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POCKNELL'S
LEGIBLE SHORTHAND.

AN ORIGINAL WORK,

SHOWING HOW, BY THE DISCOVERY OF SYSTEMATIC AND SIMPLE METHODS, UNWRITTEN VOWELS MAY BE "UNDERSTOOD" IN THE CONSONANT OUTLINE; WITH FULL INSTRUCTIONS FOR SELF-TUITION; AND HISTORICAL NOTES "ON THE ORIGIN OF MODERN SHORTHAND SIGNS," AND OTHER MATTERS.

BY EDWARD POCKNELL,

Professional Shorthand Writer and Reporter;
Hon. Secretary to the Shorthand Writers' Association.

"Shorthand is found to depend, not on a formidable array of marshalled hieroglyphics, but upon the active manœuvring of a few select signs."—Gould's "Art of Shorthand" (Philadelphia), 1832.

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DEDICATED
(BY PERMISSION)
TO THE
PRESIDENT, COUNCIL, AND MEMBERS
OF THE
SHORTHAND WRITERS' ASSOCIATION,
IN RECOGNITION OF THEIR ENCOURAGEMENT OF
EVERY PRACTICAL EFFORT
TO
IMPROVE THE ART-SCIENCE
OF
SHORT-WRITING.

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ERRATA.

Page 7—3rd col.—The character for “wh” should be thick.

Page 19.—In last line of par. 97 read (*j*) for (*g*).

Page 22.—In last line but two read “consonant” for “letter.”

Page 26.—To par. 115 (Section 3) add the words “for distinguishing between similar outlines—as *man* (on line) and *men* (through line).”

P R E F A C E.

As a justification for adding another system of Shorthand to those already before the public, the author desires to state briefly its claims, which are as follows :—

1. The *invention* of a *complete simple-stroke* Alphabet, with two attendant *curves* to each *stroke*, being a *simple triple-character* Alphabet. (Page 2.)

2. The *invention* of a mode of attaching six symbols *regularly* to each *character* of the Alphabet so that the combined characters will represent *not only* a FEW blended consonants (i.e. two, three, four or more consonants without any intervening vowel) but ALL the blended consonants occurring in any word,—a result never before attained, though often sought after. (Page 16.)

3. The *invention* of a similar mode of representing *syllables* (i.e. two consonants with one intervening vowel) by combined characters. (Page 18.)

4. The *invention* of a method (arising out of the foregoing) of showing, or *indicating*, the *place* of every *medial* vowel, not by writing it, but by the *point of junction* of the *single* and *combined characters* of the system. (Pages 25 and 26.)

5. The *invention* of a method of *indicating*, without writing, a final *mute* vowel. (Pars. 99 and 113 *e.*)

Besides these discoveries of new principles applicable to Shorthand, the following IMPROVEMENTS are claimed :—

(a) An improved method of *indicating*, by the use of the curved characters, *initial* and *final* vowels without writing them. (Par. 113 *c, d.*)

(b) An improved method of obtaining, by definite *rule*, varying outlines for words composed of the same consonants. (Pages 25 and 26.)

(c) An improved use of the principle of “Position” by applying it to *classes* of words, thus lessening the burden on the

memory which that principle always involves. (Pages 36, 37, 38, and 44.)

(d) Several improved methods of Abbreviation, especially two which enable the writer to imitate the common method of abbreviation used in longhand writing. (Pages 56—7.)

(e) An improved method of writing, briefly and legibly, *monosyllables* and *short words*. (Pages 9, 17, 19, and 20.)

Among other ADVANTAGES of the system may be named:—

I. The total *absence* of *exceptions* to rules in fully-written words.

II. The *abolition* of the old practice of allowing single or compound characters to represent *several words* arbitrarily as logograms.

III. The power of *deciphering* all words readily by *rule*, because written by *rule*.

IV. The general rule that the consonant formation of the word to be written, and not the will of the writer, determines the *form*, or variety of forms, which the shorthand *outline* may take.

V. The arrangement of characters and symbols in such a way that the shorthand signs are written *in the same sequence* in which the letters they represent are pronounced.

VI. The immense power for the development of logograms given both by the *triple* alphabet, and the *combined characters* arising therefrom.

VII. A rigid adherence to the assignment of single characters to single letters (except when the syllabic character embraces two single letters with intervening vowel), and of combined characters to blended consonants in fully-written words.

Thus Legibility, Brevity, Systematic Arrangement, Simplicity and Comprehensiveness are all characteristic of the system.

The development of these inventions, improvements, and advantages has involved several years of patient study, and the consultation of all the principal works on the subject written since 1602.

The main principle contained in this little treatise has obtained the assent of many experts in the art. It is the *indication* of the *vowels' place* by the perfect means of expressing

single and blended consonants, distinctively, wherever they occur. Discarding, for the purposes of comparison, all abbreviating devices, the following longhand interpretation of a sentence written in shorthand would be a fair example of *former* systems:—

“Ltr gnst wst f tm —Knvrs ftn wth yrslf nd nthr lvsh yr tm nr sfr thrs t rb y f t. Mny f r hrs r stln frm s nd thrs ps nsnsbl wy; bt f bth ths lss th mst shmfl s tht wh hpns thr r wn nglkt,” &c.†

With the means of showing where the vowels occur, which no other system has, the following would be the longhand representation of the equally brief shorthand characters of this system. [The hyphens show where the vowels occur. An asterisk represents a final mute vowel:—]

“L-t-r -g--nst w-st* -f t-m*.—K-nv-rs* -ft-n w-th y--rs-lf -nd n--th-r l-v-sh y--r t-m* n-r s-f-r -th-rs t-r-b y-- -f -t. M-ny -f --r h--rs -r* st-l-n fr-m -s -nd -th-rs p-ss -ns-ns-bly -w-y; b-t -f b-th th-s* l-ss-s th- m-st sh-m-f-l -s th-t wh-ch h-p-ns thr--gh --r -wn n-gl-kt.”†

Experts will decide which of these renderings is the most legible. If for each hyphen and asterisk the vowel “e” were substituted the sound of each word would be given with sufficient accuracy for any intelligent student: thus:—

“Leter egenst weste ef teme.—Kenverse often weth yeerself end neether levesh yeer teme ner sefer ethers te reb yee ef et. Meny ef eer heers ere stelen frem es end ethers pess ensenseble ewey; bet ef beth these lasses the mest shemefel es tht whch hepens threugh eer ewn neglekt.”†

Probably to those not accustomed to deciphering shorthand the last would be more legible than the second example; but those who are familiar with consonant sounds alone would

† It is hardly necessary to give the common longhand orthography for the above sentence—viz., “Letter against waste of time.—Converse often with yourself and neither lavish your time nor suffer others to rob you of it. Many of our hours are stolen from us and others pass insensibly away; but of both these losses the most shameful is that which happens through our own neglect.”

decide in favour of the hyphens being more legible, as giving a wider choice to the vowel needed to be inserted. It is this style which is exactly pictured in every *fully-written* shorthand outline in this system; and it cannot be imitated in any other system for want of a means of EXPRESSING ALL *blended consonants*.

The fully-written outline, aided by a *few* logograms only, can be acquired in a short time by the study of Part I. merely; and would yield a speed sufficient for correspondence dictated at 80 to 100 words per minute. The full outline, however, would not in the case of some long words be very elegant. It was not the intention of the author to provide a system capable only of *moderate* speed. His aim was to supply a system adequate to the most rapid note-taking, and the student who diligently studies Part II. in succession to Part I. will find that the inelegant forms will vanish on the application of the abbreviating principles. The longest words are then brought into the smallest compass, and they become as elegant as is consistent with rapid writing, where the art of the drawing-master has necessarily to be abandoned. It is for this reason that, in the course of the Instructions, the author warns the student who aims at becoming a professional Reporter against attempting to write the full outlines of long words until, after becoming fully versed in Part I., he is in a position to take a general view of Part II., so as to write the long words according to the rules there laid down for his guidance.

The speed to be attained within any given time depends entirely on the amount of attention given by the student. Mr. A. E. C. White, who acquired this system from *oral* instruction, succeeded, after practising two hours a day for seven months, in writing 60 words a minute (and, what was better, his transcription was always easily made and *accurate*) in the style of Part I. only—Part II. being not then accessible to him. In eleven months, using but very few of the abbreviating principles of Part II., he wrote 80 words a minute, still transcribing with pleasant ease as well as accurately, and at the end of twelve months he passed the preliminary admission examination of the Shorthand Writers' Association, involving writing

in shorthand from dictation and reading it off at once; and was elected a member of that body.

The statements often published ever since the art flourished about learning to write 100 words per minute, in any system, in a few weeks, or in two or three months, with a practice of an hour a day, are simply ludicrous to those who have had any experience. The *principles* of a good system may be acquired as fast as the student pleases to read them; but reducing them to PRACTICE is an essentially different thing. The author, after two years' daily practice of Lewis's system, in his early professional career, could not write 100 words per minute; and on abandoning that system for Phonography, which he also practised daily, sometimes at long spells, as a Reporter of Speeches for the Press, three years passed before he could write 140 words per minute. This statement is made in the assurance that the experience of other practising writers has been the same.

The principle of *sound* is here followed to the extent of omitting all silent and redundant letters, but the *orthographic* principle is admitted wherever, for the sake of distinction or legibility, differences of outline may be obtained for words which would otherwise have the same formation.

Theory and *practice* in shorthand are sometimes at variance; and as the PRACTICAL has been chiefly aimed at, the THEORETICAL may have, here and there, perhaps, suffered. To have adhered too strictly to the theoretical would have endangered the full usefulness of the method to the practitioner.

The details of the system are now submitted for criticism to experts in the art and to the public. While the author believes he has made an *essential* advance on former systems and principles, more especially in regard to Legibility and Systematic Arrangement, he is disinclined to adopt the formula of the old authors, and to say that "no further improvement is possible," but, on the contrary, will welcome all *bonâ fide* suggestions, from whatever quarter they may come, towards the ultimate perfection of the art.

EDWARD POCKNELL.

2, FALCON COURT, 32, FLEET STREET,
LONDON, Dec. 31, 1880.

WHAT FORMER INVENTORS DESIRED.

To show that many of the methods embraced in this system are in accord with the aims of the most ingenious inventors of the past, I would refer to only a few opinions and statements on the undermentioned points, to be found in the works of authors from 1602 downwards.

LEGIBILITY.

There are two ends proposed by Shorthand writing:—First, to take a Speech or Sermon verbatim, as a person talks in common; and secondly, *to read it again with ease* at any Distance of Time.—*Thos. Gurney, 1751.*

THE ALPHABET.

The most simple characters possible ought to be found out, and their conveniency of writing and joining considered, in order to signify all the principal single sounds and their modifications, and as many compound ones as can be done in a convenient and short manner.—*David Lyle, 1762.*

“A compound character should never be used in forming a system of Shorthand until all the simple lines of nature are exhausted.”—*Lewis's History, 1816.*

Of all the Stenographic systems that have hitherto been published, not one has ever come into general use. * * * Why? * * * The art has never yet been *simplified*. The fact is, that none of the Stenographic writers have ever availed themselves of the variety which lies before them. * * * Having taken a wrong path, by adopting a deficient and ill-chosen alphabet, their difficulties increase at every step.—*Leonard's Shorthand for the People, 1838.*

MONOSYLLABLES.

Every syllable should be answered by a single dash, and every word of one syllable, by once setting of the pen to paper. Now the English tongue consisting so much of these, and these being generally appointed to be writ with two characters, it follows that the greatest difficulty lies in these, and that the shortest words are the greatest obstacles to short writing, which, if it could be remedied, would much facilitate the work. * * * Variety of letters may do something; variety of places will do more. And if both could be joyn'd together all monosyllables might be comprehended.—*Elisha Coles (10th Edition), 1707.*

Rev. Philip Gibbs (in his Historical Account of Compendious

and Swift Writing), remarking on John Willis's system (1602-36), says—"And particularly as to monosyllables that are *produced*—that is to say, pronounced as having in them a long vowel, or diphthong—he points out a way of distinguishing *them* from words written with the same letters, whose vowels are short; *which, no doubt, is desirable if it can conveniently be done.*"—*Gibbs*, 1736.

Monosyllables and other short words usually contain the greatest proportion of consonants, and therefore present the most formidable obstacle to expeditious writing.—*Gawtress*, 1819.

VOWELS.

As the vowels are of eminent use in sounding words, to express them by proper "*places*," is of great advantage.—*Thomas Gurney*, 1751.

* * * "But the omission of the vowels for all practical purposes is indispensable."—*Lewis*, 1816 (*on Macaulay's System*, 1747).

There cannot be a greater error than to suppose that *all* writing will be legible in which intermediate vowels are never employed: a power, then, ought to be provided by which they may be represented, seeing that they are very subservient to legibility, and cannot in *every* word be dispensed with, which has often been proved, and a want of a remedy as often regretted.—*Mr. Benjamin Hanbury's Treatise on Stenography* (quoted by *Harding*, 1830, 11th edition).

BLENDED CONSONANTS.

"Further, the characters which I have assigned to my double and treble initial consonants are quite different from the single letters which signify them separately, the advantage of which is this: they are not only as short and easily wrote, but much more legible; *because there is no danger of reading a vowel between the single letters, which must often happen when the INITIAL characters are made up of them.*"* —*David Lyle*, 1762.

"The number and simple forms of the double consonants greatly increase our power of expressing readily the numerous triple, quadruple, and even quintuple consonants that abound in our language. Of these but little notice has been taken by former stenographers. The triplets usually given are—*chr*, *spr*, *str*, and *thr*. Beyond these they do not penetrate, although there are no less than 16 different combinations of triple consonants to be found at the beginning of words; 76 others at the end; and about 336 in the middle."—*Leonard's Shorthand for the People*, 1838.

* This argument is equally applicable to MEDIAL and FINAL combined consonants.—(E. P.)

The value and necessity of the double letters in this art cannot be too much insisted on. In a species of writing which very generally dispenses with the vowels, it is a point of the greatest importance to denote, if possible, what part of the word the omitted vowel would have occupied. Now double consonants, from their nature, exclude a vowel from between them, and therefore tend, in an eminent degree, to clear the writing and render it more legible.—*Lewis's System of Shorthand*, 1815.

LOGOGRAMS AND INITIAL SYLLABLES.

The primary syllable, and the next letter being formed, the rest of the word may safely be omitted in a vast number of instances, as the context will supply it.—*Blanchard*, 1786.

Many long words are described in common writing by their first syllable only, with a mark or dash to show that something is wanting, as *mult*—, for multitude; *cor*—, for correspondence. So, in Shorthand, when the sense of the passage will easily discover them, long words may be denoted by their first syllable, with as many points annexed as there are syllables wanting; and when despatch is required the points may be entirely omitted.—*Gawtress*, 1819.

"I speak from experience when I say that the first syllable of a word offers the greatest difficulty in reading Shorthand notes, particularly when it is recommended to omit the initial vowels."—*Hinton*, 1832.

SEQUENCE.

In fact it is indispensably requisite to the perfection of a system of Shorthand that the word or sentence which is first pronounced should be first written.*—*Lewis's History*, 1816.

ABBREVIATION.

This method of abbreviation, which describes the beginning and end of words, leaving a vacancy in the middle that may be readily supplied by the sagacity of the reader, cannot be too much recommended. By it a great number of words, in general use, may be very briefly and legibly expressed.—*Gawtress*, 1819.

OUTLINE.

As far as possible, each word, when written in Shorthand, should have *its own consonant outline*, whereby, *independently of vocalization*, it may be distinguished at a glance from every other word.—*Pitman's Phonographic Vocabulary*, 1852.

PHRASEOGRAPHY.

We would not too much recommend the joining of many words together, for oftentimes the combination of two or three words will form one.—*Swaine and Simms*, 1766.

* He might have added "letter," so as to read "letter, word, or sentence."—(E. P.)

INTRODUCTION.

THE old systems of shorthand are commonly known as “steno-graphic,” while the later systems,—English and American,—are termed “phonographic;” but stenography, or “short-writing,” has always been written by *sound*, and phonography, or “sound-writing,” has always partaken of the *brief orthographic methods* found in stenography.

The chief difference between the two styles is that the phonographic systems are richer in their means of expressing a few additional vowel-sounds. As, however, vowel distinctions are refinements which the rapid writer pays little attention to (except when certain vowels are much accentuated), both styles rely chiefly on the consonant signs to express words; and, so far, both are on an equality. If, therefore, the old stenographies are “A B C systems,”—as it is the fashion to call them, as a term of opprobrium,—so also are the different phonographies which have appeared in England and America during the last half-century.

One of the foremost paragraphs in the work of John Willis (1602), the father of the Shorthand Alphabet, states:—“Where it is to be observed,—that this art prescribeth the writing of words, not according to their orthographie as they are written, but according to their *sound* as they are pronounced.”

In all shorthand systems the same rule has been followed, and all authors who have given any instructions on the point have said in effect exactly the same as John Willis.

Excepting in Bordley’s “Cadmus Britannicus” and Alexander Melville Bell’s “Popular Stenography,” no system has appeared until now having three or more characters for each letter. In neither of the cases mentioned, however, were the *characters* of their alphabet altogether *simple* ones. In both systems there was an attempt to indicate the place of the vowel by the shorthand character used. Bordley, in his system, had a curious way of showing the exact vowel, but had no means of indicating whether it preceded or followed the consonant. In Bell’s system the place of the vowel was exhibited, but not its exact value; and as he used no compound characters, the vowel-

place could not be shown at the junction of *simple* and *compound characters*, as in this system.

Very early in the history of the art, the principle of having two characters for many of the letters, with the object of convenient junction or for showing an initial vowel, was adopted. For the purpose of junction alone, Dr. Byrom, in 1767, admitted three characters to represent the letter *L*—thus: ρ ρ ρ ; so that in reality *triple signs* are not the novelty which those who see them now for the first time may imagine.

The object which the author had, in seeking to discover a new system of shorthand, was to gain greater legibility while retaining or even increasing the brevity of the shortest systems extant. His first task was to discover enough simple strokes to apply one to each letter of the alphabet. After much persevering labour this was accomplished, as set out in the Triple-Character Alphabet Table given in the "Instructions" (page 2); but FOUR other important principles were discovered immediately afterwards, viz. :—

- 1st. That two curves might be allotted to each stroke, and that in the curvature or concave side of each a *vowel* might be *imagined*;—for instance, the stroke ρ represents the letter *s*; the first curve ρ represents *as, es, is, os, us*; the second curve ρ represents *sa, se, si, so, su*; and the same method is carried out *with all the other letters*, the *curves showing* (according to the one that is written) whether a *vowel* precedes or follows. (Page 2.)
- 2nd. That having a stroke and two curves for each letter, *symbols*, such as circles, loops, or hooks, may be added to *every letter of the alphabet*, for the purpose of representing blended *consonants* by combined characters, which are thus obtained with *regularity and order*, and to *the fullest extent* required by the language. (Page 16.)
- 3rd. That *triple* and other combinations of consonants without intervening vowels may also be expressed by corresponding combined shorthand signs. (Pages 21 and 23 [*k*].)
- 4th. That by a *reversal* of the signs used for blended consonants, *ALL syllables* composed of *two consonants and intervening vowel* may also be expressed by a *combined character*. (Page 18.)

As to the *first* principle, it is almost impossible to conceive a better way of showing an unwritten *initial* or *final* vowel than by assuming it to lie in the concave side of the curve written either at the end or at the beginning of a word.

As to the *second* point, writers of current systems will recognise the importance of having *overcome* those difficulties which

the student of other systems finds on meeting with *exceptions to rules* in regard to the formation of *combined characters* to represent double consonants.

As to the *second* and *third* points, combined (the discovery of a possibility of writing all needed combinations of consonants in a regular way), it is believed the method will be regarded as the starting-point of a *new era in the art*, involving as it does the practical abolition of the necessity for writing vowels, because their place is naturally shown at the *ordinary junctions* of the single and compound shorthand characters.

As to the *fourth* point, it enables the *first syllable* of thousands of words to be expressed with *unfailing accuracy*. (Page 23 [i].)

These most important principles having been discovered and brought into practical working, the attention of the author was turned to a better representation of monosyllables and short words than that currently adopted, which too frequently requires the insertion of a *detached vowel-mark at the expense of speed*, in order to avoid illegibility and clashing. The student will observe, in the rules laid down in the "Instructions" in regard to these monosyllables, one of the many advantages of a triple alphabet. The plan here adopted was put in practice many months before the author discovered that while the mode of execution was original the principle of applying particular *rules* for writing different *classes* of monosyllables was used by John Willis in 1602, and by several of the earlier inventors who followed him. The same plan was continued more or less down to the time of Gurney, in 1753. These earlier writers, whilst securing great legibility, failed to attain the necessary brevity for these short words. After Gurney, strange as it may appear, inventors totally abandoned the principle, instead of trying to improve the practice; and from the time of that abandonment, through too great a desire for brevity, the decline of legibility in shorthand may be dated—more especially as, at the same time, the use of attached initial vowel-marks was discontinued. In this system, however, while the brevity of the modern methods in regard to monosyllables is surpassed, the perfect legibility of the ancient systems is once more revived. The power of a triple alphabet to distinguish between *monosyllables having one consonant only*, as well as between *monosyllables having two or more consonants*, may be seen by the illustrations in the "Instructions." (Pages 9, 17, 19, and 20.)

The comparative legibility of the shorthand outline may be made apparent even to a person unacquainted with shorthand by the following longhand representation of the value of each shorthand sign (given at page 24) for the following seven words—viz. :—

	WILLIS. 1602.	GURNEY. 1753.	TAYLOR. 1786.	LEWIS. 1815.	PHONO- GRAPHY. 1837.	POCKNELL. 1880.
<i>gain</i>	gan	gan	gn	gn	gn	g--n
<i>gone</i>	gone	gon	gn	gn	gn	g-n*
<i>gun</i>	gun	gun	gn	gn	gn	g-n
<i>guinea</i>	genee	gni	gn	gn	gne	g--n-
<i>again</i>	agan	agn	gn	gn	gn	-g-n
<i>agone</i>	agone	agon	gn	gn	gn	-g-n*
<i>agony</i>	agony	agni	gn	gn	gne	-g-n-

The hyphens shown in the foregoing illustration of the present method represent the sounded vowels, and the asterisks represent the final *mute* vowels. It will be seen that the hyphens are so variously disposed in each word that the exact vowel is not wanted by a transcriber who knows the language. The *place of the vowel*, therefore, answers all practical purposes; and, as seen by the illustration, sixteen vowels are shown by *outline alone* in this system in the above seven words, whereas in the systems of Taylor and Lewis no vowel is shown, leaving it to the reader to guess whether the vowels occur initially, medially, or finally; and in Phonography only two of the words show the vowel by the outline. In Taylor's system the vowel may be added by a dot in the place where it occurs; in Lewis's system the vowel mark may be placed where the vowel occurs; in Pitman's system *position* above, through, or below the line—or a dot or dash in position—would signify the exact vowel, but in the former case would leave it uncertain whether the vowel precedes or follows. In this system exact vowel marks may also be placed where they occur, but the necessity for using them seldom arises. The method by which our varying outline is obtained for the above words is clearly explained by the rules in the "Instructions" which follow. Similar rules regulate the writing of longer words in full, and each fully-written outline, even where the consonants are the same, is distinct and defined (see illustrations, page 25) *except* where the *vowels fall in like places* in two or more words, when the insertion of a vowel sign sometimes becomes necessary, unless the context can be relied on.

It has struck me as very curious that the Shorthand systems of the seventeenth century should have reached so many editions, while others of the eighteenth and nineteenth century have expired as soon as they were born, though eminently superior in general design and structure. As there were many writers of the systems of Willis, Rich† (or that which goes by his name), and Mason, and as there are, at the present time, many writers of a popular system, while the works of most intermediate authors have passed unpraetised, it has occurred to

† See Page 75, "Was Jeremiah Rich an Inventor?"

me whether the "setting out" of a work has not had something to do with the patronage bestowed on it. The older systems, like the most modern, were illustrated amid the text. In the books of John and Edmond Willis, Cartwright, and many others, the illustrations were *written* in with ink. In Rich's books, Metcalfe's, and Mason's, wood blocks were inserted with the text. Gurney's earlier books were illustrated concurrently with the explanation by means of copper-plates. The later editions of Gurney, like many others of the eighteenth and beginning of the nineteenth century, were illustrated with plates at the end only, difficult of reference, and therefore obnoxious to the student. With the art of cutting Shorthand types in metal, Stenography has taken a new lease of life; explanations and profuse examples can be exhibited concurrently at a glance; and it may be expected to become more commonly used the more explicitly it is presented to view by those whose long practice has enabled them to detect and remedy the defects of former works.

I have endeavoured, in the following "Instructions," to give examples of every rule. I fear that in many instances I have not chosen the best that might have been given, but they are those that occurred to me at the moment. The student need not be alarmed at the number of the rules or the length of the "Instructions." Many of the rules are *permissive*, and not *obligatory* on the writer. I have tried to be explicit, and to treat the student as a perfect novice in the Art of Shorthand Writing. The rules, though numerous, are easy to learn, because they arise naturally out of each other; and in Part I. there are *no exceptions* in regard to the regular characters of the alphabet and their manœuvring. The *triple alphabet* affords so wide a basis of operations that there is ample material, and to spare, for every purpose. The same is the case with the Abbreviating methods, where the materials at command are greatly in excess of the requirements of the language.

The student must not expect to acquire the system without labour. The study of every Shorthand system is dry work; but it may be laid down as a pretty safe rule that the less the labour required to learn a system, the less its value to the writer when acquired. "Perseverance" must be the watchword of every student. The Art, even when learned, is easily forgotten; thus *constant practice* in it is essential. Nor is it of any service to be able to *write* Shorthand unless it can be *read* correctly at sight afterwards. Most systems fail in that particular—so much so that many persons hold that it is the *man*, and *not* the *system*, that makes a good Stenographer. There is a good deal of truth in the statement; but henceforth, with "Legible Shorthand" at his fingers' ends, it will be the *system*, and not the *man*, which will make the *perfect* SHORTHAND WRITER.

PRO BONO PUBLICO.



In answer to many inquiries during the progress of this work through the press the Author begs to state, for the information of all whom it may concern, that Legible Shorthand surpasses "Phonography," in the following particulars:—

- Pars.*
1. *In expressing syllables* 89—93
 2. *„ double, treble, and other blended consonants* 77—87, 104
 3. *In indicating initial, final, and medial vowels without writing them* 113, *b c d*
 4. *In indicating mute final vowels, ditto* 113, *e*
 5. *In forming distinctive outlines by rule* 114
 6. *In several important and improved methods of abbreviation* 138, 142, 145, 164—8
 7. *In improved methods of forming logograms* 148
 8. *„ „ distinguishing mono-syllables by classification* 54, 88, 94—102
 9. *In adherence to the sequence of characters in conformity with Longhand Words* 104—107
 10. *In Brevity and Legibility* 62
And, further,
 11. **IN LESSENING THE BURDEN OF RECOLLECTING POSITION.**
 12. **IN THE ABSENCE OF EXCEPTIONS TO RULES.**
&c., &c., &c.

* * * *Refer to Pages 83 and 84 for Professional Opinions on this System.*

TRIPLE-CHARACTER ALPHABET.

Left Pairs.				Right Pairs.			
Stroke	First Curve	Second Curve	Character	Stroke	First Curve	Second Curve	Character
/	⤴	⤵	S	-	⤴	⤵	L
\	⤴	⤵	Y	/	⤴	⤵	N
/	⤴	⤵	K	\	⤴	⤵	P
/	⤴	⤵	Ch	\	⤴	⤵	F
/	⤴	⤵	Sh	/	⤴	⤵	R
\	⤴	⤵	W	\	⤴	⤵	M
/	⤴	⤵	G	/	⤴	⤵	B
/	⤴	⤵	J	\	⤴	⤵	V
Pairs.				Additional Characters.			
Stroke	First Curve	Second Curve	Character	Stroke	First Curve	Second Curve	Character
-	⤴	⤵	T	|	⤴	⤵	ment
-	⤴	⤵	Th	|	⤴	⤵	shon
-	⤴	⤵	Th	-	⤴	⤵	shall
Unpaired.				Additional Characters.			
Stroke	First Curve	Second Curve	Character	Stroke	First Curve	Second Curve	Character
|	⤴	⤵	Wh	|	⤴	⤵	ment
|	⤴	⤵	Z	|	⤴	⤵	shon
-	⤴	⤵	Ng	-	⤴	⤵	shall

NOTE—The *dot* indicates the point from which to strike upward letters.

THE ALPHABET.

14. The normal dimensions of the characters of the Alphabet are represented on the opposite page: *small*, *medium*, and *double-length*.

15. They are either *stroke*, *first-curve*, or *second-curve*; each letter having *three* characters; as, / s,) s, (s.

16. The meaning of a character depends on its *length*, *inclination*, and *thickness*; as, / k, / s, / sh, / g, / ch, / j.

17. *Curves* invariably follow the *inclination*, the *length*, and the *thick* or *thin* form of the *strokes*; as, \ w,) w, (w; \ p,) p, (p.

18. All characters are written *downward*, or *forward*, except *r*, *n*, and *m*, which are written *upward*, at an angle of 30 degrees; as, / r, / n, / m.

19. The following pairs are arranged according to the law of phonetics, the difference between the letters of the pairs being expressed by difference of *length* or *thickness*:

K /	G /	||	P \	B \	||	T —	D —
Ch /	J /	||	F \	V \	||		

20. The pairs following are arranged as a matter of expediency, with somewhat less regard to the principles of sound:

S /	Sh /	||	Y \	W \	||	N /	M /
-----	------	--	-----	-----	--	-----	-----

21. The remaining pairs are arbitrarily arranged for the sake of suitable application hereafter:

L —	R /	||	Th —	}	H |
		||	Th —		

[Note.—The student will discover the power obtained by this pairing of the letters when he arrives at the Tables of Coalescents and Syllabics.]

EXERCISE.

22. Copy with exactness every character of the Alphabet.

23. Write each character about a hundred times, each time naming aloud the letter it represents.

24. Call each letter by its usual name, except "Sh" which pronounce like *sh* in *sheep*, "G" like *g* in *get*, "Ch" like *cha* in *chair*, "Th" like *th* in *thin*, "Th" like *th* in *thine*, "Wh" like *wh* in *when*, and "Ng" like *ing* in *being*.

25. Vary the practice of copying the characters by alternating strokes with curves, long letters with short, first-curves with second-curves, and so on.

26. Continue practising till each letter can be written instantly on being named.

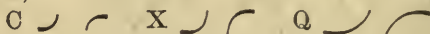
27. Aim at copying *accurately* rather than *quickly*.

28. Thoroughly learn one lesson before proceeding to the next.

OPTIONAL EXTRA LETTERS.

29. [C, Q, and X.] These letters are generally omitted from shorthand Alphabets. It is argued that *S* and *K* serve for the soft and hard sounds of C; that *Kw*, or *Ku*, conveys the sound of Q; and that *Ks* represents with sufficient approximation the sound of X. But a paucity of simple characters at command has had something to do with casting these letters out; for the representation of them by distinct characters (especially so with Q and X, and *occasionally* with C as an initial) often improves greatly the legibility of an outline. Simple characters for Q and X may be defended also on the score of greater brevity.

30. The upward curves, *thickened*, are therefore applied to these letters; as,



[Note.—It is impossible, at speed, to thicken these curves accurately in the centre-bend. As any portion of a character thickened shows that the whole is intended to be made thick, these upward curves may be both easily written and afterwards identified and read.]

THE OPTIONAL DIGRAPH, "GH".

31. "Gh" is generally a mute digraph, though it sometimes has the sound of *f* in *tough*, *cough*, &c. It is mute in *though*, *neigh*, and a number of other words. Whether it changes its sound, or is mute, legibility is often improved by representing it by a shorthand character.

32. The coalescent form of *gh* (see Coalescents) not being always convenient for junction, an optional character is assigned to it, namely, the small loop *o* dropped at the end of the preceding character, or between two characters; as, *o* *neigh*,

THE OPTIONAL TRIGRAPH, "GHT".

33. To express *t* after the *gh*, make the loop larger; as, *o* *thought*, *o* *right*, *o* *Brighton*.

[Note.—If more convenient, the loops may be struck in any other angular direction; as, *o* *sight*, *o* *sight*, *o* *sighting*.]

SILENT LETTERS.

34. The silent letters that may be omitted without detriment to legibility are the following among others (*When so omitted the new outline is the one that should be represented by the characters*):—*B* as in *bdellium*, *dumb*, *debt*, &c. *C* in *science*, *Czar*, *muscle*, *black*, *acquiesce*, *indict*, *schedule*, *wreck*, &c. *D* in *Wednesday*, *handkerchief*, &c. *G* in *bagnio*, *seraglio*, *phlegm*, &c. *H* in *thyme*, *rheum*, *Khan*, *John*, *ghastly*, *diphthong*, &c. *K* in *know*, &c. *L* in *alms*, *salmon*, *would*, *half*, &c. *M* in *mnemonics*, &c. *N* in *hymn*, &c. *P* in *cupboard*, *ptarmigan*, *pneumatics*, *psalm*, *bumpkin*, *assumption*, *pshaw*, &c. *S* in *demesne*, *isle*, *viscount*, *chamois*, &c. *T* in *fasten*, *soften*, *trait*, *mortgage*, *hautboy*, &c. *W* in *sword*, *two*, *knowledge*, &c. *Z* in *rendezvous*, &c. *Ch* in *drachm*, *yacht*, *schism*, &c. *Ck* in *blackguard*, &c. *Dh* in *buddhist*, &c. *Ph* in *phthisical*, *apophthegm*, &c. *Rh* in *catarrh*, &c. *Tr* in *mistress* (colloquial “*missis*”) *Tz* in *britzska*, &c. *Lf* in *halfpenny*. &c.

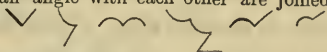
35. Of Duplicate letters, as in *cannon*, *better*, *missile*, *pepper*, *hammer*, one may be omitted as silent.

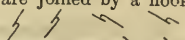
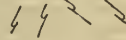
[Note.—*Should legibility, in the opinion of the writer, be better secured by writing any silent letter, it may be written.*]

LETTERS THAT CHANGE THEIR SOUND.

36. *C* becomes *s* in *cell*, *k* in *cake*, *ch* in *vermicelli*, *sh* in *special*, and *z* in *sacrifice* (verb). *D* becomes *t* in *stopped*, and *j* in *soldier*. *F* becomes *v* in *of*.* *G* becomes *j* in *gem*. *H* becomes *th* in *eighth*. *J* becomes *y* in *hallelujah*. *L* becomes *r* in *colonel*. *N* becomes *ng* in *an-ger*, and *m* in *Banff*. *Q* becomes *k* in *queen*. *S* becomes *z* in *as*, and *sh* in *sugar*. *T* becomes *sh* in *action*. *X* becomes *ks* in *expect*, and *z* in *xyster*. *Dge* become *j* in *judge*.

JOINING THE CHARACTERS.

37. Letters forming an angle with each other are joined at that angle. Examples, 

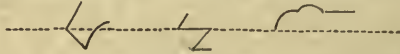
38. Two strokes of the same inclination are joined by a hook preceding the second character: thus, ; NOT by a hook following the first letter; therefore,  would be incorrect.

[Note.—*The General Rules will inform the Student when to use the strokes, and when to use the curves. He should practise joining characters, but must not attempt to represent words till he has learned the Rules.*]

* It is deemed preferable, in this system, to represent *of* by the character for *f*.

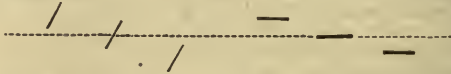
LINE OF WRITING.

39. The Line of Writing is a real or imaginary one. Ruled paper is preferable for the beginner. All words not otherwise provided for in the Rules, commence ON the line; as,





POSITION.


40. Characters written *above*, *through*, or *under* the line are said to be "in position" (1st, 2nd, or 3rd position) in reference to the line; as,




41. Characters written in a relative position one to the other, are said to be in the *first*, *second*, or *third* position: thus,

in  the horizontal stroke is in the *first* position




in  " " *second* "

in  " " *third* "

in  the perpendicular stroke is in the *first* position

in  " " *second* "

in  " " *third* "

42. In    the *dots* and *ticks*, in position, are said to be placed *before*, or *after* the character.

LOGOGRAMS.

43. Certain common words, one or more of which is used in every sentence, are represented arbitrarily (as in all systems) by characters called in modern days *logograms* [word-letters]. Here each character of the Alphabet has one word (called a *grammarlogue*), AND ONE WORD ONLY assigned to it;—except in the case of two or more words of approximate sound—and to distinguish the character for the *word*, from the character when used for a *letter* only, the logogram is always written *above*, or *through*, the line.

44. RULE I.—Logograms are written *above*, or *through*, the line.

45. Logograms, alphabetically arranged, *above* the line.

B but	M may	Shon mention
been	must	action
being	might	shown
C cause	Ment meant	T the
come	among	ought to
Ch <i>can</i>	many	to
<i>which</i>	N never	Th them
<i>could</i>	unanim ^{ous} ity	that
D do	not	throughout
did	Ng <i>doing</i>	Th the ^{re} ir
done	having	they
F from	going	those
off	P perfect	V even
for	opportunity	ever
G give	particular	very
again	Q question	W with
gone	quarter	W ^{ether,} eather, <i>whether</i>
H have	R are	without
hear	earl-y	Wh <i>will</i>
had	real-ly	what
J just	S said	would
gentle ^{man} men	ask	X example
jury	some	expect
K case	Sh <i>sure</i>	Y yes
call	<i>sufficient-ly</i>	yet
came	<i>satisfy</i>	your
L legal	Shall shall	Z was
alt ^{er}	<i>usual-ly</i>	used
let	should	has

[Note.—With a few exceptions, which are printed in italics, the character chosen for the word is the first consonant of such word.]

46. The foregoing list must be committed to memory, as the signs, being arbitrarily allotted, the Rules of the system do not afford the student any aid to recollection. Logograms are, of course, optional, and if preferred, the words may be written in full.

VOWEL TICK.

47. A *tick* in any direction, as \setminus $|$ $/$ joined *initially* to a character, is a mark used for any *initial vowel sound*, when necessary.

CLASSES OF WORDS.

48. Monosyllables and Short Words have always been the stumbling block to the shorthand inventor, and a strict adherence to phonetic principles has only made confusion worse confounded. Legibility justifies a return to the ancient method of dividing monosyllables into classes, thus escaping the lift of the pen to insert an exact vowel; or allotting, say the character "L" for such dissimilar words, as, *ale, ail, hale, hail, all, &c.* "N" for *in, on, own, one, won, inn, no, nay, now, knew, &c.* "P" for *up, ope, pea, pay, hop, hope, &c.* "Nt" for *ant, haunt, hunt, not, note, knit, night, &c.* "Nd" for *end, hound, need, kneed, node, neighed, gnawed, &c.* "Md" for *mad, made, mood, mowed*, and so on throughout the alphabet.

49. The triple alphabet of this system, and the triple "position" (when necessary to resort to it) permits such a *classification* of all monosyllables that no such difficulty, as that referred to, arises here. A few simple Rules reduce chaos to order, and render legible signs which in other systems stand for so many words that obscurity cannot but result, derogating much from the simplicity and method that should characterise the Art.

MONOSYLLABLES [OR SHORT WORDS] CLASS I.

Having *one Consonant*, or *one Consonant-sound*.

50. This class of monosyllables is easily comprehended and expressed by the letters of the alphabet, with the addition, in certain cases, of a "tick" joined *before* or *after* the character.

51. The Rules governing the List opposite are as follows:

52. RULE II.—Monosyllables (Class I) are written *on* the line.

53. RULE III.—(a) If *one* vowel precedes the consonant, write a first-curve; as, \curvearrowright *up*.

(b) If *two* or *more* vowels precede the consonant, write a first-curve with a tick preceding (to indicate the additional vowel or vowels); as, \curvearrowright *oak*.

(c) If *one* vowel follows the consonant, write the stroke; as \nearrow *me*.

(d) If *one* or *more* vowels precede and follow the consonant, and the following vowel is a *silent* one, write the stroke with a tick before it; as, \curvearrowleft *ode*.

(e) If *two* vowels follow the consonant, write the second-curve; as, \curvearrowright *fee*.

(f) If *one* or *more* vowels precede and follow the consonant, and the following vowel or vowels are *sounded*, write the second-curve with a preceding tick; as \curvearrowleft *aha*, \curvearrowright *adieu*.

(g) If *three* or *more* vowels follow the consonant, write the second-curve with a tick at the end (to signify the third or succeeding vowels); as, \curvearrowright *beau*.

MONOSYLLABLES, [OR SHORT WORDS] CLASS I

51. Of one Consonant, or one Consonant-sound, to be written on the line; or "in position" by Rule IV.—

B	be, <i>by</i> , *	L	lo	—	Sh	she
	bee		all, ill	∪		ash
	oboe		ale, i(s)le	∪		shoe
	beau		ail, oil, eel	∪	T	ate
C	<i>ace</i> , <i>ice</i> †		lee, lea, lie, loo	∪		at, it
	Co. (Company)†		lieu	∪		eat, oat, out
Ch	^e i(t)ch	M	am	∪		tea, tie, toe, too
	each		aim	∪	Th	<i>thy</i> *
D	aid		ma, me, <i>my</i> *	∪		oath
	do	N	no	∪		thee, thou
	ode		an, in, on	∪	Th	tho'
	die, doe, due,		one	∪	V	eve
	ad ^o _{ieu} idea,	P	Po	∪		vie
F	if, of		ape, ope	∪	W	we
	oaf		up	∪		ewe, owe
	fee, fie, foe		(<i>h</i>) <i>appy</i> *	∪		woo, woe
G	go		pea, pie	∪	Wh	who, <i>why</i> *
	ago, ague	Q	queue	∪		whoa
H	ah, eh, oh	R	re (Latin)	∪	X	<i>axe</i> †
	ho		ere, ire, ore	∪	Y	ye
	hoe, hue		or	∪		aye, eye
	aha		air, ear, oar, our	∪		yea
J	Joe		rue	∪	Z	as (az)
	age, e(d)ge	S	so	∪		ease, oose
K	eke, ache		use	∪		
	cue		is, us	∪		
	echo		see, sea	∪		

* The learner may choose between writing these words as above, or by the method assigned to Monosyllables Class II.

† These words are not strictly written by the Rule, as there are no stroke characters for C, Q, and X.

[Note.—*W* and *Y* are regarded as vowels or consonants as most convenient for affording legibility to the outline.]

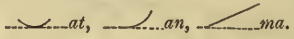
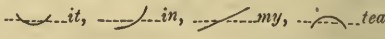
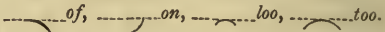
55. The principle underlying, not only the foregoing Rules, but the whole of the system, is that legibility is secured by indicating *where* the vowels are, without showing their exact sound. But the indication of the *place* of a vowel often shows *what* vowel it is, because it can be but one: as in the words, *do, go, cue, echo, no, one, &c.* (The same remarks apply to *polysyllables.*)

56. Whenever it is thought necessary to distinguish between such words as *ma, me; at, it; tea, too; an, in, on; fee, foe; die, due; idea adieu; &c.*, observe—

OPTIONAL "VOWEL POSITION."

57. RULE IV.—[*Applicable to Monosyllables, Class I. only**]
To indicate vowel *a*, or approximate sound, write *on* the line.
" *e* or *i* " partly THROUGH "
" *o* or *u* " touching UNDER "

EXAMPLES.

a [^{ON} the line] 
e or *i* [^{THROUGH} the line] 
o or *u* [^{UNDER} the line] 

58. The student should endeavour to compose sentences with the logograms and monosyllables with which he is now acquainted, but should not attempt other words until he has proceeded to acquire a knowledge of the Rules by which they must be written.

EXERCISE.


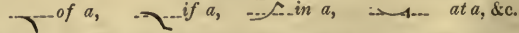
Has she ever had a beau? Yes, she had a gentleman who was very particular. Why should they do it? What is being done in the case? If the foe should come again, be sure and call me. She really said they would never go to sea. Let me ask a question as to the cause. Eat up the pie. What was going on by the sea? &c., &c.

A AND AND.

59. For *a* (indefinite article) use a *dot* ON the line; thus.....
For *and* use a *dot* ABOVE the line; thus.....

60. When it is desired to join *a* or *and*, represent each by a thick *tick* [\ | /] about half the size of a short stroke character, joined at an angle, as most convenient.

61. RULE V.—To distinguish between *a* and *and* when joined, join "*and*" AT THE BEGINNING of a word, and "*a*" AT THE END of a word; as,

AND 
A 

[Note.—The dotted line shows the general writing line.]

* "Vowel position" is limited to this class of Monosyllables in order to use "position" for other words, hereafter, with greater power and effect. "Vowel position" even for monosyllables should be used as sparingly as possible.

PERSONAL PRONOUNS, *I*, *HE*, *WE*, AND *YOU*.

62. Alternative signs* are allotted to *I*, *he*, *we*, and *you*,† for convenience of joining with characters that may follow.

The signs are—

I ∪ or ∩ *He* ∷ or ∘ *We* ∷ or ∘ *You* ∪ or ∩

63. RULE VI.—These signs, used *alone*, or *attached initially*, must be written *on the line*.

[Note.—*Joined logograms following these signs will be sufficiently legible though removed, in consequence of the joining, from their assigned position above the line.*]

The student may now utilize his acquaintance with these characters to extend his construction of sentences in practice; thus—

EXERCISE.

He has just come to me. They will have that yet. Give me your aid. I should mention that again if I had the opportunity of doing so. Which one could it have been? I have shown you there are not many. Are you sure of that? Yes, very sure. He will ask for your axe, but I shall not give it. That shoe is of no use at all. Might I call on you? My ma is gone in to tea. &c.

COALESCENTS AND SYLLABICS.

64. The student must next turn his attention to the Coalescent and Syllabic characters, the knowledge of which will enable him to understand the mode of constructing further classes of Monosyllables.

65. Diligent study and practice of the Coalescents and Syllabics hereafter following,—and they may be studied advantageously together, the latter being simply in the reversed order of the former—will give the power of expressing in the shorthand characters any word in the English language.

66. The Coalescent form (digraph, trigraph, and polygraph) gives the power of representing unmistakably ALL the double, triple, and quadruple *sounded* consonants that occur (and they occur very frequently) in any words, *initially*, *medially*, or *finally*. Without the power of representing ALL these as *blended* (that is, without the possible intervention of a vowel) no system of shorthand can make any pretence to absolute legibility. The following lists are given to show the student how important these “blended” consonants are, and how frequently they enter into the composition of words.

* These signs are borrowed from the “Exact Vowel Scale.”

† *Thou she*, and *it*, are included in the List of Monosyllables; and *they*, in the Logograms. *We* is duplicated in the *Monosyllable* list and the *Pronouns*.

67. The "articulative combinations which occur at the beginning of English syllables" are thus given in Bell's "*Principles of Speech*:"

bw*	as in buoy	gl	as in glass	sl	as in slave
by*	beauty	gr	great	sm	smile
bl	blade	kw	queen	sn	snow
br	bride	ky	cue	sf	sphere
py	pew	kl	cleave	sp	spire
pl	place	kr	crime	st	steam
pr	price	my	muse	sk	sky
dy	due	ny	neuter	spl	spleen
dw	dwarf	fy	few	spr	spring
dr	draw	fl	flight	spy	spume
dzh=j	jew	fr	fright	str	straw
ty	tune	vy	view	sty	stew
tw	twelve	thw	thwart	skr	scream
tr	try	thy	thew	skw	squint
tsh=ch	chair	thr	three	sky	skew
gw	Guelph	sw	sway	shr	shrine
gy	gewgaw	sy	sue		

68. The following list of words with *three* blended initial consonants is taken from Leonard's "*Shorthand for the People*," 1833. (The figures before the word indicate the number of words commencing with each combination.)

3	<i>chlorine &c.</i>	30	<i>school</i>	28	<i>splendid</i>
40	<i>chromatic</i>	3	<i>slavonic</i>	48	<i>spring</i>
11	<i>phlebotomy</i>	74	<i>scripture</i>	150	<i>strength</i>
10	<i>phrase</i>	40	<i>shrewd</i>	60	<i>through</i>
1	<i>psaw</i>	2	<i>skreen</i>	4	<i>thwart</i>
		13	<i>sphere</i>		

"Add words commencing with *ex* followed by 2 consonants—

4	<i>exchange</i>	16	<i>exorescence</i>	1	<i>expuision</i>
12	<i>exclaim</i>	26	<i>explain</i>	88	<i>extract</i> "

69. The triple consonants at the *end* of words are thus given by Leonard—

<i>debts</i>	<i>laughs</i>	<i>health</i>	<i>sixth</i>
<i>drachm</i>	<i>thought</i>	<i>salts</i>	<i>branch</i>
<i>yacht</i>	<i>eggs</i>	<i>waltz</i>	<i>distinct</i>
<i>rocks</i>	<i>signs</i>	<i>sylyph</i>	<i>ends</i>
<i>facts</i>	<i>filch</i>	<i>helps</i>	<i>rings</i>
<i>odds</i>	<i>mulct</i>	<i>crumbs</i>	<i>thanks</i>
<i>breadth</i>	<i>walks</i>	<i>hymns</i>	<i>inns</i>
<i>amidst</i>	<i>fields</i>	<i>nymph</i>	<i>against</i>
<i>cuffs</i>	<i>walls</i>	<i>lamps</i>	<i>month</i>
<i>fifth</i>	<i>alms</i>	<i>prompt</i>	<i>saints</i>
<i>wafles</i>	<i>whilst</i>	<i>texts</i>	<i>depth</i>

* The digraphs *bw* and *by* are unnecessary in practice, as a vowel sound is sufficient, but they are included in the list to show that an absolute following of "sound" would lead to needless complications. The other combinations with *y* are for the most part useless in practice, except for *Logograms* hereafter.

<i>orbs</i>	<i>forms</i>	<i>worth</i>	<i>sketch</i>
<i>arch</i>	<i>learns</i>	<i>hearts</i>	<i>rhythm</i>
<i>words</i>	<i>harps</i>	<i>quarts</i>	<i>sooths</i>
<i>dwarfs</i>	<i>excerpt</i>	<i>pasch</i>	<i>butts</i>
<i>burgh</i>	<i>catarrh</i>	<i>tasks</i>	<i>hawks</i>
<i>works</i>	<i>burrs</i>	<i>chasms</i>	<i>fouls</i>
<i>world</i>	<i>marsh</i>	<i>guests</i>	<i>gowns</i>
<i>girls</i>	<i>first</i>	<i>Pesth</i>	<i>growth</i>

70. The blended consonants that occur *medially* in words, are of still greater number and variety. As a sample, take the following as abstracted by the author from a small dictionary, under the letter "A" only:—

bd <i>as in</i> abdicate	ffr <i>as in</i> affray	rt <i>as in</i> abortive
bgr abgregation	ggr aggregate	rb absorbent
bj abject	gd amygdalate	rp absorption
bl ablution	kn acknowledge	rv acervation
bn abnegate	lch alchemist	rnm adjournment
br abrasion	lk alkali	rn alternative
bsc abscond	lph alphabet	rc amerce
bs absence	lt adulterate	rph anamorphosis
bst abstemious	mp accompany	rd ardent
bstr abstract	mbr adumbrate	rs arsenal
by abyss	mph amphibious	rtl artless
ct addicted	mpl amplify	rg argue
dg abridge	nth acanthus	rtf artful
ddl addle	nd abundant	rthr arthritic
ddr address	nk anker	str administrate
dh adhere	nch anchor	sb asbestos
dm admonition	nt antimony	scr ascribe
dj adjust	ng angel	thw athwart
dstr adstriction	nym anonymous	thl athletic
dv advantage	nth anthem	ttr attract
dyn anodyne	ppl applaud	wr awry
fil afflux	ppr approach	wkw awkward
	phth apophthegm	

[Note.—Many of the above are to be expressed by their sound, and not by their letters; thus, lph will be lf; rph will be rf; lch will be sometimes lk: dg will be j; scr will be skr; &c.]

71. In compound words, the blended consonants run into quadruple and quintuple combinations; but compound words are usually divided in shorthand.

72. Mr. Leonard calculates that there are 16 combinations of *triple* consonants at the beginning of words; 76 others at the end, and about 336 in the middle. Including words beginning with "ex," there are 680 that begin with triple consonants.

73. Of quadruple consonants, 2 combinations begin words; 21 end words (chiefly formed of the plural of words given above as ending with triple consonants), 163 are in the middle, differing from those found at the end of words.

74. The quintuple consonants are given by the same author as 22 combinations in compound words, such as *ckthr* in *packthred*; *ngthw* in *lengthways*, &c.

75. The mischief created by the possible admission of a vowel between blended consonants can easily be illustrated: If a writer of any shorthand system wants to write "burnt," he must use the consonants of that word to get the sound. If he writes the word with a single *b*, and a trigraph to represent *rnt*, he will safely enough read *b-rnt* (the hyphen denoting vowel place). But supposing he has no trigraph form for *rnt*, and no means of showing that a vowel cannot intervene, he would write a form that might read for *b-rn-t* (Barnet), or *br-nt* (brunt), or *br-n-t* (brunette), or *b-r-n-t* (baronet). The outline *b-rnt* can only mean "burnt," but the possible admission of a vowel anywhere else, at once changes the possible reading, and consequently obscures legibility. This is a defect in all pre-existing systems, arising from the narrow basis of their alphabets. Thousands of instances of the same kind might be quoted. *F-rm* can only be *farm*, *firm*, or *form*, but without the digraph it may be also either *from*, *frame*, or *forum*, and in many systems it would mean *affirm*, unless a vowel is placed before it; *H-rm* can only be *harm*, but without the digraph it might be *harem*; *Sw-rd* could only be *sward* or *sword*, but without the first digraph, it might be also *Seward*, *seaward*, and by the phonetic method of excluding the silent *w*, it might be *seared* or *soared*.

76. This matter has been somewhat dwelt upon in order that the student may see the importance of pursuing this part of the system—the key to the whole—with the utmost earnestness. He may be confident he will be the more rewarded the greater pains he takes with his studies in this particular.

THE COALESCENT DIGRAPH.

77. A Coalescent digraph is the combination of a *stroke* or *curve*, with a *Symbol* attached at its end, which combination excludes any intervening vowel, representing such blended letters as, *pr*, *pl*, *lm*, *kw*, *sw*, *mn*, *tr*, *rd*, &c. (See *Coalescents*.)

78. A Symbol is a circle \circ , loop ℓ , or hook \cup , (see Table of Coalescent Digraphs) having no value of its own; that is, when standing *alone*, it does not represent any letter; but, in *combination* with strokes or curves it represents certain fixed letters according to its *relative position* on either side of the stroke or curve. For example:—

RULE VII.—(a) Attach the small circle symbol "o" to the end of the stroke \diagup *s*, on the *left*, thus \diagup , and the symbol gains a value equal to *s*, the digraph \diagup consequently representing *ss*.

(b) But place the same symbol on the *right* of the same stroke, thus, \diagup ; the symbol has the value of *l*, and the digraph is consequently *sl*.

(c) Attach the same symbol on the *left* of the first-curve \curvearrowright *s*, thus, \curvearrowright ; the symbol gains the value of *sh*, consequently the digraph is *ssh*.

(d) But using the second-curve \frown *s* in order to place the same symbol on the *right* side, instead of the left, thus \frown ; the symbol has the value of *r*, and the digraph is consequently *sr*.

79. This symbol [o] is attached to all the other letters of the alphabet, as well as to the characters for *ment l*, *shon l*, and *shall* by exactly the same rules, and adds to each letter, *s* or *sh*, when placed on the *left*, and *l* or *r*, when placed on the *right* of the *strokes* or *curves*. This symbol "o" alone then, combining, in this way, 4 letters with each of the 27 characters in the Alphabet Table, yields 108 Coalescent Digraphs.

80. RULE VIII.—In the same manner (as will be seen by the Coalescent list which follows), deal with the *large-circle* symbol O, to add *y* or *w* if placed on the *left*, and *n* and *m* if placed on the *right* of *strokes* and *curves*,

[Note.—This symbol O alone, adds another 108 Coalescent digraphs.]

81. RULE IX.—Treat the *small-loop* symbol o in like manner, to add *k* or *g*, if placed on the *left*, and *p* or *b* if placed on the *right* of *strokes* and *curves*. (See Table.)

[Note.—108 more Coalescent digraphs are added in this way.]

82. RULE X.—Use the *large-loop* symbol O to add *ch* or *j* on the *left*, and *f* or *v* on the *right* of the *strokes* and *curves*. (See Table.)

[Note.—This will add another 108 Coalescent digraphs.]

83. RULE XI.—Lastly, use the *small hook* to add *t* and *d*; and the *large hook* to add *th*, *th*, and *h*, as in the Table.

[Note.—These yield together 108 additional Coalescent digraphs.]

84. Thus, these *six* symbols applied *uniformly* to all the alphabetical characters, as shown, yield no less than 540 Coalescent digraphs or *double consonants* between which it is impossible that any vowel can appear; and they include ALL digraphs whose sound it is necessary to represent.

85. When attached to an *upward coalescent* character, the *symbol* always maintains its *proper* right and left; *except* the *hook*, which is reversible.

86. When attached to a *horizontal* character, the *symbol* is written *below*, as equivalent to the *left*; and *above*, as equivalent to the *right*.

[Note.—Paragraphs 85 and 86 are illustrated in the Table that follows.]

COALESCENTS.

87. Showing the mode of attaching the "Symbols" so that
no Vowel intervenes between the two Consonants.

DIGRAPHS.

The Capital Letter is the letter which is added to the stroke or curve by the *Symbol*.

Illustrated by the character for "s," representing all the
Downward Characters.

sS	✓	sSH	∩	sL	6	sR	6
sY	✓	sW	∩	sN	6	sM	6
sK	✓	sG	∩	sP	6	sB	6
sCH	✓	sJ	∩	sF	6	sV	6
		sT	∩∩	sD	∩6		
		s TH _{TH}	∩∩	sH	∩∩		

Illustrated by the character for "t," representing all the
Horizontal Characters.

tS	∩	tSH	∩	tL	∩	tR	∩
tY	∩	tW	∩	tN	∩	tM	∩
tK	∩	tG	∩	tP	∩	tB	∩
tCH	∩	tJ	∩	tF	∩	tV	∩
		tT	∩∩	tD	∩∩		
		t TH _{TH}	∩∩	tH	∩∩		

Illustrated by the character for "n," representing all the
Upward Characters.

nS	∩	nSH	∩	nL	∩	nR	∩
nY	∩	nW	∩	nN	∩	nM	∩
nK	∩	nG	∩	nP	∩	nB	∩
nCH	∩	nJ	∩	nF	∩	nV	∩
		nT	∩∩	nD	∩∩		
		n TH _{TH}	∩∩	nH	∩∩		

MONOSYLLABLES [OR SHORT WORDS] CLASS II.

Of the form of *By, Any, Two, Ebb, Knee, &c.*

88. RULE XII.—Words of this class, though not very numerous, may be expressed by the Coalescent form *when thought desirable*, in order to relieve Class I., and avoid the ambiguity that might arise by always regarding *y* and *w* as vowel sounds. Antecedent vowels, *if thought necessary*, may be represented by the following signs :

- For *A*, a tick in any direction / \ / (being part of vowel *a*).
 „ *E*, the proper vowel sign \subset or \supset *e*.
 „ *I*, the vowel sign \cup or \cap *i*.
 „ *O*, the vowel sign for *oi* and *ow*, \downarrow or \uparrow as most convenient for junction.
 „ *U*, the vowel sign \cup or \cap *u**.

A following vowel is indicated by an attached tick, as a *universal* vowel.

EXAMPLES.

any \circ or \curvearrowright †by \curvearrowright own \curvearrowright or \curvearrowleft knee \curvearrowright ebb \curvearrowright
 Any \circ or \curvearrowleft †my \curvearrowright shy \curvearrowright old \cup or \cap eddy \curvearrowright
 airy \circ or \curvearrowright †thy \curvearrowright
 awry \curvearrowright †why \curvearrowright

SYLLABICS.

89. RULE XIII.—A Syllabic Digraph is the combination of a Symbol attached *before* a stroke or curve; being *just the REVERSE of the Coalescent Digraph*; and the meaning attached to the *syllabic* form is, that a *vowel* (shown here by the hyphen) *intervenes between* the letter represented by the *symbol* and the letter represented by the *stroke*; thus, \curvearrowright was *sl* in the Coalescent form, but when *reversed* [\curvearrowleft] it is *l-s* (*las, les, lis, los, lus*); \curvearrowright was *rt* in the Coalescent form, but *reversed* [\curvearrowleft] it is *t-r* (*tar, ter, tir, tor, tur*), and so on.

90. Syllabics are chiefly useful in fixing the first syllable of a word, and providing terminations. (See Rules and Terminations.)

91. In using the Syllabic form for the *initial* part of a word, the alternative hooks for *T* are unnecessary, and one of them is therefore applied to *Wh* (see Table); slightly varying the regular *alternative* use of hooks.

92. By this arrangement, the means of writing 567 syllables *beginning and ending* with a *consonant* is at once provided. (See paragraph 93.)

* The Vowel Signs will be found at the end of Part I., but as the system does not depend on Vowels, it is undesirable to introduce them further than is necessary at the earlier stages.

† These words, being of constant occurrence, are also represented as in Class I.

SYLLABICS.

93. A Syllabic is a "Coalescent Digraph" reversed. A Vowel is implied between the two Consonants, and is indicated in this Table by a hyphen.

The Capital Letter is the Symbol preceding the stroke or curve character.

Illustrated by the character for "s," representing all the Downward Characters.

S-s	ŷ	SH-s	ŷ	L-s	ŷ	R-s	ŷ
Y-s	ŷ	W-s	ŷ	N-s	ŷ	M-s	ŷ
K-s	ŷ	G-s	ŷ	P-s	ŷ	B-s	ŷ
CH-s	ŷ	J-s	ŷ	F-s	ŷ	V-s	ŷ
		T-s	ŷ	D-s	ŷŷ		
		TH-s	ŷŷ	H-s	ŷŷ		
		WH-s		ŷ			

Illustrated by the character for "t," representing all the Horizontal Characters.

S-t	ŷ	SH-t	ŷ	L-t	ŷ	R-t	ŷ
Y-t	ŷ	W-t	ŷ	N-t	ŷ	M-t	ŷ
K-t	ŷ	G-t	ŷ	P-t	ŷ	B-t	ŷ
CH-t	ŷ	J-t	ŷ	F-t	ŷ	V-t	ŷ
		T-t	ŷ	D-t	ŷŷ		
		TH-t	ŷŷ	H-t	ŷŷ		
		WH-t		ŷ			

Illustrated by the character for "n," representing all the Upward Characters.

S-n	ŷ	SH-n	ŷ	L-n	ŷ	R-n	ŷ
Y-n	ŷ	W-n	ŷ	N-n	ŷ	M-n	ŷ
K-n	ŷ	G-n	ŷ	P-n	ŷ	B-n	ŷ
CH-n	ŷ	J-n	ŷ	F-n	ŷ	V-n	ŷ
		T-n	ŷ	D-n	ŷŷ		
		TH-n	ŷŷ	H-n	ŷŷ		
		WH-n		ŷ			

MONOSYLLABLES CLASS III.

Formed like *Tar, Red, Men, &c.*, and like *Day, Paw, &c.*

94. RULE XIV.—Words having a *single* vowel between two consonants as above, (*y* and *w* being here regarded as consonants) are written with the *syllabic form*; thus, *tar*, *red*, *men*, *day*, *paw*.

95. Several hundreds of words are by this rule distinctly written so as to avoid clashing with other monosyllables having the like consonants but differently placed in regard to each other. For instance, *led* is written, by Rule XIV., *le* ; *lead* by Rule XV., *le* ; and *lode*, by Rule XVII., *le*

96. The words in this class ending with *y* and *w* are preferably written according to this rule, for the sake of diminishing the number of monosyllables in Class I., in which they would have to be included if the *y* and *w* were regarded as vowels merely.

MONOSYLLABLES CLASS IV.

Formed like *Meet, Doat, Mean, Keep, Cheap, &c.*

97. RULE XV.—Words with *two* vowels between two consonants are written with a *stroke* for the first consonant, and a *first-curve* for the final consonant. Examples: *meet*, *doat*,

mean, *keep*, *soon*, *cheap, &c.* [See also "General Rules (g)," Paragraph 113.]

MEDIAL VOWEL HOOK FOR O, U, OO, OI, AU, OW, &c.

98. RULE XVI.—To distinguish whether words written according to Rule XV. have vowels of the *a, ah, e, i*, kind, or the *o, u, oo, oi, ow*, kind, express the latter, *when desired*, by a *joined hook*, as *pout* instead of which would then represent *peat* ; *mouth*, instead of which would then represent *Meath* ; *boat* instead of which would then represent *beat* ; the *absence* of the hook showing that the vowel belongs to the former series.*

MONOSYLLABLES CLASS V.

Formed like *Kite, Bake, Sale, Here, &c.*

99. RULE XVII.—Words with a vowel between two consonants and *ending with a mute or silent vowel*, as above, are written with a *stroke* for each consonant. Thus: *kite*, *bake*, *sale*, *here, &c.*

[Note.—When the two consonants are of the same slope, or inclination, as none, write *—* or *—* ; the important point being to express the latter consonant by the stroke character to carry the following mute vowel understood.]

* As the *syllabic form* is not admissible except at the beginning of words (see General Rules), no ambiguity can arise in using this method of distinction, but it is quite optional.

Rule XVI. is applicable to Class V. for the purpose of showing the *kind* of vowel in the word. Examples: $\overrightarrow{\text{take}}$, $\overrightarrow{\text{toke}}$,
 $\underleftarrow{\text{late}}$, $\underleftarrow{\text{lute}}$.

MONOSYLLABLES CLASS VI.

Formed like *Find, Film, Malt, Talk, &c.*

100. RULE XVIII.—In words commencing with a single consonant succeeded by one vowel and a double consonant, as above, follow the longhand outline, and write a single character and a coalescent digraph. Example:

\checkmark find, \swarrow film, \nearrow malt, \sim talk, &c.

[Note.—Rule XVI. is again applicable to distinguish the kind of vowel. Example: \checkmark find, \swarrow fund.]

See paragraph 107 for alternative method of writing this class of words.

MONOSYLLABLES [AND SHORT WORDS] CLASS VII.

Formed like *Great, Ground, Found, Flaunt, &c.*

101. In words beginning or ending with double consonants, or both, with two vowels intervening, as above, also follow the longhand outline and Rule XVIII., by writing single or coalescent characters as needed. Example: \mathcal{C} great, \mathcal{C} ground, \checkmark found, \swarrow flint; but observe

102. RULE XIX.—That *whenever it is requisite* to show whether one, or whether two vowels intervene, so that *grind* and *ground*, *grit* and *great*, *find* and *found*, *flint* and *flaunt*, shall not clash, let the double vowels be shown thus: a *thin* tick crossing the character next following the junction shall represent vowels of the *a, ah, e, i*, kind; and a *thick* tick crossing shall represent the remainder of the vowels: thus, \mathcal{C} great, \mathcal{C} groat, \mathcal{C} ground, \swarrow found, \swarrow flaunt. The absence of the tick shows the vowel at the junction to be a single vowel.*

When the two vowels are each sounded distinctly, as in *coalesce*, double the tick by an angle; as, $> \sphericalangle 1$; thus: *coalesce* \sphericalangle , *fluent* \swarrow when great accuracy is needed.

EXERCISE.

The student being now in possession of the method of writing all monosyllables, and a few dissyllables, should obtain some reading primer of any bookseller, and copy by the foregoing rules as many phrases of short words as possible, until he is tolerably familiar with all that are commonly used in set speeches.

103. Let not the student imagine that the foregoing distinctive methods of writing short words is an unnecessary refinement.

* These devices are for the practical note-taker, who may be glad of a rough and ready method of showing the *kind* of vowel, instead of the *exact* vowel; whilst the "correspondent" would naturally have recourse to the "Exact Vowel Scale" hereafter given.

Any practical writer to whom he may appeal will tell him, from experience, that the deciphering of short words is infinitely more difficult than reading long words in the shorthand character. Therefore the student will ultimately advance quicker by first gaining a full knowledge of monosyllabic outlines, rather than desiring to rush on to the writing of longer words, each of which may require the application to it of one or more of the rules hereafter set forth. "*More haste, less speed*," is an adage that should never be forgotten by the student of the shorthand art.

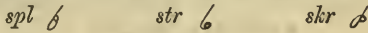
TRIGRAPHS.


104. RULE XX.—A *Coalescent Trigraph* is formed by adding an *additional* symbol to the Coalescent Digraph. The symbol so added should take its proper place on the side of the stroke or curve of the digraph according to the rules applicable to digraphs.

But, inasmuch as the symbol "o," represents both *s* and *sh* on the *left*, and *l* and *r* on the *right*, some distinction is necessary to show which letter is intended. This is accomplished by *thickening the symbol* when it represents *sh* on the *left* and *r* on the *right*, and so on with the other symbols. It will be easily remembered that the *right-hand letters* of the pairs are those which are to be represented by the *thickened* symbols.

No vowel can intervene between the symbols.

105. By Rule XX. the following useful initial treble-consonants are written easily according to their proper sequence :
















[Note.—Let the student practise the writing of as many coalescent trigraphs as he can discover. They will be more frequently used medially than initially, and will be made available also in Part II.]

106. RULE XXI.—A *Syllabic Trigraph* is a symbol *added* to the Syllabic Digraph either *before* or *after* such Digraph.

It is sometimes convenient, *preceding* or *following* a syllabic digraph, to add to a stroke a symbol which ought properly to be applied to a curve, and *vice versa*. In such case, make the added symbol *thick*, as in the examples "*send*" and "*darn*," below, where the symbols, if they had remained *thin*, would have been *t* and *m* respectively.

107. This form of trigraph gives the power of writing in an alternative way certain monosyllables in Class VI. (see par. 100) : thus,  *serf*,  *serve*,  *sent*,  *send*,  *left*,  *darn*,

 *harm*,  *stir*,  *stem*,  *turn*,  *speak* (the vowel always remaining in its proper place in the digraph to which the symbol is added).

108. Observe that such words as *lift* and *left* may thus be distinguished by different outlines, both written by a definite rule,

and therefore equally easy to read. The practitioner will, in a case of this kind, choose the form he can write the more easily for the more commonly-used word. Of the two forms \curvearrowright \curvearrowleft the latter probably would be considered by experienced writers as the easier and quicker. Most writers would make no distinction between the outline for *lift* and *left*, but trust to the context in reading.

[Note.—Syllabic Trigraphs will be frequently useful at the commencement of words, and will be made available also in Part II., so that the student may employ himself in writing as many of them as he can discover.]

POLYGRAPHS.

109. RULE XXII.—Polygraphs are formed on the same principle as the Trigraphs.

110. A COALESCENT *Polygraph* is rarely needed in a word outline, but is a convenient form for abbreviated writing. (See Part II.)

111. A SYLLABIC *Polygraph* takes an added symbol both *before* and *after* the digraph. No vowel can intervene between the symbols. Example: $e\circ$ *stern*, $e\circ$ *sterns*, e° *stirs*, $e\circ$ *storm*.

[Note.—This form may be used at the beginning of long words when convenient, but it will be chiefly useful for abbreviations.]

112. When the symbol added before or after a Syllabic Digraph does not naturally take its proper application to the stroke or curve, thicken the symbol as explained in paragraph 106.

GENERAL RULES

FOR FULLY-WRITTEN WORDS.

113. RULE XXIII.—The following general rules for writing unabbreviated words, include many already given in regard to monosyllables.

(a) Leave out *mute* and *redundant* letters, and follow the *sound* of the remainder, unless where an abrogation of this rule will prevent ambiguity.

(b) When the letters of a word represent the sounds, represent single letters by single characters or syllabics; and double and triple consonants, &c., by the coalescent characters. *It follows that if the single and blended consonants are thus disposed, the place of the vowels is shown at the junction of the different single and compound characters.* [See (i) and (l) for alternative methods of obtaining the same result.]

[Note.—Ch, sh, th, ng, wh, ment, &c., are regarded as single letters, because single characters are assigned to them in the Alphabet.]

(c) Indicate an *initial vowel*, followed by a single letter, by writing the first consonant with a first-curve, as \curvearrowright *amend*, attached.

See errata

(d) Indicate a *final sounded vowel*, or a *Y*, by writing the preceding consonant with a second-curve, as *soda*, *ferry*.

(e) Indicate a *final mute vowel* by writing the preceding consonant with a stroke, as *nice*, *fine*, *rise*.

(f) When a single consonant begins a word, followed by a vowel, and a double consonant succeeds, write the initial consonant with a stroke, thus: *garden*, *window*; or by the alternative rule. (See *i*.)

(g) When an *initial single* consonant is followed by *two vowels*, the two vowels may be shown by writing the initial consonant with the second curve, as *people*, *choice*.

(h) If a *double consonant* begins a word, write the *coalescent* form; as, *great*, *small*, *spar*, *slide*, *switch*.

(i) If a syllable, as *bel*, *ses*, *der*, &c., begins a word, it may be expressed in the *syllabic* form. Example: *sitting*, *nature*.

Should the syllable be followed

(1) by a *vowel*, begin the word *on the line*, as above;

(2) by a *consonant*, begin the word *through the line*; as,

secretary;

or (3) the initial part of a word may be written according to Rules *b* and *f* above.

(j) The ending of a word with a *final single consonant* is shown by writing that consonant with a *first-curve*: thus,

pieces, *jeering*, *comet*.

(k) Should a *coalescent character*, at any time or in any place, involve an awkward form or outline, express it by dividing it into its alphabet elements, lifting the pen, and placing the second against the first in the *first* position; as *Z*, *V*, *L* showing by this *position* that *no vowel* intervenes. The second character may be joined up to the first, or disjoined.

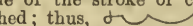

(l) When a *vowel precedes a double consonant* at the commencement of a word, begin

(1) by a tick for the vowel, attached to the commencement




of the coalescent character, as *Usk*; or

(2) by a first-curve character for the first consonant of a digraph, and a stroke or curve for the second consonant; *commencing the word*, in this case, *through the line*, which position is intended to show that *no vowel* intervenes between the two consonants, as *Usk*.

[Note.—The tick referred to in *l 1* may be replaced by an exact vowel, if preferred. See “*Exact Vowels*.”]





(m) An *initial vowel* before a *syllabic* character at the commencement of a word may be expressed by a tick commenced on the opposite side of the stroke or curve to that on which the symbol is attached; thus,  *isolated*,  *iteration*.

(n) A *syllabic* form is never used in the middle of a word; nor at the end, except it be disjoined.

(o) Any awkward junction may be avoided by lifting the pen and writing the next character against the preceding one (as in *k*); but *when a vowel intervenes*, place the second character in the *third* position. Example: *spoke*,  NOT  (or  by rule *k*),











































(p) *Single letters in the middle of words* may be represented by strokes or curves indiscriminately, easy junction being the chief consideration.

(q) The danger of writing a circle for a loop, and *vice versa*, may to a great extent be obviated by traversing the circle as far round as possible before striking the next character: thus,

 *slope*, NOT  ;  *slide*, NOT 

(r) When an error in writing any character occurs, such as writing a syllabic for a coalescent, and so on, a small *circle symbol* should be struck *across* the wrongly-written character, so as to call especial attention to it in reading afterwards.















114. The student will now be able to appreciate the LEGIBILITY of this system by contrast with some others, exhibited in the following table. The dotted lines show where "position" has been adopted in aid of legibility. This system requires no such *extraneous* aid for *this* purpose.

	Willis 1602	Gurney 1753	Taylor 1786	Lewis 1815	Phono- graphy 1837	Pocknell 1880
<i>gain</i>						
<i>gone</i>						
<i>gun</i>						
<i>guinea</i>						
<i>again</i>						
<i>agone</i>						
<i>agony</i>						

[For the longhand signification of the letters actually represented by the foregoing signs, see "Introduction."]


Take some other illustrations of LEGIBILITY. To gain a difference of outline, phonographers have to make *arbitrary* forms in *position*; whereas in this system the *distinctions* are made by *Rules*, most of which the student has already acquired, but without resort to "position."



1. *Papal*, *people*, *pupil*, *papillæ*.
2. *patted*, *potted*, *petted*, *pitted*,
 pitied, *appetite*, *potato*.
3. *optic*, *poetic*.
4. { *pastor*,
pester,
poster }, *piastre*, *pastry*. { *pasture*,
posture }.
5. *passions*, or *patience*.
6. { *pan*,
pen,
pin,
pun }, *pine*, *opine*, *pain*, { *open*,
upon },
 piano, *penny*, { *pony*,
puny }, *peony*.
7. *placed*, *placid*, *pleased*, *palsied*,
 pallisade, *pellucid*.
8. *price*, *praise*, *purse*, *pierce*, or *peruse*,
 or *piracy*.
9. *aperture*, *operator*, *porter*, or *pour*-
tray, *parterre*.


10.  *stray*,  *star*,  *store*,  or  *story*,
 *sature*,  or  *Easter*,  or  *austere*,
 *astir*,  *astray*,  *Austria*,  *estuary*.

THE PLURAL NUMBER.

115. RULE XXIV.—The Plural number is expressed, according to circumstances and convenience,

(1) by the addition of the letter  *s*;



(2) by a dot at the end of a word, as,  *shoe*,  *shoes*,
 for the plural formed by *s*;





or (3) by adopting the Position Rule No. IV. as an exceptional method. *see*  *shoes*.

THE PAST TENSE IN ED.





116. RULE XXV.—The Past Tense in ED is expressed—

(1) by the letter *d*, as 

(2) by a tick at the end of a word, as,  *occupy*,
 *occupied*.

(3) by elongating the “t” hook when the word ends with
 “nt,” &c., as,  *print*,  *printed*;  *part*,
 *parted*.

SQ, S-Q.

117. *Sq* is usually expressed in Phonetic systems by *skw*; and *s-q* by *s-kw*.  *skw* is rather an awkward form; whilst  is easy enough. But as we have a character for Q, the best way is to write  for *s-q*; and  for *sq*, according to Rule XXIII., l 2, which may be made applicable to words beginning with double consonants *not* preceded by a vowel.

EXACT VOWEL SCALE.

118. The following vowel scale is almost an exact copy of that given by Mr. Bell, in “*Principles of Speech*,” as more than sufficient to embrace every English vowel sound: but is rearranged for ready reference. The diphthongal vowels *i*, *oi*, and *ow*, and those commonly called broad or long, as *ah*, *a*, *ee*, *au*, *o*, *oo*, together with the long *u* (*yoo* or *ew*), are marked with a wave line. The vowels that are bracketed are sometimes long and sometimes short. The first table illustrates the *sound*, and the second table gives the *sign* for each sound. Mr. Bell distinguishes as a separate sound the short *u* in *urn*; but the *u* in *up* and *e* in *err* are so similar, that a further representation is practically unnecessary.

A	E	I	O	U	OI
AS IN	AS IN	AS IN	AS IN	AS IN	AS IN
āh!	ēel	īslē	ōld	mūle	ōil
āle	ēre	īll	ōre	ūp	
ās̄k	ēll ērr		ōught ōn	pōol pull	OW
ān		AS IN			ōwl

119. The following Table gives the different corresponding SIGNS for the above sounds,* together with, in the third column, the *grammologue*, *prefix*, and *termination* for which the same sign "in position" may be used. (See Rule XXVI., j.)



A			E			I			
Sounds	Signs		Sounds	Signs		Sounds	Signs		
ā	v = āh	after	e	∩ = ee	head	i	∩ = ī	wise	
ā	v = ā	way	e	c	meal	i	∩	ship	
a	^	ward	e	∩	less				
a	^	gain	e	c		ness			
O			U				OI		
Sounds	Signs		Sounds	Signs		Sounds	Signs		
o	> = ō	fold	u	∩ = ew	under inter intro some	oi	∩ = ōi	like	
oi	>	money	u	∩					
o	< = au	over	u	∩ = oo		hood			
o	<	long	u	∩	full				
						ow	∩ = ou	out	

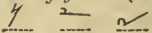
* The common method, descended from the earliest shorthand writers, of indicating different sounds by dots, or ticks, in position against a character, is here discarded, one reason being its inability to express the vowel sounds when uttered *disjunctively* from the consonant letter.

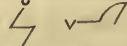
120. The scale is here arranged under the old A, E, I, O, U, sequence for ready recollection. Practically the proficient in the art will look only to the "junctions" to indicate the vowels, or at any rate will be content to use, for notes which he will himself read, any one of the signs under each head to represent the other; but when writing that which other persons may have to read, the power of giving the exact sound of the vowel will be appreciated.




121. The most useful application of these signs to the practical writer will be for the purpose of representing the grammalogues, prefixes, and terminations by logograms, as above, as also the personal pronouns (paragraph 62). For this purpose the signs must be *committed to memory*.




122. The following rule regulates the use of the above signs for their various significations:—



RULE XXVI.—(a) As an *initial vowel before a word outline* (to be used only when absolutely requisite), *detach the sign*; as,  unite,  upright, &c.




(b) As an *initial vowel applicable to logograms* (see Part II.), *join the sign to the logogram*, thus: 



(c) As representing *any prefix in the above list*, write the sign *disjoined* in front of the character, as 




(d) As representing *by itself a grammalogue* write the sign *above the line*, thus:  wise,  less,  gain, &c.



(e) As representing *by itself a personal pronoun* (paragraph 62), write the sign on the line: thus,  I,  you,  he, &c.


(f) As representing *a personal pronoun joined to the following word*, write the sign *on the line*, as,  I have,  you are, &c.

(g) As representing *a personal pronoun*, the sign may follow a word, *joined to the preceding letter*, as,  are you,  do you,  must you, &c.

(h) As a *medial vowel* (to be used only when absolutely necessary to give the *exact sound*), write the sign *detached, outside the angle which indicates its place*; thus,  nude,  mood, &c.

(i) As a *final vowel*, write the sign detached, in any position, by the side of the final consonant; thus,  virtue,  trustee,  nominee, &c.

(j) As representing *any termination in the above list*, write the sign disjoined at the end of the final consonant; thus,  carelessness, *  childhood, &c.

123. The vowel signs represent the *sounds* of the single or combined vowel letters, and *not the letters*; thus, *beau* is sounded like *b* and the full *o*, *bō*, and (if it were not included in the monosyllables, Class I,) would be written 

124. There are several silent vowels, both in the middle and at the end of words. Mr. Bell gives the following examples:—

E is silent in *hidden, fasten, soften, &c.*; and generally *when final*.

I ,, *devil, &c.*

O ,, *mutton, prison, &c.*

AI ,, *Britain.*

UA ,, *victuals.*

UE ,, *plague, barque, harangue, &c.*

PREFIXES, TERMINATIONS, AND INTERMEDIATE SYLLABLES, EXPRESSED BY "DOT, TICK, AND SYMBOL" IN "POSITION."

125. RULE XXVII.—The following marks, in *first, second, and third* position, against any character, stand for the *prefixes, terminations, and intermediate syllables*, as assigned hereunder.† They will be found useful in shortening many outlines. The vertical dotted line represents any *character* against which the marks are placed.

* The vowel signs may be joined one to another when they form a convenient junction, as *ē* lessness in the word *carelessness*.

† This method, first adopted by Blanchard in 1786, for prefixes and terminations only, was much approved by Mr. Lewis ("History of Shorthand"). It is here extended to intermediate syllables, and a plural form is also added.







<i>Position</i>	<i>Singular</i>	<i>Position</i>	<i>Plural</i>
1 |	con, coun, com, car, col	1 |	{ cons, couns, coms, cars, cols
2 |	ac, ect, awk	2 |	acs, ecta, awks, ox
1 |	par, prin	1 |	pars, prins
2 |	tar, der, ther	2 |	tars, ders, thers
1 °	end, ent, ound, ount	1 °	ends, ents, ounds, ounts
2 °	sub, sup, suf	2 °	subs, sups
1 |	icle, cle, cule, ically	1 |	icles, cles, cules, icallies
2 |	bel, pel	2 |	bels, pels
1 |	ence, ounce, ency	1 |	ences, ounces, encies
2 |	able, iple, ably, ipally	2 |	ables, iples
1 °	ary, ity, ify	1 °	aries, ities, ifies
2 °	otre, dre	2 °	otries, dries

126. The ticks, thin and thick, are intended to be made *horizontal or vertical*, without reference to the angle they may form with the succeeding or preceding letter.

127. Some of the syllables are both *prefixes and terminations*. In the above table the first half of the marks are placed *before* the











character and the second half *after* the character; but as the marks all differ, they may be used indiscriminately *before* or *after* a word, or for any of the syllables *medially*. The stroke through the small and large circles must be struck without lifting the pen.

EXAMPLES.


 fickle,  pretence,  pretences,  subsistence,
 parsimonious,  wonders.



INITIAL AND FINAL ARBITRARY SIGNS.


128. RULE XXVIII.—The following signs, placed *before* or *after* a character, detached, as in the diagram (where the vertical stroke is used only for example), have the following significations:—



com	self	circum- stances	afore	before	above	ante anti	below	supra super	insuper
									
Plural in <i>s, ss,</i> or <i>es</i>	self	selves	Past Tense in <i>ed</i>	before	Posses- sive Singular	Posses- sive Plural	below	soever	insouever


Thus it will be seen that—



(a) A DOT *before* any character signifies *com-*, as  commend.


(b) A DOT *after* any character signifies the *plural in s or es*, as  gods,  churches.


(c) A SMALL CIRCLE symbol *before* a character signifies *self*, as  self-contained.*



(d) The same symbol *following* a character likewise signifies *self*, as  myself,  yourself.

(e) A LARGE CIRCLE symbol *before* a character signifies *circumstances* (for further explanation of which see paragraph 130); after which symbol words may be omitted at discretion: thus, in the phrase, "circumstances of the crime," *of the* may be omitted, and "circumstances crime" written thus: 


(f) The same symbol *after* a character signifies *selves*, as  themselves,  yourselves.




(g) A THIN TICK, struck horizontally or vertically *before* any character signifies the word or prefix "*afore*," as  aforetime.



(h) The same sign *following* a character signifies the past tense in *ed*, as  occupied.


(i) A THICK TICK, struck horizontally or vertically, *before* or *after* any character, in either case signifies the word or prefix "*before*," as  before-stated,*  hereinbefore.



* For explanation of this final syllable, see paragraph 131.


(j) A THIN TICK, struck obliquely *before* a character, signifies the word or prefix "above," as  *above-stated*.



(k) The *same sign*, struck *after* a character, signifies the possessive case, singular, as,  *God's*,  *church's*,  *woman's*.


(l) A THICK TICK, written obliquely, *before* a character, signifies the prefix *ante* or *anti*, as  *antipathy*,  *ante-room*.


(m) A THICK TICK struck obliquely *after* a character, signifies the possessive case, plural, as  *women's*.

(n) A SMALL THIN LOOP symbol, struck obliquely or otherwise, *before* or *after* any character, in either case signifies the word or prefix "below," as  *below-named*,  *hereinbelow*.







(o) A LARGE THIN LOOP, struck obliquely or otherwise, *before* a character, signifies the prefix *supra* or *super*, as  *supervene*.

(p) A LARGE THIN LOOP, struck obliquely or otherwise, *after* a character, signifies the termination "soever," as  *howsoever*,  *whomsoever*.


(q) A LARGE LOOP, *thickened*, struck obliquely or otherwise, *before* a character signifies the prefix *insuper*, as  *insuperable*.











(r) A LARGE LOOP, *thickened* in any part, and struck, obliquely or otherwise, *after* a character, signifies the termination *insoever*, as  *whereinsoever*.

ARBITRARY LOGOGRAMS.

129. Some of the above signs, when written *above the line*, may represent *logograms* for the following words:  *self*,  *circumstances*,  *or*  *before*,  *above*,  *below*.

THE SIGN FOR CIRCUMSTANCES.

130. The sign  for "circumstances" being well adapted for the arbitrary representation of the common phrases in which that word occurs, the following devices may commend themselves to the writer. The sign should be always written *above the line* as a logogram.



















	<i>under the circumstances</i>		<i>the above circumstances</i>
	<i>before-mentioned circumstances</i>		<i>on account of the circumstances</i>
	<i>after the circumstances</i>		<i>the peculiar circumstances</i>
	<i>in present circumstances</i>		<i>the peculiar circumstances of the case</i>
	<i>the circumstances of the ease</i>		<i>the former circumstances</i>

[Note.—This list may be added to at the will of the writer.]




VOWEL-PLACE OMISSION IN FINAL SYLLABLES.

131. In many *final syllables* the vowel-place may be left unindicated, and the coalescent formation used instead, without danger to legibility, as in the following, among others; viz. :—





EXAMPLE.

<i>Terminative Syllable.</i>	<i>Terminative Syllables.</i>	
<i>d</i> for <i>-ed</i>	for <i>-ted</i> write -td (1st curve & hook)  ; for <i>-bed</i> , -bd  ; for <i>ned</i> , nd  or 	
<i>d</i> for <i>-ide</i>	for <i>-tide</i> write -td (2nd curve & hook)  ; for <i>-bide</i> , -bd 	
<i>ns</i> for <i>-ence</i>	for <i>pence</i> write pns  ; for <i>-tence</i> , -tns —○	
<i>v</i> for <i>-ive</i>	for <i>tive</i> ,, tv  ; for <i>ceive</i> , sv 	
<i>f</i> for <i>-iff</i>	for <i>tiff</i> ,, tf —	
<i>n</i> for <i>-en</i>	for <i>ten</i> ,, tn —○; for <i>ken</i> , kn 	
<i>rd</i> for <i>-ered</i>	for <i>tered</i> ,, trd  ; for <i>dered</i> , drd 	
<i>nt</i> for <i>-ent</i>	for <i>nent</i> ,, nnt  ; for <i>tent</i> , tnt —○	
<i>rs</i> for <i>-erse</i>	for <i>terse</i> ,, trs 	
<i>s</i> for <i>is & es</i>	for <i>-sis</i> ,, ss 	
<i>l</i> for <i>al</i>	for <i>cal</i> ,, kl 	
<i>t</i> for <i>ate</i>	for <i>mate</i> ,, mt  ; for <i>nate</i> , nt 	
&c., &c.	&c., &c.	

THE COMMON PREFIXES *IN*, *UN*, *AD*, &c.

132. Prefixes of this class *may be expressed by a detached first-curve* crossed by the following character; as  *unequal*,  *adverse*,  *undecided*, &c.

THIS, THUS, THESE, AND THOSE.

133. It is of essential importance to have distinct outlines for these four words. Write them (by rule) as follows:  *this*,  *thus*,  *these*,  *those*.

COMMENT MARKS.

134. Comments and ejaculations at public meetings may easily be jotted down by the following duplicated signs written *through* the line. They will easily catch the eye in transcribing.

answer, answer, --○-○-	name, name ... n n, --//--
cheers ch ch, --))--	interruption ... n n, --//--
chair, chair, ch ch, --//--	encore ng ng, --))--
down, down, d d, --//--	applause..... p p, --//--
groans g g, --//--	uproar..... p p, --//--
hear, hear..... h h, --))--	question..... q q, --//--
hisses h, h --((--	sensation s s, --//--
jeers (or derisive cheers) j j, --//--	shame, shame, sh sh, --//--
laughter..... ll, --//--	out, out..... t t, --))--
murmurs..... m m, --//--	vote, vote..... v v, --//--
no, no n n, --//--	yes, yes..... y y, --//--

135. The plan above adopted obviates the necessity of using the "parenthesis," which would be necessary were the words written fully by their alphabetic outline.

[Note.—The student will have gathered from the rules and illustrations that where any longhand word or part of word, given as an illustration, has contained certain vowels, the same rules are applicable to any similar consonant formation, though the vowels may be different from those in the illustration. It must further be observed that some of the shorthand outlines given heretofore as illustrations are capable of briefer expression by the rules to be found in Part II.]

INSTRUCTIONS.—PART II.

SHORTENING METHODS.

136. SEVERAL *methods* of contraction must be learned before the student can hope to follow a speaker. The system lends itself to abbreviation in a very remarkable manner.

The student, while practising only to the extent to which each new rule advances him in the art, would do well to glance at this part of the work as a whole, and then proceed step by step as before recommended. He need not be alarmed at the number of logograms and other devices, *as they are not intended to be learned all at once*; but the greater number he can recollect and use, the faster he will write; yet speed can only be attained by steady perseverance and quiet study and practice.

It will not be so necessary in shortened words to adhere closely to the rules which govern words when fully written, especially in regard to the vowels' place. The prefixes which are given hereafter form so large a part of each word, that the full word may in a great measure be inferred from them, without regard to the place of the vowels in the remainder of the word. Certain other liberties may be taken with the symbols and exact vowel signs without danger to legibility, as the "position" in which the shortened words will be written will alone distinguish them from fully-written words. At the same time no great departure will be made from the rules already laid down.

C, Q, AND X.

137. The curves *C*, *Q*, and *X*, may have symbols attached FINALLY in the COALESCENT form (when they can be placed on the proper side), and may be read as having a vowel between.












N.B.—Except in the case of *C*, these letters are always followed by a vowel or vowel sound.

AUXILIARY VERB CONTRACTIONS.










138. The auxiliary verb phrases, founded on "To have" and "To be," to which the Logograms in paragraph 45 have been specially adapted, may be still further shortened by using the *symbols* in place of the second and subsequent *logogram*, and by a slight departure from the Coalescent Rule VII. to this extent; viz., that the small loop for *b* will represent *be* and *been*, and the large loop for *v* will represent *have* and *has*, on whichever side of a stroke or curve they are used; and the "hook" will represent *t* for *had* when *thin*, or *d* for *do* and *done* when *thick*; and when not convenient to thicken for *d* (*done*), the hook may be used indiscriminately for *had*, *do*, and *done*, the context being relied on in transcription. *The loop must be on the proper side when practicable.* This being understood, the rule to follow is:

139. RULE XXIX.—Express the first word of an Auxiliary Phrase by the *logogram* for that word, ABOVE the line, and the *second and succeeding words* of the phrase by attached *symbols*.

EXAMPLE.



 may
 may be
 may do
 may have
 may be done
 may be had
 may have been
 may have done
 may have had
 may have been done
 may have been had

In the same way—





 must be, &c.
 must do, &c.
 must have, &c.
 must have been had, &c.
 have been, &c.
 have done, &c.
 would have, &c.
 cannot have, &c.
 might not have, &c.






















140. This method is applicable to the *logograms* for the following words; viz.,

can	has	ought to	was
could	it	shall	which
do	may	should	what
did	might	to	will
ever	must	that	would
have	never	they	&c.
had	not	there	








141. Or, the method may be carried out partially by one *symbol* being attached, and then the phrase finished by adding, if needed, *logogram* characters, as  may have done,  may have been, &c.






















PREFIXES.

142. A series of valuable prefixes is gained by using an initial symbol *above* the line, attached to any character (according to the Syllabic Rule XIII., paragraph 93), to represent a definite *prefix* to that character. In such case, according to the following table (paragraph 143),  which *on* the line would be *m-t*, becomes, *above* the line  *mis-t*, the *symbol*, as a prefix, changing its meaning from *m* to *mis*." Thus, again,  is *r-nd*, but *above* the line the symbol becomes the prefix *recom-* or *recon*, and  represents *recom-nd* [recommend]. These symbols, when used as *prefixes*, should have some following mark besides the simple character, or they may be misread for *symbol-prefix logograms*, to be explained hereafter.





143. SYMBOL PREFIXES [written ABOVE line].					
Symbol for	Prefix	Example		Longhand Word	
b	<i>abs</i>			abstain	
d	<i>dis</i>			dissolute	
f	<i>for, fore</i>			foretell	
g	<i>grat, great</i>			gratitude	
h	<i>here</i>			hereunder	
j	<i>juris</i>			jurisdiction	
k	<i>com, con</i>			contact	
l	<i>alter, ultra</i>			altercate	
m	<i>mis</i>			mistake	
n	{ <i>incon, incom</i> <i>uncon, uncom</i> } ..			incompetent	
p	<i>pre, pro</i>			profane	
r	{ <i>recog, recol</i> <i>recon, recom</i> } ..			recompose	
s	<i>super, supra</i> ..			supervise	
t	<i>trans</i>			transact	
v	<i>over</i>			overthrow	
w	<i>with</i>			withered	
y	<i>you</i>			you-are-not	
th	<i>there</i>			therefore	
wh	<i>where</i>			whereupon	
ch	<i>char</i>			churning	
sh	<i>self</i>			self-willed	

144. Another set of valuable prefixes is gained from the ordinary alphabet characters, which, when applied to words *initially, above* the line, change their character from representing a *letter*, as when *on the line*, to representing a definite *prefix*, according to the list below.

145. CHARACTER PREFIXES [ABOVE LINE].						
Character	Prefix			Examples		
	b	<i>bat</i>	.. ..		battery
	b	<i>abre, abbre</i>	.. ..		abreast
	b	<i>bene</i>	.. ..		beneath
	c	<i>acom</i>	.. ..		accompany
	c	<i>circum</i>	.. ..		circumspect
	d	<i>discom, discon</i>	..		discomfort	
	d	<i>admin</i>	.. ..		admonition
	d	<i>demon</i>	.. ..		demonology
	f	<i>inef</i>	.. ..		ineffervescence
	f	<i>offer</i>	.. ..		offertory
	f	<i>affect</i>	.. ..		affectionate
	g	<i>gov</i>	.. ..		governess
	g	<i>again, agon</i>	.. ..		agonized
	g	<i>gen</i>	.. ..		generation
	h	<i>head</i>	.. ..		headway
	h	<i>her, hear</i>	.. ..		horrible
	h	<i>hyper, hypo</i>	.. ..		hypothecate

Character	Prefix	Examples
/ j	<i>jest, just</i>	 jesting
) j	<i>gent</i>	 genteel
(j	<i>jer, jur</i>	 jurist
/ k	<i>con, cont</i>	 content
) k	<i>incontra, incontro</i> ..	 incontrollable
- l	<i>legis, logis</i>	 logistic
^ l	<i>lat, let</i>	 latitude
/ m	<i>miscon</i>	 misconduct
) m	<i>amply, emploi, impli</i>	 implicate
(m	<i>imper, impre, impri</i>	 imperative
/ n	<i>inde, indi, undi</i> ..	 indifferent
) n	<i>indis, undis</i>	 indisputable
(n	<i>unpre, unpro</i>	 unprotected
\ p	<i>compl, compre</i> ..	 complacent
) p	<i>appra, appre, appro</i>	 appraising
(p	<i>par, per</i>	 person
) q	<i>quest</i>	 questuary
(q	<i>quar, quer</i>	 querulous
- r	<i>reter, retro</i>	 retrospect
) r	<i>irresp</i>	 irresponsible
(r	<i>resp</i>	 response

Character		Prefix		Examples	
/	s	<i>insuper, unsuppor</i> ..			unsupported
⌋	s	<i>insub, unsub</i> ..			insubordinate
(	s	<i>some</i>			something
⌋	t	<i>temp</i>			temporary
⌋	t	<i>attempt</i>			attempting
⌋	v	<i>even</i>			event
⌋	v	<i>ever</i>			evermore
⌋	v	<i>ver, veri</i>			veracity
⌋	w	<i>wes, west</i>			westward
⌋	w	<i>own</i>			owner
⌋	w	<i>war</i>			world
⌋	x	<i>exam</i>			exemplify
⌋	x	<i>exp</i>			expend
⌋	y	<i>yest</i>			yestern
⌋	y	<i>year</i>			yearling
⌋	y	<i>young</i>			youngest
)	z	<i>use, usu</i>			usurp
|	wh	<i>wel</i>			welfare
)	wh	<i>what, whet</i>			whetstone
(	wh	<i>win</i>			window

Character	Prefix	Examples
| ment	ment, maint, mount	 mountaineer
) ment	amount	 amounting
(ment	man	 mankind
/ sh	sub, suby	 subtract

[Note.—Two characters for Z and Sh, and those for Th and Th, ng, shon, and shall, may be appropriated as PREFIXES, should the writer discover any use for them.]

ADDITIONAL LOGOGRAMS.

146. The most extensive method of shortening is gained by using the *initial* part of a word to signify the whole word. These signs are called LOGOGRAMS, and to distinguish them from fully-written words, they are placed in such "position" as is not already appropriated. If the initial part of a word were made to signify the whole, without some distinctive place, confusion would result in reading. The *strokes, curves, coalescents, and syllabics*, may all be used in the formation of logograms, and their number may be multiplied by adding either an *initial* vowel sign or a *tick*. On the bases hereafter laid down, the student will be able to manufacture logograms for himself, whenever he meets with a very long or difficult full outline.

The old plan of inventing arbitrary characters, having no relation to any letter of the word to be represented as a logogram, is altogether discarded here, as also the plan still in vogue in some systems, of using the middle or ending letters of a word as a logogram, as, for instance, *ng* for *language* or *thing*; *nn*, *opinion*; *ns* for *influence*; *pl* for *comply*; *plt* for *complete*, &c.; a plan which lays great burden on the memory. In using *position* to show an unfinished definite word, we avoid the possibility of reading the *shortened* form for a *full word*, whereas in some systems the shortened *m-g* for *magnificent*, for instance, might mean also *mug*; *b-ng* for *bankruptcy*, may also mean *bang* or *bung*; and so on.

























LOGOGRAM KEY.

147. The beginnings of words vary very much in regard to allocation of vowels and consonants.

This can be shown better and briefer by *marks* than by any description. Suppose a *hyphen* [-] for a *vowel*, a *perpendicular stroke* | for a *consonant*, a *circle* [o] for a *character-prefix*, and a *double-size circle* [O] for a *symbol prefix*, and ___ for a *following character*, and the eye will perceive the variety at a glance.

On this plan the following Key is arranged. Against the *marks* are placed the *forms* or *outlines* to be used, and the "position," 1 and 2, signifying respectively *above* and *through* the line.

148. KEY TO LOGOGRAM FORMS.

No.	Mark.	Words of Initial form of	Example.	Expressed as Logograms by	Position
1	-||	{ appointment ellipsis		vowel and stroke	1 & 2
2	-|	authority		„ first curve	1 & 2
3	-||	alienation		„ second curve	1 & 2
4	|	seemingly		stroke and vowel	1 & 2
5	|	applied to C, X, and Q, as  extraordinary.			
6	||	brilliant		coalescent digraph	1 & 2
7	||-	proportion		„ „ and tick	1 & 2
8	||-	spontaneous		„ „ & character	1
9	|||	scripture		„ trigraph	1 & 2
10	|||-	strangulation		„ „ & character	1
11	-||	agriculture		vowel & coalescent digraph	1 & 2
12	-|||	astronomy		„ „ trigraph	1 & 2
13	-|||	{ instruction instrument		„ „ polygraph	1 & 2
14	|	beginning		syllabic digraph	2
15	-||	revelation		„ „ and vowel	2
16	||	sensible		„ trigraph	2
17	||	stereotype		„ trigraph	2
18	|||	stultify		„ polygraph	2
19	-||	adaptation		tick and syllabic digraph	1 & 2
20	-|||	adulterate		„ „ trigraph	1 & 2
21	-||	astonish		„ „ trigraph	1 & 2
22	o	DISCONTENT		character prefix	2
23	O	MISTAKEN		symbol prefix and character	1
24	O-	INCOMPATIBLE		{ symbol prefix, character, & vowel	1

149. In forming *logograms* by this method, it is *not necessary*, though it is desirable, to have a vowel following the *outline*.

150. A logogram should *not* have *two* stroke or curve characters in it, *except* in the case of the coalescent character, where, if need be, a stroke or curve may be added *after* the coalescent, or *after* *C*, *X*, and *Q*.

151. The vowel signs used in connection with logograms are the same as those used in respect of monosyllables (Class II.), paragraph 88, with the addition of a "*tick*" before a *syllabic* form, which, when so used, signifies *any* vowel.

152. The "*position*" in which to place *two words of the same formation* is governed as follows:—

1. In words beginning with an *exact vowel*: by the following vowel, *a* or *e*, taking *first* position, and *i*, *o*, or *u*, *second* position.

2. In words beginning with a vowel, expressed by a "*tick*" (indefinite vowel): by the *initial* vowel in order as above.

3. In words beginning with *single*, *double*, or *triple* consonants: by the *first* vowel following.

4. If the first vowel in two words happens to be the same, position is governed by the next differing vowel, or in lieu thereof, by the next differing consonant.

153. It is not necessary to acquire these logograms all at once, but they may be introduced gradually.

154. It will be observed that the alternative hook characters give an opportunity of duplicating words in each "*position*." These will require more memorising than the rest.

155. As the logogram form always represents the *first part* of the word (and "*position*" shows it to be an *unfinished* word), the tax on the memory is reduced to the lowest possible minimum by this scheme.

156. The *exact vowel sign* used *after* a *syllabic* form, gives an opportunity of distinguishing (as well as including) words differing only by a vowel or vowels, as *revelation*, *revolution*, *revulsion*.

157. Abbreviating marks, as the dots and ticks (paragraph 125), and the signs in paragraph 128 may, when desired, be used with a logogram character.

158. In syllabic trigraphs, a final hook may represent both *t* and *d*, whether attached to a *stroke* or *curve* (see No. 20 in Key).

159. The logogram forms at the disposal of the student are about 7,000,—vastly more than can be used, as many different words have the same *initial* letters. It is therefore necessary to be careful that the same outline in either position is not applied to more than one word. It is possible, however, in some cases to apply different rules so as to represent the *same initial form* in more ways than one. On this principle the following list of words (not at all an exhaustive one) has been compiled, and the number *before* each refers to the key already given, and the *dotted line* indicates the "*position*."

160. The letters in *italics* or SMALL CAPITALS in the following list are those represented by the shorthand outline.

LOGOGRAM FORMS.

The numbers refer to the Key (p. 42).
















































22	ABBREVIATION		11	application	
22	ACCOMMODATE		1	appointment	
5	accessible (xs)		22	APPRECIATE	
1	accumulate		11	apprehend-sion	
11	acknowledge		11	appropriate	
3	acquaintance		1	arranged	
19	adaptation		1	arrive	
1	additional		12	astronomy	
20	adulterate		2	authority	
11	advance		21	astonish	
11	advantage		14	becoming	
22	ADMINISTRATION		14	beginning	
19	affirmative		14	benefit	
22	AGAINST		22	BENEVOLENT	
11	agriculture		14	baptize	
3	alienation		14	believe	
11	altogether		14	between	
22	ALTERNATIVE		14	calculate	
11	ambassador		14	catastrophe	
20	amendment		16	certificate	
3	amiable		14	character	
22	AMOUNT		6	Christian	
1	anniversary		22	CIRCUMFERENCE	
11	antagonist		23	COMBINATION	
11	anticipate		23	COMMUNICATE	
11	applicable		23	COMPROMISE	

LOGOGRAM FORMS, CONTINUED.





















































22	CONFIDENT		1	efficient	
22	COMPLIMENT		11	elsewhere	
16	CONSEQUENCE		22	EMPLOYMENT	
23	CONSIDERATION		11	ENCOURAGE	
23	CONTESTED		11	endeavour	
22	CONTRIBUTE		11	enfranchise	
23	CONVENIENT		11	enhance	
14	DECLARATION _k		19	enormous	
14	DIFFERENT _r		11	enthusiasm	
14	DIFFICULT _r		19	episcopal	
14	DELIVER		5	equivalent	
22	DEMONSTRATE		11	especial	
14	DENOMINATE		1	essential	
14	DESCRIBE		11	establish	*
14	DETERMINED		11	estimate	*
23	DISADVANTAGE		11	ethnological	
23	DISDAIN		19	evangelist	
22	DISCONTINUE		22	EVENTFUL	
23	DISINTERESTED		19	evilent	
23	DISAPPOINT		5	EXAGGERATE	
23	DISQUALIFY		22	EXAMINATION	
23	DISREGARD		5	EXCEPT	
23	DISTINGUISH		5	EXPEDIENT	
5	ECCLESIASTICAL _c		5	EXPERIENCE	
22	EFFECT, AFFECT		22	EXPENSE	

* The *l* hook is turned to the left in "establish" and right in "estimate"

LOGOGRAM FORMS, CONTINUED.

5	extraordinary		14	honcrable	
5	extravagant		14	humility	
5	executor ^k		19	identify	
14	facility ^s		1	illustrious	
14	following		1	immaterial	
14	father		1	immed ate	
14	fidelity		11	important	
14	finance		11	impossible	
6	fluctuate		12	impracticable	
23	FORasmuch		12	improbable	
23	FORgive		19	inappropriate	
23	FORTunate		19	inasmuch-as	
6	frequent		11	incapable ^k	
22	GENERAL		23	INCOMparable	
14	generous ^s		24	INCOMpatible	
6	glorious		23	INCONvenient	
22	GOVERNment		22	INCONTROvertible	
14	habitual		22	INDEPENDent	
14	hallowed		11	indefatigable	
16	harmonize		11	indignation	
22	HEADquarters		11	indispensable	
4	Heaven		11	individual	
14	hereditament		22	INEFFicient	
14	hereditary		11	information	
14	history		12	influence	
			12	infrequent	

LOGOGRAM FORMS, CONTINUED.

11	<i>ingratitude</i>		6	<i>known</i>	
11	<i>inhabitant</i>		4	<i>learning</i>	
11	<i>injudicious</i>		22	LEGISLATION	
1	<i>innovation</i>		14	<i>legitimate</i>	
1	<i>innumerable</i>		14	<i>liberal</i>	
22	INSEPARABLE		15	<i>liberty</i>	
11	<i>insignificant</i>		14	<i>likewise</i>	
12	<i>instant</i>		14	<i>literature</i>	
12	<i>institution</i>		14	<i>longitude</i>	
13	<i>instruction</i>		14	<i>magistrate</i>	
13	<i>instrument</i>		14	<i>magnify</i>	
11	<i>insufficient</i>		22	MAINTENANCE	
11	<i>intelligence</i>		22	MANUFACTURE	
11	<i>intend-tion</i>		14	<i>material</i>	
11	<i>interest</i>		14	<i>mathematics</i>	
11	<i>interval</i>		16	<i>matrimony</i>	
11	<i>investigate</i>		4	<i>meantime</i>	
11	<i>involuntary</i>		4	<i>meeting</i>	
1	<i>irregular</i>		14	<i>member</i>	
1	<i>irrelevant</i>		15	<i>memorandum</i>	
22	IRRESPONSIBLE		15	<i>minister</i>	
14	<i>judicious</i>		23	MISADVENTURE	
23	JURISDICTION		23	MISAPPREHEND	
23	JURISPRUDENCE		23	MISCALCULATE	
14	<i>kingdom</i>		23	MIS(c)ELANEOUS	
6	<i>knowledge</i>		22	MISCONCEIVE	

LOGOGRAM FORMS, CONTINUED.





















































24	MISdeamour		1	opponent	
23	MISEmploy		1	opposition	
23	MISfortune		11	op(p)ress	
23	MISgovern		11	op(p)robrium	
23	MISjudge		11	ordain	
23	MISmanage		11	ordinary	
23	MISrepresent		11	orthodox	
23	MISTake		11	orthography	
23	MISunderstand		11	ostentation	
14	mathematics		11	ostensible	
14	national ^{sh}		19	otherwise	
14	nature ^{ch}		14	parliament	
14	necessary ^s		22	PARTicipate	
14	neglect		14	peculiar ^k	
14	nevertheless		15	pecuniary ^k	
14	nobility		14	penetrate	
15	nomination		16	perpendicular	
14	number		16	persuade	
14	nothing		16	pertinent	
14	notwithstanding		6	plcasant	
19	obedient		6	plenipotentary	
	object*		14	political	
	oblige*		16	polygamy	
23	observe		14	popular	
11	obtain		15	populous	
11	omnipotent		16	possession	

* Provision for these is inadvertently omitted in the Key.

LOGOGRAM FORMS, CONTINUED.

14	<i>possible</i>		22	QUESTIONABLE	
23	PRACTICAL		22	QUERY	
23	PRE ^k dominate		14	radical	
23	PREeminent		4	railroad	
23	PREFer		4	railway	
23	PREliminary		14	rational	
23	PREparation		4	real ^{sh} ity	
23	PRErogative		4	reasonable	
23	PREtend		14	rece ^c ive	
23	PREvent		15	rec ^s iprocal	
6	principle		14	reck ^k on	
8	PROblem		23	RECOgnize	
23	PROgress		23	RECOlect	
23	PROhibit		23	RECOmmence	
23	PROject		23	RECOmpense	
24	PROMinent		23	RECOncile	
23	PRONounce		23	RECOncider	
7	property		15	recov ^e er	
7	prop ^o rtion		16	rec ^k riminate	
24	PROtect		15	red ^u ndant	
14	pub ^l ic		14	ref ^e rence	
14	pugnacious		15	ref ^o rm	
16	punct ^k ual		16	ref ^r actory	
15	punish		14	regard	
15	purify		14	reg ^j enerate	

LOGOGRAM FORMS, CONTINUED.

15	<i>regulate</i>		14	<i>separate</i>	
14	<i>relate</i>		16	<i>September</i>	
15	<i>religious</i>		14	<i>several</i>	
15	<i>reluctant</i>		14	<i>shortcoming</i>	
15	<i>remember</i>		14	<i>signature</i>	
15	<i>remind</i>		15	<i>simultaneous</i>	
14	<i>remove</i>		14	<i>simply</i>	
14	<i>respect</i>		15	<i>singular</i>	
22	<i>RESPONSIBLE</i>		6	<i>slander</i>	
16	<i>represent</i>		6	<i>slaughter</i>	
16	<i>retribution</i>		11	<i>sociable</i>	
22	<i>RETURN</i>		15	<i>society</i>	
15	<i>revelation</i>		22	<i>SOMEWHAT</i>	
14	<i>revenue</i>		6	<i>special</i>	
15	<i>revolution</i>		6	<i>speculate</i>	
15	<i>revulsion</i>		9	<i>splendid</i>	
14	<i>reward</i>		8	<i>spontaneous</i>	
14	<i>sabbath</i>		10	<i>strangulation</i>	
16	<i>sanctimonious</i> k		6	<i>statement</i>	
15	<i>saviour</i>		6	<i>statesman</i>	
9	<i>scripture</i> k		17	<i>stereotype</i>	
9	<i>scrutinize</i> k		18	<i>stultify</i>	
14	<i>second-ly</i>		14	<i>SUBJECT</i>	
14	<i>sedition</i>		15	<i>subordinate</i>	
16	<i>sensible</i>		16	<i>subscribe</i>	
14	<i>sentence</i>		16	<i>substance</i>	

LOGOGRAM FORMS, CONTINUED.

14	<i>suggestion</i>		14	<i>tenant</i>	
23	SUPER ^a abundant		16	<i>testator</i>	
23	SUPER ^f ficial		14	<i>testimony</i>	
23	SUPER ^f fluious		14	<i>thankful</i>	
23	SUPER ⁱ ior		4	<i>theology</i>	
23	SUPER ⁱ mpose		14	<i>thermometer</i>	
23	SUPER ⁱ ntend		23	TRAN ^s cript	
23	SUPER ^l ative		23	TRANS ^f orm	
23	SUPER ⁿ atural		23	TRANS ^g ression	
23	SUPER ^s ede		23	TRANS ⁱ tory	
23	SUPER ^s tition		23	TRAN ^s late	
23	SUPER ^v ise		23	TRAN ^s mission	
16	<i>surprise</i>		23	TRAN ^s parent	
14	<i>susceptible</i>		23	TRAN ^s verse	
16	<i>suspect</i>		8	<i>traveller</i>	
16	<i>sustain</i>		8	<i>treasury</i>	
6	<i>synonymous</i>		8	<i>tremble</i>	
9	<i>systematic</i>		6	<i>trespass</i>	
14	<i>tabulate</i>		8	<i>trigonometry</i>	
14	<i>tangible</i>		11	<i>uncharitable</i>	
16	<i>tantalize</i>		11	<i>uncertain</i>	
4	<i>teaching</i>		11	UN ^s christian	
4	<i>tautology</i>		23	UNCOM ^k fortable	
14	<i>telegraph</i>		23	UNCOM ^m mon	
14	<i>temperate</i>		23	UNCOM ^m unicative	
22	TEM ^p tation		23	UNCON ^d itional	

LOGOGRAM FORMS, CONTINUED.

23	UNCONgenial		11	untimely	
23	UNCONnected		11	untoward	
23	UNCONquerable		11	unvarnished	
23	UNCONseious		11	unvarying	
23	UNCONsidered		11	unwarranted	
23	UNCONstitutional		11	unwavering	
23	UNCONtaminated		22	USEful	
11	undecided		14	vacillation	
11	understood		14	valu ^s able	
11	undetermined		14	venerable	
11	undeveloped		14	verify	
11	unfavourable		22	VERSatile	
11	unfortunate		16	vindicate	
11	ungrounded		15	voluminous	
11	unguarded		22	WELcome	
11	unmeaning		22	WESTern	
1	unnecessary		22	WHATEver	
1	unnoticed		16	wilderness	
19	unobjectionable		22	WINTer	
19	unobserved		23	WHEREwithal	
11	unparalleled		23	WITHstand	
11	unparliamentary		22	YESTerday	
12	unprecedented		22	YEArly	
22	UNPRoductive		22	YOUNGer	
12	unprotected		6	zymotic	
11	unsupported				

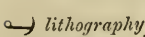
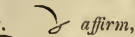

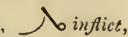
[Note.—The above characters may, as a general rule, be used for any others having the same root: thus the character for enormous may stand equally well for enormously or enormity; instrument for instrumentality; disadvantage for disadvantageously; &c., &c. The memory and context will generally guide to the proper word.]

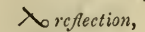
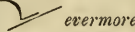
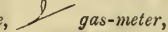
TERMINATIONS.

161. *Detached* terminations are often a great help to brevity. The following list is given to show the capabilities of the system. The student will incorporate them *gradually* as he progresses in his practice of abbreviation.





















162. These terminations are used in two positions; viz., First, detached, and written at an angle to the preceding character, when they will represent the syllables given in column 2; Secondly, placed "full-but" against the preceding letter; when they will represent the longer or ELONGATED SYLLABLES, some of which (but not by any means an exhaustive list) are given in column 3 of the following table.

EXAMPLE.

 lithography,
  affirm,
  affirmation,
  inflict,

 reflection,
  evermore,
  gas-meter, &c.

163. TABLE OF TERMINATIONS.

	Termination	Elongated Termination		Termination	Elongated Termination
	b beit bate	bation		fl flect	flected, -ing, -shon
	b ab	able ability		fr frain	
	b by			f-r firm fort	firming, -ation
	c cy	ceive cept		g graph guage	
	d dem dom deem	demy domy dent		g og	ogue ography
	d cd ad	edly		g gy	give, gal
	d dy	duality		h head hood hand hind	
	f form	formal, formerly formality		h ahead	
	f of			h ahead	
	f fy	full, fold, fect		h hy	hold

	Termination	Elongated Termination		Termination	Elongated Termination
/	j	jus just gest joice	justice gism oicing	∪	n in an onal
∪	j	aj, age	ajust, igious, ogist	∪	n ny nal, nally, nality
(	j	jy	judge, jury, judice	∪	p pate pect patron
/	k	cum come cal	cally, cality	∪	p py per, pal perty, pality
∪	k	ic	ocrat, ocracy	∪	pl plate plant planted, -ing
(	k	ky	clude k	∪	pr press
6	kl	claim k	claimed, -ing	∪	p-r part port portation
∪	k-r	curse k course k		∪	p-s pose post
-	l	lar liar	liarly	∪	p-n pine pone ponement
∪	l	al	ally, ality	∪	q ecutive q ecution
∪	l	ly	less, lous, -ly	∪	q quy quarter quence, quent, quennial, quennium
/	m	mer more	meter	∪	r ract rrect ractation
∪	m	um im	ometer omissory	∪	r ar or arch k
∪	m	my	mous, most	∪	r ry rer, ror
/	n	ness nice	nest, nestly	∪	r





	Termination	Elongated Termination		Termination	Elongated Termination
/ s	sal solve		✓ t-r	ture tort	torting
/ s	is ise ist	issive, issory	✓ t-n	tend tune	tunately
/ s	sy	cess, sound, s said, cism s	✓ t-t	tate tute	
o s-l	sult	solute, solution	/ t-j	tage j	tageously
o sv	sive ceive s	sively	\ v	vice vise verse	versely
l st	stance store	stanced, stantaneous	) v	ive	ively, ever, over
l str	strate struct strict	stration strative	) v	vy vile vail	vailed, -ing
o s-r	serve sorb	servedly	\ w	ward	wardly
9 s-k	sect	section	) w	aw	away
✓ s-m	sume	suming	l w	wy	
l sp	spect	spection	) x	ext ix	ixity
l sk	scope	scopy	) x	xy	
9 s-s	sist	sisting	\ y	yon lon	ionated y
— t	time tempt	tempted	) y	ay	
) t	at		) y	ay	
) t	ty	tive	l y	yual ual	yually
9 tr	trace trace trous tract	tracting	| z	sound z z sume z	sounding z

	Termination	Elongated Termination		Termination	Elongated Termination
)	z	az ize	izing	— th	thod thodical thodism
(	z	zy	zyde (<i>side</i>)	∪ th	eth
/	ch	chize	chetical	∩ th	thy
∪	ch	ach	aching	∪ ng	ing ingly ingness
∩	ch	chy	chism, chemy	) shall	ishal ishally
/	sh	shus	shusly	) ment	ament amentally
∪	sh	ish	ishingly	) shon	ashon ashonally
∩	sh	shy			

[Note.—The short Terminations in the above list will afford the opportunity of expressing many indefinite Elongations, besides writing more easily many final short syllables which, when following combined characters, might otherwise lead occasionally to awkward junctions.]

COALESCENT TRIGRAPH AND POLYGRAPH ABBREVIATIONS.







164. When words can be abbreviated in longhand, as *Mf^g* for *manufactory*, *Mf^r* for *manufacturer*, *Df^t* for *defendant*, *Pl^t* for *plaintiff*, and numerous others, of three or four consonants only, they may be expressed by the coalescent form, and written BELOW the line; as,

<p>----- <i>manufactory</i></p> 		<p>----- <i>plaintiff</i></p> 
<p>----- <i>manufacturer</i></p> 		<p>----- <i>defendant</i></p> 

[Note.—These forms cannot interfere with ordinary words, so long as the usual triple-consonants which begin words (see paragraphs 68 and 105) are not used. Words beginning with a vowel should not be shortened in this way.]

CROSSING-CHARACTER ABBREVIATION.

165. Another valuable mode of representing the abbreviation common to longhand, when the last letter of a word being placed above the line signifies an omission preceding it, is gained here by placing the corresponding terminal character across the preceding written character, thus showing that the last written character ends the word, while there is an indefinite hiatus between it and the letter that is crossed. Thus:

	{ disting ^{ng} distinguish	|		{ com ^l commercial
	{ ag ^l agricultural	|		{ arch ^l architectural
	{ prel ^y preliminary	|		{ not ^{ng} notwithstanding

[Note.—The student will exercise his ingenuity in discovering the extensive use of the above mode.]










PARTS OF WORDS TO EXPRESS WHOLE ONES.

166. When written BELOW the line, the first part of a word may stand for the whole.

167. If judiciously employed, this method may be made very useful either in shortening words that are frequently repeated during discourse or discussion; or in catching up a speaker whose utterance is unpleasantly rapid.

INITIAL LETTERS EXPRESSING WORDS.

168. Such initial letters as, F.R.S. (*Fellow of the Royal Society.*) H.M.G. (*Her Majesty's Government.*) R.A. (*Royal Academician.*) M.P. (*Member of Parliament.*) &c., &c., (which most shorthand-writers have to write in longhand for want of some provision in their systems) may be expressed by the consonants and vowels joined together UNDER the line, with a *tick* added at the end, if ending with a consonant, so as to distinguish them from unfinished word characters. Example;

	F.R.S. <i>Fellow of the Royal Society</i>
	H.M.G. <i>Her Majesty's Government</i>
	R.A. <i>Royal Academician</i>
	M.P. <i>Member of Parliament</i>
	M.D. <i>Doctor of Medicine</i>
	P.C. <i>Police Constable, or Privy Councillor</i>
	Ch.Ex. <i>Chancellor of the Exchequer</i>
	P.M. <i>Prime Minister</i>
	F.L.A. <i>First Lord of the Admiralty</i>
	<i>&c., &c.</i>

169. WEIGHTS, MEASURES, MATHEMATICAL SIGNS, &c.

For use ONLY *before* or *after* figures.

acre		grains	6	plus	+
add, added to		gross		poles	
barrel		half		pounds	
bushel		hands		puncheon	
butt		hogshhead		quadrant	
chain		hours		quart	
chaldron		hundreds		quarter	
circle		inch		quire	
cwt.		kilderkin		ream	
days		lb.		rood	
decimal		league		sack	
degree		miles		scruples	
divide		million		seconds	
divided by		minus		shillings	
dozen		minutes		stones	
dram		months		strike	
dwts.		multiply		subtract	
equals		multiplied				subtracted
equal to		by		from	
fathoms		ounces		thousand	
fect		peck		tierce	
firkin		pence		ton	
foot		perches		tun	
furlongs		pint		weeks	
gallons		pipe		yards	
gills				year	

THE REPRESENTATION OF ORDINAL NUMBERS, &c.

170. *Ty* as in *eighty* may be represented thus, 8 $\overline{\hspace{1em}}$ or 8 $\overline{\hspace{1em}}$ 9 $\overline{\hspace{1em}}$ or 9 $\overline{\hspace{1em}}$ &c.; and *th* as in *4th*, *5th*, &c. may be represented thus, 4 $\overline{\hspace{1em}}$, 5 $\overline{\hspace{1em}}$, &c.

FRACTIONS.


























171. Omit the usual "4" in quarters, and write,

2^1 for $2\frac{1}{4}$, 8^2 for $8\frac{2}{4}$, 7^3 for $7\frac{3}{4}$, &c.


Omit the line between other fractions; thus, for $9\frac{1}{8}$, $8\frac{3}{8}$, $3\frac{5}{8}$, $4\frac{3}{8}$, write, 9^1_8 8^3_8 3^5_8 4^3_8 &c.


PHRASEOGRAPHY.


172. In nearly all shorthand systems, the writing of phrases without lifting the pen has been commonly employed; but the practice has been carried to the verge of illegibility in some modern methods, and at the present moment, the plan is being discarded by many of the best American writers, as tending to obscurity. Phraseography *might* be employed in this system *very* extensively, but the writer is cautioned to be rather chary of using it, except for ordinary phrases, such as, *of the*, *at the*, *it is*, *that is the*, and other words, each expressed by a single character. Before a word consisting of two strokes or curves is admitted into a phraseograph, the student should have ascertained clearly that the whole outline cannot be misread for an English word. When there is any *doubt*, and the phrase is still used, attach a *tick* at the end of the final character so as to identify it as a phrase when transcribing. The following are some safe phrases:


	do not		therefore
	from the		there is
	in the		there might be
	in their		there was
	it is		there will be
	it is the		that were
	it was		to its
	of the		to the
	that is the		upon the
	that they should be,		that it is not in the,
	that that is,		that it is the,
			that it should be,
	that it is in the,		that it is not to be, &c.


MISCELLANEOUS MARKS.



173. (a) FULL STOP: A large loop *through* the line, ; or leave a blank space an inch or two long.


(b) NOTE OF INTERROGATION: A similar mark *below* the line .


(c) BREAK OR PARENTHESIS: A dot  *below* the line at the *beginning* and *end* of the break or parenthesis.


(d) A QUESTION: The second-curve Q  *through* the line.


(e) AN ANSWER: A large circle symbol  *through* the line.

(f) A QUOTATION: A small circle symbol  *on* the line, at the *beginning* of the words quoted, and *touching below* the line  at the *end* of the quotation.


(g) A PROPER NAME: Write  *below* the name.



(h) SEVERAL PROPER NAMES following each other: Write  *below* them all.


 { (i) A QUERY as to any inaccuracy by the speaker: Write second-curve Q in the margin of note-book.
(j) AN IMPORTANT POINT in a speech: Run a line down the margin.
(k) A VERY IMPORTANT POINT: Run a double line down the margin.

(l) AN OMISSION BY THE SPEAKER: A *double-size loop* in the place of omission, as 

(m) AN OMISSION BY THE REPORTER: A *double-size circle* at the place of omission, as 

(n) AN UNFINISHED SENTENCE: The first-curve *n* repeated, *below* the line or the last word: as, 

(o) AN IMMEDIATE REPETITION OF A WORD: An oblique stroke under the word, as  *Lord, Lord,*  *Lord, Lord, Lord.*

(p) AN IMMEDIATE REPETITION OF SEVERAL WORDS: A curved line, as  *my child, my child*; or a wavy line.

(q) ET CETERA: Two dots, one above the other, : When this character ends a quotation, there will be no need either to add ---o---, or the Full Stop.

(r) The presiding judge, magistrate, chairman, or other principal authority in courts or at meetings, may be briefly termed $\left\{ \begin{array}{l} \text{chief} \\ \text{ } \end{array} \right.$ in the note-book, the full title being given in the transcript. [Each practical writer will form his own marks for indicating Counsel, subordinate officials in courts, or speakers at meetings, but where names are known, he may prefer to write the name in shorthand or longhand.]

(s) At meetings where speakers are unknown, it is convenient to number them 1, 2, 3, &c., and to obtain their names afterwards.

(t) To indicate question and answer, where the marks in (d) and (e) are not used, begin the question close to the left edge of the book, continuing any succeeding lines in the same manner, but leave a *margin* alongside the lines of the *answer*.

MATERIALS.

The best gold pens, the most fluid ink, and the best ruled paper, are good enough for all shorthand purposes.

It only remains to give the student two or three "specimens" of writing which he would do well to read frequently. I am aware, as Mr. William Gawtress justly says, that "the compact and regular appearance of *shorthand specimens* is apt to mislead unpractised judges;" and that such a specimen is "no criterion either of its [the system's] expedition or legibility." Consequently, I have thought fit to give a reduction by photo-lithography (about which there can be no cavilling) of the actual notes written in ordinary practice from dictation, in addition to the comparison with a *fac-simile* of *Phonography* in engraved types, copied from the briefest outlines given in Pitman's "Reporter's Companion" and elsewhere. This comparison shows that *an average of 12 per cent fewer* inflections of the pen are required in *Legible Shorthand* than in *Phonography*, while the LEGIBILITY is, to a still greater degree, in favour of the former, as an analysis, similar to that on page 64, would show. The photo-lithographic *reduction* has, to some extent, unnaturally diminished the circles and loops; but it shows sufficiently well the *appearance* of the *written shorthand*, — the primary object of including it in the work.

[Note.—In "Characteristics of the Age," will be found logograms (not included in the Tables) for organization, philanthropic, domestic, affliction, development, extension, numerous, humanity, and beneficial, thus illustrating how words may be shortened in this way at will, wherever the form and position have not already been appropriated.]

CHARACTERISTICS OF THE AGE.—(In Legible shorthand. Key on opposite page.)

Total, 497 inflections.

Handwritten shorthand examples in the top section, showing various inflections and characters.

(The same, in fac-simile, in Phonography.)

For "of the" omitted, add 14 } Total, 559

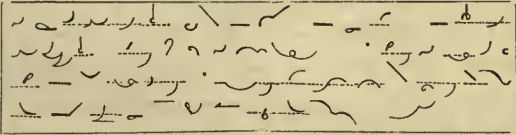
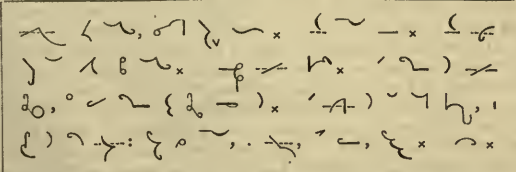
Handwritten shorthand examples in the bottom section, including the phrase "of the" and its variations.

711
 22
 68
 220

CHARACTERISTICS OF THE AGE.

The peculiar and distinguishing characteristics of the present age are in every respect remarkable. Unquestionably an extraordinary and universal change has commenced in the internal as well as the external world,—in the mind of man as well as in the habits of society, the one indeed being the necessary consequence of the other. A rational consideration of the circumstances in which mankind are at present placed, must show us that influences of the most important and wonderful character have been and are operating in such a manner as to bring about, if not a reformation, a thorough revolution in the organization of society. Never in the history of the world have benevolent and philanthropic institutions for the relief of domestic and public affliction,—societies for the promotion of manufacturing, commercial, and agricultural interests; associations for the instruction of the masses, the advancement of literature and science, the development of true political principles; for the extension, in short, of every description of knowledge, and the bringing about of every kind of reform,—been so numerous, so efficient, and so indefatigable in their operation, as at the present day. We do not say that many of the objects sought by these associations are not extravagant and impracticable, but we do say that it is impossible that such influences can exist without advancing, in some degree, the interests of humanity. It would be idle to deny that, notwithstanding all these beneficial influences, a great amount of misery exists; but this is only the natural consequence of great and sudden changes. Let us hope that, in this instance at least, it may be but the indispensable preliminary stage in the cure of a deep-seated disease.

THE LORD'S PRAYER.

POCKNELL'S		99 inflections.
PITMAN'S		113 inflections.

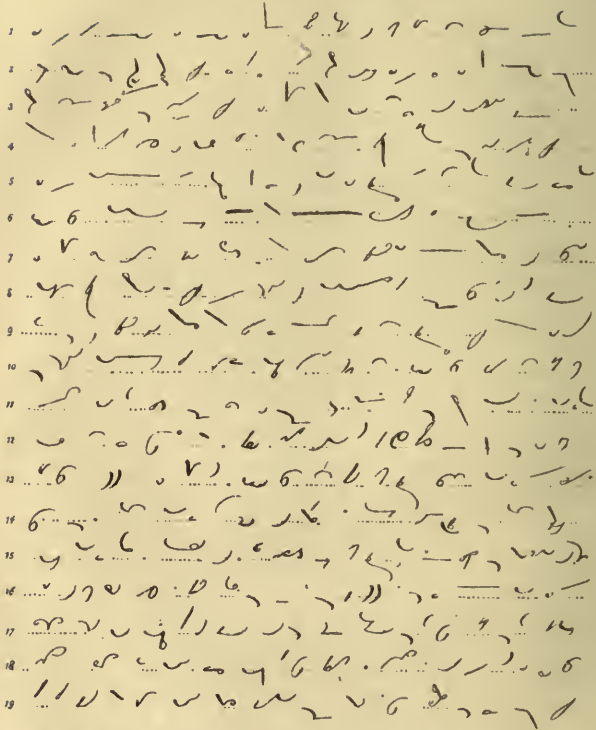
Our Father which art in Heaven, Hallowed be Thy name. Thy kingdom come. Thy will be done in earth, as it is in Heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation, but deliver us from evil: For Thine is the kingdom, the power, and the glory, for ever and ever. Amen.

MR. BRIGHT AT BIRMINGHAM, Nov. 16, 1880.

(For explanation of analysis see note to page 67.)

Line (1).—Mr. Bright, who r-s* at 20 m-n-t-s to n-n* o'k-l-k,
 RECEIVED a m-st ENTHUSIASTIC, gr-t-ng, the (2) v-st --d-n-s
 ch-r-ng again and again for 2 or thr m-n-t-s. He said,
 Mr. Ch-mb-rl-n (3.) and gentlemen, tw or thr w-ks ago I
 m-t with a p-r-GRAPH in a n-ws p-p-r -NFORMING the PUBLIC
 tbat th-s (4.) MEETING was ABOUT to be h-ld, that Mr. Cham:
 was to PRES-d*, and that I was to DELIVER what was
 call(ed) (5.) an -n-g-r-l ad—. Th-s r-th-r -l-irm-d me (laughter).
 The word (6.) -n-g-r-t* is one that is not very h-rm-n-s,
 and I th-ng it one of the l-st PLEASANT words (7.) -s a
 s-nd in our l-ng-j* (laughter). It come(s) d-wn from a very
 f-m-s p-pl, the (8.) R-m-n-s of ld-n t-m*. They had a sm-l
 k-l-j* of m-n who w-r* call(ed) -g-rs; they w-r* (9.) in p-nt
 of f-kt s-th s-y-rs. They had the r-p-t-t-ion of being -bl* to
 (10.) f-r-k-st come(ing) -v-nts and they did th-s by an
 OBS-rvation of the fl-ghts of b-rds and the (11.) f-d-ng and
 it is even said the tw-t-r-ng of those INTERESTING PARTS of the
 kr-t-ion. (12.) Now, we do not profess on this platform, to deal with
 prophecy or the prediction of (13) coming events, but I recollect,
 about six or seven months ago—I think the week preceding (14) the
 General Election—I did venture upon a prophecy which has since been
 pretty nearly (15) accomplished. It was after the dissolution of Par-
 liament, but it was before the elections, I think on the (16) Friday
 before the elections, just at the end of March, and I said, “During the
 month of (17) April we shall have a new Parliament.” That was not
 a rash prediction (laughter). Everybody seems to agree with (18) me
 in that (laughter), but further, I said, “In the month of May you will
 have a new administration (19), and in the month of June you will dis-
 cover that the country has adopted and sanctioned a new policy”
 (cheers). (20) That was a prophecy which has come, I believe,
 absolutely and literally true, and we might venture to-night on (21)
 prophesying, if there was time for it, and if we could do it with equal
 certainty (laughter).—[Key continued on page 67.]

(For "Key" see opposite page.)



(Note = It will be observed that in practice, the logogram for "the" may be written either "above" or "on" the line.)

(1) You know, no doubt, I think I was the first person in this country to quote the very (2) wise saying of Hosea Biglow. He said, "Never prophesy unless you know." I will, therefore, leave (3) prophecy to the augurs of Rome. I will not even attempt to deliver an inaugural address, (4) but I will make two or three observations with regard to the special object of our meeting. (5) You know that there are people who tell us that all clubs are not very good things for (6) young men; that they take them from their homes, and lead them—(7) I will not say into actual dissipation—but into spending their evenings in a manner (8) that is not specially profitable. My opinion is that that may be said of the manner in which a good (9) many of us spend our evenings, even when we do not go to clubs. But I am (10) of opinion that there is scarcely anything that can be more useful to a young man than to occupy his (11) mind at some portion of the day or of the week with the consideration of public questions, and that he should (12) try to fill himself with a strong interest in that which so much concerns the welfare of all his (13) countrymen (cheers). I will not ask a young man to join this club merely that he may become (14) a member of a party, that he might engage in conflicts and partake in the glorification of party victories; (15) it is that he should be a partner in a great corporation like this club for the purpose of furthering in every (16) way in his power right and sound principles of legislation and of government (cheers). And if he does that, you may (17) depend upon it it will have just as good an effect as the pursuit of some honourable occupation, of some scientific (18) investigation, and, beyond many other things, it will give him strength, a nerve, and an independence which I believe men (19) can scarcely gain from any other field than that of the fair and honourable conflicts of political life.

NOTE.—The asterisks (*) denote mute final vowels; the hyphens intermediate vowels; the numbers between parentheses, the corresponding line in the lithograph: the numbers below the line, the pages of the "Instructions" where the words or rules are to be found; the small capitals, the part of the word represented in "Logogram" form, or by "Prefix" or "Termination;" the italic letters represent the parts of words *understood* but not written; a line or a colon indicates the "indefinite" ending of unfinished words *below the line*; and the underlining indicates the words that are joined together.

SHORTHAND IN SCHOOLS.*

This subject was noticed in the address given on Oct. 25, 1880, by Mr. T. J. Woods, the President, in opening the session of the Shorthand Writers' Association.† After mentioning the several recent and promised systems, he said:—These new endeavours to perfect the art lead me to the observation that the popular method now in vogue is not sufficiently complete to become universal, or has some defects which those interested in the art are seeking to remedy. We must encourage all efforts that are made towards perfection. I cannot doubt but the time is fast coming when some system will be produced which shall be thought by the authorities sufficiently good to be taught in our schools. The usefulness of Shorthand in any department of life must be universally acknowledged. In other countries, such as Germany and America, and especially the latter, the art is more appreciated than in this country. It is a matter of astonishment that this useful accomplishment has not been included in the curriculum of our Board Schools, or at least in the evening classes under the Board. Under an advanced Government I should not be astonished to learn that steps are taken to introduce at least the elements of Stenography into what are now the national schools. This alone would be a great gain to thousands of children who would in later years more readily acquire an art which, no doubt, is, to a certain extent, repulsive on account of the dryness of its details when the mind has become habituated to study subjects of a more interesting nature. Think of the variety of subjects now taught to children in schools which in ninety-nine cases out of a hundred are for the most part dropped as soon as the child enters on the active duties of life! Drawing and singing, to instance two out of several subjects, are likely to be less useful to a lad at a Board School than some acquaintance with an art which, followed up with a little perseverance, would enhance his value in any office he may be called upon to fill. A low rate of speed is within the reach of every lad of ordinary intelligence, and an early acquaintance with the art seems to me a desideratum which our educationists who are not mere theorists ought to help the rising generation to possess.

* A volume might be filled with quotations from the writings of eminent men in favour of the study of Shorthand in early youth.—(E. P.)

† The Shorthand Writers' Association has now been in existence fourteen years; and besides affording amusement and instruction to its members, has frequently been the means of improving the professional status of many of them. For prospectus, &c., address E. Pocknell, or the Secretary, Mr. H. R. Baines, 2, Falcon Court, Fleet Street, E.C.

HISTORICAL NOTES.

ON THE ORIGIN OF MODERN SHORTHAND SIGNS.

I have met with many Shorthand writers who have inquired the origin of the signs or marks now in use in modern Shorthand systems, but with few who could answer such questions with any degree of accuracy. The Shorthand historians have naturally judged the systems of authors as a whole, and have therefore not descended into minute detail, so that many questions of interest as to where certain signs originated cannot be solved by a mere reference to those histories. The young writers of the past twenty-five years appear, as a rule, to think that the signs they daily use were invented during this century, and have no hesitation in ascribing them to living persons. Thin and thick strokes and curves, half-length and double-length characters, are believed by many, as an article of faith, to have been unknown forty-five years ago; while combined consonant characters (dissimilar from the joined simple characters) are regarded as of equally late origin. Those who hold such opinions must be prepared to abandon them; for in pursuing a careful investigation into the chief of the older systems between 1602 and the present date, I have met, sooner or later, with all the main principles, characters, and devices which go to make up modern Shorthand. The results are too voluminous to give in full as an appendix to a new system; but I can give "chapter and verse" for the following statements:—

The use of two *sizes* of characters I have traced back to 1602, a year to be remembered by all Shorthand writers, when John Willis published his small but remarkable treatise on the Art, which contains many of the leading principles adopted in all systems to the present day. Willis used dot-vowels in position against his characters, in the way familiar to the writers of Gurney, Byrom, and Taylor—since extended in Phonography. He also had detached signs for diphthongal vowels, such as *aa ay aw, ee ey ew, oo oy ow*. He was careful to have a means of distinguishing the short words, so difficult to reconcile with legibility, and made special rules for the different classes, of

those words. He recognised the constant occurrence of blended consonants in the language, and provided for a large number of them by arbitrary and other signs, not forgetting *sh*, *th*, and *wh*, which have since been regarded as having one sound only, and have been included in the alphabets of most Phonetic systems. He used arbitrary signs for words, and curiously enough "Phraseography," as it is termed, was known to him and provided for. He likewise introduced what is termed now-a-days the "vowel-mode;" he also used "joined-vowels;" and we must credit him besides with using duplicate characters for the letter C. Further he employed the circle, and also the loop or elliptical character, both of which he used as representing letters of the alphabet. Willis's book may be consulted in the British Museum.

In the seventeenth century subsequent writers invented other marks which have come down to the present day. The circle and stroke combined, to form one character to represent a single letter of the alphabet, I have traced back to 1618. Within a few years after that, the stroke and *final hook* combined to form one character to represent one letter, came into use; as also an initial "tick" before a stroke, likewise used for a letter. This latter form was quickly converted by a succeeding author into the *initial hook* before a stroke; and thus early, before the seventeenth century had half expired, the main alphabetic materials were prepared for future use.

The first instance of long and short letters occurs in 1642, the letter *n* being represented as half the length of *m*, and both by horizontal lines. We have to come down to a hundred years after the time of Willis before we meet with a thickened character for a letter, which is curiously enough found in Mason's alphabet, on which Gurney's was formed. Difference in length, both of strokes and curves, became common in the systems between 1700 and 1750, and just before the latter year I have met with a double-length character used for duplicate letters, such as *d* (normal length) and *dd* (double length). The first Phonetic alphabet (Tiffin, 1750) was obtained by strokes and curves in different "position" above and below the line, as well as by letters differing in length; and about the same time Annet paired *t* and *d*, and *p* and *b*, by difference in length. In an early copy of Gurney's Shorthand there is an instruction to *thicken* a letter under certain circumstances.

The next innovation was by Byrom (1767), who used triplicate characters for his letter *l*.

In the systems of the latter part of the eighteenth century several attempts at the phonetic pairing of letters according to the modern plan are discernible; and in 1768 two sizes of circles were brought in for vowel purposes. Towards the close of the century an alphabet appeared in which not only was the

pairing of letters accomplished both by difference in length and thickness, but the thickening was carried to the extreme of double-thickening, and corresponding thin strokes were used for compound letters. The halving and double-length principles were also embodied in the alphabet, as well as the initial and final hooking of strokes and curves upon an intelligible principle. The author of this remarkable work, the Rev. Thomas Hervey, has received but scant courtesy from the historians, and therefore is hardly known even by name. (See "Phonography 100 Years Ago," page 72.)

A further innovation was that of dots in position for prefixes and terminations, introduced by Blanchard. Mavor is the first inventor, as far as I have discovered, who turned the circle to the right and left of a character, *finally*, to add a terminating *syllable*, and who used the final hook for a similar purpose, getting the hook by the natural conjunction of two characters. The commencement of the present century witnessed a further play upon thickened characters in the alphabet of Clive. Molineaux, Harding, and Gould resorted to thickening as a method of distinguishing letters (as *v* from *f*) for which their thin alphabets (taken from Byrom and Taylor, without alteration) afforded only one sign. In 1833 Moat, after years of labour, published a most remarkable book, containing almost every principle, every sign, and every device the ingenuity of man could conceive. He halved and lengthened his characters; he thickened normal length, he thickened half length, and his double-length characters he thickened at each end. Except in halving—by which he gained *one letter* only—he wasted the power of his combinations by loading them with too many letters, as "*thr*," "*rns*," "*trs*," and (initial) "*str*." In his system, however, is discoverable the manipulation of the circles, loops (elliptical), and hooks, and even what he calls the "blind loop" (a large dot), to carry vowels, words, and "conjunctions of consonants." In "Phonography" we trace an amplification of former methods of dealing with strokes and curves, circles, loops, and hooks; and a more exact and voluminous vowel-scale. In Mr. Melville Bell's system I find a triple-character alphabet and a means of indicating vowels without writing them; the continued use of thick and thin strokes of three lengths each; and a vowel scale which he declares to be more extended than that of Phonography.

It will thus be seen that the characters now known as available for Shorthand inventors have all long since been used in one way or another. But the inventor may still exercise his ingenuity in *manœuvring* his army of sigus and making them perform new duties; and for this exercise of his talents there still unfortunately remains ample scope.

PHONOGRAPHY, 100 YEARS AGO.

THOMAS HERVEY'S SYSTEM.

The Rev. Thomas Hervey was perpetual curate of Underbarrow, near Kendal. His work is a remarkable one, entitled:—"The writer's time Redeemed, and Speakers' words recalled by a pen shaped both for oral expedition, and the most legible plainness; or Annet's system perfected." It was published at Kendal in 1779.

A sight of this book is the more interesting, as but little information is to be gleaned of it in the histories. Lewis, who could not in his day be expected to approve of principles which were then believed to be impossible of practical application, gives a short notice of the book in the following terms:—"After quoting the title, he says it "combines the faults of Annet with absurdities peculiar to itself. The *a* and *e* differ only in thickness; *aa* is represented by two horizontal lines, one above, or following, the other. * * * The *h* and *s* only differ in size and thickness. In the same manner he proceeds through the whole of the alphabet in a method so complex, confused, and indistinct, as equally to baffle the attention of the learner, and excite the astonishment of the professor."

I looked in vain at the alphabet given in Lewis to find the *thick* and *thin* strokes to which he had referred. All the letters in Lewis's illustration are of the same thickness, and the difference in length is not too apparent either. I turned to Pitman's History for his account of this author. I could not find the alphabet among the lists, or the name in the Index, but on perusing casually Mr. Pitman's notice of ANNET (1750), I found this remark *only*:—

"This author (Annet) was reproduced in 1779, at Kendal, by Thomas Hervey under the title of, &c. (title quoted). It is a large book of 92 pages 12mo, rendering an obscure system still more obscure. Hervey has collected from preceding authors and suggested from his own fertile fancy about 700 arbitraries."

Levy also dismisses the author, whom he calls "Harvey," in two sentences, thus:—"It professes to be an improvement on Annet's system; but, in fact, it is 'confusion worse confounded.' Many of the letters of the alphabet are so much alike as to be incapable of being distinguished; others differ only in size; and the difficulties of reading the system are manifold."

I was naturally anxious to see the work of this well-abused author. In the British Museum I found two copies (duplicates), Svo, not 12mo, as described by Mr. Pitman. It was not an easy matter, I admit, to pick out from a copperplate engraving at the end of the book, and arrange in modern method, the characters of the alphabet mixed up with 170 or 180 compound forms; but that having been done, there appeared the following remarkable result (considering the alphabet is 100 years old), which all Phonographers will know how to appreciate:—

		COMBINATIONS.
P \	B \	pp \ bb \ bp \ pb \
T |	D |	tt | dd | dt | td |
J)	G))	
Q (	K (
F J	V {	fl J fl J vd { vt { df }
H /	Th /	hs / hth / thth /
S /	Ss /	
Z ()		
M ()	N ()	ng)
W, Wh /		wth / ws /
Y -		ys —
L ()		
R >		rn >
Sh /		

Ch and X were expressed by compound characters. The vowel scheme comprised separate signs for *a, aa, e, i, o, oo, ou, u, uu*, and *uo*; dots in "position" for *a, e, i, o, u*; and a "vowel-mode" by disjoining and placing consonants in "position."

The impracticability of the double-thick lines need not be commented on; but here we find the thin and thick characters

for letters similar in sound, as in *j* and *g*, *k* and *q*; the half-length characters, as in *p*, *f*, and elsewhere; and the double-length character, as in *g* and *ss*. The *hook* character, both *initial* and *final*, is observable in the combination of *n* and *g* for "*ng*," and of *f* and *l* for "*fl*," these hooks representing absolute letters, whereas in later days their signification has been arbitrarily fixed.

It may be added that while Hervey acknowledged his indebtedness to Annet, he appears only to have copied about eight of his alphabet characters; and he expressly states:—"The plan of the second part is wholly new as to anything found in Annet, for though the characters are chiefly his, yet I have been obliged to Byrom for the substance of the 17 first rules, and the other 25 are my own." Prompted by a "well-known ingenious and learned author," he indulged the hope that his system might become "*universal*."

I submit the facts without comment to those Phonographers who have never investigated the question of the original use of signs so familiar to them.

A COINCIDENCE.

Mr. Matthias Levy, in his *History of Shorthand Writing* (1862), mentions that the Romans had an extensive system of longhand abbreviations, and that when printing was introduced abbreviations of a similar kind became more common. He proceeds:—"This fact may easily be ascertained by a reference to some of the earliest-printed books. Wynkyu de Worde improved the system of abbreviation: he introduced into this country the Roman letter, which he used for the same purpose as we now use italics, and it was in consequence of mixing the Gothic and Roman characters together that he '*greatly extended the then existing custom of using abbreviations*.'"

A few years since the *City Press* (London) published a series of articles on the old buildings of London, including Fleet Street, and in one of them stated that Wynkyn de Worde set up his printing-office on the site of Falcon Court—the same spot on which the author has been largely occupied with the preparation of this volume—an *attempt to make short writing yet shorter*—a work in principle the same as that of the illustrious Dutelman.

WAS JEREMIAH RICH AN INVENTOR?

The following correspondence recently appeared in the *Athenæum*:—

(From the *Athenæum*, September 4.)

JEREMIAH RICH.

Faleon-court, Fleet-street, August, 1880.

Jeremiah Rich has always been credited, in the historical accounts of Shorthand extant, with the invention of the systems known as "Art's Rarity," 1654, and "The Pen's Dexterity," 1669; but in looking over some of the ancient Shorthand books in the British Museum for purposes connected with my "Legiolo Shorthand" (now in the press), I have discovered a system not mentioned in any of the histories, published in the name of William Cartwright, the uncle of Jeremiah Rich, in 1642, which is practically the same system as that published as "Art's Rarity" twelve years afterwards by Rich in his own name. Jeremiah Rich was the *publisher* of Cartwright's book. It is so mentioned on the title-page, and in a preface Jeremiah Rich states:—"Now as for my commending of the worke, I know not why any man should expect it seeing it is my owne: for *although I am not father to it*, yet I am the right heire, for my unele dying left it to me only," &c. Strange to say, however, in "Art's Rarity" Rich makes no mention of Cartwright's volume, but publishes a preface signed by six writers of his system, who state:—"We shall conclude with this, That this Art is his owne, not other mens Inventions put forth in his name which is usuall with some now adayes," &c. I have compared the two books page for page, and find that not only are the alphabets identical, but whole sentenees are copied in "Art's Rarity" from Cartwright's "Semography," which was the title of the earlier work.

I should be glad to know if any of your correspondents can give any explanation of this. It seems clear that either Rich has no claim to the invention of the system now called his, or that he published it originally under the assumed name of his dead uncle. Possibly some of your readers may throw light on the subject.

EDWARD POCKNELL.

(From the *Athenæum*, September 18.)

JEREMIAH RICH'S SHORTHAND.

Stretford, near Manchestor, Sept. 7, 1880.

The explanation of the similarity of Rich's Shorthand characters and those of Cartwright may arise from the circum-

stance that both persons arranged the scheme in common, and that upon the death of the latter, at a time when it was customary for nearly every person to take notes of sermons, Rich carried on the work of teaching it. But the fact was that the poverty of invention amongst the Shorthand authors between the time of Willis and Mason gave a striking uniformity in the several alphabets. The system, *e.g.*, used by Pepys has always been considered as the method of Rich; whereas it was, as I have pointed out in a paper on the cipher of Pepys's diary, the modification called Shelton's. Rich's alphabet, however, may be claimed for a writer earlier than Cartwright. Some years ago Mr. Thompson Cooper, F.S.A., the author of "Parliamentary Shorthand" (1858), which was based in a great measure on the lines of Rich, called my attention to a system which, in 1632, went under the name of Arkisden's. This "inventor" was a graduate of Cambridge. His alphabet varies very slightly from that of Rich; it is said to be "approved of in Cambridge to be the best yet invented," and the method was "not yet printed or common." My Shorthand collections contain notes of Cartwright's very rare "Semography," dated 1642, taken from the British Museum copy (1043, *b.* 14), where it is certainly stated, in the words of a pretty common formula, that the work was invented and composed for the benefit of others by William Cartwright, and that it "is now set forth by his nephew, Jeremiah Rich, immediate next to the author deceased." Rich's method had an extraordinary career, and came under the commendation of John Locke. It had many titles. "Semigraphy," or "Art's Variety," appeared in 1654, when "the author and teacher" was dwelling in Mill-lane, St. Olave's, Southwark. He subsequently called it "The World's Rarity," and gave his residence in Swithin's-lane. There was an edition of this issue before 1660, when it was advertised in Winstanley's "England's Worthies." His tiny volume of the Psalms in metre was published in 1659, and was sold at his house, the Golden Ball, in Swithin-lane, near London Stone. The companion volume, the New Testament, appeared about the same time, with the names of many of his patrons. In 1669 his system appeared as "The Pen's Dexterity." The method was also issued on a sheet. About 1700 an edition was published by John Marshall, dedicated to the Hon. Lady Mary Rich, and in the same year T. Milbourn offered a rival edition, called "The Pen's Dexterity Completed, or Mr. Rich's Shorthand now perfectly taught, which in his lifetime was never done by anything made public in priut, because it would have hindered his practice." Other editions were—sixth, 1713; another, 1716; fifteenth edition, 1750; eighteenth, 1764; uiuctcenth, 1775. Rich's editors, &c., were Addy, Botley, Stringer, Doddridge, &c. Most of these details are from copies in my own hands.

JOHN E. BAILEY.

(From the *Athenæum*, November 27.)

JEREMIAH RICH.

Falcon-court, Fleet-street, E.C.

The statement in Mr. Bailey's interesting letter (September 18th) is quite correct so far as regards a family likeness between the alphabets of many of the earlier Shorthand systems, but his communication does not solve the problem I propounded—viz., whether Jeremiah Rich is entitled to be considered the inventor of the system known as "Art's Rarity," seeing that it is palpably a copy—not a modification, unless an important omission makes it so—of "Semography" by William Cartwright.

Mr. Bailey has obligingly furnished me with a copy of the alphabet known as Arkisden's, which he referred to in his letter. It differs from Cartwright's alphabet in respect to ten of the characters. On the other hand, it bears a closer resemblance to the alphabet of Edmond Willis (1618), the difference being only in regard to six characters. Rich's alphabet, on the contrary, corresponds in every character to that of Cartwright, and, what is still more curious, the system is worked out in detail on the exact lines of Cartwright, and occasionally in the latter's own words. There is, however, one curious omission—viz., the absence from "Art's Rarity" of a device which Cartwright adopted for expressing such phrases as "the sons of God," "the servants of God," &c., by means of dots (or "tittles," as the old writers called them) in different positions around the principal character—the word "God" or any other word to which the device was applicable. Yet in the "Pen's Dexterity"—Rich's second book—which contained the former alphabet and most of the details of "Art's Rarity," the before-mentioned device of Cartwright was appropriated by Rich without acknowledgment, and to him has been awarded special commendation for it by Mr. Lewis and other historians of the art.

Mr. Bailey's suggestion that the scheme was worked out in common by Cartwright and Rich is unfortunately incompatible with Rich's disclaimer in his preface to Cartwright's "Semography," and also with the contrary statement, vouched by six persons, in the preface to "Art's Rarity"—viz., that the latter was the invention of Rich alone. Unless further evidence is forthcoming, it would seem that the honour so long enjoyed by Rich must be now attributed to Cartwright.

EDWARD POCKNELL.

SHORTHAND LITERATURE: WHERE TO FIND IT.

(Written for the *Journalist*.)

How many Shorthand writers, young or old, care much about the history of the art by the exercise of which they live! My experience, extending over more years than I like to remember, supplies the answer—"Very few." To what is this apathy due? Probably to the comparative scarcity of Shorthand histories and systems. The early Pitmanites cannot read with any ease the excellent *résumé* of systems which in a later style of Phonography Mr. Pitman transcribed from his account that appeared in the *Phonetic Journal* in Phonotypy in the year 1847. But, supposing the Shorthand and Phonotypy to be easily read, these books are not now to be found everywhere. It was my good fortune, however, to meet with the *Phonetic Journal* of 1847, not many months ago, in a second-hand bookseller's shop. The Shorthand duplicate is seldom in the second-hand market, and I am told is not easily obtainable. The happy owners of it, no doubt, are many; but it does not appear to exchange hands often. Mr. Levy's history of 1862 is a work which gives considerable information, and brings down the history to later periods than does Mr. Pitman's. Occasionally Mr. Levy's book may be picked up for a moderate sum. The *Historical Account of Shorthand Writing*, which is the fullest—as far as it goes, viz., to the end of the last century—is that of Mr. G. H. Lewis, the author of a system which is still, to some extent, practised. His book will give the student of cabalistic signs a greater insight than any other as to what was done by English inventors of systems from 1602 to 1800. Setting aside some antiquated notions touching the impossibility of using thick as well as thin strokes and curves, and strokes and curves of different length, which certain inventors of the 18th century had the temerity to propose for use, Mr. Lewis's "*Historical Account*" (1816), besides being impartial, is a marvel of industry and research; and on the whole he exhibits judgment and acuteness in most of his observations and advice. His diction, too, is exceedingly well chosen, and may be followed with ease and interest. This book, also, is by no means easily obtained, but when met with may be looked upon as a prize worth the trouble of seeking. It is easier to meet with these works, however, than the still more antique accounts given by John Angell and Philip Gibbs. There is nothing very remarkable about Angell's account except its meagreness; but Gibbs, who is said to have been an Independent minister at Islington, deals not only with the English inventors, but traces the use of a species of Shorthand to several nations of

antiquity, showing much ingenuity and learning in so doing. These five authors exhaust the list of English historians of the art.

But an enthusiast in the art, desiring to know what has been accomplished by progenitors, may, by an occasional visit to some old book-shop, not only come upon a mine of information in one of these very volumes cited, but may possibly meet with some old system in a book probably without covers, and with dog's-car leaves. These will open his eyes and his mind, and he will no longer fancy that the 19th century enjoys a monopoly of Shorthand ability and invention.

Many such books are lying in second-hand shops, waiting to be rooted out by a hobby-rider of Shorthand. Some years ago an honorary official position in the Shorthand Writers' Association gave me the opportunity of consulting some Shorthand works which had been presented to its library. A perusal of these from time to time was succeeded by a mania for the collection of works of this kind. Visits to second-hand book-shops and stalls was the natural outcome of this desire, and I became a Shorthand bibliomaniac. On one occasion, in a provincial town, no less than 17 or 18 books, which had been carefully put away by a bookseller in a bundle, and covered with the dust of ages for want of inquiries, fell to my capacious maw; and since then the same source has been productive of several others. Single prizes, however, have been generally the rule. On a very recent occasion I hunted up, I verily believe, all the Shorthand systems which were in the possession of the numerous second-hand booksellers of Edinburgh. A prize at one shop, another at a second, and so on, soon enabled me to be the owner of more than a baker's dozen of works which I had heard about, and many of which I had seen, but also of some that I had not before seen. A letter to the *Athenæum* on a discovery in regard to Rich's system resulted in an offer from a far-distant locality of some valuable ancient books on the art, such as are seldom found nowadays outside the portals of the British Museum. A Tiffin, a Rich, a Shelton, an Annet were thus obtained.

The publication of the same letter ultimately led to another "find" of capital game; for it was the foundation of a correspondence with the largest private collector of Shorthand works in this country, and perhaps in the world. This gentleman, who justly prides himself on having (including of course duplicate and other editions) not less than 400 different volumes on Shorthand, embracing most of the systems, new and old, exchanged several volumes with me, to the mutual benefit of both parties. I am now the possessor, without much pains, and without any extravagant outlay, of a nice little library of nearly 100 volumes; and at the same time I

have added a few volumes to the library of the Shorthand Writers' Association. I am happy at all times to allow any other Stenographic bibliomaniac to seek the fountain of knowledge within my bookcase.

There are many collections of Shorthand in different places, both private and public. The British Museum, I believe, possesses the largest share; but there are collections in the Bodleian Library at Oxford; at the Chetham Library, Manchester; at the Advocates' Library, Edinburgh; at the Library of the Shorthand Writers' Association; and, I doubt not, elsewhere. Many of the old inventors were collectors. In more modern times Mr. Lewis had a large number of books valued at a high figure. Mr. Pitman in his history infers that he had a great many. I believe Mr. Levy possesses some also. Mr. Irvine Smith, Edinburgh, has a large collection, I am informed, as also Mr. Thomas Anderson, London, formerly of Glasgow. Mr. J. E. Bailey, of Stretford (Manchester), to whom I have already referred, possesses the largest private collection, both of English and foreign works. There are, however, yet more volumes—some, no doubt, rare indeed—to be had for the seeking when they fall into the market from large private libraries about the country; and Shorthand Writers who have any veneration for their professional ancestors would do well to rescue these works from decay or destruction whenever and wherever they are to be met with.

EDWARD POCKNELL.

[*The following appeared in "Browne's Phonographic Monthly" (New York) for April, 1880, from the pen of Professor J. D. Everett, of Queen's College, Belfast, author of "Shorthand for General Use."*]

BIOGRAPHICAL SKETCH OF

EDWARD POCKNELL,

CONDUCTOR OF POCKNELL'S PRESS AGENCY, AND HONORARY
SECRETARY TO THE LONDON SHORTHAND WRITERS'
ASSOCIATION.

EDWARD POCKNELL was born in one of the suburbs of Exeter (Devonshire) in 1837. The schoolmaster under whose tuition he was educated up to the age of fifteen, selected him to be articled as Reporter to the editor of a local newspaper (now defunct), *The Western Luminary*, and from 1852 to 1854 he performed all the duties of junior reporter for that journal. He took up Lewis's System of Shorthand, but having only an imperfect copy of the plates (the book itself not being obtainable at that time) and none of the author's suggestions to work upon, he only

obtained a very moderate speed, sufficient, however, for the class of reporting expected from him in those early days of his career.

After two years a change in the editorship took place, and he was transferred to *Woolmer's Exeter and Plymouth Gazette* to serve the remaining three years of his apprenticeship. Here he was induced to give up Lewis's System in favour of Pitman's Phonography (ninth edition), which he studied assiduously. His former acquaintance with stenography, while helping him to master the principles of phonography, led him to attach little importance to the exact indication of vowels, and to be content with the general indication of a vowel without indicating what particular vowel it was. This habit he still to a great extent retains, though he generally writes the *u*, *ah*, *o*, *aw*, *oi*, and *ow*, as useful aids to legibility. For the other vowels, as a rule, a dot or tick answers his purpose, and he pays little attention to position, either in vowels or words. He remained on the *Gazette* (a weekly paper) till 1857. During his connection with it he had every opportunity of becoming acquainted with all kinds of provincial reporting; and before his time was up he was the chief reporter of the staff.

On the recommendation of a former colleague he was induced to apply for the situation of junior reporter on the *Manchester Guardian*, the most important daily paper in the provinces, and the two colleagues of the *Gazette* found themselves brother reporters on the *Manchester Guardian* in May, 1857. At this time EDWARD POCKNELL, though only twenty years of age, had become a skilled shorthand writer, and it was not long before he was called on to show his abilities by taking five-minute turns in a staff of five or six in getting out *verbatim* reports of such men as John Bright, Richard Cobden, and Milner Gibson, after the memorable general election which had lost these gentlemen their seats in Parliament. In this work he came out successfully, while one or two of his older *confrères* broke down, and for nearly four years he remained on the staff of the *Manchester Guardian* doing general reporting work, and attaining the position of second reporter. In March, 1861, he joined the staff of the *Manchester Examiner*, where he remained till an opening occurred in 1862 for going to London.

This consisted in an appointment as Secretary to Mr. J. S. Forbes, the present Chairman of the London, Chatham, and Dover Railway, and of other Railway Companies. With Mr. Forbes he now became not only secretary and shorthand amanuensis, but chief clerk of the department over which Mr. Forbes then presided as general manager of the railway. His position here being physically less onerous than the press-work and professional shorthand writing which his Manchester experience involved, he was glad to remain in it for seven years,

and would have remained longer but for the "Black Friday" of August, 1866, which brought banks, railways, and railway contractors to grief. The Chatham and Dover Railway became bankrupt, and was thrown into Chancery; an enormous reduction was made in the staff, and Mr. POCKNELL, among a host of others, had to make way at the end of 1868 for cheaper men.

He reverted at once to his old business, but now on his own account, and established a Press Agency for the supply of news to country newspapers, together with reports of metropolitan meetings, deputations, arbitrations, law cases, and other matters of special interest to the readers of particular journals. He was fortunate enough to secure at once a number of clients both for newspaper reporting and shorthand writing, which are usually carried on as separate businesses, but which he combines together. As his connection increased he perceived the necessity of extending his basis of operations, and then he was led to found the "London Associated Reporters," a union of reporters and shorthand writers for mutual help in business matters, which, under his able direction, has established a reputation for the conscientious performance and punctual delivery of work. He is largely employed by many of the class papers of the metropolis—papers representing railway, insurance, agricultural, church, dissenting, and other interests, which at times require *verbatim* reports of meetings of special interest to their clients. He is also the recognised shorthand writer of many railways and other joint-stock companies who store the proceedings of their general meetings among their archives, and of several scientific, learned, and other societies who print their discussions with their papers, and other proceedings. Some of this work—for example, the reporting of the discussions at the Royal Astronomical Society—is extremely difficult, the speaking being often rapid and in the highest degree technical.

Mr. POCKNELL took part in the formation of "The Shorthand Writers' Association" in 1866, and has been annually re-elected to serve on its council. He filled the office of Secretary for two or three years, and now holds the less onerous post of honorary secretary. His name has occasionally appeared in the list of lecturers, and the subject to which he has given most attention of late is the improvement of shorthand. He is a great collector of works on shorthand, and is now engaged in elaborating an entirely new system in which his favourite idea of indicating where vowels occur without indicating what they are, will be very prominent. In his own practice he continues to write Isaac Pitman's Phonography according to the ninth edition. He writes with a fine-pointed gold pen upon single-ruled paper.

Mr. POCKNELL has a kindly and genial manner, with a remarkably fair and candid turn of mind, which often reveals itself in discussion.

PROFESSIONAL OPINIONS ON
 "LEGIBLE SHORTHAND."

The following Shorthand writers, who were kind enough to examine the proof sheets of this work, have testified to its merits in the following letters, which are given *in extenso* :—

From MR. T. J. WOODS, President of the Shorthand Writers' Association, for thirty-one years a writer of Taylor, and who has latterly written Phonography concurrently—

"You have been good enough to send me the proof sheets of your new system of Shorthand as they were printed, and, having now got the completed proofs, I have the pleasure to say that I have carefully examined these proof sheets, and as I am well acquainted with Taylor's system, and have a fair knowledge of Phonography, I am able to say that you have made a great advance on both in regard to legibility and systematic arrangement. Your remarks and historical notes, coming from a practical man, will render your work valuable to all interested in Shorthand, and specially to students of your own system. If I were a younger man I would endeavour to master your system; but, alas! 65 is not an age for learning the A B C of anything."

From MR. RICHARD GOWING (Editor *School Board Chronicle*),
 an old Phonographer—

"I did not think that in our generation a new system of Shorthand would be likely to be invented that might be compared favourably with Pitman's. Your 'Legible Shorthand,' however, seems to me to be quite worthy to challenge the championship so long held by Phonography. In your invention there is great originality, and remarkable success in the adoption of fresh devices to gain time and to secure legibility."

From MR. ALFRED PARKER, Librarian of the Shorthand Writers' Association, a writer of Phonography for many years, and a student of old systems—

"I have to thank you for your kindness in sending me the proof sheets of your 'Legible Shorthand.' I have looked through the work with as much care as my limited leisure would allow, and I can testify, from a superficial acquaintance with numerous works on Stenography which have passed through my hands in my official capacity, that you have made good use of your predecessors. You appear to me to have displayed great ingenuity and perseverance in the retention of their excellences, the rejection of their absurdities, and the production of much original matter of a very interesting character."

From MR. THOMAS ANDERSON, a writer at intervals of Phonography, Melville Bell's, Gurney's, Taylor's, and his own, author of "Synopsis of a New System of Short Writing," Glasgow, 1878, and late Shorthand writer in the Glasgow Sheriff's Court—

"I have had, by your courteous permission, the pleasure of looking over the proof sheets of your work, entitled 'Legible Shorthand.' On repeated inspection and consideration of your papers, I am of opinion that your system is undoubtedly superior to Mr. Pitman's, and I further think that it obviates the many objections to which his is liable in a far more satisfactory manner than does any other similar attempt I have seen. If Phonography, either in longhand or shorthand, is to be accepted as a proper basis for describing language—on which point it is not necessary for me to say anything now—then, to my mind, yours is the worthiest attempt in the English language and of English authorship with which I am acquainted, and I have been introumitting with the subject more or less for the last fifteen years."

From MR. A. B. SPARKHALL, Assistant Librarian of the Shorthand Writers' Association, a Phonographer acquainted theoretically and practically with a number of other systems—

"In reference to your system I can only say that, having by virtue of my position (as Assistant Librarian) an extensive acquaintance with Shorthand systems, I know of none wherein the difficulties of a reporter are better appreciated, or which contains a more ingenious scheme for removing them; and if with that legibility which the system undoubtedly possesses—by virtue of the principle underlying it—sufficient facility for a reporter's use can be attained, I have no doubt it will attain a wide success."

From MR. JOHN NEEDELL, for many years a writer of Taylor and afterwards of a combination of Taylor's and Phonography—

"One of the many ingenious features in connection with your system—'Legible Shorthand'—is the method, applied universally, of so grouping the consonants of each word by combinations as to enable the writer to indicate the place of each vowel without even expressing it, thus preventing to a very great extent the possibility of numerous outlines clashing. This facility alone should make the system valuable as a means of increasing legibility and speed in reading and transcribing. The whole system seems to be most novel and ingenious in all its details; and if properly studied and acquired, will doubtless afford to the student every facility for extreme accuracy in writing as well as for a high rate of speed."

From MR. A. E. C. WHITE, a writer of "Legible Shorthand"—

"Your 'Legible Shorthand,' which I have acquired and can write and read with the greatest possible ease in consequence of its simplicity and systematic arrangement, will, I am sure, be much preferred to other systems which friends of mine have taken up, and which, owing I know to the great number of exceptions to rules and the want of systematic arrangement and vowel indication, have laid such a burden on the memory as to render the pursuit of the art a slow, tedious, and disagreeable process."

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