

**LEAVES FROM THE NOTE-
BOOK OF THOMAS
ALLEN REED. VOLUME I**

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Leaves from the note-book of Thomas Allen Reed. Volume I by Thomas Allen Reed

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THOMAS ALLEN REED

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BOOK OF THOMAS
ALLEN REED. VOLUME I**



THOMAS ALLEN REED

LEAVES
FROM
THE NOTE-BOOK

OF
THOMAS ALLEN REED.

Printed in the Reporting Style of Phonography.

VOLUME I.

LONDON:
ISAAC PITMAN & SONS, 1 AMEN CORNER, PATERNOSTER ROW

BATH:
ISAAC PITMAN, PHONETIC INSTITUTE.

1884

UNIV. OF CALIFORNIA

ENTERED AT STATIONERS' HALL.

WINDMILL TO VINNY

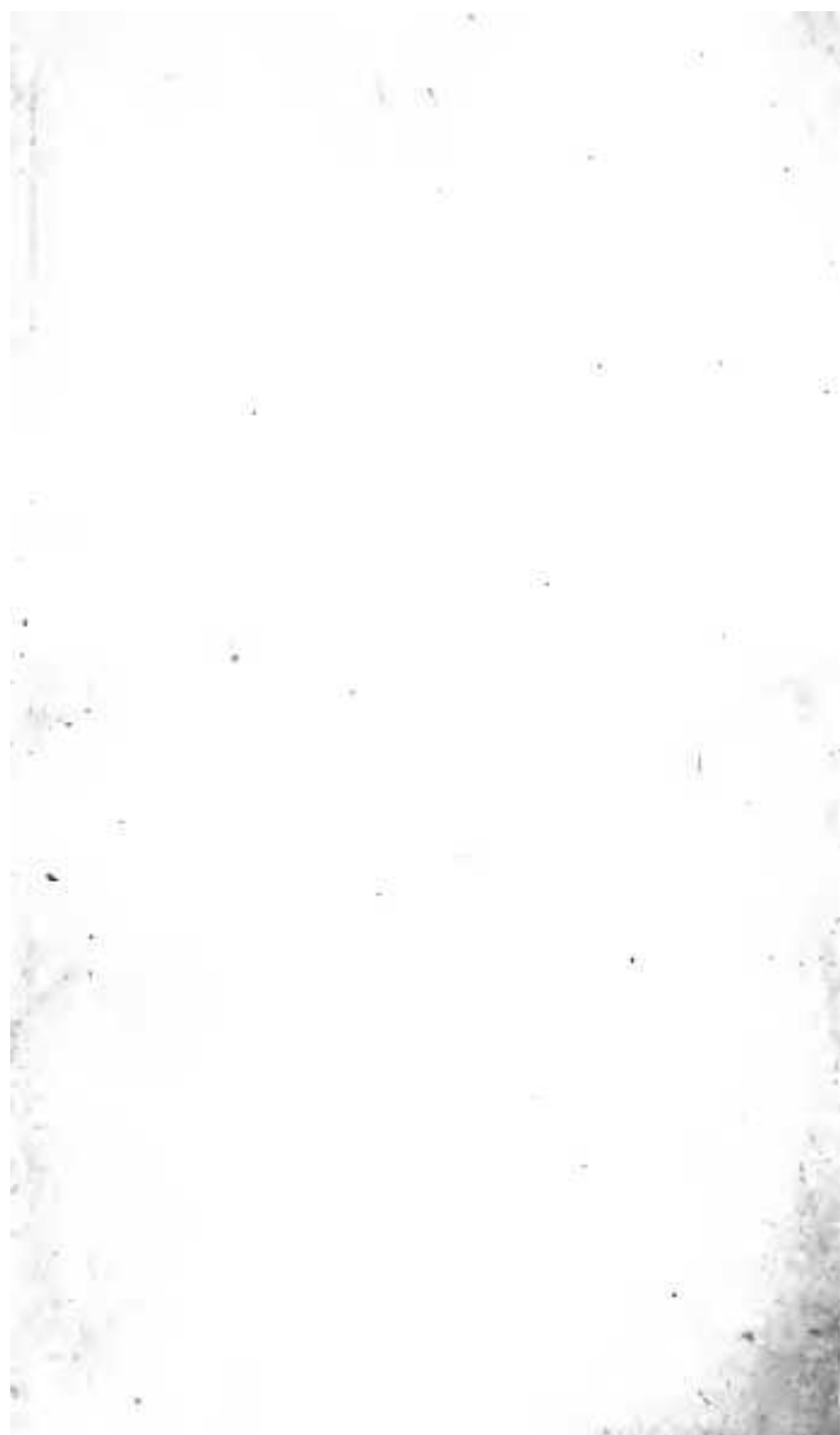
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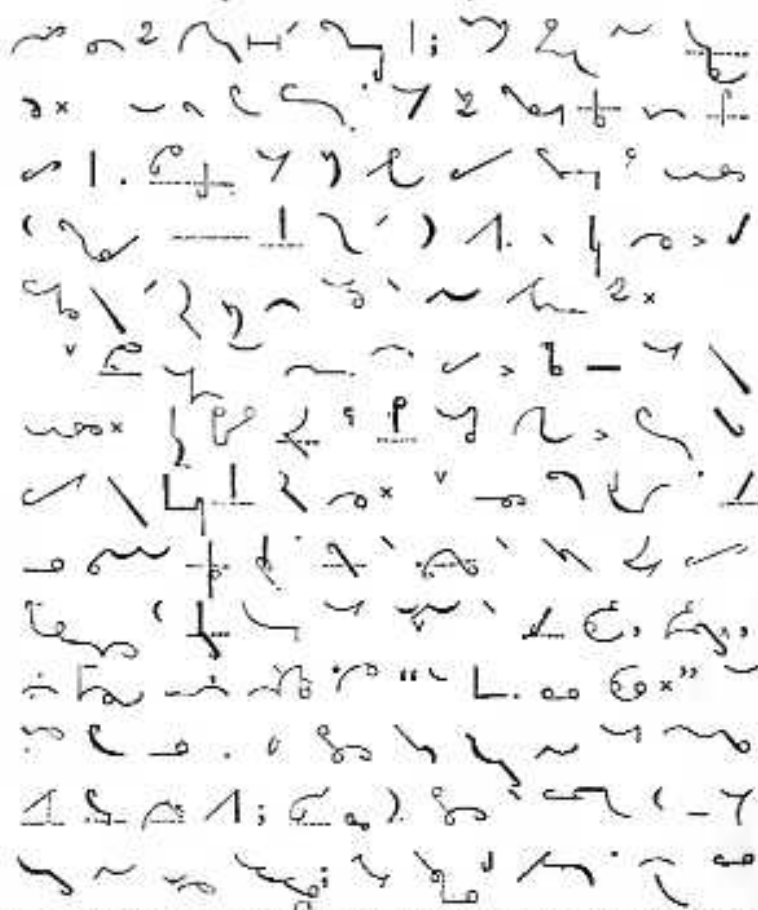


LEAVES FROM THE NOTE-BOOK OF
T. A. REED.

—o—
HOW I LEARNED SHORTHAND.

Handwritten shorthand symbols and characters arranged in approximately 12 horizontal rows. The symbols are various stylized letters and marks, some resembling cursive or calligraphic forms, used for shorthand notation.

It is more than a quarter of a century ago. I was not quite in my teens. I was, of course, at school, and had received about the usual amount of a schoolboy's education. I was a little ambitious in the acquisition of knowledge, and one of the objects of my ambition, I distinctly remember, was to learn shorthand. I had occasionally read the speeches of public men in the newspapers, and heard that they were taken down in strange cabalistic characters by a race of men called "reporters," whose ability to catch the torrent of eloquence as it flowed inspired me with the warmest admiration. My schoolmaster, too, was rather fond of talking of "stenography;" he never called it shorthand; the Greek designation was more scholarly. From the familiar way in which he alluded to the art I, of course, believed him to be an adept in its practice: he had probably



learned some shorthand alphabet--and forgotten it; I am sure he could not have written half-a-dozen words. No opportunity for acquiring a knowledge of shorthand presented itself to me till one day the walls of the town in which I was residing were placarded with the announcement that Professor — had arrived, and was ready to devote himself to the general enlightenment of the public, and especially to their improvement in the arts of writing, arithmetic, and shorthand.

I lost no time in making my way to the address given in the public announcements. It was a stationer's shop, with a side entrance leading to the floor above, where the public educator had established himself. I examined very attentively a large case hanging outside, displaying a number of slips of paper showing the wonderful transformation that had been effected in the handwriting of John Wilson, William Brown, Emma Thomson, *cum multis aliis*, "after taking six lessons." In almost every case the first specimen appeared to have been written in an omnibus rattling over an ill-paved road; while the second was a specimen of calligraphy that could only have been written under the most favorable circumstances, and if the upstrokes had not required a magnifying glass to be