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NORMAL PHONOGRAPHY.

ADAPTED TO ALL STYLES OF REPORTING.

BEING A FURTHER DEVELOPMENT OF THE PRINCIPLES OF PHONOGRAPHY, BY
MEANS OF WHICH IS SECURED THE

BRIEFEST, MOST LEGIBLE AND REGULAR SYSTEM
OF SHORT-HAND IN THE WORLD.

BY

W. H. BARLOW,

BARRISTER-AT-LAW, LATE OF MIDDLE TEMPLE, LONDON, ENGLAND.

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1886.

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ALBANY, N. Y., 1885.

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TO
MY FATHER AND MOTHER
THIS BOOK IS
AFFECTIONATELY DEDICATED.

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INTRODUCTION.



THE system of short-hand writing presented in this work is called "Normal Phonography," and is different from the phonographies at present in use in this respect,—that it uses the horizontal line, together with its various modifications, to represent the vowels and diphthongs, which, when used, are written in connection with the consonants and without lifting the pen.

As every one familiar with reporting knows, it is one thing to be able to write short-hand swiftly, but another thing to be able to read it as swiftly; and it is in this point of legibility that the ordinary phonographies especially fail.

Gurney's Mason, an old-fashioned and lumbering system, is still retained by writers for both Houses of the English Parliament, and mainly, I believe, in spite of its lengthy outlines, on account of its superior legibility.

Nor is it surprising that phonography as at present written should fail in legibility, when we are informed by Geo. W. Thornton, the President of the New York State Stenographers' Association, in his "Modern Stenographer," "that the whole system was constructed upon the idea that the consonant outlines were all that were required for legibility."

If this allegation be true, as I believe it is, it is manifest that any system put together upon such a principle must fail in point of legibility. The crudeness of such a theory may be seen from this fact alone, that *you cannot name even the consonant signs of the alphabet without the use of vowel sounds*. It expresses a partial truth only, the fact being that the consonant outline is only legible of itself when it is sufficient,—that is, when there are enough consonants in a word to give an individuality to its outline; and this does not generally happen in a word of less than three consonants. In almost all other cases it is necessary either to show or to imply a vowel sound. Further, many of the longer words have an initial vowel which it is often most important should be indicated. Now, the ordinary phonographies attempt to meet this deficiency in two ways:

1st. By the use of dotted vowels;

2d. By the use of vowel position.

Both of these ways are practically failures. The dotted vowels cannot be used by any phonographer in swift writing, and vowel position is at best but an uncertain and questionable device. There may be men who can write all the words in position as directed in phonographic text-books: if so, they are men of exceptional powers of adaptability.

Moreover, vowel position, after all, does not give complete accuracy of delineation, even if it is ever so correctly observed, for the books give three different vowel sounds for some positions and two for others, and of these differing vowels in the same position the context alone can decide which is the right one. The fact is that “context” is the reporter’s real friend, not “vowel position.” *Short* was the man, after all, and not *Codlin*, though *Codlin* made the

most talk. Or, if I may be allowed to paraphrase the words of a well-known song, it may be put thus :

For *Context* is the only friend
That *Speed* can call its own.

The objection to dotted vowels is that they not only take the pen off the paper, but they frequently carry the hand backward at the same time. The objection to vowel position is not only that it causes a hesitancy at the instant of action, but also that it carries the hand backward or up and down. It disturbs the regularity of the forward movement by causing the hand to travel above or below the line. And so far as mere manual effort is concerned, the distance the hand has to travel is the main point: whether at the same time a mark is made on the paper, does not affect the result so much. The natural movement of the hand in writing is forward; every other movement is only more or less of a compromise with the difficulties of delineation; and so much has this truth been recognized in Germany that Gabelsberger's and Stolze's systems (the latter being the one used in the Berlin Chamber) are both formed on the script system,—that is, on characters sloping in the same manner as the ordinary long hand writing. Moreover, they employ more vowels than we have been used to do, and write them in the line of writing.

For the above reasons, any system which restores linear writing, though it may make more marks on the paper, is really the shortest system to write, all other things being equal, because the marks are all forward, and the hand continually moves in the forward position. Again, no system of short-hand in which the vowels are only implied can ever be so legible as one where they are fairly indi-

cated by distinct marks ; for nature requires that the human eye should be satisfied. Even Religion has bent to this principle, when in her organizations she has always demanded that "the outward and visible sign" should accompany and be deemed a fitting symbol of "the inward and spiritual grace."

We must take man as he is constituted ; and his nature is not content when he is told that nothing represents something. Now, short-hand writing requires to be made, more than any other art, peculiarly acceptable to nature, because the whole art consists of sudden and intuitive action, and it is in such sudden and intuitive movements that nature is most powerful : that which comes the most natural will be the most suddenly performed, appearances to the contrary notwithstanding.

The mere manual effort of short-hand is the least part of the labor. It is the training of the mind to intuitive action, and the instant co-operation of the mind and the hand, that are the real difficulties ; and the difficulty consists in this, that this intuitive mental effort has to be put forth *before* the manual operation can be performed.

The great requisite of short-hand writing is "certainty," which, of course, in the long run amounts to both swiftness and legibility ; and on this point the opinions of eminent men in the art deserve to be noted.

Geo. W. Thornton, in his "Modern Stenographer," says,—

"It is so apparent that a plain system can be written with a greatly increased rapidity that it is hardly worth while to demonstrate it."

Again, at page 45, he says,—

“The student will discover that nothing gives a stenographer the ability to write an outline with ease and rapidity like the knowledge at the time of writing it that it will be readily legible.”

Again, Munson, in his “Complete Phonographer,” says,—

“Legibility in itself is an important contributor to speed, because it gives a feeling of confidence and certainty to the writer in regard to his work.”

Now, the system of “Normal Phonography” is founded upon these principles:

1st. That the vowels and diphthongs must be positively indicated by distinct marks.

2d. That the marks representing the vowels and diphthongs must be written in connection with the consonants and without lifting the pen;

3d. That the most natural and reasonable mark to represent the vowels and diphthongs is the horizontal line, with its modifications.

The key-note, therefore, of Normal Phonography consists in taking the horizontal line out of the consonant alphabet and using it, with and without initial hooks, to represent the vowels and diphthongs. Again, it further simplifies the alphabet by having only one character for each letter.

Another main feature of the system is the great power of abbreviation and contraction given by the extended use of the terminal dot. As this dot is not now used for any of the vowels, its use in this system is further extended in other respects.

The dot is used at the beginning of a word, in the same manner as heretofore, to indicate the prefix *com* or *con*,

and also at the end of the last letter of a word it indicates, as heretofore, the affix *ing*.

But in this system the dot, when placed opposite the *middle* of the termination of an outline, indicates *that the outline is unfinished*; and this we are enabled to do by the increased individuality given to the commencement of a long word by the use of an initial or principal vowel. Under these circumstances the terminal dot serves merely as an indication that the word is unfinished, and the context will always give the particular grammatical part of speech to which the word belongs.

In this connection, one single consonant with the dot written after the middle of it will often suffice when the reporter knows the word is often repeated in his subject; and these single consonants with a dot after them need not be looked upon as permanent marks in the system, but are to be regarded as *shifting abbreviations*, which every reporter may arrange for himself according to the nature of his subject.

In all these cases the point is that the dot shows that the word is unfinished; and this tends to legibility, because there can be no possible chance of mistaking such a fragmentary outline for a complete word. At the same time, the affixes ordinarily in use are given, so that those who prefer them may use them.

Another main feature of this system is the great power of legible phraseography it possesses, the horizontal vowels forming powerful connecting links in the same. This will surprise those who will devote attention to this part of the subject.

Another point to which attention should be called is the list of "grammalogues," or "letter-words." They are the

reporting grammalogues mostly in use. It will be noticed that many of them are written at full length, or nearly at full length, with their vowel sounds, or, at all events, by the use of the general vowel. Those not written at full length should be memorized. Those written at full length, of course, need not be memorized.

It will further be noticed that in the lists the vocal and subvocal consonants are grouped in pairs. This is done in order to show that there is rarely a form among the vocal consonants which is repeated among the subvocal ones, thus making them alike independent of vowel position and of thick and thin strokes.

If it were thought desirable, any one, by the use of two positions, one above the line and one on the line, might still further extend the use of some of the simplest logograms; but in this treatise it is not thought advisable to do so, but to give the whole system independently of the use of any vowel position. But, as a guide to those who wish to use vowel position to this very limited extent, a few examples are given. Certain it is, however, that the use of vowel position by phonographers has been far too extensive, and it should by no means be employed for any words but the well-recognized grammalogues, nor should any one ever use more than two positions.

Having touched on these matters, I think it now in order to show wherein this system is peculiar with regard to the effect of the lineal vowels and diphthongs on the speed of writing. And it will be noticed that this system differs from all previous ones in which stroke vowels have been used, in the following particulars:

1st. In that it uses the horizontal line and its modifications for the representation of the vowels, whereas all pre-

vious systems using character vowels have used vowels of various formation, which joined but indifferently with the consonants.

2d. That the use of the horizontal line to represent the vowels admits of an easy junction with the circle S; also of the application of the final hooks and of the halving and lengthening principles, as also of the initial and terminal *st* and *str* loops. And here it is necessary to note particularly that the mode of joining the circle S when initial to a hooked vowel is peculiar, and is different from that used in ordinary phonography, the circle of the S being looped over the horizontal line, thus distinctly marking the following vowel, and being at the same time of far more swift and easy formation; whereas, when the circle S and the vowel are medial in a word, the mode of junction is the same as in the ordinary systems.

3d. By not using any dots for the vowels we are enabled to extend the use of the dot in other respects, and thus get a greatly-increased abbreviating power by the use of the terminal dot placed on the line at the end of an unfinished outline.

Having pointed out the main features of this system, I shall now state what are its advantages:

1st. *Legibility.* The possession of this quality is so obvious as to call for scarcely any comment. But it can confidently be asserted that in this respect it is superior to any system now before the public; and, further, that its individuality is so strong that it can be written with greater carelessness, and therefore greater haste, than any other known system, without detriment to its legibility,—being similar in this respect to the ordinary long-hand writing.

The influence of judiciously used linear vowels is paramount, and cannot be overestimated. An examination of short-hand notes after writing is somewhat similar to the development of a photographic negative: the vowel sounds as it were flashing out in a spot here and there, the *context* comes to the reporter's aid, and instantly the whole picture comes out bright and clear.

2d. *Individuality of outline.* The term *individuality*, as applied to writing, may be defined as that quality by means of which the intention of the mind is impressed upon the paper, though the hand should fail of accurate delineation.

There is nothing more important in any system of writing than this: it is the most striking feature that our ordinary long-hand possesses. Any one who had never seen our long-hand penmanship would be surprised that the scrawls written by some persons can be deciphered at all. Nor could they, but for their individuality.

With the present phonographies only words of at least three consonants display this individuality: in this system every word in the language has it; and, in order to display this as much as possible, the examples in this book have been reproduced by photo-engraving, so that the reader may see the natural handwriting fresh from the pen by which it was written.

3d. *Increased power of abbreviation and contraction.* This is gained by an extended use of the terminal dot, as before explained.

4th. *Availability.* The system can readily be taken up by any person using the old-style phonography.

5th. *Speed.* It is believed that the speed capable of being attained by this system will be at least equal to, if

not greater than, that attained by the use of the old phonographies.

On this point, as regards vowel position, an English reporter of experience says, "Whether it be that the use of positions renders breakneck speed seldom necessary, or that they are a real drag on the hand without the writer's being aware of it, I think that the line reporter has generally the more rapid execution."

On this point of speed, therefore, it is estimated that more is gained in readiness and certainty than is lost by slightly-increased length of outline,—if there be an increase in this latter respect, which is not by any means certain, on a total computation; for in many cases in the present phonographies the diphthongs have to be put in by lifting the pen, whereas here they are joined on.

6th. *Phraseography.* That which can be developed by this system is at least equal to that possessed by the old systems, if not superior. For confirmation of this see 1 John, chap. ii. verses 1-17, written with phraseography.

7th. *Correspondence and memoranda.* This system is obviously more suited for these purposes than any now before the public, on account of its superior legibility. There are no corresponding and reporting styles to confuse the learner, but the whole style is one which, once learned, may be expanded or contracted at the convenience of the writer.

Other points of advantage possessed by this system are,—

8th. *Increased certainty and precision,* and therefore less mental effort.

9th. It can be read by others than the writer, if fairly well written.

10th. It can be written on either ruled or unruled paper.

11th. Regularity and lineality of writing.

12th. The use of shaded outlines is rendered almost unnecessary.

13th. It is a system which, once learned, will never be forgotten, as there is nothing indefinite about it, but all points are settled precisely.

Now, surely these are advantages well worth securing; nor do I think that any one's conservatism should make him hesitate as to the right course to be pursued under such circumstances.

The fate depicted in Holy Writ must sooner or later overtake every useless device: "Cut it down; why cumbereth it the ground?"

The phonographies at present in use have an extremely unfinished appearance, like a wall without a coping, when the top bricks, which may be compared to the dot vowels, are apt to get knocked off and scattered around. This system adds the required coping to the wall, and thus crowns the phonographic edifice.

In conclusion, it is claimed that the system here developed is about as near to that proper balance between mental and manual effort as it is possible to arrive at, and, to use an expression of the late Artemus Ward, I do not think it "slops over" on any side.

The possibilities of such a system as this are infinite in the hands of trained reporters, for, as every one knows, it is the smallest portion of the merits of any good system of short-hand that can appear in the pages of an instruction-book: hence the absurdity of posturing the same scrap of writing, written in different systems of short-hand, with the view of enabling the inexperienced eye to

decide by ocular demonstration which is the best system, whereas every one knows that the shortest outlines are not always those which are the most easily written. This system would particularly suffer in such a comparison, on account of the prevalence of the horizontal stroke, which, although the most facile of all strokes, yet takes up more paper space than any other.

This treatise is mainly addressed to the profession, who, I am sure, will give it a fair and unbiassed inspection. For the public at large, if I find they favor it, I shall then, if deemed necessary, issue reading-matter in the system, since fast writing is as much developed by a habit of reading the characters as it is by writing them. And I commend this system alike to the profession and to the public, with the firm conviction that the more they examine it the more they will like it.

W. H. BARLOW.

CHARLOTTESVILLE, VA., 1886.

NORMAL PHONOGRAPHY.

THE ALPHABET.

THE Normal Phonographic Alphabet consists of the consonant and vowel signs shown on the following page. It will be noticed that the signs for the vocal and subvocal consonants are the same, the latter being merely marked thicker than the former. In the practice of this system this distinction is of little importance, for, as all words are written as they are pronounced, and not as they are spelled, the effect of a wrong reading of one of these letters is merely to give a heavy or light pronunciation, without altering the general sound of the word.

It will be noticed that almost all the vowels are formed of the horizontal line, with its modifications.

All the vertical and diagonal letters, except the consonant R, are written from top to bottom. The consonant R is written upward.

All the horizontal letters, including the vowels, are written from left to right.

The vowel AH is, of course, written downward.

When L is written by itself it is written upward, and SH by itself is written downward. One letter in a word is joined to the next without any break.

THE ALPHABET.

Consonants.

Vocal.		Sub-vocal.
\	P.	\
	T.	
/	K.	/
)	OH.)
(F.	(
(TH.	(
)	SH.)
o	S.	o
		o
		Z.

M.	N.	NG.
L.	R.	
W.	Y.	H.

Vowels.

A. —+	AH.)	AW.)
E. —	or general vowel	EE. —
I. — or ∨	OI. — or 7	
O. —	OW. — or ^	
OO. —	U. — or ∪ or ∩	

The letters K and G cannot be mistaken for R, for, as the former is written downward and the latter upward, their position in respect to the preceding or following letter will determine them. Also, in writing, R naturally takes a flatter slope than K or G.

The vowel AH is sometimes used as a consonant, where more convenient than the consonant R.

The letters of the alphabet may be divided into regular forms and irregular forms. Ex. 1 shows the mode of junction of the regular letters, and Ex. 2 of the irregular letters.

When the same letter occurs twice it is written twice over, not twice the size. For this, see Ex. 1, line 15.

Sometimes a following letter may be joined to a preceding one, either upward or downward, as most convenient. Some instances of this are shown in Ex. 1, more particularly as regards L and SH.

NOTE.—Most of the examples in this book are given in the thin strokes, or vocal consonants, but they hold equally well for the thick strokes, or subvocal ones.

Ex. I.

1. pt, tp, psh, psh, pl, pl, pe.
2. tk, kt, tf, tsh, tsh, tl, tr, te.
3. kr, rk, kl, ke, kth, ksh, ksh.
4. chk, chf, chth, chsh, chsh, che. chl.
5. fk, kf, fl, fl, fsh, fsh, fah, fe.
6. thp, thch, thsh, thsh, thl, thl, the, thr.
7. shp, shk, shl, shl, she, shr, shn.
8. mp, md, mk, pm, mch, msh, mn.
9. nk, nch, nl, ne, nr, nm, nf.
10. lp, lk, lch, lsh, ml, lth, lr.
11. lm, lm, ln, ln, le, le, lah.
12. rt, re, rsh, rl, rl, rm, rn.
13. aht, ahk, ahch, ahf, ahsh, ahm, ahn, ahl.
14. ech, eth, esh, em, en, el, el, er, eah.
15. pp, tt, kk, rr, ee, mm, nn, jj.

Ex. 1.

- 1 } \) v r g L
- 2 } \ () u r v L
- 3 v / r L (s u
- 4) () e z z
- 5 } \ v y y u y L
- 6 \ s s u v f L u
- 7 z r r z z z z
- 8 ~ r r h r r ~
- 9 y y y u u u u
- 10 ^ h h h h h h
- 11 m h n o r L h
- 12 / r r r r r ~
- 13) () () r r r
- 14 } \ r r r r r r
- 15 \ | / < m u 3

THE IRREGULAR LETTERS.

THE CIRCLE S.

Of these the principal is S. This is represented by a small circle. Z is the heavy sound of S, but Z seldom requires to be specially indicated. When it does, however, it is distinguished from S by a small horizontal tick placed just above the S, as in line 1 of Ex. 2.

This example shows the method of joining S to the other letters.

Ex. 2, line 5 shows the method of joining S to the hooked vowels.

SS is denoted by a double-sized S, as is shown in line 6.

THE LETTER H.

This is expressed in writing in three ways :

1st. By the alphabetical character, as in Ex. 2, line 7.

2d. By the use of a small dot placed just *above the commencement* of the next letter, as shown in Ex. 2, line 8.

This dot is mostly employed before vowels.

Sometimes, instead of using the alphabetical character for SH in the middle of a word, S is converted into SH, as shown in Ex. 2, line 9, in the words *issued* and *shore*, or any others of like nature.

3d. H, when initial only, is denoted by the use of a small tick attached to some curved letters, as shown in Ex. 2, line 10. This tick cannot be used before straight strokes, but may be used before any sound beginning with the curved vowel stroke, as in Ex. 2, line 11.

W, WH, AND Y.

In addition to the large alphabetical characters for W and Y, they are provided with diminutive half-circle signs, as shown in Ex. 2, lines 12 and 14. These small signs are generally found to be more convenient in writing than the large alphabetical characters.

As these diminutive signs for Y are not of any use when standing alone, it will be seen later on that one and sometimes in phraseography the other is used to express the word *you*, or as a short form of the vowel *u*.


WH is denoted by a large-hooked stroke, shown in line 13.

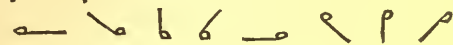
It will be noticed that there are two different forms of the syllable *wi*, one shown at the beginning of line 12, and the other at the end of it: the latter is usually more convenient for joining on to other syllables, but either may be used singly instead of *why* in line 13.


Ex. 2.

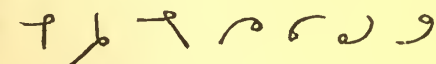
- S 1. seal, zeal, peace, peas, gaze.
2. see, ps, ts, ks, es, sp, st, sk.
3. fs, sf, chs, sch, ms, ns, msm.
4. est, tsk, esp, ls, sl, shs, ssh.
5. si, so, sow, sign, soap.
6. piece, pieces, base, bases, cause, causes.
- H 7. hay, hoe, high, hue.
8. hail, whole, hen, hook.
9. issued, shore.
10. hm, hl, hah, hnr.
11. haw, house, hounds.
- W 12. wi, w, w, we, wt, wet, wit, wi.
- WH 13. wh, why.
- Y 14. y, y, y.

Ex. 2.

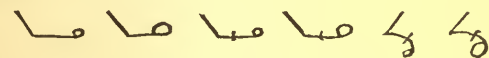
S. 1 

" 2 

" 3 

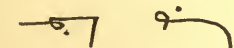
" 4 

" 5 

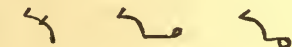
" 6 


H. 7 

" 8 

" 9 

" 10 

" 11 

W. 12 

WH. 13 

Y. 14 

VOWELS AND DIPHTHONGS.

These are given with the rest of the alphabet. It will be seen that their basis is the horizontal stroke. This stroke is not only known as the vowel E, but is called the *general vowel*, because in fast writing it would be impossible to put in all the vowels, so that frequently, when the stroke E is used, all that is necessary to be understood is that a vowel of some sort is intended; and of course, when deemed necessary, the particular vowel or diphthong may be expressed.

It will be noticed that A is distinguished from E, AW from AH, OI from I, and U from O, by a tick written across the former in each case. Those who are not afraid of nice distinctions may, if they prefer it, distinguish the former vowel from the latter, in each case, by thickening the stroke instead of using the tick. If this mode were adopted, it would be better to use the thickened O for OW, and to leave the ticked O to represent U, as it now does. We think, however, that the ticked strokes, as shown in all the examples in this book, will be found by most persons the most satisfactory mode.

It will further be noticed that additional marks are provided for I, OI, OW, in the shape of small diamond points, and for U, by small semicircles. These marks are sometimes more convenient for use in monosyllables than the linear characters.

Ex. 3 illustrates the application of the vowels and diphthongs.

The following are the rules for writing the vowels and diphthongs:

RULE 1. The vowels and diphthongs given on the alphabet page, when used, are to be written in connection with the consonants and without lifting the pen. They may be used to represent either *long* or *short* sounds, as the *context* will always sufficiently show which is intended. The short vowels may often be sufficiently indicated by the use of the general vowel E.

RULE 2. E is the "general vowel," and any word written with the E stroke, out of which a word in the English language cannot be made with E, must be understood to be written with the vowel which properly belongs to it. Where necessary, the other vowels and diphthongs may be used for the purpose of more exact definition.

RULE 3. These vowels are subject to all the rules hereinafter to be applied to the consonants, with this exception, that some of them having already initial hooks, which are obviously necessary for distinguishing the vowels themselves, these cannot be applied to them for adding any other consonant; but all the rules for final hooks, halving, lengthening, etc., and every other rule of writing which applies to the consonants, apply also to the vowels and diphthongs.

For instance, the hooks for *f*, *n*, *shon*, or for *ter*, *der*, or *ther* (to be hereinafter spoken of), will apply to them, but *not* the initial hooks for *r* or *l* or *w*. In the case of the initial W hook, however, an exception is made as regards the general vowel E, which may take the initial W hook, and also may take the same-sized hook, to be struck from the under side, to be called an initial Y hook. (See Ex. 3, line 10.) These forms will be called *we* and *ye* respectively, and in this case the W or Y hook is read *first*, and not *after* the succeeding stroke,

as is the case when initial hooks are applied to the consonants.

This initial *w*e hook will be found useful where S or K is the preceding letter (see the last two forms in Ex. 3, line 10).

Again, these vowels and diphthongs are subject to the halving principle for *t* and *d* (to be hereinafter mentioned), except that, of course, the double-length vowels, as *ee*, *oo*, cannot be halved, as that would only bring them back to the single vowel again. Similarly, whenever they have a final hook, the lengthening principle may be applied to them, as it is hereafter shown to apply to other straight stems.

RULE 4. Two vowels may also be joined with a final hook between them, and when they are thus joined the rule is that the hook between them is always to be understood as belonging to the first vowel, and not to the second one. (See Ex. 3, line 11.) Here the final *n* hook is at the end of the vowel in the first word, and the final *f* hook at the end of the first vowel in the second. It will be noticed that it is mostly only the general vowel that can be used after another vowel in this manner.

RULE 5. The small curved signs for *w* and for *y*, before spoken of, may be attached to these vowels, and by means of this the diphthongal series, *wah*, *weh*, *wee*, *waw*, *woh*, *woo*, and *yah*, *yeh*, *yee*, *yaw*, *yoh*, *yoo*, are produced. (See Ex. 3, lines 12 and 13.)

RULE 6. The method of joining the S circle, or *st* loop, when initial, to the hooked vowels is most important, and must be particularly noted, as it is a vital point in this system. It is done as shown in Ex. 3, line 14. This method of overlapping the horizontal vowel clearly marks the particular hooked vowel following S.

When the S circle is medial between two vowels, or between a consonant and a vowel, it is written as shown in Ex. 3, line 15.

RULE 7. The frequent termination *y* is written, when necessary, by a short dash E stroke, as in Ex. 3, line 16.

RULE 8. The back hook for *in*, *en*, or *un*, prefixed to the circle S (and to be hereinafter spoken of), may be used with these vowels, care being taken to give it curve enough. One illustration of this is shown in Ex. 3, line 17.

RULE 9. In swift writing, it will generally be a rule not to mark a vowel in any word having three consonants or more, unless it is an initial vowel (which should generally be shown) or unless it is absolutely necessary to legibility. This rule can, of course, be departed from at the discretion of the writer.

Having now given the rules which govern the use of the linear vowels, it remains to illustrate the uses of the short forms for the vowels, and also to say a few words on *joined* and *disjoined* vowels.

The short forms of the vowels and diphthongs may sometimes be employed to advantage instead of the linear forms, as in Ex. 3, line 18. The outlines here given are the best forms for these words.

Ex. 3.

1. *aye*, lay, say, nay, day, pay.
2. *e*, see, tea, knee, key, me.
3. *eye*, sigh, pie, die, shy, my, why.
4. *oh*, so, low, toe, go, mow.
5. *ah*, sah, tar, far, car, mah.
6. *aw*, saw, law, paw, caw, maw.
7. *ow*, sow, allow, bow, cow, thou.
8. *oi*, soi, joy, toy, annoy, boy.
9. *u*, sue, jew, new, few, cue.
10. "*we*," "*ye*," wheat, yeast, sweet, acquaint.
11. any, taffy.
12. wah, weh, wee, waw, woh, woo.
13. yah, yeh, yee, yaw, yoh, yoo.
14. si, sti, so, sto.
15. issued, assure, desire.
16. whereby, by, very.
17. insecure.
18. water, item, owl, about, due, now, new, continue.
19. ear, ire, ore.
20. Iowa, lion, poet.
21. mart, arch.

Ex. 3.

- 1 + 7 4 5 4 4
- 2 — e L 5 4 2
- 3 — 2 2 4 2 2 2
- 4 7 9 5 4 4 2
- 5 7 9 4 5 4 2
- 6 7 9 4 5 4 2
- 7 2 2 2 4 4 4
- 8 4 4 4 4 5 4
- 9 4 4 4 5 4 4
- 10 4 4 4 5 4 4
- 11 2 4
- 12 2 2 2 2 2 2
- 13 2 2 2 2 2 2
- 14 2 2 2 2
- 15 2 2 2 2
- 16 2 2 2 2
- 17 2
- 18 2 2 2 2 2 2
- 19 2 2 2 2
- 20 2 2 2 2
- 21 2 2

OF JOINED AND DISJOINED VOWELS.

Where necessary, the vowels which are capable of it may be joined together, and the vowel *ah* is frequently treated as the consonant R, and used in such combinations as those in Ex. 3, line 19.

It is not often necessary in writing to express two vowels together in a word; but, if it be, they must be written disjoined, as, if joined, they would be mistaken for final hooks on the first vowel. (See Ex. 3, line 20.) These disjoined vowels will never be mistaken for prefixes or affixes.

The *ah* vowel is a very convenient combination in such words as those shown in Ex. 3, line 21.

The above rules and examples will, of course, be understood only after the reader has perused the following pages of this work. Suffice it to say that by their judicious use variety and individuality of outline are gained in a far greater degree than is possible with any other system of short-hand.

It will be seen, however, later on, that the advanced writer may often with advantage discard the use of Rule 4, and the rules for *joined and disjoined vowels*, as exemplified in Ex. 3, lines 11 and 20 respectively; for in phraseography it will often be found convenient to join vowels together, or to join the consonant of one word to the vowel of the next, and *vice versa*.

THE COMPOUND LETTERS.

The single letters of the alphabet are converted into compound ones by the addition of hooks. These are of two sorts,—*initial* and *final*.

Ex. 4 shows these combinations; and here it is necessary to say again that, although most of the examples are shown only in the thin strokes, as being more convenient, the same principles apply to the thick strokes, which it was not thought necessary to exhibit.

OF INITIAL HOOKS.

Ex. 4, line 1 shows the initial hooks as applied to straight letters; and of these a small hook to the left adds *r* to each letter to which it is applied, and a small hook to the right adds *l*. A large hook to the right adds *W*.

These forms are always read as single forms, with the letter added by the hook *after* the letter to which it is attached. To this rule, however, the last two forms shown in Ex. 4, line 1, are, as before said, exceptions: these are large initial hooks, attached on each side of the general vowel *E*, and are read in a contrary manner to the other initial hooks,—namely, *before* the letter; the upper hook thus converts the *E* into *WE*, and the lower hook the *E* into *YE*.

Ex. 4, line 2 shows the small initial hook as applied to curved letters. This is always on the inside of the curve, and adds *r* to the curved letter.

On looking at the key to Ex. 4, it will be noticed that the first two forms in line 2 are each read *fr*, and with a thickened curve both would read *vr*. This is an exception

to general rules, for the sake of convenience in writing, and arises thus: as the second letter hooked is the vowel *ah*, and as it is never necessary to add an *r* to the vowel *ah*, therefore, in writing, the hooked *ah* is used for another form of *fr* or thickened for *vr*; and *fr* and *vr* occur so frequently that it is very convenient to have two opposite forms for them, for if one will not join conveniently the other will.

Again, a large initial hook applied to curves always adds L. This is shown in Ex. 4, line 3.

EXCEPTIONAL INITIAL HOOKS.

The last two forms at the end of Ex. 4, line 1, are the two exceptions, *we* and *ye*, before spoken of.

The last form in Ex. 4, line 2, is also an exception, and is *wl*. Here the initial hook attached to the *l* adds W *before* the letter, and not *after* it, as is the case with the other initial hooks.

The last two forms in Ex. 4, line 3, are also exceptions to the other initial hooks. They are respectively RL and WHL. RL is made by a large hook attached to the upward R. This cannot be mistaken for the character WH, for the latter is used only initially, and RL is never used initially, but nearly always finally, and scarcely ever medially. WHL is simply an enlarged form of WL, before spoken of.

FINAL HOOKS.

Of these, a small final hook turned to the left denotes N. The letter R being struck upward, the N hook is thus at the upper end of it, this being the final hook in this case. A small final hook turned to the right denotes *f* or *v*.

Ex. 4, line 4 shows the N hooks and the *f* or *v* hooks.

A large final hook on the left-hand side of the straight letters denotes *ter*, *der*, or *ther*, and this is placed on the under side of horizontal letters.

A large final hook on the right-hand side of straight letters, and on the upper side of horizontal letters, denotes *tion* or *shon*.

Ex. 4, line 5 shows the *ter*, *der*, or *ther* hook, and the *shon* hook.

A small final hook on the inside of curves denotes *n*. This is shown in Ex. 4, line 6.

A large final hook on the inside of curves denotes *tion* or *shon*. (See Ex. 4, line 7.)

As before said, the vowels and diphthongs take all these final hooks.

The large alphabetical letters for W, WH, Y, and H may be hooked at the end for N. (See Ex. 4, line 8.)

The first three forms in Ex. 4, line 9, show the application of the *f* hook. The last three forms on this line are words indicating the effect of the *shon* hook as applied to curves.

The N, *f*, and *shon* hooks may also be used medially. (See Ex. 4, line 10.)

An additional compound letter is formed by thickening the letter M for MP. (See Ex. 4, line 11.)

NOTE.—In the examples the exceptions to general rules are marked by inverted commas.

Ex. 4.

INITIAL HOOKS.

1. pr, tr, kr, pl, tl, kl, pw, tw, kw, "we," "ye."
2. fr, } fr, } thr, chr, shr, mr, nr, ngr, "wl."
vr, } vr, }
3. fl, } fl, } thl, chl, shl, shl, ml, nl, ngl, "rl," "whl."
vl, } vl, }

FINAL HOOKS.

4. pn, tn, kn, rn, en, pf, tf, kf, rf, ef.
5. p-ter, } t-ter, etc.; k-ter, etc.; r-ter, etc.; e-ter, etc.;
p-der, } p-shon, t-shon, k-shon, r-shon, e-shon.
p-ther, }
6. fn, ahn, thn, chn, shn, mn, nn, ngn, ln.
7. f-shon, th-shon, ch-shon, sh-shon, m-shon, n-shon,
ng-shon, l-shon.
8. wn, whn, yn, hn.
9. tough, cough, lithograph; fashion, mission, nations.
10. render, perfect, national.
11. mp, mpr, mpn, mpshon.

Ex. 4.

Initial Hooks.

- 1 \ / / \ / / \ / / \ / / \ / /
- 2 \ / / \ / / \ / / \ / / \ / /
- 3 \ / / \ / / \ / / \ / / \ / /

Final Hooks.

- 4 \ / / \ / / \ / / \ / / \ / /
- 5 \ / / \ / / \ / / \ / / \ / /
- 6 \ / / \ / / \ / / \ / / \ / /
- 7 \ / / \ / / \ / / \ / / \ / /
- 8 \ / / \ / / \ / / \ / /
- 9 \ / / \ / / \ / / \ / /
- 10 \ / / \ / / \ / / \ / /
- 11 \ / / \ / / \ / / \ / /

OF TREBLE LETTERS.

These are constructed by a combination of the circle S with the R hook on the straight strokes. They are called *spr*, *str*, *skr*, etc. (See Ex. 5, line 1; always bearing in mind that the same principles that apply to the thin-stroke letters, as *p*, apply to the thick-stroke, as *b*, and so on.)

The last form in line 1, in inverted commas, is an exception to the rule that none of the vowels can take the initial hooks: it reads *ser*. It is used only initially, and cannot be permitted with any other vowel but the general vowel E. Ex. 5, line 3 shows the class of words in which it is most generally useful.

These treble consonants are used only initially. Ex. 5, line 2 shows their employment.

The learner must carefully note the difference between *sp*, *st*, *sk*, *se*, and *spr*, *str*, *skr*, *ser*. In the former case the circle is on the right-hand side, and in the case of *se* on the upper side of the stroke. In the latter case it is on the left-hand side, and in the case of *ser* on the lower side of the stroke.

In those cases where *spr*, *str*, *skr* occur in the middle of a word, the double letter and circle must be separately shown, as in Ex. 5, line 4.

Again, in some words, the hook, where inconvenient, may be left out, or the circle may be turned to the right to denote the missing hook, as shown in the words *express*, *expression*, *express*, respectively, in Ex. 5, line 5, where *express* and *expression* do ample duty for *express* and *expression*.

Ex. 5, line 6 shows the manner in which the circle S is joined to the / hooked letters.

N AND NS.

The N hook attached to a stroke is converted into a treble letter for the plural with S, as shown in Ex. 5, line 7.

The application of the vowels in connection with these hooks is shown in the singular number in Ex. 5, line 8, and in the plural number in Ex. 5, line 9.

It must be noted particularly that the circle S on the right of a straight letter means only the addition of S to it. This is shown in the first four forms on line 10. It is only when on the left-hand side, or on the lower side of a horizontal stroke, that it denotes NS.

The rule is that the circle on the left means NS only at the end of words; for when S is written medially it is written on whichever side is most convenient.

The advanced writer, however, who knows well what he is about, may sometimes use the left circle to denote NS medially, as will appear in the course of this book. This occurs, however, only in contracted words.

The NS circle is made twice as large for NSES, as in *expenses*. See last form in Ex. 5, line 10.

Ex. 5, lines 11 and 12 illustrate the use of the vowels with the N and NS terminations.

Ex. 5, line 13 shows the manner in which S is added to the N hook on a curve.

Ex. 5.

TREBLE LETTERS.

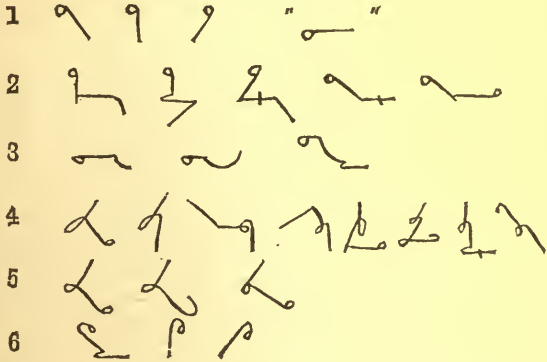
1. spr, str, skr, "*ser.*"
2. straw, strike, scrape, spray, spruce.
3. surfeit, certain, certify.
4. express, Exeter, pester, register, disclose, excursive, destroy, prosper.
5. expess, expression, express.
6. supply, stl, skl.

N AND NS.

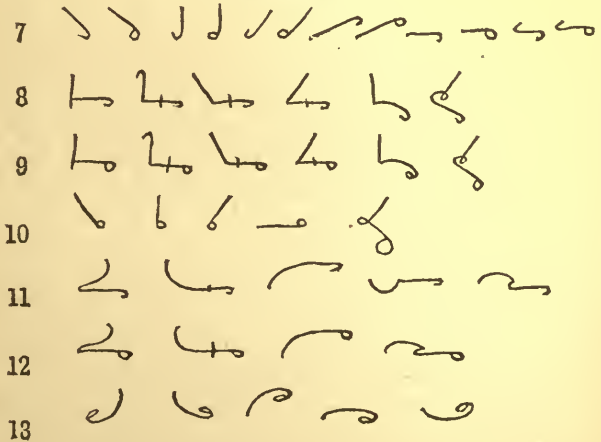
7. pn, pns, tn, tns, kn, kns, rn, rns, en, ens, in, ins.
8. tone, train, pain, cane, turn, explain.
9. tones, trains, pains, canes, turns, explains.
10. ps, ts, ks, es, "*expenses.*"
11. shine, feign, lean, none, mine.
12. shines, feigns, leans, mines.
13. shns, fns, lns, mns, nns.

Ex. 5.

Treble Letters.



N and NS.



OF CONTRACTING PRINCIPLES.

As any system of plain alphabetical writing, no matter how short the outlines of the simple letters, would be altogether too lengthy for the use of the reporter, it is necessary to use certain modes of shortening outlines: these we name "contracting principles," and the first of these is the "halving principle," of which we shall now treat.

HALVING PRINCIPLE.

This consists in halving the length of the letters, and the effect of this halving is to add *t* or *d* to the letter, whether it be a single, double, or treble form.

Ex. 6, line 1 shows the effect of halving some of the simple strokes.

Ex. 6, lines 2 and 3 show the effect of halving some of the double letters.

Ex. 6, line 4 shows the effect of halving the treble letters.

In short, in all cases it will be noticed that the effect of halving is to add *t* or *d* to the letter; and it must be particularly noticed that when the circle S commences the outline it must be read *first*, and where it ends the outline it must be read *last*. Thus, the first form on line 4 reads *sprt*, and the last form on the same line reads *rnts*.

Although in the list of forms in the example they are mostly made to add a *t*, as will be seen from the key, still, in writing, where the sense of the word requires it, an added *d* is to be understood by halving, instead of *t*.

Ex. 6, lines 5, 6, 7, and 8 show the effects produced on words by halving.

Ex. 6, line 9 shows the half-length *l* at the end of a word to represent *lt* or *ld*.

Ex. 6, lines 10 and 11 show that the correct reading of a word will determine whether a *t* or a *d* is to be added by halving.

Ex. 6, line 12 shows that where a full-length and a half-length letter of the same kind would occur, it is better to insert the vowel stroke between to divide them.

ST AND STR LOOPS.

The next contracting principle is the use of the ST and STR loops.

The ST loop is written one-half as long as the consonant or vowel to which it is applied. This loop may be used either initially or finally. Ex. 7, lines 1 and 2 show the use of this loop.

The ST loop may be used with the R-hooked straight letters, though when this is done the vowel cannot be inserted. This is shown in Ex. 7, line 3. The last form on this line represents *ster*. This belongs to the same exceptional vowel form as *ser*, and is, of course, used only initially.

The ST loop may also be used medially when convenient, as shown in Ex. 7, line 4.

STR is denoted by a loop two-thirds of the length of the consonant or vowel stroke to which it is applied. This loop is used only finally. See Ex. 7, line 5.

Either the ST or the STR loop may be combined with the N hook, as shown in Ex. 7, line 6.

Ex. 7, line 7 shows the method of adding S to final loops or large circles.

Ex. 6.

1. pt, tt, kt, et, ft, tht, cht, sht, mt, nt, aht, lt.
2. prt, trt, krt, plt, tlt, klt, pft, tft, kft, eft, pnt, tnt,
knt, ent, rft, rnt.
3. $\left. \begin{array}{l} \text{frt,} \\ \text{vrt,} \end{array} \right\} \left. \begin{array}{l} \text{frt,} \\ \text{vrt,} \end{array} \right\} \text{thrt, chrt, shrt, nrt, mrt, "wlt," fnt,}$
ahnt, thnt, chnt, mnt, nnt, lnt.
4. sprt, strt, skrt, splt, stlt, sklt, pnts, tnts, knts, ents, rnts.
5. talk, talked, bake, baked, rip, ripped, life, lived.
6. rub, rubbed, rob, robbed, beg, begged.
7. cough, coughed, bread, street, straight, tie, tight,
nigh, night.
8. tempt, stemmed, sent, send, old, appeared.
9. melt, pelt, knelt, fold.
10. melted, peopled, ordered, measured.
11. mind, upward, alphabet.
12. kicked, treated, intimate.

Ex. 6.

1 \ / - () ~ ~ ~

2 \ / / \ / / \ / / \ / /

3 ~ ~ ~ ~ ~ " " ~ ~ ~

4 ~ ~ ~ ~ ~ ~ ~ ~ ~

5 ~ ~ ~ ~ ~ ~ ~ ~ ~

6 ~ ~ ~ ~ ~ ~ ~ ~

7 ~ ~ ~ ~ ~ ~ ~ ~

8 ~ ~ ~ ~ ~ ~ ~ ~

9 ~ ~ ~ ~ ~ ~ ~ ~

10 ~ ~ ~ ~ ~ ~ ~ ~

11 ~ ~ ~ ~ ~ ~ ~ ~

12 ~ ~ ~ ~ ~ ~ ~ ~

Ex. 7.

1. state, stop, stay, steam, step, still.
2. toast, feast, least, rest, sty, story.
3. st-pr, st-tr, st-kr, ster.
4. testify, justify, investigation.
5. faster, muster, minster, minister, poster, duster.
6. against, punster, spinster, monster.
7. crusts, lists, toasts, ministers, punsters, exercises.

S-TION HOOK.

This is a small hook for use in those words where S occurs before the *tion* termination. It is shown in Ex. 8, lines 1 and 2.

Line 3 shows the manner in which the circle is added to this back hook. This hook is sometimes used medially: the two last forms in line 3 show this.

LENGTHENED CURVE, ADDING TER, DER, OR THER.

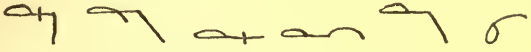
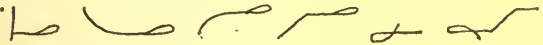


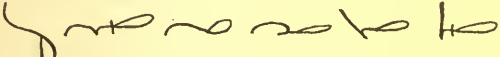
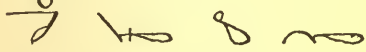

Any curved letter written twice its usual length denotes an addition of *ter*, *der*, or *ther* to the letter. (See Ex. 9, lines 1 and 2.) A straight letter when hooked at the end may be treated in the same manner. (See Ex. 9, line 3.)

This principle takes effect after all modifications of the stem except final circles or loops.

"WE" HOOK IN COMBINATION WITH K.

Ex. 10, lines 1 and 2 show the application of the WE hook, in connection with the letter K, to a certain class of words. By this combination the sound of Q or

Ex. 7.

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 

KW is produced. This is oftentimes more convenient than the W hook on the letter K before spoken of.

TER, DER, OR THER HOOK.

Ex. 11, lines 1 and 2 show some applications of the *ter*, *der*, or *ther* hook to straight stems. This hook is sometimes used to denote the terminations *tor* and *ture*.

Ex. 11, line 3 shows some words of this nature.

Ex. 8.

1. decision, position, possession, persuasion, transition.
2. incision, precision, dispensation, compensation.
3. positions, possessions, physicians, positional, transitional.

Ex. 9.

1. father, mother, neither, latter, or their.
2. inventor, distemper, stronger, cylinder.
3. under, render, blunder, finder, kinder.

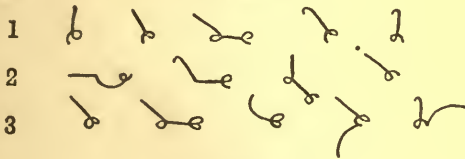
Ex. 10.

1. acquire, aquiline, equation, equator, acquisition.
2. equilibrium, equerry, inquire, inquiry, inquest.

Ex. 11.

1. meter, Peter, motor, smother.
2. ether, either, other, zither.
3. Creator, curvature, mature, nature.

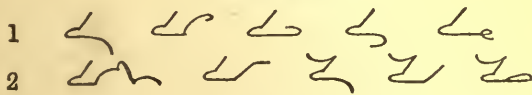
EX. 8.



EX. 9.



EX. 10.



EX. 11.



VOWELS AND DIPHTHONGS.

It is now deemed necessary to give some illustrations of vowel and diphthong combinations, as it is in this point that this system differs from all others. Ex. 12 shows these.

It cannot be too strongly impressed on the learner that E is the general vowel, and in swift writing will represent any necessary vowel. Where greater accuracy is required, the particular vowel and diphthong can be used. Again, as said before, those who prefer it may use thickened strokes, instead of ticks, for those vowels which are ticked.

Ex. 12, line 6 shows the exceptional forms *ser*, *ster*, etc., which are applicable only to the E vowel. In swift writing the ticks for A, OI, U, and AW may mostly be omitted, as the context will decide them. Similarly it will be found that those words written with the OO or double-length O vowel, which have a final hook, will not conflict with the O vowel also with a final hook, which is lengthened in accordance with the rule illustrated in Ex. 9, line 3, to add *ter*, *der*, or *ther* to it, as the context will always show which is intended.

Ex. 12.

- A 1. aye, ane, ate, aft, say, safe.
 2. sane, { sat, } sand, stay, staff, stand.
 { sad, }
- E 3. he, eat, end, as, east, west.
 4. Easter, ether, enter, see, seen, sent.
 5. sender, session, cedar, stead, instead.
 6. sir, serf, stir, stern.
- I 7. I, in, it, ind, ice, is there.
 8. either, if there, in there, sigh, sign, sight.
 9. sift, cider, sifter, cinder, sty, stiff.
 10. stint, ins, inst, inster.
- OI 11. hoist, oyster, rejoinder.
- O 12. oh, off, of there, own, on there, odd.
 13. hose, host, oft, ocean, other, so.
 14. so, son, soft, softer, soda, stow, stone.
 15. whose, soon, hoof, suitor, roost, rooster.
- U 16. yew, use, under, utter, sue, sun.
 17. sunder, suit, stew, stuff, stuffed, stun, stunned,
 stutter.
- OW 18. how, out, outer, house, sow, sound.
 19. sounder, stout, stouter.
- AH 20. ah, art, half, aren't, star, staff, start, starter.
- AW 21. awe, ought, awning, order, saw, sought.
 22. sawder, sawn, saunter, exhaust, exhauster.

Ex. 12.

- | | | | | | | | |
|-----|----|---|---|---|---|---|---|
| A. | 1 | + | + | + | + | + | + |
| | 2 | + | + | + | + | + | + |
| E. | 3 | — | — | — | — | — | — |
| | 4 | — | — | — | — | — | — |
| | 5 | — | — | — | — | — | — |
| | 6 | — | — | — | — | — | — |
| I. | 7 | — | — | — | — | — | — |
| | 8 | — | — | — | — | — | — |
| | 9 | — | — | — | — | — | — |
| | 10 | — | — | — | — | — | — |
| OI. | 11 | — | — | — | — | — | — |
| | 12 | — | — | — | — | — | — |
| | 13 | — | — | — | — | — | — |
| | 14 | — | — | — | — | — | — |
| OO. | 15 | — | — | — | — | — | — |
| U. | 16 | — | — | — | — | — | — |
| | 17 | — | — | — | — | — | — |
| OW. | 18 | — | — | — | — | — | — |
| | 19 | — | — | — | — | — | — |
| AH. | 20 | — | — | — | — | — | — |
| AW. | 21 | — | — | — | — | — | — |
| | 22 | — | — | — | — | — | — |

PREFIXES.

The ordinary prefixes are written as shown in Ex. 13. Line 1 shows that *com* or *con* is represented by a dot. *Com*, *con*, and *cog* are also understood by writing the first syllable letter separate from the rest of the word (see lines 2 and 3); *inter*, *intro*, by *n* disjoined (see line 4); *magna*, *magni*, by *m* disjoined (see line 5); *contra*, *contro*, *counter*, etc., by *k* disjoined (see line 6); *self*, by a small circle, as in line 7. *In*, *en*, *un*, are often expressed by a small back hook, as shown in line 9. It will be found that this back hook, if properly looped over, will not interfere with the initial vowel hooks.

Ex. 13.

1. consider, consideration, compound, contain, compose, comply.
2. inconstant, accomplish, recognize, incognito, decompose, discompose.
3. misconduct, reconcilable, irreconcilable, recommend, uncommon, unconfined.
4. interview, interviews, introduce, introduction, international, enterprise.
5. magnanimous, magnitude, magnify, magnificent, magnificence, magnet.
6. contradict, contribution, controversy, counterfeit, countermand, counterpoint.
7. selfish, self-esteem, self-command, self-control, self-respect, self-defence.
8. circumstances, circumspect, circumscribe, circumference, circumnavigation.
9. inspiration, instruct, inscription, insolence, insult, insecurity.

Ex. 13.

1 9 9 2 2 2 2

2 2 2 2 2 2 2

3 2 2 2 2 2 2

4 2 2 2 2 2 2

5 2 2 2 2 2 2

6 2 2 2 2 2 2

7 2 2 2 2 2 2

8 2 2 2 2 2 2

9 2 2 2 2 2 2

AFFIXES.

OF THE TERMINAL DOT AND SHIFTING ABBREVIATIONS.

Among the affixes the most important feature of this system is the use of the terminal dot.

As the dot is not used in this system for the vowel signs, it is here made use of to indicate that a word is *unfinished*.

The short-hand writer dealing with commercial and legal matters will find many words of considerable length constantly recurring in his subject-matter, and by the use of the terminal dot he may, to a great extent, arrange his own abbreviations.

Ex. 14 illustrates the use of the terminal dot ; and it will be noticed that it is placed near the middle of the end of the outline, and *not* at the end of the last letter, as is done for the termination *ing*. As before said, the intention of this terminal dot is merely to denote that an outline is unfinished. It must be fully understood that the forms in Ex. 14 are *not* to be looked upon as permanent marks in the system, but are to be regarded merely as *shifting abbreviations*, which any reporter may arrange to suit his own convenience.

In treating of scientific and technical subjects, in which long words are of frequent recurrence, this dot will be found particularly useful. Indeed, in fast writing this dot may represent any termination in the English language.

The full expression of the vowels in this system renders this possible, for by writing a vowel in full at the commencement of a long word its first syllable is very often sufficient to determine the whole word, and the particular grammatical part of speech to which it belongs is deter-

mined by the context. The advantage of this method to fast writers dealing with complicated subjects is evident. For the sake of those, however, who wish a fuller expression, the ordinary affixes are given in Ex. 15.

Ing, ings, is to be represented, wherever possible, by the alphabetical form for NG, *ings* of course requiring the addition of the circle S for the plural.

Ex. 15, line 1 shows the use of the stroke NG, and the first three forms in Ex. 15, line 3, show the use of the stroke NGS. There are very few cases where these endings will not join well on to the vowels. But where the letter NG is inconvenient, a light dot represents *ing*, as shown in line 2. This dot is placed close to the end of the last letter, so as not to be confused with the general terminal dot, which is placed opposite the middle of the last letter of an outline, as shown in Ex. 14.

Ings is also represented by a small tick in those cases where the letters NGS will not join conveniently. The last three forms in line 3 show this.

Ality, ility, arity. This kind of endings is shown in line 4, being expressed by a letter disjoined. LY. Ex. 15, line 5. L disjoined. This is not often used in fast writing, it being easier to join the L.

Mental, mentality, is expressed by *mut* disjoined, as shown in Ex. 15, line 6.

Self, selves. A small circle for *self* and a larger one for *selves*, as shown in line 7.

Ship: *Sh* disjoined. It is often more convenient to join it, as shown in the last two forms in line 8.

NOTE.—The last forms in lines 4 and 7 respectively are logograms, and show that these may be made use of with the affixes. This will be understood after treating of grammalogues and logograms.

Ex. 14.

1. esthetic, œsophagus, bicarbon, etymology, cyclopædia, punishment.
2. pusillanimous, locomotive, petrification, legislature, bankruptcy, transmigration.
3. statistical, pharmacopœia, company, trigonometry, transcendentalism.

Ex. 15.

1. proving, pleasing, rising, feeling, writing, driving.
2. turning, learning, starting, assuring, measuring, planning.
3. doings, writings, feelings, lodgings, learnings, startings.
4. formality, peculiarity, probability, possibility, majority, barbarity, generality.
5. heavenly, friendly.
6. instrumental, fundamental, detrimental, sacramental.
7. thyself, themselves.
8. stewardship, horsemanship, friendship.

**OF COMMON CONNECTING WORDS AND
GRAMMALOGUES.**

The greater portion of any written or spoken matter consists of short and frequently-recurring words, and no system of short-hand is adapted to the wants of the reporter without an easy mode of representing them. These may be divided into two kinds :

- 1st. Common connecting words.

Ex. 14.

1 ٢ ٢ ٣ ٤ ٥ ٦

2 ٧ ٨ ٩ ١٠ ١١ ١٢

3 ١٣ ١٤ ١٥ ١٦ ١٧

Ex. 15.

1 ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣

2 ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩

3 ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥

4 ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١

5 ٤٢ ٤٣

6 ٤٤ ٤٥ ٤٦ ٤٧

7 ٤٨ ٤٩

8 ٥٠ ٥١ ٥٢

2d. Grammalogues, or logograms.

By common connecting words are meant those shortest words of the language which are so frequent as to connect almost all phrases together. Ex. 16 shows these. It will be noticed that some of them have two forms: where this is the case, the words are repeated in the key. Where one sign stands for two words, they are placed in a bracket in the key.

When a word has two or more signs to represent it, the shortest one is generally useful in phraseography.

The short vertical and horizontal ticks which are shown to represent *a* or *an*, in Ex. 16, line 4, are exclusively used in phraseography: used singly they represent, as is seen, *but* and *he*.

It will be noticed that the small semicircle bottom downward (see line 5) represents *you*, and that the one bottom upward represents *beyond*. This is the case when they stand singly; but in phraseography, or for joining on to another word, both of these are used to represent *you*. The latter represents *beyond* only when it is standing *alone*.

EX. 16.

1. I, all, too, oh, did, awe, who.
2. of, to, to, on, but, but, and, and.
3. should, should, ought, an, ah.
4. the, $\left\{ \begin{array}{l} a, \\ an, \end{array} \right\}$ $\left\{ \begin{array}{l} a, \\ an, \end{array} \right\}$ $\left\{ \begin{array}{l} a, \\ an, \end{array} \right\}$ with, when, what.
5. would, you, beyond, now, he, he, he, into.

Ex. 16.



OF GRAMMALOGUES.

A grammalogue is a word represented by a short sign, and the sign which represents it is called a *logogram*, or word-letter. The grammalogues are given in Ex. 17.

It will be noticed that the pairs of vocal and subvocal consonants have their words placed together, such as P, B, T, D, and so on. This is done to show that there is rarely a form in the vocal lists which is repeated in the subvocal ones, thus making them independent alike of vowel position and of shaded outlines.

These words are all written on the line, or without a line at all, no vowel position being necessary. It will further be noticed that many of them are written at full length: these are given here merely because they are the reporting grammalogues mostly in use, and in order to show the working out of this system. The learner should copy them all into a book in columnar form, placing each character opposite to the word it represents; and where they are divided among vocal and subvocal consonants he should rule a line down the centre of the page, and place the vocal consonant characters on the left-hand side of this line and the subvocal ones on the right-hand side of it. A small book that can be carried in the vest-pocket is very convenient for this and other similar uses. They should also be written out elsewhere frequently, so that the learner may become thoroughly familiar with their forms.

Under the heading of M it will be noticed that *must* is distinguished from *most* by a prolongation of the loop above the *m* stroke.

Under the heading of R it will be noticed that forms under the vowel *ah*, as well as the consonant R, are included.

Among the list of vowel combinations in Ex. 12 will be found some short forms for the same word, different from those in the list of grammalogues: the writer can choose whichever he prefers.

Ex. 17.

P, B.

- P 1. put, pass, point, play, principle-al, particular.
 2. opportunity, approve, proof-ve, happy, up, pay.
 3. possession, position, piece, happen, upon, open.
 B 4. by, be, above, been, belief-ve, able, broad.

T, D.

- T 1. at, it, it is-its, itself, at all, till.
 2. till it, truth, toward, but, it was, out.
 3. at his, tell, told, try, true, tried.
 D 4. had, do, day, difference, did, down.
 5. had not, do not, did not, during, die, done.

K, G.





- K 1. can, come, could, because, cannot, cannot, call.
 2. called, care, according, equal, quite, act.
 3. kind, account.
 G 4. give-n, God, good, gain, glad, great.
 5. go, ago, gone, again.

CH, J.































- CH 1. which, much, each, which is, which have, child.
 2. choose, chief, chair, cheer, cheers.
 3. large, general, gentleman, generation, age.

Ex. 17.

P. B.

P. 1						
" 2						
" 3						
B. 4						



















T. D.

T. 1						
" 2						
" 3						
D. 4						
" 5						

K. G.

K. 1						
" 2						
" 3						
G. 4						
" 5						

CH. J.

CH. 1						
" 2						
J. 3						

F, V.

- F 1. if, father, offer, for, for their, from.
 2. { further, } of, off, half, few, after.
 { from their, }
3. if there, often, find, fund, found, free.
- V 4. have, even, ever-y, very, however, view, heaven, over.

TH.

1. think, thought, throw, third, them, they.
 2. that, thyself, this, thus, themselves, this is.
 3. than, author, through, though, thy, thee.
 4. within, without, there, their, either, other.
 5. those, these, thine, then.

S, Z.

- S 1. { is, } was, is it, { as, } saw, so.
 { his, }
2. us, see, sir, first, { as it, } strong, strength.
 { has it, }
- Z 3. ease, easy, eased, whose.

SH, ZH.

- SH 1. { shall, } wish, shown, sure, short, usual.
 { shalt, }
2. should, show, she.

M.

1. may, might, made, matter, mother, myself.
 2. himself, most, must, impossible, improvement,
 { man. }
 { men. }
3. mind, may not, amount, more, me, my.
 4. him, met, meet, miss, mine, mean, mere.

Ex. 17—(Continued).

F. V.

F. 1 ʌ ʌ ʌ ʌ ʌ ʌ
 " 2 ʌ ʌ ʌ ʌ ʌ ʌ
 " 3 ʌ ʌ ʌ ʌ ʌ ʌ
 V. 4 ʌ ʌ ʌ ʌ ʌ ʌ

TH.

1 ʌ ʌ ʌ ʌ ʌ ʌ
 2 ʌ ʌ ʌ ʌ ʌ ʌ
 3 ʌ ʌ ʌ ʌ ʌ ʌ
 4 ʌ ʌ ʌ ʌ ʌ ʌ
 5 ʌ ʌ ʌ ʌ

S. Z.

S. 1 ʌ ʌ ʌ ʌ ʌ ʌ
 " 2 ʌ ʌ ʌ ʌ ʌ ʌ
 Z. 3 ʌ ʌ ʌ ʌ

SH. ZH.

SH. 1 ʌ ʌ ʌ ʌ ʌ ʌ
 " 2 ʌ ʌ ʌ

M.

1 ʌ ʌ ʌ ʌ ʌ ʌ
 2 ʌ ʌ ʌ ʌ ʌ ʌ
 3 ʌ ʌ ʌ ʌ ʌ ʌ
 4 ʌ ʌ ʌ ʌ ʌ ʌ

N.

1. in, into, not, now, neither, information.
2. nation, in his, knows, none, nor, name.
3. and, and, any, no, on, own.
4. night, nature, hand, under, end, in there.
5. another, known, near.

NG.

language, thing, young, nothing, anything, something.

L.

1. late, let, latter, less, all, law.
2. Lord, allow, line, loan, lean.

R (VOWEL AND CONSONANT).

1. are, or, your, year, or their, word.
2. rise, { our, } art, order, arch.
 { hour, }

W.

1. we, we, one, want, will, well.
2. with, when, what, would, way, away, went.

WH.

who, whether, whither, whence, while, why.

Y.

ye, yet, yes, use, you, beyond.

H.

he, he, holy, house.

Ex. 17—(Continued).

N.



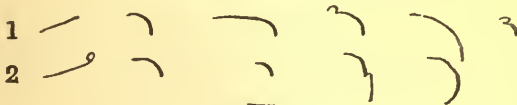
NG.



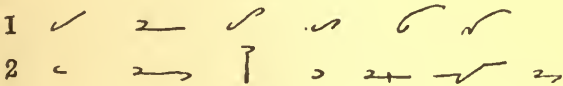
L.



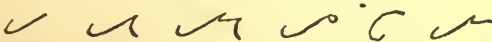
R. (Vowel and Consonant.)



W.



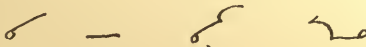
WH.



Y



H



OF POSITION.

Although the use of vowel positions is not recommended, still they may be admitted to a limited extent by those who prefer them, on two principles only :

1st. That they are strictly limited to the grammalogues, and,

2d. That they are also limited to two positions only with respect to the line.

As a guide to those who would wish a limited use of position, Ex. 18 is given. It will be noticed that the forms are placed totally regardless of thick or thin strokes; for instance, *principle* is *pr*, and *remember* would by rights be *br*. But they are treated as if they were both the same thickness, differing only as regards position.

It will also be noticed that most of the outlines differentiated by position are of such a grammatical nature that the *context* alone would determine the word, without respect to position at all; and it will be found by the advanced writer that the *context* will often enable him to use the same short outline for many different words.

In short, as before observed, *context* is the reporter's real friend, and not *vowel position*.

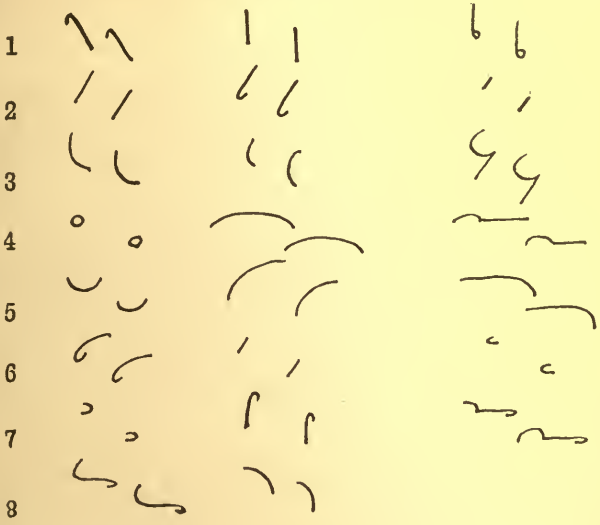
A ruled line on the paper is not necessary to write only two vowel positions, as the eye alone will suffice for this purpose; and being able to dispense with ruled paper is

a great advantage, for on most of the ordinary blue-line-ruled paper the lines are so faint that they can scarcely be seen by gaslight. Thus with the ordinary systems the reporter is almost necessitated to order special paper.

Ex. 18.

1. principle, remember ; at, it, at his, it is.
2. can, come ; give, given ; God, good.
3. if, have ; they, them ; thank, think.
4. as, has, is, his ; matter, mother ; my, me.
5. any, in ; latter, letter ; your, year.
6. well, will ; and, to ; with, when.
7. what, would ; dollar, till ; mine, mean.
8. thine, then ; or, our.

Ex. 18.



GENERAL OBSERVATIONS AND CONTRACTIONS.

It will be observed that it is only words of not less than three consonants that can do without vowels, because in them there are sufficient consonants to give individuality of outline.

Shorter words of one or two consonant strokes are mostly illegible without one vowel or diphthong being expressed.

We shall now mention some useful contractions: these are shown in Ex. 19. Line 1 shows the use of a tick for *the*, joined to the preceding word, and written either upward or downward, as may be most convenient. This never begins a phrase.

Of the. This is often denoted by writing the words between which it occurs near to each other, as in the last three forms in Ex. 19, line 2. *Of*, alone, may be similarly expressed, the context usually showing whether *of*, or *of the* is intended.

A or AN. This is a short vertical or horizontal tick joined to a preceding word in the mode shown in Ex. 19, line 3.

The prefix *com* or *con* is often expressed by writing the words near to each other. See line 4. This cannot be mistaken for *of the*.

Ex. 19, line 5 shows a method of contracting an outline by omitting the unsounded *p* in words similar to the first two forms; of an unsounded *t* in words like the second pair; and of an unsounded *k* in words like the third pair.

There are many words of this nature, and the general rule is that, in any phonetic writing, whatever is not sounded in speech is not to be expressed in writing.

Ex. 19, line 6 indicates the mode of showing a phrase in which a word is repeated, by repeating the word close to the first one.

Ex. 20 shows some useful forms of contracted outlines of words in general use.

Where it is fully understood that a word is a contraction, it will not be necessary to use the terminal dot; moreover, the terminal dot is intended for use only in those cases where the remainder of the outline is missing, whereas many of the words in Ex. 20 are contracted and abbreviated in the middle by letters being left out.

Ex. 19.

1. in the, for the, of the, with the, to the.
2. at the, up the, love of the beautiful, subject of the work, President of the House.
3. if a, in a, with a, at a.
4. you will comply, I am content, has commenced, in the committee, under compulsion.
5. stamped, cramped, testimony, restless, distinct, distinction.
6. day by day, from time to time.

Ex. 20.

1. acknowledge, almost, already, although, altogether, always.
2. also, anything, nothing, danger, especially, establishment.
3. established, immediate, immediately, impossible, inconsistent, influenced.
4. influential, information, instruction, interest, character, characteristic.
5. knowledge, language, manuscript, messenger, mistake, more than.
6. natural, never, nevertheless, next, now, notwithstanding.
7. object, objection, { public, published, } publication, phonographer, phonographic.
8. rather, rather, represent-ed, representation, something, subject.
9. subscription, surprise, together, transcript, transgress, transaction.
10. transgression, understand, understood, whatever, whenever, several.

Ex. 19.

1	↵	↵	>	9	>
2	7	7	7	9	9
3	7	7	9	7	
4	7	7	7	7	7
5	7	7	7	7	7
6	7	7			

Ex. 20.

1	7	7	7	7	7	7
2	7	7	7	7	7	7
3	7	7	7	7	7	7
4	7	7	7	7	7	7
5	7	7	7	7	7	7
6	7	7	7	7	7	7
7	7	7	7	7	7	7
8	7	7	7	7	7	7
9	7	7	7	7	7	7
10	7	7	7	7	7	7

PHRASEOGRAPHY.

This is a mode of joining several short words into a phrase without lifting the pen. In this mode the strict delineation of each word is not required, as the phrase gives the sense. For instance, L stands for *will* in phrases (see first phrase in Ex. 21, line 3).

Some phrases, it will be seen, have two forms. When this is the case the writer can use whichever he finds most convenient.

The advanced writer may also, in phraseography, frequently neglect with advantage the principle laid down in Rule 4 for the use of vowels and diphthongs, and also the rule for joined and disjoined vowels illustrated in Ex. 3, lines 11 and 20 respectively; for in phraseography it will often be found convenient to join two vowels together, or the consonant of one word to the vowel of the next, or *vice versa*. Nor will this lead to any confusion with the principles illustrated in Ex. 3, lines 11 and 20; for, however this may appear to the learner, the experienced writer will know that the *context* and the *peculiar form which phrases always assume* will easily differentiate them from those cases where the *n* or *f* hook is intended to be used after the preceding vowel and before a following general vowel.

The phrase in Ex. 21, line 8, shows the power of the horizontal vowels in phrase-writing. Also, see the example of I. John, chap. ii. verses 1-17, written with phraseography.

PUNCTUATION.

This is generally necessary in short-hand only to mark the full stop. The sign for KK is the best for this purpose, being a straight slanting stroke.

EMPHASIS.

Emphasis is generally marked by drawing two lines underneath an outline. Proper names are also usually marked in this way. They may likewise be indicated by the method of intersection, or crossing one outline with another. For examples of these, see *United States* and *President Cleveland*, Ex. 21, line 8.

FIGURES

are generally written with Arabic numerals.

The learner will do well to adopt a long and sweeping style of pen-stroke at first, as this style will insure correctness of outline.

Ex. 21.

1. and have, and the, as well as, could not, can not, had not.
2. do not, has not, was not, I am, I do, I have.
3. I will, is not, it is, what it is, it is not, it is said.
4. it should be, I was, it would be, may be, of course, should be.
5. should do, so that, they will, that is, this is, to be.
6. to be, we are, we have not, we have seen, which cannot, which cannot.
7. you can, you cannot, you may, you must, you must not, you will do.
8. "I know how necessary it is," United States, President Cleveland.

Ex. 21.

1 1 1 1 1 1 1
2 1 1 1 1 1 1
3 1 1 1 1 1 1
4 1 1 1 1 1 1
5 1 1 1 1 1 1
6 1 1 1 1 1 1
7 1 1 1 1 1 1
8 " " " " " "

SPECIMENS OF NORMAL PHONOGRAPHY.

We now give some specimens of normal phonography. These are shown just as written. The individuality of this system is so powerful that it is not so needful to be particular in forming the letters as in other systems.

Particular attention is requested to the manner in which the vowels are half-shortened for the addition of *t* or *d*, the mode of employing the various hooks to them, the phraseography employed, and also the occasional use of the terminal dot.

The specimens are not written as shortly as a reporter would write them, because in this book it was necessary, as a first consideration, to develop the points of the system. For instance, instead of many of the vowels being made half-length for added *t* or *d*, the *t* or *d* is added to the full-length vowel; and other elongated forms which are not necessary in rapid writing may be noticed.

In short, any experienced reporter will see at a glance that this system can be written far more concisely than is shown in these pages, and still retain its great power of legibility.

As an illustration of the power of phraseography which can be developed by this system, the learner should study well the two examples given of I. John, chap. ii., verses

1-17, the first example written with a little phraseography, the second with a full phraseography.

In conclusion, with respect to the noble art of shorthand, we may use the words of the immortal Blackstone,—

“ESTO PERPETUA.”

I. JOHN, Chap. II., Verses 1-17.

1. My little children, these things write I unto you, that ye sin not. And if any man sin, we have an advocate with the Father, Jesus Christ the righteous.

2. And he is the propitiation for our sins: and not for ours only, but also for the sins of the whole world.

3. And hereby we do know that we know him, if we keep his commandments.

4. He that saith, I know him, and keepeth not his commandments, is a liar, and the truth is not in him.

5. But whoso keepeth his word, in him verily is the love of God perfected: hereby know we that we are in him.

6. He that saith he abideth in him ought himself so to walk, even as he walked.

7. Brethren, I write no new commandment unto you, but an old commandment which ye had from the beginning. The old commandment is the word which ye have heard from the beginning.

8. Again, a new commandment I write unto you, which thing is true in him and in you: because the darkness is past, and the true light now shineth.

9. He that saith he is in the light, and hateth his brother, is in darkness even until now.

10. He that loveth his brother abideth in the light, and there is no occasion of stumbling in him.

11. But he that hateth his brother is in darkness, and walketh in darkness, and knoweth not whither he goeth, because that darkness hath blinded his eyes.

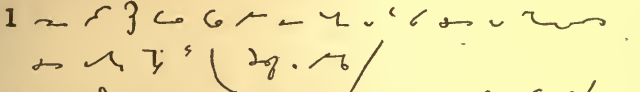
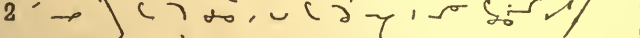
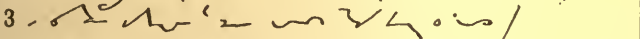
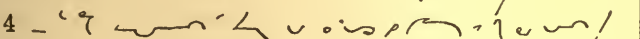
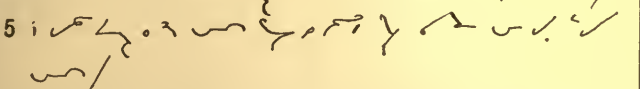
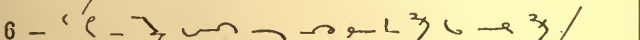
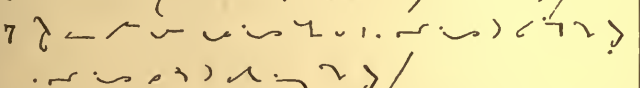


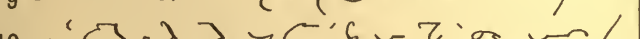
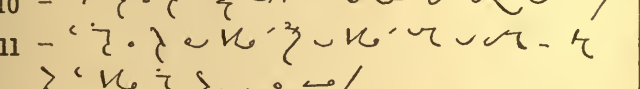


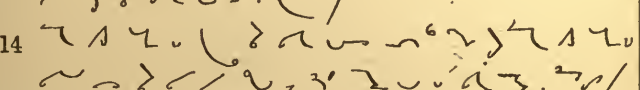

12. I write unto you, little children, because your sins are forgiven you for his name's sake.

13. I write unto you, young men, because ye have overcome the wicked one. I write unto you, little children, because ye have known the Father.

14. I have written unto you, fathers, because ye have known him that is from the beginning. I have written unto you, young men, because ye are strong, and the word of God abideth in you, and ye have overcome the wicked one.

15. Love not the world, neither the things that are in the world. If any man love the world,

I. John. Chap. II. Ver. 1-17.

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the love of the Father is not in him.

16. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world.

17. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever.

MILTON ON HIS BLINDNESS.

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he, returning, chide;
“Doth God exact day-labor, light denied?”
I fondly ask. But Patience, to prevent
That murmur, soon replies, “God doth not need
Either man’s work, or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed,
And post o’er land and ocean without rest;
They also serve who only stand and wait.”

16

Handwritten text in Hebrew script, line 16.

17

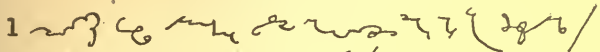

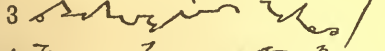
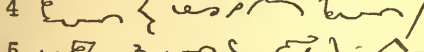
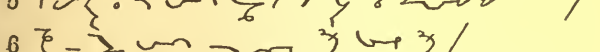
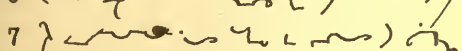

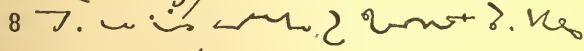

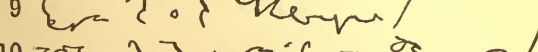
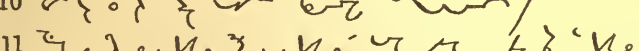


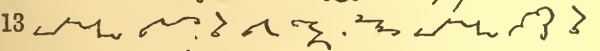
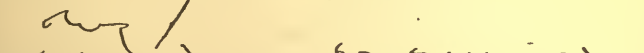


Handwritten text in Hebrew script, line 17.

MILTON ON HIS BLINDNESS.

Main body of handwritten text in Hebrew script, likely a transcription of Milton's poem.

I. John. Chap. II. Ver. 1-17.

Written with Phraseography.

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Speech of the Right Honorable the Speaker of the House of
Commons, Mr. Arthur Peel, on his Election,
February 26, 1884.

SIR THOMAS MAY,—The House will believe me when I say that it is with no ordinary weight and sense of responsibility that I rise to address it. And, first, I hope I may be thus far permitted the indulgence of personal feeling as to thank my honorable friend the member for Bedford and my honorable friend the member for Carnarvonshire for the terms which they have used in reference to myself; and, although I cannot appropriate to myself any of the expressions they have used, I attribute them to the generosity of their feelings and to their personal friendship towards myself. [Hear.] Sir, I am under no illusions as to the presentation of my name to the House for the great office of the Chair. I know very well that circumstances have favored the presentation of my name. I know that there are many men, men among whom I am now sitting, men not only on this side but on that side of the House, whom the House might well have preferred to myself to fill the great office of the Chair. I know very well, sir, how much I am indebted above all things,—it would be unnatural in me if I did not avow it in the face of this House of Commons,—for the favor which the House has thus far shown me, to the fact that I am the son of a statesman [cheers] whose history and whose labors are identified with the history and the debates of this House [hear, hear], whose public services are indelibly written in the records of his country [hear, hear], and whose name is warmly cherished in a multitude of British homes. [Cheers.] But, sir, knowing all this, and feeling all this, with an intensity which I can but imperfectly express to the House, I feel all the more the weight of responsibility which attaches to me on these accounts.

Speech of the Right Honorable the Speaker of the House
of Commons, Mr. Arthur Peel. on his election,
February 26, 1884.

Handwritten text in a cursive script, likely a transcription of the speech. The text is arranged in approximately 20 lines, with some lines starting with a large initial letter. The script is dense and difficult to decipher without a key, but it appears to be a formal record of the speaker's address.

I know, sir, that I have, if the favor of the House shall elect me to the Chair, a great example before me in the case of the right honorable gentleman who has just quitted that office. [Hear, hear.] That example will be useful to any gentleman who may succeed him, but it is one which it is indeed difficult to follow. The example that he has set has presented a model which one may follow indeed, but which one can never hope to attain to. Sir, the difficulties of that Chair, as has been already observed, have not diminished of late years [hear, hear], and, diffident as I am under any circumstances to present myself to the House, I should feel that the difficulties were insurmountable, if it were not for one thing,—that I am confident that if I should be elected to that Chair, if I should humbly and firmly try to do my duty and act up to the great examples which preceding Speakers have set me, I shall have that without which I should be powerless indeed; without which the best Speaker who ever sat in that Chair would be bereft of all power and authority,—I mean the moral support and assistance and co operation of this House. [Cheers.] Sir, it is to that support and to that co-operation that I shall look, if the House shall elect me, in dealing with the difficulties of the Chair as they arise. I will make no professions, when professions may be so soon tested by experience; but I wish to say this to honorable gentlemen,—that I know full well what is the greatest attribute and ornament of that Chair; I know how necessary it is for any man who aspires to fill that great office to lay aside all that is personal [hear, hear], all that is party [cheers], all that savors of political predilection, and to subordinate everything to the great interests of the House at large. [Cheers.] Humbly, sir, trusting in that support, I shall endeavor, with that assistance, to maintain intact the privileges of this House, to maintain the rules and orders of this House [hear, hear], to maintain not only the written law, but that unwritten law which should always appeal to and be present in the minds and consciences of the gentlemen of the House of Commons. [Cheers.] If I have that support, I trust I may be permitted not only to carry out the formal rules, but to enforce that unwritten law [hear, hear], and to promote and hand on unimpaired,

Handwritten text in a cursive script, possibly a form or document, enclosed in a rectangular border. The text is arranged in approximately 20 horizontal lines. The characters are dense and difficult to decipher, but appear to be a mix of letters and numbers, possibly representing a code or a specific dialect. Some characters resemble 'L', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z' and digits '1', '2', '3', '4', '5', '6', '7', '8', '9', '0'. There are also some symbols that look like 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z' and digits '1', '2', '3', '4', '5', '6', '7', '8', '9', '0'. The text is written in a consistent style throughout the page.

as it has been handed down by those who have preceded the late Speaker, and to those who shall succeed, the traditions of this House, and one, above all, of its most cherished and inestimable traditions: I mean, sir, that personal courtesy, that interchange of chivalry between member and member, which I believe to be compatible with the most effective party feeling [loud cheers], and which, I am sure, is one of the oldest and, I humbly trust, may always be the most cherished tradition of this great assembly. [Renewed cheers.] Sir, with these few words,—and I trust the House will not think that I have unduly trespassed upon their attention [cheers],—I sit down, humbly submitting myself, and placing myself in the hands and at the disposal of this House. [Prolonged cheers.]

GOETHE ON CHRISTIANITY.

Let mental culture go on advancing, let science go on gaining in depth and breadth, and the human intellect expand as it may, it will never go beyond the elevation and moral culture of Christianity as it shines forth in the Gospels. The mischievous sectarianism of Protestants will one day cease, and with it the hatred between father and son, sister and brother; for as soon as the pure doctrine and love of Christ are comprehended in their true nature, and have become a living principle, we shall feel ourselves great and free as human beings, and not attach special importance to a degree more or less in the outward forms of religion. Besides, we shall all gradually advance from a Christianity of words and faith to a Christianity of feeling and action.

Handwritten text in a cursive script, likely a transcription of a speech or letter. The text is arranged in approximately 10 lines, with some lines starting with a capital letter. The script is dense and somewhat difficult to decipher due to its cursive nature.

GOETHE ON CHRISTIANITY.

Handwritten text in a cursive script, continuing the transcription of Goethe's views on Christianity. The text is arranged in approximately 10 lines, with some lines starting with a capital letter. The script is dense and somewhat difficult to decipher due to its cursive nature.

REPORTING AS A MENTAL EXERCISE.

If we consider the mechanical operations which are carried on during the act of taking down a speaker's words in short-hand, we shall not be surprised that long and diligent practice is needed for the acquisition of the art of verbatim reporting: our wonder will rather be that still greater labor and skill are not necessary to the carrying on of a process so rapid and yet so complicated.

Let us suppose that a speaker commences his address. He utters a few words slowly and deliberately; they fall on the reporter's ear, and are thence communicated to the brain as the organ of the mind; the writer must then call to his memory the sign for each word he has heard; the proper symbol being present to his mind, a communication is made from the brain to the fingers, which, obedient to a cerebral impulse and trained, perhaps, to the nicest accuracy of delineation, rapidly trace the mystic lines on the paper. Some portion of time is, of-course, required after the words have been spoken for each of these operations to be performed; yet, see! the writer appears to stop precisely at the same time as the speaker. The orator continues his deliberate utterances, and the writer is able to stenograph each word before the next is articulated. Now, however, the speaker warms with his subject, and changes his measured pace for one more rapid; the writer increases his speed accordingly, and, notwithstanding the many operations at work in his mind, scarcely is the last word of the sentence uttered before he lifts his pen from the paper, as if for a moment's rest, not a syllable having escaped him.

This surely is a laborious task; still more so that which follows. The speaker has finished his exordium, is in the midst of his discourse, and has begun his flights of oratory. Listen to his next sentence. He begins in a low tone and with measured pace; after a few words he makes a sudden pause, and then, as if inspired by a sudden influx of thoughts and fearful lest they should escape before he can give them utterance, he dashes along with an impetuosity which is never diminished till he is out of breath with exertion. In this rapid delivery he has gained ground to the extent of six or eight words on the writer,

Handwritten notes in the top right corner, possibly including the name 'Dr. ...' and some illegible characters.

REPORTING AS A MENTAL EXERCISE.

1. The first part of the report is a description of the patient's history. It includes information about the patient's age, sex, and occupation. The patient is a 35-year-old male, a clerk by profession. He has been suffering from a chronic condition for several years. The symptoms are characterized by periods of intense anxiety and depression, often accompanied by physical symptoms such as palpitations, sweating, and tremors. The patient reports that these symptoms have significantly impaired his ability to perform his work and maintain social relationships.

2. The second part of the report is a detailed account of the patient's current condition. He is currently experiencing a severe episode of anxiety, with constant feelings of dread and panic. His heart rate is elevated, and he has difficulty concentrating. He has been unable to attend to his work for several days. The patient also reports a loss of interest in his usual activities and a general sense of hopelessness. He has consulted with his primary care physician, who has prescribed medication, but the symptoms have not improved.

3. The third part of the report is a discussion of the patient's mental state. The patient exhibits signs of a major depressive episode, with a significant loss of weight, insomnia, and a loss of interest in life. He also shows signs of anxiety disorder, with frequent panic attacks and excessive worry. The patient's thought process is somewhat disorganized, and he has difficulty making decisions. He has a strong belief that he is going to die, which is a common feature of severe depression and anxiety.

4. The fourth part of the report is a summary of the patient's treatment and prognosis. The patient has been treated with a combination of medication and psychotherapy. The medication includes an antidepressant and an anxiolytic. The psychotherapy is a form of cognitive-behavioral therapy, which has helped the patient to identify and challenge his negative thoughts. The patient's prognosis is guarded, as the symptoms have been chronic and resistant to treatment. However, with continued treatment and support, there is a possibility of long-term improvement.

whom, it may be, he has taken by surprise. The latter has had to listen to the words which were in advance of him, recall the proper sign for each, send it from the brain to the fingers, and trace it on his notebook, while at the same time he has had to attend to the words which follow, so as to be able to dispose of them in the same way when their turn arrives. In this manner his mental and bodily powers are occupied for an hour, or perhaps many hours together. As a mental exercise, then, reporting may be regarded as of great utility.

THOMAS ALLEN REED.

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.

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Extract from the Baccalaureate Sermon of President McCosh,
Princeton, N.J., June 14, 1885.

Romans xi. 36. "For of Him, and through Him, and to Him, are all things: to whom be glory forever. Amen."

Of the inspired writers distinguished for varied gifts Paul is especially the reasoner. Throughout the earlier part of this epistle he is expounding the plan of salvation in Christ with a clearness and consecutiveness of argument equal to that shown by Aristotle or Bishop Butler. But as he moves on he bursts out at times in expressions of lofty poetry. Such is his exclamation at the close of his argument expounding the free grace of God: "For of Him, and through Him, and to Him, are all things: to whom be glory forever. Amen."

When we look on all things apart from God and the Bible, our speculations are apt to be perplexed and unsettled. The man looking upon all the crime and wickedness of the world is liable to believe that this is the worst possible world. This is pessimism. But to contradict this wretched and depressing theory we have everywhere in our world scenes of love, of happiness, of peace, of good in the end triumphant. What view are we to take of these perplexities? Some say we can draw no conclusions. This is agnosticism. It is not the time to review these theories. I would seek to lift you above the din of these controversies. We have an undoubted proof that there is a God just and good. As all things are from Him, so all things are through Him and to Him. We cannot see all that He has done, but we see far more than enough to convince us that God is good, and that all things are from Him and to Him.

We know this, we believe this, and feel assurance and comfort. It thus appears that when we look to the past we

see all things from God, when we look to the present we see all things through God, and when we look to the future we see that all things are to God, and we can say, "To Him be glory forever."

The chief end of man is to glorify God. When we look unto Jesus and behold His glory, His likeness is found in us, as we have seen the image of heaven reflected in a tranquil lake spread out beneath it. "We all, with open face beholding as in a glass the glory of God, are changed into the same image, as by the Spirit of the Lord."

There are lessons to be gathered. First, God should have the same place in our heart as He has in the world. All things should be of Him, and through Him, and to Him.

You may say you have no sin, but if God has not the place in your heart which he ought to have you cannot tell how soon evil deeds may burst forth. There is one sin of which all are guilty, and that is ungodliness and ingratitude. This sin is apt to lead to immorality in its various forms. The danger is that we do not know that we are sick. It is the work of the Spirit to convince the world of sin, and show the need it has of one who can cure of sin. As soon as the soul sees its sin and turns from it to its Creator, the work of grace progresses, till all things are brought into their proper places,—God first, and all other things in order. The second lesson is that God should have the same place in our constitutions as He has in the world. It is the doctrine of Scripture that civil government is of divine authority. This was the doctrine of our fathers, and the great body of the thinking men among their descendants have held and do still hold this truth. I hope that the alumni of this college will continue to take a deep interest in the government of their country, but do so with the view of discouraging that sin which is a reproach to any people and encouraging that righteousness which exalteth a nation. The third lesson which we may gather is that God should have the same place in a college as He has in the world. The enemies of religion feel that they would

gain a great point if they could drive it out of our colleges. Some who profess to be favorable to religion say that it should not be forced on students. I am prepared to defend the position that the religion which has produced our modern civilization should be taught in this college. We force religion only as we enforce Latin and Greek. No one is compelled to come to our college. If any one comes, he has to submit to our regulations, which are known to all.

To train a man for life, we teach him literature, science, and philosophy. To accomplish this same end, we teach him religion,—not sectarian, but catholic. Man has intellectual powers, and we labor to improve them; he has native tastes, and we seek to refine them; but he has also moral convictions and spiritual aspirations, and we seek to direct them, not by compulsion, but by persuasion and by love.

Are we to impart a knowledge of God's works, but no knowledge of God Himself? That is the highest learning which combines the knowledge of God with the knowledge of all other things.

O Thou whose power o'er moving worlds presides,
Whose voice created, and whose wisdom guides,
On darkling man in pure effulgence shine,
And cheer the clouded mind with light divine.
'Tis thine alone to calm the pious breast
With silent confidence and holy rest.
From Thee, great God, we spring, to Thee we tend,—
Path, Motive, Guide, Original and End.

BOETHIUS.

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Boethius.

ON SKEPTICISM.

From a Speech by the Hon. James Russell Lowell.

I fear that when we indulge ourselves in the amusement of going without a religion we are not, perhaps, aware how much we are sustained at present by an enormous mass all about us of religious feeling and religious conviction, so that whatever it may be safe for us to think, for us, who have had great advantages and have been brought up in such a way that a certain moral direction has been given to our character, I do not know what would become of the less favored classes of mankind if they undertook to play the same game. Whatever defects and imperfections may attach to a few points of the doctrinal system of Calvin,—the bulk of which was simply what all Christians believe,—it will be found that Calvinism, or any other “*ism*” which claims an open Bible and proclaims a crucified and risen Christ, is infinitely preferable to any form of polite and polished skepticism which gathers as its votaries the degenerate sons of heroic ancestors, who, having been trained in a society and educated in schools the foundations of which were laid by men of faith and piety, now turn and kick down the ladder by which they have climbed up, and persuade men to live without God and leave them to die without hope.

The worst kind of religion is no religion at all; and these men living in ease and luxury, indulging themselves in the amusement of “going without religion,” may be thankful that they live in lands where the gospel they

THE HON. JAMES RUSSELL LOWELL
ON SKEPTICISM.

Handwritten text in cursive script, consisting of approximately 10 lines of text.

Handwritten text in cursive script, consisting of approximately 10 lines of text.

Handwritten text in cursive script, consisting of approximately 3 lines of text.

neglect has tamed the beastliness and ferocity of the men who, but for Christianity, might long ago have eaten their carcasses like the South Sea Islanders, or cut off their heads and tanned their hides like the monsters of the French Revolution.

• When the microscopic search of skepticism, which had hunted the heavens and sounded the seas to disprove the existence of a Creator, has turned its attention to human society and has found a place on this planet ten miles square where a decent man can live in decency, comfort, and security, supporting and educating his children, unspoiled and unpolluted,—a place where age is revered, infancy respected, manhood respected, womankind honored, and human life held in due regard,—when skeptics can find such a place ten miles square on this globe, where the gospel of Christ has not gone and cleared the way, and laid the foundations, and made decency and security possible, it will then be in order for the skeptical literati to move thither and there ventilate their views. But so long as these very men are dependent upon the religion which they discard for every privilege they enjoy, they may well hesitate a little before they seek to rob the Christian of his hope and humanity of its faith in that Saviour who alone has given to man that hope of life eternal, which makes life tolerable and society possible, and robs death of its terrors and the grave of its gloom.

We are not free when we acknowledge no Higher Power, but when we acknowledge it and in reverence raise ourselves by proving that a higher lives in us.—GOETHE.

Handwritten text in a cursive script, likely a German manuscript. The text is arranged in approximately 20 lines, with some lines starting with a large initial letter. The script is dense and characteristic of the 18th or 19th century.

Handwritten text in a cursive script, likely a German manuscript. The text is arranged in approximately 3 lines. The final line includes the name "Goethe." in a printed font.

Goethe.

BACON—OF ATHEISM.

I had rather believe all the fables in the Legend and the Talmud and the Alcoran than that this universal frame is without a mind. And therefore God never wrought miracle to convince atheism, because his ordinary works convince it. It is true that a little philosophy inclineth man's mind to atheism, but depth in philosophy bringeth men's minds about to religion; for while the mind of man looketh upon second causes scattered, it may sometimes rest in them and go no further; but when it beholdeth the chain of them confederate and linked together, it must needs fly to Providence and Deity. Nay, even that school which is most accused of atheism doth most demonstrate religion,—that is the school of Leucippus and Democritus and Epicurus. For it is a thousand times more credible that four mutable elements and one immutable fifth essence, duly and eternally placed, need no God, than that an army of infinite small portions or seeds unplaced should have produced this order and beauty without a divine marshal. The Scripture saith, "*The fool hath said in his heart there is no God.*" It is not said, *The fool hath thought in his heart*; so as he rather saith it by rote to himself, as that he would have, than that he can thoroughly believe it or be persuaded of it. They that deny a God destroy man's nobility, for certainly man is of kin to the beasts by his body, and if he be not of kin to God by his spirit he is a base and ignoble creature; it destroys, likewise, magnanimity and the raising of human nature: for take the example of a dog, and mark what a generosity and courage he will put on when he finds himself maintained by a man, who to him is instead of a God or *melior natura*; which courage is manifestly such as that creature without that confidence of a better nature than his own could never attain. So man, when he resteth and assureth himself upon divine protection and favor, gathereth a force and faith which human nature in itself could not obtain. Therefore, as atheism is in all respects hateful, so in this that it depriveth human nature of the means to exalt itself above human frailty.

This fine poem is translated from the German by Thomas Carlyle. It is given by Goethe in a collection of what he calls "Loge," meaning Masonic pieces.

I.

The future hides in it
Gladness and sorrow ;
We press still thorow,
Nought that abides in it
Daunting us—onward !

II.

And solemn before us,
Veiled, the dark portal,
Goal of all mortal :
Stars silent rest o'er us,
Graves under us silent.

III.

While earnest thou gazest,
Comes boding of terror,
Come phantasm and error,—
Perplexes the bravest
With doubt and misgiving.

IV.

But heard are the Voices,
Heard are the Sages,
The Worlds, and the Ages :
"Choose well: your choice is
Brief, and yet endless."

V.

"Here eyes do regard you
In Eternity's stillness ;
Here is all Fulness,
Ye Brave, to reward you.
Work, and despair not."

GOETHE.

THE MASON LODGE.—GOETHE.

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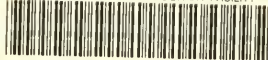
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