the prices named:

	Regular Price.	Clubbed with The N. S.
The Phonographic Magazine, - - - -	\$1.50	\$2.00
The Educational Voice, - - - -	1.00	1.25
The Stenographer, - - - -	1.00	1.25
The Progressive Age, - - - -	.50	1.05
Business Woman's Journal, - - - -	1.00	1.75
Student's Journal, - - - -	1.00	1.75
Office Men's Record, - - - -	1.00	1.25
The Penman's Art Journal, - - - -	1.00	1.25
“ “ “ (with premium),		1.40
The Southern Stenographer and Typewriter.	1.00	1.25
Frank Harrison's Magazine, - - - -	.50	1.00

REVIEWS.

BOOK OF LEGAL DICTATION: compiled from actual work, for the use of teachers and students of shorthand, by Charles Currier Beale; 98 pp., 60c. Beale Pub. Co., Boston; 1891.

The above book contains 67 pages of testimony, 4 pages of charge to the jury, 15 of arguments, and a list of common legal words and phrases. The number of words on each page is indicated. This matter is especially adapted for memorizing word-signs and for phrasing.

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- Second Prize:** Single volume edition of same, exquisitely bound in full morocco, Price, \$15.
- Third Prize:** Single volume of same, handsomely bound in half-morocco. Price \$10.
- Fourth Prize:** Gold Mounted Fountain Pen, with recipient's name engraved upon it. Price, \$5.
- Fifth Prize:** Gold Fountain Pen. Price, \$3.50.
- Prizes Six and Seven:** Choice of Bound Volume No. 1, THE NATIONAL STENOGRAPHER price, \$3.; or 1 set Jayne Speed Attachment for No. 2 Remington Typewriter price, \$3.
- Eight Prize:** Gold Fountain Pen, price, \$2.50.
- Prizes Nine and Ten:** Choice of Complete Shorthand Manual (Graham's System), by Alfred Day, price \$1.50; or, Natural Method of Training, by Edwin Checkly, price, \$1.50.
- Prizes Eleven to Twenty, inclusive:** Choice of either of the following: Practical Typewriting, by Bates Torrey, price, \$1.00; Reid Typewriter Brush, for No. 2 Remington or No. 2 Caligraph, Price \$1.00; Blackmer Copyholder, Price \$1.00.
- Prizes Twenty-one to Thirty, inclusive:** Choice of Dement's Suggestions and Reporting Notes, price 50c; Dement's Method of Learning Word-Signs in Graham's System, price 50c; Cushing's Manual, cloth, 50c; Payne's Business Letter Writer and Manual of Commercial Forms, price 50c.

CONDITIONS OF CONTEST.

1. To the man, woman or child who shall send us the largest number of subscriptions to THE NATIONAL STENOGRAPHER, we will present the First Prize.
To the one sending the second largest number, we will present the Second Prize.
To the third, the Third Prize, and so on to the last of the Prizes.
2. Each subscription must be for one year.
3. Each subscription must be from some one who has not been a subscriber to THE NATIONAL STENOGRAPHER.
4. Each Subscription must be accompanied by One Dollar, represented by Chicago Draft, P. O. Order, Express Order or Registered letter, made payable to Isaac S. Dement, and addressed to Isaac S. Dement, 116 Dearborn St., Chicago, Ill. Postal notes or postage stamps will be received, but must be at sender's risk.
5. Each contestant must accompany each list sent in by the statement that it is to be entered in this contest.
6. The subscriptions must be sent to us as rapidly as received by the contestants.
7. Each subscription must commence with the issue for the month in which it is taken by contestant.
8. This contest will close at 12 o'clock noon on December 15th, 1891.

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Make a start at once. See all your shorthand friends who reside in your city and write to those who reside elsewhere.

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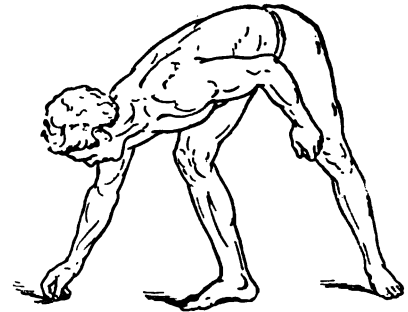
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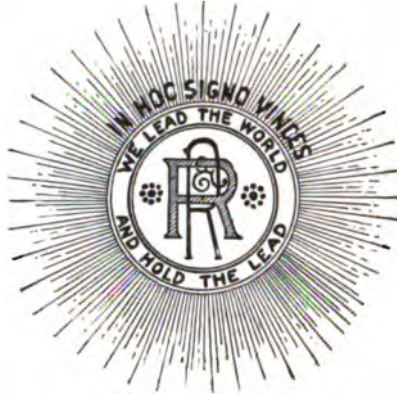
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Vol. II

OCTOBER, 1891.

No. 10

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Who fills up endless columns in the shorthand magazines,
Surprising those who do not know what shorthand
writing means.

He rides some special hobby at a most tremendous
pace,
And always (in his mind, you know,) is leader in the race.
The every-day stenographer comes plodding in the rear
Or stumbles on some obstacle 'round which he cannot
steer.

In systems he is partial to the one he writes himself;
In fact, the rest are worthless and should lie upon the shelf.
"Ben Pitman is too lengthy and his forms will never do;"
He thus dismisses Longley and Isaac Pitman, too.

"No Graham writer," so he says, "can read his own swift notes."
And then, to prove his statement, from Munson's words he quotes.
And as for Munson, "it may do for something very slow,
But never can be written at verbatim speed, you know."

But Bishop, Thornton, and Dement, Marsh, Osgoodby, and all
The rest—it isn't worth his while to mention them at all.
But his own style is "out o' sight" and "never fails to win,"
And so he blows his trumpet, and makes a mighty din.

He condescendingly remarks that speed, without a doubt,
Is something court stenographers can get along without;
For, if one has the proper tact and plenty of pure "brass"
And writes a hundred words or more a minute, he will pass.

Speed contests he despises; he is nervous under test;
But you would be astonished should you see him at his best.
For, though none ever saw him do it, trust my faithful rhyme,
He writes four hundred lengthy words in just a minute's time.

He takes the swiftest speaker with the greatest unconcern;
 Can pause between his fleetest words his gestures to discern;
 Can gaze upon the audience, then coolly dip for ink,
 Then turn and catch the orator before you've time to think.

No learned word of pon'rous length his mind can disconcert;
 Before the word is half pronounced he writes it with a flirt;
 And Spanish, French or German, or any tongue e'er heard,
 He takes down with the greatest ease, nor stumbles on a word.

He writes the longest phrases with one movement of the pen,
 Then pauses till the speaker catches up with him again;
 But if the words too slowly move to suit his active mind
 He soon becomes impatient and the speaker's left behind.

Now, should you meet this gentleman, please give him a wide berth.
 There really isn't room enough for many such on earth;
 And let us hope that very soon his race may be extinct,
 And common sense and shorthand be together always linked.

STABLE SYSTEMS.

BY M. T. NEDE.



TABILITY in systems of shorthand is a thing much to be desired. A system of mushroom growth cannot have much of this quality. Very many systems, so called, now in use or attempted to be introduced, belong to the mushroom order. Their principal value appears to be in the gigantic and preposterous claims made as to the ease of their acquirement. The air is full of advertisements declaring that shorthand can be taught to a reporting speed in "three months." This simple, though absurd, statement might be allowed to pass, but when it has coupled with it the further statement that the advertiser has "no failures," it is time the reporters of the country should take a hand in the matter to the end that the public be no longer deceived and defrauded. Mr. Greene, in his admirable article on "Shorthand Fakes," has fully set forth the condition of things. One of the most serious results which follows such an advertisement as the above, is that it allures victim after victim from the poorer class, who have little money and less education. One of these people takes a course in shorthand in one of the so-called colleges, and is turned loose on the public at the end of the three months according to contract. Her application for a position is unfruitful. Her incompetency soon dawns upon her. Her only remedy is a reduction of salary and by offer-

ing to work for less than the ordinary housemaid receives she finally obtains a position. Thus there are more applicants for the lower grade positions than there are positions.

The business man will soon be compelled to add to his advertisement for shorthand help: "No three-months pupils need apply." Much can be done to remedy this state of affairs. If the root of the evil can be torn up and burned up, the nuisance will be absolutely abated. What, then, can be done to stop it?

Andrew J. Graham, Ben Pitman, Elias Longley, W. W. Osgoodby, James E. Munson, George R. Bishop, George H. Thornton and Andrew J. Marsh, were all reporters of experience and their systems have stood, and will stand, the test of time. One thought which naturally flows from the contemplation of this grand army of shorthand authors is that a system or variety (for the text-books of these authors present but variations based on the Isaac Pitman system, with the single exception of Mr. Bishop) of shorthand promulgated by an experienced reporter, must necessarily contain enough of legibility and speed for verbatim reporting. Have we not here the solution of the problem? Each of these authors would undoubtedly have been willing, at the time of placing his text-book upon the market, to have submitted to a public test for the purpose of demonstrating that his system was capable of doing that which he claimed for it. Why not insist upon such a test in the case of every new system? If the author cannot write his system with sufficient speed and legibility to meet the demands of the public, ought he to be allowed to foist it upon the public?

It is theory reduced to practice that we need. An author who cannot *demonstrate* the claim he makes for his system is not competent to produce a system. If an author claims reporting speed for his system he should be able to write it at reporting speed and should be compelled to do so before the public. If he only claims an amanuensis speed he should be compelled to prove that statement and be permitted to advertise his system to that extent only.

There is no objection to having as many systems of shorthand as may come forth, providing they are all good systems. The American public is to-day flooded with alleged systems which break every principle of shorthand. Many are the text-books which come forth from teachers of some other system, who have adopted an extra hook or enlarged upon a certain principle. Even these should not be permitted unless the author can prove that these changes are not only desirable, but actually produce good results. These changes are presumably made in the interest of speed and legibility and the author should show by a public test that they do what he alleges they will.

There ought to be a committee of shorthand reporters appointed, before whom every author may appear and submit himself and his system to a public test and have the result made known to the world. If he succeed in establishing a high record it would be a great advertisement for his system.

If such committee were appointed their labors might not be heavy for a few years, but let them issue a little pamphlet at stated times setting forth a strict analysis of each new text-book of shorthand, giving minutely the author's experience in shorthand matters. If this pamphlet were distributed widely throughout the country the incompetent system would meet with an early death. If such analysis were also published in prominent newspapers, journals and magazines, it would add to the value of such committee. It would seem natural that the authors of the first-class systems would contribute to a fund to be used to defray the expenses of such a committee. It would certainly be to their interest to have nothing but first-class systems to compete with and it would be a protection to the public who are now paying enormous sums annually for alleged instruction in shorthand. After this committee got well into the work, the schools would have less applications from would-be students who do not possess a single qualification necessary to make shorthand writers of them. The standard of excellence reached by graduating students would be much higher. If students were thoroughly qualified when leaving school they could demand and receive much better compensation. The \$2-a-week position would become a thing of the past. A certificate of competency from a school would be worth par, whereas it is now, as a rule, a detriment to the pupil.

“SYSTEMATIC” SHORTHAND COLORS.

BY WILL P. HOPKINS.



IT HAS been suggested, not long ago, that the practitioners of the different systems of shorthand should be distinguished by having—and by wearing, if desired—a small knot of some distinctive colors, after the manner in which our college men and high school undergraduates are distinguished. This is such an eminently proper idea for discussion that I willingly take up my pen in its behalf, and vote for its adoption at as early a date as is found practicable by our leading associations.

“What colors shall we select?” you inquire. Well, there you have the only point which is going to prove annoying in the whole affair. The

student of some worthless system may, and no doubt would, select some brilliant shade of red to be the proper color for the students of that system to adopt. Now, if that was the case, one can scarcely credit the possibility of some student of a rival system caustically remarking that the red is appropriate because of the flaming way in which the advertisements lure the unwary on. That state of affairs would hardly do, and yet it is indeed probable. Again, if the student of Isaac Pitman should select black, his rivals would be quite sure to say he was "mourning" because he did not write a more modern system; and if he chose some shade of green, he would be no better off, for the cynics would declare that it represented his greenness in selecting that system, when he might have done better. But what if blue was selected? Probably within a week some sarcastic writer of another system would declare that it foretold the attack of the "blues" which the chooser would experience later.

"The choice of colors should be left with the inventors of the various systems," you say? Well, that would be all right if they met together and talked the matter over; but as that is quite impossible, what would we do if two of them selected the same color?

After looking on the matter from all sides, there appears to my mind to be only one means out of the difficulty, and that is to have the colors selected by some non-partisan mind, and choose them with a view of characterizing the most important features of the systems themselves. To begin with, I think it will be conceded that two colors will have a prettier effect than one, and as the ribbons need not be more than a quarter of an inch wide and the bow may be a very small one, the symbol will not be in any way obtrusive or conspicuous; and, moreover, if the scheme meets with ready adoption we may have little metallic and enameled lapel buttons similar to those of the athletic and yachting clubs, with a half-and-half pattern of the two colors, and, perhaps the initials of the association on the background afforded by such colors.

While I offer these colors as merely my personal choice. I may say that reason has characterized their selection and that I have spent considerable time in studying out the scheme. To my mind, the colors for the systems below would best be represented by the following:

Graham—Old leaf yellow and oak leaf green.

Ben Pitman—Pink and Nile green.

Munson—Silver and grass green.

Isaac Pitman—Royal purple and old rose.

Gabelsberger—Red and black.

Bishop—Black and bottle green.

Dement's Pitmanic Shorthand—White and gobelin blue.

Cross' Eclectic Shorthand—Old gold and royal blue.

Hall's Multum in Parvo—Dark tan and white.

Gilbert's Phonography—Maroon and ecru.

Longley—Robin's egg blue and seal brown.

Sloan-Duployan—Slate and copper.

Haven—Canary yellow and cadet gray.

Just look over these colors and say to yourself, and later to your shorthand friends, whether or not they are appropriate. They have not been chosen with the single idea of contrasting well, though a glance at the shades will show that this point is arranged for. It has been my aim to choose the colors for some specific reason, and some of those reasons are as follows:

Graham's Standard Phonography has been represented by *old leaf yellow and oak leaf green*; the first denotes its age, as compared with the newer systems, and the latter color suggests the sturdy strength and vigor which all admit that it contains.

The Isaac Pitman system is practiced, taught and protected under "Royal" patent, and under an "old" monarchy whose national flower is the "rose." Its colors, therefore, are *royal purple and old rose*. Do you see the connection?

The *gobelin blue* in the choice for Dement's new system will strike everyone as appropriate as representing in a way, the "goblin-like" speed at which its inventor writes it.

The *silver* and *grass green*, by which I have designated Munson's system, refers to its value—hence the "silver"—and the fresh principles which he employs are denoted by the "grass green." Between them both, it might be called a well-grounded system.

I have thought best to represent the Gabelsberger system by *red and black*, the two more important of the national colors, and appropriate because the system has recently been officially adopted by the government, to be used exclusively in reporting the doings of the Reichstag.

Canary yellow and *cadet gray* were selected for the Haven "three months" system because one can but notice how much and how shrilly both the canary and the Haven advertisements "sing."

I have not attempted to name colors for every known system, but I have started the movement and leave the rest to someone else.

As for myself, I am sure that the adoption of colors to represent the different systems is both practicable and advisable. I trust that the stenographic associations, particularly those in New York, Chicago, Brooklyn and Philadelphia, will take the matter up and debate on it.

That better colors may be selected, I do not doubt, but if changes are made, let them be with the intent to provide suitable colors and shades which contrast well.

A TEACHER'S VIEW.

BY WM. BILLINGS.



OF TWO pupils, one who perceives readily and the other who labors slowly and with difficulty, can it be said that one is inferior to the other in intelligence? The writer believes not. The one known as "dull" may be undeveloped in certain points, but by proper guidance can attain the same results as the other.

All students start on nearly the same basis; but it is the use made of the powers which they have, and their direction or misdirection, which causes so much divergence in later life. There may be some difference in natural equipments, but that difference must not necessarily govern future success. The difference is not in intellectual capacity, but in quickness of perceptive powers and retention.

The young person who is dull in school is often more ready in conversation, brighter in wit and with more common sense, than his companion who always gets 100 per cent. in his school grades. Again, the duller one will as readily learn the names of streets of a great city, or will retain the names of stones, brooks and facts of history in his own remembrance, or small matters of circumstance or accident. Both have learned these things, not from study, but from association.

Now, if this process of nature could be carried on or imitated, in the school room, could not the one who is "hard to learn" keep pace with the one who learns easily? Is it possible that the teacher can discover methods that will produce such results? Certainly an approach can be made to it, if the results are not fully met.

A successful search for perennial youth could be hailed with scarcely more unbounded delight by the average youth, than a method of study which presents to him facts from books as he learns them from nature.

Only a few general principles can here be given, with a few individual illustrations, from which the teacher must deduce methods adapted to his own sphere.

First, then, the element of impressionability must be cultivated in the pupil. The subject must be presented in a manner that, for the time being, draws the pupil's mind to one point, to the exclusion of any other thought; thus leading him to learn with an inquiring mind. The mind will thus retain the impression made. The mind should no more be divided, than the strength of the laborer should be divided in trying to

lift one burden while dragging another. Mental, like physical strength, when properly applied, will give the individual an advantage over his stronger neighbor. The reason why we forget important events of yesterday, and remember trifling incidents of childhood, is because of the condition of the mind at the time of the occurrence. Of course no mind is fully developed on this point; could we imagine such to be the case, no memorandum would be needed to recall events, for every day of a person's history could be recalled as readily as the occurrence of the last hour. Blind Tom, the musician, is an example of a mind that was developed in one direction only, but with such perfection, that a selection once heard, could be repeated by him at any time after without labor and without notes.

The power of the teacher thus to control the minds of pupils is limited only by his magnetism, earnestness and ability to present topics in an attractive or even a surprising way. A child will go to a circus and afterwards relate everything that occurred with no previous effort at memorizing, when to learn the same number of incidents from a book would require tedious study. A professor in one of our leading western shorthand schools, taught a class of varied natural abilities the shorthand alphabet in a single lesson without the aid of books; and they remembered it. The characters, which were grouped in pairs, were combined into grotesque figures, the name of the figure being the names of the characters represented. One or two combinations brought forth laughter from the students, being evidence that their whole attention was on the subject.

In another instance, a student of seemingly bright mind was having a struggle with two characters of opposite curves. Suddenly the teacher saw his chance: "Here," said he, pointing out of the window to an unfortunate humpback in the street, "is this letter personified; the convex side of this perambulating shorthand character is at present toward the west." The contrast was irresistible. There was no more confusion on that point. Hours of labor may often be saved a pupil by a happy thought on the part of the teacher. Funny comparisons may not always be at hand, but the principle involved in this illustration is that the true teacher is never at a loss to present new principles and theories in an attractive and impressive way.

The second cardinal point lies in adapting the instruction to the needs of the individual pupil. It is easy for a teacher to instruct a pupil of similar disposition as himself, but he must also adapt himself to pupils of dissimilar dispositions; just as an actor for the time being becomes a character unlike his own natural self, because he understands a disposition unlike his own.

It was once a wonder to the writer, upon entering a new school, why a certain student of more than ordinary abilities and industry, had been toiling a year to gain what others had gained in three months. Careful attention revealed the fact that in writing from dictation, at periods of several minutes, a modification of one of the characters would be omitted, and sometimes the character itself. Here was a lack of concentration. Here were qualifications of a high order, but they were being misdirected. There was but one way out of the difficulty: to go back to the beginning and write short sentences of a dozen words, which must be done *accurately the first time of writing*. The amount was increased as the mind improved, just as an athlete would increase the weights that test his strength. The end was easily accomplished. The art of finding weak points and developing them is the primary object of the teacher in whatever branch he may be teaching.

Then are all the channels equal, provided the student has any natural aptitude for the study? With the exceptions of the few prodigies, yes. The student who learns at a glance in the beginning may not be developing those qualities of application, without which no expert stenographer was ever made; he may have velocity at the start but may lack momentum later on. The sharp teacher may perceive some unusual quality in a pupil which makes it an object for him to labor against serious obstacles at the beginning, just as Ursula, though the greatest of violinists, spent weeks in trying to get the position of the instrument, yet her instructor perceived the higher qualities which made it so worthy that all obstacles should be overcome.

The student struggling at the beginning, may possess penetrating powers which, under proper instruction, will enable him to rise into eminence.

But the art of teaching cannot be learned from books, nor from the experience of others. It must be acquired. There is a sympathy between hearts, a communion of minds, a magnetism of the stronger over the weaker, and conscientious discharge of duty, that enables the teacher to inspire his pupils. The confidence of the pupil once gained, he will meet the efforts of his instructor, as the relay co-operates with the transmitter of the telegraph. Text-books and school regulations are relegated to the back shelf, and the pupil follows teacher with an expectancy which is never disappointed; he hears; he comprehends; he retains. He progresses, step by step, intuitively. Certainly he is receiving knowledge in nature's way. His learning has been incidental, but has been thorough, and he has not only learned a science, but also power over himself, and power over others; and the teacher who has aided a pupil to this position finds not only his own success, but the crowning glory of his success—the success of others who have looked to him for guidance.

OUR ENGLISH LETTER.

BY HUGH W. INNES.



HIS time of year is the "silly season" with English stenographers. The close of the session, the long vacation and the autumnal suspension of the meetings of the shorthand society, leaves little to chronicle beyond an occasional publication. Among recent issues there are three calling for notice—the new edition of Mr. Pitman's *History of Shorthand*, Mr. Callendar's *Orthographic System*, and the July number of the journal of the shorthand society.

To take the latter first, the new number of *Shorthand* affords fresh testimony of the increased activity of the society and of the change in the nature of its work. The number contains a *precis* of the debate on my paper, "A Shorthand Decade," a full report of Mr. Pocknell's paper, "The History of a Success," with the discussion that followed, and expositions of Mrs. Burnz's Phonic Shorthand and Faulman's Phonography by Miss Reynolds and myself. The discussion on the principles of these systems is not reported. In my "Shorthand Decade" I was set the task of describing and estimating the shorthands brought out since the formation of the society. My description of Mr. Guest's system and Mr. Pocknell's, as "brilliant failures," caused some offense. I was happy to apologize for a somewhat discourteous term, but my estimate was certainly in agreement with that of the majority of critics. I alleged that certain systems would not prove trustworthy when written *at high speed*. The author of one of them threatened to bring me to my knees by producing evidence on some future occasion—he has not yet done so; the author of a second reproached me with having overlooked a very accurate piece of shorthand writing by one of his pupils—which turns out to have been accomplished at something less than 100 words a minute; the author of a third subsequently informed me that he did not believe in speed beyond 150—the readers of *THE NATIONAL STENOGRAPHER* will know how to appreciate this skepticism.

Mr. Pocknell's "History of a Success" recounts the result of his endeavors to induce the Manchester Chamber of Commerce to open its examinations to writers of all systems; worthy endeavors rightly rewarded! One might wonder what business such a story has among the transactions of a society devoted to the study of the *principles* of short-

hand, but the fact is, the society's activity is now almost exclusively turned in the direction of forwarding the cause of "Free Trade" in shorthand. That all systems should have a fair field is no doubt just, and it is but right that the examinations of public bodies should be free to writers of all systems; but the society goes further than that. It approves the admission of all systems for tuition in government classes, in order that their merits may be ascertained by the result of *elementary examinations at 60 words a minute!* As a matter of fact, too, the society is practically pledged to the movement against Isaac Pitman's system and systems based upon it, and it is manifest that stringent criticism of Pitman's modern rivals (such as the Duployan, Syllabic, and Script styles) is disliked by it, and even those of its members who are radically opposed to these seem habitually to abstain from emphasizing their objections in debate. If they did so, they could not be sure of their strictures appearing in the quarterly report. Unity, no doubt, is strength, but such fallacious show of unity as this can never oppose serious obstacles to the progress of that style of shorthand writing which proves most successful in England and America.

Mr. Pitman's History is little more than a reprint of his earlier editions with the addition of reviews of recent systems published in the *Phonetic Journal*. Spite of its deficiencies and occasional errors, the History affords more information than is to be found in Levy's or Anderson's. Gabelsberger's system is ridiculously described as dispensing with vowels in its brief style; the exact contrary is the truth.

Mr. Callendar's Orthographic System is a transposition of his phonetic "Cursive Shorthand." The latter, fascinating as it may be to the writers of the antiquated Gurney and Taylor systems, cannot appeal very successfully to the phonographic brotherhood. The orthographic edition seems very simple, consistent and cautious in its methods, but it is anything but strikingly brief. This system will rival—I should say successfully—Mr. Mares's "National Stenography."

The Board School shorthand teachers are now to be required to prove their efficiency by passing a test at eighty words a minute. Messrs. Pitman & Sons have started free classes for such instructors.

I should be wearying your readers were I to do more than mention the publication of "Simplex Shorthand." The system was expounded by its author, a Mr. Brown, of Manchester, before the shorthand society last June. I have no full report of the meeting, but I gather that this flimsy, inefficient compilation met with the usual effusive welcome of insincere compliment. I will touch on the system in a future letter.

A SHORT HISTORY OF SHORTHAND—1600 to 1891.

BY HUGH W. INNES, LL. B.

[Member of the G. R. Phonographic Society, 7, (London), Author of "A Shorthand Decade."]

CHAPTER III.

NINETEENTH CENTURY ADOPTION OF PRINCIPLES NASCENT IN THE EIGHTEENTH CENTURY.

I must now resume the thread of my story where I left it—at the decadence of Lewis's system. The style he advocated was, as we saw, though apparently saving, in reality uneconomic. The slight gain in brevity rendered possible was dearly bought at the risk of the care imperatively required. His system, after bidding fair to oust all others from the field, gradually ceased to attract and sank back into obscurity. It was succeeded in 1837 by another and still briefer method, which has in the English-speaking world all but achieved what Lewis's did but threaten to accomplish. I refer to Pitman's "Phonography." This system has, in the half century of its existence, passed through many metamorphoses. I must speak of it as it is at present set forth.*

Pitman's "Phonography" is the first English system of any note in which distinction is made between the thin and the thick stroke, or in which "position" is extensively utilized. Its main characteristic phonetically is its accurate representation of the sounds of spoken language; previous systems, while aiming at this result, attained to it but partially. The circle (except in his H) and the hook (except in W and Y) here form no longer *part* of any alphabetic character. Both, beside this limited employment in the alphabet, do yeoman service as "auxiliary" signs. With the exceptions named, the simple strokes—sectional curves included—suffice for all the characters of the alphabet, but to obtain the necessary number of signs, each of them, with but trifling reservations, has to be made light and dark, the darkened stroke or curve in each instance standing for the flat confrere (for that or for an allied intonation) of the sharp sound represented by the similar unthickened symbol; while the long vowels are denoted by the darkening of the detached dots and dashes that do duty for the short ones.

Another notable characteristic of the system is the introduction, chiefly for the sake of brevity, of succinct *alternative* methods of indicating

* I have been obliged to comprehend under the name, "Pitman's Phonography," all off-shoots of that system which are in any way closely related with it. It must not be supposed that I have wilfully neglected the American modifications (see Sh. chap. vi). The requirements of brevity and the general scope of my essay compel me to treat of the latter cursorily only.

the more frequent sounds—these being representable either by their alphabetic characters or by some minor attachment to, or modification of, the sign for the sound they precede or succeed. A letter hooked initially on this side or that has one or other of the liquids affixed to it; hooked finally, on the one side N, on the other F or V. The circle attached to a character, or joining two characters denotes the sibilant. To halve a sign adds to its significance a following T or D; to double it, Ter or Der—and so forth. But it is not in compendiousness alone that these devices guarantee an advance: they are utilized also—but that fitfully and irregularly—for the fixing of the vowel-places among the consonants, while with equal or greater lack of definition the abnormal location of the outline above or below the level of writing indicates the class to which the accented vowel of the word belongs. From this it will be inferred that in actual reportorial work the vowel characters are all but discarded.

Thus we see how in the first epoch inventors strove to write both vowel and consonant; how in the second the consonants alone almost monopolized the care of authors; while in the third it was sought, and not without success, not only to write the consonants with far less muscular effort than had before been required, but also to make the consonant "skeletons" of the words afford in themselves some information as to the place and nature of the component vowels. And of the methods aiming at these three objects, that which embodies the last has undoubtedly proved by far the most successful in the English-speaking world. Gurney's system—which is Mason's slightly modified—is almost confined to the office of Messrs. W. B. Gurney & Sons, official writers to the government since the earliest years of this century. Taylor's system, though practiced by experts in the law courts and by a multitude of press men, has now its chief habitat in the western countries of the continent, where (in more or less modified forms) in spite of the rivalry of Conen de Prepean (1813) in France, and Marti (1802) in Spain—these being themselves sremotely founded on Taylor—it is the prevalent stenography. Pitman's Phonography is the popular system among the professionals of Great Britain, the Colonies and the United States.

But concurrently with the rapid diffusion of phonography through the regions named, a system based on wholly different data and aiming at a far more satisfactory solution of the problem of rapid writing, has, accompanied by a single, and that an *imitative* and therefore *flattering* rival, performed an equally triumphant march through all the eastern moiety of Europe. Isaac Pitman's Phonógraphy was published in 1837. Its author had been at work on it but a very short period prior to its appearance. Shortly before the production of this the most successful of

English systems, a shorthand now of equally wide spread popularity and of decidedly greater value, the outcome of many years of patient investigation and experiment, was at length, after more than a decade's practice by its author and his pupils, issued in book form at Munich. In 1834 Gabelsberger published the system on which and with which he had been engaged since 1817. This shorthand marks the return of stenographic genius, and this time with the most gratifying success to that old problem—the production of an efficient vowel system: a system, that is, in which the vowels are written in connectedly with the consonants and are retained with them to an equal extent (or possibly in greater proportion) in the abbreviations of the curt style devised for difficult work. The vowel is here no longer regarded as a lamentable necessity of legibility or as a luxury which must be dispensed with under pressure of hurried writing; it here for the first time becomes (I distinguish the *fait accompli* from the *desire*) a reliable and potent factor in the process of curtailment necessitated by such need for despatch.

CHAPTER IV.

THE SAME SUBJECT CONTINUED.

To give in brief an adequate account of Gabelsberger's admirable system is no easy task. The annexed epitome is offered with diffidence.

The characters employed are formed of signs obtained from an analysis of the longhand letters—not of Euclidean figures. The consonants (with the most trifling exceptions) differ from each other absolutely in *shape*—variation of size or of thickness being thus excluded from the alphabet. Some few of the consonants are represented by horizontal signs; the majority, by downward signs (with the option of tracing *up* in one or two cases). Vocalization is effected chiefly by the variation of the length or slope of the connecting upstroke and the alteration in thickness of the adjacent consonants; *chiefly* so, because in addition to this "symbolical" method, the "literal" expression of the vowel by its appropriate sign joined to or blended with the neighboring letter is occasionally desirable. By the suppressing of this connective stroke and the fusion of their single characters, signs are formed for the compound consonants. Although in the alphabet similar figures are not made, by variation of their size, to represent more than a single letter, yet the letters, dissimilar as they are, are not all of the same altitude. They are of three magnitudes—small, medium and large—a classification which forms part of the foundation of the unique reporting style of the system. Sizing and thickening being debarred by the extreme care exercised in primarily procuring distinctness of representation, it will be inferred that the employment of compound characters for the consonants is frequently necessitated;

hence, at the start, a loss of brevity—a result differing *longo intervallo* from the Pitmanic plan of compressing many sounds into a single not very distinct stroke, and so securing a specious shortness at the start. But ultimately such curtness of expression as is necessary for professional purposes is arrived at in Gabelsberger by a process (to be applied at the judgment of the writer) of judicious omission of those syllables—be they initial, medial or final—from words, and of those words from sentences which the sense of the passage, as aided by the further indicia of the system will infallibly restore. In addition to the “phonetic hint” afforded by the retained portion of the word, the rules of the system (owing partly to the triple bulk of the alphabetic signs) supply liberal graphic aids for the restoration of the omitted part—a series of guide posts not met with elsewhere in stenography. The abnormal positions (off the line) are reserved for curtailed symbols alone, and furnish further phonetic information for their completion.

The domain of Gabelsberger throughout Europe east of the Rhine is vigorously disputed by one pretender alone—the system published in 1843 by Wilhelm Stolze. In that system an attempt is made to exclude all irregularity from the construction, all ambiguity from the expression of the outline, and with some success; but the advantage is bought at a ruinous expense. In the consonantal alphabet the “phonetic pairs” are represented by similarly shaped signs of diverse size, a third and fourth size standing in certain cases for allied compounds. The accurate expression of the vowels, even in the fully-written word, is procured mainly by simultaneous and indispensable resort to position AND shading AND close or wide connection (by a short or long stroke) of the consonants. The loss of fluency, brevity and distinctness so incurred may well be imagined. Practical advantages are thus sacrificed to theoretical precision; while in the body of abbreviating devices elaborated by the modern Stolzeaner we find no trace of that provision of a *dual* guide (the glory of Gabelsberger!) to the right recognition of the words. The system, however, judged by the only true test—that of popularity among *responsible* writers—is an undeniable success.

With Stolze, the story of professional stenography, old or new, comes to a close. His system and Gabelsberger's, with Pitman's Phonography, Taylor's Stenography, and Gurney's Brachygraphy, make up the five which almost exclusively perform the responsible shorthand work of the world. Many other systems—a few with some slight success—have been pushed persistently on the attention of the profession and the public. Before dealing with the majority of these, I must, in view of its popularity (though that extend to the amateur taste alone!) pay special attention to the Duployan systems.

In 1870, the Brothers Duploye brought out in France a system which has since spread widely among the unprofessional writers of that country. The system embodies Blanchard's principle of expressing the vowels uniformly by joined signs—in this case the minute hook, the circle in three sizes, and the *large* sectional curve. But in place of Blanchard's heterogeneous consonants, an orderly array of characters is provided in which the phonetic pairs are regularly represented by the same sign in a long and short. The main consonant signs are straight strokes and semi-circles; but the minute quadrant (or sectional curve) traced in a variety of directions stands for the nasal N with its preceding vowels—and this (as are some of the vowel characters) being capable of continuous junction (without an angle) with the letter before or after it, or to both of them, gives to the writing a showy brevity; showy, because such blurred fusion of the characters calls for particular care in its performance, and even when carefully executed, leaves it difficult to determine how the invertebrate undulatory flourish should be properly anatomized into its constituent parts. In addition to the crude abbreviating device of dropping the terminal portion of words, the system has a trick proper to itself—the “vowel rule,” by which the vowel succeeding the final consonant of a curtailed outline is inferred from the position, relative to that outline, of the following word.

[Continued.]

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Cross-Ex. 8th p.

Q. Did you

know that the

man was

the man who

was with you

at the

time of the

murder of

John Doe?

A. Yes, sir.

Q. How long

did you know

him?

A. About a year.

Q. Where?

A. In

Cross-Ex. by Mr. Emerson.

Q. He told you that himself?

A. Yes, Mr. Smith.

Wm Boston 40
 Wm Boston
 1520 / 1520
 700 / 400
 100 / 70
 25 - 28 1/6
 1/11 - 11
 12 - 12 1/2
 2 - 2 1/2
 2 - 2 1/2
 7/6
 100 - 100 2, 1
 2 - 2 1/2
 1000 / 6
 2000 / 1000
 1 - 1 1/2
 100

Wm. Boston, called on behalf of the State,
 being sworn testified as follows.
 Examined by Mr. Patterson:

TRANSCRIPT OF SHORTHAND PLATES.

F. H. RISTEEN. [SCOVIL.]

Q. Where was it that he told you that? A. Well, I could not say whether it was at the house or in the woods. I don't know anything more about it.

Q. But you remember distinctly that he said so? A. Yes, I do.

Q. Do you remember what kind of morning it was? A. I could not say for certain, but it was a pleasant kind of a day.

Q. Did you walk in? A. We went in with teams.

Q. Which way did you go? A. We went back and went up the Scrub road and down our log-road and went up the hill to the north.

Q. They went up in the direction of the height of land? A. Yes.

Q. That was how many years ago? A. From twenty-four to twenty-six.

Q. Who were you working for then? A. Nathaniel Smith.

Q. What part of the lot were you working on then? A. Between the Scrub road and the height of land.

Q. How near to the western boundary? A. I could not tell. I should think somewheres about the middle of the lot.

Q. You say that it was twenty-nine years ago that you worked for him first? A. Yes.

Q. Do you remember the year? A. I do not.

JOHN COLLINS. [MUNSON ELABORATED.]

Q. Where do you live, Mr. Barton? A. In the Soldiers' Home.

Q. What barrack do you live in? A. Barrack 20.

Q. How long have you been in the Soldiers' Home. A. Four years last fall.

Q. How old are you? A. Seventy-three.

Q. Do you remember where you were on the 28th day of March?
A. Yes, sir.

Q. Where were you? A. I was outside, on the South road.

Q. What time did you leave the Home—what time did you leave the camp that morning? A. I guess pretty near nine o'clock; between nine and ten; a little after nine.

Q. When you left the camp where did you go? A. I went down—I was going around that road to go around to come in the South gate.

Q. Did you go out the East gate, at the lake? A. At the lake.

Q. You did? A. Yes, sir.

Q. Then you came south? A. On the South road; was going to the South gate to go into the Home.

Q. Did you go out on the East road, out to the Germantown pike? A. I guess that is the name of it.

Q. It is the road that runs along the south of the Home? A. Yes, sir.

Q. When you were out there, state to these gentlemen what took place. A. I was going along, and this man, he put his arms around me, and another man put his hands in my pocket and got nine dollars in silver and a tobacco box. I got the silver Friday out of the bank.

Frank H. Risteen, the subject of this sketch, whose notes appear on page 347, is one of the best known writers of the Scovil system of shorthand. He is one of the three Supreme Court stenographers of the Province of New Brunswick, to which position he was appointed by a competitive test among thirteen writers of various systems, in 1885.

He was born in 1861 at Frederickton, where he now resides. He belongs to a family small in number, but of more than common repute, of whom Fred S. Risteen, State Senator of Massachusetts, and John C. Risteen, recently a representative in that Legislature, may be mentioned. At school he was not a laborious student, but his efforts in the line of humorous composition remain a tradition of his early career. In 1879 he gravitated into the newspaper business and rose to a prominent position on the St. John press. He excelled as a descriptive writer, and his humorous productions gave him a more than local fame. At the time of his appointment as stenographer for the Supreme Court he severed his active connection with journalism, but undoubtedly his best writings have appeared from time to time in the press since that date. It was while actively connected with the press in Saint John, and in the year 1881, that Mr. Risteen took up the study of the Scovil system of shorthand (which had its birth in New Brunswick), and soon came to the front as an expert reporter. He has modified that system in practice somewhat, but in the main his improvements have been in conformity with its original principles. At a recent public test he wrote from dictation 1042 words in five minutes, and read back the same absolutely without error. It is not too much to say that he is probably the speediest living exponent of the Scovil system.

Mr. Risteen has also for some years been the official reporter of the Legislative Council of New Brunswick. His forte as a stenographer is undoubtedly in the line of political reporting, in which he is recognized

to have few, if any equals in Canada. He is a candidate for a position on the Hansard staff at Ottawa when one shall become vacant, and the public men of his native Province, irrespective of politics, are a unit in his support. Of the many testimonials extant, that of Premier Blair, Attorney General of New Brunswick, may be quoted: "I have had many opportunities of judging his capabilities as a stenographic reporter in the reporting of political and other public speeches and addresses, and I have no hesitation in saying that in my opinion it will be exceedingly difficult to find a speedier and more accurate reporter. Mr. Risteen is a man of more than ordinary intelligence, of sober habits, of the strictest integrity, and if he should be induced to give up his present position, I would feel our Province was sustaining a most serious loss."

Mr. Risteen has done some very heavy work in the Courts, of which the famous McDonald poisoning case may be mentioned, where Mr. Fry and himself took down and transcribed in ten days over 3200 folios of evidence. He is a strong, tireless worker, but takes a jovial, cheerful view of life and declines to sacrifice the charms of existence by undue striving for fame or fortune. Devoted to all kinds of sport, especially athletics, he believes that it is by cultivating a rational interest in such healthy forms of recreation that life may be made truly worth living. Each autumn sees Frank with gun on shoulder plunging into the depths of the forest, and while the shooting season lasts the "mighty dollar" cannot tempt him forth. Like himself, Mrs. Risteen is a keen shot with the rifle, and she frequently accompanies him in the chase.

A brother and sister of Mr. Risteen are also skillful stenographers, the latter being employed in the law office of Messrs. J. A. & W. Vanwart, of Frederickton. Mr. Risteen is an ardent apostle of the weed and believes that the man who smokes is at peace with himself and all mankind, as well as proof against the gay and festive microbe and bacillus.

Mr. Risteen has a typewriting record made this year of (transcribing from shorthand notes) 1050 folios in four days. R. D. LONG.

John Collins, whose notes appear on page 348, was born at Angelica, Allegany county, New York, September 14, 1849, and attended the public schools at Wellsville and the Angelica Academy; he also received instruction in Latin and German from his father, though he never became proficient in either of these languages. His father, who was a lawyer, had begun the study of Pitman's Phonography in 1847. He afterward adopted Graham's style, and used it to some extent in taking notes in court, but he was never a very rapid writer. He was a strong advocate of "spelling reform," and taught his son to read by Pitman's phonetic

method before he had learned the ordinary English alphabet. Shortly afterwards Mr. Collins learned the phonographic characters, so that his knowledge of shorthand writing began with his elementary education. He made no use of it, however, for many years, simply remembering the consonants and the vowels, and some of the general principles of the system. In 1866 his father moved with his family to Northumberland county, Pennsylvania, where they resided for several years on a fruit farm. While there Mr. Collins came across a copy of Munson's Complete Phonographer, and was so impressed with the beauty of the system that he procured a book and devoted himself to study, soon acquiring a speed of perhaps 100 words a minute. In 1875 he purchased a bookbindery in Delaware, Ohio and went there to live. The business did not prove profitable, and it occurred to him that he might put his knowledge of shorthand to use. He began practicing for speed, and in the fall of 1876 was able to keep pace with a slow speaker, and did some work in the way of reporting sermons and speeches. Among other things he attempted to report a convention, with results not entirely satisfactory to himself. He was married in the spring of 1877 and his wife, who was anxious to have him make rapid progress, read to him every evening until she became so sleepy she could not keep her eyes open. The progress made during this time was quite rapid, and some time during the fall of that year he was requested by an attorney to report a case in court. He had never attempted anything of this kind, and had little idea of the difficulties to be met in law reporting, but undertook the work with more confidence than one would have done who was better posted in the matter. He had been led to believe by the textbooks that a speed of 150 words a minute was sufficient. Although his report was fairly satisfactory, he was convinced that the textbooks were in error upon this point. Having procured the consent of the court to do so, he placed a table in the court room and attended every session of court, taking down as much as he could of the testimony—objections, arguments and rulings—in fact, everything that was said, during the whole of that and part of the succeeding term. During this second term a young man who had gone from Delaware to Columbus to report the proceedings of the Legislature for the *Cleveland Leader*, telegraphed him that he could get a legislative committee to report if he would come to Columbus. He took the next train for that place, was presented to the committee, when the chairman stated that the committee had tried one reporter, who, after taking testimony for about an hour, had been called upon to read his notes and had failed to do so; and, further that he was unable to make a correct transcript of the testimony afterwards, so the committee would not employ another stenographer without testing him. With inward storm and

outward calm, Mr. Collins signified his willingness to submit to the ordeal. The chairman of the committee, who, fortunately, was a slow reader, read about a third of a column from a newspaper, and Mr. Collins was requested to read the matter back. He did so, and was informed he would do. He said to the committee that he was not a very rapid writer, and took the liberty to stop witnesses whenever they talked too fast for him. Through the recommendation of members of this committee he was employed to report another committee. After the adjournment of the Legislature he made arrangements with Messrs. Lee & Lander, reporters at Columbus, to do amanuensis work and occasional reporting for them, remaining with them for about a year. During his residence at Delaware he had met Messrs. Adel and Dean, who were then doing general stenographic work at Columbus. They treated him very politely, and through their advice and suggestions, he was much encouraged in his efforts. In the spring of 1879, learning that there was no official stenographer at Dayton, although the law provided for the appointment of one, he went to that city, looked over the field and came to the conclusion that the town was large enough to support at least one shorthand reporter. He secured recommendations from the Columbus reporters, applied for the position and was appointed. The members of that bar had, at that time, little confidence in shorthand reports. A young man had attempted to do reporting in the courts, and had made a failure of it. This had had a demoralizing effect on the business. Mr. Flack, an intelligent man and good reporter, who preceded me there, had become tired of waiting for business which did not come, and had gone away disgusted. The statute provided for the reporting of a case upon motion of either party or his attorney ; but nobody seemed to care about having cases reported and Mr. Collins had little to do. He was determined to build up a business, and reported several cases on his own motion ; and on the trial of an important damage suit furnished counsel copies of the testimony of some of the principal witnesses free of charge, for use in their argument to the jury. They then came to the conclusion shorthand was of some use, and the next important case in which the same counsel were employed was reported on their motion. Business began to improve, and has continued to improve ever since.

In 1880 an incident occurred which did much to give Mr. Collins a local reputation. Hon. John A. McMahon was a candidate for re-election to Congress on the Democratic ticket, and Major Bickham, of the *Dayton Journal*, a Republican paper, employed Mr. Collins to follow him around and report his speeches, and he soon became known as "McMahon's shadow." In the early part of the campaign, after Mr. McMahon had made a speech in a neighboring town, a person from that place came to

this city and represented to a prominent Republican lawyer, a personal friend of Mr. McMahan, that the latter had, in his speech, made a violent personal attack on his character. The attorney referred to went to Mr. Collins' office and requested him to read what Mr. McMahan had said concerning him. He did so. There was nothing in the language at which a reasonable man should take offense. The gentleman said that the matter had been incorrectly stated to him, and he seemed gratified to find the report was not true. In the meantime Mr. McMahan, who had heard of the anger of his friend on account of the supposed assault on his character, had gone to him to deny the report, and was met with a smile and the assurance on the part of his friend that he had seen the reporter's notes, and it was all right. Although Mr. McMahan had always treated Mr. Collins politely and had taken pains to see that he had a good place to write, he seemed more friendly after this incident than before, appearing to feel that to have his speeches reported in shorthand, even in the interest of the opposite party, was a protection against misrepresentation. In one of his speeches, delivered in a strong Democratic neighborhood, he referred to the fact that Major Bickham had employed a stenographer to follow him around and take down his utterances, for the purpose of catching him, if possible, in contradictory statements. The cry was immediately raised, "Put him out!" and, if it had not been for the protection afforded by Mr. McMahan, Mr. Collins might have suffered. He stated to the audience that Mr. Collins was the best friend he had; that there was no protection in the world equal to that afforded by an honest stenographer; that he was there in the discharge of his duty, faithfully reporting the words just as they were uttered, and that misrepresentation of his statements was an impossibility; and if Major Bickham should become tired of his experiment and discontinue it, he wanted it understood that the stenographer would be engaged for the rest of the season at his expense.

The free advertising received during that campaign was of much benefit to Mr. Collins in his business.

The practice of having testimony taken in shorthand has gradually grown in favor in Mr. Collins' court, until at this time no attorney thinks of trying an important case without a stenographer, and all cases tried in the Common Pleas and Probate courts are reported.

The foundation of the system he uses is Munson, but he has from time to time adopted expedients from Graham and other authors and reporters, until he confesses to a doubt as to whether Mr. Munson would recognize him as one of his followers.

TYPEWRITER DEPARTMENT.

REPLY TO JOHN HALIFAX.

BY HERBERT A. FORD.

HAVE no doubt that, having published in the August number of your magazine a letter from Mr. John Halifax, which is, in fact, a strong plea in favor of the Smith Premier as against the Remington, you will also publish a short letter from me in friendly answer to the same.

At the very outset of his letter, Mr. Halifax makes a statement which is hardly fair to the Remington. He says: "In the first place, as you know, it has been settled, beyond dispute, that 5 per cent. would cover all the use of the capital letters, figures and punctuation marks. Thus, in the Remington machine you must double this 5 per cent., for it takes two strokes for each of the upper case characters, while on the double keyboard it takes only one stroke."

I can only conclude that the inference intended to be drawn from this statement is, that it takes double the time to make an upper case character on the Remington that it does on the Smith Premier. In answer to this, I would say: If the Knee Shift is used on the Remington, the upper case characters can be made with one stroke; if no Knee Shift is used, still, though it takes two strokes to print an upper case character, both keys, the case key and the character key, can be depressed so nearly simultaneously as to take up no more time than is occupied in striking the single key on a double keyboard machine.

Again, speaking of the Smith Premier, Mr. H. says: "Then, in the second place, the arrangement of the capital letters is the same as the arrangement of the small letters, and thus, in the 5 per cent. (computing on the basis of a thousand strokes it would only be fifty), you can readily see that there is nothing to hinder the success of the double keyboard."

I confess that I cannot see the logic of this argument. Why, because "the arrangement of the capitals is the same as the arrangement of the small letters," can one readily see that there is nothing to hinder the success of the double keyboard?

Quoting again from the same letter: "There hardly arises a case where the reach to the capital letter is any further than the reach for the shift."

There is no reach at all for the Remington shift key. Even if no Knee Shift is used, the shift key lies directly underneath the little finger; and, of all the keys on the board, this is pre eminently the one for which no reach is required.

Mr. Halifax also says: "Many arguments in favor of the keyboard of the Remington were aimed, not at such a typewriter as the Smith Premier, but had their force most especially in combatting the large keyboard of the Caligraph."

Now the main argument in favor of the keyboard of the Remington is aimed against *all* double keyboards, which, by their very nature, are so extended that they prevent the acquirement of what is known as "Touch Writing;" *i. e.*, writing without looking, or with but a passing glance, at the keyboard; and the Smith Premier keyboard comes under this category.

I think it will hardly be denied that he who can look steadily at his notes, or copy, and operate correctly at the same time, may be considered to have reached the very acme of excellence as a typewriter, and he who approaches most nearly to this ideal achieves the greatest success in the manipulation of his machine. The consideration then becomes: What is the keyboard best adapted for reaching this desirable result? I unhesitatingly say that, of all the keyboards on the market at the present time, the Remington is the one that presents the greatest possibilities in this direction, being the only one which is so compact as to allow the fingers to locate every key with certainty without looking at the board.

I doubt not that as the four finger method comes more and more into use, as it surely will, the excellencies of the Remington keyboard will be more and more apparent; and I think that, here, perhaps, is the reason of the want of appreciation Mr. Halifax shows for it. He can hardly be a four finger operator, and, at the same time hazard the statement that it requires any reach to operate the shift key of the Remington; and I cannot avoid the conclusion that he has never so operated that machine as to extract its best results.



ABBREVIATIONS.

The past year has been one of unequalled prosperity in the West to the Hammond Typewriter Company. Under the skillful management of W. A. Waterbury, who assumed charge of the Chicago office one year ago, and who we remember as one of the fraternity in New York in days gone by, the business of the company has increased far beyond that of any previous year. Probably no one has worked harder than Friend Waterbury to make the Hammond popular, and much of its success in the West is due to his efforts. The confidence of his company in his management has recently been manifested by placing Wisconsin and part of Michigan under his charge, and his genial ways, his efforts in assisting stenographers to better their positions, and his untiring efforts in promoting the interests of his company, have won him many friends. Members of the profession always find the latch string of his office on the outside and a hearty welcome inside when calling.

† † †

Mr. M. A. Grant, of Houston, Texas, sends us the following:

"The statement that 'A state law has been passed authorizing judges to appoint stenographers at \$100.00 a month,' appeared in your July number, and I have also seen it in numerous other publications, and wish to correct it. We do not work under any such law. The facts are that such a bill was introduced at the last Legislature but it was very properly laid on the shelf and *is not a law*, although I have heard several stenographers here at home state that it was. For their benefit I will say there is a vast difference between a bill introduced and shelved and a law. We are still working under the following, which I quote verbatim from the Revised Statutes of Texas :

"'Art. 1295. For the purpose of preserving a statement of the evidence given on the trial of a cause, the court may, and upon application of either party shall, employ a stenographer or other competent person to take down the testimony in a cause.

"'Art. 1296. Reasonable compensation, not to exceed twenty cents per hundred words, shall be allowed such stenographer, to be fixed by the court and taxed in the bill of costs.'

"As a consequence of this only such cases are reported as are requested and court stenographers must stand on their merits, for the reports must be approved by attorneys for plaintiff and defendant, signed and approved by the judge before whom tried, and filed."



MOONLIGHT REVERIES.

BY RAMBLER.



JUST as the silvery beams of Luna were beginning to dance on the wavelets of a little river, I found myself on a high ridge overlooking an extensive plain dotted with the buildings of a little town. I had conceived what may be termed a fanciful desire to spend an evening in observing from an elevation the beauties of nature, when flooded by the soft, quivering beams of the full moon. Selecting a place on a ledge of rocks that offered a comprehensive view, I seated myself and beheld spread out before me a world I had never seen before. The mystic veil of night was fast being drawn around the landscape, far and near, adding to its beauties an indefinable charm. The moon never seemed to have shone brighter; she poured her light with a steady radiance over hill and dale, mountain and plain.

Ruskin has strikingly pictured the rising moon in these words: "And then you shall hear the fainting tempest die in the hollow of the night, and you shall see a green halo kindling on the summit of the eastern hills, brighter, brighter yet, until the large white circle of the slow moon is lifted up among the barred clouds, step by step, line by line—star after star she quenches with her kindling light, setting in their stead an array of pale, penetrable, fleecy wreaths in the heaven, to give light upon the earth, which move together, hand in hand, company by company, troop by troop, so measured in their unity of motion that the whole heaven seems to roll with them, and the earth to roll under them."

Far in the distance could be dimly discerned the summit of a lofty mountain-peak, which rose with a dignified and majestic grandeur and seemed to the fanciful eye a veritable watchman of the night. Radiating from this peak, a long, low range of mountains lay with shadowy outlines against the evening sky. In the foreground ran a river, its banks fringed

with trees which threw their somber shadows in the mirroring waters. Usually of a noisy temperament, at this time the stream seemed to have a share in the universal silence which reigned in all nature. The soft, white beams of the electric lights in the town seemed to reflect the stars in the heaven, vieing with them in brilliancy. Above all shone the "Queen of the Night," with ever-increasing splendor. Even the rough, uncouth form of the blasted oak was made graceful in outline by the transforming power of her magic light. It was as if a mantle of charity had been thrown around all the unsightly objects in nature and they were made attractive by the subtle influence of the moonbeams. What a lesson in this for carping, cynical humanity; even in like manner should we hide the deformities in the lives of our fellowmen with the transforming veil of the "greatest thing in the world."

But my attention was drawn from the contemplation of nature in her softest mood by the shriek of a locomotive, jarring upon the repose of evening like a discordant note. Presently a train came in view, and far below me I witnessed a beautiful sight. Huge, black, formless volumes of smoke pouring from the locomotive were brilliantly illumined by the glare of the furnace as the door was thrown open, converting the long trail of dull black smoke into a quivering trail of fire. The brilliant sight did not last long, the fiery cloud-like mass again assuming a dark, ominous aspect, which was enhanced by the low, deep breathings of the locomotive. The train soon passed out of sight in the windings of the valley and only now and again could be heard a short whistle, sounding in the distance like the cry of an enraged monster.

As these sounds died away, the sweet, restful repose of evening again settled over the world, calling to mind the words of Carlyle: "Speech is of time; silence is of eternity." Certainly the silence of nature, as exhibited in that awe-inspiring scene, did lead one's thoughts beyond this world, beyond time—into eternity. How the insignificance of man's physical existence is felt at such a time—than whose period of earthly life extends, at best, over but a few years, while the world about him has been ages upon ages in forming.

It is wonderful what noble and helpful thoughts are inspired by a right contemplation of nature. As the poet has beautifully expressed it:

"When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud and pall
And breathless darkness and the narrow house
Make thee to shudder and grow sick at heart,
Go forth under the open sky and list
To nature's teachings."

I have been thrilled with inexpressible joy and love when some beautiful scene has met my eyes. It has seemed impossible for base or ignoble thoughts to have a foothold any longer in my mind. The whole being has been broadened and elevated. The strifes and contentions of the world have seemed petty and even cruel. In those times nature has taught me a lesson of infinite value: That life in this world is a vanity unless it is made a stepping-stone to eternity. Emerson has said: "Standing on the bare ground, my head bathed by the blithe air and uplifted into infinite space, and mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all. The currents of the universal being circulate through me; I am part or particle of God."

But then again the reality of life makes itself felt and we realize that all these thoughts will soon be mingled with those of a selfish and merely worldly nature, and will pass away, leaving, perhaps, only the faintest trace behind. But while this is true, the soul is made better for the nobler thoughts, even though they may seem to be evanescent.

" 'Tis better to have loved and lost
Than never to have loved at all."

Nature is a wonderful leveller; she teaches with unmistakable distinctness, that in the verities of life there is no respect of persons. To the poor and ignorant as well as the rich and learned, nature "speaks a various language," and for even the humblest of earth she has "a voice of gladness." She does not open her treasures to the great intellect alone, but even the lowliest can enjoy them, if only he possess that soul-culture which makes the mind ever ready to receive inspiring and dignifying thoughts, wherever found. The only passport to nature's wonders is a childlike simplicity and unselfishness. For the selfish, the proud, the vain, she can have no charms; no noble lessons.

But infinitely the most inspiring, the most helpful, the most blessed truth that is taught by nature, is the existence of an all-powerful, all-merciful Creator. From the tiniest leaflet to the loftiest mountain, everything in nature tells of a being who is omnipotent.

And then in direct connection with this truth, she tells us, with her omnipresent voice, that God has made this wonderful world for his creature—man; for his comfort, his pleasure, his inspiration. With the poet we can say:

" 'Tis elder scripture writ by God's own hand;
Scripture authentic; uncorrupt by man."

THE NATIONAL STENOGRAPHER

ISAAC S. DEMENT,

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\$1.00 PER YEAR.

PUBLISHED MONTHLY.

SINGLE COPY, 10 CTS.

THE NATIONAL STENOGRAPHER, 116 Dearborn Street, Chicago.

CHICAGO, OCTOBER, 1891.

SOMETHING of interest will be found on the second page of the cover.

MR. J. H. ALBRIGHT, at 46 East Twenty-first street, New York City, is general agent for New York City and Brooklyn for our various publications, and will be pleased to give full information in regard to them. He will be glad to meet the friends of THE NATIONAL STENOGRAPHER.

IN view of the great number of requests for a work on Court Reporting which have lately been received, we would say that we are now preparing for publication a book entitled "The Science of Shorthand Reporting." In this work we shall cover the various

fields of reporting in an exhaustive manner. As soon as the book is ready for the market it will be advertised in THE NATIONAL STENOGRAPHER.

WE call attention to the rate at which we club with *Frank Harrison's Magazine* and *The Stenographer*. Now is the time to get two excellent magazines for the price of one. We make a further special offer of both the above magazines and THE NATIONAL STENOGRAPHER for \$1.50.

THE sketch of Mr. John Collins' life will be read with interest. He is one of the most prominent reporters of the State of Ohio; is justly entitled to this position, for a

more progressive, thoughtful, persevering and affable man can scarcely be found. It will be noticed, upon investigation of the fac-simile of his notes, that they stand upon a Munson foundation, and that the stately building reared by that author has received at Mr. Collins' hands a general overhauling and ornamentation. Many of the sharp corners have been rounded and long angles shortened. Mr. Collins' strong analysis and deep inventive genius is shown in the reconstruction and adaptation of this popular system to modern necessities. Mr. Collins found that the strict rules of Mr. Munson were a heavy handicap to speed, and he proceeded to a larger license in the use of certain principles which resulted in a freer movement. That he has not labored in vain is proven by his having written, and his ability to write, over three hundred words in sixty seconds. In a succeeding issue we shall present to our readers fac-similes of Mr. Collins' speed notes. It gives us great pleasure to record the fact that we have, during the last year, made the acquaintance of a number of reporters who can now touch the 300 limit. That there are many more who can do so we have no doubt. We are making arrangements for reproducing a series of fac-simile speed notes, which will be of great interest to the profession, as it will, we hope, dispel whatever of doubt there may still be that shorthand reporting is unequal to any demand made upon it.

At last the old, many-colored "toothbrush," which accompanies each typewriter, will be relegated to oblivion. No more will we scrub the "ribbon" stains from our fingers. The good wife will no longer chide us because of the ink spots on our cuffs. Neither will we longer hurt our fingers in adjusting any of the former "brushes." "De world do move," and so does the latest invention in typewriter brushes, but it does so without our aid, as witness the advertisement of the "Bengough Automatic Typewriter Brush" in this issue. Mr. Bengough is known all over Canada and in many of the States, for his services in behalf of stenographers, but he has done enough for them in this one act to merit their lasting good-will. This little brush is easily attached, minds its own business thereafter without a word of complaint, though continually jostled about by the type in their, many times, frenzied attempts to form into lines. Not only is it long suffering under these assaults, but it brushes the faces of these busy-bodies every time they pass through it. "Cleanliness is next to Godliness" is the maxim of this brush, and it sticks to its text and will not permit a particle of dust or dirt to accumulate on the type. Instead of being compelled to clean the type once or twice a day, this brush keeps them constantly clean—it is always at work, requires no attention, will last a long, long time and does not interfere in any manner

with the working of the typewriter. Try one and you will bless the inventor every day of your thereafter happy life.

EXCHANGES.

The Business World (Detroit, Mich.) has been enlarged and many improvements have been added. It is a very interesting publication, being published in the interests of practical education. It is full of interesting reading which is handsomely illustrated.

The London Phonographer comes to us for the first time in its fourth number. This is the first "journal" in our profession, under the title of "Phonographer," which gives typewriting the place of honor. There must be some reason for this, and we have looked the pages through for it. When we had finished, we unconsciously came to a conclusion. If we had commenced at the back cover page and proceeded forward, the conclusion might have been arrived at earlier. And so we have a lingering idea that an English edition of the *Phonographic World* is at last beyond experiment.

The Stenographer for October contains "Is it Practical Typewriting?" by Elias Longley; "It Is!" a reply, by Bates Torrey; sketch, portrait, notes and transcript of Frank Howard Longley; "Speed," by H. A. Gehringer; portraits of the retiring officers of

Philadelphia Stenographers' Association. Thus it will be seen that there is much of interest to the stenographer, but there are also many "notes" and comments of value. We are especially pleased to notice that our brother has donned the war paint and shot his first arrow at machine magazines. We extend our hand for a hearty grasp and pledge ourselves to assist to the best of our ability till the battle be waged to a successful issue. When the stenographers are brought to a full knowledge of their position when they subscribe for a magazine supported otherwise, there can be but one result. They will pay their money to those who are working in their interest.

The October number of *Frank Harrison's Magazine* is specially good. Among the many commendable articles are the following: "A National Association," by E. Barnes; "Law Reporting," by A. P. Little; "Genius—What is it?" by J. D. Stevens, Jr.; "Shorthand in Journalism," by John R. Stephenson; "Read the Shorthand Magazines," by Francis H. Hemperley, editor of *The Stenographer*; "Time-ly Remarks" (a specially good article), by John Collins; "National Stenographers' Association," by A. M. Baker. Mr. Harrison is using every endeavor to furnish the readers of his magazine with excellent reading and a perusal of the above will show how well he is succeeding.

The Phonographic Magazine for September, outside of its special interest to ourself, is full of food for thought. Questions and answers contain many things of special interest. Messrs. Rose and Little are keeping up their end of the wordy battle with Mr. Irland. An excellent sketch and portrait of James Curtis Brown are given. Seven pages of engraved shorthand follow. Graduated Writing Exercises are continued. Mr. E. Barnes tells us "What We Are Coming To," and the Rev. Thomas Hill has a whirl at Whirlwinds, and develops some useful information. The Dennis Duplex writing machine is illustrated and carefully explained.

The Phonographic World for October presents "The 'World's' Exchange Table." Stenographers will be astonished to learn that no

American magazine relating to shorthand, which contains any good reading has reached this Exchange Table. Mr. Miner is gradually coming to see that he can gain nothing by refusing to recognize shorthand periodicals. As a further evidence of this, he now accepts "exchange advertising," and publishes a clubbing list with one or two of these magazines. When he places *The Shorthand Review* in his clubbing list and publishes its exchange advertisement we shall know that he is truly repentant. Other shorthand magazines and other typewriters cannot be frowned out of existence or even into silence. Perhaps the former have not as much capital behind them as has *The Phonographic World*, but they are sincere in their desire to be of service to the profession, and must be recognized.



REVIEWS.

TWO TRIPS TO INDIA, by Thomas Allen Reed; 56 pp.; 35 cts.; Isaac Pitman & Sons, New York, 1891.

Mr. Reed here gives, in an interesting manner, two of his trips to India. The book is lithographed in Phonography by J. Herbert Ford. Isaac Pitman writers will enjoy these sketches.

FIVE HUNDRED WORD LIST, by D. E. Pursell, Mauch Chunk, Pa. 1891.

This is a list of five hundred of the most frequent words in the English language, compiled alphabetically. Every shorthand student should have one of these lists and go over it once each day. Mr. Pursell says: "These words, with their derivations, comprise about two-thirds of the written and spoken English."

THE STANDARD SCHOOL OF SHORTHAND AND TYPEWRITING, Topeka, Kansas. Prospectus.

A very neat document. Some of the statements contained in it are worthy of imitation. For instance, "The average time required to render the student a thorough, competent and skillful amanuensis is six months (a few master it in less time)." With this as the groundwork, the school must be a success.

PIERCE COLLEGE ANNUAL, 27th year. 1891-92.

A very handsome annual, and carefully and plainly sets forth what the college has and can do. In the remarks upon the shorthand department it says: "The aim in the shorthand department is to prepare thoroughly qualified stenographers, such as are required to fill acceptably positions with critical employers, and commanding the highest remuneration." That is the right idea, but how it can be carried out on a graduation at "an average speed of ninety words per minute," we do not quite see. We advise the professor to raise his standard. This college in every respect is one of the best in the country and it should not have a defect in one of its most important branches.

OFFICE WORK IN SHORTHAND, being specimens of miscellaneous work commonly dictated to shorthand clerks; 93 pp.; 35 cts. Isaac Pitman & Sons, New York, 1891.

This book contains what is indicated above. The matter is all adapted to the methods of doing business in England, and would not be of as much service here as there. The American style of correspondence is entirely distinct from that in use across the water. The phonographic printing is excellent.

TYPEWRITING AND TYPEWRITERS AND HOW TO CHOOSE A MACHINE, with numerous illustrations, by Arthur E. Morton; 86 pp.; 30 cts. Isaac Pitman & Sons, London, 1891.

This is a very interesting book. It treats of the mechanism of the various typewriters which had reached England at the time it was written. In the author's remarks on "how to choose a typewriter," he simply gives his idea of a perfect writing machine, and leaves the would-be purchaser as much in the dark as before, that is, leaves him to his own judgment as to how near each machine reaches the standard he establishes.

ECLECTIC SHORTHAND LESSONS. Copious exercises for practice under the rules of Eclectic Shorthand, by J. G. Cross; 120 pp.; 75 cts.; S. C. Griggs & Co., Chicago, 1891.

This is a novelty. The exercises are intended to be used in a practical application of the several rules of Eclectic Shorthand and are arranged in the same order in which the rules are given in the text book. A large number of short sentences embracing various words illustrating the application of each rule as given. The words are spelled as they are to be written. This is, no doubt, a great aid to students of Eclectic Shorthand.

JAMESTOWN BUSINESS COLLEGE, on Chautauqua Lake, N. Y. Prospectus.

This is an attractive pamphlet, setting forth the various features of this progressive institution. Splendid half-tone portraits of the principal, associate principal,

instructor in penmanship, and the instructor in phonography, typewriting and business correspondence. Also half-tones from many interesting points of view on this beautiful lake. Mr. McLean is exceedingly thorough in his shorthand instruction and does not believe that anyone can be made thoroughly competent to hold first-class positions under six months. He is right. Success will attend his efforts.

PHONETIC SHORTHAND COMPENDIUM, for the vest pocket, by William W. Osgoodby; cloth 30 cts., leather 50 cts.; Wm. W. Osgoodby, Rochester, N. Y. 1891.

Mr. Osgoodby is unremitting in his efforts to aid the users of his system. This last product of his labor is on a par with his other good productions. This little book is made to fit nicely the vest pocket and contains the full principles of his system, lists of contractions grouped under the various abbreviating principles used, a page on stenography and a large list of outlines for important words.

MODERN PHONOGRAPHY, complete in one volume. For self-instruction and use in schools and colleges. By Geo. W. Brower, 55 pp. (price not given), Rochester, N. Y., 1891.

The above book is one of the latest acquisitions to shorthand literature. It contains some very peculiar though not original ideas. It is interesting to view the results of the working of a mind which has been filled with the idea of inventing(?) a new(?) system(?) of shorthand(?). It is astonishing how little raw material is sometimes used up in this way. This author starts out by giving one sign to represent each pair of cognates. This may be well enough in the hands of an experienced reporter, but in the hands of the untrained the result would be extremely doubtful. But this author's originality(?) goes further than this. He does away with position, shading and word-signs. Thus stripped of everything on

which true shorthand has always been and must always be based, he asseverates that a student of Modern Phonography can "attain a complete knowledge of the art, in from one to two months' time." We cannot understand why he did not stop at the first period. With nothing to learn, one month should be sufficient to acquire it. Yet he may be nearer right, for with the necessity of making six strokes for *ing* and three strokes each for his most prominent vowels, it may take some time to educate the hand to the necessary swiftness. Besides using the ordinary hookings this author connects his vowels. Thus it will be seen that a new era is about to dawn upon us. Here we have a system which dispenses with *position*, *shading*, and *wordsigns* and gives the freedom of writing all the sounds in every word.

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CENTRAL COLLEGE OF ECLECTIC SHORTHAND; J. G. Cross, president and author; D. F. Haymes, manager and principal; Room 12, 94 Dearborn St., Chicago, Ill.
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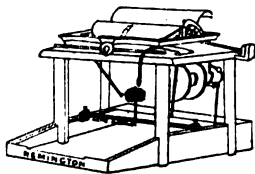
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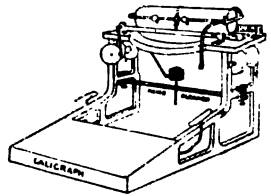
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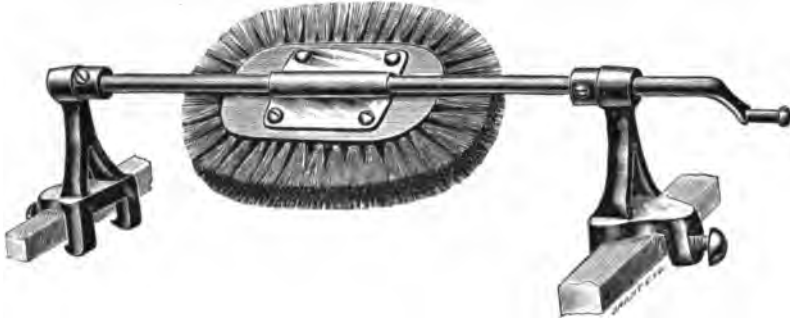
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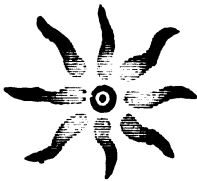
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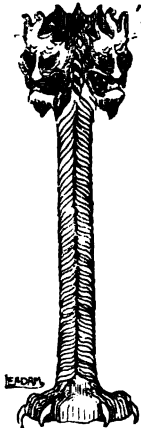
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PHRASING.





BY A. P. BARNETT.



IT IS impossible, perhaps, to determine definitely just what percentage of gain, if any, there is in phrasing, but an indication may be had by writing as often as possible in a minute, first writing the words separately for one minute and then connectedly for another minute, repeating the tests until satisfied where gain is, if any at all. My own experience in such tests has been that there is some gain even in merely joining the words of such phrases as "it could be done" awkward as it is, and that in such phrases as "in his own name" there is considerable gain in merely joining the words, as the *s* circle is just as easily written as not, whereas in writing the phrase disconnectedly the *s* circle takes as much time as any of the other words in the phrase. In testing these and other phrases I have often found a gain of from fifty to three hundred per cent. Of course such tests are not absolutely reliable as showing their exact value but I think they are sufficient to show that judiciously formed phrases have *some* value.

In the phrases just mentioned, and those belonging to the same class, the word-forms are the same as when the words are written separately, but in a large class of phrases there is a great advantage to be obtained by the use of certain "phrasing principles." "Have not," "in our," "in it," "is there," "is said to have" and many others, belong to this class.

Another advantage in phrasing is had in being able to omit certain words or parts of words and yet retain the same legibility, especially in those phrases which are so common that they are always spoken with the greatest rapidity and glibness. The vocal organs of the speaker and the ears of the listener have become, from childhood, perhaps, so accustomed to such phrases, that it is putting an unjust burden upon the writer to say that such phrases shall be written distinctly, disconnectedly and in full, *when they are not so uttered*—and this, too, when the writer has *not* been writing shorthand from early childhood. Why write "state as near as you can" disconnectedly and in full when it is quite as legible if written connectedly and the "you" is omitted. In taking the charge of a court

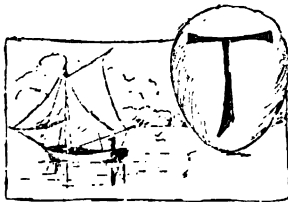
to a jury. I have often written "for you to determine whether" thus . "You" is indicated by the large initial hook on F. I eliminate the "r" in "determine" and write it thus ; and I add "whether" by the "ther" principle. "Entitled to the possession" I write , eliminating a "t" in "entitled," omitting "to the" and indicating "possession" by the *ishon* curl. "You may state whether or not" I write , omitting the "you" and "whether."

Perhaps I am an extremist in the matter of phrasing, but it is only by a resort to such methods that I can keep up with the work. There are those who deprecate the use of many abbreviations or phrases, and claim they can write fast enough with the longer forms; very likely they can, but I know that my own experience has been such that I am satisfied I succeed a great deal better with my brief phrases than I could without them. Moreover, I have never been able to trace any of my trouble in reading to my phrasing and the abbreviations thereby made possible; but I confine myself to what I call "natural phrases," those we hear every day in the court room. In one of the late phonographic periodicals I note the words, "for this great result," written as a phrase. I do not advocate it, nor do I think it profitable to spend one's time in learning such a phrase. However, if the words just quoted should be written as a phrase spontaneously at the time of writing, it is not very objectionable.

In the formation of phrases for practical work, there are four principles to be borne in mind: 1st. Acute angles; 2nd. Continuous circular motion; 3rd. Balance of motion; and 4th. S circle on the outside of obtuse angles. But these four principles come under the head of "Facility of Writing" and had better be treated of in a separate article.

THE LUNCHEON HOUR.

BY CLARA CLEVELAND.



HERE is a rumbling of thunder in the distance, and the day is dark; so, too, are my thoughts. But I sit down to my companion, who is always cheerful, and make my Remington my confidante, knowing that here I shall find great comfort and the very best of company.

Do you know, I think that employers, as a rule, have all the "quibs and cranks," without any of the "youthful jollities" Milton speaks of? Where do they keep the sweetness of their smiles, the few words of judicious praise so poetically sung by all the poets? If, indeed, they are

reserved for the bosom of their families, what a relaxation it must be when, after the witching hour of 6, they join the happy cavalcade! And now you will ask: Why all this berating of mortal man? and I, in turn, am in duty bound to tell you. See if there are any other little stenographers who will respond to this cry of woe.

Yesterday — only yesterday — noon, I made a pilgrimage toward State street (in the city of Chicago) with the usual one hour at my disposal. Do any of you remember what this infinitesimal *one hour* means? — a great many things, as you shall see. My plan was to buy an aigrette, and some linen floss with which to keep my fingers busy during the evening-time, embossing a cover for a pillow cushion. Ladies will understand this. This campaign rounded up with a hurried lunch, which, of course, as yet existed only in my mind's eye. Witness: As all the world knows, noon is a very busy hour, and I will further tell the world that I probably measure a good five feet two, and ask you to make calculations as accurately as possible. Upon this particular occasion, owing to the demand, I take two steps to the curb, three steps to the plate-glass of a show-window, back again, up hill and down dale, dodging pedestrians, and hitting all the lamp-posts, en route to—I blush to say it—the plebian "Boston Store," after my feather. This for economy's sake, knowing just as well before I enter that I shall come out empty-handed, as after I see myself emerge. Down I go, swept through the aisles, which do not resemble church aisles, taking cursory notes by the way and catching flying glimpses of lace, passementaries, brocades and plushes, collars, cuffs, grapes and peaches, rows of sweet potatoes and bargains in onions, till, by a roundabout course, I reach the elevator. Oh, the elevator? Pinched, jammed into a something beyond all recognition, I finally reach the third floor, examine the feathers, find nothing and at last regain the street, a highly-colored, palpitating young woman, making my way into the next store, at which, after just a few little comparisons this way and that, I find, pay for and secure the feather.

I am next met on the corner of State and Washington streets, picking my way through people and things, pushed into such niches as will hold me, planting myself firmly against the next person in the rear to avoid going south on a cable car. Exit cable car and I proceed, with what quickly-lapsing time I still possess, into Field's after the floss. To save time, I go up the stairs, dash across the second floor, leave all the matching to the clerk, for by this time I am getting desperate for time, and fly up the second flight of stairs, at last sinking with a sigh of relief into one of the inviting little receptacles which Mr. Field places in his tea-room for the edification of those who must refresh the weary soul by trying to satisfy the inner self. Here I am contented to sit a moment and let the

world go by. Hapless me! it does, indeed, *go by*, for I find by the big clock I have nearly twenty minutes in which to order and eat my lunch and get back to the office.

Five minutes — ten minutes, fifteen; hovering over on the other side of the room I can see, bobbing about, some few white collared and capped waitresses, busily serving others; but *my* waiter is as yet in the dim distance, and my humble selection of three dear little cakes of "home-made gingerbread with butter" and a fragrant cup of coffee, is trembling on my mind, ready to roll off my tongue the very minute a waitress even approaches my direction.

But she comes not. I examine all the bonnets, take a sly look at the table manners of this "great lady" and that neat little bookkeeper, usually very much preferring by all manner of means those of the latter, in which I believe I am perfectly fair. I fall into a laudable conversation with the lady opposite me, whom I like, as she is well dressed and does not wear diamonds. We discourse sweetly upon the World's Fair, some late books and the best place to buy children's clothing, but, alas, my heart is sinking into my boots. No clock ever moved so fast — it is directly in front of me — no waiter girl ever moved so slowly; for I have given my order and the cook is baking the cakes, the coffee is brewing, and all, so I fondly imagine, will soon be over.

I may as well cover this period as rapidly as possible, and hasten to the end of my story. The cakes came; I saw; they conquered, and I scurry back through the crowded streets in time to see the elevator take its tantalizing ascent heavenward just in time to leave me behind. An agonizing wait, and I appear. I *appear*, I say, and I disappear. One look from my benign employer, for whom I labor and am heavy laden eight and a half hours each and every day, tells me I am in deep and lasting disgrace.

Children, I take my things off and try to look cool — uninterested, nonchalant. In moments of inspiration, I am a perfect actress, but my dramatic moments are almost always inopportune. I flash a look of indignation, not unmixed with beseeching concern, upon my employer, who meets me, watch in hand.

"Miss Cleveland, you have kept me waiting twenty minutes. This must not be repeated. I can not have it. It won't do. I *must* preserve this office discipline. Mr. F. has been gone half an hour. The business is going to pieces. The Tacoma is about to tumble down. The fire patrol went by and I heard a clock strike. A man with whom I had an appointment has been kept here waiting, and I am aged ten years with this departure on your part from the ordinary orthodox routine which characterizes the very heart of Chicago commerce. One hour in the future."

And, with a flushed face, this gentleman, whom I both admire and esteem, turns his rigid back upon me and disappears into the light of a more ardent day.

One hour and thirty-five minutes was the actual time I was forced to consume. The day is dark; so, too, are my thoughts.

A SHORT HISTORY OF SHORTHAND—1600 to 1891.

BY HUGH W. INNES, LL. B.

[Member of the G. R. Phonographic Society, 7, (London), Author of "A Shorthand Decade."]

CHAPTER V.

MODERN SUCCESSORS OF MASON AND TAYLOR.

In treating of the remainder of my subject I must abandon chronological order, and discourse of the successive systems according to their affinities.

They may be roughly classified as allied to Mason, Taylor, Pitman, Gabelsberger or Duploye.

(a) MASON.

(Characteristics : Frequent but varied expression of the vowel, chiefly by joined character or by disjunction.)

Gurney's system a few years back was the official system in Victoria and New South Wales ; in England it is little used outside the government office, but there are a number of so-called Gurney writers in the courts and on the press. These, however, will generally be found to use "improved" forms of the system, in which not only does the consonant alphabet differ radically from that of the original, but the characteristic joined vowels and the method of indicating a vowel medially by disjunction do not appear.

In recent years the principles of Mason have been adopted by Prof. Everett, author of "Shorthand for General Use" (1877), and Mr. Hugh Callendar, author of "Cursive Shorthand" (1888).

The former system uses up in its consonant alphabet all the simple strokes and curves, light and dark ; the same signs, either with a circle prefixed (a method of distinction borrowed from Towndrow, 1831) or, if initial, placed above the line, stand for the vowels. Medially, the vowel when indicated, is in general shown by "mode"—by disjunction, that is, of the consonant characters; where convenient, however, the vowel signs are here also employed; the vowel *i* or *ē* is shown by the lengthening of the

preceding consonant—if there be one. Initially the vowel *ä* is shown by locating the outline beneath the ordinary level. The “mode” is very elaborate, involving the dual sizing of the preceding consonant, double spacing between the signs, intersection, “full-butt” juxtaposition, etc. The initial hook—a third sized character in effect—affixes in general an R to the consonants. The chief objection to the system is its uncouthness and the frequency of rectangular and obtuse joinings; it is said, however, that in actual work the writing, spite of its apparent awkwardness, may be “slurred” and, so, fluently executed. A further, and, in this case, an obviously remedial defect of the system is the illegitimate phrasing inculcated by the author—the jumbling together of words ill-assorted in sense. The system is midway in brevity between the old-fashioned stenographies and the modern compendious systems.

Mr. Collendar’s system is a far more praiseworthy piece of work. No thickening is required; nor in the “corresponding style” (and no other is as yet issued), is position utilized; the third size of the stroke is rigorously banished from the system. The consonants are light strokes, straight or curved, of two sizes; half the curves have an affixed loop. The vowels, with the exception of a single waved sign, are simple forward or upward strokes. The writing is singularly lineal, and, owing to the employment of the “mode” not for vowel representation, but for the *exclusion* of a vowel from between consonants whose combination is too infrequent to warrant the wasting upon them of a special coalescent character, is comparatively free from “lifts.” Simple junction of two consonants implies the presence between them of a short, unaccented vowel. The system is more facile and more distinct than any other of English origin; there is in it nothing alien to long hand except as regards the special characteristic of slope; it is well ahead of the antiquated methods in brevity, and might (by the construction of a rational reporting style based on its infinitely greater expressiveness) be made more so.

These two systems and the “Oxford” (to be mentioned later) remorselessly deny representation to the unthrilled R, which still maintains a hold on the majority of *soi disant* “phonetic” systems.

(b) TAYLOR.

(Characteristics: Mainly consonantal expression—that without “compendious” signs.

Taylor’s system as adapted to continental languages exhibits radical modifications, which, while robbing it of its characteristic simplicity, render it decidedly briefer. I have not sufficient information to warrant me in giving a detailed description of the Italian rendering of Delpino, the French work of Prevost, further modified by Delaunay, or

the adaptation of Elven-Steger, used in the Netherlands. For the same reason I must pass over the bolder modifications of Prepean and Marti.

In England and America many "improved" editions have been issued. Among the former, Harding's (1823) and Odell's (1812 and on to a year or two back) are the principal; of the latter, Gould's (1823). In most of these improvements means are provided for the distinction of the vowels.

A more noticeable re-issue is that of Alfred Janes—"Standard Stenography" (1882)—in which, by the utilization of position and phraseography, and the provision of verbal and syllabic contractions, the writing is much shortened. With this may be coupled Mr. Wm. Heather's "Simple Shorthand" (1889) an inferior modification of the system, which introduces fresh hooked strokes for compounds, uses joined vowels profusely, turns character into prefix by position, and provides sectional-curve signs for the occasional distinction of phonetic or orthographic elements unrecognized by Taylor.

Mr. Janes has now superseded his "Standard Stenography" by "Shorthand without Complication"—an excellent system, which, by the adoption of the darkened stroke and the more extensive utilization of the hook as an auxiliary symbol representing T or D, according to the side on which it is turned, has done for Taylor what Everett did for Mason. The system is singularly lineal and free from minute distinctions of form or awkward joinings; it is, however, decidedly below the standard of brevity expected of a modern system. How then can it perform what its less laborious brethren do with difficulty? The author makes use of his invention in the "gallery."

In the law courts an 80-year-old system styled Purton's is largely used. It is a barbarous affair, the characters being composed of strokes often compounded with initial *or* with final ticks—a serious obstacle to unambiguous junction. The invaluable circle is degraded to the representation of G! Singularly enough this crude scheme works well in the hands of experts—a result due surely (or woe to the dreams of the shorthand scientist!) rather to the stenographer than to his stenography.

A noteworthy transposition of Taylor is Lowe's, a system which though but lately published, has long been used professionally. Its chief fault is the restriction of the prefixed circle in certain characters to this or that side of the stroke; abandoning so the advantage secured by Taylor's license to turn it either way that may best facilitate junction. There are signs for compounds in the alphabet and further signs are devised by the doubling (either in mass or in the prefixed loop), of the alphabetic signs or by the blending of them; and by these and further ingenuities (but without any extensive resort to position), a fair degree of brevity is attained.

Among Taylorian systems—perhaps improperly—I must mention one that exhibits alike a relapse into the convictions of the Byromic and Lewisian creed and some resort to the “compendious” plan of modern times. This is Peachey’s “Shorthand Shortened” (1858), a system which by the utilization of sectional curves and half-sized characters sets free *both* the hook and the circle and employs them as auxiliary signs for the liquids. Thickening is sparingly used to mark more distinctly certain contracted forms; position on the other hand plays an important part. For a light-line system, it is singularly brief.

CHAPTER VI.

(c) THE SUCCESSORS OF PITMAN.

(Characteristics: Compendious consonantal expression with concurrent indication of place and nature of vowel.)

Portugal is the only continental country wherein phonography has gained a firm footing.

In many of the modern Taylorian systems mentioned already, auxiliary characters are employed; but seldom for purposes of vowel-place-indication. In modern Pitmanic systems we find a more ambitious endeavor. Many attempts have been made to improve the phonographic plan, either by fresh manœuvering of the devices sanctioned therein, and (since practical success is the best “*imprimatur*”) thereby; or by the introduction of novel refinements.

The system has been largely modified by American authors; but, in most cases, without rendering it unrecognizable to orthodox writers. The majority of these younger styles are founded on the 9th edition of the original, and retain therefore in their earlier signification signs now discarded or put to other use. The old style scarce altered is strenuously “pushed” in the States by Benn Pitman.

In Graham’s adaptation phonography becomes briefer but more refined; in Munson’s, surer but more clumsy; in Scott-Browne’s, more consistent as regards the similar expression of similar syllables. Barlow & Bishop have attempted the introduction of joined vowels—the former exceptionally, the latter extensively. In the “Normal Phonography” of the former, the circle becomes the *sole* sign for the sibilant in place of Pitman’s duplicate characters; in the “Exact Phonography” of the latter the circle denotes that the following stroke is one of the vowel-signs. These vowel-signs are here for the first time subjected to manipulation similar to that of the consonants—shortening, lengthening, etc., and the attachment of minor symbols—and so the outline (it is claimed) becomes not only more expressive but also briefer. The circle as an initial appendage to distinguish a vowel stroke was in use long before in Towndrow’s

system. Everett adopted the device, and provided for the omission of the circle initially (the only position in which it causes noticeable expense of effort) by locating the vowel-stroke above the line. Bishop borrows these devices, and adds to them the "compendious" treatment of the vowel stroke similar to that of the consonant stroke. The author of "Exact Phonography" is a skilled reporter.

In England, the characters and devices of phonography have been transposed by the Rev. James Williams in his "Alethography" (1877), but without getting rid of the irregularities and ambiguities of the original.

More talented authors have attempted more venturesome advances. In 1852 Prof. Melville Bell issued his "Phono-Stenography;" in this each stroke is made to indicate the presence or absence of a vowel before or after it, according as it is drawn, full-size, medium or small. The system, though apparently too cumbrous to be practicable, *is* practiced—by at least one responsible reporter.

Such curiosities of obstinate survival of the unfit will at times occur. "Moat's Shorthand" (1883), a system requiring the most elaborate resort to position, and to further refinements (such as variation in the shallowness of the curve) commonly held to be impossible of observance, was used till quite recently by one or two pressmen. Rich's antiquated system—a style more cumbrous than even Gurney's (the least efficient of the leading systems) was written until a few years ago by one widely respected Oxford reporter. Mr. Valpy based his "Andeography" (1885) on the vowel-place-indication by variation-of-length principle of Bell. His system, however, is distinctly briefer. The unimportant connective words of the sentence are directed to be indicated by mere dots placed above the line. Bell similarly placed the minor words apart but wrote them distinctively.

Redfern "Edeography" (1862), was, I believe, the first to provide a practicable alphabet composed almost entirely of straight strokes (two lengths—light and dark for phonetic pairs) by the curving of which this way or that R or L might be affixed. The elements represented by his attendant "symbols" (a term I shall use henceforth to denote loops, circles, hooks, as distinguished from "stems," *i. e.*, lines and curves) are read in the position where they occur—an apparent but really an immaterial improvement on Pitman's constant, and Gabelsberger's occasional *initial* modification to *affix* a sound.

In Guest's "Compendious Shorthand" (1882) the alphabetic signs are not only (with the exception of the liquids) *straight*, but they are all *light*, hence three lengths in each recognized direction must be employed, and an abnormally steep upstroke direction, almost unknown to geometrical but common in graphic systems, is introduced. To justify the pro-

priety of their representation by triple-sized signs, the phonetic elements are in a novel manner re-grouped into triads. The light, straight characters lend themselves readily to a process of curving and thickening, and these, with the addition of further lengthening and the use of minutely varied attachments, and of position not only with respect to the line of writing but also to printed or imaginary vertical lines, bring about miraculous results in the way of liberal expression and concise representation.

The vowel-place-indication (so, too, with Redfern, and so in Browne's Syllabic system about to be noticed) is, however, by no means universal. The neglect to distinguish the coalescent and the syllabic liquids is particularly noticeable. Mr. Guest, after careful experiment with a view to the ascertainment of the number of syllables utterable in hasty oratory and the maximum of marks executable in rapid writing, has come to the conclusion that no more than X pen-strokes, *i. e.*, stems or symbols, should be apportioned to the denotation of X syllables. One syllable, one stroke! His system attains more than that degree of brevity.

Mr. Browne in his "Legible Phonography" succeeds in the humbler task of providing for the representation, consonantly, of each and every syllable by a single stem *plus* (where necessary) initial and final symbols. The junctions of the strokes—the angles of the outline—indicate the commencement of each fresh syllable; but that (*e. g.* where the preceding ends and the succeeding commences with a consonant) is not necessarily the vowel-place. Hence, occasional failure to indicate the latter. High position shows an initial vowel.

Such failure has, however, been altogether overcome in the system. "Legible Shorthand," published in 1879 by Mr. Pocknell, a reporter and critic of repute, founder of the Shorthand Society. In his system the alphabetic strokes are of triple length, light and dark, and *all* of them straight. Unfortunately, there is irregularity in distinguishing the phonetic pairs, they being differentiated now in the Pitmanic, now in the Duployan manner. The junction of the stems and the straightness or curvature of the initial and final strokes, or the attachment of a "tick," *invariably* and *infallibly* point out the position of the vowel; while, for the formation of syllabic and coalescent characters, initial and final symbols of two sizes are employed, whose value varies according to their position on this or that side of the stroke and the straight or curved formation of the latter. The system as written in full is unduly cumbrous, and frequent excision of the final syllables of long and awkward outlines has here, as it had *not* in Browne or Guest, to be momentarily performed. The short words, so necessary and yet so difficult of differentiation in consonantal systems, are distinguished with marvelous perspicuity by varied formation according to rule—a refreshing contrast to Pitmanic caprice.

Orthographic aids to recognition—such especially as the mute final E and the antiquated Gh—are provided.

Mr. Neville, too, in his so-called "Scientific Shorthand" (1887), by long gradual modification of Mason's system, produced a brief and syllabic Pitmanic style in which no feature of its original may be recognized. This he has performed by apparently reckless resort to ultra-Pitmanic methods and by the employment of certain novel and hardly distinguishable positions.

It is on such counts—the impressing of even the most doubtful of the phonographic devices into responsible service, or the making of further perilous advances in refinement—that cautious critics indict these more compendious and (in their copperplate form) more expressive systems. Browne, in particular, applies position below and through the line to the unheard-of function of consonantal indication. In defence of the shorter among them it might be urged (as of old it had to be urged in favor of the phonographic innovations) that increased minuteness of graphic distinction is justified by the greater deliberation with which the far fewer strokes of the writing may be executed.

In this connection I must mention Mr. Mares's "Rational Shorthand" (1885), a system exhibiting laudable ingenuity of invention and industry of analysis. The consonant alphabet is composed of stems of two sizes and two thicknesses, all on longhand slopes. The characters, with the help of auxiliary symbols and the choice made in the outlines between the duplicate signs allotted to each element, ordinarily point out the place and occasionally the emphasis of the intermixed and outlying vowels. But when more precise vowel-representation appears preferable—whether initially or immediately following any of the initial consonants or consonantal compounds—a joined vowel is used. By the lengthening, thickening and curving or other alteration of this stroke, consonants are *affixed*; by position and the modification of its initial symbol (for every vowel-stroke is compounded of symbol and stem), consonants simple or in groups are prefixed. Criticism and defence similar to that offered in the case of the other compendious systems will apply to this also.

To be Continued.

SHORTHAND SHODDY.*

BY S. H. EAST.



ADIES and Gentlemen:

"I wish I were a mile hence.
It's easy to bid one rack one's brain;
I'm sure my poor head aches again,
I've scratched it so, and all in vain"—

Trying to think of something that I might speak, or read or sing—something that might interest, entertain, amuse or instruct this honorable assembly of fellow-stenographers. No doubt you will say I weave a tangled web in my endeavors to construct a readable paper from the "Shoddy" subject which I have chosen, and you may suggest after I am through that a more appropriate title would be "Trash." I shall try, however, to palm off something on you which shall, at least, have the appearance of careful preparation, and, if not too closely examined, may possibly, in the hands of the inexperienced, pass for first-class goods.

In speaking of Shorthand Shoddy, I do not refer particularly to the systems of shorthand, though, doubtless, there are many which might properly come under this head; but I refer to the manner in which we use the art in our daily work. I refer to shorthand "as she is wrote" and to the people who write her.

I am not ready to say that shorthand has reached its highest state of development, for our best systems certainly fall short of meeting the requirements of the ideal system. During the past year this association has been looking anxiously and hopefully for a "scientist" who shall reduce stenography to an exact science and adapt it to all the possible requirements of recording speech, with a speed of not less than five hundred words a minute, and applicable alike to all kinds of language, from the routine business letter to the most technical scientific lecture. But the discovery has not yet been announced of that particular stenographic "Newton," who shall demonstrate that there is "natural law" in the shorthand world; "a Newton who shall show that the fall of an apple to the earth, the circling of the planets in their orbits, and the movements of the hand in the writing of spoken language, are all governed by universal

*Read before Indiana State Stenographers' Association.

law," and most of us must fag along as best we can with, less than half the ideal speed of five hundred words a minute. In this relation, I think I may say, with Walt Whitman:—

"I heard what was said of the Universe,
Heard it and heard it for several thousand years;
It is middling well as far as it goes—But is that all?"

I have heard what various authors have said in regard to their respective systems, have heard it for several years, and after I have heard it I am inclined to ask, "But is that all?" So far as the system question is concerned I can only say—

"What system to choose (I give you my views),
Is nobody's business but yours.
Perfection in none; look out for the one
Which the acme of comfort secures.

"Must be easy to write, nor too dark nor too light,
Nor have too many angles obtuse;
Must be easy to read, and from vowels be freed
Save such as are clearly in use.

"Must be lightly recalled, and never be enthralled
With meritless marks—merely brief.
Hold fast to position, but be your ambition
To make it a joy, not a grief.

"The choice is for life, (the same's of a wife),
Be careful or you may repent it.
Should anybody object to your lady elect,
Politely, but firmly, resent it."

In every department of life we find shoddy; for, unfortunately, it is not confined to the cheap clothing business. Shorthand comes in for its full share. We find it all the way through, from the pupil in school, to the phlegmatic official. You have all seen the shoddy shorthand pupil. He is a numerous pupil. He thrives in all kinds of schools, and in all seasons of the year, though he develops more rapidly in hot weather, or during the "spring fever" season. There are several symptoms by which his case may be easily diagnosed. You can tell him by the way he moves around in the room, for, like the flea, he puts in a good deal of his time getting up and sitting down: he moves restlessly and languidly from place to place. He always has plenty of time at his command, and is particularly careful not to injure his health by overstudy. He always has great hopes for the future, and a plausible excuse for a bad lesson; like a bad debtor, he is always promising, and never fulfilling. But the most striking

characteristic of this shoddy shorthand pupil is the successful manner in which he makes the teacher feel that it is the teacher's fault that he does not get along better.

Again you can tell such pupils by their tools. They generally use a pencil, or, if they happen to have a pen, it is an old, worn-out one, one which an expert could not use. The pupil's pencil is a dull pencil; it may have had a point in antediluvian times, but, if so, that point was ground away in the glacial period. If any attempt is made to sharpen it, a case knife is used, and no effort is wasted in trying to cultivate a taste for the beautiful and the true. If after carefully noting all these symptoms, there still remain a doubt in your mind as to whether it is a well-defined case of "shoddy," then examine the pupil's note-book: if that does not satisfy you, do not examine his tongue, nor feel his pulse, but get a peep into the drawer where he keeps his books and papers; if you find everything there in systematic order, you will be safe in saying his case is not malignant.

Fortunately or unfortunately, as it may be, the fact is that the learning of so valuable an art as shorthand involves a great deal of hard work and patient study, and happy is the pupil who realizes in the very beginning that "there is no excellence without great labor." For—

"There is always a river to cross,
Always an effort to make,
If there's anything good to win,
Any rich prize to take.

"For the treasures of precious worth
We must patiently dig and dive;
For the places we wish to fill
We must push, and struggle, and strive."

And it might be well for all of us, if we could remember that—

"We are builders, and each one
Should cut and carve as best he can.
Every life is but a stone.
Every one shall hew his own,
Make or mar shall every man.

"Life is short, yet some achieve
Fortune, fame, in war or art;
Some miss their chance and can't retrieve,
Some fail because they stop to grieve,
Some pause with fainting heart.

"'Tis the bold who win the race,
Whether for gold, or love, or name;
'Tis the true ones always face
Dangers, and trials, and win a place
A niche in the fane of fame.

TRANSCRIPT OF SHORTHAND PLATES.

C. F. IRISH. [GRAHAM.]

Q. How did Pates come to give you this mortgage? A. For money he had borrowed.

Q. Of whom? A. Me.

Q. When did he borrow money of you? A. I can't tell you exactly when it was borrowed, but it was in 1880 the money was borrowed.

Q. Where were you? A. I was at that time at Mr. Isreal's house.

Q. Making your home there? A. I was working by the week for Isreal.

Q. How much money did he borrow of you at that time? A. At one time he borrowed \$150, and at another time he borrowed \$50.

Q. What did he give you to evidence that? A. He gave me—when he first borrowed the money I had nothing, and after he went into business he gave me a mortgage on the furniture and office fixtures, books, desks, chairs and office outfit.

Q. That is when the note was given to you for \$200? A. Yes, sir.

Q. And this mortgage? A. Yes, sir.

Q. Who made out the mortgage? A. Mr. Bartle if I am not mistaken.

Q. Who got him to make it out? A. I think Mr. Pates; I won't say positive.

WALTER IRISH. [GRAHAM.]

—when the facts are understood that Henry did not put any of this in writing. Even this transaction of the funding of this entire business in 1884 was all done and left in parol. Mr. Henry was that kind of a man. He talked over his business, and if it was agreed to that ended it. Your Honor can see all the way through that he never pretended to put anything down in writing. He wound up that great transaction with Mr. Batterson and Mr. Dennis without attempting to put it in writing in its terms. (So that), That I think fully answers the objection that is made to this particular matter not having been made in writing.

Court.—Whether it is all or not, there is no dispute I think about the amount, \$80,000.

Mr. Brockway.—I am getting at this point in connection with this statement that I must explain what has been referred to of my own incidental connection with this transaction, which is entirely new. Now on June 5th, a bill of sale was made by T. C. Henry and all of these parties to the Travelers—

C. F. Irish was born in Milton, Van Buren County, Iowa, October 29th, 1860, and lived in that county with his parents, working at home and going to public schools until January, 1882. He received a common school education and in January, 1882, went to Montana, remaining there a couple of years, working on a ranch and herding on the range. He went from there to Kansas, remaining about a year and a half working on a farm and in a hotel. In August, 1885, he went to Des Moines, Iowa, and commenced the study of shorthand with the official reporters there, and in September, 1888, was appointed one of the official reporters of the District Court at Des Moines, Polk County, Iowa, which position he is still occupying. About the same time he formed a partnership with his brother, Walter Irish, in court and general reporting business. They use the Yost Writing Machine and Graham's Standard Phonography.

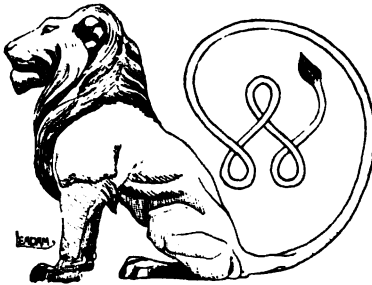
Walter Irish was born on a farm, in Van Buren County, Iowa, October 8th, 1863. Received a common school education, and when about fourteen, took a few lessons in shorthand as pay for reading to a shorthand student while practicing. Studied it by spells while going to school, and, later, while teaching country school. Went to Des Moines in the spring of 1863, to take up in earnest the study and practice of the profession, in the office of the official reporters of the courts of Polk County, Iowa, and remained with them until November, 1884, having, for nearly a year, done all the reporting in one court (at the princely salary of \$50 per month). On the evening of November 4th, after casting his first vote, went to Burlington, Iowa, and commenced work the next morning in the office of J. W. Blythe, solicitor for the C., B. & Q. Railroad Company, where he stayed for over two years, doing all the reporting for that road in the United States Courts in Iowa during that period. Early in 1887 was appointed one of the official reporters of the District Court of Polk County, Iowa, taking the place of C. A. Mosier, who had filled the position ever since there had been such an office under the state law. In 1888 reported all the debates in the State Senate in regard to the proposed railroad legislation which was then agitating the citizens of Iowa, and, later, in the same year, in connection with Mr. Edwards, of Chicago, took the depositions of the Iowa Railroad Commissioners and others, in the case which the railroads brought to find the basis of the Railroad Commissioners' schedule of freight rates, delivering daily six copies of their notes. In these depositions over three thousand interrogatories were propounded to one witness, and not many less to some of the others. He has also done considerable reporting in United States courts of Des Moines, besides attending to duties in the State Court.

The notes herewith given are a part of what were taken in the afternoon of the fifth day of reporting an argument before Judge Caldwell, of the United States Circuit Court in the case of The Travelers' Insurance Company at Hartford, against T. C. Henry and others of Denver, a suit involving several hundred thousand dollars.

At the annual meeting of the Iowa State Stenographers' Association held at Clear Lake, in July, 1891, he was elected president of the association, and also took the prize in the two hundred words a minute contest.

OUR ENGLISH LETTER.

BY HUGH W. INNES.



HATEVER may prove to be the mature judgment of the English speaking people on the respective merits of Graphic and Geometric Shorthand, the *investigation* at all events of the former must needs prove interesting to students of stenography in general, seeing that the methods employed therein are radically different from those resorted to in the

Pitman system and in its popular American adaptations. The simple style is different altogether; the advanced corresponding style is different altogether; the "briefest possible" style employed in rapid reporting presents still more numerous and noteworthy points of divergence. Gabelsberger's system was published at Munich in 1834, after the author had given 15 years of assiduous labor to the perfecting of it. Owing no doubt to the care expended on its elaboration, it has since then—although from the very first it won the appreciation and attention it deserved and has been practiced and propagated all along by thousands of enthusiastic votaries—since then it has undergone no change of importance, such small modifications as have been introduced into it being perfectly in accordance with the principles of the original. For over half a century it has been the most popular and the most successful of continental stenographies, in spite of much opposition maintained, *not* by such systems as are generally practiced in England and the States, but by systems founded on Gabelsberger's own and closely resembling it; and this, because it has long been acknowledged in the Teutonic countries that it can be only on a similar basis that a worthy rival to that system is constructable.

The peculiar features of Gabelsberger's system are two—first, that it is modeled on ordinary longhand so that when written it resembles the

style in everyday use, not only in appearance but in the essential point of representing vowels and consonants successively just as they occur in words; secondly, that, to obtain the brevity requisite for writing at the highest speed, resort is had, *not* to the perilous practice of trying to cram as much meaning as possible into every stroke of the pen and so representing a word by a few scarcely recognizable dashes, but, rather, to the wiser plan of judiciously omitting such portions of each word as may be dispensed with (in the particular connection in which the word occurs) without rendering the subsequent reading uncertain. The student of the system begins by learning the signs for the consonants, how to form "blended" consonants out of these, how to join together the signs for the simple and blended consonants by means of the up and forward strokes which represent the vowels, and how to denote initial and final vowels by similar joined characters. In the full style, vowels are not *omitted*; but there are certain cases where vowels are inferred rather than actually represented. For example, the combination "R D" can never begin a word; and, therefore, when a word commences with the syllable "red," instead of writing this with the three signs for R, for E and for D, the blended consonant R D is used, and the vowel necessarily understood between these letters is held to be E. Special brief forms are provided for the common prefixes and terminations. The full style of the system is as clear and unmistakable as ordinary longhand, and can be written with as much ease and surety as that can; while, since it is not one-quarter so long, it is possible with this style to write from 80 to 100 words in a minute. In the "full" style there are about 80 grammalogues or abbreviated outlines, and these must of course be used whenever the words they denote occur; the abbreviations of the reporting style, on the contrary, are entirely optional—that is to say, you may write a word fully or briefly according as the speaker goes fast or slow and according as the context in which the word occurs will or will not infallibly point out what particular word the abbreviation is intended to represent. Thus, the reporting style consists of a series of rules which teach how words *may* be abbreviated when the writer wishes to abbreviate them; not of a series of special contracted forms to be used compulsorily. The words of the language are divided into classes, and each class has its particular method of curtailment. Simple and natural as these methods are, it would be impossible to do justice to them in a few paragraphs; expert stenographers will realize how difficult it is to give in a page or half a page proper explanation of the essential characteristics of a novel style. But let me attempt an illustration rather than explanation of the Gabelsberger reporting style; in doing so, I cite the methods of the wonderful English adaptation of Mr. Henry Richter, President of Shorthand Society (London).

A writer of any of the Pitmanic systems in putting down such a sentence as "I shall give you no more information on the subject," would have a fixed form for each word, and would use these fixed forms invariably. The writer of "Graphic Shorthand" (Mr. Richter's adaptation above referred to) would be at liberty to write the words "give," "more," "information," and "subject," in full or in brief according to requirements of speed and legibility. The sentence as ordinarily written would be represented by the reporter thus:—

I'll gi-yoo nomo' in-ation onth'-subj.

The only outline which could here give rise to the smallest misunderstanding is that which should read "information;" it would be theoretically possible to substitute for this the reading "intimation." One would naturally *choose* to give the briefer outline to the more frequent of these two words; consequently, if both occurred at intervals in a speech and actual verbal accuracy were aimed at, some fuller outline would be requisite for "intimation."

Gabelsberger's system differs considerably from the later system of stroke on which Mr. Dettman's shorthand is founded. In the former, fully written words stand on the line; in the latter it is impossible to write correctly even in the most elementary style without the use of three positions. Again, although characters are darkened in both systems for the purpose of distinguishing the shades of vowel sound, the darkening is much less frequently needed in Gabelsberger, and it may almost always be neglected without danger of misreading. Last, but not least, the letters of the Gabelsberger style are very distinct, indeed—so much so that they can be written with considerable freedom from care, and, even when malformed, they remain clearly recognizable; the characters of the stroke system need to be made precisely—otherwise they are liable to be misread for others which differ from them only in size. There is another characteristic of the former system which needs special mention; it is, I believe, unique. I refer to what I have called the "graphic hints" on the abbreviations of the reporting style. Words are shortened in various ways: sometimes the beginning is omitted, sometimes the middle, sometimes the end. Now the answer to the question, "What part of this particular word shall I omit?" depends largely on the *graphic* construction of the word in the full style, the rule being that the larger signs should preferably be left out, but that where there appears no such irregularity it is better to dispense with the end of the word than with the beginning. Now let me give an instance—a trifling and inadequate one, I fear—of the application of this principle. If in one's note there appears the abbreviation "oov," that is at once recognizable as a portion of the sounds contained in the monosyllables "prove" and "move;" and yet the abbreviation

cannot be read as the latter word. For this reason, the sign for Pr is larger than the sign for V, the sign for M is the same size as V. Consequently in abbreviating "Prove," the Pr is omitted; in abbreviating "Move," the V at the *end* of the word is omitted. I must mention, in concluding my sketch of Gabelsberger, that my illustrations are given in *roughly* phonetic longhand; they do not reproduce the spelling of Mr. Richter's accurately phonetic "Graphic Shorthand."

At the time of writing, English shorthand "news" is still scarce. I must revert to one of the publications I mentioned in my last letter—Mr. Walter Browne's "Simplex Shorthand." The author apologizes for the publication of the system, alleging that "those which exist do not meet the full requirements of a system to put into the hands of children attending elementary schools." He does not explain what particular necessity there is for beginning instruction in shorthand before the student has attained to years of discretion; to teach a youngster an easy but inadequate stenography is simply to force upon him at some future period the task of unlearning his poor accomplishment and mastering some system which is efficient even if it be not easy.

Mr. Brown represents his consonants by strokes and curves, thick and thin, and for some of them he uses compound characters, such as two Pitman Ms or Ns joined together. The vowels are hooks and loops, and the latter have to be made in particular directions so that their combination with the consonants is often exceedingly awkward—*inside* angles and *outside* curves, and sticking out at right angles to straight signs, etc., etc. The system is "successfully" taught at the Blue Coat School, Manchester, but English anti-Pitman critics have got into the habit of using the word "successful" to denote the rapid attainment of very moderate speed. I wonder they don't abandon shorthand in favor of abbreviated longhand.

In refreshing contrast to the news of this "successful" publication, comes the announcement of two more successful attempts at the "200-a-minute" speed. Messrs. Frank Williams and Philip Gardner have taken certificates at this rate. This, I believe, brings the list up to six. I have had many pleasant days' practice with the former of these gentlemen and, if I remember the name right, with the latter too, at the Metropolitan School of Shorthand; but I fear I should fare badly in their company now-a-days.

Gurney's system, which I use in practice, is credited with some wonderfully fast work in the hands of the experts employed by the official writers to the government. I have heard of speeds of 190 and 200 being maintained by them for an hour together. The transcripts of the proceedings in parliamentary committees frequently amount to 10,000 words

in the hour, or 170 or so a minute — an *average* speed which would necessitate an occasional "burst" at a considerably higher rate. The Gurney system is just about twice as long as the Graham system, so one may well marvel at the extraordinary muscular vigor put forth in such rapid performances.

Talking of speed performances accomplished by the Isaac Pitman system "weighted to a ton" naturally leads one to think of the speed of the Graham and similar systems "stripped for racing." I have often been struck, when reading the life sketches of American stenographers, with the number of those who have adopted Graham's contraction expedients after learning some more cumbrous form of phonography. I have asked the opinion of some local English reporters on these abbreviating devices, as expounded in Day's manual, and they express unqualified approval of most of them.

I can vouch for it that English shorthanders are looking forward to the appearance of your own book. When first we had the opportunity of examining your speed contest notes there was much controversy as to the proper name for the system written by you. Some said it was Benn Pitman, some Graham. Your explanation that it was Graham's, but not the briefest style, settled the dispute, but still left open the question as to how far you followed the Graham abbreviating rules in your ordinary work; and that question we soon hope to have the means of solving.

CLUBBING RATES.

THE NATIONAL STENOGRAPHER will be clubbed with the following papers at the prices named:

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Frank Harrison's Magazine, - - - -	.50	1.00

TYPEWRITER DEPARTMENT.

BENGOUGH'S AUTOMATIC TYPE-CLEANING BRUSH.



THE object of this invention is to devise an automatic type-cleaning brush suitable for any form of typewriting machine having a type-well or basket, which may be cheaply manufactured, and which will, owing to its simplicity, be impossible to get out of order; and it consists essentially of suitably attaching to a convenient part of the frame of a typewriter, a cross-bar which supports an upright or standard carrying a type-cleaning brush located centrally in the basket and above the level of the type when at rest.

Figure 1 is a vertical cross section of as much of a common form of typewriting machine as is necessary to illustrate my means of supporting

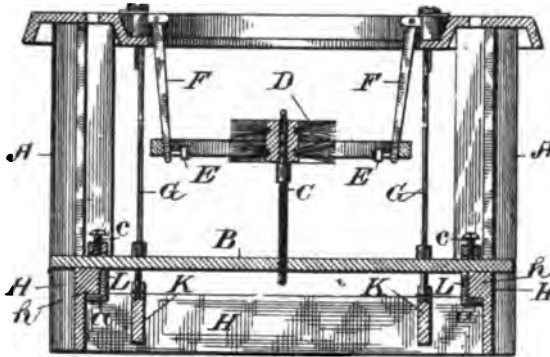


Fig. 1.

the type-cleaning brush, and attaching the same to the machine. Figure 2 is a plain view of the basket and brush. Figure 3 is a perspective view of the type-cleaning brush, standard cross bar and U shaped clamp.

It will be noticed, by reference to Fig. 1, that the cross bar B is connected to the base of H of the typewriting machine by a U shaped clamp L, having outwardly projecting feet, *a* fitting under the flange of *h* of the base H. This clamp L is fitted with a set screw *c* for the purpose of holding the cross bar B tightly against the base H of the frame A and securely in the position in which it is placed. This cross bar B passes between the connecting wires G so as not to interfere with the freedom

of their movements when in action. At or near the center of the cross bar B is a tapped hole, through which passes a threaded standard C, carrying a type-cleaning brush D. The object of employing a threaded

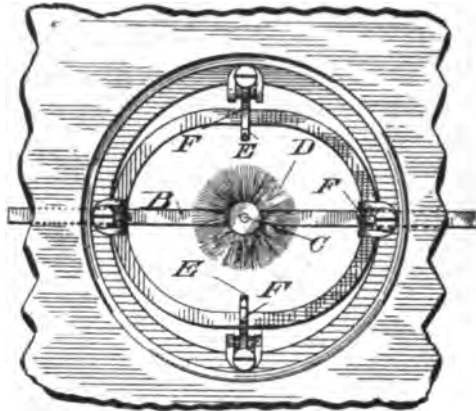


Fig. 2.

standard and tapped hole is to adjust the type-cleaning brush to any desired height. The brush D is usually adjusted so as to permit the bristles to lie in a plane type or characters on the lowest position. The brush loosely journaled upon the it is struck by the type upward or downward move- even wear in any one point said brush. This in arranging a types or charac- in their upward tion. By simply carrying a type- than any of the will permit a free movement of the type bars when in action; this device may be attached to a typewriting machine having a type well or basket at a minimum cost.

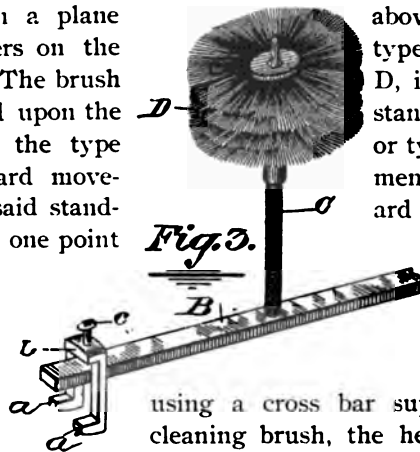


Fig. 3.

above the level of the type bar when in their D, it might be stated, is standard C, so that when or type bars in their up- ment, it will freely re- ard and prevent any un- of the bristles of the invention consists brush to clean the ters on the type bar and downward ac-

using a cross bar supporting a standard cleaning brush, the head of which is less shorter axes of the type wells, and which

will permit a free movement of the type bars when in action; this device may be attached to a typewriting machine having a type well or basket at a minimum cost.



*A LEGEND.

BY W. C. STEERE.



ONCE upon a time, long before the Tower of Babel was commenced, the question: "What is the Object of Life?" had provoked a great deal of discussion among all living creatures, except man. Opinions differed widely and many were the hotly-contested arguments, sometimes, indeed, resulting in blows, over this hoary conundrum which the Nineteenth Century pays so little attention to. So a huge convention was called for the purpose of at once and forever settling the matter beyond dispute. This meeting was to be in the centre, or nearly so, of the then known world, in a large grove on the banks of the Mediterranean Sea, and was to be attended by one representative from each class or species, wild or tame, whether walkers, creepers or flyers, who should be the most eminently distinguished among his fraternity for knowledge and wisdom. This assembly was to be governed by strict parliamentary rules and the record of its proceedings to be made, at the public expense, and kept for the use of future generations; for the mystery must be solved, and the quicker the better, as it was freely admitted that the present generation was a little more intelligent than any which had preceded it or than, in all probability, would ever subsequently exist. Thus it will readily be seen that this convention was of wide-spread interest and vast importance.

Time rolled by with much the same persistency as it now does, and the all-important day arrived. The various representatives came trodding in, all wearing a settled frown and a preoccupied air, as if fully realizing

*Translated from the original.

the weight of responsibility that rested upon them, and which plainly indicated the massive brain and fine capabilities, the extraordinary powers of logic and eloquence, which only and impatiently awaited the proper time to burst forth in an overwhelming and convincing torrent. No light jest and flippant talk; no careless laughter and significant saunter, arm in arm; but stern, majestic and uncommunicative, they walked, crept or flew to the appointed place.

The convention was soon organized with the lion to wield the gavel, and then came the question as to who should be secretary. As this was the only salaried office, it was, even in those days, a matter the outcome of which was watched with no little interest, although it was, strange to say, of secondary importance to the object which had called them together.

There were a few grave remarks from the camel to the effect that, as they would be obliged, in any event to call upon the goose for quills with which to make pens, they should elect that bird to the office, especially as the mere possession implied an ability to use. This seemed to be the sentiment of all present except the hog, whose dissatisfaction was made very apparent by an emphatic and disgusted grunt. So upon the goose, therefore, devolved the duty of taking the proceedings of this animal sanhedrim, verbatim in shorthand notes, and afterwards reducing them to writing for the universal benefit.

Then the goose (there was but one in the congress) took a scientific position at the table provided for the purpose, and, with an unconcerned air but an inward trembling that boded disaster, prepared to discharge the duties of the office of secretary with neatness and accuracy.

The ass then lifted up his voice with a loud "hem," which was immediately recognized by the chair, as well as by all the rest of creation, and, when the gavel had procured the required silence, proceeded to address the meeting in dulcet tones and in the terse and forcible manner following: "Mr. President and fellow creatures: I have been very unexpectedly called upon to address you to-day upon the question which, as I understand, is what has called you together. I am not accustomed to public speaking, but the important question which has called us—you together is, as I apprehend it, something to the effect 'What is the object of life?' From the lack of time, I have been—from the lack of opportunity and time, I have been unable to suitably prepare—to prepare a suitable, or, in fact, any satisfactory speech for this august occasion, but the question is, 'What is the object of life?' or, to state it more clearly, perhaps, 'The object of life, what is it?' Fellow creatures, from lack of opportunity and time, I have been unable to suitably—that is, I have a very bad cold as you will notice, and I ——" At this point, a quavering "Bah" from

the sheep was distinctly heard, followed by a suppressed titter from the monkey. This seemed to incense the speaker very much, and, begging the chair's pardon for digressing from his astute reasoning on the problem of life, said, in substance, that any one must be entirely lost to all self-respect to interrupt an interesting discourse by such a display of levity; that he would call no names, but that any one with wool all over them and small legs should know better; that, while they might not have any tail worth mentioning, they should not so demean themselves and others, etc., etc. Of course the timid sheep was overwhelmed with confusion and dismay, but the speaker had scarcely resumed his subject when some evilly disposed unknown gave a very clever imitation of the sheep's original remark; this second break was loudly applauded by the jay and some others, but was indignantly protested against by the graver portion of the audience; then retort followed assertion, until soon all dignity was thrown aside and pandemonium reigned supreme for a short time; everyone braying, screaming, growling, squeaking, cawing and squealing at once; motions, amendments, speeches, vociferous gestures and cries of "Question," "Hear," "Hear," etc., made it utterly impossible to hear the gavel, and it was not until the lion, with a loud and angry roar, had threatened to suspend the rules long enough for a short lunch, that order was once more restored.

Then, turning to the secretary, the chair requested that the minutes be read, in order that a proper ruling on the several motions might be had. Alas! alas! the poor goose gazed in despair at the wildly crooked marks on the paper, which were supposed to mean something, and would have given several worlds the size of this one to have been in some place far remote; it could not, in fact, have been too remote. But, as there was no help for it, he determined to keep a stiff upper lip, and so began reading as well as he could from memory and trusted to luck.

Let us, in charity, draw the veil of silence, historically speaking, over the transactions of the next few minutes and relate only the sequel to the sad affair. The present appearance of the goose but too plainly indicates to what a pitch of fury the gross misrepresentations caused by the secretary's attempt at reading from recollection had aroused the members of that honorable body. His legs were amputated to within four inches of his body and then the elephant stood on the bleeding stumps while they stretched his neck to its present marvelous length; and his terrible experience during that short time changed the color of his glossy brown coat to the present badge of cowardice.

But, worse than all this, his name is still used as a synonym for foolishness and his language to express derision.

WE SEE AS WE ARE.

BY JOHN COLLINS.



SAT and mused in bitterness of thought.
"The world," I said, "is selfish; men are cold;
No sympathies, no justice; life is naught
Save one hard, ceaseless struggle after gold."

But presently a small bird did alight
And sing, upon a branch of maple near,
A song so full of freedom and delight
It banished all my bitterness to hear.

The world seemed true again. And then I thought,
"Warm hearts there are from sordid passions free;
Aye, men whose truth-revering souls have caught
The purest strains of life's full harmony."

Like fairest flowers outspread before the blind
Are human graces to a selfish mind.

ABBREVIATIONS.

Shorthand was practiced at Rome before the Christian era. Mention is made of it in Plutarch's Life of Cato the Younger. It was entirely neglected through the middle ages. The first work in English on shorthand was by Dr. Timothy Bright, about 1587. In 1862, Soper originated the "simultaneous R," or, the addition of *r* to a character by "shading" or "thickening."—[JANES.]

† † †

One of the most aggressive and at the same time successful typewriter men to-day is C. F. Lantry, of the Hammond Typewriter Co., who has recently accepted an active position in the management of his company at their factory in New York. Mr. Lantry has risen from the ranks and was formerly agent for that company in Buffalo, and later managed his company's business in London, where he helped the Hammond to get a strong foothold. His numerous shorthand friends throughout the country will wish him success in his new capacity.

The Densmore Typewriter Company will locate its Chicago office about November 1st. This company is managed by energetic and experienced men and is financially solid. The stenographers of this country look forward to the advent of any new typewriter with much expectation, and the Densmore will be thoroughly examined by them.

+ + +

In reply to an article published in the *Phonographic World*, in regard to the management of its Chicago office, The Hammond Typewriter Co. have issued a letter, the substance of which we give below, as it is but fair that both sides of the questions should be presented.

They say: That the name (J. Malcombe), signed to the article does not appear in the Chicago directory, nor is anyone of that name known to the prominent stenographers of that city; that, during the past year, our Chicago office has transformed a very large number of type-bar operators into "Hammond" operators, each one being placed in a good position; that, to supply the great demand for stenographers, we have been compelled to teach students to operate our machine, and the fact that we have drawn them principally from the firm whose tribute to our Chicago management is printed in the *World*, accounts for their attack; that it always has been, and is, the policy of all typewriter companies to instruct students in the use of their machines at their own offices; that we have been obliged to do so where the schools have been unable to furnish us with a sufficient number of operators. There are hundreds of their operators out of positions to day, while we are unable to secure a sufficient number to meet the demands made upon us.

The article in the *World* is a cowardly attack, because it is made under an assumed name and in a medium through which a competitor cannot answer; that students are not allowed to do real work; that copying in our office is performed by a regular staff, and at rates, as high, if not higher, than the Chicago standard prices; that the "Hammond" is the only typewriter company or firm that increased its volume of business last year, having no reference to new companies; that our sales for the past year show a very large increase over the preceding one, while the machine sales of the firm who want us to stop doing it suffered a corresponding decrease. In plain words, their loss has been our gain to the amount of about 55 per cent. At a time when we were hundreds of machines behind on our orders, the firm alluded to had thousands of machines on their shelves which they were unable to dispose of. They remained on the shelves a sufficient length of time to become rusted, and it was found necessary to renickel and refinish them, which entailed an additional expense of about *one-fourth the original cost of production*. This

naturally resulted in a reduction of their output, which compelled large numbers of their skilled workmen, many of whom had been in their service for years, to seek employment elsewhere, and all typewriter companies were besieged with their applications for work; that the editor and publisher of the *Phonographic World* and proprietor of Typewriter Headquarters is in turn edited, published, controlled and, possibly, "devoted to the interests of shorthand and typewriting," principally typewriting, by the typewriter firm occupying, not only the advertising, but the news columns of his journal, to the exclusion of all other machines; that it is said he receives a liberal salary from the typewriter firm in consideration of his services as editor and manager, which accounts for the devotion manifested for his employers through the columns of his journal and in his salesrooms; that the typewriter firm referred to is the only one finding it necessary to operate a second-hand branch office; that Typewriter Headquarters is the dumping-ground for their antiquated and over-production stock; that it requires confidence to ask the stenographers of the country to pay one dollar per year towards the expense of conducting an advertising medium, but the servant of the typewriter firm, who edits the journal, pretty nearly divides the reading notices, or, more properly speaking advertisements, with appeals for the dollars of the profession.

† † †

The Chicago office of Wyckoff, Seamans & Benedict is among the finest in the city.



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EXCHANGES.

Munson Phonographic News and Teacher, for September, contains sixteen pages of Munson notes, and promises to publish monthly hereafter.

The Educational Voice, for September contains: Advice to Students; Grammar; Talks About Business Forms; Foundation Stories; Practical Methods in Fractions; How to Reckon Discount; Promotions.

The Shorthand Herald (London) will hereafter be issued entirely in Mr. Jones' interesting shorthand ("Shorthand without Complications"), a sample of which, by the author, together with his portrait, will be given at an early day in THE NATIONAL STENOGRAPHER.

The Student's Journal offers prizes of extensions of subscriptions for correct transcripts of ten fac-similes of reporting notes which it presents. These notes are in the briefest reporting style and an examination of the various transcripts will be most interesting.

The Phonographic Magazine for October gives an excellent portrait of Charles B. Willer, of St. Louis, together with an interesting sketch of his career. Mr. William Relton discusses, in a very lucid manner, Isaac Pitman's phonographic signs for *w* and *wh*. He also has an interesting article on "The Benn Pitman and the Present English Style of Phonography." The usual number of pages in shorthand are presented, with transcripts.

The Western Penman (published by A. N. Palmer, Cedar Rapids, Iowa) is full of exceedingly interesting matter to penmen. Its story of the proceedings of the Business Educator's Association of America, held at Chautauqua last July, reported and illustrated by G. W. Wallace, is very readable, the quaint work of the artist adding much to the entertainment.

REVIEWS.

ROPP'S COMMERCIAL CALCULATOR, a practical arithmetic for practical purposes, containing a complete system of useful, accurate and convenient tables, together with simple, short and practical methods for rapid calculation; 128 pp.; C. Ropp, Chicago.

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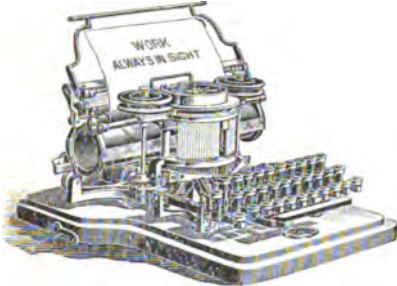
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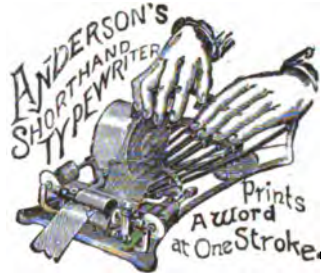
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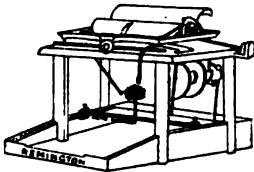
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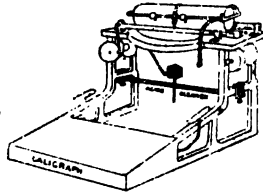
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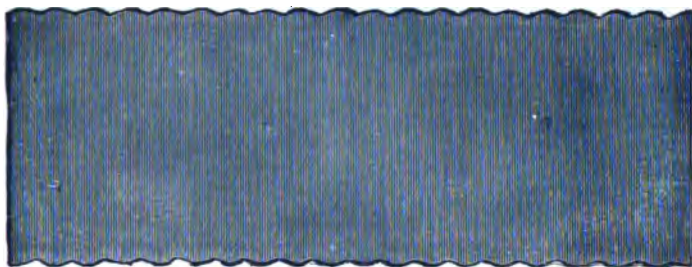
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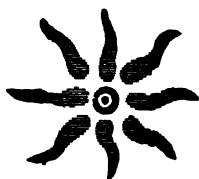
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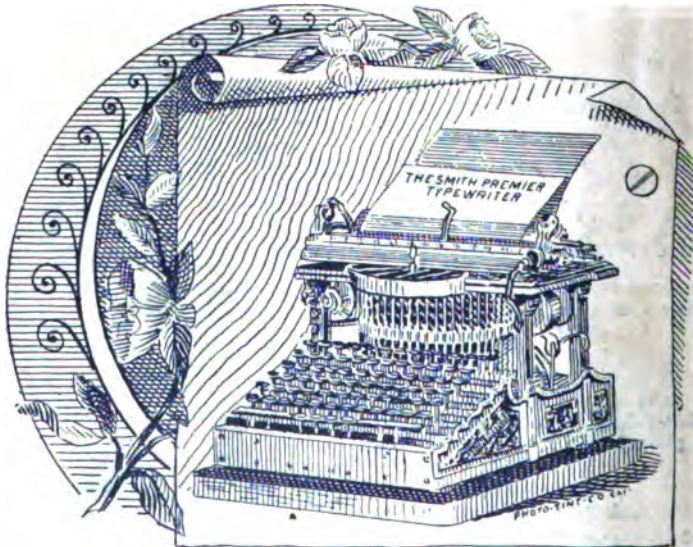
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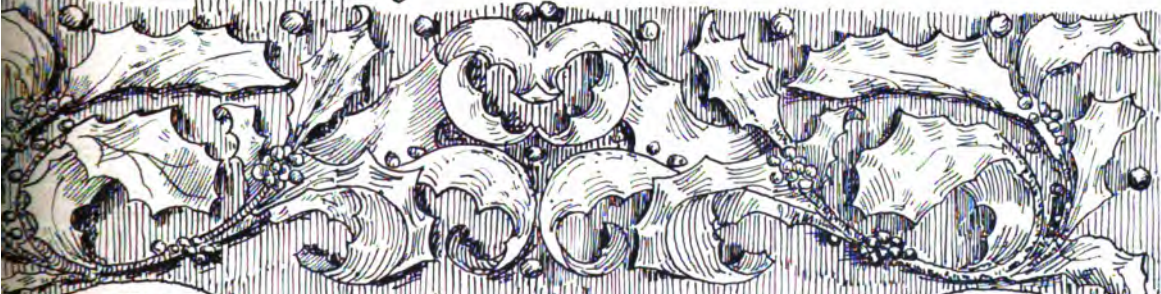
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THE

INTERNATIONAL

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ENOGRAPHER



CHRISTMAS
1891



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THE NATIONAL STENOGRAPHER

Vol. II

DECEMBER, 1891.

No. 12

CONTEXT.

BY W. C. STEERE.



CONTEXT! You King of Deceit!
You will-o'-the-wisp, how often your light
Has lured the trusting, unwary stenog
Into the slough, the quagmire and bog,
And left him to flounder in darkness and fog
While you hung a dead weight his poor progress to clog,
Then told him to get out the best way he might;
That's your style every time, O, you cheat!

O, Context, you treacherous thing!
Who is it that says to the novice, at first,
Leave out your vowels; you'll know how they sound;
If you don't, I will tell you when I come around.
That outline is bad—that position is wrong,
But leave it; I'll fix it when I come along?
That's the siren-like song that you sing.
Of all frauds, I must say, you're the worst.

O, virtueless Context, avaunt!
You are no use and no good at all.
I'll have nothing to do with your promises, fair;
That you never will keep them I'm fully aware.
You are all a delusion—a glittering snare—
So I'll make every sign with such scrupulous care—
I'll make each circle round as a ball,
That your service I never shall want.



IT WAS THE CAT.

BY BATES TORREY.



CAT may sit before a king, the saying goes. That is a privilege of the cat which, sometimes, no one else is able to enjoy. The presence of the cat may be a matter of indifference to the king, though its amiable purr may soothe, and its instinctive offices about the regal palace may contribute to the well-being of all the court.

The stenographer often sits at the feet of mighty men of words. Most silvery speech goes forth, borne on the wings of eloquence. How lordly the utterance; how lowly its reception at the table beneath the rostrum. Yet it may not be an uninteresting quest to seek for the hidden springs of sympathy (if such there be) that flow between the speaker and the worthy scribe.

What thinks the orator as the "blaze of eloquence" flashes through his mind, gazing as he does upon the sea of eyes, whose every glance kindles with the light reflected from his own? Does he, perchance, let fall a look upon the bended form below, that guides the nervous pen to shapes which make visible and permanent record of that which, on the instant, gives but transient joy to the listening throng? Is a thought vouchsafed the quiet writer, and must his sole satisfaction, in a literary sense, be to feel the thrill of the surcharged atmosphere in common with every auditor?

Is there no appreciation, on the part of the author of the address, for the tireless worker who hears the bustle of going to press before he is entitled to his rest? Mayhap the labor has been not of the easiest; for, while the vocal volleys may have hit the mark because of incisiveness, more than elegance, yet their presentation upon the printed page has called for care and rearrangement, and the morning sheet brings to its readers a sweet, smooth flowing thought which pleases the understanding of those who heard it not.

And still, the outward look of all this talk and work persuades the thought that man and man are not of one accord. What scorn it is fashionable to cast upon the reportorial head; and if the fruit of the public press is not exactly a subject for repudiation, nevertheless it is frequent

that much of it receives disparagement by those, who, if the truth were told, owe a great deal of their prominence to newspaper mention.

A dependence there certainly is (and should be) between orator and writer, for shortage on the part of one makes fatal failure of the other's best intent. At this day, stay-at-homes are many, who depend upon the morning paper for a full recital of the scenes and utterances of the evening before; hence it is important that the record be exact.

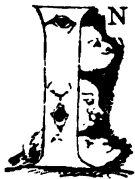
Indeed, the case has more behind it than upon the surface shows. The thought and words of the one should play toward the other as do the line and allurement of the angler, cast forth to that they would make contact with. The speaker should be less imperious, and express his idea so agreeably as to insure its certain rendition.

Yet, far be it from the stenographer to complain, or ask such favor. He craves no careful utterance, if given with an air of condescension. If war it is, he cares no more for the other than the speaker cares for him. He takes what comes, girding himself for every emergency—his scrip(t), the winged art; his staff, ability! The speech is done at last, the book is put away. Plaudits fill the air—for the autocrat of the platform. They all fly high. Speaker, writer and audience take divergent ways.

Yet, a cat may sit before a king. In fact, it is more than likely the said cat is wrapped in wellfed slumber. Affairs of state don't worry cats!

TAKING THE JURY.

BY JOSEPH COVER.



IN CRIMINAL cases, it is customary for the official reporter to report the examination of the jurors as to their qualifications to serve. The formal questions may be easily indicated by a few words (in shorthand), but the entire question should, of course, be thoroughly committed by the reporter. A transcript of the questions and answers, as actually reported, makes an astonishing revelation of ignorance, duplicity and deceit, if not gibbering idiocy, on the part of a good juror. Thus, the full questions, as asked by the court or the attorney would be:

Q. Are you conscious of any bias or prejudice for or against the accused?

Q. Have you any reason why you could not, and would not, if sworn in as a juror in this case, try this case impartially, and render a verdict upon the evidence and upon that alone?

Q. Have you ever formed or expressed any opinion relative to the guilt or innocence of the accused?

Q. Have you ever talked with anybody who pretended to know the facts sought to be established in this case?

Q. Do you know anything about the facts in this case?

As actually reported and abbreviated by the reporter, the questions and answers would appear:

Q. Are you conscious? A. No, sir.

Q. Have you any reason? A. No, sir.

Q. Have you ever formed or expressed any opinion? A. No, sir.

Q. Have you ever talked? A. No, sir.

Q. Do you know anything about facts? A. No, sir.

From which I would infer: That he is a dead man, or in a comatose condition. That he has no reason. That he never had any reason—never having formed or expressed an opinion. Never talked. Never knew anything about facts—therefore, must have been a liar once and all the time.

We think, your honor, he should be excused from serving as a juror.

OUR ENGLISH LETTER.

BY HUGH W. INNES.



WE have not yet received news of the proceedings of the Fourth International Shorthand Congress, held in Berlin. The absence of the leading members of the Gabelsberger party will greatly reduce the interest of the celebration. The London Phonetic Shorthand Writers' Association has secured the services of a German expert, of the Stoltze persuasion, for one of its lecture nights. I trust, therefore, that I shall shortly be able to give details of the various conventions, and some account of the differences which led to the abstention of the votaries of the older and more widely propagated German stenography from participation in the proceedings.

There appeared recently, in the columns of the *Times*, an account of the shorthand practiced in the Japanese Diet. The system used is Pitman's, adapted to the language by the savant, Minamoto Koki. In June, 1889, Mr. Mogford, an early pioneer of phonography in this country, gave some account to the Shorthand Society (London) of his own attempt to devise a Japanese system; the project now appears to have been

dropped. The native adaptation seems to be giving complete satisfaction. Twelve reporters work in each Chamber of the Diet. The "turns" are fifteen minutes, and two stenographers write together. The report appears in print at six the next morning, and so strict is the verbatim reproduction that the very provincialisms of country members are preserved.

Mr. George Carl Mares is preparing a second edition of his orthographic system, "National Stenography." Mr. Callendar has in hand the reporting style of his "Orthographic Cursive Shorthand." Mr. Pocknell, who, in 1880, published a geometrical "vowel-place" system, is about to give us a joined-vowel script system. It will be very simple. The author's name is a guarantee that it will be a painstaking and ingenious production. It is to be hoped that Mr. Pocknell has learnt from the debates of the Shorthand Society, founded by himself, to modify his reliance on the power of the hand to preserve niggling distinctions in rapid writing.

A new edition of Mr. Malone's "Script Phonography" has just appeared. In this system, (vide "A Shorthand Decade," THE NATIONAL STENOGRAPHER, July, 1891,) the sibilant is generally indicated by *shading* alone; instances, however, occur where the alphabetic sign for *s* must be used. In the earlier issues, the sign provided was a compound one, but the rarity of its employment made this defect of little account; a simple sign is now very sensibly substituted. To those who had read the "Shorthand Decade," above alluded to, I should like to explain that my statement, as regards the limit of speed so far attained by writers of the system, was not intended to convey the impression that the rate achieved by the average of shorthand students (incompetents included) had not been surpassed. What I wished to point out, and what my words, rationally interpreted, mean, is this: that the best speed certificates awarded by the Script Co. were for rates quite commonly reached by intelligent non-professional writers—150 and 160 words a minute. Nor did I in any way seek to question that the system had been used for reporting purposes; my doubt was as to whether the reports testified to were such as required high speed for their accomplishment. Since the date of the "Shorthand Decade," a certificate for 180 words a minute has been awarded to Mr. Max Russell, of Workington. Some time since, a Mr. Deason claimed to have reached 190, but the company honestly refused to endorse his assertion. Mr. Deason has since seceded to a rival system, and, still later, has sought reconciliation with the advocates of script. I should mention, also, that Mr. Arthur Ellerthorpe, a writer of Script Phonography, reports for the *Daily Telegraph*, London, and, as Mr.

Malone informs me, is "told off on the most important occasions for verbatim note-taking, whether it be the speech of His Grace the Archbishop of Canterbury; H. R. H. the Duke of Cambridge; H. R. H. the Duke of Connaught, etc." The system in question was first fully published towards the close of 1886. It made a very early debut at the reporters' table (in February, 1887), an address on "Practical Politics," by William Saunders, Esq., ex-M. P. for Hull, being then reported by a Script writer, whose transcript was officially confirmed by the chairman of the meeting, as was the official report of the address of Dr. Vincent, of America, to the Sabbath School Conference, Glasgow, June, 1887. I am anxious to make known these particulars, as my criticism has been misapprehended. My essay was delivered in February, 1891, before the Shorthand Society—a body professedly devoted to the discovery of a practically perfect system for professional use. Each system had to be considered in the light of its legibility, when written at the highest attainable speed; and, where there appeared *prima facie* to be reasons for dubiousness as to the preservation of extreme "niceties" in hurried writing, I urged that the society must suspend its judgment until the capability of the system in question was proved by actual experiment *at high speed*. American stenographers will surely bear me out in the contention that there is a limit, beyond which the more minute stenographic devices, which may be trusted at moderate speed, become unreliable.

And now, prompt to the occasion, I have received the manual of "Dement's Pitmanic Shorthand." I am deep in the adventures of those delightful personages—Tom Smith and Miss Belle Harding. The generosity of James Peck, recorded in Chapter II., is enough to make us poor journalists hanker for his acquaintance. But, it is to paragraphs 3 and 4, of the preface, I would especially call the attention of my "Script" friends: "Impossible to make good notes at all times." "Shorthand must be capable of standing the shock of shattered forms." "Phrases must be confined to word-signs (aside from forms required by continual repetition of terms)." If Mr. Malone will do, for his own system, what Mr. Dement has done for Pitman's and Graham's, improvement will be manifest.

"Script Phonography" is seldom alluded to in American periodicals. I trust shortly to obtain, from an authoritative source, a description of this, the most widely propagated of Mr. Pitman's British rivals. American stenographers, devoted to Pitmanic systems, will doubtless be interested to know what manner of shorthand it is that succeeds in the United Kingdom in making headway against the established favorite.

Mr. Henry Richter, a gentleman held by many to be the most expert of English stenographers, unexpectedly resigns the presidency of the

Shorthand Society. No reason has yet been made known for his determination; but, in any case, the event is a deplorable one. The society, in its manifestation of external energy, inaugurated in the recent session, has, I am assured, been benefited greatly by the guidance of so dispassionate a critic as Mr. Richter. There is reason to fear that his place may be supplied by some less biased advocate of an anti-Pitmanic system, in which case, a second exodus of members, similar to that which occurred in 1888, is to be anticipated.

A SHORT HISTORY OF SHORTHAND—1600 to 1891.

BY HUGH W. INNES, LL. B.

[Member of the G. R. Phonographic Society, 7, (London), Author of "A Shorthand Decade."]

CHAPTER VII.

RECENT SUCCESSORS OF GABELSBERGER, STOLZE AND DUPLOYE.

(d) GABELSBERGER.

(CHARACTERISTICS: Graphic construction, with profuse and practically invariable vowel-expression.)

The systems of Gabelsberger and Stolze have been adapted to well-nigh all the languages of civilized nations.

It was pointed out that in these systems the vowel-expression was sometimes "symbolical," sometimes "literal." Later authors have labored to exclude altogether any but the "literal" expression of the vowel; but, to the professional eye, their systems appear to possess but small value. Such are Arend's modification of the French system of Fayet and Roller's shorthand. Faulmann (1875), with wiser ends in view, has attempted to combine in his system, the respective excellencies of Gabelsberger and Stolze—the theoretical precision of the latter, and the practical aspects of the former. In the process of compression he has got rid of much of the fluency that should belong to a "graphic" shorthand; but, it must be acknowledged that in absolute uniformity of vocalization (his method amalgamates the symbolical and the literal and is both simultaneously), and in comparative regularity of compound-construction, his stands unique among practicable script systems.

Lehmann, in his Steno-Tachygraphy, a very flimsy affair, has contracted all the vices of the geometric "compendious" trickeries. The system, with its interminable variation of length, and its impossible modification of the loop in difficult "corners," seems scarce writeable even at a slow pace.

In the English adaptation of Gabelsberger, by Geiger (1860), the methods of the German style are barely altered; consequently, owing to the exigencies of phonetic variation, the work is a manifest failure. In Henry Richter's edition, "Graphic Shorthand" (1886), such difficulties are not only triumphantly overcome, but are turned to profitable account. The system, so adapted to English—legible, brief and facile as it is, to a degree—is, to my mind, manifestly superior to any of native origin. It seems scarcely capable of improvement, and marks the high-water line of accomplished stenography.

In the English Stolze of Michaelis (1863), the original is closely adhered to. The more complete exposition of Dettman (New York, 1884), is more freely constructed. In a later edition (1890), the divergence, and (if I am any judge), the improvement, especially in regularity of vocalization, and simplicity of consonantal expression, is still more marked.

In 1887 the Rev. D. S. Davies published his "Sonography," a quasi-graphic system modeled, but remotely only, on the German ground-plan. Light characters of two sizes are employed, the phonetic pairs being distinguished, not by the dual lengths, but by the straight or curved formation of the head of the stroke. The majority of the consonant down-strokes have an upward duplicate for the facilitation of lineality—a "bouleversment" rendered requisite by the fact that the vowels are mostly forward, horizontal, strokes, such as would not place the succeeding character on a level with the preceding. It is claimed that they blend in with the consonants without extra manual effort. Thickening denotes a preceding "ah." No reporting style of the system has been issued or asked for, and no graphic system is fairly appreciable without one; but, judging by the elementary style as at present propounded, it seems more than doubtful whether further development would be desirable.

(e) DUPLOYE.

(CHARACTERISTICS: Uniform vowel-expression by joined characters: simple strokes for consonants.)

A host of systems founded on the original Duploye have, in recent years, deluged the shorthand market. Each, almost without exception, has been announced with a flourish of trumpets as destined to effect an immediate "revolution" in stenography. The Coup d'etat—Deo gratias!—has not as yet commenced.

Whatever may be the excellence of the French system, as a hand-writing suited to that language—and its almost exclusive confinement to the amateur ranks, would argue its inferiority as a reporting instrument—

it seems certain, that in the faithful English reproduction of Miss Ellis, the system is far too hopelessly cumbrous for first-class work.

Such reproach cannot, however, be laid upon the Pernin modification (America, 1877), as further modified, and disseminated, in Great Britain and across the Atlantic, by Mr. Sloan. In this system, in addition to the consonant lines and segments of the original, sectional curves in all possible directions are utilized, chiefly for the expression of sibilant compounds. To these latter, and to the straight strokes, shading adds *R*: to the original semi-circles *R* is so prefixed. The system has an elaborate table of abbreviated initial and final syllables; the "side" of the initial and final vowel is reversed for abbreviating purposes; final curtailment—a plan, in my opinion, vastly less commendable than the varied omission of the German systems—is largely and exclusively employed for the shortening of cumbrous outlines. Additional aid is afforded by the Duployan "vowel-rule." Position is not employed in the system, otherwise than in this latter device, and in the location of prefix and affix. The system has a stiff appearance. But, say what we may in reproach, Sloan-Duployan is a success. It is the youngest debutante in the professional ranks, and in Canada and the States is winning for itself golden opinions by the performance of responsible reporting.

Mr. Barter's *A B C* (1885,) and "Lockett's Shorthand," are far less widely known. In the former, the consonant phonetic pairs are not invariably represented by graphic pairs; the generic vowel-signs stand for grouped specific sounds, often of marked dissimilarity. Thickening adds *R*, lengthening *L*, both together *L R*. Curiously enough the vowel-sign selected for suppression (for in most Duployan systems some stated sound is to be implied where a vowel is necessary, and no sign appears), is that representing *I*, *Ow*, or *Oi*; this, no doubt, because the character is compound, the rest being simple.

"Lockett's Shorthand" places the truncated outline itself in position so as to indicate the emphatic vowel-sound with which the author habitually concludes his abbreviations. Much awkwardness is introduced into this system (as into Barter's, but there, perhaps, less obtrusively) by the attempt to employ medially, for abbreviating purposes, Sloan's abnormal initial and final position of the vowel. The character has thus to be traced on this or that side, fixedly; and a circle, for example, turned inside an angle, is an abomination. Shading adds *R* to the consonant-signs generally—but *T* to the nasal quadrants.

There are, in addition to these, a number of Duployan systems from which the "back-stroke" is excluded, and which, therefore, claim the denomination "Script." Mr. Mare's work, already noticed, was the first to advocate this privation. He applies to his system, and to others allied

to it in this respect, the comprehensive name, "Script-Geometrical,"—a titular compromise possessed of much propriety. These systems, call them what you will, bear no resemblance to longhand, nor are they in any way constructed in the graphic spirit. The uniform inclination of the down-stroke is dearly purchased in a Duployan system at the expense of awkward junction and multiple lengthening. It is only by resort to extravagant abbreviation "dodges" (one cannot dignify them with the name of "devices"), that the requisite shortness can be procured. Hence it is that Gregg's "Light Line" (1888), which uses none such, is apparently as inefficient as its French prototype. One regrets that so pretty a system should be little better than a plaything!

The briefer specimens of this school are calculated to fill the critical soul with astonishment. In Mr. Malone's "Script" (1886), in addition to the crude curtailment of the Duployans generally, two astounding shortening methods are enjoined. By the shading of any character, *S*—a sound seldom capable of being omitted, misplaced, or improperly inserted, without risk of serious misapprehension—is prefixed *or added*. There is some slight attempt at fixing its position as prior or posterior to the shaded sign; as also there are trifling safe-guards applicable to the second method—the implication, *somewhere or other*, in the outline of *either* of the liquids, by means of abnormal position. The twelve simple vowels are prettily classified into four groups, and disjoined "satellites" (like the dot that distinguishes the longhand "i"), are provided for the separate notation, where necessary, of the three species expressed by each of these generic signs.

The defects of the "Oxford Shorthand," though glaring enough in all conscience, are far less condemnable than those of "Script." *S* is represented in its proper place by a large hook, or continuous "twirl," or, medially, by disjunction, with or without intersection. The trilled coalescent liquid—be it *R* or *L*—is denoted by darkening the prior consonant, a device by no means so harmful as might at first sight appear. There is a vast difference between representing, similarly, the trilled coalescents and confounding either (as "Script" frequently does) with the often unpronounced syllabic *R*—the *R* following a vowel. High position indicates a minor initial vowel; a cautious, if an uneconomic method of using this powerful abbreviating factor. Lengthening adds *T* or *D* (a confusion we condone, because it is customary), but, whether a vowel intervenes or no, is not always made clear. So much for facts, for its beauties—the glory of "Oxford" is its bold aberration from the foolish follow-my-leader uniformity of Duployan abbreviation.

As in the grand German systems, it is not always that the final portion of a word is dispensed with. The expressed part may, if expedient,

be medial or terminal; generally it is the accented syllable. This plan is, however, infinitely inferior to Gabelsberger's omission by fixed rule, according to the grammatical AND graphic construction of the word.

There has, of late, been some slight reaction in favor of the eccentricities of orthographic expression. God, save our art! *Quem perdere vult prius dementat!* The possibility of spelling *secundum artem* where proper names occur, or in archæological investigation, would be an undoubted boon to the literateur. Such an advantage is procured in Dr. Westby-Gibson's script-geometric modification of Mavor, so far, scarce made known. A system by Scovil which has a "select" following in the States, has an orthographic "first-style." Our old English systems, often called orthographic, were merely inaccurate in their phonography. Mr. Mares has deserted his high calling as a manipulator of rational methods, and concocted a faultily orthographic system styled "National" (1890). Despite his protest, I must stigmatize it (as regards its *graphic* affinities) as Duployan. The true attraction of Longhand is its ease and certainty. I got wind, some time since, of a project aiming at the retention of these in a stenography which should follow the ordinary spelling. The project, I believe, has been dropped. On the whole, I think we may congratulate ourselves on this denouement.

Here ends the detailed narrative of my history. Restrained by my predilection for the practical, I have not peered into the fruitless past to disclose the clumsy labors of Cicero's slaves or the dreams of mediæval monks. Those who are curious must seek elsewhere for record of the crabbed NOTÆ scratched by the stylus of Tyro on his waxen tablets; elsewhere or the semaphoric hieroglyphics traced on his parchment by Trithemius. I have not cared to blazon the fame of the scribe who reported Reformer Luther, nor to dilate on the longhand-shorthand of the protesting prelate, Jewel, or of Plymouth Ratcliff's posthumous work, nor on the alphabetic arbitrariness of Bright and Bales. The requirements of brevity have withheld me from tracing the steps of evolution between Willis and Mason, Byrom and Taylor, and discoursing of the work of honest and little known incompetents of modern days at home and abroad. I plead guilty to neglecting the continental Taylorian emendations. But, by no compulsion of space or ignorance, rather by choice, I have been debarred from narrating the schemes of the charlatan and the imposter; I will in no wise sully with these the noble annals of our art!

That we are still far from perfection is manifestly not attributable to lack of industry or of talent on the part of our investigators. Let us remember that Herculean work yet remains to be done before we can bridge over the abyss that separates the velocities of the natural and the

artificial expression of ideas. Let us remember that, unless we taste the bitterness of toil, we cannot enjoy the sweetness of satiety; that no fingers, except such as are blistered with the oaring of Argo, may hope to clutch the golden fleece! Bearing this in mind, let us apply ourselves to the task before us—not hesitating or halting at some halfway house, not seeking holiday, *tendens venafranos in agros*—but ever, in search of some satisfactory solution, meditating fresh voyages of discovery—

“*Cras ingens iterabrinus dequor.*”

CHAPTER VIII.

ENVOI.

That genius which directs and impels the efforts of stenographic enthusiasts is, in truth, a plodding and persevering spirit. Under her guidance, decade after decade, what multitudes of untiring pilgrims tramp manfully along the path which, it is promised, shall eventually lead them to the goal of their desires! And, even in the distance, borrowing, perhaps, an additional charm from the very fact that it is still afar off, the city of refuge, the clime and the time, wherein no longer shall the ready-writer's task need, for its performance, an undue strain of the weary muscles, or an exhausting watchfulness of the determined but fatigued mind, shows fair and inviting, and tempts us to redouble the labor whereby we may attain to it.

At first, it was along the highway alone that the travelers would press—a winding highway, whose very length seemed to preclude the possibility of arrival. Now and then one of the crowd, more venturesome and, as it turned out, less judicious than his fellows, would turn aside into some grass-grown and shady track, which seemed to offer relief, not only from dust underfoot and sun overhead, but to afford a more direct access to the promised land. But the wanderings of these early pioneers proved fruitless. Some never re-appeared, and of those who resumed their place in the ranks not one could again take up a prominent place among the contestants. On the other hand, as time went on, it became obvious that the “go-ahead” party were beginning to grow content with what they had already accomplished, and, to regard with suspicion the admonitions of those who still maintained that further progress might be made, whether along the path hitherto pursued, or by the discovery of some “short cut” that should be free from the delusory attractions and the hidden perils that had characterized those previously tried.

Thus, three generations ago (to leave the language of metaphor), stenography, as a science, had come to a standstill. The practitioners of the speediest systems then successfully used felt no shame in acknowledging that they had failed in their attempt to reach the standard pro-

posed of old—the power of recording, word for word, the utterance of the most eloquent of orators. The full expression of Gurney, whose very fulness permitted of a slovenliness and, therefore, of a speed of notation which placed the reporter on an equality with those proficient in briefer methods; the clear consonantal record of Taylor, cumbrous indeed, but facile and unmistakable; the ingenious scheme invented by Lewis, whereby, with less safety no doubt, but apparently with greater celerity, the unvocalized skeletons of words might be delineated in characters neither complicated with loops nor disjointed by lifts—all these, while they claimed with conscious justice the honor due to their approximately equal achievements, were compelled to admit that some fresh discovery—an improbable event, as they insinuated!—must precede further progress towards perfection. On the other hand, of the venturesome and busy-brained crew to whom we have alluded, not one could seriously lay claim even to an equality with these confessed failures. The precocious developments of France and of Britain—Cossard, with his triple lengths, and Harvey, with his treble thicknesses—had made no name for themselves; Richardson's "musical scale," and Moat's multiplicity of positions, had produced no practical proof of their theoretical excellence; nor had Simon Bordley and Richard Roe succeeded in popularizing their systems, which claimed superiority owing to the facility to be obtained from the use of their "one-slope" signs. Only on Teutonic shores, separated by the sea from the birth-place and home of stenography, was a system (inspired, perhaps, by these last) being formulated such as should eventually vie in the wide-spread appreciation it could command, and compete triumphantly in the value of the work it could produce with the method compiled and published in England some few years later by Isaac Pitman—the first of English stenographic pioneers whose aberration from the worn pathway has been crowned with success.

Here, then, with the birth of "phonography" (for I am not pedantic enough to analyze this word into its etymological elements, and apply it without qualification to all systems professing to assign a definite character to every distinguishable sound), with the invention of phonography, by Isaac Pitman, our art, that had long flagged, once more made a forward movement. *There*, with the advent of Gabelsberger, continental stenography, which might be said to have hitherto stood stock-still, bestirred itself, and though laggard at the start, leapt suddenly to the very fore-front of the race. These twin triumphs, the "Sound-hand" and the "Redezeihungkunst," were each of them a revelation. It was, in our land, as if (to change the simile), through the persistent twilight, that had so long brooded over the domain of shorthand, a ray had pierced presaging dawn; and, in more favored Germany, as if the morn herself,

so long desired, too long delayed, had peeped over the mountain tops hitherto shrouded in night, and flooded the dark valleys of stenographic incompetence with the full glory of day!

Year by year, the influence of these teachers has spread. On the continent, the Taylorian survivals, though they manifest no proselytizing zeal, have yet to be driven from their occidental strongholds; but, the time cannot be far distant when these must strike their colors, as their progenitor has practically done in Britain, to the force of phonography, or give up the sword, vanquished by the superiority of Teutonic script. Then Pitman and Gabelsberger will divide the world between them, and stand face to face, on the mutual border land, meditating invasion of each other's territory, for between these—the geometric and the graphic—there cannot be peace; one must conquer and the other fall. Meanwhile, in the domain of either, have arisen false prophets and unconstitutional pretenders; some have had their day; some still carry on the doubtful battle. But there are worthier rivals of later rising, whose intervention may complicate the issues of the final armageddon.

For the genius of stenography is still at work. On the continent there are honest workers striving after the attainment of greater exactitude and greater brevity. In England, the comparative lethargy of half a century has given place to a fecundity of invention, commendable in its aim, but so far, mainly condemnable in its accomplishment, that may yet endue our national stenography with virtues comparable to those possessed alone by its foreign rival.

Some ten years ago the repose enjoyed by phonography, ever since it had succeeded in demonstrating its superiority over the older systems, was rudely broken. System after system appeared in rapid succession, and most of these were proclaimed as forerunners of a "revolution" in the art of shorthand. What, I wonder, is to be the nature of our next forward movement? Are we to write syllabically, instead of alphabetically? Are we to develop the Pitmanic plan of compression and render our writing still more strikingly brief, or shall we resort to a ruthless process of "dicotomy" and, retaining an initial fraction only of outlines in which vowels are liberally intermixed, place implicit reliance in the power of the "context" to supply the omitted termination? Shall we use curving and shading, not as heretofore, to distinguish letter from letter, but to add the liquid or the sibilant, and promote the delicate device of position from its present recognized function of vowel-indication to the higher office of consonantal expression?

As one who professes allegiance to the certainty of a natural system, I must record my protest against such perilous experimentation in artificiality; but these are questions which the test of practice, carefully and

deliberately applied, can alone decide. No such transference of fealty as was predicted has as yet been procured. But what of the future? We have many workers in the stenographic field. Success for all we cannot predict for the obvious reason that the routes pursued by the pioneers of to-day lie in directions so diverse as to preclude the possibility of ultimate convergence. The old fate, we cannot but fear, awaits the majority. The paths they follow will lead to unforeseen obstacles, and, with feet clogged in the clay of the marsh, and breathing embarrassed by the miasma that exhales from its swamps, they will find that, once again, the short cut has proved the longest way round. But by some *one*, having greater endurance and gifted with larger circumspection, or, possibly, only more fortunate than his fellows, may we not trust that there will be found a way, free from laborious ascents and dangerous declivities, whereby he may conduct us closer to the goal we seek, and wherein plucking the unfading forget-me-not of fame, he may win for himself a celebrity that shall last forever?

[THE END.]



WANTED—A Transcript of these Notes.

NOTES ON ENGLISH NEWS.

BY HUGH W. INNES.



R. FRANK A. WILLIAMS has succeeded in writing and transcribing, with less than one per cent. of errors, 210 words a minute for ten minutes. The system used was Isaac Pitman's and the performance is vouched for by the London Phonetic Shorthand Writers' Association.

At a speed contest held in connection with the recent Berlin congress, a non-professional lady stenographer wrote 240 syllables a minute for three minutes, with the abbreviated style or Stolze's system. The Germans reckon their tests by syllables, not by words.

The opinion of a certain Dr. Stone has recently been quoted in the *English Phonographic Press* to the effect that the speeches recorded in the New Testament were taken down in shorthand. Can any savant be found to back up the learned divine in his belief as to the early use of stenography in Palestine?

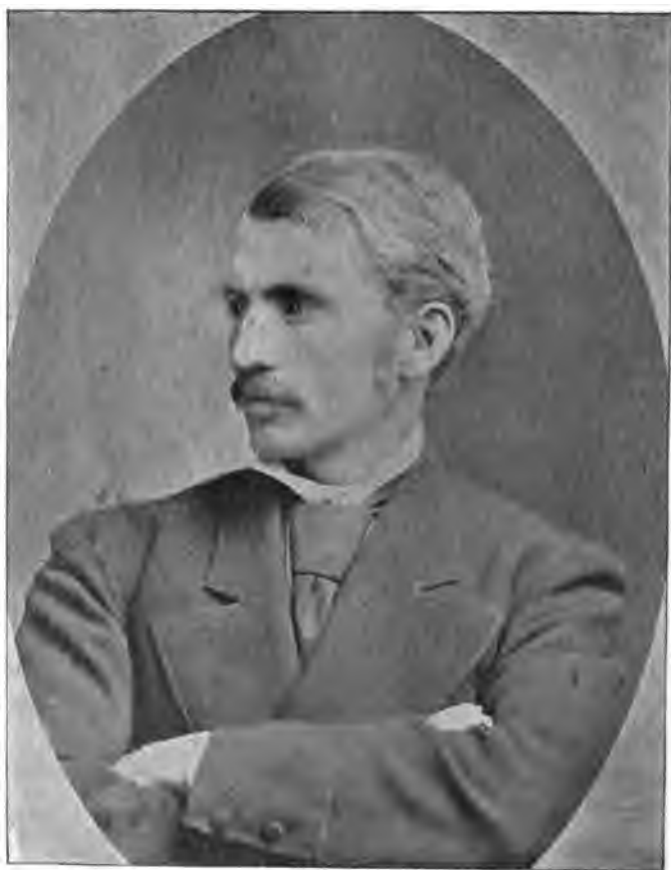
The National Phonographic Society is preparing for the celebration of Mr. Thomas Allen Reed's "jubilee"—the fiftieth anniversary of his connection with phonography. Mr. Reed is held by common consent to be the speediest, or the equal of the speediest, writer in Great Britain. He writes an old-fashioned version of Isaac Pitman system, having refused, after reluctantly adopting the inverted vowel scale, to admit any further change. For two years he was president of the Shorthand Society, but resigned membership, together with Mr. Pitman and Mr. W. H. Gurney-Salter (official writer to the government), in 1888, a charge of conspiracy to ruin the society having been capriciously brought against them by the party in opposition.

Mr. Theodore Wright (who, by the way, is a very skillful professional Pitman phonographer) predicted, in his presidential address, at the recent opening of the session of the Shorthand Society, that the "Shorthand of the future" would be graphic, not geometric; would have joined vowels; would be as legible as longhand, in its full style; and in its brief style, nearly so. There is a "Shorthand of the present" which possesses these characteristics, and that is Gabelsberger's. Whether it be graphic or geometric, may we not hope that the shorthand of the future will be one that can be written as fast as a man can speak, and one which will become indistinct only at a speed which renders speech indistinct?

The Shorthand society re-commenced its meetings early in November. The new president, Mr. Theodore Wright, delivered an address at the inaugural meeting. The October number of *Shorthand* contains, as usual, full reports of comparatively irrelevant matter, and inadequate records of scientific papers and discussions. The paper of the late president, Mr. Henry Richter (resigned), on "Phrasing," is cut down to a paragraph, and not a word of the debate therein is inserted. Mr. Richter, who refuses to identify himself any longer with the "Free Trade" party, proposes to issue, early in 1892, an international journal, containing essays and discussions on shorthand by experts of all countries.

The annual report of the Shorthand Society, printed in the October number of *Shorthand*, announces that the majority of the members approve of systems founded on the longhand model. The society has, therefore, arrived at a preliminary opinion with regard to the right method of constructing a system. Some years ago this body proposed to investigate language with a view to ascertaining the relative frequency and importance of sounds, words, prefixes, terminations, etc. The "Free Trade" agitation appears to have put an end to all such useful effort. The Berlin congress, however, has taken measures for the resumption of these necessary investigations.

Some time back there was much controversy between Messrs. Pitman and their stenographic opponents, as to an announcement by the former that the Midland Railway Co. had adopted "Phonography" exclusively. There was, undoubtedly, some excuse for this statement, but it turned out subsequently that the information on which it was based was inaccurate. The announcement, however, was inexcusably repeated long after its inaccuracy had been proved. The "Script" Company determined to seize the opportunity, and persuaded the Railway Co. to give it a trial. The unsatisfactory result of the tuition in "Script" has been unfairly used, adversely to the propagators of this system; the fact being, that the members of the class neglected their work, some of them putting in no more than two or three attendances, and none of them working out the exercises set for home study. The case for either side has been published in pamphlet form. The brochure, which emphasizes the failure, emanates, in all probability, from Messrs. Pitman & Sons; the answer is issued by the Script Co. In the latter, this affair is described as the "ninth attack" on script, and its author thus mars his very just protest against unfounded calumny by speaking of stringent criticism as if it were improper. The writers of genuine graphic systems (such as Gabelsberger's), must needs protest against the methods and the title of Mr. Malone's Duployan system; but we, and all friends of fair play, owe him our sympathy in this undeserved trouble.



MERRITT H. DEMENT.

(See Biographical Sketch on another page).

Handwritten musical notation on ten staves. The notation consists of various rhythmic symbols, including vertical stems, horizontal lines, and curved marks, typical of early manuscript notation. Some symbols resemble modern rhythmic values like minims and crotchets, but are written in a more fluid, less standardized style. There are also some larger, more complex symbols that could represent specific notes or rests. The notation is arranged in a series of horizontal lines, with some symbols extending above or below the lines.

FAC-SIMILE NOTES.

(See Transcript of Notes on Page 428).



FRANK A. WILLIAMS.

(See Biographical Sketch on another page.)



ALFRED JANES.

(See Biographical Sketch on another page).

From an election speech by Sir
Chas. Russell, B. C., M. P., Oct. 24, 1894.

Handwritten notes in shorthand script, consisting of approximately 18 lines of scribbled characters on lined paper.

You have the vote given to you,
not to gratify yourselves, or to

LITERAL TRANSLATION OF THE FOREGOING:

In all parts of opinion the difference among men are found to be more in judgments than in passions and less in reality than in appearances. An explanation of terms commonly ends the controversies and the disputants are surprised to find that they have been quarreling whilst at the bottom they agreed in judgment.

NOTE — The number of Wordsigns used in the above (indicated by underscore in the translation) embraces nearly all used in the system.

BELOW THE SAME EXERCISE IS REWRITTEN TO ILLUSTRATE THE COALESCING OR PHRASING POWER OF THE CHARACTERS.

NOTES AND LITERAL TRANSLATION.

TRANSCRIPT OF SHORTHAND PLATES.

MERRETT H. DEMENT.

Q. You do not remember whether or not there was an alley? A. No, sir; I do not recollect about that.

Q. Please describe this wire protection to the fence, if possible, giving the details of arrangement of its various parts. A. I could not, because I never examined it. I just had a passing view of it, and the impression made on my mind was that the old gentleman had made this arrangement to protect his vegetable garden, his fruits, melons, etc., from the depredations of bad boys, and any other depredations that might be attempted. And I recollect—my impression is that he had some arrangement by which these sticks—I think they were seemingly variable in length, not all of the same length, sharpened at the top, but he had some arrangement by which they were kept upright, and fastened to the fence in some way or other so as—at least that was my conclusion—that they were made to fasten in such a way as to keep them upright. I never examined the construction of it at all.

Q. Can you give about the average length of these sticks, or the maximum and minimum length? A. Of course I never measured them, but with my eye I thought they were long sticks, probably one, two or three inches above the wire.

FRANK A. WILLIAMS.

—My Lords, Ladies and Gentlemen: On behalf of all branches of the land service, I tender to you my hearty thanks. I sometimes think that the critics of the army are not inclined to give proper attention to the circumstances that make the requirements of this country different from the requirements of any foreign country. We have to maintain, and we have annually to provide, reliefs for a very large Indian and colonial army, and we maintain our army without conscription. [Hear! Hear!!] Our requirements are different, and our objects are different, and it is very difficult to compare our position with that of any foreign country. Our position, nevertheless, has difficulties, and very great difficulties, of its own and, without being afraid of being accused of optimism, I should, nevertheless, like to say that I look back with pride to the fact that, during the last few years, in almost every essential department of our national defence, considerable improvement has taken place. I have never contended that our work is done. I have only contended that much

improvement has taken place, and much good work been done. If I were to be allowed to select one single question, out of many, I should take it, not from what we have produced by any direct action of our own, but rather from something——

A. JANES.

——gratify a candidate, but as a great public trust, which you are bound to exercise, to the best of your judgment, for the public good. [Cheers!] Then, what are the claims of these two great political parties—what are they? Is it too much to say that every great measure that has sought to put down class distinction and privilege—that every great measure that has sought to place that constitutional weapon in the hands of the greatest number of the people—that every great measure that has aimed at disqualifying no man before the law because of any religious opinion he entertained—that every great measure that has gone to lay securely, and to broaden the basis on which the institutions of this country rest—that every such measure is due either to the direct legislative action of the liberal party when in power, or to their teachings when out of office? [Cheers!] I make the distinction between their direct action, when in power, and their teachings, when out of power, because one must recognize that the tory party do possess a great capacity of teachability [cheers and laughter], and that measure which they begin by strenuously resisting, and afterwards attempt to compromise, they, when in office, and under popular pressure, carry out. [Cheers!] But, we are told that they are changing all that; that there is no such thing as a tory party nowadays, and that the so-called liberal unionists [hisses and "Judas!"] claim to have so learned the mass with their liberalism that all the old tory landmarks are gone. Is that so?

BIOGRAPHICAL.

Merritt H. Dement, was born in the State of Illinois, on January 6, 1849.

At about the age of twelve years he conceived the idea, and immediately put it into practice, of seeing something of the world. He was residing with his parents at the time, at Springfield, Ill., and by varying conveyances, sometimes tripping merrily along the railroad tracks, at others snugly ensconced in an empty box-car, and anon, finding a whole-souled engineer, who was willing to let him shovel coal for his passage, he made his way to Cincinnati, Ohio, where he embarked in his first mercantile enterprise, that of buying newspapers, fresh from the early morning press, at two for a cent and selling each for one penny. Although he realized the Dutchman's one per cent., yet his living was vicarious, he in company with his partner in the business being compelled to seek lodgings in empty dry-goods boxes, or dirty doormats (this, however, was considered by the boys as a great luxury), in the hallways

of public buildings, or beneath some protecting sidewalk. His father finally persuaded him to give up this undertaking and return to his home. But he liked to be out in the world; and, though at times the hardships to be endured in a battle with it were very severe, yet, his keen observation found much enjoyment which could be gained only in a roving, changing life. He found an opportunity to become a news-boy on a railroad, and he gladly accepted. He was engaged in this occupation, when, at the age of thirteen years, seven months and a few days, he enlisted as a volunteer in Company E, Tenth Illinois Cavalry, thus being the youngest regularly enlisted soldier in the Union Army, as far as known. He served with his regiment until the war was ended, receiving his discharge at about the age of seventeen, making him more than a veteran. On account of his age and size he was called by his comrades "Babe Dement."

It was while in the army that he began to realize that, in order to get on in the world, he must have an education, and he set about gaining it. He was a natural student. He loved to read; and he read anything and everything that came in his way.

Having a fertile brain, a vivid imagination and a wonderful memory, the information he thus gained was always at command. There were few books to be had among his comrades, but those were eagerly read. When a halt was made, and the tents pitched near a town, Dement was ill at ease until he could forage for books. Among other books that thus fell into his hands, was one on shorthand. This little book opened a new world to him; and he applied himself so diligently that its pages were soon photographed upon his memory. He was infatuated with it. Shorthand seemed to fit him exactly; and everywhere he went he left his mark in shorthand. On the pommel of his saddle during the long marches, by the aid of a twig broken from an overhanging bough, he recorded descriptions of the country through which he was passing. He scribbled the mystic signs over every piece of paper he could find; and his diary shows how well he loved it, and what good shorthand he wrote.

After the war he settled down in Hudson, Illinois (the home of his father), and opened a general store there. But his nervous disposition and his love of travel made such a life unendurable to him; and he proceeded to Ann Arbor, Mich., at the college of which place he commenced the study of law. After a six months' course he was admitted to the bar. He went to Des Moines, Iowa, and entered upon the practice of his profession; but shorthand reporting offered inducements which gathered him into the reportorial fold. He reported several sessions of the Iowa Legislature, and was the first stenographer to successfully perform that duty. In 1868 he became a member of the reporting corps of Ely, Burnham & Bartlett, the official reporters of the courts of Cook county, Ill.

Shortly after the great fire in Chicago in 1871, he entered the general reporting business under the firm name of Dement, Gray & Beare. When the official system was abolished, this firm very nearly monopolized shorthand reporting in the city of Chicago.

He stood at the head of many firms during his long career as a reporter, not only as the senior member, but as the superior of them all in reporting ability.

His love of travel was never quieted. Hardly a year passed without the thirst for adventure impelling him to some voyage, either across the ocean to France, where he would revel in the bright and ever-changing scenes of its gay capital; to plodding Germany, where the grand scenery of the Rhine would fill him to overflowing with high and noble thoughts; to lovely Italy, where, under the Venetian sky, propelled by a warbling gondolier, his restless nature would be soothed, but only for the time

being; to Egypt, where oriental splendor would satisfy his longing for the strange and antique; or to the British Isles, where he would wander among the moss-covered ruins, ride through the country on a jaunting car, clamber to the highest points of interest, kiss the blarney stone, but only to return to his youthful home with the conviction more firmly fixed than ever that America was the best, most beautiful, and most interesting of them all. He had traveled through every State in the Union, and the surrounding countries; had fished in its most beautiful lakes; had hunted wherever game abounded; but wherever he was, his store of knowledge was zealously increased. In science, literature, history and art, he was equally at home—a magnificent companion—a trusty friend—a loving husband—an indulgent father—a noble brother—a whole-souled human being.

He was the best *all-round* reporter in the United States, if not in the world. His extraordinary speed enabled him with ease to take matter over which the average stenographer would labor with sweating brow and cramping fingers. His acute hearing would catch words which were lost to most of his companions. His thorough and self-acquired education rendered him capable of reporting anything under the sun. His wonderful bursts of speed have often been the source of much comment by those of his shorthand brethren who knew him. It was always a pleasure for him to exhibit his speed, and an offer to time him was never known to pass unaccepted. The feat of writing and reading back 300 words, on single minute stretches, on ordinary matter, was not an uncommon thing with him. The highest speed I remember of his reaching was in the presence of Joe Cover, now of Ashland, Wis., and several other reporters. He wrote at that time 347 words, and read his notes without hesitation or mistake. If he had had the advantage of trained readers, his speed would have been unlimited, for it was only limited by the capacity of the reader.

His theory was, that there was a limit to study in shorthand—that the student should first thoroughly master the art; learning everything there was to be learned in the text book; but, when that was accomplished, to quietly lay the book aside and put into practical use what had been learned; which could only be done by continuous practice on all kinds of matter—not spasmodic practice, a few minutes one day and no more for a week, but to practice for at least one solid hour, each day or evening. He, however, laid the greatest stress upon reading what had been written. He maintained that every word should be read that had been written, either the same evening or the next day, but sometime. This, he claimed, created a shorthand department of the brain, which did its work, to a great extent, independently, leaving the other faculties of the brain free to arrange and digest the matter.

His notes were a marvel of legibility. Any one who was familiar with Graham's Phonography could dictate them readily.

And, here, it might be well to tell a little story about him, to illustrate how readable his notes were, no matter whether made fast or slow.

At one time he spent quite a while in New York, after his return from Los Angeles, California, where he had gone in search of a place whose climate would aid in restoring his failing health. While in New York, one of the best reporters of that city asked him to take an argument for him, in one of the United States courts, as he was very busy. Dement agreed to do it, was taken to the court room and shown where to sit, the reporter there leaving him.

"Are you going to report Mr. Blank's argument?" asked one of the attorneys.

"Yes, sir," was the reply, anticipating, from the incredulous expression upon the questioner's face, that there might be breakers ahead.

"Well, you've got a job on your hands."

"How is that?"

"Why, don't you know that there isn't a reporter in New York city who can report him verbatim?"

"No, I didn't know that. What is the matter with him?"

"Matter with him? He just simply talks so fast they can't get it. That's all the trouble about it."

"He must be pretty fast to get away with those New York boys," said Dement, for he was well acquainted with them all, and knew that, as a whole, they were the best reporters of the world.

"Well, you can get ready for a siege, if you expect to get more than three-quarters of what he says," replied the lawyer, evidently trying to impress Dement with the enormity of the task he was about to undertake.

Dement was always seeking for somebody he couldn't take, and, of course, he waited rather impatiently for the battle to begin. Pretty soon, preceded by a sturdy clerk loaded to the rail with law books, Mr. Blank made his appearance. In a few moments the court took his seat, and after the wheezy crier had relieved himself of the requisite number of "Oyez," Mr. Blank proceeded to deluge the court with legal dogmas, supporting the same by reading, *in extenso*, decision after decision, tearing the foundation from the positions taken and to be taken by his wise but illogical opponents, speaking the while in that peculiar monotone which is the *bete noir* (French for "black beast") of reporters in general, and of those with defective hearing especially, his sentences boiling forth in fearful rapidity, each one being curtailed by the unpremeditated and explosive advent of a new grammatical suicide, until, at last, having read something from every book in sight, he announced to the court the pleasure he had felt at being listened to so patiently and with such rapt attention, and that he left his case in their hands, being fully cognizant of the sound discretion which had hitherto graced their decisions, knowing, therefore, that the decision in this case would be a righteous one—and in favor of his client.

During this legal volcanic eruption, Dement was aware that someone behind him was carefully, but with muffled knife, sharpening his pencils and laying them in rigid parallelism upon the table—a very useless operation, as Dement never changed pencils until he ran against the wood. At the conclusion of the argument, this unseen and philanthropic individual had disappeared; and it might as well be here confessed that even Dement had so much to attend to during the before-mentioned, that he did not feel called upon to waste any time in finding out who his would-be benefactor was.

"Do you wish this written up, Mr. Blank?" said Dement, stepping up to his late antagonist.

The lawyer did not seem to recognize him, but, happening to notice the faithful, though often-time pride-broken, companion of a well-regulated reporter—his notebook—quickly said, "Why, have you been trying to report me?"

"Yes, sir," responded Dement, quietly, yet with an evident struggle to restrain a triumphant smile from taking possession of his countenance; "When do you wish it?"

"Well," said the lawyer—and, by the way, he was a real good fellow way down in his heart—if he would only slack up a little on his speed. "I haven't been in the habit of having my arguments"—and he must be pardoned of course if he did lay a little undue stress on the last word, for he believed that was the proper one to use—"written up; that is, of late years; but this is a pretty important case and—" here he hesitated: he was to all appearances trying to overcome something or trying to

forget some sad experience in the past—he was in doubt about something; and so Dement thought, may be, as he stayed so long in his reverie, he had better jog his memory to the fact that time was precious, especially to a reporter who had the phonographic results of an hour's talk on his mind; so he said:

"You can have it the first thing in the morning if you wish it." Then, thinking that perhaps he might want to publish it in the morning paper, and noticing the absolute blank and almost disbelieving look with which the lawyer greeted his last remark, he added: "or you may have it by"—consulting his watch—"by 6 o'clock, if that will help you out."

Gradually the lawyer returned to consciousness of existing things, and the dead expression of his face began to assume a more human shape. He gazed upon the reporter, viewed him from head to feet, while a kindly smile essayed to beam from his naturally friendly eyes. His mind reverted to the time when it was absolutely necessary that he should have a fee, and he thought how benevolently he felt toward his first client, how he had collected his bill and how the gold (for they did not use much else in those days), had made him feel a brotherly love for all the world. I do not exactly see how the photographs upon the *retina* of his eyes at that present moment could have generated such thoughts, but he must have been thinking of something of the kind, for he said slowly, just as though he was doing a kindness to the impatient man standing before him: "Well, go ahead and get it out as soon as you can."

"Do you wish it to-night, or in the morning?" persisted the reporter.

"Well—ah—well—send it—send it over to the office at—at 6 o'clock."

The reporter was gone, but soon re-appeared at the office of the shorthand man for whom he had been taking. There was nobody there but the reporter.

"Where are your typewriters?" asked Dement.

"We haven't but one," said the reporter, somewhat bewildered.

"But I must have two. This man wants this argument by 6 o'clock."

"We never use but one."

"Can't you get another? It's too slow work dictating to one."

Two operators were finally produced, and the argument was finished and delivered on time, to the consternation of the reporter who had invoked his aid, as well as to the lawyer who had so condescendingly allowed him to make something, and to the astonishment of the latter; for, when he had read the report through, he was heard to exclaim: "I did not think it could be done!"

Mr. Dement's work, "Workers and Idlers," is the result of careful study into the absorbing intricacies of the social problem, and contains many valuable though novel suggestions as to the best way out of the difficulties of the present times.

He was also engaged upon the creation of a drama, which, in point of interesting episodes, involved situations, wholesome treatment of many of the evils of the present day, would have rivaled our best productions, had he been allowed time in which to finish it.

He was an interesting correspondent, and on all his trips was the special correspondent of one or the other of our daily papers, his letters from Africa being especially well received.

During the latter years of his life, Mr. Dement was engaged upon the invention and patenting of a machine which he properly called the "Monotype," being a type-writing machine, making its print upon a narrow strip of prepared paper in lithographic ink. This strip, after being proof-read, and the corrections printed on a similar strip, was inserted, together with the correction strip, into grooves prepared

therefor in another machine, by the aid of which the corrections were inserted in their proper places, the lines justified and attached by perforation at the bottom edge to a blank page. These pages were then transferred to a lithographic stone, from which any number of copies could be made at a trifling expense. By the same machine, slightly altered, he expected to produce an indented strip, which could be paged in a similar manner and stereotyped. He had built a machine of the latter kind, from which very good print was obtained, but which was not satisfactory to himself, and he was employed in perfecting it when his health gave way, and he went to Italy, where he was confined to his bed for two months, during which time a lung trouble developed to such an extent as to necessitate his immediate return to America. He returned to Chicago, but finding he could not endure that climate, he started for North Carolina, and was stricken down on his way. His remains were interred at Rose Hill cemetery, near Chicago.—[I. S. D.]

FRANK A. WILLIAMS.

Mr. Williams has kindly supplied our associate editor, Mr. H. W. Innes, with the following particulars of his progress in speed-writing:

“It was in July, 1887, at the age of 17, that I first entered the training ground of so many rapid writers, the Metropolitan School of Shorthand, London. Various circumstances, however, combined to make me neglect the subject for a considerable period, and it was the end of 1889 before I could lay claim to a thorough knowledge of the system.

“In 1890, however, requiring to write at a moderate rate, I again took up the study with the idea of reaching what was then my *ultima thule*, 150 words per minute. In April of that year, I sat for the Society of Arts examination and received their second-class certificate. Having met with this slight encouragement, I practiced assiduously, and, in June, received Mr. Pitman's certificate for 150 words per minute. Finding, after awhile, that I could do 150 easily, I determined to press still further forward, and received certificates for 160 in July, 170 in August, 180 in December, 200 in August, this year, and 210 in November. These tests were of 10 minutes duration, and my transcript of the 210 words per minute contained less than one per cent. of errors, two per cent. being the margin allowed.

“In a reporting competition in connection with the Metropolitan School of Shorthand, held at Essex Hall, London, last year, my transcripts were the best sent in, for which I received their vellum certificate of the first class.

“In March, this year, I again sat for the Society of Arts examination and received their first-class certificate and bronze medal.

“In April, in a competition held by the London Phonetic Shorthand Writers' Association, I was awarded the gold medal offered by Mr. Pitman.”

ALFRED JANES.

Alfred Janes, author of "Shorthand Without Complications," was born in July, 1840, at Dunstable, Bedfordshire, England. His first reporting engagement was at Northampton, and at this time he had not a practical acquaintance with shorthand, though he had, when a schoolboy, learnt Taylor's system for amusement. He soon mastered a crude system, known as Mackenzie's, which fell in his way, but, not being satisfied with it, he gave it up and took to Taylor's again. Before this, he had examined Isaac Pitman's shorthand, but was repelled by its intricacies. Taylor's, on the other hand, was too bold and elementary, and, though he added much to it, his chief desire was to discover a means of making shorthand at once expressive, brief and legible. In researches and experiments to this end a great deal of time was spent during more than twenty years, but without success. In 1882, Mr. Janes published, under the title of "Standard Stenography,"—words taken from the title of Taylor's "Essay"—his adaptation of Taylor's system to the needs of verbatim reporting. In the early part of 1885, he had a "happy thought," namely, the idea of combining, in one alphabet, thick and thin pairs, with the Taylorite compound signs—a thing which had not been done before. The plan was worked out—the first result being a consonant alphabet of exceptional power and fullness—and in a few months the new system was made public. It was generously welcomed in many quarters, but was noticed, with bitterness and contempt, by the *Phonetic Journal*. The system, which presently received the name of "Shorthand Without Complications," will soon be revised in a fourth edition. It has been officially recognized by the English Education Department, has been found a successful subject in schools, and is written on the press. The author, a journalist of nearly thirty years' experience, and a reporter in the Parliamentary "Gallery," has written his own system since 1885. The portrait is from a photograph by H. J. Godbold, of Hastings.

WILLIAM W. DANIELS.

When the public is presented with a new invention or new thought of any kind, it is natural to desire some information regarding the history of the author. To gratify this reasonable desire, having enjoyed the acquaintance of Mr. Daniels for some time, I am writing this sketch.

William Washington Daniels was born on the 20th of January, 1839, at Lanier, Macon county, Georgia. His father was a physician and a native of Hartford, Connecticut, and his mother of Camden, South Carolina. Half a century ago parents delighted to name their children after those who had distinguished themselves in the war of the Revolution.

Among these heroes was William Augustine Washington, a native of Virginia. He fought in the battles of Long Island, Trenton and Princeton. In January, 1781, he was in command of a troop of light-horse and distinguished himself by his gallantry at the battle of Cowpens, Spartanburg county, South Carolina. Admiration for the patriotism of Col. Washington induced the parents of Mr. Daniels to bestow upon him the name of "the hero of the Cowpens."

At the age of 18, Mr. Daniels was employed as assistant bookkeeper by a large mercantile firm of Savannah, Georgia. He remained with this firm till soon after the commencement of the late civil war, when he joined the batallion of Major G. W. Lee, a Confederate organization which remained on duty in Georgia till the close of the war, when he returned to Savannah and became interested in business with one of his former employers. He moved to Atlanta in 1871, to New Orleans in 1879 and to St. Louis, where he now resides, in 1882.

In personal appearance Mr. Daniels is tall, slender, of good proportions, and impresses a stranger with the idea of a gentleman of the old school, dignified but affable, quiet in bearing, and manifesting a politeness that seems more natural than acquired. In intellect there is no display of dash and brilliancy, while he seems quite unconscious of the depth of genius which he possesses. Indeed, he is rather deficient in self-esteem, and, no doubt his natural modesty has held him back while men with less ability, but more confidence, have forced their way into the front ranks of intellectual and enterprising Americans.

Mr. Daniels' interest in shorthand dates from 1863. Having led the quiet life of a bookkeeper since 1871, he has devoted his spare time almost entirely to his favorite study of shorthand and kindred subjects. Without prejudice, having no preference for any particular system, he entered the field as an explorer in search of the best and simplest, continuing his investigation till 1875. Failing to discover one that was satisfactory, he then began to construct a system of his own, which he finally published in 1890.

His object was to devise a system from which the word-signs might be eliminated and still be as speedy as any system employing word-signs. He also aimed to reduce the whole art to factors and principles as easily understood and applied as in ordinary longhand. He now feels confident that he has accomplished these objects and, therefore invites the candid investigation and criticism of all persons who are competent to judge of its true merits.


St. Louis, Mo., Sept. 15th, 1891.

W. H. CHANEY,
Author and Editor.

TYPEWRITER DEPARTMENT.

A REMINGTON REPLY.

BY JOHN S. CASS.

 HAVE read, with much interest, the reply of Herbert A. Ford to the article written by John Halifax and, while Mr. Ford has expressed my views, to a certain extent, I ask that you give me space, in your valuable paper, to still further set forth the advantages of the Remington Typewriter, over the double keyboard machines.

Like Mr. Ford, I cannot see any logic in the arguments set forth by Mr. Halifax, when he says that it is much quicker to hunt around over about seventy-six keys, to find a capital letter, than it is to virtually punch two keys at the same time, *i. e.*, one key with one finger on each hand. I most assuredly say that this is not a fact, for example: If Mr. Halifax had a five dollar gold piece in each pocket, and some one said to him, "I will give you both if you will get them out of your left and right hand pants pocket in an equal length of time," do you not think he would draw one out as quick as the other, or draw both out together in the same length of time? I think this applies strictly to the case above cited; at any rate, I am sure it would be a profitable business for several Remington operators that I know. Do you see?

Another thing in favor of the shift machine—if you desire to emphasize a certain line, or a few words in any typewritten matter, all that is necessary to do is to simply raise the shift lever (which only requires a sixteenth of a second), AND IT IS VERY EASY TO WRITE CAPITAL LETTERS. How different on the double case machines—the letters are scattered over all the space occupied by about seventy-six keys, while on the Remington the capital letters occupy the same space as the small letters.

Furthermore, on account of this fact, and the compactness of the key board, *any operator, with a few months' practice, is enabled to read his shorthand notes, and at the same time keep the machine in motion.* I believe this is called "touch writing," but I wish to say I have yet to see the operator who can write on a double case machine without looking at the keyboard. As I figure it, an operator who has acquired this ability can turn out at least a third more work in the same length of time. This is the whole thing in a nut shell: on double keyboard machines there are

twenty-six capitals, besides punctuation marks and special character keys; on the Remington you have a shift for all these. It is simply one against twenty-six!

In conclusion, it might be well for me to state that I am not in the employ of the Remington people, and this article is not written for their benefit, but I am so thoroughly enthused with the advantages of the Remington, over any other machine, that it is hard for me to keep silent. I have thoroughly tried the double keyboard machines, and I am sure if my employers would compel me to use that style of machine that my salary would be reduced in a very short space of time, as I know I could not give satisfaction as to the amount of work to be turned out per day, especially with the large firm I am now engaged with, who use twelve Remington machines, after having given all the other leading machines on the market a thorough and conscientious trial.

MICHIGAN HEARD FROM.



THE representatives of Wyckoff, Seamans & Benedict appear to be as lively as ever. They are ubiquitous, and, with the latest pattern of the Remington, as their business card, are successful.

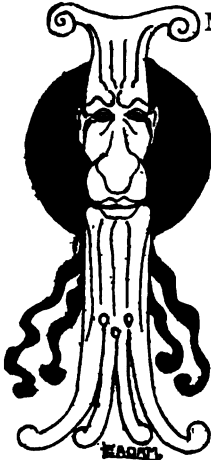
The Ferris Business College, of Muskegon, Mich., conducted by Prof. E. C. Bisson; (the West Michigan College, at Grand Rapids, Mich., conducted by President Yerrex;) the Teller Business College, and the Parsons Business College, both of Kalamazoo, Mich., conducted, respectively, by Prof. Teller and Prof. Parsons, have adopted the Remington exclusively. They believe that it is not wise to experiment with new inventions, and prefer to adopt in their schools a typewriter which has stood the test of time and has become standard. They also believe that, as the Remington keyboard is copied by all other machines, it is unnecessary to have any other than the Remington, as their students, having thoroughly mastered its keyboard, will have little difficulty in changing to other machines, if it should become necessary for them to do so; that being, however, very improbable, in view of the extensive use of the Remington standard.—*Grand Rapids Eagle, Muskegon Chronicle, Kalamazoo Gazette and Telegram.*

BROWN'S BUSINESS COLLEGE RECEPTION.

We clip the following from the report of the reception given by Brown's Business College at Peoria, given in the *Peoria Journal* of Saturday, Nov. 14, 1891:

A feature of the evening that attracted the particular attention of the large number of office men and stenographers, was Mr. John S. Cass' performance upon the Remington Typewriter. A formal test of his speed was made by a committee selected for the purpose, consisting of Mayor Clarke, Mr. Charles Watson, official court stenographer, and President G. W. Brown. Four tests were made, viz.: On writing the word "the" continuously for a half minute, in which Mr. Cass reached the unprecedented speed of 94 words in thirty seconds. The second test was in writing a memorized sentence in which 145 words were written in one minute. The third test consisted of writing a memorized sentence blind-folded, and he reached a speed of 136 words in one minute. The fourth and last test was writing on the machine direct from the dictation of ordinary correspondence matter. In this test he wrote 116 words per minute. It is believed by the committee that Mr. Cass broke the record for rapid typewriting and is to-day the fastest typewriter in the world. McGurran, of Salt Lake, wrote a memorized sentence of 109 words per minute blind-folded, against 130 words by Mr. Cass. This work has to be seen to be realized. To make distinct strokes at the rate of twelve per second, good accurate work, is as someone expressed it, "faster than anybody can think." The ability of a machine to respond to such rapid movements is the second wonder in the performance.

NEW DEPARTURE IN ST. PAUL HIGH SCHOOL COURSE.



MAGINE the not unmusical clatter of eleven typewriters going full tilt, with a varying movement so like telegraphy that one can almost read messages; a large, sunny room and eleven serious-faced boys and girls figuring the keys of those eleven little machines, under the supervision of two teachers. That is the scene that meets one's eye at the manual training school all day and for two hours at night, for typewriting is not included in the high school curriculum.

Every boy or girl who feels a desire to become an operator practices on the typewriter one "period" a day, the study of the machine being counted as a regular study. The typewriters, the latest improved Remington No. 2, are all from the St. Paul office of Wyckoff, Seamans & Benedict, and are considered by the teachers the best in the market. Each pupil is required to clean, oil and do whatever is needed about the machine. After the pupils have learned the management of the typewriter, they are put to work after a system arranged by Mrs. Sheffer, the teacher.—*St. Paul Globe*.

ABBREVIATIONS.

WHAT IS MINER SUFFERING FROM?



UNITED STATES marshal to-day arrested Enoch N. Miner at his place of business, No. 31 Broadway, for assault and battery on Edward A. Welch, who is a letter carrier. Miner was taken before Commissioner Shields, in the Federal Building, who placed him under \$500 bail for his appearance at examination to-morrow.

The assault is the same that was briefly mentioned in yesterday's papers, and details have only just leaked out in spite of the efforts of Welch and the postoffice authorities to keep the matter quiet. Miner runs an establishment for the sale of typewriters, and typewriter accessories, in the basement of No. 31 Broadway, and Welch, who is attached to Station P, in the Produce Building, delivers the mail to Miner.

Welch is not large in stature, weighing only 130 pounds, while Miner is tall and muscular. The typewriter merchant is not regarded with favor by those carriers of Station P who have had business relations with him. They speak of him as a surly and generally disagreeable man. It is stated that the present case is not by any means the first of the kind that Miner has been connected with.

When Welch entered the basement of No. 31 Broadway last Saturday shortly after ten o'clock, in the regular course of his delivery, he had with him a "try" letter. A "try" letter is one that is not clearly directed, and has inscribed upon the envelope certain addresses for the carrier to "try."

Welch asked one of Miner's clerks if he thought the try letter belonged there, and the clerk replied that he thought it did, adding:

"Come back here to the rear of the office and I think I can prove it to you satisfactorily by showing you correspondence from the same party."

Accordingly Welch accepted the clerk's invitation and walked with him to the rear of the office. Here he encountered Miner, who said:

"What are you doing here? If you have any business here you stay

in the front part of the office, where you belong. You have no business back here."

"Mr. Miner," Welch replied, "I came here on the invitation of your clerk to see if this letter——"

The carrier did not have time to finish his explanation. Interrupting him with, "Take that, you —— letter carrier," Miner deliberately assaulted Welch with such force as to carry the carrier to the other side of the office.

Remembering that he was in uniform and that discretion is the better part of valor, Welch said: "I will not strike you in return, Mr. Miner; instead, I will have you arrested."

Accordingly he went to the Federal Building and made a sworn statement of the assault before Commissioner Shields. A warrant was issued and placed in the hands of a United States Marshal. Miner could not be located on Saturday, but this morning the Marshal found him at his place of business at half-past nine o'clock, and immediately arrested him and carried him before the Commissioner.

It took Commissioner Shields only a short time to place Miner under \$500 bail, and appoint his examination for two o'clock to-morrow afternoon.

The matter is exciting much interest among lower Broadway merchants and business men and in Station P. Welch is popular among his associates, and with those people who are on his route, and he is known as a peaceable young man, with a quiet and retiring disposition.—*N. Y. Telegram, Dec. 1, 1891.*

A GOVERNMENTAL APPOINTMENT.

Mr. Loveland F. Miller, of No. 706 Niagara street, Syracuse, N. Y., has just received the appointment (Nov. 17, 1891,) from Washington, which entitles him to a stenographic position in the local division of the railway mail service, between New York and Chicago, under Mr. J. M. Baker, Ass't Supt., whose office is located in the Syracuse Government Building, on Warren street.

Mr. Miller participated in the examination that was held in Syracuse on Oct. 27th, under the control of the Civil Service Commission. There were, virtually, two examinations—the first being that which applied to "postal clerkship," and the second being an examination in stenography. Although these examinations were by no means easy, Mr. Miller passed both in a very creditable manner.

Mr. Miller has long been a stenographer of rare ability. Early in his career he realized the importance of thoroughly familiarizing himself with

technical terms and abstruse subjects, in so far as they applied to stenography, and the wisdom of his course has been endorsed by recent facts.

Mr. Miller is essentially a man of method, and he has been laboring for several years in the line of self-improvement; never losing sight of the fact that there is always something left unlearned. Unlike many short-hand writers, he has never thought it was time to "let well enough alone."

We believe Mr. Miller richly deserves his recent success, and the hearty congratulations of his many friends will doubtless be showered upon him. Mr. Miller writes the Munson system. C. H. W.

CHARTERED STENOGRAPHERS.

The adjourned meeting of the council of the Chartered Stenographic Reporters' Association, of Ontario, was held recently at the office of Mr. A. Downey, 54½ Adelaide street east. The following officers were appointed: President, Mr. Alexander Downey, official reporter of the Maritime Court, Toronto; Vice-President, Mr. John Carrick, Hamilton; Secretary, Mr. H. J. Emerson, law stenographer, Toronto; Treasurer, Mr. Thos. Bengough, official reporter York County Courts, Toronto. Stenographers desiring to become members by registration must make application to the secretary, Mr. H. J. Emerson, 91 Canada Life Building, Toronto, within three months from date of meeting. Only competent stenographic reporters, who had been regularly practicing as such for six months prior to the passage of the act in May last, are eligible for membership by registration, and all applications must be accompanied by a registration fee of \$2 and a clear statement of the grounds on which the applicant claims the right to register.—*The Toronto Globe*.

"I was exceedingly pleased to read in the October number of THE NATIONAL STENOGRAPHER, Mr. Innes' account of the tactics of 'The Shorthand Society,' of which, as you know, I was president last session. I was re-elected the president for the present session, but seeing that the tendency of supporting all kinds of worthless systems was becoming too pronounced, all healthy criticism being practically excluded, I have declined to nominally conduct the society any longer, and resign the presidency. Mr. Innes is thoroughly conversant with the policy of the society, and, what is more, he has the courage of his opinion. I shall be happy if, by your giving publicity to his reports, you assist in counteracting the consequences of a distinct evil. Yours faithfully, HENRY RICHTER."

CANADIAN SHORTHAND SOCIETY.



THE enthusiastic and crowded meeting Saturday evening, of the Canadian Shorthand Society, indicates that in Toronto shorthand has become the settled occupation of a large number of young men and women. The president announced that at a representative gathering which it is proposed to hold in December, the association would likely hear an address by Mr. B. B. Osler, Q. C., who acted for the Crown in the famous Birchall trial and in the conviction of Louis Riel. Mr. Nelson R. Butcher, the new president, introduced by Mr. Perry, spoke of the different branches of shorthand work. The amanuensis branch, in which the largest number were employed, was by no means the least responsible or remunerative. The stenographer was found assisting in nearly every branch of industry, and the person who took advantage of his opportunities would find it a stepping-stone to a position higher than could be attained by those adopting any other branch of shorthand work. The newspaper and Hansard Parliamentary reporting required men of intelligence and good judgment. Perhaps the cream of the old and experienced stenographers were to be found in this branch, because the exercise of their judgment sifted the wheat from the chaff, and gave to the public in the newspapers in a few words the substance of proceedings in Parliament regarding the prosperity and future of our country. By these reports the people judged of their representatives, and opinions were formed, which led to the moulding of what is known as the "popular will." Court reporting was another branch requiring skill and care.

A choice vocal and instrumental programme was presented by Prof. H. Baritta Mull and Prof. Brown.—*Toronto Globe*.

PROTECTIVE LEAGUE.

The stenographers of Atlanta, Georgia, are discussing the organization of a protective league, and a committee consisting of Messrs. Edward Crussells, Robt. Cullinane, Jack Futrell, and John Evans, have been appointed to look into the matter and make a report.

Capt. A. C. Briscoe, of the Southern School of Shortland and Typewriting, of the same place, has added to his school a business college. In addition to his other duties Capt. Briscoe is secretary of the Railroad Commission of Georgia.

APPOINTED OFFICIAL STENOGRAPHER.

Mr. W. K. Fleming, who has for several years held a position as stenographer with the large law firm of Wolcott & Vaile, in Denver, will receive the appointment as official stenographer of Judge Burns' division of the District Court of Arapahoe County. Mr. Fleming is a writer of Isaac Pitman's system, and there are few prominent lawyers in Denver who cannot testify to his splendid ability as a stenographer. The writer, who worked by his side for nine months, does not believe that there are any better stenographers at the Denver court house than Mr. Fleming. L. E. G.

We would call the attention of those of our readers who love cycling to the advertisement of Ames & Frost Company, in this issue. The machine illustrated is the one on which the De Soto road record of 3:47 and the Milwaukee-Chicago record of 7:15 was made. The best record made by other machines, in the first instance, was lowered by 40 minutes; and, in the second instance, by one hour. Our secretary did considerable business with this company during the past season, and is ready to vouch for its fair dealing.





THAT FAIR DAY.

BY ELLA E. EGBERT.

IN the summer time, in a sunny clime,
A maiden fair to see,
In a mossy dell, where she did dwell,
Was singing a song to me.

Her clear voice rang as she sweetly sang—
My heart keeping time to the tune;
The birds joined in the melodious din,
And bright shone the sun of June.

'Twas a happy strain, and I would fain
Have lingered ever there,
As she sang of the sea, o'er the flow'ry lea,
And its many beauties rare.

Of its sounding roar, and the rocks on the shore,
Where the seagulls build their nest,
And loudly cry as away they fly
O'er the foaming water's crest.

Ere the song was done my heart was won,
And I loved the singer, sweet,
And her answer, low, when I told her so,
Filled my cup of joy complete.

The evening shade adown the glade
Was coming to bid me depart,
And I went away with that fair day
Deeply graven on my heart.

KIND WORDS.—A TRUE CHRISTMAS STORY.

BY THE COLONEL.



URING the campaign of 1888, I remember that there was a worthless chap who used to hang around the headquarters of the National Democratic Committee. He was not what we call a "striker." He seemed to come there because he had no other place to go. He would sit down and read the papers; would talk politics with similar "statesmen" who came in for similar purposes, and if he were asked out to drink at someone else's expense, he would respond with an enthusiastic cheerfulness which no repetition could repress. His raiment was not such as would satisfy the cravings of a hypercritical dresser.

But it did suit him; perhaps because it was his only suit. His coat was always close buttoned to the chin; possibly to conceal the fact that he did not wear a diamond pin—probably to conceal a certain other more suggestive fact. As the weather grew colder, he kept closer to the heater; but his interest in the political situation and in incidental invitations to drink, was unchilled. His name was not Jake, but we will call him that for the sake of brevity. He was, in short, what is commonly designated "a dead beat." At the close of the campaign he disappeared, as did the candidates whose election he had been confidently predicting during the five months of his occupancy of headquarters.

One cold, clear Sunday morning during the winter following, as I was on my way to the St. George hotel to breakfast, I became conscious that someone was slinking along at my elbow in the "may-I-speak-to-you-sir" manner with which male dwellers in cities are so familiar. I turned and saw Jake. He was still the same old Jake, only, possibly, more so. His face was red, pimply and bloated, and he looked as if he had been on a prolonged spree. Thus he spoke:

"Colonel, I wish you would give me the price of a drink. I have been drinking pretty hard lately, and I am in bad need of a drink."

If never before, I think Jake told the truth. I looked him over and I entirely coincided with him, that he was in "bad need" of a drink, and of several other things.

"Yes, Jake," I said, "here is the price of a drink. I always give such men as you the price of a drink, for the sooner you drink your worthless selves to death, the better it will be for the community at large."

Jake took the coin and looked at me in a curious, dazed sort of way and shambled off—I doubt not, to get a cup of coffee and something to eat. He knew that if he had told me any yarn about being hungry he would have got nothing. Then he may have mistrusted that I had had my own modest matutinal cocktail, and that I was likely to be under the influence of that “fellow-feeling which makes us wondrous kind.” At all events, he got his quarter—good for one brandy straight if he so elected. I never do a kind act by halves; if I give a man the price of a drink it is the price of the most expensive grade; and, as I before remarked, he disappeared again as he had done at the close of the campaign. I went to breakfast and straightway forgot all about Jake and his propensities.

* * * * *

It was glorious summer up among the hills of New Hampshire. Pleasant valleys, shaded hillsides, sunlit streams, and over all a bright blue sky, across which drifted soft and fleecy clouds. As I rode along, my reins laying loosely on my horse's neck, I saw lake Winnipiseogee stretching off on my right, dotted with its many islands, its smooth surface scarce rippled in the summer breeze. I was reminded of Bulwer's lines: “A deep vale shut out from a rude world by Alpine hills; a clear lake, glassing skies, as cloudless, save with rare and roseate shadows,” etc. It was an ideal summer day; one of those days on which even a New York stenographer would concede that there might possibly be times when it was a good thing to be alive and not in court. I admit that such times are rare.

I had been riding for an hour or more through that beautiful landscape, which, to my weary city eyes, seemed like God's own country. My thoughts wandered back many years to those stirring, stormy days of 1862, when, from out these little hamlets and those scattered farm-houses, came New England men, whose unaccustomed hands, hardened with farmer's toil, grasped Springfield muskets, and whose sturdy tramp to the front bore little resemblance to the disciplined and steady swing of the Seventh Regiment, N. G. S. N. Y., as it sweeps down Fifth avenue, with even ranks from curb to curb. No: I have been there, and I have seen both; but they possessed the same quality of dauntless courage; and later on, I saw those farmer men of New Hampshire charge up against the fortifications of Port Hudson and charge again, until grape, cannister, shell and musketry had stretched more than half of them on the bloody ground. Oh, those stormy days, when all through the North came the sound of rolling drums and the steady tramp of marching regiments, the rattle of cavalry squadrons, and the rumble of light batteries going to the front——

But this is a digression—a soldier's blood cools slowly, even under the dull and cold surroundings of stenographic life.

As I rode, my thoughts thus far off amid other days and other scenes, I saw, a little back from the road, a very neat farmhouse with its out-buildings; its little yard in front with the usual assortment of sunflowers, hollyhocks, marigolds, etc., so dear to the female farmer's heart; there were hens scratching away to gain a precarious livelihood—for all the world like one of us stenographers; there was a weathervane on the barn, which, with true New England weathervane conservatism, marked the course of a wind which had blown from the northeast just a week ago. In short, there were all the indications of thrift, economy and independence of prevailing winds and opinions so characteristic of us Yankees. And leaning on the gate was a brown and bearded man, clad in farmer's raiment, with a hat of straw on his head and a wisp of straw in his mouth.

As I rode up, he raised his hand and gave me the salute *a la militaire*. I mechanically returned the salute, supposing him to be some old soldier who knew me, for I did not recognize him at all.

"Fine day, Colonel," said he.

Seeing that he was inclined to be sociable, and knowing no reason why I should not commit myself as to the manifest truthfulness of his statement, I stopped my horse and cautiously admitted that it was a fine day.

"You don't seem to remember me," said my farmer friend.

"No," I said; and then I began the same old lie about his face being familiar and all that rubbish with which we seek to let the other fellow down easily.

"Why," said he. "I'm Jake—you know; used to hang 'round headquarters in Twenty-ninth street, where you were secretary of the committee."

"Oh, yes—bless my soul," said I; "how did you come here? You must have rather caught up with yourself in some way, haven't you?"

"Well, I should smile," said he; and he did.

Now I remembered Jake; and his last bit of slang also reminded me of his proclivity to "smile" on the least provocation, and even to laugh outright, if someone else settled with the man. So I said, swinging my leg over the pommel of my saddle, and taking note of the man's improved personal condition and his apparently comfortable surroundings, "How did it all come about?"

"Well, Colonel," he said, as he discarded one straw from his mouth and picked up another (drinking men always catch at straws), "I owe all this to you," indicating the premises with a comprehensive sweep of his hand.

"The devil you do!" I exclaimed. "How do you make that out?" For the life of me, I could not remember that I had ever owned any property in that neighborhood, or that I had ever bestowed any realty on Jake.

"Do you remember, one cold morning about a year and a half ago, when you gave me a quarter and told me that the sooner I drank myself to death the better it would be for all hands?"

"Yes," I replied; "I believe I did; if I did not, I might have, for that sounds very much like my way of expressing my sentiments on that particular point. If you say it is so, I will admit that I gave you a quarter, and that I added the benevolent words which you ascribe to me."

"Exactly; you did, and those same words were the making of me."

"How so? Let's hear about it."

"Well, it was this way: I had been drinking for a long time. I was regularly broken up that morning, and when I braced you for a drink I felt that I wanted one. But some way or other, the contrast between you and me struck me hard. I remember that you had a fur-lined overcoat on and gloves, and looked generally prosperous, while I had no overcoat at all; didn't own one; nor gloves, and as for prosperity—I hadn't a cent to bless myself with. As I walked off with the money you gave me, and the advice that I had better go and drink myself to death, I began to think that it was about so; I was, and I had been, a worthless fellow. And I got rather mad with you that in your sleek prosperity, you should have said what you did. Still, I could not get your sarcastic words—you were rather sarcastic you know, Colonel—out of my mind; 'it would be better for all hands, or the community at large,' or whatever it was. And I began to wonder whether it wasn't so; and whether it would always be so; and whether it *must* be always so. And I did not go and get a drink—except some coffee and something to eat. And I sat by the fire, for it was a raw, cold morning, and I thought if there was no way out of it.

"You know, perhaps, that I had a fairly good education and had learned a good trade; and I thought that it would be a strange thing if I could not at least make a decent living somewhere. I had a good wife—we good-for-nothings often get good wives—and she had managed to keep a sort of home for me, whenever I felt like going to it. And I resolved to go and talk to her about it. The fact is, Colonel, your biting words had roused what little manhood there was in me; and I went back to my wife; and I told her what had happened; and that I was going to make one last try to be something, and if I failed, then I would do the other thing.

"My wife, poor woman, I guess didn't take much stock in my resolution; but she said cheerfully enough, 'Yes, Jake, if you really try, you will succeed.'

"I did try; I 'swore-off' drink; I went round trying to get work; I did succeed in getting some odd jobs; but I believe I should have fallen back into my old habits if I hadn't kept thinking about your words and the scornful contemptuous way you looked at me. I believe I was mad all the way through."

"Didn't you ever get mad before?" I interposed at this point.

"Yes, I suppose I did; but I could not stay mad; because it wasn't the kind of mad that you made me. You made me feel that you thought I was the scum of the earth; perhaps it was because you were so near right that it cut so deep. However, I stuck to it; and one day, the unexpected happened; an old uncle of my wife died; she was the daughter of his favorite and only sister, and he had left this place here, and a snug little sum of money down in the bank at Wolfborough to my wife.

"The rest of the story is short enough. I made up my mind that we would come up here; and if I could make the place go, and make both ends meet, we would settle down.

"So far, we have got on tolerably well. I have gone back to my old trade as carpenter, and am doing quite a little work in that way; my wife was brought up on a farm, as I was myself, only I got crazy to go to the city. But we are back again, and we are going to stay. I guess we shall come out all right."

"I am sure you will, if you stick to it," said I. "By the way, you did not spend your quarter for drink; do you spend anything that way now?"

"Not a red cent, and never shall. I am cured of that."

"Well," said I, as I straightened myself up and got my feet into the stirrups again, and gathered up the reins, "It seems to me that you don't owe anything to me; you got a quarter of me on false pretenses, for a drink; I gave it to you for the express purpose of further alcoholism; and you expended it in coffee and cakes. I gave you some good advice about going and drinking yourself to death for the good of the community. Instead of that you go and get mad, turn over a new leaf—that is, you leave off drinking; go to work, become a respectable member of society, come into property, and 'live happy ever after.' I don't see how you owe it to me."

Jake laughed; "You always would twist things round, Colonel; but you can't twist me on this. I know if I hadn't seen you, and hadn't heard you say what you did, and got mad over it, got something to eat inside of me, and got to thinking; when this place came to my wife, I should not have wanted to come up here, and it would have all gone, very likely in 'rum.' I tell you," he said, with earnest emphasis, laying his

hand on my knée; "I tell you it was just as what's-his-name says about there being a tide in the affairs of men, or whatever it is ——"

"Which, taken at the flood, leads on to fortune," said I.

"That's it! that was my tide, and it lead on to good fortune. And you can say what you like, I owe it to you."

"All right," said I; "if you feel that way, put it so. But I guess you owe your wife, and something that hadn't quite died out within you, quite as much as you owe me. Good-bye!"

So I rode away; and I straightforward fell to pondering on all that I had been told; and I speculated much upon the probable effect of kind words—the kind of words, for instance, that I often use—upon the life and conduct of others. Here was a case where some scornful and bitter words had had the effect of a counter-irritant; they had succeeded in so stirring up this man that the result was more beneficial than would have been the case had milder expressions been used. The interesting problem was: shall I, whenever any old inebriate asks me for money, bestow upon him sharp words with a view to getting him mad, and possibly reforming him? If the moral agriculturist could only decide in advance whether to sow red peppers or sweet peas, the crop might be more satisfactory than where the seed is scattered hap-hazard. But I reached home before I reached any conclusion; and I leave it where it is.



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THE NATIONAL STENOGRAPHER COMPANY.

WITH this number THE NATIONAL STENOGRAPHER closes the second year of its existence. Few people know the trials and tribulations attendant upon carrying a new magazine until it can take care of itself. THE NATIONAL STENOGRAPHER began its existence in a modest way, with an issue of but 2,000 and about 60 subscribers among the friends of the editor. It now has an issue of 4,000, and its subscription list is something to be proud of. If we should figure our circulation as some newspapers do—on the basis that five persons read each copy—our circulation would be 20,000. But we have preferred to stick closely to the facts. Our subscribers are among the better class of stenographers and our patrons seem well satisfied with results from their advertisements. But that which has pleased us more than our own prosperity is the growth of literary effort in our subscribers. We believed that a wide-awake should

be competent to write excellent articles, sketches, poems and stories. We saw that it would take some time to prevail upon them to make the effort; that their first efforts would require a great deal of editing and, sometimes, complete re-writing, and that we should incur the sarcasm of an occasional hypocritical critic by publishing some of these first fruits to encourage a diffident genius. What is the result at the end of but two short years? A careful reading of the various articles in this issue will demonstrate that stenographers are not behind other writers in their ability to express their ideas. The variety of topics dealt with shows the versatility of the profession. During the first year it was difficult to obtain a sufficient number of publishable articles to fill our pages. But the question now is to furnish sufficient space for really meritorious matter. With this issue, we increase our regular number of pages to 64, thus

making **THE NATIONAL STENOGRAPHER** the largest entirely unprejudiced and absolutely independent shorthand periodical in the world. Just as soon as it is possible to do so we shall add another sixteen pages. We hope to increase the size to 128 pages before the close of Volume III.

* **

THE entertainment given by the Chicago Stenographers' Association Thursday evening, Dec. 3rd, was a success. Miss Nellie F. Sargent had the matter in charge for the entertainment committee, and had it not been for a rainy evening, the hall would have been crowded to overflowing. As it was, about two hundred stenographers and friends were present, and the prospects for a West Side Branch of the Association are very promising. Miss Sargent provided a very unique entertainment, the first part consisting of a highly interesting game of indoor base ball, between the Jackson club and Company C, 1st Regiment, club, contending for an exquisite oil painting, which Mrs. Jones painted for the occasion. Company C club carried off the prize by a score of 15 to 10, but they had a hard struggle for it. The second part of the entertainment consisted of six dances, which all present thoroughly enjoyed. Miss Sargent's ability as an entertainer is unquestioned, and she adds to this rare accomplishment a graceful and pleasing manner. We ask all stenographers interested in West Side, North Side

and South Side branches, to send their addresses to this office, that all circulars may be sent to them personally. Chicago is large enough to handsomely maintain three club rooms, in the residence portions of the various sides of the city, where a variety of entertainments may be given, such as balls, debating clubs, literary branches, dictation classes, lecture courses, etc. Chicago stenographers must be prepared for the World's Fair, and have proper accommodations for receiving visiting stenographers. A unity of action at this time will produce the desired result. Let each stenographer consider that he or she has a duty to perform in this matter, and send in his or her name at once.

* **

"TOOTSIE" has kindly favored us with a neat reply to "Dora Roche," which we should be pleased to publish, if we knew who "Tootsie" was. We must not only know the real name of the author of every article published in **THE NATIONAL STENOGRAPHER**, but we must have the correct address of each author. We have received a few verses which have no name signed to them. We will not publish anything from an "unknown," though we have no objection to the attaching of a *nom de plume* to the matter when we know the real author.

* **

COMPARE our Christmas number with the Christmas numbers of our contemporaries. We will stand by the verdict.

THE NATIONAL STENOGRAPHER is now sent into nearly every nation which makes any claims to literary taste. It has an editorial office in London and its contributors live in all parts of the world.

WE ask that our subscribers will assist us in every way in their power, and we assure them they will receive ten times the amount they pay for. A prompt renewal of their subscriptions is a part of their duty, and by attending to it at once they will save us much bother and annoyance.

CAN it be said of any other periodical of the profession that, from its first number, not an article has been "clipped?" We think not. We believe that our readers are entitled to original matter, and that the stenographers of the English-speaking world could and would furnish it.

IN the New Year's number we shall present the fac-similes of official notes taken in committees of the House of Parliament, England. These notes are written in the Gurney system, and were made at a rapid rate. This is a special treat, gotten up for the readers of THE NATIONAL STENOGRAPHER by our enterprising English editor, Mr. Hugh W. Innes, and we know will be thoroughly enjoyed.

MANY good things are being prepared for our readers, among which is the most complete history of shorthand which has yet appeared, the first part of which we hope to present in the January, 1892, number.

WE call attention to the prospectus of THE NATIONAL STENOGRAPHER COMPANY in the publishing department. An opportunity is there presented which every stenographer should take advantage of at once.

IN connection with the biography of Mr. Daniels, in this issue, we wish to say that, at our request, he prepared an essay entitled, "An Inquiry Into the History and Principles of Orthographic Longhand, and its Relations to Phonetic Shorthand." At the time of its receipt by us, we had entered into contract for our new history of shorthand, which is to commence with the January number, and, in view of that contract, it would be impossible for Mr. Daniels' "Inquiry" to appear until that was finished. We did not deem it fair to Mr. Daniels to hold his matter that length of time, and he is now to publish it on his own account. We have read most of this "Inquiry," and it is exceedingly interesting. As soon as published it will be reviewed in our columns.

EXCHANGES.

The November number of *The Student's Journal* of Rockford, Ill., is filled with its usual amount of information.

Business, a practical journal of the office, contains some excellent suggestions in its November issue upon book-keeping, art and practice of advertising, office routine, etc.

The Phonographic Teacher is a condensed manual of Pitman's shorthand, on the title page of which is printed, "one million, seven hundred and fiftieth thousand." No further comment is necessary.

The Phonographic Magazine for November contains several articles from those prominent in the profession, and biographical sketches of the presidents of the stenographers' associations of the various states, with portraits.

The Accountant for November, published in Des Moines, Iowa, contains some good reading for bookkeepers, including an article on "Stock Bookkeeping," by E. D. King, illustrated with "Rules for Opening Joint Stock Books," by Enos Spencer.

The College Journal (Denver) explains very fully what the Denver Business College proposes to do for those who desire to place themselves under its instruction. It also contains an article on "The Fate of the Three Months' Graduate," illustrated by the principal, Mr. J. E. Barnes.

The Phonographic World for December contains a full page portrait of Thomas A. Edison, the inventor; also, a neat design for a diploma for shorthand and typewriter colleges. On page 167 is shown a fac-simile page of the first phonotypic paper published in America. It is quite a curiosity, in its way, and is dated, "Bostun, Saturde, Februari 6, 1847," which speaks volumes against the practicability of any radical reform in the present system of spelling, defective though it may be, for the movement seems to have made but little headway in forty-five years.

The Business World, for October, contains the following articles: "Christopher Columbus," by Fred H. Seymour, illustrated with a cut of Santa Maria, Columbus' ship, Cathedral of Havana and the portrait of Columbus; "In the Year 4991, A. D.," by the same writer. Under the heading, "Rare Autographs," appear in this issue, the autographs of George Washington, Martin Luther, Napoleon I, Sir Philip Sidney and Francis Bacon. This paper is otherwise full of excellent things.

We notice among the many readable articles in *Frank Harrison's Shorthand Magazine*, for December, a communication roundly denouncing speed contests and everything connected therewith. We have not the space to reply to the innuendoes, but cannot forbear answering the assertion that speed contests "have about as much relation to true competency in reporting as the speed with which a man could repeat the multiplication table would have to his ability as a mathematician." That's right; but a man's ability to repeat the multiplication table rapidly, proves pretty conclusively that he knows it thoroughly, and the same is true of speed contests in shorthand; though in the one case it is freely admitted that it does not prove an extraordinary mathematical ability, nor in the other case does it prove the contestant to be a lawyer; that is, neither may be able to practice what they have uttered, whatever the speed. But, without entering into the merits of the discussion, it would seem that, as the uninitiated cannot intelligently criticise the Odd Fellows or Masonic orders, so one who has never engaged in a friendly contest of this kind, cannot possibly speak understandingly upon the subject. If they have tried, and failed to make a satisfactory showing, it would account, perhaps, for any acrimoniousness subsequently displayed. If it "doesn't prove anything," it is harmless anyhow, so let the children's playthings alone.

REVIEWS.

We have received a copy of "Pitman's 'Fono.' Headline Shorthand Copy Book No 4." It is very neatly engraved.

"The Holiday Souvenir," issued by the "Gem City" Business College, contains the portraits of some of the faculty and a great many of its former pupils. It is very neat.

A copy of the three days' proceedings of the Indiana State Stenographers' Association, held at Indianapolis in August last, has been received. Its one hundred well filled pages testify, not only to the harmony and good feeling which exists among the stenographers of that state, but that there are some unusually bright minds among them.

A copy of the Constitution and By-Laws of the New England Shorthand Reporters' Association has been received. This association was organized at a meeting held in Boston, Feb. 15, 1890, and their first summer meeting was held at Nantasket Beach, July 9, 1890. President, J. M. W. Terrinton, of Boston. The more organizations of this kind the better. Success to them.

"Phonography," a manuel of the Pitman system, by W. P. Heffley, is a neatly bound little book of forty pages, presenting the art in a very compact form—most too compact for the inquiring mind of the self-learner. We cannot agree with the author's suggestion that the best way to hold the pen or pencil while writing shorthand is between the first and second fingers. Unless that is the natural and customary manner, a change from the ordinary method would only be an additional difficulty to overcome. The principles are presented in a logical manner, and one unconsciously wishes there was more of the book.

We have received a copy of the proceedings of the Third Annual Meeting of the Iowa State Stenographers' Association, held at Clear Lake, Iowa, July 21-23, containing, among other noteworthy articles, able addresses by the

president, W. S. Briggs and Isaac S. De-ment. Many papers were read that would well repay a careful perusal.

"Memory and Thought," by J. P. Downs, is a little pamphlet which seems to be devoted principally to a criticism of other methods of memorizing, and a comparison between others and his own, always, it is needless to add, to the detriment of the others. If the Vedic system is all that Mr. Downs claims it to be, it would be foolish to study any other.

"The Oddities of Shorthand, or the Coroner and His Friends," by John B. Carey; paper cover, 50 cents; boards, \$1. This is a book of some 250 pages, containing shorthand notes and a few cuts. There is an immense store of fun and amusement in this book for every stenographer, and even the uninitiated can enjoy the stories of the Coroner and his friends, among whom is a court reporter. While there are some crudities in the book, yet, on the whole, the impression it leaves on the mind is decidedly pleasant. The humor in it is broad, and relieved now and then by bits of pathos, which are genuine to the core, and show the author's appreciation and knowledge of the stern realities of life and death.

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Notices inserted under this heading at the rate of one cent for each word.

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THE NATIONAL STENOGRAPHER

PUBLISHED BY

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CHARLES H. RUSH,
Secretary.

SAMUEL M. MORGAN,
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† † †

Our agents will confer a favor by returning any unused copies of February and August issues of this year.

† † †

If subscribers will renew promptly upon expiration of their subscriptions they will avoid missing any copies.

† † †

THE NATIONAL STENOGRAPHER will be clubbed with *The Stenographer*, for a short time, at the price of either, \$1.00.

† † †

Be careful to see that the magazine with which you wish to club is in our clubbing list, as we are not authorized to receive subscriptions for magazines or periodicals not there shown.

Special attention is called to the prospectus, which is given hereafter, for we believe stenographers are therein given an opportunity which they should take advantage of at once.

† † †

We hope each of our subscribers will send in an additional subscription to begin with the new year. If they will do this they will not only be working in a good cause, but will be aiding us in rapidly increasing the size of the magazine.

† † †

Persons sending in requests for sample copies, or addressing us upon any subject relative to the magazine, must sign their names in longhand, and we would prefer that the signatures be typewritten. We have a number of communications signed in shorthand which we would be pleased to answer were we sure of the spelling.

THE NATIONAL STENOGRAPHER is enlarged this month by *twenty-four* pages. Thus, our readers are given more reading matter than is furnished by any other similar publication. When it is considered that every article is *original*—that only news items are *clipped*--our subscribers cannot fail to appreciate the

amount of reading matter they receive each month. It should also be remembered that THE NATIONAL STENOGRAPHER is absolutely independent. It does not give instructions in any system, nor does it sell typewriters and typewriter supplies.

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THE NATIONAL STENOGRAPHER will be clubbed with the following papers at the prices named. We do not club with any magazine not mentioned in this list:

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" " " (with premium),		1 40
The Educational Voice, - - -	1 00	1 25



THE NATIONAL STENOGRAPHER Co.



BEGINNING with this issue, THE NATIONAL STENOGRAPHER will be published by a stock company.

Some time ago the publisher sent out letters to many of the friends of the paper, in various parts of the country, asking their opinions as to the advisability of forming such a company, for the publication of the magazine. The answers received were, on the whole, so encouraging that it was decided to go ahead with the project. Therefore, measures were at once taken toward that end, and the result is the formation of *The National Stenographer Company*, incorporated under the laws of the State of Illinois, with a capital stock of \$25,000. The paper passed into the hands of the company on the sixth day of November.

The officers of the company, at present, are: ISAAC S. DEMENT, President; CHARLES H. RUSH, Secretary; SAMUEL M. MORGAN, Treasurer. Mr. Dement will still continue as editor of the magazine, and Mr. Rush will have control of the business management.

The magazine, as it was, has been paying its way nicely, and the outlook, for the future, is certainly very flattering. It is the intention of the company to offer all its friends an opportunity to take stock. For this purpose, it has placed a certain amount in the treasury. While we should be pleased to see many of our friends take from five to ten shares, we would like to see and urge each one to take at least one share. Every dollar of money coming in, from the sale of stock, will be used for the purpose of enlarging and otherwise improving the magazine.

We wish, if possible, to double the size within the next few months and, if our friends will now take hold and heartily co-operate with us, there is no reason why it cannot be done. There is no risk, whatever, in any one investing in the stock of this company. With the present standing of the magazine, there certainly could be no doubt of a rapid and constant growth, as it was managed before; but, under the new management, with some one to devote his entire attention to the business affairs of the company, it certainly must prove a grand success.

Each stockholder will, of course, be entitled to receive the magazine FREE, as long as he holds a single share of stock. That item, alone, will make a ten per cent. dividend on one share, and the indications are, that the stock will surely be able to pay a cash dividend of ten per cent. at the end of the first year. So, as a matter of investment, outside of the fact that they are helping to push a worthy cause, our friends should not hesitate to invest, liberally, in the company's stock. We certainly should have one thousand of the friends of the paper to take at least one share. Arrangements will be made whereby subscribers may pay for stock in monthly installments, when not convenient for them to pay the whole amount at once. By doing this, we feel assured that no one to whom this letter is addressed, will hesitate to advise us, at once, of their intention to take one or more shares. Explicit information will be given on this point upon request. Address all inquiries in regard to stock to the secretary.

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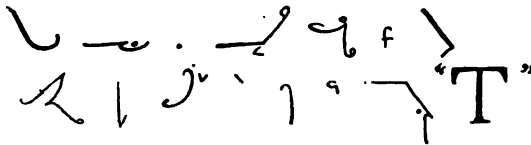
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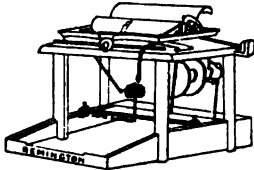
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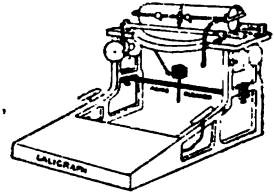
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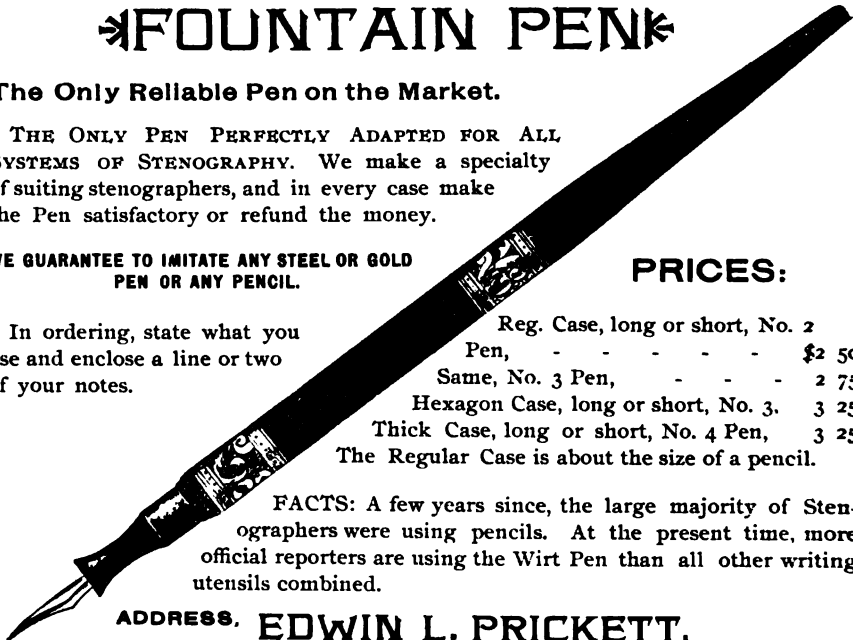
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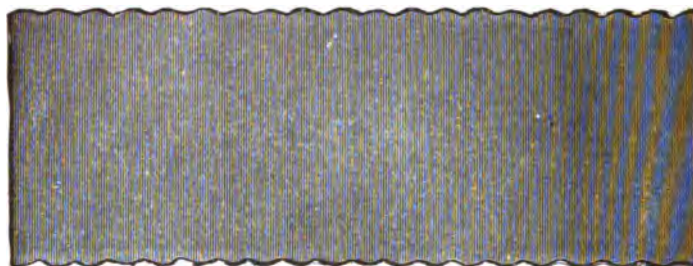
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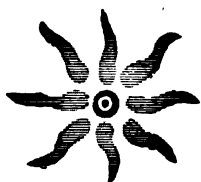
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