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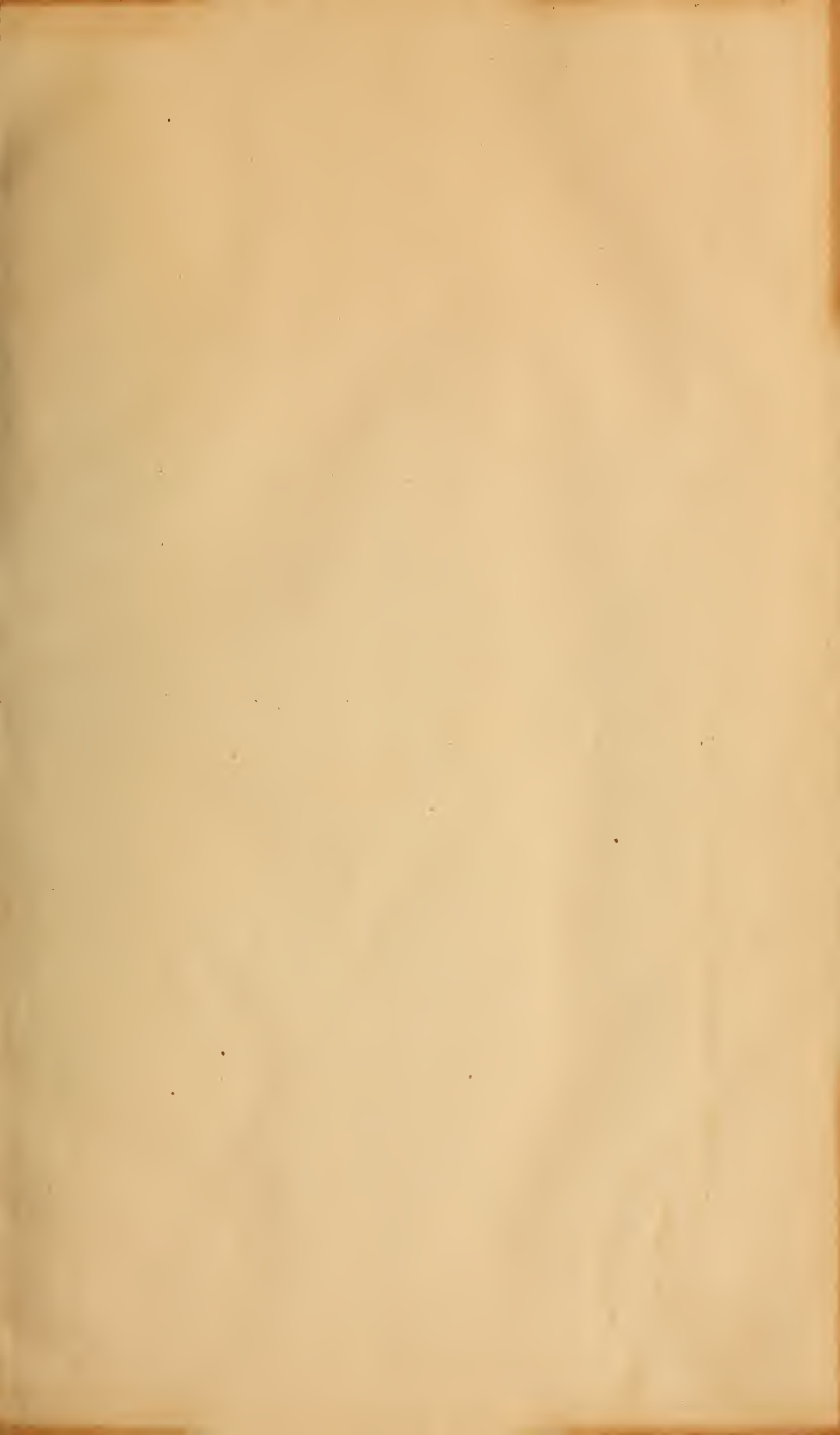


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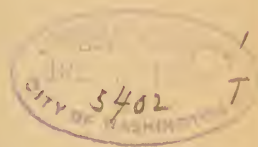
SHORTHAND SIMPLIFIED.

Hecht's System of Improved Longhand, For General Use.

A new Phonetic Script Alphabet, saving 45 minutes per hour and constituting the most simple shorthand system in existence. With an easy rule of abbreviation for reporting orations, etc., and twelve plates designed and executed by the inventor.

~ H U O R I U O R .

May easily be learned in two lessons.



DEDICATED TO THE

NATIONAL EDUCATIONAL ASSOCIATION,

CONVENING IN SAN FRANCISCO, JULY, 1888.

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Copies of "IMPROVED LONGHAND" will be forwarded by the
Author post free on receipt of P. O. order.

Address 514½ Hayes Street, San Francisco, California.

PREFACE.

“IMPROVED LONGHAND for general use” is the result of eight years investigation of the whole field of modern handwriting.

In contrast to the present difficult and exceedingly arbitrary shorthand systems, IMPROVED LONGHAND consists only of an alphabet of the most simple characters practicable in current writing, and is intended for use in the common schools, in business and on all the occasions of everyday life.

As every one knows, common writing has two serious defects: it is not written by sound, and is too slow for our age of steam and electricity.

The necessity of a phonetic reform of our common writing is admitted by all philologists, and advocated by a steadily growing number of writers on the subject, while the slowness of our writing holds our thought in chains and is wearisome and at times provoking in the extreme.

Why not remedy both these defects at the same time by using a complete alphabet of simple letters?

The phonetic use of the old letters would change the appearance of most words totally and cause confusion, while new letters will not mislead by reminding us of the powers of the old letters and will save besides three-fourths of the time required at present.

In order to discover the most appropriate sign for each sound, the writer invented more than six-hundred alphabets and examined each one carefully. How far Improved Longhand is qualified to replace our modern phonographies, the following comparison will show.

Improved Longhand is strictly phonetic; every simple sound has only one single sign, which is distinctly recognized in every combination.

The phonographies are not phonetic, because they have several signs for one and the same sound; for the 23 consonants they use 43 characters.

In combinations the letters can generally not be recognized, as the fifteen combinations most frequently used have characters of their own.

Improved Longhand writes all the letters of a word without lifting the pen, and as no sound is omitted it is easy to read.

The phonographies write the vowels separately from the consonants, this being very slow, the vowels are declared superfluous and generally left out. These systems are difficult to read and after some time can often not be read by the writer himself.

Improved Longhand owes its rapidity entirely to the signs of its alphabet, which are brief and easily joined. To follow a rapid speaker abbreviations of words and sentences may be used, but such expedients are outside the system as in common longhand.

The phonographies owe their rapidity to auxiliary signs and abbreviations, which are so interlaced with the systems, that even the most simple sentence cannot be written without these expedients.

Improved Longhand is purely mechanical; an alphabet of 38 letters and a simple rule for abbreviation comprises the whole system which may be learned with ease in two lessons.

The phonographies are hieroglyphic writings, employing from 1000 to 3000 word-signs. They are a work of the intellect far more than of the skilled hand, entirely unfit for general purposes and useful only to professionals, who spend years to learn and a lifetime to perfect themselves in their art.

The above may perhaps answer the question, why the modern shorthand systems are not more generally practiced and why they are not introduced into our public schools, where a rapid phonetic notation would be of inestimable value.

Improved Longhand any intelligent person may readily acquire from the present little work, which is in all respects a Self-Instructor.

CHAPTER I.

OF THE NECESSITY OF A BRIEF PHONETIC NOTATION.

Writing is the expression of thought by means of letters.

A perfect writing-system for general use should be easily written and easily read, that is, it should be simple and distinct.

The writing is simple if there are not more signs used than the language has elementary sounds, and distinct if there are not less.

A system which provides for every simple, single sound, a single sign and writes that sign in every word where that sound is heard, is called phonetic. Phonetic writing produces a true picture of the language and is to the eye, what speech is to the ear.

A phonetic alphabet should indicate only such distinctions as are commonly made and are clear to the ordinary apprehension. This would limit the number of letters to thirty-eight, exclusive of the four Diphthongs.

Our common alphabet has only 22 letters to express these 38 sounds as *c* is a duplicate of *k*, and *q* (*kw*), *x* (*ks*) and *j* (*dzh*) represent compound sounds.

The insufficiency of the alphabet to represent the elements of the language has led to the use of the combination of letters as single signs and giving several different powers to the single letter and combinations of letters.

TABLE OF WORDS CONTAINING EQUIVALENTS OF THE EIGHT LONG AND SEVEN SHORT VOWELS. (See plate 1.)

1. Of *a* in air: their, there, care, pear, prayer.
2. Of *a* in are: heart, guard, aunt.
3. Of *a* in aid: able, bay, they, veil, break, aye, goal, gauge.
4. Of *a* in all: awl, fraud, or, ought, broad.
5. Of *e* in eel: he, beat, field, key, people, quay, deceive, marine, Cæsar, Phoebus.

6. Of *o* in door: most, boat, beau, four, foe, blow, sew, yeoman.
7. Of *o* in food: who, shoe, true, rule, grew, group, fruit.
8. Of *u* in urn: word, her, heart, first, myrtle, scourge.
9. Of *a* in at: plaid, guarantee.
10. *A* in *after* has no equivalents.
11. Of *a* in any: ever, bread, said, says, friend, bury, guest.
12. Of *e* in been: it, lynx, build, busy, pretty, duties, women, certain, foreign, carriage, tortoise.
13. Of *o* in of: was, lough, knowledge.
14. Of *o* in foot: should, bush, wolf.
15. Of *u* in up: son, touch, blood, does, porpoise, cushion, dungeon.

In Webster's Dictionary there are distinguished four sounds of the letter *i*, eight of *u*, five of *e*, eight of *o* and seven of *a*.

The consonants also have varying powers as in the following words: *f* in fine, of; *d* in day, mixed; *c* in call, cell, ocean, suffice; *s* in sand, sure, pleasure, please.

This uncertainty in regard to the letters and combinations used to represent elementary sounds compels the student to learn the spelling and pronunciation of every word in the language individually and renders the task to read and write unpleasant and slow.

Prof. THOS. R. PRICE, of Columbia College, N. Y., in his lecture on "Spelling in the Schools" says: "The evil of our spelling acts badly upon the mental habits of all who try to learn it. Regularity is the first law of nature; the assumption of regularity is the condition of all science. What a task, for example, it would be to learn arithmetic if 2 and 2 sometimes made 3, sometimes 4, sometimes 5."

Every combination of letters that represents only one sound is virtually a letter, and must be so considered in learning to read English. The number of letters reckoned thus is above 200.

A phonetic alphabet would do away with all these absurdities of spelling and reading, and writing would almost "come by nature."

A letter being assigned to each sound, and the sound being the name of the letter, the mere rapid naming of the letters in a written word, in their order, will not only tell us how to pronounce it but pronounce it.

In writing, the only thing required is the writing of those letters, which are named by the sounds in the order of the sounds to be represented. The labor of learning to read consists in merely becoming familiar with the names and forms of the letters.

CHAPTER II.

MERITS AND DEMERITS OF COMMON LONGHAND.

The Spelling Reform Association proposes script-letters only for those sounds, which have no representation in the old alphabet. (*See Plate 1.*)

This would complete our old alphabet, but it would not remedy two serious defects, which are inherent in the shape of its letters.

In the first place, the form of the old letters does not show the relation of the sounds which they represent. While sounds as nearly related as *d* and *t*, *g* and *k*, *f* and *v*, *l* and *r* are expressed by entirely different signs, sounds which are as widely different as *e*, *l* and *b*, or *u* and *n*, etc., have signs quite similar in shape.

This incongruity of signs and sounds seriously affects the legibility of the writing, comparatively small mistakes in the execution of the writing causing great variations in sound, that is in sense.

In the second place, the old letters are composed of too many elementary strokes, which are cumbersome to write.

The capitals, a relic of the old illuminated letters, are particularly objectionable, being entirely useless and a hindrance to legibility as well as to brevity. In less degree the same can be said of the small letters. Take the letter *h* for example; to make this letter the fingers have to perform five movements, while it represents but one single sound; in making the letter *m* seven are required. But frequently we have to write two, three or even four letters to represent one sound.

To write the simple sound *th* eight movements are required, and to make the letter *o* we perform five; but to write these two sounds in the word "*though*" we make twenty-four movements; a simple phonetic notation would write it with only two strokes.

On the other hand it must be granted, that common writing has some notable advantages over any shorthand system in existence.

1st. It is entirely mechanical: the second letter begins where the first ends, the third where the second ends and so on, all the letters remaining on the line of writing. The alphabet is the beginning and the end of the common writing systems.

2nd. It is at least three times as rapid as any English shorthand system in proportion to the length and number of strokes composing it.

The cause of this great rapidity is the sharp angles and narrow curves formed by the up-and-down-stroke, which are well-known by all short-hand writers to allow the most rapid joining of lines running in different directions.

J. E. MUNSON, stenographer to the Surrogate's Court of New York says: "Obtuse angles are a very great impediment to speed, as may be readily demonstrated by tracing with exactness but as quickly as possible a line like the first of the following diagrams (*See plate 1.*) and then in like manner one like the second. It will be seen that the line with obtuse or blunt angles requires a much slower movement than the one with sharp angles."

CHAPTER III.

PRINCIPLES OF IMPROVED LONGHAND.

From the preceding we come to the conclusion, that a new phonetic alphabet *should be founded on the up-and-down-stroke of common writing*, giving as much meaning as possible to the elements of the old letters, by making them represent in the briefest manner consistent with practical requirements, the various sounds of the voice and their relation to each other.

On these principles the writing is based, which is explained in the following pages.

Improved Longhand is strictly phonetic, using one sign only for each of the 38 simple sounds of the English language.

In order to obtain a sufficient number of brief characters for the representation of these sounds, the seven most simple parts of the script-letters (*See Plate 1.*) are written in three different dimensions.

In Improved Longhand all the characters of a word are joined without lifting the pen, the up-strokes representing the vowels, the down-strokes denoting the consonants.

The two principle classes of sounds are thus clearly distinguished, and their signs are so carefully selected, that they combine easily and balance upon the line of writing.

The up-stroke is rounded at the lower end if representing the long sound of a vowel, but is straight for the short vowels. The up-strokes also differ in length and direction, constituting a scale of 16 vowels and showing clearly their relation to each other.

If in very rapid or careless writing these distinctions are not properly made, and might in reading be confounded, the close relation of the sounds in question would guide the ear to the correct sound.

The down-stroke is drawn light for the vocalized consonants and heavy for the aspirate ones. The consonants are also distinguished according to their mode of production by the organs of speech. Palatals are represented by modifications of the straight down-stroke; Gutturals by the hooked down-stroke; Labials by the curved down-stroke; Nasals by the flattened curve and Trills by the oval.

All these signs are selected with the intention of making the writing a most perfect picture of the language in the smallest space possible.

The consonant-signs are easily joined and distinctly recognized in these joinings: they may be compared to the outline of the picture, the coloring being produced by the vowel-scale.

Improved Longhand is a perfectly mechanical writing: it employs a shorthand alphabet, but cannot be called a shorthand-system in the common sense of the word.

The rapidity of Improved Longhand is the result of the natural brevity of its alphabet-signs and their easy connection, while the shorthand-systems develop an artificial rapidity, derived from arbitrary rules and founded on auxiliary letters for special occasions, and combinations.

Before we continue, we shall investigate the correctness of this statement.

CHAPTER IV.

DEMERITS OF MODERN PHONOGRAPHIES.

All systems based on Pitman's Phonography use two sets of signs; one is derived from the Roman Capitals (*Willis 1602*), the other from the modern script-letters.

On the first set they base their claim of being phonetic. The vowels are dots and dashes written in three positions along the consonant signs, which must be large to show distinctly the places of the vowel-marks. As no difference can be very well made in the size of the consonant signs, to obtain the required number of characters, differences in their direction are resorted to, which the hand is entirely unaccustomed to execute. (*See Plate 2.*)

In combining these characters our eye is deceived by the irregularity of the movement required and our hand hesitates in consequence of it. If joined they make grotesque word-forms, which leave the line of writing and include obtuse angles which are slow to execute. But the greatest delay is caused by the detached vowel-marks, which require a continual lifting of the pen.

A writing composed of these characters alone would be slower than common longhand and will for this good reason never be employed in place of it. (*See Plate 2.*)

To improve the rapidity of this writing, the elements of common longhand are introduced as substitute-signs, thus sacrificing to increased speed the first of all phonetic principles, that of "one sign for one sound."

The elements of common script employed in Phonography as substitute-signs are: The up-stroke, (for *r*) the down-stroke, (for *j* and *ch* combinations) the hook or turn, (for *r*, *y*, *l*, *w*, *n*, *tr*, *f*, *v* and *shn*), the loop (for *st*, *zd*; *str*,) and the circle or oval, (for *s*, *z*, *ss*.) (*See Plate 3.*)

The substitutes are employed more frequently than the alphabetic signs, and as they are too small to permit the expression of the vowels, the latter are declared superfluous.

This plurality of signs for the same sounds gives rise to innumerable arbitrary rules and exceptions, overburden the memory with details and cause hesitation.

With the help of expedients such as lengthening, halving and thickening and by the invention of from one to three thousand af-

fixes, word-and-phrase-signs a hieroglyphic writing is created, in which nine words out of every ten are abbreviated.

A fair example of Pitman's shorthand is given in Plate III, taken from the "Eclectic Manual of Phonography by E. Longley, 1882." From the sixty-five words composing the two sentences fifty-eight are abbreviated in the following manner, only letters actually written being transcribed.

"e risn w s few rpsns r arglb n rvse s th ch ths rm o wh dsirs o say thn o w othrs say athw mak bad lissn wnw wn o sp. by a ngs w u avoi ofn taki ors a gi rs s egsem l nthing s mr tirms thn a mn u kwos hms f vrng."

It will be seen, that common Longhand could be written very briefly also, if we should consider such contractions desirable.

The above stands for: "The reason why so few persons are agreeable in conversation is, that each thinks more of what he desires to say, than of what others say, and that we make bad listeners when we want to speak. Above all things we should avoid often talking of ourselves and giving ourselves as an example; nothing is more tiresome than a man who quotes himself for everything."

It is granted by the admirers of the different shorthand systems, that the fact, that an oration etc. was successfully reported after a certain system is no proof of the excellence of that system, and that good work is often performed after very inferior systems. It is also known, that a London reporter used abbreviated common writing for many years exclusively.

The rapidity of writing largely depends on the individuality of the writer, only a person of quick perception and a good memory may hope in time to become an expert reporter.

The above will be sufficient to show, that the shorthand systems are not fit for general use, however practicable they may be for special purposes.

CHAPTER V.

OF BREVITY AND ABBREVIATION.

A popular writing must be entirely mechanical, and as brief or better as rapid as possible. If a phonetic alphabet is adopted, no substitutes should be employed in its place and abbreviations

should not be used commonly. To follow a rapid speaker abbreviations will be needed, but they may consist in simply dropping the last part of the word which as a rule is less important.

In this way ordinary Longhand can be shortened from 30-50 per cent. and with a little practice may easily be read, and the same general and very simple plan may be adopted to abbreviate Improved Longhand.

From the beginning of every extended word as many syllables only should be written as are needed in a given case to a clear understanding of the word. In shorter words a compound consonant of the first and second syllable is sufficient, as *mr.* for Mister, *pl.* for plaintiff, *pr.* for practice, *fl.* for full, *fr.* for from, *gr.* for great, *ft.* for after, etc.

In verbatim reporting a few of the most frequent words may be abbreviated if only one stroke even is saved; for this purpose each letter of the alphabet in Plate IV (Classification of letters) may serve to represent the whole word which stands below this letter.

The word "the" which is the most common word in the English language is abbreviated by writing only the upper half of the letter *th* above the line.

In Improved Longhand the punctuation-marks and numbers are the same as in common script; in place of the punctuation, spaces of different width may be left if more convenient for rapid writing.

All silent letters, such as *b* in debt, *c* in scene, *w* in write, wrong, *h* in hour, *k* in know, *p* in attempt, *p* and *l* in psalm, *k*, *w*, *u* and *e* in knowledge, etc., are of course omitted, as signs are provided only for sounds actually heard. Words alike in sound are written alike.

CHAPTER VI.

A SYSTEM OF IMPROVED PENMANSHIP.

I. Classification of Letters.

The Base-line is that line, on which the letters are written.

The Head-lines are parallel to the Base-line, and limit the height of the different classes of letters.

In Plates IV and V the distance between Head and Base-line is twice as great as commonly used, to show more distinctly the shape and slant of the letters.

The learner should copy these plates several times. At the outset he should attempt to draw and even trace most carefully the comparative size and slant of all the letters and give his attention particularly to the exact curvature of the same. The shading of the letters should be only just sufficient to distinguish them clearly from the light signs, and the size of the letters may be reduced according to the individuality of the writer.

According to their size the letters may be arranged in three classes: Long, Short and Flat Letters. The Long Letters are three times as high as the Flat Letters, the Short Letters are twice as high.

The first class contains twelve letters, the first four of which (the vowels in it, should, he and who) are written upward.

The slant of the vowels in it and he is on an angle of 50° , that of *o* (in should and who) on about 30° .

It is of more importance, that the difference in the slant of these two vowels is clearly shown, than that of any other two letters.

The curved part of the long vowels (in he and who) should be made very narrow.

Eight letters of this class are consonants, and are written downward on an angle of 60° . Four signs are light and four are shaded.

The second class comprises the fourteen short letters. The vowels in at, ever, upon, their, able and word, are written upward on angles of about 40° , 26° and 20° respectively.

To start a vowel-sign in the right direction, the learner should know exactly at what point his up-stroke should touch the head-line. The slant of a line may sometimes be difficult to recognize, but never the distance between two down-strokes which depends on this point at the Head-line.

As Improved Longhand is entirely devoid of arbitrary rules, constant practice will enable one to read the most incorrect writing just like reading common longhand or hand-written musical notes.

The consonants in *to*, *had* and *which*, are shaded and slant on the same angle as do all long and short consonants.

The letter *h* is the only shaded sign, which would injure the legibility of the writing if drawn too light or too large. All the

other consonant-signs of Improved Longhand are interchangeable if they have the same shape, at least in rapid writing.

The third class of letters is composed of five vowels and seven consonant-signs. The signs for the consonants in *shall* and *see* are shaded. Note carefully the relative length of the curves in *are*, *all*, *most*, and in *not* and *more*.

2. COMBINATION OF LETTERS.

If a consonant is joined to a vowel of the same class, the writing will rest on the Base-line, as the down-stroke is as high as the up-stroke; but if letters are joined belonging to different classes, the writing may leave the line for the rest of the word, ascending or descending.

The length of all the letters is so carefully gauged, according to their frequency and relation to each other, that most words will keep within Head and Base-line.

In very long words it may occasionally become necessary to divide the word into two parts, (if the second part is written at all) or to write the last part with half-sized letters.

A word should also be divided if two vowels would meet, which are separately pronounced.

The vowels in *he* and *who* are often sounded with other vowels in the same syllable and then called Diphthongs.

The sound of *i* in *ice* is composed of the vowels in *after* and *he*.

The sound of *oi* in *oil* is composed of the vowels in *of* and *he*.

The sound of *ou* in *our* is composed of the vowels in *after* and *who*.

The sound of *u* in *use* is composed of the vowels in *it* and *who*.

The diphthongs in *ice*, *oil* and *our*, are represented by curves the size of the vowel-signs in *are*, *all* and *most* respectively, but extending higher up towards the Head-line.

The sign for the diphthong in *use* is a compound curve. (*See Plate VI.*)

The signs of these compound sounds are derived from a combination of their elements.

In joining vowels and consonants the following rule should be observed: The first consonant of each word is always written on the Base-line.

If the sign of a preceding vowel is smaller than the sign of the first consonant in a word, it will of course not touch the line, but if the vowel is more extended than the following (first) consonant, the sign of the former will commence below the Base-line.

Two consonants without an intermediate vowel are generally combined in one sign, or written as closely to each other as their shapes admit. Compare the combinations of L, R, S, Sh, N and M in Plates IV and V.

When two similar consonants meet, the writing of one of them is generally sufficient.

In joining the letters of Improved Longhand the forms may often be slightly varied for convenience of writing, but nothing like arbitrariness is permissible.

The learner should copy the specimens in Plates 8, 9, 10, 11 and 12. No effort should be made to write with rapidity. Accuracy alone should be aimed at, and when the hand becomes accustomed to write with correctness and elegance, he will find no difficulty in writing quickly.

KEY TO THE SPECIMENS IN PLATES VIII AND IX.

PROVERBS.

1. A bad workman quarrels with his tools. 2. A bird in the hand is worth two in the bush. 3. Absence cools moderate passions, and inflames violent ones. 4. A burden which one chooses is not felt. 5. Aching teeth are bad tenants. 6. A cat may look at a king. 7. A creaking door hangs loose on the hinges. 8. Adversity flattereth no man. 9. A fault confessed is half redressed. 10. A fool can make money, it requires a wise man to spend it. 11. A fool may give a wise man counsel. 12. After death the doctor. 13. After dinner sit awhile, after supper walk a mile. 14. A friend in need is a friend indeed. 15. A full purse never lacks friends. 16. Beauty is a blossom. 17. Be slow to promise and quick to perform. 18. A stitch in time saves nine. 19. Better late than never. 20. A tree is known by its fruit. 21. Birds of a feather flock together. 22. A word before is worth two behind. 23. Brevity is the soul of wit. 24. By other's faults wise men correct their own. 25. Catch the bear before you sell his skin. 26. All is not gold that glitters.

THE WHITE BEAR.

Away in the cold, cold north, where the ground is never clear of snow, and where, even in summer, mountains of ice float about in the sea, lives the polar bear.

No cold is so severe as to hurt him, for he is covered with the thickest of fur. He walks along the field of ice and enjoys the sharp air as much as you do the sunshine on a bright May morning.

His feet never slip on the ice, for they are covered with long hair, which makes his footing sure. If he find himself on an island of ice, it is no matter to him, for he can swim. He swims in the water as fast as he walks on the land—now floating on the surface like a duck, and now diving under like a fish.

Quietly he prowls about in search of food, and finds a meal everywhere, though you might think there is little to eat in those dreary regions. Sometimes he catches a seal asleep on the ice or dashes after one in the water. Sometimes he dives after fish, and catches even them, swift though they are. A dead whale affords him food enough to last for many days, and if animal food becomes scarce, he feasts on berries or manages to make a meal of sea-weed.

THE ROBIN.

The north-wind doth blow and we shall have snow:
And what will the robin do then, poor thing?
He'll sit in the barn to keep himself warm,
And hide his head under his wing, poor thing.

TRUTH.


Be the matter what it may, always speak the truth,
If at work, or if at play, always speak the truth,
Never from this rule depart, always etc.
Fix it deeply in your heart, always etc.

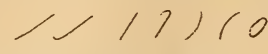


New Letters

of the Spelling Reform Association.

a a o o v u d O y f f

Blunt and sharp angles 

The seven script-elements 

Abbreviated Letters of IMPROVED LONGHAND.

	✓ a air		Consonants.	
Long Vowels	✓ a are	✓ th then	✓ v van	
	✓ a aid	✓ th thin	✓ f fan	
	✓ a all	Palatals	✓ d die	✓ b bay
	✓ e eel		✓ t tie	✓ p pay
	✓ o door		✓ z zeal	✓ w witch
	✓ o food		✓ s seal	✓ wh which
	✓ u urn		✓ z azure	✓ ng sing
Short Vowels	✓ a at	✓ s sure	✓ n seen	
	✓ a after	✓ g gilt	✓ m seem	
	✓ a any	Gutturals	✓ k kilt	✓ l lay
	✓ e been		✓ y you	✓ r ray
	✓ o of		✓ h he	
	✓ o foot			
✓ u up				
			Trills	

COMPARE

Pitman's Phonographic Alphabet:

	·	·	┌	┌	┌		·	·	┌	┌	┌	((
<i>ā</i> ,	<i>ē</i> ,	<i>ī</i> ,	<i>ō</i> ,	<i>ō</i> ,	<i>ū</i> ,	<i>a</i> ,	<i>e</i> ,	<i>i</i> ,	<i>o</i> ,	<i>u</i> ,	<i>ū</i> ,	<i>th</i> ,	<i>th</i> ,	<i>d</i> ,	<i>t</i> ,		
))))	—	—	(((())))))		
<i>z</i> ,	<i>s</i> ,	<i>z</i> ,	<i>s</i> ,	<i>g</i>	<i>k</i> ,	<i>y</i> ,	<i>h</i> ,	<i>v</i> ,	<i>f</i> ,	<i>b</i> ,	<i>p</i> ,	<i>w</i> ,	<i>ng</i> ,	<i>n</i> ,	<i>m</i> ,	<i>l</i> ,	<i>r</i> .

How Pitman's Phonography would look if written according to this alphabet.

The same in IMPROVED LONGHAND.

COMPARE

Script-elements substituted by Pitman for the letters of his alphabet.

/ 1 1 7 7 ~ r r c ~) J J 6 6 P P o o
r, j, ch, r, y, y, l, w, w, y, w, n, tr, f, shn, st, str, s, ss.

The preceding sentences in common Phonography, abbreviated and with Substitute-letters.

. e _ _) h e / a ~ e o _ _
6 a ~ x d ~) . 6 ~ x () ; e ~
y e e e ~ i x l ~ e c , e - e
[. e _ _ . e _ _ ; r o a h 6 .
o , e r l l x

The same in IMPROVED LONGHAND equally abbreviated but without Substitute-letters.

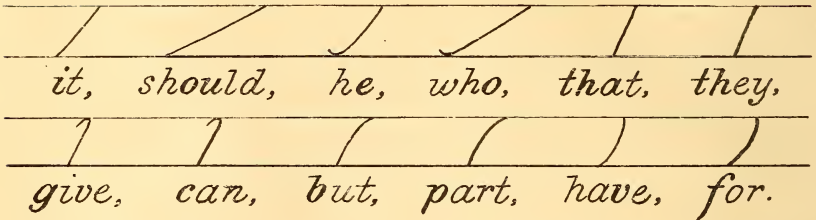
1 6 1 . v f o H ~ 2 . 1 c 1 o
- 1 e / - h - 1 8 / 1 ~ 9 6
h h - r . s - o i / 2 2 4
e - 2 9 . 3 ; 7 . o u h / ~ /
2 2 1 d .

For an exact transcription of the above see page 8.

Penmanship

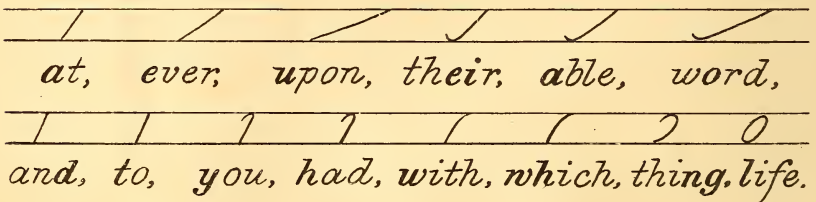
I. CLASSIFICATION OF LETTERS.

Long Letters.



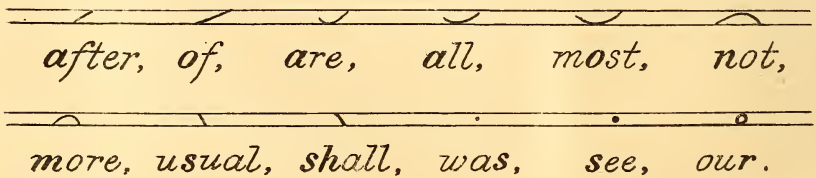
The first four letters are written upward.

Short Letters.



The first six letters are written upward.

Flat Letters.



All the letters are written from left to right.

II. COMBINATION OF LETTERS.

Long Letters Combined.

A A V V V V U U U U A A
if, eve, the, thee, key, be, bee, pea, fee, big, pig.

U U N N N N U U A A
thick, thief, gig, kick, give, keep, pick, booth.

N N M M M M A A W W
fig, fib, cook, coop, book, beef, cuckoo.

Short Letters Combined.

O O A A V V U U W W
ell, ale, eight, had, hay, day, lay, way, well.

W W W W W W U U W W
tell, tail, dell, hell, hail, date, wet, tongue.

H H O A A A A W W
head, hate, tate, yet, aid, ate, hut, young.

Flat Letters Combined.

e e e e e e e e
oar, moss, roam, are, on, or, saw, known,

e e e e e e e e
raw, roan, moan, roar, more, shore, sauce,

e e e e e e e e
rose, nose, sore, zone, shone, shah, sorrow.

E and Oo Combinations (Diphthongs).

• *Ice, pine, sign, lie, type, buy, guide, fire.*
Oil, voice, noise, boy, alloy, boiler, point,
Our, saur, owl, now, bow, house, out, cow,
Use, abuse, beauty, feud, view, juice, hue.

Vowels not recognized as Diphthongs are best written separately.

L and R Combinations.

Bread, brown, blow, dress, idle, free, frog,
fry, throng, twelve, breathe, grip, grass,
glaze, cry, clown, wolf, salt, bird, card,
pearl, term, barn, heart, turned, settled,
melt, gilds, curl, urge, arm, arch, ask.

PLATE VII.

S and Sh Combinations.

Scab, skip, risk, sport, crisp, stand, nests,

rushed, swim, rings, shrill, mix, slip, since,

sneer, smell, bringst, cuffs, gasps, bathes.

N and M Combinations.

Runs, round, helm, damp, handle, formed,

cent, lend, names, nam'st, dimmed, prisms,

films, runst, nymph, pinch, range, hinged.

Some other Combinations.

String'd'st, width's, settl'd'st, help'st, lifts,

queen, church, indulged, twirled, twelfth,

thwart milk'd'st smoothed strengths.

Specimens.

Proverbs.

1. - u u r z o d r v r . 2. - u r v
- n i c f v r v r . 3. r v r w
- r d r u o r v . 4. - u d l
- v i r u . 5. r u o u r . 6. -
- u ~ o r v r . 7. - r u o r -
- v r . 8. r r r ~ r . 9. - u r
- r y r . 10. - u r r r , r -
- o r v r . 11. - u ~ r - o r v r .
12. r u v r . 13. r r r / o r r u
- r . 14. - r r r r r .
15. - u o r r o r r . 16. r r - r .
17. o r v r r r r v r . 18. - u r
- v r r . 19. u o r r r . 20. - u r
- ~ o r r . 21. u r - r r r .
22. - u r o r v r r . 23. r r v r
- r u . 24. o r r u r r . 25. u
- v o r r r r . 26. o r ~ r r r .

The Robin.

V ~ p r 4 f r d o n ~
 r 4 o v e v t, c o p ?
 v o a r v b v u r l o
 r u r u r o r p, c o p !

Truth.

o v w 4 1 ~ e a v s t
 a 1 q ~ a 1 f e a v s t
 w 2 v s o 4 e a v s t
 w 1 y r v q e a v s t !

The Swallow and I.

v e a e r f o v b j ? e . u .
 v o - s a d ~ w o t d i :
 a r ~ j v c e i v o i s e s !
 v r b j v v v ! f v v v e s ?
 c e . ' s r b j v u v , v s v v
 v c v b w o r i n g i d e v .
 v . a e - b e d v u v v v o !
 c e . ~ ~ ! s r v v p r i p a v .

PLATE XI.

1. $\sqrt{2} - \frac{1}{2}, \sqrt{2} \sqrt{2} \sqrt{2}?$

ce. ' $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

1. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

ce. ' $\sqrt{2} \sqrt{2} \sqrt{2}, \sqrt{2} \sqrt{2} \sqrt{2}$
 $\sqrt{2} \sqrt{2} \sqrt{2}!$

$\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

1. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

ce. $\sqrt{2} \sqrt{2} \sqrt{2}, \sqrt{2} \sqrt{2} \sqrt{2}$

$\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

1. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

ce. ' $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

$\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

ce. ' $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

$\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

1. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

ce. ' $\sqrt{2} \sqrt{2}!$

Self-evident Facts.

1. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$
2. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$
3. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

Conclusions

2. 1883. 2. 1883. 2. 1883.

1. 1883. 2. 1883. 2. 1883.

2. 1883. 2. 1883. 2. 1883.

3. 1883. 2. 1883. 2. 1883.

4. 1883. 2. 1883. 2. 1883.

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