



AMERICAN

Phonostenography

BY

WILLIAM McDEVITT



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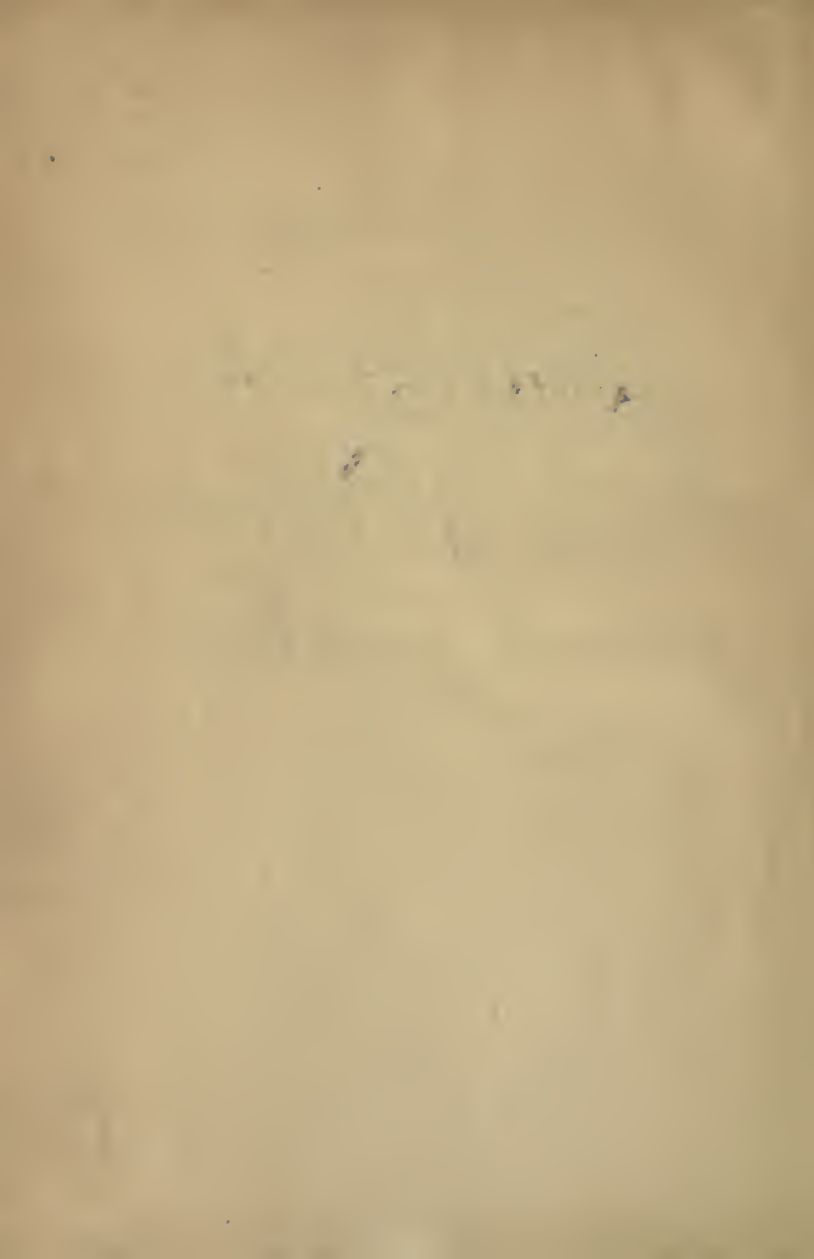




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# AMERICAN FONOSTENOGRAFY

A Modern system of Rapid and Readable Shorthand; based on the laws of linear, vocalized, connective-vowel phonography; formulating and applying an entirely original principle of legibility and brevity—the Fonostenografic Root.

## A New Method of Shorthand Self-Instruction

BY  
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## THE GENESIS OF SHORTHAND WRITING.

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Many of the profoundest masters of philology deem it a fundamental principle of the science of language that without speech there could have been no thought, without thought no reason, without reason no conscious being, no barrier between animal existence and human life. That conceptual ideas cannot exist in a naked state, unclothed with language, is a postulate which possesses for one school of philologists the authority of an axiomatic truth, while an equally eminent array of linguistic learning stands in stalwart opposition to such a principle and assails every assumption that language and thought are one and indivisible. The question, therefore, is and, in the nature of the problems involved, must perhaps always be *sub judice*. But altho this scientific dogma of the causal connection of speech with thought cannot claim for itself universal acceptance, it seems not at all unreasonable to assume that the earliest awakening of man's rational faculties into conscious activity was attended and attested by that utterance of articulate sounds which, in the narrower sense of the term, we call language.

All our thoughts and emotions are expressed by the human voice in an infinite series of varied utterances. Ideas are the spirit of language, articulate sounds its substance, and the vocal organs its instruments. In speech, language addresses itself to the ear by means of its phonetic embodiment in sound. To image forth to the eye the substance of language, to fix and perpetuate the phonetic embodiment of speech, became early in human development absolutely essential to the evolution of mankind; and when this necessity realized itself, writing was invented.

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“The discovery of some rude form of the art of writing,” says Taylor in his monumental work on the alphabet, “was the first permanent step that was taken in the progress toward civilization.” In its primitive form, writing was simply an imperfect essay in the drawing of pictures. These rude pictorial representations of objects came by degrees to be conventionalized into ideograms, a pure ideogram being the picture of an object taken as the symbol of an abstract thought or idea. Through the cultural process of the ages these ideograms were developed into phonograms, or graphic symbols of *sounds*. Phonograms, or symbols of sounds, may be divided into four species: signs for words, signs for phrases (or combinations of words), signs for syllables (or components of words), and signs for letters (or elements of words). The letter signs are alphabetic symbols representing the elementary sounds into which syllables may be resolved, and the syllable-signs stand for those combinations of letters which form the primary division of a word. The letters of our ordinary alphabet are phonograms which have been subjected to so long a process of detrition as to reach an ultimate stage of symbolism in form and value.

For ages after human civilization had attained that epoch in the art of writing which is marked by the evolution of the primal ideograms into those conventional phonograms which make up the alphabets and scripts of common use, these scripts and alphabets proved adequate to the exigencies of graphic representation. But when advancing material progress augmented its demands upon the capacities of the longhand writing of ancient times, this system of graphic representation, magnificent factor tho it had been in the world's progress, failed to afford the facilities required for fluent copying of all kinds, for the expeditious transcribing of commercial correspondence, and for the rapid reporting of legislative and judicial proceedings. Hence, having taxed the strength of longhand script to its utmost, its writers began to search for its elements of weakness; and as soon as

attention was drawn to the imperfections and desiderata of the style of writing in vogue, and to the attributes of a more perfect system of script, it was seen that the longhand method fails by reason of its lack of two qualities: it is neither brief nor true, neither terse nor exact, neither concise nor precise. The letters of the longhand alphabet are cumbrously long and complex in the writing, and their value as symbols is shifting in use and unstable in power. The divergence and disparity between spoken words and written words, between the sounds of speech and the symbols of speech, have grown so great that the character originally intended as *the* sign of the sound has come to be merely *a* sign of the sound. Imperfectly as the longhand alphabet had in the days of its invention and earliest practice fulfilled the aims and capacities of a scientific symbolization of thought, it was now clearly perceived that this alphabet had, as a result of its forced and incongruous adaptation from the early tongue of Phœnicia to a variety of diverse modern languages through Greek and Latin channels of speech and of script, lost half its ancient truth as a system of phonetic characters and lacked immensely the modern requirements of graphic fitness and accomplishment.

To afford, therefore, a system of symbolization so concise as to match the celerity of vocal articulations, so susceptible of rapid execution as to record words as fast as they are uttered, so practicable as to subserve all the purposes of expeditious transcribing and reporting and meet all those necessities of modern writing which are beyond the capacity of the longhand alphabets, a vast number of graphic systems, based on every imaginable principle of abbreviated script, were devised and practiced. All of these systems of writing are known by the generic term of *shorthand*.

THE EVOLUTION OF SHORTHAND SYSTEMS.

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By the records that come to us from the earliest times we are told that the hand of writing is older than the tongue of speech. The memories of script outlive those of language, and science, when it explores the wisdom of the past, is keener in sense of sight than in sense of hearing. Between the ancient days of pictograph and phonogram and the modern era of phonograph and kinetoscope, so vast is the stretch of ages that only a small portion thereof is contemplated and surveyed in the daylight of history; around the rest close the twilight of fable and the shadows of tradition. Legends of primitive systems of shorthand carry us back to the very dawn of history; but, though we are told that the practice of shorthand was known in early days to ancient Greeks and Hebrews and flourished in the time of Cicero, whose amanuenses wrote stenography, and of Vespasian, who strove to popularize a system of brief script, yet so scant is our knowledge of the methods employed and the results obtained before the year 1588, (the date of the issue by Dr. Timothie Bright of the first system of English shorthand), that we may well limit the era of shorthand to the last three hundred years. This lapse of time is divided into two periods: the first is the age of Stenography, extending over 250 years; the second is the age of Phonography, which begins practically with the publication in 1837 of Isaac Pitman's *Stenographic Soundhand*. Though Pitman's system was in no sense of the term an invention, as it not only appropriated from Harding's improvement on Taylor's old method the principle of paired cognate strokes and triple-position vowel dots and dashes, but was also preceded by other systems which to a degree were, and which styled themselves *phonographies* (Phonographic World, iv, 294); yet as the

introduction of Pitman's method so popularized shorthand as to make a new epoch in the history of the use of shorthand, it is well enough to establish as the day of demarkation between the period of stenography and the period of phonography, the date of the appearance of the Pitmatic system.

Of the scores of shorthand systems devised during the first period nearly every one was a system of *stenography*—that is, a system of shorthand composed of brief characters representing the *letters* of the longhand alphabet, and no more governed by phonetic laws than is the conventional alphabet of ordinary script. These stenographies failed to fulfil, even in theory, the whole requirement of a competent method of shorthand; they afforded no provision for remedying one of the two essential defects of longhand writing—they were not phonetic. Moreover, besides this radical imperfection arising out of the ignoring of phonetic principles, the stenographies were found uniformly faulty when viewed from a point of regard for the rules of rapid writing and the qualities that make for speedy and fluent hand-movement. With interminable lists of arbitrary characters and contractions, with signs as complex in composition and cumbrous in curve and stroke as could well be contrived, these systems gave little heed to the principle that only those outlines which are facile in form and simple in design, only those outlines which involve clear mental processes and accord with the natural movements of cursive script, can be traced with so high a degree of rapidity as to prove serviceable for the purposes of shorthand. Hence the stenographic systems, like the longhand alphabets before them, were superseded by a series of phonographic methods, nearly all of which are based on the Pitmanic prototype.

Isaac Pitman's phonography was the earliest method of rapid writing that in either of the two essential respects of theory and practice is perfect—it is perfect *in theory*. The phonetic basis on which it is founded and the phonetic analysis which charac-

terizes its exposition, are in as close accord as is practicable with the principles of phonology. As a system it affords a theoretically precise and simple symbolization for every radical sound of English speech; its formal substance consists of characters that are facile and distinctive; its organic development attains a marvelous degree of structural specialization and correlation; analytically and synthetically it is perfect—in theory. But altho the system is founded on an adequate recognition of both of the inherent defects of longhand writing and professedly is fitly formed to fulfil the purposes of a successful shorthand, yet in practice it has sacrificed so much to the exigencies of rapid writing as to violate fundamentally the principles of symbolic precision. Vowel representation is subjected to a standard of distinction which is based on the position of each character in the outline, without regard to the fact that very many of the outlines consist of more than one character, each of which requires for the correct indication of its accompanying vowel sound a different position from the other character or characters. Hence the vowels are practically suppressed and the outlines are thereby so divested of self-determining factors as to be devoid of distinction and stripped of individuality. In other words, the unvoiced style of phonography sacrifices theory to practice and abandons legibility in transcribing to speed in executing the alphabetic forms. As was recently said in an article in the leading shorthand journal of America by one of the most capable of Pitmanic teachers, "There is little truth in the claim that in phonography, as fitted for reporting, we write by sound."

To repair this lack of legibility, to afford that representation for which shorthand writers insist the "vowels are crying," there sprang up a new species of phonography, a method of vocalized, connecting-vowel shorthand. These new systems were at first acclaimed as the acme, at last, of stenographic perfection, the paragon of brief script. The problem of legibility, it was thought, was now finally and forever solved; consonants

were represented and vowels were represented ; and so all the phonetic elements came, not only in theory but also in practice, to be contemplated in a scientific representation of the radical sounds. But, alas ! the advance along one of the lines of brief and true writing was merely an indication of a retreat along the other. In most of the new systems of connecting-vowel shorthand it was soon manifest that the outlines increased in prolixity directly with the increase in legibility ; it was seen that many of the methods were devised out of a boundless ignorance of the requirements of the language, were absolutely devoid of organic development, and were addressed to a class of learners whose illiteracy is as large as their expectation, and who long for the royal road of "a few easy lessons" to the goal of shorthand acquisition.

And so through the evolution of shorthand systems there came to be two well defined classes of phonographies—the one composed of methods based, as a rule, on the original Pitmanic systems and efficient for every reporting purpose, but, by reason of complexity and illegibility, capable of acquirement only by the exceedingly gifted or the supremely industrious ; the other made up of methods of shorthand which are so simple as to be readily mastered, but whose simplicity results from such limitation in principles and development as necessarily renders them absolutely incapable of reporting power. The former class appeals to a high standard of culture ; the latter addresses itself to a lower plane of mental capability and development ; the former taxes too heavily the head, the latter demands an impossible dexterity of the hand.

## American Fonostenography.

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"Several years ago I studied shorthand with a view to taking notes; but on examining several systems I found that the *scientific* systems were not sufficiently *practicable* and the *practicable* systems not sufficiently *scientific*. It seemed to me, after examining some dozen popular forms, that the system which *successfully grapples with the vowel difficulty* has yet to be invented."

—THOMAS HARDY.\*

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American Fonostenography is a compromise between the scientific and the practicable systems of shorthand; its development sprang from a perception of the advantages that necessarily inhere in the older consonant phonographies, and from a recognition of the defects that have not been remedied in the newer vocalized methods. When it was finally demonstrated that the Pitmanic phonographies fail to afford a perfect system of brief writing, the shorthand reformers in their zeal for progress began to eliminate much of the most vital element of these systems; they devised methods of constant vocalization, they eradicated the principle of shading, they attempted to abolish all distinctions based on position, and they reduced to an impossible min-

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\* Author of "Tess of the D'Urbervilles," "Hearts Insurgent," and other masterpieces of fiction.



imum the old interminable lists of wordsigns. To secure legibility, ease of acquirement and a so-called "simplicity," they destroyed nearly everything that gives to phonography its marvelous brevity; to the attainment of a readable and an easy style, they sacrificed everything, unmindful of the fact that *these* qualities comprise by no means the whole of what is necessary for the perfection of shorthand.

American Fonostenografy is, it is believed, a distinct advance over any of the systems that purport to be improved methods of phonography; and it bases its claim to this superiority upon the fact that its aims are more moderate and practical than those of the other methods in the same sphere of improvement. Its maxim is, Obtain legibility but retain brevity; be readable *and* rapid. In the conviction of the necessity of brevity it has been deemed more than wise, it has been deemed absolutely essential, to retain the device of shading; while in the conviction of the need of readableness in shorthand writing it has been found equally essential that so ample, and only so ample, a representation should be given to the vowels as would materially increase the general legibility of the outlines without decreasing the ultimate speed-capacity of the method. American Fonostenografy shuns the two extremes; it aims to furnish the practically perfect mean between the too-much legibility of longhand and the too-much brevity of (Grahamized) shorthand; and it is the author's sincere conviction that this system "successfully grapples with the vowel difficulty."

Again, American Fonostenografy affords a reform in the method of presenting shorthand instruction, and it is based

on an entirely new manner of setting forth the phonographic principles—a manner which has been suggested by the modern method of learning languages, a manner, indeed, of learning to write by *writing*. A practical exemplification of applied fonostenography is given in the very first lesson, and each succeeding lesson is so arranged as to develop in order all the principles of the system, and to enable the student to *practice* at the same time that he *learns* each of the phonographic devices. This manner of acquiring a mastery of shorthand follows, it is believed, the precept of Horace to combine the useful with the pleasant—economy of time in learning, with the enjoyment of interest in studying; it saves the capable student many hours of needless labor and many days of superfluous drudgery in learning to write multitudinous lists of segregated and barren words, words shorn of context, connection, and utility; its standard of shorthand study and practice is the sentence, the clause, or the phrase, and not the solitary and isolated word; it is, in brief, the natural method of learning to write shorthand by writing shorthand. All systems of writing are conditioned by context; a real method of shorthand owes its very existence to context. Now in mere words context cannot inhere; it is only to be found in phrases and clauses and sentences, only in combinations of words, for it is the result of relation; and therefore he alone learns to master contexts, who regards the composition and the significance of phrases and clauses and sentences; and he who has learned to master contexts has acquired the prime requisite of successful shorthand practice.

Another advantage accruing from this method of setting forth a shorthand system is that it requires as a prerequisite to the study that amount of mental development and literary culture which is absolutely essential to success in the use of phonography. Learners who are destitute of this necessary modicum of intellectual training will find it a hard task, consequently, to make much progress in mastering the first lessons of this manual. But, so far from endeavoring to avoid this seeming hindrance to the popularity of American Fonostenografy, the author is led, by experience in striving to teach shorthand to students whose lack of intellectual culture and of the sense for language utterly unfitted them for the study, to hope that many such students will be deterred from an unwise attempt to learn Fonostenografy before they have repaired their inaptitude for shorthand work. The one great lack of fitness for phonographic study arises usually out of ignorance of our mother-tongue ; and since this same ignorance is, among even the applicants for matriculation at the leading English universities, Oxford and Cambridge, so manifest as to have been made the subject of a recent report by the university examiners, it is far from surprising that a large number of students of shorthand should be affected by a like incapacity to practice or comprehend their native speech. To such intending learners the author can only recommend as absolutely essential to progress in the mastery of phonography an assiduous study of English with a view to attaining a rational comprehension and appreciation of the language as a highly organized vehicle of expression.

On the other hand, every student who at the beginning of his study is equipped with a moderate degree of trained intelligence and a sufficient knowledge of English, will most assuredly find American Fonostenography as easy of acquisition as it is simple in design and capable in practice.

It has been the purpose to provide in this manual as large an amount of necessary text and as little superfluous matter as seems best adapted to the requirements of the learner. Hence (and for the further reason that it is thought the legibility of the system precludes the need of such aids) all keys and "reading matter" have been excluded, and the space which the insertion of such keys and cognate matter would consume, is devoted to fonostenographic outlines and to the elucidation of the principles and devices of the system presented.



PRELIMINARY SUGGESTIONS  
RESPECTING THE METHOD OF  
PRACTICING FONOSTENOGRAFY.

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The best instrument for the writing of Fonostenografy is a suitable *pen*; "in ease of action and certainty of results" a gold pen is superior to all other pens. There are now on the market half a dozen standard makes of fountain-pens, any one of which, fitted with a flexible-nibbed and rather fine-pointed pen, will be found perfectly well adapted to the needs of the shorthand reporter. If the learner finds it more convenient to use a pencil, he should choose such a kind as is especially designed for stenographic work. Among the more suitable pencils for this purpose the Eagle Stenographic, Dixon's American Graphite Stenographer, and Faber's Stenographic, may be recommended. The writer of Fonostenografy should acquire, as early in his practice as possible, the ability to use both pen and pencil in his reporting work.

The paper used in writing should be such as is thoroughly suitable to whichever instrument—the pen or the pencil—is being employed; and it will be found better to trace the outlines always on ruled paper, tho in this system ruled lines are, of course, not a necessity, as is shown by the fact that the fonostenografic notes from which this text is transcribed are written on unruled paper.

The very important questions of position and movement in shorthand writing have been discussed by Professor J. George Cross, the inventor of "Eclectic Shorthand," perhaps more successfully than by any other author; and the following directions in relation thereto are taken (and somewhat condensed) from the preface of that author's work. "To the writer of shorthand, correct position is of the utmost importance, both for its influence upon the health and to promote ease and freedom of movement. Whether the writer sits or stands, the position of the entire person should be such as not only to allow the involuntary action of all the vital organs, but also the fullest possible freedom of all the muscles of the entire arm, hand, and fingers. Thus unrestrained, writing can be continued hours without fatigue; while simply grasping the pen tightly, or resting the arm, the wrist, or the hand heavily on the desk, is sufficient to cause uneasiness and fatigue within a few minutes. Especially will the bending forward to the right or to the left of the head, shoulders, or trunk so hinder the action of the vital forces as in a short time to cause a sense of unrest, cramping or impoverishing the style of writing, finally producing permanent ungracefulness in attitude and action, with an enervated and diseased condition of the entire person.

"As movement cannot but depend on the position of the writer, so the character of the writing depends on the movement. To illustrate: if the pen be so held in the fingers and the arm so placed on the table that the top of the penholder points over the shoulder, then the natural

movement of the fingers will produce writing of the ordinary slope ; but if the hand is rolled over to the right, so that the penholder points away from, instead of toward, the person, the movement of the fingers will naturally produce the back-hand style of writing ; while holding the pen so that the holder is turned neither to the right nor to the left, but is held in a line with the arm, will produce a style of writing nearly or quite vertical, producing lines sloped to the right or left with equal facility. The last-named position is the proper one for the writer of shorthand, because the alphabetic lines, instead of following a uniform direction, as in longhand, are written in various directions, viz, horizontal, sloping to the right, and to the left ; and this pose of the pen is best adapted to these varying movements. To secure this position, lay the hand on the desk so that the knuckle of the forefinger will be turned upward, the hand and arm rolling a little to the right from the position for longhand. The pen should be held firmly, but not tightly, between the thumb and first two fingers, placing the end of the thumb against the holder opposite the first joint of the forefinger. The pen should extend far enough below the fingers to touch the paper without special effort. The third and fourth fingers should bend under the hand and away from the first two, resting on the paper, thus supporting the hand and rendering the movement of the thumb and pen-fingers freer. The arm and hand should lie on the desk with the least possible weight, that the movement in any desired direction may be unimpeded."

There prevails a very general impression that stenographers all hold the pen or pencil between the first and second fingers, instead of between the thumb and forefinger; but this impression is altogether erroneous, as was strikingly shown in a census on the subject taken some years ago by the *Phonographic World*, from which it is clearly manifest that an extremely large majority of the best reporters hold the pen between the thumb and forefinger, after the fashion of longhand writers and in accordance with the instructions given above.

“In shorthand the movement,” to quote again from Professor Cross, “must be both circumscribed and exact, while it is free and flowing. Flourishing has no place here; hence all the exercises and all practice for the development of movement, while they tend to freedom, must result in absolute certainty of form. In longhand it is customary to give large, flowing, free exercises, to induce a bold and off-hand execution; but in shorthand no drill can be better for the movement required than the characters themselves, which should be written singly and combined with a free but careful movement, slowly at first, steadily increasing the rate of speed as familiarity with their forms is acquired, writing always in a freehand manner, yet with an uncompromising purpose to secure exactness in form, direction and size. The pen should neither drag nor hurry; its movement never slow, but always deliberate and decisive. Persevering practice, with careful attention to these points, will, by daily accretion of power, finally impart skill to the most obstinate muscles.”



The learner should always bear in mind that the practice of Fonostenography consists of two operations—writing and *reading*; each of these is quite as important as the other. Students of shorthand are given, as a general thing, to neglecting the matter of reading their notes; they are inclined to think that, while they are obliged to gain by prolonged application the ability to write stenography, the ability to read it will come spontaneously and without effort or study. Yet it is a well established fact that there are hundreds of mere writers of shorthand to one reader of shorthand; and the ability to transcribe one's notes fluently and accurately is attained only by constant and continued practice. Much indeed will depend on the mechanical accuracy with which the notes are written; but the main requisites are an intelligent recognition of the purpose of each principle, a thorough comprehension of the reason of each rule, a discerning appreciation of the utility of each device, and in the execution of the fonostenographic outlines the most faithful adherence to all the principles, rules, and devices. The first thing that the learner should do with respect to every principle and rule, every character and device, is to consider it carefully until it is clearly understood and intelligently appreciated. Every rule is based upon a reason, and the student's constant aim should be to grasp that reason, and thereby to proceed understandingly from comprehension to application, and from application to permanent mastery of the principle and the rule.

Every fonostenographic note that is written should be read and reread, and then again written and rewritten,

until each character and outline gains a place in the memory, fixed and permanent forever. The best way to begin the study of each new lesson is to review carefully the one preceding. No one who has ever mastered any science or art need be told of the value of constant review in reviving and perpetuating one's acquired knowledge; but in no study is review of greater moment than in the learning of shorthand, and upon no student of Fonostenografy can the necessity of incessant restudying be too deeply impressed.

FONOSTENOGRAPIC SPELLING.

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The characters of phonography are designed to symbolize the articulate sounds of the human voice. Their purpose is to afford to the eye a representation, concise and precise, of what we *hear* when words are uttered. The outlines of Fonostenography stand for spoken sounds, and not for those artificial collocations of the longhand letters, which represent words spelled after the method in ordinary use. The shorthand alphabet varies, consequently, both in intent and content, from the vernacular scripts of common practice. To disassociate the shorthand signs from the letters of the longhand alphabet is the first lesson that the student should learn—and the last that, as a rule, he masters. Longhand writing is based on English spelling; shorthand writing follows the rules of phonetic spelling; and English spelling and phonetic spelling represent poles of wide divergence. The orthography of longhand frequently has two ends in view—the symbolizing of the sound of the words and the recording of their etymologic derivation; but shorthand orthography aims at one thing only—the representation of the sounds. In its highest form, that form of it which is adapted to the swiftest writing, fonostenographic orthography (which is a species of shorthand spelling) aims at the representation of those sounds only which are so *strong* and *significant* that their symbolization is demanded for the purposes of legibility.

In order to counteract the bad habit of "good" English spelling, the shorthand student should practice very assiduously in the beginning of his study that method of phonetic spelling upon which Fonostenograpy is based. Every word that he is about to write in shorthand, should be resolved either mentally or aloud into its phonetic elements. To be able to do this intelligently and accurately, the student should be versed in the general laws of phonetic spelling and in the principles of a true orthography. It is not deemed wise to introduce here, after the manner of most shorthand authors, any disquisition on the quality and classification of consonants and vowels, or any table of the 40 or more radical sounds in English speech. This subject has been many times set forth in standard works in a far more complete and in an incomparably more accurate manner than it has ever been treated in any shorthand textbook, and the student is therefore recommended to study some one or more of those authoritative works on English phonetics which will enable him to master thoroughly the principles and the practice of the art of phonetic spelling.\*

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\*See Latham's Handbook of the English Language, part II, chapter I; Fowler's English Grammar, part II; Prof. Max Müller's Science of Language, lecture III, "The Physiological Alphabet;" Prof. A. H. Sayce's Introduction to the Science of Language, vol. I, chapter IV, The Physiology and Semasiology of Speech (Phonology and Sematology); Sweet's Handbook of Phonetics; and, if the student should care to refer to the richest thesaurus of knowledge on the subject, the works of Alexander J. Ellis.

A few directions in regard to the application of phonetic spelling to Fonostenography may here be found useful. The student will perceive that the consonant elements cannot, in general, be uttered without the accompaniment of a vowel sound. For the purpose of this accompanying sound, any vowel might serve. The "neutral vowel,"\* however, is thought best adapted for this use, and the following considerations may serve to justify its selection: (a) Certain of the weakest and most insignificant of the vowels may be conceived to be inherent in the consonant sounds themselves, just as in the old Hebrew writing certain vowels were taken to be inherent in certain consonants, and the expression of the consonant conveyed the expression of the inherent vowel; (b) this neutral vowel is one of those

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\*This is often called the *natural vowel* because it requires almost no effort to utter it, the mouth being slightly opened in the easiest or most natural and unconstrained manner for the passage of voice in a nearly unmodified form. \* \* \* It has been more aptly termed the *neutral vowel*, with reference to its want of any strongly marked distinctive character; and this name is here adopted as, on the whole, preferable to any other. The sound differs from that of short *u* (with which it has often been identified) in length and in a somewhat greater degree of closeness. It occurs in monosyllables before *r* not followed by a vowel (as in *cur, fur, furl, hurt, burst, purr*); in accented syllables before *r* final or *r* followed by one or more consonants, different from itself (as in *recur, curfew, furlong, disbursed*); and in derivatives from any such words (as *currish, furry, purring, recurring*). *Webster's Dictionary* (unabridged); *Principles of Pronunciation*, § 34.

inherent sounds, and it is given whenever it is medial in a syllable, no separate representation in the fonostenographic outline; and (c) it is subject to many slight variations in sound to which it would in any system of rapid writing be absolutely impracticable to give a distinct and separate symbolization. It is concluded, therefore, that as some permanently inherent vowel sound is required for the purposes of phonetic spelling, this neutral vowel will serve, better than any other, as a constant vowel-accompaniment to the consonants. In the phonetic analyses contained in this manual the sound here in question is, when it is used as the vowel-accompaniment of consonants, represented by the sign of the apostrophe ('); *e. g.*, resolving the word *apostrophe* into its phonetic elements, we have *ă, p', ă, str', ă, f', ě.*

The neutral-vowel sound, which the student is directed to use as an accompaniment, in the phonetic analyses, to all consonant sounds, should be pronounced *after* initial and medial consonants and *before* final consonants; but where a consonant is immediately followed by another consonant without the interposition of a vowel, and both consonants are to be given a separate representation in the shorthand outlines, the neutral vowel accompaniment should *precede* the former as well as the latter of the successive consonants.

Another rule that the learner should follow is, that where the writing gives but a single character to represent the combination of two or more elementary sounds, there, in the phonetic analysis and spelling, the combination should

be retained and uttered as a whole and not resolved into its component parts, *e. g.*, in the words *one, ten, strike, quite*, the sounds *ŭn, ěn, str', kw'*, each of which is represented by a single shorthand character, should be regarded as being, each of them, a single compound sound, and they should not be spelled *ŭ'n, ě'n, s' t' r', k'w'*.

Whenever, for the purposes of fonostenographic spelling the student pronounces as one compound sound such a combination of consonants as *sp, shnt, kd*, and numerous others, and there occurs between the two or more consonants that compose the digraph or trigraph or other compound, such a vowel sound as is not to be given a separate representation, the student should utter the consonant combination with its own vowel sound and not with the neutral vowel. This latter sound is to be used only when the vowel in the syllable or word to be written, is to have a distinct representation of its own, and when it is necessary, in order to enunciate fully the consonant sound to be symbolized, to give it a vowel-accompaniment.

The following fonostenographic analyses are furnished for the purpose of exemplifying that mode of shorthand spelling which is commended to the learner :

The words of the sentence, "These few precepts in thy memory see thou character," should be analyzed phonetically into—  
*Th* (soft) *ě's, f' ŭ, pr' ě sept's, ħ'n, th' ĩ, m' ěmr ħ, s' ě, th' ou, k' ħ r' ħ'k ter.* The sentence, "Thanks, to men of noble minds, is honorable meed," should be resolved into these elements :  
*Th' ħ'ngk's, t oo, m ěn, ŭ v, n' ō bl, m' ĩ'nd's, ħ's, ō nr ħ bl, m' ě'd.*

## EXERCISE-SENTENCE I.

In the engraved plate below, the whole shorthand sentence is given first (a); then follow (b) the single characters that make up the fonostenographic words of the sentence. Below the shorthand characters the fonostenographic-spelling analysis of each word is furnished.

*The e's, i' n, th' i, m' emr i,*  
*s' e, th' ou, k' a' r' a' k' ter.*

Having analyzed the sounds of each of the words which occur in this first exercise and having studied carefully the instructions here given in connection with this first lesson, the student should practice writing (1) each separate short-



hand character,\* (2) each phonetic outline, and (3) the whole sentence. Care should be taken to make each character and outline conform in its proportions as nearly as possible to the copy given; and the direction taken by the strokes and curves, the size of each sign, and the mode of its junction with preceding and consequent strokes or curves, circles, or hooks, should all be closely noted and carefully reproduced. Special attention, too, must be given to the matter of writing the characters lightly or heavily, as their sound-value † requires, the curves and strokes which are shaded in the exercise-sentence being shaded in the learner's writing, and those which are in light lines, written lightly. The reason for the arrangement of the shorthand characters in thin lines and thick lines, light strokes and curves and shaded strokes and curves, "is important and should be thoroughly understood. By comparing the sounds of any two signs thus classed together it will be found that one is but a slight modification of the other; that they are produced at the same point and by the same contact of the organs of speech in almost precisely the same manner, the only difference being that in one

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\* It may be observed that the term "character" is here and throughout used to indicate a *single* stroke, or curve, or hook; and that the word "outline" signifies the whole combination of any number of *characters* joined together. The terms "sign" and "fonostenograf" designate either *character* or *outline*.

† The term sound-value is used to signify the power or value in sound of the shorthand sign, or to mean that sound or combination of sounds for which the shorthand expression stands.

case the action of the organs is accompanied by a slight sound, a sound of the breath simply, and in the other the same action is accompanied by a partially suppressed vocal sound. This undertone or subvocal constitutes the only difference between the words *pay* and *bay*, *tame* and *dame*, *chest* and *jest*, *kilt* and *gilt*, *fan* and *van*, *thigh* and *thy*, *seal* and *zeal*, and *shun* and *-sion* in *vision*.' (Munson's *Complete Phonographer*, p. 20.) So it will be seen that the initial consonants in the words just given are paired in power, the same stroke or curve representing both of the consonant sounds, which are differentiated one from the other only by the thinness or thickness of the line of the character.

The first character given in the shorthand sentence represents the sound-value expressed by the ordinary alphabetic convention *th*; and it *may* be written lightly to indicate its sharp or whispered sound, and heavily to indicate the breathed or vocal sound; but in ordinary reporting it is absolutely needless as a general rule to make this distinction in the case of *these* cognates; therefore the character written with a *light* line expresses both sound-values of the digraph *th*.

The stroke for *p* (the first character in the second outline) is *halved* (i. e., written only half as long as its normal length) for the purpose of indicating the added sound of *r*, the character being thereby given the sound-value *pr*, *për*, *pîr*, and *pûr*; as in *propose*, *perform*, *pyrotechnic*, or *purpose*. Observe here that the sounds *ĩ*, *ě*, and *ũ* (short *i*, *e*, and *u*) are very frequently omitted from the phonetic outlines, since

any specific representation of them, other than that which is derived from the fact that these three vowel sounds may be conceived to be *inherent* in the accompanying consonant, has by experience been found to be generally unnecessary for the purpose of rendering the outline clearly legible.

As explained in the foregoing chapter on fonostenographic spelling, this is especially the case where the syllable in which any of these three sounds occurs is a *weak* one (that is, unaccented) or an *insignificant* one (that is, such as affords no special assistance in so distinguishing or differentiating the syllable in question as to aid in the determination of the word for which the outline is used). It will be found advantageous to follow from the first that very primary rule of rapid writing which declares against the expression of unnecessary sounds; and all those sounds which are *weak* or *insignificant*, and especially those which are both, are, for the reason that they do not essentially conduce to legibility in the transcription of the shorthand matter, held to be superfluous in reading, and consequently negligible in writing. Among such sounds those here in question, namely, *ĩ*, *ě*, and *ů*, are found more frequently than any others. Hence it is a rule of very general application, to give to these sounds no specific representation *unless they occur as initial or final sounds*. There are words, it is true, in which these sound-values, even when not initial or final, require expression; in such cases it is of course necessary to give them adequate representation. Before these lessons have been finished, and after the elements of legibility have been comprehended and the

measure of precision demanded by legibility clearly understood by the learner, he will be familiar with the syllables and words in which this specific representation is imperative.





The third character in the second outline is the curve for *s* and *z*, *shaded* to denote the sound-value represented in the ordinary alphabet by the digraph *sp*, and *lengthened* to indicate the added sound of *t* or *d*. When a character is to be lengthened, it should be written a little less than twice as long as its normal length. This mode of expressing *t* or *d* is used in almost all the standard shorthand systems; it is one of the best and most common devices for obtaining brevity without a sacrifice of precision, and is followed very generally throughout this system of shorthand.






The half-circle or hook representing the sound-value *ī* is always written with a motion to the right, in an *evolute* forward direction like that followed by the hands of a watch; whereas the character for *ā* (which is in all other respects entirely similar to that for short *i*) takes the contrary motion, and is written always to the left in an *involute* direction, contra-clockwise. Both these characters when used to express merely the sound-value of either *ī* or *ā*, should ordinarily be written in such manner as to be joined without making an angle with the character which they follow. As will be seen later, these characters are joined in such manner as to produce an angle with *both* the preceding and the succeeding characters, whenever it is desired to give them the added sound-value of *s* or *z*.




In the last outline given in the practice-sentence the






sound  $\check{a}$  occurs twice, and in writing the circle-vowel by which it is represented the learner should be at some pains to study its joining with the preceding and the following characters, and also to note its size, which is the normal or standard for circle-vowels. The same character, written as a smaller circle or as a larger circle, denotes different vowel sounds. The vowel  $\check{a}$  is a primordial vowel of very frequent occurrence, and its specific representation is quite generally requisite; it is therefore suitably represented by one of the simplest and clearest of phonographic characters. Two sounds of the vowel  $a$  ( $\check{a}$ , short  $a$ , and  $\ddot{a}$ , which is usually known as the Italian  $a$ ) are represented by the same sign, the standard-size circle; and this dual representation will cause no difficulty in transcribing, experience having very conclusively demonstrated that in English words these two sounds are suggestive of each other and need no differentiation in method of representation, as the distinction so indicated would be *insignificant*, the term insignificant being used in the technical sense explained on page 29. The normal method of writing circle-vowels (see the word *character* in the exercise-sentence above) is to trace them in an evolute or clockwise direction, and when the circles are written in this manner they represent their primary power or normal sound-value. When, on the other hand, these circles are written in their inverse manner—that is, involutely or contra-clockwise—they represent as an additional or acquired sound-value the sound  $s$  or  $z$ . Hence  $\check{a}$  or  $\ddot{a}$  written inversely becomes  $\check{a}s$  or  $\ddot{a}z$ ,  $\check{a}s$  or  $\ddot{a}z$ , as will appear more fully on a later page.






## EXERCISE-SENTENCE II.




*a* ×    

   ×  × 




   (not o nor o),

nor c) ,  , < (= (

) /, / c or n / nor c)

, ,  / ) > ×

*L' i' f, l' i' k, à (a), d' o' m, ü (of), m' è n*  
*ì, k' ü lr, g' l' à 's, sl' à 'n s', the, wì (whi)*  
*'t, r' à d' i' n' s, ù, è ter nit.*

The second character in the first outline represents the diphthongal sound of *i*. This character is written as an

upward tick, drawn from left to right, and also as a downward tick, drawn from left to right, and whenever neither of these two forms will join naturally with a preceding or a following character, the sound is represented by the combination of both these forms, writing (1) the upward tick from left to right, joined (2) at rather less than a right angle with the downward tick, the order of the two ticks being reversed wherever a more convenient joining will result therefrom. In the first combination the angle of juncture of the ticks will face downward, in the second it will open upward.

The standard circle-vowel *a* is used to represent the article *a*. As this word takes, according as it is or is not stressed in the sentence or phrase or connection in which it is used, respectively the diphthongal sound of long *a* (*ā*) or a shortened sound of Italian *a* (*à*), the representation of it given here is, of course, not phonetic. The same thing is true in a more manifest manner of the downward tick which is used to represent the article *the*. In this system, and in perhaps every one of the scores of shorthand systems that the author has examined, the representation of either or both of the sounds of each of the words *a* and *the*, together the most frequently used words in the language, is unphonetic and even arbitrary; and this fact, along with others of like import, pretty effectually bars all the so-called *phonographies* from the right of claiming to be strictly phonetic. Shorthand, however, is primarily and professedly a matter of expediency, of practicability; and expediency and practicability, so far from demanding at all time,

an absolute phoneticism in character and outline, depend in a large measure on judicious departures from an exclusive and encumbering compliance with the theories of phonography, and on an advantageous recourse at times to the best expedients of stenography. A wisely discerning union of the sound in principle and the valuable in practice, with little question of whence or how it comes, is and must be the first and the last requisite, the prime and the ultimate desideratum of shorthand perfection. All the writers of phonography admit into their shorthand script many of the devices of stenography; yet not one of the authors of the phonographies appears willing to profess that his style of writing is, as this system by its name professes to be, dependent in some measure for its composition and practice on both *phonography* and *stenography*.

The character used to represent *of* is one of a class of outlines known in shorthand as *wordsigns*. For the purposes of shorthand it is necessary that words should be written in the briefest and most contracted form consistent with graphic facility and phonetic symbolism; in other words, the outlines should accord with the rules of writing-movement and should express plainly the *strong* and the *significant* elements of the sounds uttered. But there are certain words, roughly estimated to be about one hundred and fifty in number, that are of so frequent occurrence as to form more than one-half of all the terms found in an average paragraph or on an ordinary page. Such words, it is clear, should have an especially brief outline for their representation, and consequently the signs by which they are repre-



sented are contracted to the utmost limits that a logical application of the principles of shorthand will allow. These contracted outlines are known technically as *wordsigns*, which term, however, since it applies in a general way to all written words (all written words are *wordsigns*), is hardly as distinctive an appellation as might be found. The terms *logogram* and *grammalog* are derived from the Greek equivalents of *wordsign* and *signword*, and are used by some authors, the former term being applied to the shorthand outline and the latter to the longhand word. The outline for each *wordsign* gives ordinarily one or two of the most significant sounds in the word for which it stands. The principles upon which the *wordsign* contractions are based are deduced from many considerations, the most weighty of which are (1) that the characters used to represent a *grammalog* should possess a facile form for writing, and (2) that the *logogram* should be such an outline as has a strong significance or power of self-determination and self-distinction.

Whenever the learner meets a *wordsign* in his exercise-sentences he should be at pains to practice writing it with more than ordinary diligence ; such an outline should never be passed over until the student has mastered its meaning and given it by repeated copying a permanent place in his memory. To write each of the *wordsigns* as they occur in the practice-sentences from one hundred to five hundred times, will be found to be profitable practice and by no means excessive repetition.

Final *t* or *d* is very frequently omitted, especially where, as in the word above (*colored*), it follows a half-length

stroke or curve representing the added sound-value of *r*. (The character for *en* and the half-length *l* are similar in form, but no confusion will arise out of this likeness.)

The combination in sound of the coalescent semi-vowel *w* (or *oo*) and the diphthong *i* (*ai*), is represented by the double tick *i*, with its angle facing, like the curve for *w*, to the right.

Whenever we have two successive vowel sounds, each of which is short and unaccented (as *ia* in radiance), the first is expressed, the second omitted, the vowel sound which has the smaller content of significance (namely, in this instance, the *a*) yielding place to the sound with the higher power for word-determination and a larger value from the standpoint of legibility; if, however, one of the vowel sounds is an accented syllable or sound, this accented vowel should of course be expressed in preference to the weak or unaccented vowel sound.

## EXERCISE-SENTENCE III.

a x 7 = o - o d r { /  
 7 r o / L x  
 b x n t , o , o ~ , - , o ,  
 l o ) , r , ( o / ~ , / ,  
 \ - / , c o r n o r = (evolute  
direction always) - ) / o  
 ) ~ , o ~ , / , / = -  
 \ , ) o ~ \ x  
 I ' t , i (is), ä ' s , gr' (great), a , p' oi ' nt , ü ,  
 w' is d' üm , t (to), h' i ' d , i ' g n' r' ä ' n  
 ' s , ä ' s , t , d' is c' üvr , n' ö l' ěg .

In studying the first outline in this lesson the learner should devote especial attention to the direction and mode of joining, followed by the hook whose sound-value is *ī*.

This sign, when initial, is always to be combined with the succeeding character in such manner as will allow the

hook to be traced in an outward, forward, and evolute direction. As will appear from a consideration of the fonostenographic signs for *it* and *ignorance*, the hook, written in compliance with this rule, is placed on the left side of upright characters and on the lower side of horizontal strokes.

Another rule to be observed in connection with the juncture of this hook is that when it is used, initially and finally, to represent its normal value (*i*) it is joined in such manner as not to produce an angle; medially, it is so joined as to necessitate only *one* angle, the angle of juncture between the hook and the *succeeding* character; but to express its added sound value (*is*, *iz*), it is generally joined in such manner as to produce, initially and finally, one angle, and medially, *two* angles, as is exemplified above in the words *wisdom* and *discover*.

It should be noted that when the character which represents  $\bar{a}$  is so joined as to indicate the addition of *s* or *z*, the hook always faces the right, while the *i*-hook, under like conditions, always opens on the left.

The second, fourth, and ninth outlines in the practice-sentence are the wordsigns representing respectively *is*, *great*, and *to*, these words being always written in this manner.

The character used to represent the diphthong *oi* (sixth outline) is a combination formed of a circle (*o*) and a half-circle (*i*), the latter being written *outside* of the former; the sign whose sound-value is *ou* is a combination of the same simple characters, with the half-circle written *within*

the circle. Both these compound characters (*oi* and *ou*) should, wherever the joining will allow, be traced, like the circle and half-circle of which they are composed, in the normal forward or evolute direction, the direction followed in tracing *Q*. Both are doubled, *i. e.*, written somewhat smaller than twice their normal size, to represent the added sound of *t* or *d*.

The character designed to signify the aspirate *h* is a thickened tick. This tick should be given about half the length of a half-length *v*, and should be traced downward from left to right. Sometimes, however, for the sake of a more facile and distinctive joining, the *h*-tick is written downward from right to left, being then the same character in appearance as a quarter-length *d*, were such a stroke used. It is to be noted that the specific representation of this aspirate may, as a rule, be entirely omitted before an expressed vowel (*e. g.*, in *had, half, behold, behave, mishap, perhaps*), since the representation of this succeeding vowel is all that is demanded by the requirement of legibility. For example, if, in the outline for *hide*, the representation of the aspirate *h* were omitted altogether, the fonostenographic sign could not possibly be taken for any verb in the language other than that which it is used to signify.

In the outline for the word *ignorance* the character for *n* is written full-length and the stroke *r* inserted, for the reason, as the reader will perceive, that the half-length *n* would not here join so facilely and distinctively as the full-length sign.



not specifically represented, as, *e. g.*, in *yes, yet, yellow*. In all other words in which the sound of consonant *y* is to be indicated, it is represented by the stem-*y*. Care should be taken to make the *y*-hook large enough to distinguish it from the small hook of the same kind, which is used to signify the sound of short *i*. The same rules that govern the joining of the initial *i*-hook apply likewise to the larger *y*-hook.

The sign for the consonant *n* is shaded to represent the sound-value *ng* (*eng, ing, ung*), and this shaded character is halved and doubled to represent respectively the added sounds of *r* and of *t* or *d*. So, in like manner, the sign which signifies *m* is shaded to represent *mb* and *mp*, and, when so shaded, is halved to indicate *mbr* and *mpr* (as in *member* and *temper*), and doubled to represent *mbt* or *mpt*, and *mbd* or *mpd* (as in *gambit*, *stamped*, etc.)

The small half-ellipse facing upward to the right and traced downward from left to right, is used to represent that combination of sounds which is usually designated in the ordinary alphabet as *ñn*. This sound-combination is of very frequent occurrence and requires a brief method of representation, such as is afforded by the half-ellipse character. The reverse half of a like ellipse is employed to indicate *ñn*, which sound-combination also requires an especially brief symbol. These half-ellipse signs for *en* and *un*, tho identical in appearance with the half-lengths of the stems *l* and *ch*, do not in practice in any wise conflict with the latter characters. The primary phonetic principle that a single sign should represent only a single sound, is an ex-

ceedingly good principle—which all practical shorthand systems judiciously violate.

The light tick used to indicate  $\check{e}$  is to be traced as a horizontal stroke when the joining will allow ; in other cases it is written vertically. Note that in the word *eminent* there are three short vowels ( $\check{e}$ ,  $\check{i}$ , and  $\check{e}$ ), and that only the first is given specific representation, the initial syllable being the *strong* (i. e., accented) and *significant* part of the word-sound, and requiring therefore complete and specific representation. The learner should very early in his shorthand practice accustom himself to observing the strong and significant syllable or syllables of each word that he writes. His ability to decide immediately and intuitively on this element in the word will be of great service to him when he comes to apply in his reporting practice the most important principle of contraction and brevity in this system, the principle of the fonostenographic root—a principle which, comprehensively conceived and consistently applied, as in this method of phonography, is an entirely original feature in stenographic writing. The application of the principle of the fonostenographic root affords to this legible, vocalized system the same measure of brevity as is found in the illegible, unvocalized Pitmanic methods of phonography.

The student should note the manner in which the circle vowel  $\bar{o}$ , occurring between the curved stems for *ch* and *s*, is made to keep the same position as that which it would take if final after *ch* or initial before *s*. Whenever possible a circle vowel between two curved strokes should always be so drawn as to maintain its normal position (*within* the



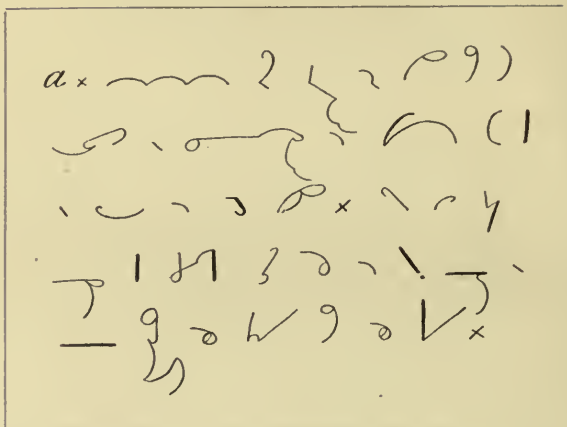
curved stem) with respect to both the preceding and the succeeding characters.

A small initial hook (similar to the *a*-hook) is used in connection with the half-ellipse signs *en* and *un* for the purpose of representing consonant *w*, as in *went*, *Wednesday*, *won*, *once*.

As an exception to the general rule of omitting the aspirate-tick before an expressed vowel, the sound *h* is given specific representation in the words *whole* and *wholly* (see outline in the exercise-sentence), in order to distinguish these words respectively from the outline for *old* and the wordsign for *only*. The thoughtful learner may think on first consideration that the full outline for *only*, written with the *ly*-hook (illustrated in lesson v), would be quite as brief as this more arbitrary form, the wordsign outline; it must be remembered, however, that the form here chosen allows the use of the forward-direction forward movement, which is much more conducive to speedy writing than the backward direction of the same movement.

The shaded stem representing the sound *b* is used finally (in the numerous class of such words as *admirable*, *considerable*, *credible*, *suitable*, *voluble*) to indicate the suffix *ble*, *able*, *ible*, *üble*, the *l* being omitted.

## EXERCISE-SENTENCE V.



The first sign in this exercise affords an example of the frequent omission (generally in unaccented syllables) of the sign for the sound *k* before the sound *s* or *z*, and *sh* or *zh*, as in the words *accept*, *access*, *luxuriant*, *proximate*.

The next outline, consisting of the wordsigns for *in* and *the*, is an illustration of shorthand *phrasing*. The principles and practice of phrasing will be explained more fully on a later page of this manual. Here it will suffice to say that all such simple and common longhand phrases as *in the*, *to the*, *of the*, *it is*, *it will be*, *of our*, should, for the sake of speedier execution, be written as a single fonostenographic outline, the pen being neither raised nor stopped while the outline is being traced. At this point in the learner's progress the only method of phrase-writing that is recom-

mended to him for practice is that which has been called *simple phraseography*. This kind of phrase-writing consists merely in joining together, without any departure from the form of the outlines as written separately, the fonostenographic characters of the words to be phrased. The other method of phrasing, which we will term *advanced phraseography*, will be developed fully in a subsequent portion of this text-book.

The final large hook in the first sign on the second line of this lesson represents the adverbial termination *ly*. This *ly*-hook is joined only to full-length stems. In other cases final *ly* is indicated by the *l*-stem, as in the words *greatly* and *certainly*, in which logograms the stem *l* is added to the wordsign half-length characters.

The sounds *kw* and *gw* are represented by the double-length *k* and *g* strokes, the stroke for *kw* being the same as that for *kt* or *kd*, and the character for *gw* being identical with that for *gt* or *gd*. This identity of strokes for diverse sounds will not be found to lead to illegibility. If, however, it becomes at any time essential to distinguish the one set of sound-values (*kw* and *gw*) from the other (*kt*, *kd*, and *gt*, *gd*), this may readily be accomplished by representing either or both by the two separate full stems.

The second last character on the second line of the engraved lesson above is *intended* to represent a double-length *sh*. In such words as *should*, *could*, *would*, and *good*, the sound *oo* (the short sound of the long *oo* in *shoot*, *coed*, *wooded*) is not provided with a specific symbol, the consonant being doubled to represent the word. It is scarcely ever necessary to give this short sound of *oo* specific repre-

sentation; but, should it become essential to afford the sound such a representation, it may be done by writing the stem for long *oo*, with a light tick (the forward, upward *i*-tick) drawn through it.

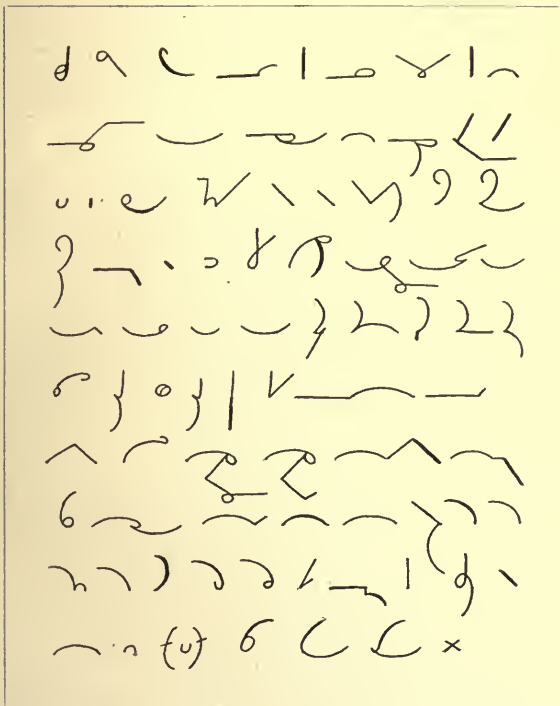
The last outline in the first sentence is also very imperfectly written. The final character in the outline is the stem for consonant *y*, halved to represent an added *r* sound. This *y*-stem is always traced downward, save in the few words (such as *Yale*) in which the down-stroke will not afford a facile joining; in such cases the sign is traced upward. It will be observed that this stem is identical, except in *direction* of writing, with the sign for the compound vowel sound *ū*.

The dot written just below the end of the V-stroke (the wordsign for *have*) is employed to represent final *ing*, the sign of the present participle. This dot is used to represent the sound *ing* only when that sound forms a complete syllable in itself; *e. g.*, in the word *singing* the final syllable is represented by the *ing*-dot, but the initial syllable (*sing*) is symbolized by the stroke for *s*, the hook for *i*, and the curved stem for *ng*.

In the fonostenografic signs for the words *peers* and *betters*, the stroke for *r* is doubled to indicate the added sound of *s*. As the difference between the singular and the plural number is in many terms a vital one, the writer should be careful to make the distinction between the stroke-*r* and the stroke-*rs* so strongly marked by the use of the single-length stem for the former, and the double-length stem for the latter, that words in the singular will never conflict with the same words in the plural number.

WORDSIGNS.

EXERCISE VI.



## SIGNWORDS.

## (EXERCISE VI.)

*Abound, bound, and about* (the same outline being used to represent these three words; the *ou*-sign, however, should be doubled in *about* to indicate the added *t*); *after* and *afternoon*; *aged* and *agent*; *again* and *against*; *be, been, and by*; *across*; *before*; *by, be, and been*; *certain* and *concern-ing* (the double termination *cern-ing* indicates that the wordsign stands for both *concern* and *concerning*); *character*; *commit* and *committee*; *common*; *concern ing* and *certain*; *contrary*; *difficult-y*; *do*; *each*; *either*; *example-d*; *experience-d*; *for*; *from* (also *confer-red* and *prefer-red*); *furnish-ed*; *general* and *gentle*; *gentleman*; *gentlemen*; *govern-ed*; *he*; *is* and *his*; *important* and *report*; *language*; *manufacture-d r*; *material*; *me, my, and much*; *might-y*; *most* and *motion*; *Mr.* and *mercy*; *much, me, and my*; *native* and *nature-d*; *necessary*; *neither*; *next* and *connect*; *nothing*; *only*; *opinion*; *our* (small *ou*-sign) and *out* (large *ou*-sign); *principal-le-led*; *public-lish*; *purpose-d*; *question-ed* and *request*; *quiet* and *quite*; *reference*; *relation*; *satisfaction-ory*; *satisfy-ied*; *service, reserve, and survey* (the *noun*, not the *verb*); *several*; *shall*; *simile-ar* (*s-i mp* = *simple* and *sympathy*); *society*; *subject* (the *adjective* and *noun*, but not the *verb*); *such* and *was*; *sufficient*; *their* and *there*; *they, them, and think*; *these*; *think, they, and them*; *thing*; *this*; *those*; *time-d*; *together*; *up*; *upon*; *very*; *was* and *such*; *we*; *what*; *woman*; *women*.

The above list of fonostenographic outlines (wordsigns) and longhand equivalents (signwords) includes nearly all of such terms as make up, together with the few given in earlier lessons, the whole number of those words which, as has already been explained, require special abbreviation on account of their frequent occurrence in written and spoken English, and on account of the lengthiness of their outlines when written fully; but, although these words are listed separately and designated as *wordsigns*, they are almost all of them contracted in accordance with the regular principles of this system, as will appear subsequently, very few of them, indeed, being arbitrary forms. They have been presented here, however, as wordsigns because they are such terms as it is essential in any case to contract; if the shorthand system did not admit of their being regularly contracted, then the requirements of reporting speed would demand that they be arbitrarily abbreviated. There are, however, many words of very frequent use which, because their full outline is sufficiently brief for all the purposes of shorthand, do not require to be represented by wordsigns. Among the terms of this class may be mentioned *can, will, may, and must; could, should, and would* (represented by single double-length strokes); *am and are; how, when, who, and why*; with a number of others of more or less constant recurrence.

The wordsigns should be written and rewritten until they are so thoroughly mastered that the learner can trace them about four times as rapidly as he can write their longhand equivalents. Perhaps the most expeditious manner of mas-

tering the wordsigns is to study them one at a time until about a dozen of them have been learned, and then to write and repeat this dozen as a group so frequently as to give each wordsign a permanent place in one's memory. Passing, then, from the first twelve, the student should take up another dozen in the same manner; the two groups may afterward be combined and the whole twenty-four signs written consecutively. In this way the entire list may be readily learned and a permanent command of every wordsign obtained.

The wordsign outlines should be used as *roots* in the formation of such fonostenografic derivatives as *afterwards*, *by-way*, *certainly*, *characteristic* and *characterize*, *common-place*, and a number of others. The learner should note, however, that the wordsigns are not susceptible of such modifications of their outlines as would result from an application to them of the principles of halving and doubling; the added sounds *r* and *d* and *t* are therefore represented in wordsign forms by their full stems. The *ing-dot* principle, however, should be employed wherever an *ing*-sound is to be indicated, as, *e. g.*, in *be-ing*, *do-ing*, *furnish-ing*. A special reason for the application of this principle to the wordsigns is that the *ing-dot* addition modifies the general appearance of the outlines and impairs their legibility *less* than the addition of the *ing-stem*. In view of the necessity of legibility in shorthand, the wordsigns, owing to their being more or less abbreviated, have to be treated as *constants* of fixed and invariable form.



The wordsigns may, nevertheless, be written in phrases, if care be taken to preserve the ordinary forms of the component wordsign outlines. It should be remembered that, on the one hand, many words which are written fully when standing alone, may be abbreviated when they become part of certain phraseograms, while, on the other hand, when a *wordsign* enters into the composition of a phrase-sign the outline of the former always retains its integrity and is not to be further abbreviated, such abbreviation being liable to result in loss of legibility.

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## EXERCISE

IN THE

### USE OF THE WORDSIGNS.

(EXERCISE-SENTENCES VII.)

The student's attention is directed to the fact that the same shorthand form that represents a verb in the present tense, may (after the auxiliaries *am*, *have*, or *was*, etc.) be used generally to indicate the past participle of the verb. "Are satisfy," "has be," "was give," "is confine," can of course mean only *are satisfied*, *has been*, etc.

Whenever it is convenient to do so, the *ing-dot*, instead of being supplied by the dot itself, is indicated by position, *i. e.*, by beginning the word *following* the outline containing the *ing-sound* at the same point as that at which the *ing-dot* itself would have been placed were it employed; in other words, instead of writing the *ing-dot* in position,

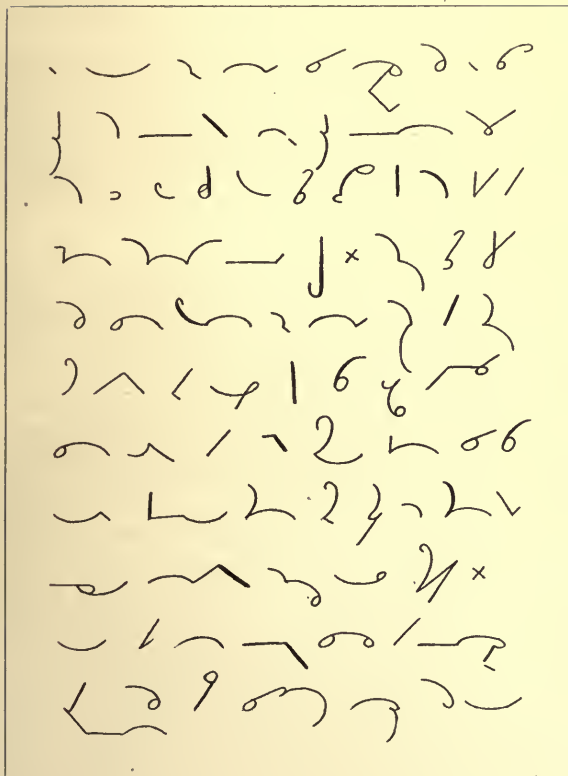
you omit it altogether and *begin* the next outline in the *ing-dot* place.

The stroke *ě* is used (see first character on line 4) to express the prefix *ex*, and the combined strokes *s* and *l* represent the affix *self* and *selves* (see second outline). To let the student learn the most numerous and useful prefixes and suffixes by taking them up singly here and there as he encounters them in his practice-sentences, has been deemed more judicious than for the author to set them all forth in one or two lessons, to be mastered in their entirety—a process of shorthand acquisition which is at once tedious and time-losing, as well as opposed to the *natural* method of learning to speak or to write.

Note that, in the second outline on the seventh line of the present exercise, the stem *ū* is halved to indicate an added *s* (or *z*) and not an added *r*, the representation of *r* after *ū* always being by means of the stem *r*. The doubling of this stem, it should also be explained here, does not indicate the addition of *d* or *t*, but of *l*, the *t* or *d* being in this case expressed by the stem-character. The reason for this variation from the general rule arises out of the fact that the stem *ū* does not, on the one hand, join easily with *l* or *s*, while, on the other hand, it joins very well with *r*, *t*, and *d*. The same outline affords an illustration of the use of the stroke *f* to represent the suffix *ful* in all such words as *beautiful*, *hopeful*, *handful*, etc.

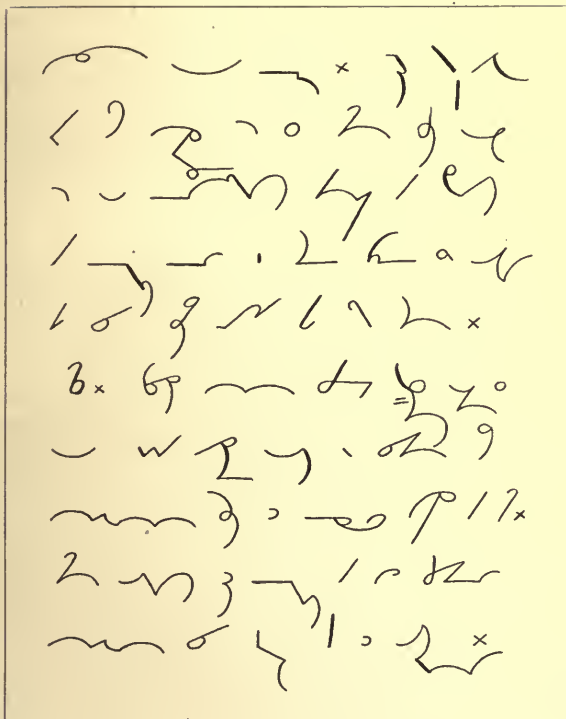
The student should give careful consideration to the two illustrations (in the words *Cleveland* and *convene*, on the second engraved page of this exercise) of a method of rep-

EXERCISE-SENTENCES VII.



resenting  $\bar{e}$ , which he has not previously had occasion to learn. Long  $e$  is a sound of very frequent occurrence and, being nearly always a strong and significant element in the syllable or the word, requires constant specific representation. It has, therefore, been found necessary to give it as facile and brief a sign as possible. In a very large majority of all the fonostenographic outlines in which short  $i$  occurs *medially*, the hook, it was observed, could be joined in two ways—either (1) to the first stem, or (2) to the following stem. So, for the purpose of economizing the shorthand material, an economy which all capable shorthand systems have to carry to the highest degree of perfection, the principle was established of limiting the joining of the hook in the first manner to the expression of short  $i$ , and the joining of the hook in the second way to the symbolization of long  $e$ . This distinction preserves perfect legibility and, by eliminating one of the angles in the character representing long  $e$ , and by changing that sign from a half-circle into a hook, makes for brevity and speed. Long  $e$  and short  $i$ , then, when they occur between two stems (as in *bin* and *bean*, *din* and *dean*, *live* and *leave*, *rick* and *reek*, *sin* and *seen*, *lit* and *leet*, *slip* and *sleep*, and in a thousand other words), are represented not by two different hooks, but by the same hook attached in different ways, the hook for  $i$  being joined *without* an angle to the first of the two stems, and *with* an angle to the second, and the hook for  $\bar{e}$  being joined *with* an angle to the first stem and *without* an angle to the second.

EXERCISE-SENTENCES VII—Continued.



When the student of Fonostenografy has mastered all the principles and characters that have been presented in the foregoing lessons, and has by diligent application acquired a complete command of so much of the method as is set forth in this first part of the manual, he will be able, on accustoming himself to the use of the system in taking down dictated matter, to write with a far higher degree of rapidity than that of which longhand script is capable; but, in order to acquire the ability to write as expeditiously as amanuensis and reporting work demands, the learner needs to master every principle of contraction and every device of abbreviation supplied by this system. These principles and devices will be amply set forth in the subsequent lessons of the complete textbook.

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The author of American Fonostenografy (who may be addressed at the *Adams building*, Washington, D. C.) will gladly furnish any further information respecting the system of shorthand here presented, will answer inquiries concerning methods of study, and will be pleased to review transcripts of the shorthand matter given on pages 53 and 55.

Instruction by mail, either in complete courses or in single correspondence lessons, will be given by the author at the regular prices per lesson or per course.

## WRITING MOVEMENT AND DIRECTION IN FONOSTENOGRAFY.

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All the standard systems of English and American shorthand are *geometric* and, to a degree, *phonetic*—that is, they employ characters composed of right lines and curves derived from geometric figures, to represent sounds or phonetic elements. The primary conditions of geometric shorthand writing grow out of the reciprocal relations of the *center* of the writing to the radii and circumferences, the chords and arcs of that center. In shorthand the center of the writing, around which or from which all the characters are traced, is ever changing with respect to the point on the line from which the writing was begun; but the relations of all the characters to the center are fixed and do not vary—*i. e.*, no matter where the center of writing may be, the various strokes, as long as they retain their normal values and are governed by the ordinary conditions, retain also their relations (the relations of form and direction) to the center. The basic factor, then, in shorthand script is the writing center. This center is always undergoing change and is ever being moved; and whenever it is so changed as to be *advanced* along the line of writing—that is, when it is carried forward and not backward—its influence on the attainment of speed in the writing is at the highest. That the forward movement in writing is faster than any other, is

indeed axiomatic. The first principle, then, of fonostenographic writing—the principle of *movement*—may be stated thus: The center of writing should be carried forward as constantly as possible, and should tend backward no more than is absolutely necessary. The writing will then progress steadily to the end of the line, without unnecessary and speed-hindering reversion toward the beginning of the line. A striking example of this tendency to revert toward the point of beginning the writing, instead of more persistently advancing in a straightforward direction, arises out of the principle of *insertion* found in all the Pitmanic methods, the consonant outline being traced first and then the center of writing reverted for the purpose of *inserting* the necessary vowels. This endeavor to move backward and forward alternately is necessarily subversive of speed; while, on the other hand, the general omission of vowel representation is destructive of legibility.

The second factor in fonostenographic writing is the relation of the center of the writing, not to the line along which it moves, but to the characters so drawn to that center as to form its circumference, its arcs and chords, and its radii. The *size* and *form* of these individual characters are fixed and constant in accordance with the general scheme of the alphabetic signs; but the direction of these characters is governed in part by the alphabetic conventions of the system, and in part by the second principle of fonostenographic writing—the principle of *direction*. By a series of carefully conducted observations, it has been determined that,



in the most highly developed organisms among human individuals, the natural direction in writing, the instinctive tendency in drawing circles, the free delineation of movement, is along *evolute* lines and not along *involute* lines ; it is outward and not inward ; it is centrifugal rather than centripetal ; it follows the course of the hands of a watch and not the contrary course. On the other side, in persons whose development in mechanical instinct and skill is of a lower order, there is a tendency to follow the opposite direction, to trace circles toward the left and not toward the right, involutely and not evolutely, contra-clockwise rather than clockwise. Now, it is easily demonstrable that the evolute direction is far better for the purposes of shorthand than the involute. The second principle of writing, therefore, in fonostenografy—the principle of direction—is that the *normal*, the *regular* direction of all strokes, circles, and hooks, is, so far as practicable, the *evolute* and not the *involute* direction. Hence it follows, as a practical application of this principle of direction, that those characters which, when drawn normally or regularly, are evolute signs, represent, when traced irregularly and involutely, not their normal value in sound, but an additional sound-value. In such cases it is conceived that the loss in speed which follows upon the change from the normal evolute direction to the abnormal involute direction, is amply compensated by the resultant gain in the enlargement of the character's sound-value or symbolic efficiency.

The third factor in fonostenografic writing is the relation

of the characters themselves one to another—their length and their breadth, their directions and their joinings. How each character should be written as a separate sign, is determined by the length, the thickness or lightness, and the direction, assigned to it in the alphabet of the system. As a result of learning the lessons already given and of practicing the exercises so far afforded, the student will by the time he reaches this chapter have mastered all the elements of the fonostenographic alphabet. The purpose to which he should now more especially devote his attention, is the acquisition of an accurate knowledge of the principles and rules for the joining together of the various characters that go to make up the shorthand outlines.

The student will observe that shorthand characters, like longhand script, are so modified by motion in actual speedy writing as to lose to a large degree their preciseness of outline, direction, and position. Hence it is not necessary for the writer to attempt to maintain in his fonostenographic script a very rigid and mathematical regularity of outline and comparative length of stroke and curve. "The principal movement in writing being forward, all indirect or side movements are subordinated to it; all perpendicular or partially backward strokes will be shorter than those written forward horizontally or inclined, and all words which would naturally extend far above or below the line of writing will be brought more into lineality by encroaching a little on the rules of position and by making the phonographs smaller." (*Munson: The Complete Phonographer, p. 116.*)

## SCRIPT JOININGS IN FONOSTENOGRAPHY.



The special aims in the matter of the joinings and combination of the characters are (*a*) to make the various modes of joining as *facile* as practicable ; (*b*) to keep them as *regular* as possible—that is, to have them conform to general rules ; and (*c*) to draw from the joinings (*i. e.*, from the regularity or the irregularity of these joinings) as large a content of significance, as high a power of sound-representation, as is practicable and advantageous.

In the rules set forth below are embodied the principles of fonostenographic joining ; but by way of premise to the specific rules the following general principle may be stated :

Medial circles and hooks (that is, circles and hooks occurring between two characters) should be so joined as to allow the whole outline to be drawn continuously without a pause or break and without any unnecessary angle or change of direction of movement. The object in view is to attach the medial circle or hook to the preceding character in such manner as to render the juncture with the following character *facile* and *regular*.

1. Initial and final circles are joined to curved strokes in such manner as to follow the direction of the curve of the stroke and to keep *within* the curved character. See the

outlines for *what* (63, 1)\*, *that* (63, 2), *small* (wordsign form, 63, 4), *most* and *and* (63, 5), and *authors* (63, 8).

2. Circles initial or final to straight strokes, and circles occurring medially between straight strokes, when used to express their normal sound-value, are joined in such manner as to follow lines of evolute motion and not lines of involute motion. The principle embodied in this rule has already been explained on page 31. Some illustrations of the application of the rule may be noted in the writing exercise on page 63; *e. g.*, in the outline for *characters* (63, 2), the phraseogram for *a-question* (63, 2), and the signs for *brought* and *practical* (63, 3).

3. The joining of circle-vowels which immediately follow a straight stroke and precede a curved stroke, is governed by the former character, the circle, when its normal value is to be expressed, being joined to the straight stroke in such manner as to follow an evolute line of movement. Some instances of the application of this rule are found in the outlines for the following words: *Contrary* (63, 6), *rather* (63, 9), *shorthand* (63, 12), *crowd* (in phrase *to-crowd*, 65, 1), *copperplate* (65, 2), and *phonography* (65, 8).

4. When the circle-vowel occurs immediately after a curved character and before a straight stroke, the joining is

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\* When hereafter a shorthand outline or stenograf in the writing exercises is referred to, the reference will be made by means of two figures enclosed within parentheses, the first figure being the page-number and the second the number of the line; *e. g.*, "(63, 1)" means page 63, first line.

a.  
62 h m n p  
o o o o p  
h p l q r t s u v w x  
y z o o o o o o  
e z / y v w x y z  
2 h ; m ; n ; o ;  
p | q r s t u v w x y  
z a b c d e f g h i  
j k l m n o p q r s  
t u v w x y z  
q v h r e g  
o o 2 4 - 6 2

governed by the curve, and is in accordance with rule 1 above stated. Illustrations of the rule are found in the signs for *shorthand* (65, 2), *phonography* (65, 8; see also the briefer form for this word given on page 71, line 5), *the-smaller* and *more* (67, 2).

5. Circle-vowels occurring between two curved strokes are written within the curve of both strokes, as has been explained on page 42; but in some cases, in order to obtain a more facile and expeditious joining, the circle is written within the curve of the preceding character and outside of the curve of the following character. See the outlines for *longhand* (69, 6) and *Johnson* (55, 6).

6. When an initial or final hook is used to represent its normal sound-value, it is joined without the interposition of an angle to the following or preceding stroke; but when the hook is designed to convey an additional sound-value (usually that of *s* or *z*), it is joined *with* an angle. As an exception to this rule, it may be noted that initial short *i* before *m* or *mp* or *mb* is written normally with an angle, the regular joining not being very facile.

7. Medial hooks are usually joined without an angle to the stroke followed, and with an angle to the stroke preceded. The sound of  $\bar{e}$  is, as previously explained, sometimes represented by a disjoined hook and sometimes by a half-circle, hook  $\bar{e}$  following the rules for hook-joinings and half-circle  $\bar{e}$  the rules for half-circles.

Having comprehended the principles and learned the rules set forth in this chapter, the student should take up

b.

a. + — 4 0 — 4

69 ) 9 4 7 7 7 7

2 9 7 4 7 ; 1 2

8. 4 2 2 7 4

4 7 7 7 7 7 7

1 7 x 7 7 7 7

8 7 7 7 7 7 7

7 ; 1. 7 7 7 7

7 7 7 7 7 7 7

7 7 7 7 7 7 7

7 7 7 7 7 7 7

7 7 7 7 7 7 7

for practice the writing exercise ("The Size of Shorthand Characters") presented on pages 63-73. The learner should attempt to master only a small portion of the exercise-matter at a time. Let him first read over about half a dozen lines of the shorthand forms, note carefully the various fonostenographic principles and devices applied, and after the matter is fully apprehended begin to write the portion read and studied. Then the shorthand outlines of this first division of the exercise should be read and reread, written and rewritten, a dozen times before the next portion of half a dozen lines is taken up.

In the outlines for such words as *size* (63, 1), *times* (63, 3), *prize*, *lies*, *descries*, *tries*, the sound of *z* or *s* is indicated by writing the  $\bar{i}$  with the combined ticks—that is, by writing it in the abnormal or irregular way. In the words *tie*, *pry*, *lie*, *descry*, *try*, etc., the final vowel is represented, of course, by the single-tick  $\bar{i}$ ; and therefore when the double-tick  $\bar{i}$  is used in such cases, it signifies the addition of the sound-value *s* or *z*. It should be noted that the sounds  $\bar{i}z$ ,  $\bar{i}s$ , when initial, are not represented by the double tick, but by the single tick and the stem *s*, and that wherever the double tick is used initially it indicates either the sound merely of  $\bar{i}$  (in cases in which it may be necessary to draw both ticks in order to get a facile joining), or it indicates, as previously explained on page 36 (and this is the usual case), the compound sound of  $w\bar{i}$  ( $\delta\bar{o}\bar{i}$ ), as heard in the word *while* (63, 6) or *wise* or *white*. In representing the sounds  $w\bar{h}\bar{i}$  (*why*) the aspirate *h* is given no representation, as the *h*-sound here is neither strong nor significant.



c.  
220 y W / n "1".  
9 "we 9 9 9 9  
9 m 9 9 9 9  
u 9 9 " 9 9  
= 9 9 / 9 9 9 9  
9 9 9 9 9 9  
9 / 9 9 9 9  
9 " 9 9 9 9  
9 9 9 9 9  
9 9 9 9 9  
9 9 9 9 9

Some additional wordsigns of frequent recurrence are introduced into this exercise, viz: *Small* (63, 4), *equal* (63, 7), *into* (65, 2), *same* (65, 5), *large* (65, 11), *smaller* (67, 2), *circumstances* (69, 9), *object* (69, 11), *amount* (69, 12), *larger* (71, 8), and *movement* (71, 10).

The final *unaccented* syllable *sent* or *cent*, in such terms as *absent*, *decent*, *present*, and *recent*, is treated as an affix or suffix, and is represented by the double-length *s* or *z*; and since the suffix *ation* (*e. g.*, in *representation* and hundreds of other words) is represented by the hook *ā*, the combination of the two affixes into the final syllables *sentation*, is expressed by the stem *st* and the hook *ā*. See *presentation* (63, 11). The final syllables *dent* and *ment* (unaccented) are likewise represented respectively by the double-length *d* and the double-length *m*. Note, for example, *students* (65, 10), *elements* (71, 2), and *movement* (71, 10).

The final hooks *ā* and *ī*, used to represent the affixes *ation* and *ition* in such words as *illustration* (63, 12), *consideration* (63, 2), and *expedition*, are, in order to represent the plural forms of the affixes, written as disjoined hooks—that is, as hooks joined *with* an angle in the manner ordinarily followed for the indication of added *s* or *z*.

Note that in the stenograf for *textbooks* (63, 12) the sound *st*, and in the stenograf for *copperplate* (65, 2) the syllable *per*, are given no specific representation, because this syllable and that sound are entirely negligible, being neither strong nor significant.

The syllable *con* or *com* is of exceedingly frequent recur-

d.

1. m / e h g z o l h  
 2. y x d y w / m o  
 3. z f y . h o  
 4. z - e - e m / v r  
 5. y g y o m u r  
 6. x m / h u y p x d  
 7. s e f e m g m  
 8. o e c f y i d w  
 9. h - y x / a z r d  
 10. e m z o f y r  
 11. s / b n x o - g o /  
 12. p e - e r / z b

rence as a simple prefix in such words as *consider*, *constant*, *complete*, *competent*, and *company*, or as part of a compound prefix in such words as *reconsider*, *inconstant*, *incomplete*, *accomplish*, and *accompany*. Now, (a) this prefix, when it occurs unaccented (in such terms as *condition* and *compete*), is represented merely by the stroke *k* (*condition* = *k d i*, and *compete* = *k p ē t*); in many cases, indeed, as will appear later, the specific representation of the unaccented prefix *con* or *com* may be entirely omitted.

But (b) when *con* or *com* is stressed or accented, and occurs before *k* or *g* hard or *g* soft, *p* or *b*, *t* or *d*, *s* or *z*, etc., as in *conquer*, *constant*, *competent*, *consequence*, *congener*, *congregate*, *contents*, *conference*, *convert*, *conscious*, it is represented by the signs for *k* and *ō*. See *accomplish* (69, 12), in connection with which stenograf it should be noted that ordinarily both the simple prefix *com* and the compound prefix *accom* are represented by the characters *k* and *ō*, since there can be no confusion between the two.

When (c) the prefix *com* is accented and is pronounced as if spelt with short *u*, as in *comfort*, *company*, it should be represented by the characters *k* and *m*.

Where (d) the *con* or *com* is followed immediately by a vowel, as in *conical* or *comedy*, or by *r*, as in *comrades*, it should be written in full, *k ō n* or *k ō m*. It may be noted that in the three words just given (*conical*, *comedy*, and *comrades*) the syllable *con* or *com* is the basis of the word in *sound* and is *not* to be regarded either as a phonetic prefix or as an etymologic prefix; this syllable (*con* or *com*) is not a

e.  
2 1 x } 2 / 4 6 - 2  
2 1 2 } 2 / 2 2  
2 1 2 } 2 2 2 2 x  
2 2 1 } 2 2 2 2  
2 2 2 } 2 2 2 2 x  
2 2 2 } 2 2 2 2 ;  
1 2 2 } 2 2 2 2 /  
2 2 2 } 2 2 2 2 /  
2 2 2 } 2 2 2 2 /  
2 2 2 } 2 2 2 2 x  
2 2 2 } 2 2 2 2 /  
2 2 2 } 2 2 2 2 /

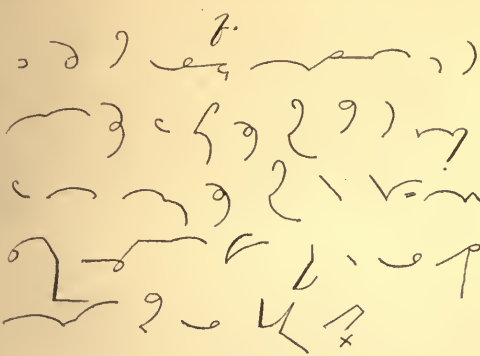
*prefix* in the structure of such words as *comic* and *conical* and *comity*, but is their *etymon* in derivation.


The half-circle for final *e* long is reversed and written with its open side facing upward, to indicate *ēs* or *ēz*, as in *increase* (65, 9, and 73, 9), *decrease* (65, 9), *pleased* (65, 12).

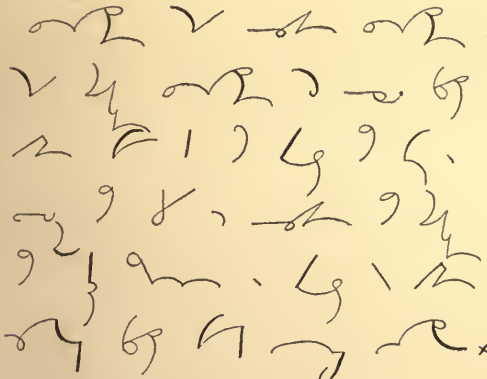
The stem *sh* or *zh* is frequently used to represent the suffixes *tion* (sounded *shun*), *tian*, *cean*, *sion*, *cion*, when these suffixes occur immediately after an expressed consonant, as in the words *proportionate* (67, 1), and *instruction* (67, 6). But where, as in *expedition* (65, 10), this suffix and a preceding *vowel* are represented by the expression merely of the vowel, then the stem *sh* is used to indicate *tious* or *cious*, as in *expeditious* (67, 2).

In many words in which it is necessary to represent specifically the sound of *s* or *z*, the stem which stands for this pair of cognate consonants will not so join with the preceding character as to preserve completely the preciseness of form with which the *s* or *z* and the preceding stroke should both be written. This difficulty arises particularly in those cases in which the stem *s* or *z* follows half-length *m* or double-length *m*. Hence the sound *s* or *z*, represented immediately after the half-length or double-length *m*, is indicated by a heavy dot joined to the end of the *m*-stroke, as, *e. g.*, in the outlines for *elements* (71, 2) and *commerce* (73, 7).

The ticks for *ē* and *ē* are used to represent respectively *ēs* or *ēz* and *ēs* or *ēz*, after the sounds *ās* or *āz*, *īs* or *īz*, when these latter sounds have been indicated by the reversed hook *ā* or *ī*. Note the first illustration, given in the phraseogram *most-cases* (73, 1).

o 2 9 <sup>f.</sup> 





The principles and practice of phrasing will be discussed fully in a succeeding chapter; but to point out here the meaning of some of the more difficult phrase-signs introduced into the present writing exercise, may assist the student in reading the shorthand outlines presented. Among the phrase-signs to be specially noted may be mentioned the following: *it-was* (63, 12), *there-was* (65, 3), *it-might* (65, 4), *they-are* (67, 1), *each-other* (67, 1), *it-will-be* (67, 3), *as-small* (67, 8), *we-believe* (69, 2), *has-shown* (69, 3), *as-well-as* (69, 5), *as-to-the-size* (69, 6), *that-will enable-him* (71, 2), *as-long-as* (73, 6), *there-is* (73, 7), and *of-a-legible* (73, 11).

The student who has thoroughly mastered such of the principles of fonostenography as have now been presented in this manual, will have acquired the ability to discriminate between strong sounds and weak sounds, significant syllables and insignificant syllables, salient factors and silent factors; and this ability to distinguish the weak, insignificant, or silent components of words from the strong, significant, and salient elements of words, will prove of inestimable value to the learner in mastering the shorthand-root principles now to be set forth.



THE FONOSTENOGRAPHIC ROOT  
OR  
SHORTHAND RADICAL.

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Every system of shorthand that aims to serve as a suitable means of verbatim reporting, needs an extreme development of speed-capacity. To attain such development the highest degree of contraction and abbreviation is demanded, and to achieve the necessary brevity and at the same time to preserve the necessary legibility, is the most essential consideration in the devising of a shorthand script. Now, it has been determined that all legibility rests upon and arises out of that which, either in itself or in the connection or context in which it is found, is an element of certainty, a factor of known significance. The more conspicuous and comprehensive this element or factor becomes, the greater is the resulting legibility. This element or factor may be termed the *basis of certainty*, and if a method of stenography has a basis of certainty, a foundation of assured significance (commensurate with, let us say, though, of course, not equal to, that basis of certainty which is found in longhand writing and which rests upon the alphabetic letters), such a method has acquired *pro tanto* the most valuable aid to practical legibility. In American Fonostenography there is

such a basis of certainty, and it is a more rational and constant foundation of known significance than any other efficient system of shorthand affords. The basis of certainty in American Fonostenography is founded upon the principle of the fonostenografic root, the rule of the shorthand radical.

It is conceived that in every sentence there is an indispensable clause or phrase or word, in every phrase there is an indispensable word, in every word there is an indispensable syllable, and in every syllable an indispensable sound. In shorthand writing we deal with words as primal parts of sentences. Words are the ultimate components and the first factors of the writing, viewed from a shorthand standpoint, and it is, accordingly, to the words that we look for the basis of fonostenografic certainty. Now, every word contains as an atomic part, so to speak, or as an irresolvable element, some indispensable syllable (a syllable being the simplest complete combination of sounds); and this indispensable syllable contains the *strong* and *significant*\* factor or factors in the word's sound, and it gives, therefore, the clearest clue to the determination of the word itself. Hence this essential syllable, this combination of the strong and significant sounds of the term, is regarded as the fonostenografic root or shorthand radical of the word. It should first of all be clearly understood that this shorthand root is not a radical in the etymological derivation or view, nor is it a

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\*These two adjectives are used throughout this work in the special sense assigned to them in the preliminary pages of the manual. See pages 29 and 42.

radical in the grammatic inflection or philologic structure of the word. The fonostenografic root is a root in sound and not in form, a phonetic root and not an etymologic root. *Know*, for example, is the English etymologic root of the word *acknowledge*, but the phonetic radical, the fonostenografic root, of this latter term is *knowl* (n' δ 'l).

Every fonostenografic root, to justify its selection as such, must represent that syllable or that combination of syllables to which it is necessary to give specific representation in order to maintain the legibility of the shorthand outline ; it must consequently signify such a sound-combination as contains the strong and significant factors of the word to be indicated ; it must be, and, should it possess the requirement just laid down, it necessarily will be, luminously legible ; it must, in fine, be a basis of certainty, a fundamental factor of known significance.

Some words contain no fonostenografic root other than the full word itself, the word and the shorthand radical being, in terms of this class, practically identical. This is especially true, naturally, of many words of one syllable. Other words, again, are legibly represented by the radical alone, the expression merely of the shorthand root being amply adequate as a legible outline for a word of this sort. There is, on the other hand, a third class of words, in the representation of which the fonostenografic root can generally be used *only as a root*, and the legible symbolization of such words consists of the shorthand radical and a prefix or suffix, or both, to that root, in order to distinguish the

particular word represented from all others that have the same root-sound (phonetic derivation) and the same fonostenografic radical. For example, the shorthand outline for that syllable-combination of sounds which, in its briefest longhand form, is represented by the letters *s ī n*, is the fonostenografic-root outline of the words *sign* and *sine*. Here the shorthand outline for the whole word and the shorthand sign for the root, are identical. Now this same shorthand radical (representing *s ī n*) may also be used, instead of some of its phonetic derivatives, in cases in which the context *must* show which word is intended; the fonostenografic root may then signify *assign, consign, design, resign, assignment*, etc. In order, however, to distinguish words of this class one from another, it will often be necessary to combine, for the legible representation of a particular word, both the root and a prefix or suffix. It becomes important, then, for the student to master the manner of representing these prefixes and suffixes.\*

By way of preface to the following paragraphs, which set forth the rules for the representation of the various fonostenografic prefixes and suffixes, it may be stated that the

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\* It should be noted that when we speak here of prefixes and suffixes, we mean *fonostenografic* affixes—that is, prefixes and suffixes which are not accented, which form no part of the shorthand radical, and which in themselves are generally weak and insignificant syllables, but which, however, must frequently be expressed for the purpose of differentiating, one from another, words which may be represented by the same fonostenografic root.

rules and examples here given are not designed to be by any means complete in themselves or exhaustive of the subject. It is merely the purpose to show by a series of suggestive illustrations, how comprehensive is the principle of representing words by their shorthand roots and affixes; to exemplify the manner in which this principle is to be applied; and to indicate, by analogy from the words furnished for such application, to what classes of terms this principle should be applied and to what classes it should not be applied. The student, therefore, need not endeavor to *memorize* the entire list of these prefixes and suffixes. All that is necessary is to read them over two or three times very carefully, to write out the proper shorthand outlines for all the examples given, to note attentively the conditions of the use in connection with them of the principle of the fonostenographic root and prefix or suffix, and, by intelligent study of the examples furnished, so to master the *principles* of the application of the shorthand-radical rules as to be able to apply these principles and rules correctly and efficiently in innumerable other analogous terms.

1. The prefixes *ac* (in such words as *accept*, *accented*, and *accelerated*), *ad* (in *advance*, *adversity*, and *advertise*), *am* (in *ambition*, *ambassador*, and *ambrosia*), and *an* (in *antagonism*, *anterior*, and *antipathy*), are represented by the circle-vowel *ă* (or *ä*) joined directly to the sign used to symbolize the shorthand root. The words given as *examples* in the above sentence should, therefore, be expressed respectively as *ă spt*, *ă s en*, *ă s l rt* (half-length *r* being the

suffix for *erate*),  $\check{a}$  v ä n s,  $\check{a}$  vr st,  $\check{a}$  vr t īz (use combined ticks to represent  $\bar{z}$ ),  $\check{a}$  b äs *dr*,  $\check{a}$  b ī (final hook  $\check{i}$  represents  $\check{i}$ tion),  $\check{a}$  br ō sh,  $\check{a}$  t ä g n īz,  $\check{a}$  t ē r,  $\check{a}$  t ī p.\*

2. The tick  $\check{e}$  is employed as a prefix to shorthand radicals to represent *em* (before the sound *b* or *p*) in such terms as *embargo* (e b a r g), *embarrass* (e b a rs), *empiric* (e p ī r), *employ* (e p l oi); to represent *en* (before the sounds *k* and *g*-hard) in words like *encounter* (e k ou nt), *encourage* (e kr j), *encumber* (e k mbr), *engage* (e g ā j), *engraft* (e gr a ft), and *engross* (e gr ōs); and to represent *ex* in such words as *extend* (e t ěn), *explore* (e-p l ō r), *explain* (e p l ā n), *extem-*

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\* Throughout the following pages of this manual the author, in indicating the outlines of fonostenografts by means of the briefest alphabetic expressions for the component shorthand characters, will use *roman* letters for the roots or radicals of the words represented and *italic* letters for the affixes, whether prefixes or suffixes. It may be well, also, to remark here that in the representations of the shorthand signs by means of loughand characters, every *group* of the ordinary alphabetic letters is designed to be expressed by a *single* shorthand stroke or curve, or hook or circle; *e. g.*, *lr* stands for a half-length *l*, but *l r* calls for an ordinary length *l* and the stroke *r*; *ll* or *ld* = a double-length *l*, but *l d* = the two characters *l* and *d*; the expressions *en* and *un* indicate that the half-quadrants *en* and *un* are to be used, and not *e* and *n* (full-length), nor *u* and *n*; the expressions  $\check{a}$ s,  $\check{a}$ z,  $\check{i}$ s,  $\check{i}$ z,  $\check{e}$ s,  $\check{e}$ s,  $\check{u}$ s, show that the signs for  $\check{a}$ ,  $\check{a}$ ,  $\check{i}$ ,  $\check{e}$ ,  $\check{o}$ ,  $\check{u}$ , are to be so written as to convey the symbolization of the added sounds of *s* or *z*, the characters for  $\check{a}$ ,  $\check{a}$ ,  $\check{i}$ ,  $\check{e}$ , and  $\check{o}$ , being reversed, the  $\check{i}$  being represented by the *double-tick*, and the  $\check{u}$ -stroke being drawn half-length.

*pore* (e t m), *extinct* (e t ĩ ngt), and *exhibition* (e b ĩ). It is to be noted that *en* in terms such as *encircle*, *endear*, *endeavor*, *endorse*, *engine*, *enjoy*, *enlarge*, *entice*, *entitle*, and *entrust*, is always indicated, as in the usual manner, by the half-length curved stroke *en*. In *entertain* (en t ā n), *enterprise*, and some other similar words, the prefix *enter* is represented by the curved stroke *en*.

3. The half-circle signifying *ĩ* serves in a numerous class of words as a prefix to shorthand radicals; *e. g.*, it represents (a) *im* in *imbrue* (ĩ br ōō), *impair* (ĩ p a r), *impede* (ĩ p ē d), *imperfect* (ĩ pr f), *implicit* (ĩ pl ĩ s); (b) *in* in *incision* (ĩ s ĩ), *incite* (ĩ c ĩ t), *inclement* (ĩ c l m), *include* (ĩ cl ōōd), *infer* (ĩ fr), *inside* (ĩ s ĩ d), *insist* (ĩ s ĩ s), *inspect* (ĩ sp ě k), *intent* (ĩ t ěn); and (c) *inter*, in all such terms as those in which it will not be liable to be mistaken for *im* or *in*. In *intercede*, *e. g.*, and *interfere* and *intermission*, half-circle *ĩ* should be used to signify *inter*; but generally it should not be so employed in such words as *interpose* (in which *in* = *inter*, ĩ p ō s being used to mean *impose*) and *interplead* (ĩ p l ē d = *implead*). When the sound *inter* is really the fonostenographic root of the word, and not merely a prefix, it should be represented by the half-circle *ĩ* and the double-length *n*. Hence *interest*, *interim*, and *interval* should be written respectively ĩ nt rs, ĩ nt r m, and ĩ nt v l.

4. The large circle representing *ō* is used as a prefix to signify (a) *ōb* in *observe* (ō s r v), *objective* (ō j kt v); (b) *oc* in *occidental* (ō s d ěn); (c) *om* in *omniscient* (ō n ĩ sht), *omnipotent* (ō n ĩ p), *omnivorous* (ō n ĩ v); and (d) *on* in *ontogeny* (ō t ō j) and *ontology* (ō t ō l).

5. The downward facing, half-quadrant sign for short *u* is used instead of the upward facing half-quadrant, to represent the syllable *un*, occurring before the sounds *k* and *g*-hard, *kw* and *gw* (as in *uncouth*, *uncover*, *uncomfortable*, *uncompromising*, *unconscious*, *unquestionable*, *unguent*), it being the rule that, wherever the character for *un* will not join freely in the connection in which it is required, the reverse half-quadrant is to be substituted. This half-quadrant *ũ* is also employed to signify the prefix *under*, in *undergo* (*ũ g o*), *underrate* (*ũ r ā t*), *underground* (*ũ gr ou*), *undertake* (*ũ t ā k*), and all similar words.

6. The prefix *ba*,\* in such words as *Barabbas*, *barouche*, *basalt*, *ballastic*; *bē*, in *become*, *belay*, *believe*, *belike*, *bereave*; *bi*, in *biennial*, *bifurcate* (accented on *second* syllable), *bigesimal*, *binomial*, *biography*, *biology*; *bo*, in *beau-monde*, *bolero*, *Bolivia*; and *bu*, in *bureaucracy*, *Bucyrus*, *Bucephalous*, *butyric*;—these prefixes (*ba*, *be*, *bi*, *bo*, *bu*) are represented by joining the stroke for the sound *b* directly to the shorthand radical. So, too, the stem-*b* is halved to represent the prefix *bra*, *bre*, *bri*, *bru*, in words like *bravado*, *bravura*, *Britannic*, *brutality*, *Brulé*, etc.

In a precisely similar manner use the stem *k* to signify *ca*, in *calamity*, *caligraphy*, *career*, *carouse*; *ke* (*ce*), in *keramic*; *chi* or *ki*, in *Killarney*, *chimera*, *chirography*; *co*, in *coagulate*, *collect*, *collide*, *coöperate*, *coördinate*, *Korea*; and

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\*The dot under the vowel indicates that the sound, whether long or short or broad, is unaccented, and to a greater or less degree slurred.



IX. Phrase-Writing.

2. 1 0 \ p m 9 x 0 5 d  
 0 6 2 2 6 3 6 2 h  
 2: 4 6 7 9 2; 5  
 4; 5 2 1 9 6 1 0 7 x  
 1 6 2 2 2 7 5 6  
 6 2 2 4 9 3 2 2 2 1  
 2 2 2 2 2 2 2 2 2 2  
 6 2 2 2 2 2 2 2 2 2  
 0 - 2 1 1 2 2 2 2 2  
 2 x 1 2 2 2 2 2 2  
 2 2 2 2 2 2 2 2 x

the halved stem-*k* to signify *cre*, in *credulity*; *cri*, in *criterion*, *Crimea*; *cru*, in *crustacean*, *crudescence*; and the stem-*d* to indicate *da*, *de*, *di*, *do*, or *du*, in *Darius* (*d r īs*), *delay*, *deliver*, *dilate*, *direct*, *dynamic*, *dynastic*, (but not in *dynamo* or *dynasty*, which are written, respectively, as *d ī n m* and *d ī n st*), *domestic*, *dominical*, (not in *Dominic* or *domicile*), *Duluth*, and *duration*.

In connection with the extremely frequent prefixes *com* and *con*, the student is referred to the rules and illustrations given on pages 68-72.

Among the numerous other prefixes constantly recurring in the reporter's practice, the following may be deemed the most important: (a) *Ma*, in *material* (*m t ē r*), *maternity* (*m tr nt*), *madonna* (*m d ō n*), *majority* (*m j ō r*), *malignant* (*m l ī g*), *malevolent* (*m l ě v*), *malicious* (*m l ī sh*); *me*, in *medallion* (*m d ā l*), *melodious* (*m l ō d*), *medicinal* (*m d ī s*), *memento* (*m m ě n*), *merino* (*m r ē n*), *metallic* (*m t ā l*); *mi*, in *minority* (*m n ō r*), *migration* (*m gr ā*), *millennium* (*m l ě n*); *mo*, in *momentum* (*m m ě nt*), *Mogul* (*m g l*), *molest* (*m l st*); (b) *Pre*, in *prevail* (*pr v ā l*), *predominate* (*pr d ō m*), *preclude* (*pr c l ō ō d*), *predict* (*pr d ī kt*), *precise* (*pr s īs*), *precision* (*pr s ī*), *precocious* (*pr k ō sh*); *pro*, in *profane* (*pr f ā n*), *provoke* (*pr v ō k*), *promotion* (*pr m o*), *profession* (*pr f ě*), *proficient* (*pr f ī sh*), *profound* (*pr f ou*), *procrastinate* (*pr kr ā s*), *produce* (*pr d ū s*), *provision* (*pr v ī*); (c) *Re*, in *reality* (*r ā lt*; *real* = *r ē l* [hook-*i* joined with angle to *r*-stroke]), *rebound* (*r b ou*), *refer* (*r fr*), *regenerate* (*r j ě n rt*), *relation* (*r l ā*), *religion* (*r l ī j*), *remember*



(*r m m*), *republic* (*r p b*), *revert* (*r vr*); (*d*) *Sa, se, and su*, in *sagacity* (*s g ă s*), *sagacious* (*s g ăs*), *salacious* (*s l ăs*), *secure* (*s k ū r*), *secrete* (*s d ă t*), *select* (*s l kt*), *senescent* (*s n ě st*), *suggest* (*s j* [*large hook*] *st*), *suspect* (*s sp k*), *suspend* (*s sp en*), *sustain* (*s st ă n*), *suspicion* (*s sp ĩ*), *suspicious* (*s sp ĩ sh*), *surrender* (*s r en*); (*e*) *Tran* and *trans*, in *transcend* (*tr ă s en*), *transcribe* (*tr ăs kr ĩ b*), *transfer* (*tr ăs fr*), *transmit* (*tr ăs mt*), *transformation* (*tr ăs f r m ă*), *transcendental* (*tr ăs d en*), *translation* (*tr ăs l ă*), *transparent* (*tr ăs p ă rt*).

SUFFIXES.—Among the more frequently used fonostenographic-root suffixes there should be noted :

1. (*a*) *Able, ible, uble, ble*, represented by stroke-*b* in such terms as *accountable* (*k ou nt b*), *actionable* (*ă k sh b*, double suffix *sh b = tionable*), *invaluable* (*i v ă l b*), *forcible* (*f o rs b*), *contemptible* (*k t mpt b*), *soluble* (*s o l b*), *valuable* (*v o l b*); (*b*) *Ability, ibility, ibility, bility*, represented by the strokes *b* and *l*, in words like *credibility* (*kr d b l*), *conformability* (*k f o r m b l*), *respectability* (*sp kt b l*), *legibility* (*l j b l*); (*c*) *Ble* and *ple*, after *m*, represented by the shading of the *m*-curve (the character *mb* or *mp = mble* or *mple*), as, e. g., in the words *gamble* or *gambol* (*g a mb*), *ramble* (*r a mb*), *sample* (*s a mp*), *ample* (*a mp*), *shamble* (*sh a mb*), *temple* (*t mp*), *humble* (*ũ mb*), *crumple* (*kr mp*); (*d*) *Able* and *ible*, after *s* or *z*, represented by the shading of the *s*-curve (the character *sb = unaccented sable* or *sible*), as in *peaceable* (*p ă sb*), *dispensable* (*d sp en sb*), *accessible* (*a s sb*), *expressible* (*ě pr sb*), *compressible* (*k pr sb*).



2. Unaccented *cent* (*sent*), *dent*, *lent*, *ment*, *nent*, *sent*, *tent*, *vent*, represented respectively by the double-length strokes *s* or *z*, *d*, *l*, *m*, *n*, *s*, *t*, and *v*, as in *innocent* (*i n st*), *recent* (*r ē st*), *resident* (*rs dt*), *redolent* (*r d lt*), *ornament* (*o r n mt*), *prominent* (*pr ō m nt*), *represent* (*r p st*), *impotent* (*i mp tt*), *advent* (*a d vt*). Unaccented *cant*, as in *mendicant* (*m en d kt*); *lant*, as in *stimulant* (*st i m lt*); *fant*, as in *elephant* (*e l ft*), and the whole class of similar suffixes, are represented in like manner by the doubling of the consonant character preceding the final *nt*-sound.

3. Unaccented *bate*, *cate*, *date*, *gate*, *late*, *mate*, *nate*, *rate*, represented respectively by doubling the character for *b*, *k*, *d*, *g*, *l*, *m*, *n*, and halving the *r*-stroke, as in *reprobate* (*r p r bt*), *delicate* (*d e l kt*), *antedate* (*a nt dt*), *delegate* (*d e l gt*), *postulate* (*p o st lt*), *animate* (*a n mt*), *coordinate* (*k ō rd nt*), *accelerate* (*a s l rt*).

4. The suffixes *tion* and *sion*, in the terminations *ation*, *ition*, *ision*, *ession*, *etion*, *otion*, *ution*, *usion*, are, as has been already indicated in many of the previous illustrations, always omitted in the shorthand outline, when they occur after an *expressed* vowel sound; and the specific representation of these suffixes is also frequently omitted, when they follow a specifically represented consonant sound; as, *e. g.*, in *abolition* (*a b l i*), *accusation* (*ă k s ā*), *acquisition* (*ă kw s i*), *addition* (*ă d i*), *adoption* (*d ō p*), *affliction* (*f l i k*), *agitation* (*ă jt ā*), *application* (*ă p k ā*), *apprehension* (*ă pr en*), *procession* (*pr s ě*), *profession* (*pr f ě*), *completion* (*k p l ē*), *depletion* (*d p l ē*), *commotion* (*k m ō*), *de-*

*votion* (*d v ð*), *promotion* (*p r m ð*), *diminution* (*d ï m n ù*), *revolution* (*r v l ðð*), *collusion* (*k l ðð*), *corruption* (*k r p*), *seclusion* (*s k l ðð*).

OMITTED AFFIXES.—As has already been shown, the prefixes and suffixes may in many outlines be omitted altogether, the fonostenographic root affording of itself a sufficiently legible symbolization of the word. This omission of the ordinary simple affix is governed by numerous considerations, such as the number of *other* terms for which the outline written would serve as a shorthand radical; the familiarity of the writer with the matter to be reported and the particular word or words in question; the frequency of the occurrence of the special term in the matter being written; the practical possibility or impossibility of the confusion of the term to be expressed in the shorthand writing with the other terms possessing the same fonostenographic root. All these considerations in their turn involve such personal factors as the writer's general culture, his special knowledge of the particular topic that is being discussed, his native or acquired ability to read his notes readily, and the speed at which he is compelled to write. Hence it is that no very precise or definite rules as to the insertion or omission of the *simple* prefixes or suffixes can be laid down for the reporter's guidance. The one comprehensive precept to be ever borne in mind in this, as in all other parts of the practice of fonostenography, is—In symbolizing sounds be only as specific as legibility demands and as speed requirements permit. The demands of legibility and the requirements of speed vary with every individual writer.

But, on the other hand, there are many cases in which it is the rule always to omit one or more affixes. These instances are such as arise out of the occurrence of *double* or *compound* affixes, like *disre* in *disregard* (*d ĩs g ā rd*), *aisa* in *disagreeable* (*d ĩs gr ē b*), *disbe* in *disbelieve* (*d ĩs l ē v*), *disen* in *disentangle* (*d ĩs t ā ng*), *disin* in *disincline* (*d ĩs c l ī n*), *misbe* in *misbehavior* (*m ĩ s ā vr*), *miscon* in *misconception* (*m ĩ s sp*), *misde* in *misdeemeanor* (*m ĩ s m ē nr*), *misunder* in *misunderstand* (*m ĩ s st a n*), *inde* in *independent* (*ĩ n p en*), *interde* in *interdependent* (*ĩ nt p en*), *interre* in *interrelation* (*ĩ r l ā*), *incon* in *inconsiderate* (*ĩ s ĩ d*); and, among compound suffixes, *tional* in *volitional* (*v l i sh*) or *denominational* (*n o m n ā sh*), *tionery* or *tionary* in *confectionery* (*f k sh*) and *stationary* (*st ā sh*), *ously* in *officiously* (*f i sh ly* [large final hook *ly*]), *ingly* in *accordingly* (*c ō rd l*).

The rule with respect to compound *prefixes* is: Omit the *second* or *intermediate* syllable or part of the compound prefix. But the rule with respect to compound *suffixes* is found to vary with different suffixes, sometimes the first part, sometimes the second of two or of three, and occasionally the last of three, being the least significant part and therefore the proper one to be omitted.

Having, by painstaking study of the above precepts and by carefully writing and rewriting the examples furnished, acquired a working knowledge of the principles and practice of the fonostenographic root, the student is now prepared to take up the exercise ("Phrase-writing") presented on pages 83-87. He should begin with about half a page of



this matter, should peruse and re-peruse it until he can translate freely every stenograf, and should then write and rewrite this half page of translated matter until he has thoroughly committed to memory for instant use in his future practice all the shorthand roots and wordsigns and phraseograms.

This writing exercise is specially designed for the presentation of a number of good examples of fonostenografic roots, and in order to render the translation of the matter less difficult for the learner, his attention is hereby drawn to the meaning of the following shorthand radicals afforded for practice: *Together* (83, 2), *belong* (83, 3), *illegible* (83, 3), *practice* (83, 5), *second* (83, 6), *nature* (83, 6), *effort* (83, 6), *written* (83, 7), *wonderfully* (83, 10), *legible* (83, 11), *era* (85, 1), *improvement* (85, 2), *children* (85, 4), *imagine* (85, 4), *better* (85, 4), *carry* (85, 5), *little* (85, 11), *experience* (85, 11), *banish* (85, 11), *reduced* (85, 12), *between* (87, 3), *reason* (87, 4), *produce* (87, 5), *perpendicular* (87, 10), *below* (87, 11). The following are some of the more difficult new phrase-signs introduced in this exercise: *Which do not* (83, 3), *just as* (83, 8), *in advance* (85, 7), *at first* (83, 10), *for all* (85, 12), *any reason* (87, 4).

The student should note that final *ly* after half-length curves and strokes is preferably represented, as a general rule, by the stroke *l* and not by the large hook *ly*. (*V.* the wordsign *certainly*, 83, 8).

Note that the signword *all* is represented by the large circle-vowel *aw* (*V.* 83, 1; 85, 12, and 87, 11), and that the signword *at* is symbolized by the small circle-vowel *ă* (*V.* 83, 10, 85, 10).

## PHRASING IN SHORTHAND.

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In all methods of writing much time is lost through the constant discontinuance of the writing at the end of the outline of each word, and the recommencement of the writing at the beginning of the next outline, this process of constantly discontinuing and recommencing entailing such a loss of graphic impetus and fluency as lessens materially the speed-capacity of the script employed. To reduce in every practicable manner the time required for the tracing of the outlines which stand for the spoken words and phrases and sentences, has always been a desideratum in every species of rapid writing. Now, one of the most important principles of abbreviation adopted in nearly all systems of shorthand for the purpose of increasing the rapidity of the writing and thereby saving time, is the joining of words together into shorthand phrases or phraseographs. To *phrase* in shorthand means to indicate by a single outline more than one word, the characters representing the phrased words being combined so as to form but one fonostenograf. That such joining of words, resulting as it does in a largely decreased number of penliftings and pausings, effects a material saving of time, is absolutely indisputable; but there has always been much doubt and uncertainty as to which classes of words properly require the application of the

principle of joining together or phrasing the shorthand outlines. The writer who once grasps the import of the following precepts for phrasing and who learns the rules expressed in the shorthand notes on pages 83-87, herein again set forth, will rarely find himself perplexed to solve aright the oft-recurring problem, To phrase or not to phrase.

The most comprehensive precept for shorthand phrasing—a precept which, it is of course true, would, were it not explained and defined by the rules below, be of little service to the learner—may be stated as follows: Phrase wherever you can phrase advantageously. When it *is* an advantage and when it is not an advantage to phrase, is shown in these rules:

RULE 1. Whenever the fonostenografic outlines are symbols in writing of phrases in speaking (*i. e.*, when the words to be represented form *spoken* phrases), and at the same time their phrasing in shorthand will not violate the accompanying rule 2 or rule 3, then the fonostenografic outlines should be joined in phrases.

RULE 2. Whenever the words, if phrased, require outlines which will not phrase in *form*—that is, outlines which will not combine with facility or which, when joined, will give forms that are too long or cumbrous or awkward—then the outlines should not be phrased.

RULE 3. When the outlines, though they represent phrases in speech and afford phrases in form, would nevertheless make such phraseograms as are not so *legible* as not to be liable to conflict with outlines or phraseograms of other

terms or expressions, then the outlines should not be joined in written phrases.

To sum up, when the combined outlines represent phrases in *sense*, phrases in *form*, and phrases in *legibility*, then they form phraseograms of speed in writing, and they are, therefore, advantageous phrases. *When in doubt, don't phrase.*

Now take, for instance, the following sentence: *Speed in shorthand is simply the result of complete familiarity not only with the characters to be used, but also with the matter to be reported.* Note, first, (a) that every group of words joined together by hyphens in this sentence, is to be expressed in fonostenography by a shorthand phrase, and (b) that each word that is not joined to any other by a hyphen, is to be represented simply by a fonostenographic outline. Analyzing, now, the reasons for these applications of the principles of phrasing, we may observe the following points:

(1) The words "*in shorthand*" form a natural phrase in *sense*, but since they do not join well in fonostenographic writing, and would, if combined, make too lengthy an outline, they are held not to constitute a phrase in *form*. They should, consequently, not be phrased.

(2) The words "*is simply*" phrase in *sense* and *form* and *legibility*, the *is* being written as short-*i* hook on the inside of curve *s*.

(3) The terms "*the result*" and "*of complete*" are advantageously joined together to form natural and fluent phrases, the prefix *re* in the former being omitted, and, in the latter, the prefix *com* (indicated here by the character *k* only) being supplied.

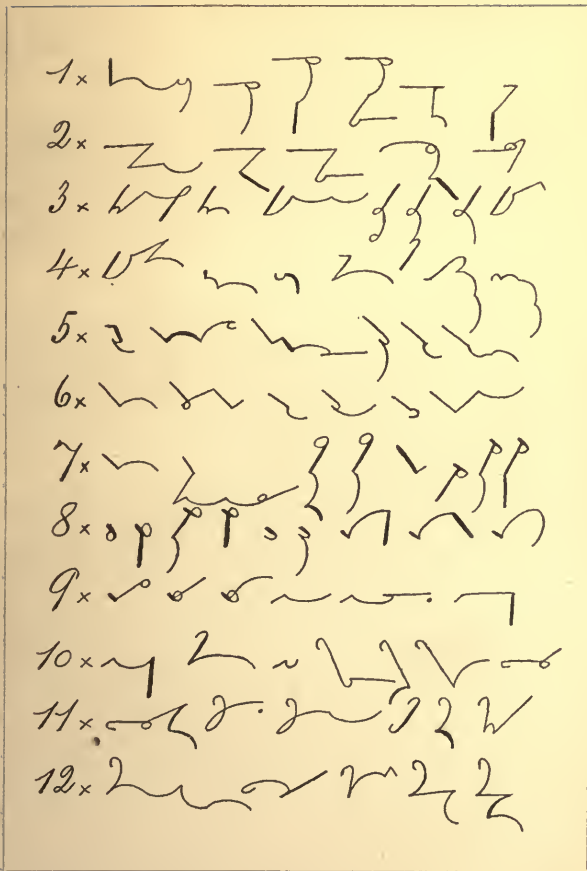


(4) Such combinations as *not-only* and *but-also*, being necessarily phrased in sense, should, of course, whenever they furnish phrases in form, be combined in writing.

(5) Compound verbs composed of auxiliaries and participles, of mood and tense forms, such as make up the expression "*to-be-used*", are to be phrased in fonostenografy, except when, as in the term "*to be reported*", they would give outlines that are awkwardly lengthy or possibly illegible. Such simple infinitives as *to-be*, *to-have*, *to-do*, *to-go*, *to-come*, are, of course, always phrased with advantage.

"Phraseography", as Professor Cross truly declares, "is likely to fascinate the-pupil and to-be-regarded (*t b g ä r*) as of-great-importance (*ü gr p ð rs*) to-brevity and rapidity, but beyond the-short phrases and-simple phrases here illustrated it-is-not well for-the mere student to-venture. It-is-safe to-follow in-the steps of-the-most eminent stenographers, most of-whom use but simple phrase-signs. Recollect that rapid-writing depends more on a-thorough mastery of principles and on-rapid mental and-manual action, developed alone by-rapid and persevering practice, than on-a large vocabulary of word or phrase-signs."

As before stated, shorthand phrases may be divided into two classes—simple and advanced or developed phrase-signs. Simple phrases are those in which the phraseogram consists of the outlines of two or more words all of whose characters have the same form precisely as that which they take when written separately as two or more individual stenographs. Advanced or developed phrases are of two



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kinds, viz: (*a*) Those in which the component outlines of the phraseogram are so modified (usually by contraction) as to afford for the set of characters slightly different phrase-outlines from those which would represent the same words when they occur as separate stenographs; and (*b*) those phrase-signs in which one or more of the words to be signified are afforded no specific representation, but are necessarily implied from the context and the specific symbolization of the other terms which make up the phrase. In the following list the simple phrases and those which belong to the former class of the developed or advanced phrase-signs, are presented first, their stenographs being given on pages 95-103, 6. Immediately following these, come examples of advanced phrases of the second class (103, 6-105). It is not necessarily desirable that the student should set out to memorize all these forms, but he is exhorted (*a*) to practice reading and writing them, (*b*) to endeavor to grasp and apply the principles which they are designed to exemplify, as explained in this chapter, and (*c*) to use this list for purposes of reference in his reporting work.

95, 1—About it, about to  
 according to  
 after it  
 after it has  
 after it has been  
 after it is  
 after it may  
 after it was  
 after it will

95, 2—and it  
 and it could be  
 and it could be said  
 and it is  
 and it may  
 and it was  
 and it will  
 and it will be



1x 2' e r p z z z

2x v o m z z z z

3x z' a s t r a

4x q u a g h e r

5x a / z z z z z

6x p r z z z z

7x z c a q a a

8x q u a a a

9x a a p r z z

10x q u a a a

11x q u a a a

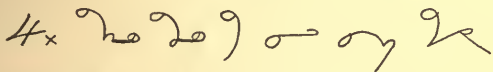
12x q u a a a

- 95, 3—and its  
and itself  
any one  
any one else  
any one less
- 4—as alone  
as appears  
as becomes, as comes  
as being  
as below, has been alone  
as cannot
- 5—as could be done  
as could have  
as far as  
as fast as  
as for that
- 6—as for us  
as follow, as follows  
as full as  
as good as  
as great as  
as have been
- 7—as if it were  
as if it will  
as it appears  
as it has been  
as it is  
as it may  
as it should  
as it was  
as it were
- 8—as large as  
as long as
- 95, 8—as much as  
as should appear
- 9—as should be  
as the  
as to its  
as to such  
as to that  
as to these  
as to this  
as to those  
as to what
- 10—as well as  
as would seem  
at all events  
at last
- 11—at least  
at length  
at once  
at one time  
at times  
at whose (?)
- 12—Bank account  
be required  
believe it  
better so  
book account  
by and by
- 97, 1—by some means
- Can it  
can it be

1x 

2x 

3x 


4x 

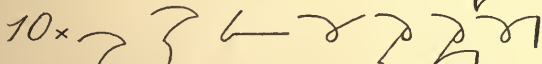
5x 


6x 

7x 

8x 

9x 

10x 

11x 

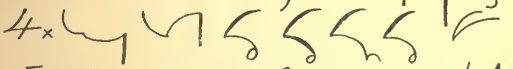
12x 

- |   |  |
|---|--|
| 97, 1—can it take<br>capable of<br>could it be  | 97, 6—from one<br>from him<br>from his<br>from me  |
| 2—could it { become<br>{ come<br>could it have<br>could it take<br>circumstantial evidence<br>county seat | 7—from us<br>from time immemorial  |
| 3—Dear madam<br>dear sir<br>do you remember<br>don't know<br>don't need<br>don't think<br>during the      | Had another<br>had done<br>have the<br>he had<br>he had done, he had not<br>he had been                                  |
| 4—during its<br><br>Either of us<br>each other<br>et cetera (etc.)<br>earlier than<br>easier than         | 8—he has<br>he has been<br>he has done<br>he has been<br>he is<br>he is not<br>he will be<br>he will have<br>he will not |
| 5—every one<br><br>First place<br>five or six<br>for instance<br>for one<br>for once                      | 9—her own<br>how are<br>how will<br><br>I am<br>I am making<br>I could be  |
| 6—for us<br>four or five  | 10—I may be<br><i>id est (i. e.)</i><br><i>i. e. (id est)</i><br>if it take  |

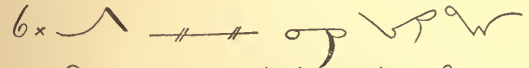
1x 

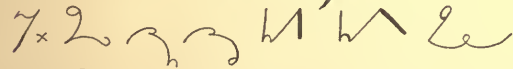
2x 


3x 


4x 

5x 

6x 

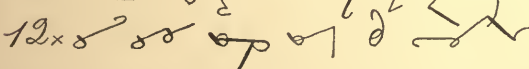
7x 

8x 

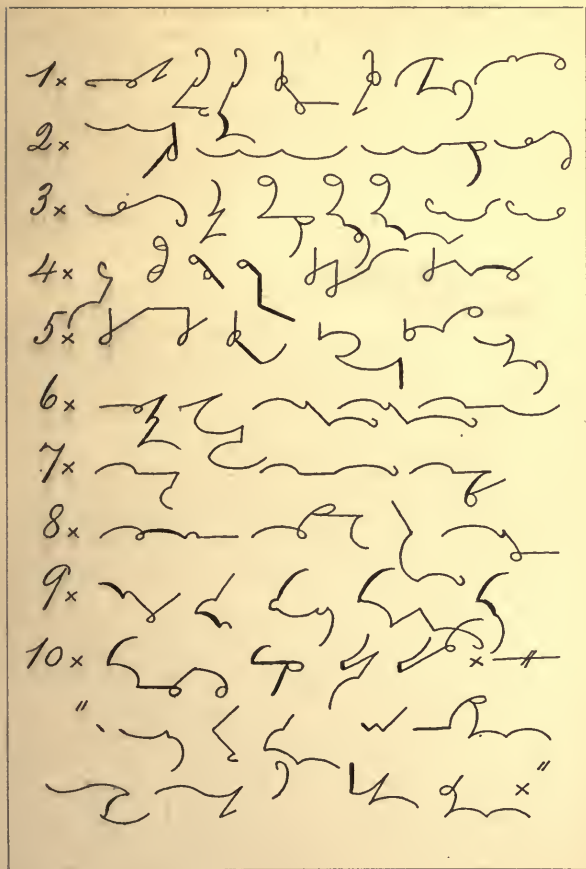
9x 

10x 

11x 

12x 

- |         |                          |        |                       |
|---------|--------------------------|--------|-----------------------|
| 97, 10— | if it were               | 99, 4— | in response           |
|         | if it will               |        | in so much as         |
|         | in accord                |        | in some manner        |
| 11—     | in accordance with       |        | in such manner        |
|         | in acknowledging         |        | in spirit             |
|         | in acknowledgment        | 5—     | in such circumstances |
|         | in addition              |        | in that               |
|         | in another               |        | in that respect       |
|         | in appearance            |        | in their own          |
| 12—     | in as much as            |        | in view               |
|         | in circumstances         |        | is enough             |
|         | in compliance            | 6—     | is it                 |
|         | in connection            |        | is it certain         |
|         | in connection with       |        | it becomes            |
| 99, 1—  | in detail, in tail       |        | it comes              |
|         | in consequence           |        | it may be             |
|         | in consideration         | 7—     | it may be said        |
|         | in consideration of this |        | it will               |
|         | in effect                |        | it will be            |
|         | in fact                  |        | it will not be        |
| 2—      | in full                  |        | Just as               |
|         | in general               |        | just how              |
|         | in justice               | 8—     | just as it is         |
|         | in need                  |        | just as much          |
|         | in no                    |        | just as well          |
|         | in order                 | 9—     | just say              |
|         | in order that            |        | just state            |
| 3—      | in order to              |        | Let it be             |
|         | in reference             |        | let it become         |
|         | in regard                |        | let it come           |
|         | in relation              | 10—    | let us endeavor       |
|         | in reply                 |        |                       |
|         | in respect               |        |                       |



- 99, 10—let us say  
 let us state  
 let us see
- Make it
- 11—may be  
 may as well  
 may give  
 may govern  
 may make
- 12—more than  
 more or less  
 Mr. Chairman  
 Mr. President  
 much better
- 101, 1—must see  
 my dear  
 my dear Sir
- Neither of them  
 neither of us  
 New York
- 2—no one else  
 nothing else  
 nothing less  
 none less  
 none the less
- Objected to
- 3—of his  
 on account  
 on that account  
 on these accounts
- 101, 3—on this account  
 on those accounts
- 4—on these grounds  
 on those grounds  
 on it  
 on occasion  
 on receipt
- 5—on or after  
 on or before  
 our own
- Per annum  
*per cap.*, per capita  
 present state
- 6—please see  
 please send  
 present us  
 present time
- 7—Received payment  
 real estate  
 reasonable doubt
- See to it  
 set out
- 8—set down  
 so far as may be  
 so far as that is  
 so low
- 9—so low as  
 so long as  
 so much as  
 so well as



101, 10—soon as  
soon enough

Take it  
that are  
that it is  
that it will be  
that will be

11—their own  
there is  
these are  
they are  
there are  
they will not  
those are

12—to do  
to do that  
together with

Under the circumstances  
under all the circumstances  
under it

103, 1—U. S.  
U. S. A.  
U. S. Senate

Very much  
very soon

2—very well  
vice-president  
vice versa  
viva voce

103, 2—We are  
we may be  
we may be certain

3—we may do  
what are  
when will  
whether or not  
which are  
which has been  
which would be  
which it is

4—which may be  
which will be  
with that, with a  
with those  
with their own  
with these  
with those  
will it, will let

5—why should  
why will  
why will it

Your right, you are right  
your own  
you may be  
you will  
you will be

6—you will have.

—————

- 103, 6—Act of Congress  
 affair of honor  
 after a while  
 7—and the same  
 any of these  
 any of those  
 appears to be  
 appears to have  
 at a moment  
 8—at a season  
 at a stage  
  
 Bear to be  
 bear to go  
 bear to have  
 9—believe it to be  
  
 Care to have  
 cease to go  
 circumstances of the case  
 10—court of common law  
 court of equity  
 court of law  
  
 Deem it to be  
 11—difficult to state  
  
 Face to face  
 four or five  
 from day to day  
 from time to time  
  
 Got to have
- 103, 11—Hand to hand  
 12—hard to say  
 heart to heart  
 house of God  
 House of Representatives  
  
 In and out  
 in the course of events  
 105, 1—in the course of time  
 in the nature of the case  
 in the nature of things  
 in point of fact  
 in point of time  
  
 Ladies and gentlemen  
 least of all  
  
 2—Member of the body  
 member of the committee  
 member of Congress  
 more than that  
 3—more than this  
  
 Nine or ten  
  
 On the contrary  
 on the other hand  
 on the other side  
 one of many  
 one of the most  
 4—one or two  
 out and out  
 over and over

105, 4—over and above	105, 7—Secretary of War
Part and parcel	8—so to speak
party of the first part	sold at auction
5—party of the second part	sufficient to say
point of view	state of facts
presumed to be	9—Three or four
process of the law	two or three
Remains to be seen	Ways and means
6—recorder of deeds	with reference to this
room for improvement	whether or not ( <i>see supra</i> )
Safe to say	10—with regard to that
safe to state	word of God
secretary of the committee.	Year or two
7—Secretary of the Treasury	years old
Secretary of State	

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*Phrases by elision.*—In the representation of such terms as *are-real*, *her-reason*, *in-no*, and all others in which the final specifically symbolized sound of the preceding word of the expression is precisely the same as, or closely cognate to, the first sound of the immediately following word, the repeated sound is indicated by but a single fonostenographic sign, the first of the two identical or cognate sounds being elided. This principle of elision is, of course, likewise applicable in single words, an immediately preceding similar or allied sound being sometimes stricken out

in favor of the symbolization of the immediately following phonetic element. An example of such fonostenographic elision is found in the words *finger* (f i ngr, the sign for *g*-hard being omitted), *upbore* (u b o r), *upbraid* (u br ā d), *linger* (l i ngr), *jangling* (j ā ng l ng). A few examples of the application of this principle of elision-phrases are afforded in the following terms: *Are-right* (a r ī t), *are-written* (a r ī t n), *are-wrong* (a r ō ng), *her-raidment* (hr ā mt), *must-stand* (m st ā nd), *present-time* (pr st ī), *some-manner* (s m ā nr), *some-means* (s m ē ns), *some-months-since* (s m n th s ī n), *were-wrapt* (w r ā pt), *were-wrought* (w r aw t), *where-rolls* (w ā r o l s), *where-runs* (w ā r un s), *while-living* (wī l ī v ing-dot), *will-lead* (w l ē d), *like-glory* (l ī g l o r), *least-strain* (l ē st r ā n).

The usual habits of pronunciation may, whenever such habits make for more brief and rapid but equally legible outlines, be taken advantage of in the practice of speedy fonostenography; hence, as the final *t* in such words as *must*, *just*, *trust*, etc., and the final *d* in *old*, *cold*, etc., are sounds which are frequently elided in ordinary speech, such sounds need not always be represented in fonostenographic writing; so when this final and unrepresented *t* after *s* occurs immediately before a word beginning with a represented *s*-sound, or the final *d* occurs in the same relation to two *l*-sounds, the former of the two *s*-sounds or *l*-sounds is elided; as in the phrases *must-swim* (105, 11), *must-search* (m s r ch), *must-swing* (m s w ī ng), *last-summer* (l a s m), *old-lady* (ō l ā d), *old-line* (ō l ī n), *cold-lead* (k o l d).

## THE DEVELOPMENT OF FONOSTENOGRAPHIC SPEED

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The foundation of speed in shorthand is familiarity with the fonostenographic outlines. The first stage in the study of stenography is the learning of all the principles, the mastery of all the rules and all the wordsigns and other forms of abbreviation. The second step is the application of the precepts and principles of fonostenography to all the ordinary terms of the language, all the usual forms of expression. The student must begin his practice with but one purpose in view—the absolutely accurate application of the appropriate shorthand principles to the words and phrases to be reported. After he has acquired a complete knowledge of the principles, after he is able to apply them with absolute accuracy and precision to every common term of English expression, then the main object of his practice will be the mastering of the ability to apply the fonostenographic principles with fluent *accuracy* and, finally, with the most speedy precision. No shorthand writing is perfect unless it be, first of all, correct in principle and fluent in execution. Speedy shorthand writing is merely such an ability to form the outlines as has been developed to a de-

gree of perfect facility—to such a degree of facility that the fonostenographic writing has become as automatic as longhand writing and as free from impeding thought of the mere mechanics of the graphic process. Unless the reporter can write his shorthand outlines with the same ease and fluency as the graphic ease and fluency of a rapid longhand writer, he will not succeed in achieving a high order of verbatim skill in his stenographic work.

A distinguished educator has recently demonstrated that all mental training passes through three stages: Analysis, Law, and Analogy. In fonostenographic mental training, (*a*) analysis consists of the apprehension of the rules and precepts of the system; (*b*) law, of the comprehension of the principles of fonostenography, of the reasons for the exceptions to the rules, and for the necessary and regular departures from the rules, and of the illustrations and examples based thereon; and (*c*) analogy, of the application of these principles and precepts to every class of words and word-constructions. The more thoroughly the student has comprehended and memorized the principles and precepts, the more accurately and fluently will he be able to apply them; and the more frequently he applies them with precision and facility, the more capable will he become of speedy and successful shorthand-writing.

Having in mind, then, the nature of the task before him—the acquisition of the faculty for writing fonostenographic outlines, first, with entire accuracy, and then with an almost automatic ease and fluency,—the student will

reach a clearer conception of the nature of the processes and exercises requisite for his progress.

From the very outset he must keep in mind the fact that there are two agents at work in the writing of shorthand—the *brain* and the *hand*. Now, in order to attain the most successful results, each of these factors must be trained to perfect action, that action which is an automatic compliance with the purposes of the actor, an unconscious obedience to writing laws; each of these organs must be brought by exercise to this highest degree of capability. The function of the hand in fonostenography is to write the outlines conceived in the writer's brain and presented to his hand for proper execution; and, therefore, just as the ancient orator needed the three requisites of *action*, ACTION, ACTION, the only exercise that the mere hand requires is the mechanical one of *writing*, WRITING, WRITING. It has been asserted by one of the oldest and most competent of American reporters, that the manual dexterity necessary for the attainment of the highest degree of shorthand accomplishment, is not possessed by more than one person in thirty. Nevertheless, every writer with sufficient intellect and culture to understand and master the principles, and with sufficient industry and discrimination to apply them analogically and universally, will be able by persistent practice, properly conducted and wisely ordered, to reach such a degree of merely mechanical facility as will enable him, with the aid of a thorough mastery of an adequate system of stenography, to produce shorthand characters at

a reasonably rapid rate of verbatim speed. The less capable a writer is in the merely mechanical part of shorthand writing, the manual execution of the outlines, the greater is his need for the highest degree of mental shorthand capacity and for a thorough mastery of the application of fonostenographic principles to every class of words in the language and to all kinds of dictated matter.

At the same time that the hand is being trained to speedy manual action, the brain must be trained to speedy mental action. The rapid reporter is obliged not only to write fast but to think fast, and slowness in thinking is a serious impediment to the achievement of fluent graphic processes. The following remarks, which are eminently suggestive in connection with this subject of mind-practice, are quoted from an article prepared by Mr. Lewis L. Ellis, of New Orleans, Louisiana, and published in the October 1891 number of the *Phonographic World*:

“Mental practice in phonography may be made a great pleasure, and entirely freed from the least appearance of drudgery or irksomeness, for anybody who will persevere far enough to overcome the first difficulties—that of keeping the mind on the subject-matter, that of thinking out the correct outline and position with the most scrupulous care for exactness, and that of making the resolution to remember your practice so that your effort may not be lost.

“The late Mr. Fred. Pitman, of London, in his many hints on this subject, published at various times during his editorship of the *Shorthand Magazine*, has treated it with excellent taste and minute analysis in the spirit of a real lover of the beautiful art of shorthand. He shows how odd moments of time, that other-



wise might be lost, may be utilized, and made conducive not only to an extension of shorthand facility, but to the improvement of the memory in general. The student who is debarred by any cause from the benefit of dictation practice, can be his own dictatee, and needs no writing materials, nor table, nor desk. Let him commit his piece to memory, and while he is taking a walk or waiting for something to turn up he may write it, mentally, in the air, or trace it with his finger or a blunt pencil on his hand or coat sleeve, being sure that he grasps each character firmly with the inner sense of sight and touch. By systematic practice in this way, repeated upon every occasion when these odd moments occur, as they must certainly occur, the student will imperceptibly to himself gain a vast number of useful outlines and phrases, and if the exercise is pursued with due attention he will be ready at any time to commit them to paper and thus reap the fruits of his wise economy of time. Whole sentences may be thus thought out and their appearance impressed upon the visual memory, and the mental exercise involved in retaining them is a good discipline for the very sense that takes cognizance of the ideas conveyed in dictation practice, and that reduces them to written symbols. I may not be expressing myself as clearly as I would wish; therefore, at the risk of tiring your patience, I will give what I consider the philosophy of this kind of training. The dictator reads, the ear receives the sound, the mind must take in the *ideas*; otherwise the words cannot be set down. The ideas must be *held* sufficiently long to give the mind time enough to resolve them into words, the outlines of which at once recur, and this previous mental practice has given the mind that very power of carrying sentences in their very shorthand forms."

READING.—That portion of the student's practice which is designed for mental training in fonostenography, should

consist of two divisions—Writing and *Reading*. Every matter that the student writes should, at least after the first writing (and frequently, too, after subsequent repeated copying), be carefully perused, critically scanned, and, wherever accurate and brief fonostenografy requires, painstakingly revised. Nothing should ever be written that cannot be also read with ease and precision; the ability to write what the student is unable to read, is as futile as the faculty of uttering articulate sounds of whose sense the speaker has no comprehension. Skill in reading shorthand notes grows by reading both fonostenografic matter and general literature of all kinds. The student that is an intelligent peruser of a wide range of literature, is always found to be more ready in reading shorthand notes than he whose range of reading is and has been limited. The very logical reason for this result is that the legibility of his notes to every reader is based (*caeteris paribus*) upon his *sense for context*, his sense for *the* sense of the matter dictated or reported. Now, this grasp of the context of expression, this instinctive sense of its significance, arises out of the writer or hearer's knowledge of the special matter in particular or of all such matter in general; and the more comprehensive a writer's range of knowledge is (that is, the more inclusive and intelligent his reading has been), and the more detailed a reporter's knowledge of the particular matter in question, the stronger will be his grasp of the context, and the more instinctive and inevitable will be his sense for the significance of every passage reported or copied. *The expert short-*

*hand writer, therefore, must be an expert shorthand reader, and the expert shorthand reader must be a liberal and a discerning and discriminating reader in the important fields of current knowledge.* This necessary conclusion, missed by so many shorthand authors and students and practitioners, cannot be too strongly and constantly, too persistently and insistently, impressed upon the mind of every learner.\*

WRITING.—The student of fonostenografy should learn at the same time to read shorthand and to write shorthand, just as he learned simultaneously to hear and to speak and to understand. Readers of shorthand hear through the eye, their notes being *things heard* transmuted into *things seen*.

Various special methods of speed-practice have been developed by shorthand authors and teachers, and pursued with more or less benefit by stenographic students. One of the most advantageous of such methods is set forth in detail in the notes reproduced on pages 119–125, the special manner of practice being formulated in the words of Mr. Geo. W. Bunbury, the expert writer who holds (1895) the English

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\* In an article by Mrs. Alexander Graham Bell, in the *Atlantic Monthly*, February 1895, entitled "The Subtle Art of Speech-Reading," will be found an exceedingly interesting discussion of a method of sight-reading which is closely akin to note-reading. Nowhere has the present writer been able to find so suggestive a presentation of this matter of interpreting visual symbols of articulate expression by means partly of the sense of sight and largely of the sense for context, as is afforded in the article here referred to, and a thoughtful perusal of Mrs. Bell's essay is recommended to every student of shorthand.

championship record for reporting against time. In addition to the specific instructions conveyed in the statements of this master of the shorthand art, and to the various suggestions so far furnished in this manual, it may be desirable to note briefly some points of practice to which the student should direct attention.

When the student has written all the shorthand matter given in the engraved pages of the manual, and has acquired, through repeated copying and recopying, the ability to report it accurately and fluently, he should take up *original* matter—*i. e.*, other matter than that whose shorthand outlines are provided in this text-book. Excellent material for the earlier stages of this portion of the student's practice may be found in the text of this manual, which the shorthand learner may thus, by putting it into fonostenographic characters, review and thoroughly master. Then let the student begin the writing of business letters, as this sort of matter affords excellent shorthand practice and at the same time adds to the writer's business training and gives him a command of mercantile terms and forms and modes of correspondence. There are in print a large number of good business-letter books, any one of which will serve the learner's purposes.

When one begins to write original matter, he should employ some one regularly to read to him, and, in addition, he should have some one *talk* to him—that is, dictate improvised sentences to him. Real dictation is more beneficial to the learning writer than mere formal reading, es-

Speed-Practice.

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pecially in the early stages of practice, because the matter dictated is likely to consist of simpler and more frequently recurring terms, and because the rapidity of the dictation will be more easily kept within the powers of the writer. Nevertheless a very considerable portion of the student's earlier practice should be devoted to the reporting of matter read to him. When the matter has been written, the writer should first translate it all back again to the reader and should very carefully endeavor to assign to every single character or outline precisely the sounds which it was employed to symbolize. Then the shorthand outlines should be revised with the utmost care, each one of them being made to conform with the principles of fonostenography in such manner as will best conduce to high speed and adequate legibility. It is, of course, in this matter of the revision of one's first notes that the services of an efficient teacher of stenography will be found most essential; but if the student lack such assistance, his mastery of the principles set forth herein and his conscientious essays to apply them, will, if combined with some natural aptitude and good previous training in the use of English, in its vernacular form and in its literary and scientific garb, carry him through with eventual success.

After the fonostenographic notes have been thoroughly revised and the writer has applied all the principles of abbreviation and all the contractions of the system—the wordsigns, the shorthand-root signs, with or without prefixes and suffixes, the phrase-signs, etc.,—the matter should again be written, always from dictation, if possible, and

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. 8 7 6 7 7 7 7 7  
2 7 . 7 7 7 7 7 7 x  
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never at too high a degree of rapidity. The writer's main endeavor in this and the immediately subsequent rewritings of the matter, should be to profit by every advantageous device of fonostenography that will in fluent writing conduce to the utmost rapidity in reporting, and that will at the same time afford an adequate legibility. The question of what is adequate legibility will in each particular case depend, as has previously been pointed out, largely upon the nature of the matter to be reported, the writer's knowledge of fonostenography, his general culture, and his natural aptitude in grasping contexts.

As soon as the learner finds, after revising his notes once again, and a fourth and a fifth time, if necessary, that he is able to write the shorthand outlines for this first selection of matter with absolute accuracy of form and a high degree of fonostenographic brevity, he should begin to attempt to write the matter with rapidity, the speed being gradually raised at each new copying. Again and again should this same matter be reported, the student never turning from it to a new selection until he finds himself able to write it at a high rate of speed and with finished ease, fluency, and precision. After this repeated writing of that one particular portion of reporting matter, the learner may turn with advantage to another selection, taking at a time only a small number of words, say, in the early stages of his practice, not more than 500 or 600. With this new selection the same process of revision and recopying, recopying merely with accuracy at first, and then with accuracy and



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4 3 9 ~ 2 4 2 1 4 ~ ~  
2 x 2 4 7 2 4 1 ~ ~  
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~ ~ ~ 1 2 4 2 ~ ~ ~  
9 4 1 x ~ ~ ~ 4 ~ ~ ~

speed, is to be carefully carried through. From the very outset of his efforts to attain speed the writer should remember that rapid reporting is the result not so much of mere speedy writing-movement of the hand, as of speedy mental processes and the ability to summon up instantaneously and almost automatically before the mind's eye a graphic image of the complete and highly abbreviated outline that will legibly symbolize each of the words and phrases to be reported.

“Let the endeavor be,” says Mr. Munson, the author of *Practical Phonography*, “not so much to actually write the outlines quickly, as to shorten the time in passing from one outline to another. This is done by thinking quickly and then doing the writing of the outline with comparative deliberation. Long practice of this kind will enable the phonographer to write swiftly, and at the same time there will be precision and accuracy about the writing. The pen will seem to be doing work all the time, and there will be none of that jerky, spasmodic action which is seen in the writing of many reporters.” And, on the other hand, in referring not to the mental but to the manual processes of speedy stenographing, Professor Cross remarks: “In rapid practice do not try to restrain the action of the hand, but let it find its natural action; let it produce a coarse or a fine style of writing, whichever is the easier for it. That will be the best style for any one, which is natural to the hand when in unrestrained vehement action.”

In the initial stages of his speed-practice the student

4.

Handwritten phonetic symbols in the first section, including a series of connected strokes and a final 'x' with a '#' symbol.

—o—.

A large block of handwritten phonetic symbols, organized into several lines. The symbols are highly stylized and cursive, representing various phonetic elements.

should confine himself more or less exclusively to the writing of such matter as he finds most easy and most familiar to him; but as soon as he achieves a sufficient degree of fonostenographic skill to justify his extending his practice to a more difficult grade, let him take up, first, such matter as that with which he may assume he will have to deal in his prospective actual shorthand work; and, concomitantly with the writing of such matter as this, he should gradually enlarge his practice so as to embrace every useful class of reporting, such as sermons, political addresses and debates, editorials, journalistic essays, literary articles, popular science papers, legal forms and arguments and decisions, especially in patent law and real-estate law. Numberless opportunities for advantageous practice will present themselves to the shorthand learner or practitioner that goes abroad armed with note-book and pen, and that is alert to seize every chance to improve his proficiency as a reporter and to augment his stock and store of general knowledge. The career of every expert stenographer is a career of marvelous shorthand labor, which tells of the filling up of thousands and thousands of pages with notes on every profitable topic, and relates the transcribing and retranscribing of hundreds of thousands of shorthand outlines. To such shorthand skill as is called for in verbatim reporting, there is no more royal road than the common thoroughfare of "much special study, much general reading, much constant labor." In the words of Lincoln to a would-be great lawyer, "Work, work, work, is the main thing."

*A Final Word as to Brevity of Outline.*—Although the matter fonostenograft on pages 119 to 125 is written in a style sufficiently brief (and more than sufficiently legible) for every ordinary reporting purpose, yet it is not so fully contracted as to exhibit the highest development in brevity that American Fonostenograpy may afford. By a more frequent application of the principles of the fonostenographic root, by the omission of certain unnecessary prefixes and suffixes, and by a more complete compliance with phrasewriting rules, the matter on page 125 (for instance) may be still further contracted and abbreviated, as, *e. g.*, the final stroke in the outline for *adage* (line 2), the *o*-circle in the phraseogram *no-matter* (4), the *f*-stroke in the outline for *facility* (5), the *ly*-hook in *popularly* (6), and the prefixes *in* in *individual* and *intellectually* (7), *par* in *particular* (8), *com* in *complete* (11), and *re* in *repeated* (11)—these and all similar characters may be omitted without impairing seriously the essential legibility of the writing; but it is only in some grades of very rapid verbatim work that a higher degree of contraction than that of which the closing shorthand pages of this manual afford the standard, will ever be required in the stenographer's actual practice.

## MISCELLANEOUS SUGGESTIONS.

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*Punctuation.*—While every student and practitioner of the art of shorthand needs a knowledge of proper punctuation, it appears to the writer of this manual that a presentation of the rules of punctuation should not demand space for itself in these pages. There is no more justification for a shorthand author's attempt to teach punctuation in his shorthand text-book than for his endeavor to teach spelling in a stenographic manual. These arts—orthography (which includes capitalization) and punctuation—should be mastered before shorthand is studied, or, if not at that time already mastered, they should each of them be studied as shorthand is studied, in its own technical manual. There are many excellent and easily available special treatises on this important art of punctuation, and the shorthand learner is earnestly exhorted to procure some one or more of these special works and to master the contents thereof in sufficient detail to serve all the practical purposes of reporting.

In the practice of fonostenography it is not advisable or even possible to insert all the punctuation-marks that would properly appear in the same matter were it written in long-hand or printed in the usual style of typography. It is a rule of shorthand writing, however, that the period (which in fonostenography is represented, not by a dot, but by a

cross, a cross in the writing being much more conspicuous than a dot) and the eroteme or question-mark, should always be inserted. It is well, too, to indicate all the colons and semicolons that the writer at the time of reporting may know it to be proper to insert. To prevent the shorthand dash and parentheses and hyphen from bearing a misleading resemblance to any fonostenografic outline, it is usual to draw through the former two of these three punctuation-marks a light tick or very short stroke traced upward, and to write the hyphen double—that is, in the form of two parallel longhand hyphens (v. 123, 11). To indicate the beginning of a new paragraph, use the mark illustrated on line 8 of the engraved page 85. To show that a particular word or phrase is to be emphasized or stressed or transcribed in italics, the writer should underscore it with a *waved* line, or with two straight lines half an inch or more in length. To denote that a word is a proper name or begins with a capital, use the sign of the two short parallels shown at 55, 6, and 119, 1.

*Typewriting.*—Every student that contemplates employment as a stenographer, needs, as a *sine qua non* to his capability of filling a shorthand position, the ability to operate a typewriting machine in an expert manner; still, instruction in typewriting forms no proper part of a shorthand manual. There are now upon the book market many excellent volumes on this art of typewriting, and to the standard works of this character the stenographic student is referred (*see* pages 133-134, *infra*).

*Initials and Numerals.*—Every alphabetic letter occurring singly and all initials of personal names and titles, are represented in fonostenografy by the symbols of their *sounds*, the *name* of the initial or letter being, as is very regular and logical, regarded as an ordinary word and represented by sound-symbols, just as all other words in the language are represented; hence A = *ā* and is symbolized in fonostenografy by *ā*; B = *bee* (b ē); C = *eee* (s ē); D = *dee* (d ē); E = *ē* (ē); F = *ef* (ě f); G = *gee* (j ē); H = *aitch* (ā ch); J = *jay* (j ā); Q = *ku* (k ū); W = *double-u* (d b ū); Z = *zee* (z [that is, s with light tick drawn through it] ē).

Titles are indicated in like manner—*e. g.*, LL. M. is represented by *ě l, ě l, ě m*; Ph. D., by *p ě, ā ch, d ē*; R. M. S., by *ā r, ě m, ě ŝ*. So, likewise, the longhand abbreviations, consisting of two or more single and separate letters, may be signified in stenography by the symbols of the names of the letters that make up the abbreviations; for example, *i. e.* is denoted by *ī ē*. (*V.* p. 99); *e. g.*, by *ē j ē*; but abbreviations such as gal., Co., acc't, rec't, and Prof., should be represented by the fonostenografic root of the full word for which the abbreviation stands, because this representation will be found to be the most legible, the most regular, and the most brief. The habit of using such contractions as Prof., Col., Dr., etc., and ry., and the practice of representing these unphonetic forms in shorthand by some approximate symbolization, not of the names of the contracted *word*, but of the name (frequently un-



pronounceable in longhand) of the mere *contraction*, is a noteworthy manifestation of a tendency, everywhere exemplified in the ordinary English orthography—the atavistic tendency to revert back from sound-writing to idea-writing or picture-writing, from phonography to ideography or pictography.

*Court Reporting.*—The writer of this manual is reluctant, indeed, to repeat that crowning absurdity which is committed universally by standard shorthand authors—the absurdity, *i. e.*, of presenting, in these days of special treatises on every specialized form of art and science, to the shorthand student as soon as he completes his study of stenography a more or less detailed, but always inadequate, disquisition on the technicalities of court or law reporting. No writer ever reached the eminence of court reporting until he had devoted months and years to the assiduous cultivation of the *art* of shorthand, and no student is prepared upon the completion of his study of a stenographic manual—*i. e.*, his study merely of the *science* of shorthand—to give his attention to the acquisition of a knowledge of the technical application of shorthand to court reporting. The technique of such work is acquired by personal experience in subordinate positions long after the reporter has advanced beyond the horn-book period of study and practice. Moreover, the occasion for discussing, in the ordinary shorthand manual or “Reporter’s Companion,” the subject of court reporting, grows, if possible, less and less with the issue from time to time of special works designed

to furnish complete information upon this special line of reporting. The standard work on this subject is Mr. W. H. Thorne's "Instructions in Practical Court Reporting," and to a study of this admirable treatise it would be well to commend every aspiring professional stenographer.

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ALL students of American Fonostenograpy that desire to pursue, personally or by mail, an advanced course in the study and practice of this system of shorthand, are requested to communicate with the author. (*Address 507 E street northwest, Washington, D. C.*) Review and practice courses of study, which may be extremely necessary and beneficial to such students, but which, nevertheless, are excluded from presentation in the limited space afforded in the pages of this manual, can through the medium of the communications here requested, be suggested, arranged, and satisfactorily prosecuted.

## THE MENTAL CULTURE OF THE REPORTER.

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“It is a kaleidoscopic profession, in which no knowledge comes amiss.” This remark, though applied to journalism, is quite as true of the profession of shorthand. The stenographer who desires to attain the most eminent degree of proficiency in his work, must, it has frequently been asserted, know all about something (shorthand) and something about everything; hence he must pursue and seize every possible chance or method of acquiring special technical shorthand *knowledge* and of obtaining general collateral information—information upon all important, practical, current subjects.

To get the technical knowledge and the professional culture necessary for consummate success as a stenographer, every student, amanuensis, and reporter should have a shorthand library containing, among other works of a less technical shorthand character, such useful volumes as the following, which may be recommended to all students and practitioners of stenography:—

First of all, every publication presenting or discussing the principles and practice of the particular system of stenography which he himself writes; S. A. Moran's 100 Useful Suggestions to Shorthand Students; The Mastery of Shorthand, by David Wolfe Brown; Practical Typewriting, by Bates Torrey; The

Mills Book of Typewriter Forms ; 100 Lessons in Business, by Seymour Eaton ; some standard work on punctuation and capitalization and proof-reading ; Payne's Business Educator ; Practical Court Reporting, by H. W. Thorne ; Roberts' or Cushing's Rules of Order ; Jefferson's Manual of Procedure for Deliberative Assemblies ; Ladder of Journalism, by T. Campbell-Copeland ; Dr. Westby-Gibson's Bibliography of Shorthand ; The History and Literature of Shorthand, by Julius Eusign Rockwell ; some standard law reference manual, and also the most authoritative book of local legal forms.

More stenographers fail by reason of a lack of general culture, a lack of knowledge of English grammar, English punctuation and composition, than by reason of any other deficiency. No one should expect success in the study and practice of English shorthand unless he has a good working knowledge of the English language. To succeed in doing the highest grade of work in English shorthand, requires a *thorough* knowledge of English, and no one can be said to have a thorough knowledge of English unless he has also at least "a little Latin and less Greek"—that is, some apprehension of these languages from an *etymologic* point of view. The knowledge of French and German, at least in a limited literary way, is quite important on account of the etymologic and orthographic relations of these tongues to the vernacular. The expert stenographer needs also, among much other general information, a knowledge of history, political economy, common law, and constitutional law. Of course, the knowledge that is here spoken of as being essential to a reporter's complete success, is not a scholarly

or exhaustive knowledge of these special subjects, as this is quite out of the range of the ordinary expert stenographer, but merely a *journalistic* knowledge, a knowledge of the names rather than of the things, a knowledge, indeed, of the form rather than of the substance, an associative rather than an analytic knowledge.

*Shorthand Magazines.*—Every stenographer should be a regular reader of one or more of the best shorthand magazines. These journals furnish many special matters of instruction in stenography and typewriting, that are not and cannot well be presented in the text-books; moreover, the shorthand periodicals contain much that is of general utility to the student or amanuensis or reporter, and they serve to keep every one that is interested in the science and art of stenography well informed as to the general progress of events in the shorthand world, and as to the present and future of the shorthand field of labor. Among the many publications of this special character there are none so excellent in every way as the two journals advertised in the pages of the present edition of this manual.

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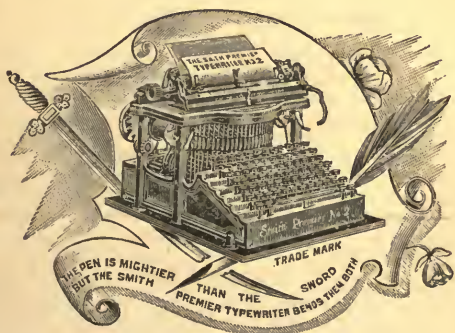
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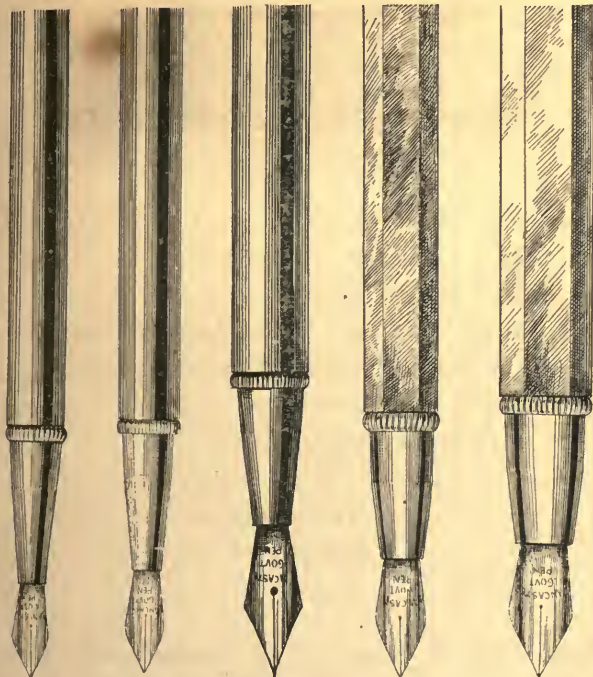
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