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HANDBOOK
OF
BRITISH PHONOGRAPHY;

OR,

A NEW AND IMPROVED METHOD OF WRITING
WORDS ACCORDING TO THEIR SOUNDS:

BEING A COMPLETE SYSTEM OF

PHONIC SHORTHAND,

ADAPTED FOR BUSINESS PURPOSES,

VERBATIM REPORTING, &c.

BY EDWARD JAMES JONES.

*(From 1843 to 1861 a writer of Mr. Isaac Pitman's system, and
for the last 18 years a writer of the system here given.)*

FOURTH EDITION.

LONDON:

S. W. PARTRIDGE & Co., 9 PATERNOSTER ROW.

1880.

[Entered at Stationers' Hall.]

TO
SHORTHAND WRITERS IN GENERAL,
BUT PARTICULARLY TO THOSE INTERESTED IN THE PROGRESS
OF
PHONO-STENOGRAPHY,

THIS WORK IS RESPECTFULLY DEDICATED BY

THE AUTHOR.

JAMES PETTIGREW, PRINTER, GLASGOW.

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P R E F A C E.

IN February 1863, was published the First edition of Jones's "Handbook of Phonography." The Second edition was published in 1871, and the Third edition in 1876. The present Work embodies the details of the System as written in the autumn of 1880.

For R, L, N, NG, S, WH, W, H, and Y (nearly all of them frequently occurring letters), we have provided signs sloping in the direction of common writing, *and which may be written either downwards or upwards*, thus giving great facilities for good joinings, and freedom of hand. P, B, and K are provided with horizontal, as well as downward signs, which arrangement gives a convenient method of *repeating* these letters, and also often obviates the necessity for taking an outline *below* the line.

The utility of the arrangement for prefixing the semi-consonants W, H, Y, to R, L, &c. will speak for itself to any experienced Stenographer, and requires no comment.

Prior to commencing the construction of a new Alphabet, the originator of this System took a warm interest in the discussion of proposed improvements in Mr. Pitman's Shorthand, and many details now incorporated in that System were suggested by the author of this little Work. Considering this, and also the fact that the Shorthand herein given has been practised eighteen years, and practised, too, with a view to discover slight defects and remedy them, and taking also into account that British Phonography has been extensively taught, and proved to be easily learned, and, though very brief, is thoroughly legible,—the author confidently believes that no need will be felt for any fundamental alterations, and pledges himself not to alter the Alphabet, or principles of abbreviation in any future edition which may be required.

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The copious illustrations of the manner in which Phraseographs and contracted outlines are formed, and the elaborateness of the Tabular List of "Single-stroke Word-signs," will give the persevering Student all the information required to enable him (after a reasonable amount of practice) to report a speaker *verbatim*. The Tables referred to will also tend to uniformity amongst writers, in the choice of outlines, by definitely fixing the best forms for many useful words. The Tables of *Outlines* and *Word-signs* also exhibit very strikingly to the experienced Phonographist the great consonantal power of the System, and the legibility thereby secured by *indicating*, according to the form of letter used, the place, or situation of vowels in relation to the consonant stem, thus rendering the writer much more independent of ruled-paper, and of the insertion of vowel marks, to distinguish between words containing the same consonants. For illustrations of this, see the words given under the heads of R and L in the Lists above referred to.

In our vowel scale we have given the vowel in *miss* as the short sound of the vowel AY in *mace*. Mr. Pitman pairs the vowel in *mess* as the short sound of AY. Let the reader try to shorten the vowel in *mace*, and pronounce the word thus shortened, several times in rapid succession, and we think the result will be much nearer *miss* than *mess*. Since publishing our First Edition, we have been pleased to find that ALEXANDER MELVILLE BELL, F.R.S.S.A., &c., holds the same views that we do respecting vowel AY. See his "*Principles of Speech*," p. 34. 1863 Edition.

To those gentlemen who have kindly taken an interest in this System of Shorthand, and particularly to certain Writers of it residing in, and near Glasgow, the Author presents his grateful acknowledgements.

EDWARD JAMES JONES.

DALMONACH HOUSE,

BONHILL, N.B., 1st October, 1880.

ADVANTAGES OF SHORTHAND.

“Shorthand, on account of its great and general utility, merits a much higher rank among the arts and sciences than is generally allotted to it. Its usefulness is not confined to any particular science or profession, but is universal: it is therefore by no means unworthy the attention and study of men of genius and erudition.”—*Dr. Samuel Johnson.*

To many minds, the very mention of the word “Shorthand” will suggest many advantages resulting therefrom. In addition to its more general application to reporting, it is highly serviceable for other purposes. Phonic Shorthand may be used with a great saving of time for correspondence between friends who practise the same system, and is also exceedingly useful for writing drafts, or copies of longhand letters; rough-sketching matters of business, &c.

For the writing of literary compositions it is of great utility, as the matter can either be delivered from the shorthand notes, or a longhand copy written therefrom for the printer. If the compositor understands the system, a longhand transcription is unnecessary, as the types can be set up from shorthand copy. Authors, who now use shorthand, but vividly remember the time when their thoughts had to “struggle through the strait gate of the old handwriting,” know well how to appreciate a system of writing which enables the pen to keep pace with, or even to outstrip the powers of composition, and saves not only many valuable thoughts which would otherwise slip, unpenned, into oblivion, but also the author’s time, manual labour, and, probably, his health.

For keeping a diary, taking extracts from books, notes of lectures and sermons, and general memoranda, a method of brief writing is, manifestly, a great convenience.

The acquirement of the pronunciation of a foreign language is rendered much more easy and certain by a knowledge of Phonic Shorthand, and for the linguist and philologist, *this* system is peculiarly adapted on account of its phonetic accuracy, and the efficient means which it provides for the easy representation of foreign sounds.

In houses of business, Shorthand steps in as an economizer of time. The principal of a commercial establishment, by dictating the replies to his letters at the rate of ordinary speech to a competent Phonographer, may conduct the largest correspondence in almost a tithe of the time ordinarily required; thus saving much of his time and energy for other important duties. His shorthand clerk would afterwards write out the replies in longhand, ready for signature, or posting. This use of shorthand in mercantile and railway offices is becoming growingly important, and will no doubt receive due consideration by steady and intelligent young men, of business habits; persons capable of filling such offices being, at present, comparatively few.

We here transcribe a few excellent remarks on the advantages of shorthand, penned by Mr. Gawtress, the publisher of an improved edition of Byrom's system. These remarks have been deservedly reprinted in many shorthand works, both English and American. We may observe, that whatever can be said on the advantages of the old *a b c* methods, will apply with still greater force to a Phonetic and superior system.

"Shorthand is capable of imparting so many advantages to persons in almost every situation of life, and is of such extensive utility to society, that it is justly a matter of surprise that it has not attracted a greater share of attention, and been more generally practised."

"In England, at least, this art may be considered a National Blessing, and thousands who look with the utmost indifference upon it, are daily reaping the fruits of its cultivation. It is scarcely necessary to mention how indispensable it is in taking minutes of public proceedings. If all the feelings of a patriot glow in our bosoms on a perusal of those eloquent speeches which are delivered in the Senate, or in those public assemblies where the people are frequently convened to exercise the birthright of Britons—we owe it to Shorthand. If new fervour be added to our devotion, and an additional stimulus be imparted to our exertions as Christians, by the eloquent appeals and encouraging statements made at the anniversaries of our various religious Societies—we owe it to Shorthand. If we have an opportunity, in interesting judicial cases, of examining the evidence, and learning the proceedings, with as much certainty, and nearly as much minuteness, as if we had been present on the occasion—we owe it to Shorthand. In short, all those brilliant and spirit-stirring effusions which the circumstances of the present time combine to draw forth, and which the press transmits to us with such astonishing celerity, warm from the lips and instinct with the soul of the speaker, would have been entirely lost to posterity, and comparatively little known to ourselves, had it not been for the facilities afforded for their preservation by Shorthand. Were the operations of those who are professionally engaged in exercising this art, to be suspended but for a single week, a blank would be left in the political and judicial history of our country, an impulse would be wanting to the public mind, and the nation would be taught to feel and acknowledge the important purposes it answers in the great business of life.

"A practical acquaintance with this art is highly favourable to the improvement of the mind, invigorating all its faculties, and drawing forth all its resources. The close attention requisite in following the voice of the speaker, induces habits of patience, perseverance, and watchfulness, which will gradually extend themselves to other pursuits and avocations, and at length inure the writer to exercise them on every occasion in life. While writing in public, it will also be absolutely necessary to distinguish and

adhere to the train of thought which runs through the discourse, and to observe the modes of its connection. This will naturally have a tendency to endue the mind with quickness of apprehension, and will impart an habitual readiness and distinctness of perception, as well as a methodical simplicity of arrangement, which cannot fail to conduce greatly to mental superiority. The judgment will be strengthened, and the taste refined; and the practitioner will, by degrees, become habituated to seize the original and leading parts of a discourse or harangue, and to reject whatever is commonplace, trivial, or uninteresting.

“The *memory* is also improved by the practice of stenography. The obligation the writer is under to retain in his mind the last sentence of the speaker, at the same time that he is carefully attending to the following one, must be highly beneficial to that faculty, which, more than any other, owes its improvement to exercise. And so much are the powers of retention strengthened and expanded by this exertion, that a practical stenographer will frequently recollect more without writing, than a person unacquainted with the art could copy in the time by the use of common-hand.

“It has been justly observed, ‘this science draws out all the powers of the mind;—it excites invention, improves the ingenuity, matures the judgment, and endows the retentive faculty with the superior advantages of precision, vigilance, and perseverance.’

“The *facility it affords to the acquisition of learning* ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance of lectures, sermons, &c., is an accomplishment attended with so many evident advantages that it stands in no need of recommendation. Nor is it a matter of small importance, that by this art the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this art materially contributes to improve the student in the principles of grammar and composition. While tracing the various forms of expression by which the same sentiment can be conveyed; and while endeavouring to represent, by modes of contraction, the dependence of one word upon another, he is insensibly initiated in the science of universal language, and particularly in the knowledge of his native tongue.

“The rapidity with which it enables a person to commit his own thoughts to the safety of manuscript, also renders it an object peculiarly worthy of regard. By this means many ideas which daily strike us, and which are lost before we can record them in the usual way, may be snatched from destruction, and preserved till mature deliberation can ripen and perfect them.

“In addition to these great advantages, Science and Religion are indebted to this inestimable art for the preservation of many

valuable lectures and sermons, which would otherwise have been irrecoverably lost. Among the latter may be instanced those of Whitfield, whose astonishing powers could move even infidelity itself, and extort admiration from a Chesterfield, and a Hume, but whose name would have floated down the stream of time, had not Shorthand rescued a portion of his labours from oblivion. With so many vouchers for the truth of the remark, we can have no hesitation in stating it as our opinion, that since the invention of printing, no cause has contributed more to the diffusion of knowledge, and the progress of refinement, we might also add, to the triumphs of liberty and the interests of religion, than the revival and improvement of this long neglected art.

“Such are the blessings which Shorthand, like a generous benefactor, bestows indiscriminately on the world at large. But it has additional and peculiar favours in store for those who are so far convinced of its utility as personally to engage in its pursuit. The advantages resulting from the exercise of this art, are not, as is the case with many others, confined to a particular class of society; for though it may seem more immediately calculated for those whose business it is to record the eloquence of public men, and the proceedings of popular assemblies; yet it offers its assistance to persons of every rank and station in life—to the man of business as well as the man of science—for the purpose of private convenience as well as of general information.”

A SKETCH OF THE HISTORY OF SHORTHAND.

AN ancient author informs us, that the earliest swift writers proceeded as follows:—Several writers arranged to divide, by signals, or otherwise, a speech or oration into portions of about six or eight words each; to write these portions in succession, and afterwards compare notes to produce a verbatim transcription of the whole discourse!

The earliest system of ancient shorthand which has been handed down to us, is generally attributed to Cicero; was practised by TYRO sixty years B.C., and considerably enlarged and expanded by Seneca in the first century. The forms of some of the letters bear a rude resemblance to the Roman and Grecian, and being ill adapted for joining, comparatively few words are written in full, the initial, or leading letters being generally used. Plutarch informs us that the oration of Cato relative to the Catalinian conspiracy, was taken in that system. In his life of Cato, the Younger, he remarks:—“This, it is said, is the only oration of Cato’s that is extant. Cicero had selected a number of the swiftest writers, whom he had taught the art of abbreviating words by characters, and had placed them in the different parts of the Senate-house. Before his consulate, they had no shorthand writers.”

Shortly after this time, Stenography was highly valued among the Romans, and practised even by the Emperors. Owing probably to the perishable nature of the writing materials of the Romans (often tablets covered with a layer of soft wax), little is now known either of their systems of shorthand, or of many of the noble, spirit-stirring orations reported therein. From the decline of the Roman Empire in the 5th century, to the reign of Elizabeth, in the 16th century, shorthand was almost unnoticed. Since the commencement of the 17th century, however, upwards of 200 systems have been published in England!

In 1588, TIMOTHY BRIGHT published, under the title of "*Characterie*," an attempt at shorthand writing, dedicated to Queen Elizabeth. This was not a system based upon the spelling of words, but consisted of arbitrary characters, each representing a word. Two years later, Peter Bales issued "*The Writing School-master*;" and shortly afterwards, an improvement thereon, entitled "*A New-Year's Gift for England*." Both these works were based on Bright's arbitrary principle.

The credit of inventing a system of English shorthand, based upon spelling, is due to JOHN WILLIS, who, in 1602, published a work, entitled, "*The Art of Stenographie, or Short Writing by Spelling Characterie, invented by John Willis, Batchelor in Divinitie*." For some of the letters, Willis employed signs requiring two inflections of the pen; and for Z, a three-stroke sign, "Z." With such an alphabet, the system was, of necessity, slow, tedious, and inefficient. Strange to say, this blunder of judgment was followed by at least sixteen succeeding authors, up to the appearance of Macaulay's "*Polygraphy*" in 1747! This gentleman not only swept away from his alphabet the double-stroke signs, but was the first to *publish* a system containing the sloping curved signs obtainable by dividing a circle into fourths by a perpendicular and horizontal line. Possibly, Macaulay derived his ideas of sloping curves from Byron's alphabet, which, though unpublished, was completed in 1720.

Of the sixteen systems above mentioned, that by RICH (1654) is remarkable for the number of its arbitrary and hieroglyphical characters (upwards of 300), and the absurdity and uselessness of the bulk of them. Speaking of hieroglyphical arbitraries. Mr. Moat, in his "*Stenographic Standard*," p. 30, styles Mr. Rich "the father of these mysteries;" and fixing upon three symbols representing respectively, "The devils fear and tremble; the eyes of our understanding are darkened; both houses of parliament;" Mr. Moat observes that they might with equal propriety be styled, "The devil upon two sticks; the face of a cat; and two ducks under an arch!" In a more modern system now before us, a common "s" represents a phrase of eighteen words, viz., "Several other remarks might have been made, but as we hasten to a conclusion we shall only state." The letter "S" might, with almost equal propriety, stand

for a whole sermon! The Book of Psalms and the New Testament were engraved and printed in Rich's system.

The two following authors merit special notice:—FARTHING (1654), for introducing a small circle for S; and MASON (1682), for the idea of using *two* forms for S, a small circle, and a stroke sign, and for effecting in other respects considerable improvements upon the alphabets of his predecessors. He was, in fact, the greatest shorthand author of the seventeenth century; Rich being next in order.

In 1751, Thomas Gurney brought out an edition of Mason's system, "*Brachygraphy, by Thomas Gurney,*" the alphabet differing from Mason's in the representation of *i* and *y* only!

In 1748 appeared the first system based on the principle of similar signs for similar articulations, by JEAKE. This notion, carried to a ridiculous extreme, coupled with a non-observance of vowels, yielded, as a matter of course, a worthless system. Only imagine, *g, j, k, q*, all represented by the same sign, unvaried by length or thickness! The following sets of letters are similarly treated:—*l, r; m, n; b, p, f*.

The above was followed in 1750, by the first phonetic system, by TIFFIN, which, though objectionable in many features, is decidedly superior to Jeake's rude attempt. Considering the date of his work, Tiffin makes very creditable provision to represent the vowels, throwing the "*a, e, i, o, u, and sometimes w and y*" basis aside. In fact, a reference to his details, for the purpose of writing out this brief historical sketch, rather surprised us, and very forcibly suggested the thought that the saying of Solomon, "there is no new thing under the sun," is peculiarly applicable to stenographic matters. We were somewhat astonished to find, in Tiffin's system, the germ of an idea, which, after surmounting many difficulties, we had somewhat fully worked out and developed in our own—viz., the writing of diphthongs, or compound vowels, by the junction of the signs representing their component elements. Thus Tiffin represents *oi* by joining *aw* and *ee*; *ou* by *ě* and *oo*,* and *ū* by the union of *ee* and *oo*. Tiffin having selected a sign for *oo* requiring two inflections of the pen, his diphthongs containing this sound (*ou ū*) require three, and are, consequently, too cumbersome and lengthy. His signs for the diphthongs *ī* and *oi* are, however, good and practical, viz., \vee and \lt . Tiffin was the first to use a small dot for the aspirate.

In 1760 TAPLIN brought out a system in which he selects similar signs for the similar sounds *kg, fv, pb, td, sz*. He uses perpendicular lines for *t d*; horizontals for *kg*, and a small circle for *sz*. He also hooks straight letters on the left-hand side to add *r*, and on the right to add *l*, with this difference, however, from Mr. Pitman's Phonography; in the former, the hook is joined to the end of the consonant; in the latter, to the beginning.

In 1762 appeared LYLE'S phonetic system. His analysis of the

* This analysis of *ou* by Tiffin seems to imply that the present Lancashire provincial pronunciation (ěoo) of this diphthong, was generally prevalent a century ago.

sounds of language displays considerable phonetic knowledge. He held very clear and correct views as to what a system of shorthand *should be*; unfortunately, however, his disposal of stenographic material is strikingly at variance with his theoretical ideas and intentions. He could see what was desirable, but not the method of its attainment.

Another system of phonic shorthand, issued in 1766 by W. HOLDSWORTH and W. ALDRIDGE, of the Bank of England, is, like the above mentioned, impracticable as regards easy writing, but is noteworthy for the circumstance that the authors ground their system on exactly the same analysis of spoken sounds as that which is adopted in the following more recent systems of phonetic writing, viz.:—Row's lengthy, script-like system, 1802; George Edmonds's "*Philosophic Alphabet*," for phonetic longhand and printing, 1832; Isaac Pitman's Shorthand, 1837, &c.

Of the many systems (chiefly unphonetic) which have appeared during the last century, our space will only allow us to notice briefly, the most popular, or peculiar. Amongst these, that constructed by Dr. JOHN BYROM, of Manchester, in 1720, and published in 1767, after his death, claims notice. This author bestowed great care in the arrangement of his alphabet, to secure good joinings and lineality of writing. To effect his object, he employed two signs struck in different directions for eight of his letters, and three distinct signs for the letter L. His alphabet contains fourteen signs, commencing with an initial circle. The frequent requirement of a circle and a stroke to represent *one* letter, greatly retards the progress of the pen; and hence, while pleasing to the eye, Byrom's system lacks the very important requisite of rapidity. In Molineux's (1823) edition of Byrom, the principle of thickening a stroke to distinguish the spoken from the whispered letter is applied to distinguish *v* from *f*, and *z* from *s*. The same thing occurs in Harding's 5th edition of Taylor's, 1826.

MAVOR, 1780.*—Previous to the introduction of this system, Shorthand was comparatively little used for reporting public proceedings. Mason's, Gurney's Edition of Mason's, and Byrom's, were not considered sufficiently brief to repay the trouble of acquirement, and contracted long-hand was employed by many in preference. Dr. Johnson reported parliamentary debates in long-hand, and boasted that he took care that the Whigs should not have the best of the argument,—a thing which he could well manage,—for, instead of *reporting* speeches, he *composed* them, and that too in the same pompous style in which he himself was accustomed to speak.

A comma, in three positions, is used to represent *a*, *e*, *i*, and a dot for *o*, *u*, *y*. A comma is objectionable for rapid writing, and if used at all, should be appropriated to something unimportant, and of rare occurrence. Mavor's system, although it has gone through many editions, and has been much practised, is considered inferior in importance to Taylor's, which followed.

* Mavor himself gives 1780 as the date when his system first appeared. Some writers on Shorthand assign it a rather later date.

TAYLOR'S, 1786.—This, the chief system of the 17th century, is less perplexing and more simple in its construction than Byroms', and is capable of being written with greater speed. This and Dr. Mavor's system, have done much to forward the art of shorthand writing in England. Taylor expresses all the vowels by one dot in any position, thus leading to ambiguity in reading.

In 1823, William Harding, a bookseller, published an improved edition of Taylor's, in which a light dot, placed before the letter *t*, at the beginning, middle, and end, represented respectively *at*, *et*, *it*, and a small dash at the top and middle, *ot*, *ut*. Mr. I. Pitman, who formerly practised Harding's edition of Taylor's, has, in his Phonography, improved upon the above, by adding another dash, in the third position, to represent *oot*, &c.

Editions of Taylor's system have been published by Macdougall, 1835; Odell, 1837; and by Templeton of Manchester, in 1840.

In 1788, an anonymous system appeared, partially phonetic, named "Brachygraphy," in which the whispered and spoken sounds are represented respectively by short and long characters. Had the author exercised more judgment in the appropriation of signs to paired and unpaired letters, a very fair system might possibly have been the result.

LEWIS, 1815.—This is an ordinary *a b c* system, which we notice because its inventor is the author of a very interesting "*Historical Account of Shorthand.*"

During the last hundred years the bulk of stenographic authors have come to the conclusion that a perpendicular stroke works best for *t*, and a sloping upstroke for *r*. The horizontal curve forms have generally been appropriated to *m* and *n*, and by some authors a small circle has been employed for *s*. The notice of a few systems, remarkable for *positional* peculiarities, will bring us to the publication of the most generally practised system of the present century, with which we shall compare our own.

RICHARDSON'S system (1800) is much more curious than practical, as the reader may judge by the fact that it is written on a three-barred stave, intersected by two lengths of perpendicular lines about one-eighth of an inch apart, and that in a surface of a fourth of an inch square, places or situations are assigned for twenty letters or words. The writing of a stroke or dot the least remove from the point intended, would give a letter or word entirely different from that which should be committed to paper.

In 1801, BLANC, a Frenchman, followed Richardson with a somewhat similar scheme, but equally impracticable, written on a four-barred stave.

CLIVE issued, in 1810, a system based upon Mavor's. He distinguishes consonants and words by position, and uses one line only. Consonants represented by similar signs, are differenced by writing one letter on the line, the other under: common words are distinguished by three positions; above, on, and under the line. Clive's amplification of Byrom's idea of differencing common words by position is good, but the plan of thus distinguishing consonants

(which Tiffin also used) is objectionable, on account of the arbitrary expedients required when such consonants occur in the middle or at the end of words. This inconvenient arrangement has been adopted in some recent systems. Clive's system would have been much improved had he fixed his lowest position half a t's length higher, viz., *through* the line instead of *under*. The same remark applies to a system constructed by FARR, in 1819, in which initial vowels and common words and phrases are indicated by three positions,—above, through, and under the line. Both Clive and Farr have attached too little importance to the fact that a writer loses much time by certain aerial motions of his pen over the paper, when the upper and lower portions of the field of writing are too distant from each other. Of the two systems just noticed, Farr's is, on the whole, decidedly the better.

For vowelitic distinctions by position, and positional distinctions between common words,

MOAT, 1833, carries the palm. He writes in a stave of four bars, the upper and lower being formed with two fine double lines. *A, e, o* take, respectively, the upper, middle, and lower space, *i* the middle single line, and *u* the bottom double line. Not content with five places in three-tenths of an inch, he subdivides these five, and thus obtains thirteen "situations," each of which, when dotted, represents a common word. Well may the author remark—"It is to be understood, then, that a dot dropped upon any of these situations, *fully, clearly* and *positively*, expresses that word as there laid down." In addition to the above hair-splitting distinctions, there are niceties of formation in the letters of his alphabet which are quite impracticable in ordinary writing. Mr. Moat was sincerely desirous to advance the art of stenography, and it is to be regretted that his judgment was not more strongly influenced by practical considerations in the compilation of his elaborate, in fact, too elaborate, treatise.

DAVIDSON'S system, published in 1847, and written on a similar stave, is much more practical, both alphabetically and "positionally." This author contents himself with five positions in the stave, for *a, e, i, o* and *u*, respectively. According to a calculation made by Mr. I. Pitman, in the Reporter's Magazine, 1848, this system, for brevity, is, to Pitman's Phonography, as 263 strokes to 253. Davidson, and also Moat, indicated added consonants by the thickening, shortening, or lengthening of the alphabetical characters.

We just refer to GABELSBERGER'S system, published in 1831-34, it being the popular system in Germany. We have carefully examined an Anglicised edition, and consider it ill adapted for English reporting. Although its author professes to have constructed it to follow the motions of the pen in longhand writing, many of the outlines for English words are extremely inconvenient. *L*, for example, is represented by a joined dot!

In 1837, MR. ISAAC PITMAN'S phonetic system appeared under the name of "*Stenographic Sound-hand*." In a subsequent and

improved edition, the name was changed to *Phonography*.* This system is a decided improvement upon any previously published. The simple vowels are represented by dots and dashes placed at the beginning, middle, or end of the consonant, the signs being written light or heavy according to the length of the vowel. The ordinary diphthongs, *i*, *oi*, and *ou*, and those formed by the coalescence of *y* or *w*, with a following simple vowel, are represented by angular and curved signs.

In the case of three out of Mr. Pitman's six couplets of vowels, the short and long vowels are unphonetically paired. They are, *ě*, *a(y)*; *i*, *ee*; *ũ*, *oh*. An unsuccessful attempt was made in 1844, to affect an improvement in the last named couplet, but the three-place scale for the simple vowels presents stenographic obstacles to strict phonetic accuracy, which have not yet been surmounted. A three-place vowel scale is objectionable in the case of half-length consonants. Reckoning ordinary letters at one-eighth of an inch in length (and they are frequently written shorter), a writer of Mr. Pitman's system has to recognize three positions, or situations for vowels, by the side of a stroke one sixteenth of an inch in length. Under such circumstances, the intended vowel must necessarily often be read by guess from the context, or the consonantal outline, rather than by a certain and correct representation. Some years ago, Mr. Pitman considered *two* places for an angular vowel as too uncertain for the reader, and accordingly made a change in the representation of *oi*, &c., and since then, his angular alphabetical vowels have had the full scope of the consonant for one sound.

Other details of Mr. Pitman's system will be noticed in comparing it with British Phonography at the end of this Handbook.

ETYMOGRAPHY.—Under this title, a very fair system of phonetic shorthand was published in 1842, by Mr. S. A. GOOD. This gentleman and Mr. I. Pitman were friends, and both worked hard at the construction of a practical system of Phono-Stenography. In some important details (method of hooking to add *r* and *l*, for example) they coincided in opinion; in others, they differed, and published separate works. We think Mr. Pitman exercised a much sounder judgment than Mr. Good, in the choice of consonant signs; but we prefer Mr. Good's vowel-scale, which was adopted by Mr. Pitman in his 10th edition, in January, 1858. It is a matter of regret that the superiority of Mr. Good's arrangement was not appreciated earlier; much inconvenience and confusion would, thereby, have been avoided.

We had prepared notices of several other systems of recent date, but the space at our disposal will not admit of their insertion without detriment to other portions of this work; we must, therefore, bring our "sketch" to a close.

* The meaning of this word is thus quaintly given in the title of a work of 144 pages now before us, and published in London, 1701:—"Practical Phonography: or, the new art of rightly spelling and writing words by the sound thereof; and of rightly sounding and reading words by the sight thereof. Applied to the English tongue, by J. Jones, M.D."

HINTS TO THE STUDENT.

The rapidity of the pupil's progress in mastering a phonetic system of shorthand will depend materially on the keeping of the phonic idea before him in the commencement of his practice. He should be careful to discriminate between the old names of certain letters, and the real powers of those letters in the phonetic alphabet. To this end, he should call the signs by the names we have given, rather than by those to which he has, in some cases, been accustomed. The words illustrating the sounds, or powers of the signs should be carefully examined. *Aw, oo, ng, th, sh, ch, g,* should not be called *ay double u, double oh, en jee, tee aitch, es aitch, see aitch, jee;* but should be named in accordance with the real powers of the phonographs, as given in the Table of the alphabet. A phonograph, in many cases (the above, for instance), does not express the letters placed opposite, but the SOUND represented by those letters. For example,—to ascertain the exact power of "chay," pronounce *chay* slowly and distinctly, and note the mode of producing the sound. The vowel *ay* should then be gradually separated from the *ch*, and finally, being entirely dropped, the separate sound or power of *ch* will be heard. So with the other signs. If the power of a consonant be required, first pronounce it with a final vowel, and gradually drop the vowel; to arrive at the exact sound represented by a vowel mark, first pronounce the vowel with a following consonant, as *at, et, it*, then cut off the consonant, and the power of the vowel is clearly heard.

It may be of use to the learner to remark and bear in mind, that a phonograph has always the same meaning or power. Thus "l" invariably represents "T," no matter how this sound may be denoted in the common orthography; whether by *bt* as in *debt*, *cht* in *yacht*, *ct* in *indict*, *ed* in *talked*, *ght* in *sought*, *tt* in *Pitt*, *phth* in *phtisic*, or *pt* in *receipt*, *ptyalism*, &c.

The first and second vowel in the word "*pity*" being exactly the same, they are each represented by the same vowel sign, (No. 2 light) although *i* is printed for the former and *y* for the latter in our common spelling.

The student will occasionally find it somewhat difficult to determine what are the sounds which are heard in, and which he should write for, certain words, as a given word may be pronounced in several ways by different authorities.* A little phonographic

* It being desirable that those who use the same system should adopt in their writing, a pronunciation as uniform as possible, by way of standard, we would suggest the conveniently sized *Cooley's English Dictionary*, published by Messrs. W. & R. Chambers, Edinburgh and London. By the use of contracted words, a very large quantity of matter is given in this volume. The first eighty pages are taken up with an introduction containing a vast amount of orthographical and phonetic information in a concise, plain form, which will be found highly useful to many phonographers. The pronunciation is indicated with very good judgment and considerable exactness, by means of phonotypes.

practice will, however, lessen or remove these difficulties. To determine the best and most approved method of pronouncing doubtful words, the youthful student will be led to note more closely the orthoepy of competent authorities and good speakers, and thus, while acquiring phonography, his knowledge of pronunciation will be considerably extended and improved.

The exactness with which variations in vowel sounds can be written, if wished, in British Phonography, renders the system specially applicable to the representation of dialectic differences of pronunciation. It contains all the simple and accented vowel sounds of the French language, including *true* short *ee*, and *true* short *oh*, which two sounds are also much used in Scotch, but not provided for in Mr. Pitman's Phonography.

Ruled paper is best for phonography, or, indeed, for any system of shorthand. Faint red lines (not too full a shade), are better than blue for gas-light reporting, or under any circumstances where the light is insufficient. For pen reporting, smooth-faced paper is best; for pencil, less smooth. Use *good* H.B. pencils with moderately hard lead.

The student should, in his early practice, write slowly and carefully, and form the characters as though he were drawing rather than writing: practice will give rapidity. If, however, he care more at first to write fast than well, he will probably not only hinder his attainment of true swiftness, but confirm himself in a slovenly and somewhat illegible style of writing. The pen or pencil should be held as for drawing, or reversely sloped common hand writing. In this position *d*, *b*, &c., can be most easily struck.

Write much, in order to become familiar with the new signs; and to further this object, speak aloud the names of the characters while writing them: the ear, the eye, and the hand, are thus trained at the same time. The learner will also find it advantageous to sharpen his pencil at the blank or unleaded end, and with this wooden point to trace the characters as he goes through the reading exercises.

The beginner should bear in mind that there is no royal road to learning. PERSEVERE! should be the motto of every young phonographer, for PRACTICE, and nothing but PRACTICE, can give and increase facility and speed in writing. Those, therefore, who intend to enjoy the advantages of writing shorthand, must be willing to bestow the necessary labour. It has been said that "he who will have no knowledge, but that for which little exertion has been used, must, one time or other, suffer the mortification of finding what he possesses to be of small intrinsic worth."

BRITISH PHONOGRAPHY.

IN this system of Shorthand, signs are provided for the elementary sounds in our language, and words are spelled in accordance with the sounds of which they are composed, the ordinary method of spelling being disregarded, except in the case of a few words, which happen to be phonetically spelled, such as *me, so, no, find, bind, &c.* In spelling words, ascertain the *sounds* heard, and write the signs which represent those sounds.

VOWELS.

We recognise in the English language, eight elementary vowel sounds, which sounds may be varied in length, or duration.

The correct names and powers of these vowels will be most quickly learned by pronouncing them along with a following consonant, say T | or M — Then, dropping the consonant, note the true sound, or power of the vowel. A few words illustrating the respective sounds, are given in the Table on next page. In the dissyllabic words, we have in the first and last syllables the same *quality* of vowel, but varied in *quantity*, or *duration*. In the first syllable, the vowel is pronounced quicker and shorter, and written more lightly than in the last. Take No. 2 vowel for example, and pronounce the last syllable of the word *Finlay* several times in rapid succession, and *lay* will be shortened to *ly*, as *Finly*, AY short, being the vowel sound heard in the common word "*it*."

The simple vowel sounds are represented by dots, dashes, and curves, written in two positions, near the beginning, or end of a consonant stroke, Exs.:— | *at*, .| *ait*, .| *it*.

In the following Table, the vowels are written *before* the consonant, and therefore read before it; when written after it, they read after.

In our arrangement of vowel *signs*, and vowel *places*, or *positions*, care has been taken to give the most convenient signs and position to the most frequently occurring sounds.

The pupil will do well to commit to memory the eight dissyllables in following Table, and their corresponding vowel numbers.

SIMPLE VOWELS preceding T and M.

	Name.	Vowel and T.	Vowel and M.	Words illustrating the sounds of the Vowels.	
1	AH	˘ | at	˘ — am	am, fat; calm, father.	Alarm.
2	AY	˙ | ait	˙ — aim	(Short in) ill, kiss; (Long in) ail, [case.	Finlay.
3	EH	˘ | et	˘ — em	ell, were; ere, where.	Elsewhere.
4	EE	˘ | eet	˘ — eem	each, eel, eve, ear.	Reprieve.
5	AW	˙ | ot	˙ — om	yon, cot; yawn, caught.	Onslaught.
6	UH	˙ | ut	˙ — um	nut, come; urn, worm.	Unfurl.
7	OH	˘ | oht	˘ — ohm	oat, ode, more, cove.	Propose.
8	OO	˘ | oot	˘ — oom	good, pull; food, pool.	Footstool.

COMMON DIPHTHONGS preceding T.

I ˘ | ite; OI ˙ | oit; OW ˘ | out; U or YOO ˙ | ute.

"I" may be written to any part of a consonant stroke—beginning, middle, or end—but is generally placed near the middle; "oi" near the beginning, and "ou" "yoo" near the end of a stroke.

Exs.— | ˘ tie, | ˙ toy, | ˘ tow, | ˙ Utah.

REMARKS ON VOWELS.

The odd numbers in above Table are called *First-place* vowels; the even numbers, *Last-place* vowels.

Dots excepted, a vowel mark is considered to be one-fourth the length of a consonant stroke.

The simple dash vowels are generally written at a right angle to the consonant, or nearly so.

Curve and angular vowels must *always* be written as shewn in the Table; if turned about, their meaning is altered.

Vowels should not be written so close as to touch the consonant to which they belong. See Tables.

In common spelling "I" has two powers, as in *fin*, *fine*, but in Phonetic Shorthand the pupil should *early* notice that the "i" dot (light No. 2) should be written for the vowel in *fin*, and the *curved diphthong* for the vowel in *fine*.

Although greater facilities are given in British Phonography than in any Shorthand previously published for the *exact* expression of vowel sounds, yet, owing to the full extent to which the principle of "similar signs for similar sounds" is carried, a lack of precision on the part of the writer, will give the reader little or no inconvenience in this system. As an illustration of this, we may remark, that with the exception of AY (No. 2 long), and a very few words containing long No. 1, 5 and 8, there is no necessity in ordinary Shorthand to write a vowel sign extra full, or heavy, and a light mark is most quickly written.

CONSONANTS.

NAME.	PHONO- GRAPH.	HEARD IN	NAME.	PHONO- GRAPH.	HEARD IN
K	⤵	Key, cow.	N	⤵	No, know.
Gay	⤵	Gig.		⤵	Own.
P	⤵	Pay.	R	/	Roar.
B	⤵	Bay.	L	/	Lull.
iSH	⤵	Fish, show.	S	⤵	Oasis, ices.
iZH	⤵	Usual.	eZ	⤵	Oozes.
CHay	(	Church.	M	⤵	Maim.
Jay	(	Judge.	eMP	⤵	Empire.
T	|	Taught.	eP	—	Ape.
D	|	Did.	eB	—	Ebb.
eTH	)	Thigh, breath	F	⤵	Fife.
THe	)	Thy, breathe.	V	⤵	Vivid.

SEMI-CONSONANTS.

NAME.	PHONO- GRAPH.	HEARD IN	NAME.	PHONO- GRAPH.	HEARD IN
iNG	⤵	Singing.	Way	? or ⤵	We.
Yay	⤵ or 0	Ye	H	⤵ or ⤵	He.

A few letters besides P, B, are provided with second, or additional signs, viz. :—

eK	⤵	WH	⤵	S	o
KW or Q	⤵	L	/	Z	o

REMARKS ON THE CONSONANTS.

One eighth of an inch is the best length for learners to write ordinary phonographs. When expertness is obtained, they can be written about one fourth shorter.

Letters are struck in the most convenient direction, viz., horizontals from left to right, and most of the others from top to bottom; some are struck upwards in accordance with the following details.

R, and thin, double-length L may be written upwards, or downwards, but when struck upwards, write flatter. // Downwards;
 ——— Upwards.

Upward W and H must also be written flattish, like upward R and L in preceding paragraph. The direction in which the strokes are written is thus shewn, even when standing alone and unjoined.

S is written downwards, and thin N and NG upwards when standing alone; when joined to another stroke, either up, or down, thus, / ace, / assume, / ask, / know, / many, / noon. N written thicker, shews the downward motion when standing alone, as / own, / any.

Loop-Y is written like O in common writing. W and H with hook at the bottom, are always written upwards; the other signs with hook at the top, always downwards.

Thick strokes are never written upwards, even in pencil writing.

Vowel places are counted from the point where a stroke is commenced; they therefore count downwards to a downstroke, upwards to an upstroke, and from left to right to the horizontal signs, thus, / rash, / rap, / unsafe, / unscam.

Horizontal eP — eB — eK — are generally used for words with initial vowel followed by one of these consonants, preference being given to the sloping signs when the consonant is initial, as

/ ape, \. pay, / ebb, \ bow, / oak, / key, / appear,
 / pair, / occupy, / keep, / copy.

Preference is generally given to downward R, L, and N when a vowel precedes, and to the upward form when a vowel follows; thin downward L indicates a preceding and following vowel,

thus, / oar, / roe, / ail, / lay, / allow, / enemy,
 / name, / envy, / navy.

S) Z) stroke signs are to be used for words with *commencing* vowel followed by S, Z, or for words with *final* vowel preceded by S, Z, or for words in which S, or Z is the only stroke consonant: the stroke is also used for forming plurals. Exs.—

ice, icy, ease, easy, see, sees, seize,
mossy, mosses, rosy, or roses.
Stroke Z is used for initial Z, except in zig-zag, as Zero.

The above classes of words excepted, circle S is much oftener used than stroke S. In fact we often write the circle S without its taking up extra time. For example, are are perhaps even more easily written than

Circle S occurring between two phonographs, takes the most direct, short, and convenient motion, or that which best preserves the form and contour of the characters. It is generally written *inside* a curve, except in such combinations as Gossamer, massive, in which the circle takes the *convex* side of one of the curves in the word, and the *concave* side of the other.

Outlines of only one perpendicular or sloping stroke in depth, generally rest on the line, as mighty, affirm.

When an outline is two or more strokes in depth, the bottom of the first perpendicular or sloping stroke generally rests on the line, and the other strokes follow, as Putney, beach, fadeth, cashier, relish, Margate.

WH may be thinned for W when there is a vowel before and after the W, as away, or, when found more convenient than the short, straight W.

The hook of upward W may be thickened for WH, when an upward form is preferred to as or whiff.

In writing a word, the consonant outline, or skeleton is *first formed* without lifting the pen, and the vowels are afterwards inserted by the following rules.












VOCALIZATION:

OR, RULES FOR WRITING AND READING VOWELS.

A vowel written *above* a horizontal letter, or on the *left-hand side* of any other, reads before the consonant. This side of a consonant is called the *fore-side*.



















Exs.:— am, aim, if, eve, up;
eat, err, ash, us, ounce.

A vowel written *below* a horizontal letter, or on the *right-hand side* of any other (the *after-side*), reads after such consonant.











EXS.:—  may,  me,  fee,  vow,  obey,
 bow,  die,  rye,  show,  sigh,  knees.








CIRCLE S at the beginning of a stroke *always* reads first, no vowel can precede it; a final circle *always* reads last, no vowel can follow it. The vowel has thus exactly the same relation to the original stroke stem, as if there were no circle S attached.





CIRCLE ST. A double-size circle represents ST, and follows the same rules as S-circle.




EXS.:—  age,  sage,  stage,  sages,  stages;
 joy,  joys,  joist;  suggest,  no,  snow,
 snows;  seem,  steam;  miss,  mist.
Esteem would be written , and  is the outline for *misty*.




To straight signs, circle-S is written on the most convenient side, generally on the side of the stroke contrary to that where the intended vowel is to read.



To a straight sign with commencing hook, or circle, final S is written on the side opposite the initial hook or circle, unless when the same side gives a distinction between two words, as in  cities,  seats. EXS.:—  aids,  days,  sit,  stay,
 stays,  spy,  spies,  soapy.

NOTE.—Before horizontal eP, eB, *initial* circle S is *always* written on the upper side, as  soap,  soaps,  sob,
 sobs. For *sek* and *sq* the *initial* S circle takes the place of the hook on under side, as  seek,  seeks,  squeeze.

VOWEL BETWEEN TWO STROKES.—When a vowel occurs between two stroke consonants, if a *first-place* vowel, write it *after the first consonant*, thus  tap,  rock; if a *last-place*, write it *before the second stroke*, as  tape,  rake.





This rule prevents any ambiguity arising from writing vowels in the corner of an outline;  would be very uncertain; the vowel might be taken for a last-place OO after the D, or a first-place OH before the M, but  dome,  doom, are quite clear and unmistakable.

When the position of the vowel is clearly shewn, and the hand would be saved a backward motion to the beginning of the first consonant, the vowel may be placed before the second consonant, as  rather than  for *laugh*,  *life*.






If circle S occur between two strokes, *any* vowel required to read between the first stroke and the circle S, must be written *after the first stroke*, as  risk,  mused.

W and H Hooks, and Y Loop.

Upward and downward H and W may be reduced to a mere hook when preceding R and L. W takes the *left-hand* side, H the *right-hand* side, thus:—

wr  ; wl  ; hr  ; hl 

































H also precedes downward N, T, D, and sloping P, B, by a hook on *right-hand* side, thus:—




 hn,  ht,  hd,  hp,  hb.

A LOOP in place of an H-hook represents Y.






Y may precede *upward* N if the loop is written *thick*.




In writing and reading vowels, these hooks and Y-loop follow the same rule as initial circles.






Exs.:—  sir,  were,  her;  sorrow,  worry,
 harrow,  yarrow;  sell,  well,  hell,  yell,
 or  yellow;  silly,  hilly,  Willie;
 wallow,  hollow;  hen,  yon;  sark,
 stark,  work,  hark,  York;  sot,  hot,
 yacht;  said,  head;  sappy,  happy.







If a vowel be required to read *before* H or W, the separate stroke sign must be used, as  ahead,  or  aware.

Remarks on following Outline Exercise.

LETTER K.—Although  is generally used when there is a preceding vowel, yet to obtain useful distinction between such words as *exceed*, *accede*, we use curve  for words commencing with *ac*; also  when vowel A, or AY precedes the *k*, as  sack,  sake.

FINAL K, P, B.—The use of the horizontal sign is not to be strictly followed if    give a more convenient joining, thus



 rather than  for *like*, and  *rap*, 
rub, rather than 

RM, LM.—  are preferred to  
Upward *r* may however be used for the word  *ram*,
to distinguish from  *arm*.


After looking over, and studying the words in the following list, the pupil by putting a strip of paper on the printed words, can give himself a good *READING Exercise*, and by covering the shorthand signs, a good *WRITING Exercise*. He will have no outlines to unlearn as he gets more advanced in the system, as no words have been introduced which could be more briefly written by abbreviating rules given in further portion of handbook.


OUTLINE EXERCISES,

Shewing the joining of Consonants, and the Writing and Reading of Vowels.


K  or 


 cake


 cocoa


 calmest


 kid


 accedes


 exceeds

 cascade


 next


 cure


 carry


 rock


 ark


 make

 attic

 exciting


 schemes


 stocks


 score


 sky


 sack


 socks

 suck


 seeking

 sickness

 expiate

 cozy


 cash


 carve


G 


 gig


 stag


 gum

 gusty


 guinea


 gasping

 gossip


 rigging


 mug


 league

 roguish


 vagary


KW, or Q 


 quiet


 quick



 quaff


 quinsy


 squeams


 requisite


 bequest



P  or 


 pipe


 puppy


 appease


 pass


 pastry or 


 pasture


 pastime






 pasty

 upset
















 soups

 spice












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






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
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
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
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
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







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







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




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



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















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















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























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















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























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








































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





























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M	—	F	—	WH	∩ or ∪
	memory		fifty		whey
	among		five		whist
	map		fetch		whimsey
	amassed		film		whig
	amazed		faith		whipping
	smoke		fussy		whisper
	sameness		affairs		whisker
	merrily		affixed	W	∪ or ∩
	amidst		stuffs		weave
	marsh		safer		widow
	image		thief		wages
	America		rough		wing
	moral		sheaf		weighing
	time-piece		Joseph		way
	reaffirm	V	—		away
	thumb		avow		wake
	fame		veto		awake
	muffin		evoke		wist
	Smith		vastness		weep
	snile		vicious		wish
	maritime		Venus		winnow
	mobbish		revive		quorum
	maxim		selvage		dwelling

NOTE.—The hook of *initial, downward H* may be omitted, if wished, when followed by M, or upward N, NG.







H.  house	 height	NG.  singing
 half	 hide	 singer
 hitch	Y.  ewe	 ringeth
 harm	 used	 longeth
 hung	 using	 saving
 hoeing	 humorous	 sowing
 hanging	 yoke	 sinking
 highness	 euphony	 passing
 Hugh, hew	 eulogy	 choosing
 humidness	 union	 wrong-doing

ABBREVIATING RULES.





By hooking the shorthand signs, initially or finally, or both, and by lengthening or shortening them, &c., additional powers are given to the radical signs, and greater brevity is thus secured, as shewn in the following rules:—

F-hook before upward R and L.

A large hook on the W, or *left-hand* side of upward R and L represents F, and, if thickened, V. Like initial S-circle and W-hook, no vowel can precede this hook.







Exs.:—  fore,  vary,  folly,
 ferry,  verify,  volley.










If an initial vowel be wanted, the alphabetical F, or V must be written, thus,

 afore,  aver.  aviary,  avowal.

N added by Shortening.

Halving the length of an *ordinary* sized phonograph adds N.

Exceptions:—Signs which, if shortened, would become the half-length letters in the Alphabet on page 19. They are N , WR , HR , HL ; also WL  : ( represents *your*.)

When N is required after the above exceptional signs,  must be used, or half-length R or L may follow, in an opposite direction, a preceding W, or H, as  known,  or  warn,
 warren,  or  woollen,  or  Helen.

Vocalization of Signs Shortened to Add N.

Fore-side vowels read before the stroke just as if no N were added; *after-side* vowels read after the primary stroke and *before* the added N.

Exs:— e scan, sicken, pain, upon, sawn, sudden, Satan, stone, heighten, contain, vanity.

L added by Lengthening.

Any ordinary sized consonant, except thick L, if *doubled in length*, takes the addition of L.

In vocalizing, the *last half* of the lengthened sign is considered as the added L-power, and any vowel required to read between the primary sign and the added L, must, if a *first-place* one, be written on the *after-side of the first half* of the lengthened stroke; and if a *last-place* vowel, on the *fore-side of the last half*, as

coal, cool, appal, appeal, mall, mull, avail, evil, temple, usual.

The vocalization is the same as if the separate L were written, as coil, cowl

Thick L takes R by lengthening, as allure, councillor.

To make distinctions between words containing the same consonants, and thus lessen the dependence upon vowel marks, the following arrangement will be found useful.

When the final *thick L* gives a convenient joining, use it when the preceding vowel is a *diphthong*, or when *two vowels* precede the final L, as

pole, pile, Powel, fall, file, fool, fuel, jail, jewel, smell, smile, mill, mile, mule, idol, dial, towel, &c.

R-Hook.

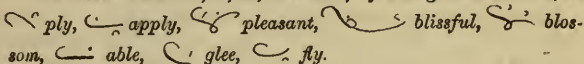
Setting aside the hooked signs in the alphabet on p. 19, and the W and H hooks, we add R to a consonant sign by a *small commencing hook*, the R blending with the stem letter. To straight signs, the R-hook takes the *fore-side*, as

pray, prove, approve, bridge, abridge, utter, draw, three, fraud, rumour, mover, measure, fresher, &c.

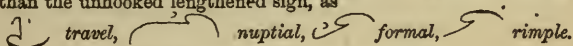
NOTE.—In the case of EK, the small alphabetical hook is *enlarged*, to add R, as ache, acre, seek, seeker.

L-Hook.

L is *blended* with P, B, K, G and F, by a large initial hook, as

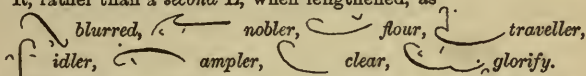
 *ply*, *apply*, *pleasant*, *blissful*, *blossom*, *able*, *glee*, *fly*.

The following L-hook signs are *occasionally* used, generally when the large hook gives a shorter outline, or a better joining than the unhooked lengthened sign, as

 *travel*, *nuptial*, *formal*, *rimple*.

R Added to L-Hook Signs.

A sign to which L has *already* been added by a large initial hook, follows the same rule as the alphabetical thick L, and takes R, rather than a *second* L, when lengthened, as

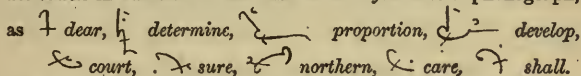
 *blurred*, *nobler*, *flour*, *traveller*, *idler*, *amplifier*, *clear*, *glorify*.




These characters are vocalized exactly like those lengthened to add L, the *last half* of the sign being considered as the added R.

Vocalization of R and L-Hook Signs.

Vowels may be read *between* the two letters composing these signs by striking the required vowel *through* the phonograph when a convenient angle is presented.

When otherwise, intersect the double consonant by a small dash, and join a curve vowel to either end of the dash, and write *dot vowels* in addition to the dash on the *after-side* of phonograph,


as  *dear*, *determine*, *proportion*, *develop*, *court*, *sure*, *northern*, *care*, *shall*.


When a vowel has to read between two letters, the hooked double consonants are used *only* when a much more convenient outline is obtained, as  *My dear sir*, and  is much quicker and more graceful than  These hooked signs, in actual practice, rarely require vocalizing, but we have furnished means, if wanted. The above illustrative words do not require vocalizing, the consonant outline being sufficient.

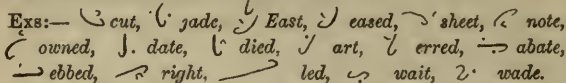
T and D Hooks.


A final small hook adds T, or D; generally T to *thin* CURVES, and D to *thick* ones.


In the case of *straight* down-strokes, T takes the *left-hand* side, and D the other. Up-strokes follow the horizontals for T side.

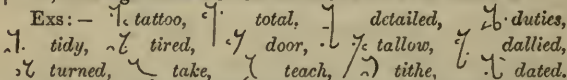
T-HOOK 

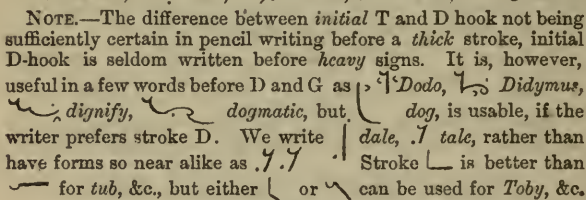
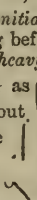
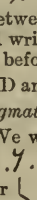
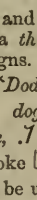
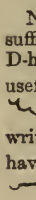
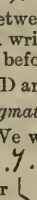
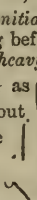
D-HOOK 

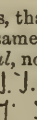
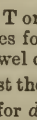
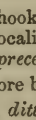
Exs:— 

For HT, HD,  are generally used, particularly when not joined to another stroke.

The T-hook may be joined to the *beginning* of a consonant, thus  *tt*; this sign thickened on the left-hand of the curve is D.

Exs:— 

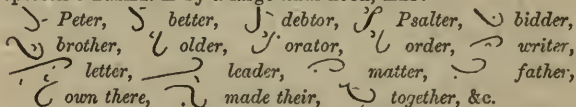
NOTE.—The difference between *initial* T and D hook not being sufficiently certain in pencil writing before a *thick* stroke, initial D-hook is seldom written before *heavy* signs. It is, however, useful in a few words before D and G as  *Dodo*, *Didymus*, *dignify*, *dogmatic*, but *dog*, is usable, if the writer prefers stroke D. We write  *dale*, *tale*, rather than have forms so near alike as  Stroke  is better than  for *tub*, &c., but either  or  can be used for *Toby*, &c.


Observe from preceding examples, that a T or D-hook, whether initial or final, follows exactly the same rules for vocalization as if the T were circle-S. When *initial*, no vowel can *precede* it; and when *final*, no vowel can *follow* it:  must therefore be written for *audit*, *edit*;  for *oddy*, and  for *data*, *ditto*.

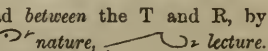
NOTE.—The vowel sign *ow* is *never* joined as a vowel: it is always written separately from the consonant, so that it cannot clash with joined curve-T.

Final Large Hook for TER, DER.

A final T-hook enlarged represents TER, and a final D-hook enlarged represents DER. The advanced writer occasionally represents THER-E by a large final hook, Exs:—



These large hooks are like the small T, D-hooks, no vowel can follow them; *oratory* must therefore be written  and not with the large hook used for *orator*.

Vowel *u* may be written to read *between* the T and R, by writing it outside the hook, thus  *nature*, *lecture*.

Thickened Hooks.

When a D-hook is wanted after a TR, or THR-hook, to form the past tense, avoid the tendency of the circular motion to form a circle instead of a hook, and check the hand by forming a dot-hook, thus *bettered*, *gathered*. If preferred, *bettered* may be used for *bettered*, but *gathered* is quicker than *gathered*.

When a D, DR, or THR-hook is added to a *thin* stroke, the hook may be *thickened*, thus, *seemed*. The thickening for D is, however, seldom carried out, being quite sufficient in this case. The thickening of the large hook after *—* and *—* (which is done without lifting the pen,) gives useful distinctions from words ending in TR, as *matter*, *madder*, *neither*.

Circle within a Hook, and Final Loops.

Circle-S can be written within a hook at the *beginning* of a stroke, but is seldom used within a LARGE *initial*-hook, without vowel following the S, except in *spl* and *sfr*, as *S splutter*, *splendid*, *spherical*, *screw*, *spreed*, *supper*, *swore*, *swerve*

Circle-S is written inside a final TR, or DR-hook, but a LOOP is provided to represent S following a *final* T, or D-hook, thus, *cotters*, *cots*; *debtors*, *debts*; *writers*, *rites*; *leaders*, *loads*; *guiders*, *guides*.

In the case of *half-length* signs, instead of the loop above given, a circle may be written, if preferred, inside a small final T, or D-hook, as *stands*, *strands*.

T-hook may follow a final *ds* loop; or, large ST circle may follow a *d*-hook, for *dst*, as *didst*. We prefer *didst*.

Vowels INDICATED by POSITION of an OUTLINE with respect to the LINE.

To make distinctions with fewer vowels, between words containing the same consonants, strokes are written *above*, *on*, and a few *through* the line, in accordance with the following rules:—

Outlines which represent only one word, and most words with several strokes, rest *on* the line, as very few *long* words need distinguishing from others, by variation of position.

Horizontals, or *half-length* signs, and any *upward* character with *first*-place vowel, (I and OI included,) are written *ABOVE* the line; those with *last*-place vowels, are written *ON* the line.

Double-length descending-strokes, with *first*-place vowels, rest *ON* the line; those with *last*-place vowels are written *THROUGH* the line.

Ordinary length, *non-horizontal* signs, containing *first-place* vowels, (No. 3 excepted,) are written ABOVE the line; those containing vowel No. 3 and *last-place* vowels, are written ON the line.

Words with OO, YOO, and OU, may be written THROUGH the line when a useful distinction is thereby obtained, without vocalizing, from other words written on the line, as | *day*, | *deu*,

↳ *uttermost*, ↳ *outermost*.

Ordinary length descending strokes combined with No. 3 vowel, are written on the line because most speakers pronounce *long* EH, rather than AY, when R follows. As either / or / may thus be written for *air*, *ere*, we prefer to give *descending-strokes* with AY and EH the *same* position, rather than write / , which would put the word pronounced with *ay*, as *ayr*; ON the line, and the other pronunciation *ehr*, ABOVE the line. This arrangement also brings a number of words to the more convenient 2nd, or *line* position, which words would, otherwise, be written above the line.

Although personally, we pronounce the class of words including *fair*, *where*, &c., with the vowel EH, (No. 3 long,) we write AY, (No. 2 long,) before R in *fair*, *fare*, *where*, same as before L in *fail*, *whale*, as many people, particularly in the Northern Counties, pronounce the same vowel in both sets of words, without its being influenced by a following R.

When a word contains *two* vowels, that in the *accented* syllable generally rules the position; *oppose*, would therefore be written *above* the line, and *appease* *on* the line.

When a word consists of several strokes, the first *descending* or *sloping* stroke is written in the specified position.

In the case of *double-length descending-strokes*, the *first-half* follows the rule for position; the *latter-half* being regarded as a *second* stroke. (See foot of p. 33.)

The preceding rules for outline positions may be set aside in the case of a few words, as follows:—

A *frequently occurring* word, irrespective of its vowel, may be written *on* the line when the the line-position is not needed for any other *frequent-word*. When two or more frequent-words contain the same class (or place) of vowel, the position of one may be altered to obtain a useful distinction, thus *done*, put above the line to avoid clashing with *down*, on the line, when the vowel is not inserted in either word.

A few words with *last-place* vowels, are raised *above* the line for greater convenience in joining them to following words in *Phraseography*, by the advanced writer. They are *in*, *to*, and the pronouns, *he*, *she*, *we*, (*ye*.)

Words excepted from Vowel Position rules.

Done, each, well, (and SIX already given.) Written ABOVE the line.
Ever, holy, know, no, men, then. " ON " "
Came, gave, other, thee, these. " THROUGH " "

In the following Table, the *Grammalogues*, or *Sign-words*, are arranged alphabetically, followed by the *Word-signs*, or *Logographs* which represent them.

The pupil will become easily familiarised with the following word-signs, most of them being complete outlines, minus vowels. When two forms are given for a word, the first one is oftenest used.

To assist the memory, note that the sign for IN "—" is the final portion of N, and "i" to is the beginning part of the letter T.

**TABLE of GRAMMALOGUES,
AND WORD-SIGNS, or LOGOGRAPHS.**

A, an	cannot	eyes	have
about	care	Few	he
according	character	first	her
after	Co.	for	here
all	come	from	him
and	came	General-ly	himself
any	could	go	high
another	Dear	give-n	highly
are	did	gave	hollow
as	do	God	holy
awe	done	good	hope
Be	down	Had	how
been	Each	had been	hundred
brethren	either	had not	I eye
but	England	hand	if
by	equal	happy	important
Call	evil	has	improve-d
can	ever-y	his	in

is o	one 2	thank)	Value c
it |	opportunity....	think)	very c
Jesus (	or /	that)	Was 3
Knew /	other)	the .	water s
know, no /	our /	their, there)	we ..?
Lord /	out +	them, they)	were /
large /	over)	thee)	what s
Man ^	owes)	these)	when ?
men ^	own)	thing)	where /
may, me ^	Part)	this)	whether)
my ..	perfect ..	those)	which (
member /	pleasure)	though)	while)
Mr. mere ^	poor ..	thousand)	who c
more ..	principle ^	to ..	whom c
might ..	put)	to be ..	whose)
mind ..	Remark /	too, two !	why /
Nature /	remarked /	towards /	will /
nearly /	See /	Under C	well ..
nor ..	shall)	unto o	with c
not ..	should)	up —	world C
note /	so ..	upon —	would 2 2
now ..	spirit 9	upright s	Year /
Oh!, owe ^	spiritual 9	us /	yes s
of ..	sure)	use s	yet s
off ..	Than ..	used s	you /
on ..	then)	usual-ly)	your /

PREFIXES and AFFIXES.

By *disjoining* a part of a word, we indicate another part *without writing it*. The writing of the disjoined portion pretty close to the remainder of the word, denotes its character as a *prefix*, or an *affix*. Word-signs may be thus used as prefixes, or affixes. The prefixes *con-* and *com-*, and the affixes, *-lity*, *-rity*, are most often thus indicated.

PREFIXES.

CON- sometimes by *kn*, as *kn* contention, *kn* confound.

CON- and also COM-, may be represented by a light dot, or by *proximity*; also COG- and CUM by *proximity*.

Exs.— *kn* contrary, *kn* conscious, *kn* accommodation, *kn* com-
comitant, *kn* discontinue, *kn* discomfort, *kn* I am confident,
kn we are convinced, *kn* has committed, *kn* recognize, *kn*
circumnavigator.

IN- &c. — joined, as, *kn* insecure, *kn* inform, *kn* or
kn intrench, *kn* intestate, *kn* indecision, *kn* interminable,
kn inconstant, *kn* incongruity, *kn* incompetent, *kn* income-tax,
kn introduce, *kn* intimate, *kn* independent.

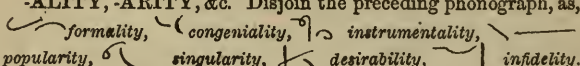
When the full N is more convenient than *kn*, write it *above* the line for IN, (same as for AN, EN,) to keep distinct from UN-, when the latter is written by *kn* on the line, thus, *kn* interred,
kn untired, *kn* entailed, *kn* untilled, *kn* enjoined, *kn* unjoined,
kn interview, *kn* interrupt, *kn* interception, *kn*
interpreter, *kn* enterprise, *kn* entertain.

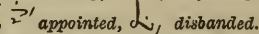
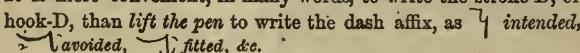
UN- &c. *kn* on, or above the line; or *kn* ON the line. Exs.—
kn unbind, *kn* unbound, *kn* unobservant, *kn* unavailing,
kn unailing, *kn* unfounded, *kn* ungracious, *kn*
unbelief, *kn* undesirable, *kn* unfair, *kn* uncivil,
kn undertake, *kn* or *kn* understand; *kn* unconditional,
kn uncommunicative, *kn* unconcerned, *kn* or *kn* un-
convinced. The small vowel sign for *un*, may be written unjoined,
above the line for NON-, thus, *kn* non-appearance, *kn* nonentity.

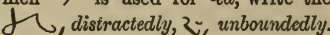
The letter N is *always* used for UN- when followed by *circle-S*, or ST, thus *kn* uncertain, *kn* unsteady.

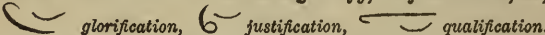
SELF- Circle-S, disjoined, as, *kn* self-sacrifice.


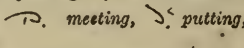
AFFIXES.

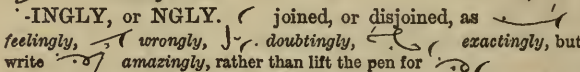
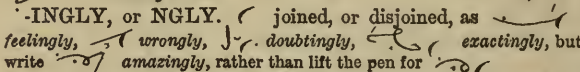
-ALITY, -ARITY, &c. Disjoin the preceding phonograph, as,


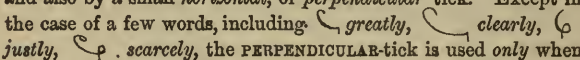
-ED. The vowel "e" dash, thus, . It is more convenient, in many words, to write the stroke-D, or hook-D, than lift the pen to write the dash affix, as .

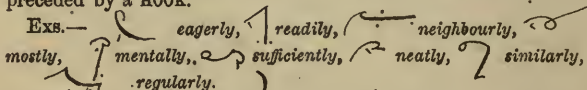
-EDLY. In words in which " / " is used for -ed, write the affix *thicker* to add -ly, thus, .


-FICATION. For words ending in -fy, disjoin the F, as,


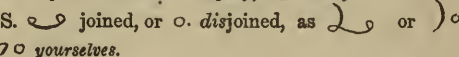
-ING. When more convenient than joining , the *i* vowel dot may be used as an affix for -ing, as .

-INGLY, or NGLY.  joined, or disjoined, as 


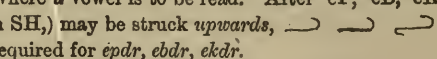
-LY is expressed by lengthening a consonant, by the letter L, and also by a small *horizontal*, or *perpendicular* tick. Except in the case of a few words, including , the PERPENDICULAR-tick is used *only* when preceded by a HOOK.

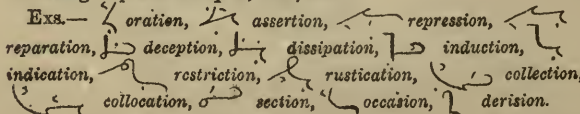
EXS.— 

-SELF. 

-SELVES. 























-SHIP. 

-TION.  or (*chn*) if the latter is better for joining, or for indicating where a vowel is to be read. After eP, eB, eK, (half-length SH,) may be struck upwards, 

EXS.— 





REMARKS ON PREFIXES AND AFFIXES.









In rapid writing, *contracted* prefixes and affixes may often be joined, or in some cases, *omitted*, without causing ambiguity, as,

 or  inconvenient,  or  incomplete,  or  accomplish,  circumvention,  circumstance,  consider,  condition, (writing *addition* ABOVE the line.)  self-improvement,  possibility,  disparity,  prosperity,  or  inferiority. In the following, and similar words, by taking the T-hook side for the *adjective*, and the D-hook side for the *adverb*, the *-ly* may be implied, thus,  evident,  or  evidently,  instant,  or  instantly.

The disjoined tick ED, dot ING, and joined tick for LY, should be used *only* when *-ed*, *-ing*, or *ly*, forms a distinct, *independent* syllable.

VOWELITIC REPRESENTATION of H, Y, W.

Occasionally, it is convenient to omit the alphabetical forms, and drop in one of these letters (after the manner of a *vowel*,) in the middle of an outline. In the case of H, this is done by the *repetition* of the vowel sign, thus,  Tottenham,  Whitehaven,  from Heaven,  neighbourhood.

For Y, the sign \wedge is used, and $\vee\vee$ for W, WH, written to the middle of a stroke for ANY following vowel, as  Bunyan,  gradient,  million,  languish,  frequent,  between,  or  which-ever.

We give below, a complete set of vowelitic Y and W marks which include the *exact* following vowel, but the representation of Y and W is already so copiously provided for in British Phonography, that the use of these signs is *optional* in English Shorthand. All the signs except \succ and \prec are the Y or W-hook in various positions, a perpendicular stroke representing the *dot-vowels*.

Y &c., \uparrow |yat, \uparrow |yate, \uparrow |yet, \uparrow |yeet, \succ |yot, \succ |yut, \prec |yoht, \prec |yoot.
 W &c., \uparrow |wat, \uparrow |wait, \uparrow |wet, \uparrow |weet, \succ |wot, \succ |wut, \prec |woht, \prec |woot

UNFREQUENT DIPHTHONGS.

Of the following diphthongs, four are monosyllabic, viz., \vee | ahee (yes,) \vee | ayee (aye, ever,) \prec | chee, \succ | uhee. \vee | \prec | are used by some speakers instead of pure AY.

\vee | ah- \dot{i}	\prec | ay- \dot{i}	\uparrow | \dot{i} -ah	\uparrow | \dot{i} -ay
\vee | ahee	\vee | ayee	\uparrow | ee-ah	\uparrow | ee-ay
\prec | chee	\succ | uhee	\uparrow | ee- \dot{i}	\uparrow | ee- \dot{i}

²| aw-ī ⁹| oh-ī ⁵| oh-ě ⁵| oh-ee ⁴| oo-ī ⁵| oo-ě
⁵| ee-ō ⁵| ee-ū ⁴| ee-oh ²| ee-ū ⁴| ū-ī ⁴| ū-ě

The separate, single vowel signs, can be written, if preferred, for most of the diphthongs just given. In that case, if the vowels occur between *two* phonographs, the writer will give one vowel to each stroke. If *both* have to be written to *one* stroke, write nearest the consonant, the vowel which reads nearest; or, in other words, write the vowel which reads *last*, *under*, or on the *right-hand* side of the preceding one.

British Phonography gives, by the simple vowels being adapted for joining together, special facilities for forming diphthongal signs, as shewn in the following examples.

Illustrative WORDS containing DIPHTHONGS.

	DIPH- THONGS	SIMPLE VOWELS		DIPH- THONGS	SIMPLE VOWELS
Caiaphas			Gruel		
Solfahing			Theology		
Clayey			Museum		
Asiatic			Ratio		
Re-admit			Re-open		
Gladiator			Re-unite		
Creator			Dewy		
Re-erect			Fuel		
Reiteration			Dietary		
Coadjutor			Violence		
Coincident			Duodecimo		
Coerce			Vowel-itic		
Coeval			Iota		
Ruin			Ohio		

In some words, the writer can use either *vowelitic-y*, or one of the diphthongs on preceding page, but the former is generally preferable. The diphthongs are used when final, with no consonant following, as or *champion*, or *notorious*, or *meridian*, *India*, *folio*.

JOINED INITIAL VOWELS.—These are occasionally used to distinguish words with similar consonants.

Exs.— *Amen*, *Annie*, *Ann*, *annotation*,
notation, *amend*, *emend*, *mend*, *airy*,
area, *era*, *issue*, *even*, *vain*.

Curves are not joined initially as vowels, except in the word *soft*, and in a few words, as *iron*, or *ironical*, *irate*, *iris*, *eye-lid*, *eye-sight*.

JOINED FINAL VOWELS.—*U* may be joined in *new*, *few*, and *I* in such words as, *dry*, *dine*, *pine*.

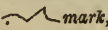
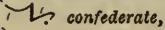
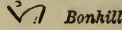
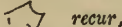

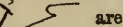
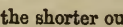
IMPERFECT HOOKS.—In some cases, when a hook cannot be perfectly formed, a partial hook will suffice, as, *election*, *behave*, *pantomime*, &c A touch may be given to these hooks, to complete them, when dropping in the vowels, but they are sufficiently legible without any addition.

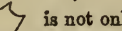

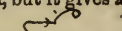
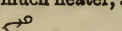

Hooks may occasionally be omitted altogether, or added when vocalizing, as *Scotland*, *contentment*, *advantage*,
thoughtful, *goodness*, *greatness*, *temper*,
wondrous, (*wonders*), *wonderful*.

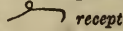


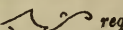



SUBSTITUTION OF SIGNS.—The signs for the similar sounds *ch*, *sh*; *j*, *zh*, may occasionally be interchanged to secure a more convenient joining:—thus *chn* for *shn* (*tion*) in the word, *vocation*, (see affix *-tion*, p. 33,) *zhn* for *jn* in the words *origin*,
January, *generous*, *generation*, or *stranger*.

WRITING VOWELS TO CIRCLE S AND ST.—When there is a half length consonant preceding a circle and stroke, by writing the vowel by the side of such circle the vowel reads *before* the S or ST, as, *Mormonism*, *ministry*, *antagonistic*, rather than write


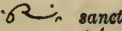
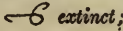


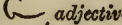
BEST OUTLINES. As a general rule, those outlines should be chosen, which, while free and facile, also allow the writer to express clearly the required vowels. For short, primitive words, outlines should be preferred which, by a simple addition thereto, will represent a more lengthy, derivative word.

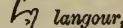
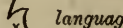
The shortest outlines to the *eye*, are not always shortest to the *hand*. Longer outlines which may be written with more freedom of hand are often preferable. For example, the following outlines, although longer to the *eye*, are better outlines than the shorter forms given after, as regards facility in vocalizing, and speed in writing. Exs.—  *mark*,  *confederate*,  *Bonhill*,  *recur*;    are the shorter outlines.

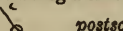
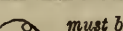
For the word *recur*,  is not only a better outline than  for the primitive word, but it gives a much neater, and more easily vocalized outline than  or  for *recurrence*, viz. .

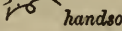
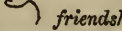
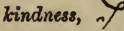
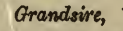
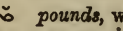
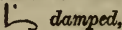
JOINING HALF-LENGTH CONSONANTS.—Except in the case of a few unmistakable combinations, as  *reception*,  *exaction*,  *manifest*,  *requirement*,  *Ireland*, half-length signs should not be joined to full lengths, when the point of junction is not defined by an angle. The separate, full sized letters *p n*, *t n*, must therefore be used in the words  *cheapen*,  *Ashton*, &c.


OMITTED LETTERS IN THE MIDDLE OF WORDS.









K may be omitted after NG, in such words as  *anxious*,  *sanctify*,  *extinct*; also before T-hook in  *respectful*,  *expectation*,  *adjective*.


G may be omitted after NG, in  *langour*,  *language*.



The small *s-circle* being a trifle speedier than the large *St-circle*, it may be used in  *postscript*,  *must be*, &c.







D may be omitted in  *handsome*,  *friendship*,  *kindness*,  *Grandsire*,  *pounds*, writing circle instead of loop *ds* in the last word. The D is often omitted in the *speaking* of these words, also the P in such words as  *damped*, in which the thickening of the second stroke, to add *p* is optional.










NG ADDED BY SHORTENING.—The advanced writer may, when N is followed by K, G, add NG instead of N by shortening a phonograph. The writing of half a stroke and  is often thus



saved. Exs.—  or  *banker*,  or  *drink*,  or  *length*.
The addition of *ng* rather than *n* by shortening, can be shewn, if desired, (but is not necessary) by intersecting the shortened stroke by a light dash, as  or  *nangle*.






MP, MB. The *mp* sign may also represent *mb*;  *embitter*.


MEDIAL BACK-HAND CIRCLES. These circles represent S-and-a-hook to the beginning of the following stroke, as  *dissection*,  *dishearten*.




USE OF CURVE-W. *Curve-W* is not only available when a vowel precedes it, as,  *awaited*, but is also useful when a word, or a part of a word precedes *way*, as  *out (of the) way*,  *by way of illustration*,  *by-way*,  *railway*,  *causeway*.

WORDS WITH FINAL -ER. The general rule to write *downward R* for the final letter, in this class of words, may be set aside in the case of a few words in which *downward-r* would not give a good joining, as  *thinner*,  *strengtheners*,  *pensioners*,  *gatherers*,  *furtherers*,  *dinner*, ()  *mountaineer*,  *advertiser*. In some words ending in *-er*,






the *downward-r* could be used by altering the outline of the primitive word, but it is better to keep the *original form*, and to join *upward-r* for final *-er*. Exs.—  *tattler*,  *brawler*,

 *plasterer*, rather than     In



common words containing several strokes, the writer can use either the downward or upward final-R. The latter is speedier, the hand descending a stroke less BELOW the line, thus 



Professor,  *transpire*,  *midsummer*,  *Redeemer*.










 is written for *power*, and  *powerful*,  *power of*.





CON-, OR COM- PRECEDING P, B, &c. When one of these syllables precedes P, B, &c., the horizontal form is used, *con-* or *com-* being considered just as a preceding vowel, but the words with these prefixes are written ON the line for distinction, as  *apply*,  *comply*,  *combined*,  *action*,  *connection*.







In downstrokes, as well as horizontals, words with *con-* gener-








ally take the line, as  .. *damnation*,  *condemnation*.







In the case of *two* words each containing a first-place vowel, the one with a *commencing* first-place vowel, takes the first position, as  *adversity*,  *diversity*.




INITIAL PER-, &c.—The horizontal sign  is sometimes used for this syllable to get useful distinctions, and also to obtain for some words, shorter outlines than P and R would give, as  *permit*,  *promote*,  *persecute*,  *prosecute*;  *perverter*,  *parsimony*  *paragraph*. A few words in which  is preferable to the separate B and R strokes, will be found under "B" in the Alphabetical list of Word-outlines, p. 53.



The alphabetical *p-r*, *b-r*, are used in short words such as  *park*,  *perch*,  *Burke*,  *barge*.

TWO-STROKE OUTLINES ENDING IN -TS, -DS, &c.—In this class of words, the final circle may be written on the most handy and graceful side: we would, therefore, write  *notice-d*,  *reduce-d*, rather than    

S-P and S-B.—The outlines   being indicative of a vowel *before* the stroke, these signs may be used instead of  when more convenient, as  *separate*,  *submit*. Sloping  is easier than  for pen-writing.

QUADRUPLED EK, EP.—In using these horizontal, straight letters, those who prefer to write one long, free, dashing stroke, rather than make an angle, may double the sign lengthened to add L, and thereby express an added R, thus  or  *secularly*,  *particularly*,  *popularly*. The vocalization is unaltered, as shewn in the first illustration, the last-half of the stroke being considered as the added R. *Upward-L* may be made double length and written *flattish*, in a few words, to represent LR, as  *pedlar*,  *dollar*. It is *not* desirable to write curved horizontals more than double-length.

UPWARD L, LN.—Upward L may be differenced from upward-*r* by *extra* flatness, as well as extra length; this keeps the end of the stroke from rising too far above the line. If written flattish, final *ln* may, in a few words, be excepted from the rule against writing thick strokes upwards, as  *Catlin*,  *Newfoundland*,  *fraudulent*.

THICK-N, when preceded by a vowel at the BEGINNING of a word, may be shortened to add *n*, as,  *inanition*,  *Annandale*.

INITIAL SS-LOOP.—The Y-loops excepted, *any other* loop at the *beginning* of a stroke, represents SS. When standing alone, the writing of the SS-LOOP is commenced on the *right-hand* side, and the downstroke written thick, to keep distinct from the sloping Y-loop, thus *o* SS, *o* Y. Before upward-N, the thickness distinguishes Y from SS, as *ſ* unite, *as is not*. The SS-loop is not joined as an almost detached loop to a following stroke, *a a* being *yk, yf*, and *l e* *ssk, ssf*. —Exs.
... his sake, *as safe as,* *I has said,* *has sold,* *is sold.*

Compound Words.

Before, therefore, therefrom, wherefore, wherefrom, within, without,
 Thereat, thereto, therein, thereon, thereupon, thereof, therewith.
 Whereat, whereto, wherein, whereon, whereupon, whereof, wherewith

Compounds commencing with "Here," are formed like above "Where -" combinations.

Positive and Negative Words.

Although *position* might distinguish *immortal* from *immoral* on ruled paper, it is best to write the additional syllable for the latter, thus *immortal*, *immoral*, *immaterial*; also write *illegal*, *irregularity*, *innocuous*.

VOWEL EXHIBITOR.—It is sometimes convenient to have a full-length sign, alongside of which to place vowels, or diphthongs, for distinctness and certainty of expression. The sign || can be used, as || 'ahoh, || c'oo, || c'uhoo, &c. The common vowel-words and exclamations are written alone, as Ah, Ah, ah, Ahee, (yes, indeed!) v Aye? Ave, Oh, owe, < Oh, oh!

VOWEL IN THE LAST SYLLABLE OF "FREEDOM, NATION," &c.

In these, and similar syllables, Mr. Isaac Pitman prints, in phonotypy, the vowel sound heard in the first syllable of "ominous," our No. 5 short >||, while Mr. Alex. John Ellis, B.A., who has also given much of a very useful life to the study of Phonetics, and the development of Phonotypy, prints the vowel heard in the first syllable of "umbrage," our No. 6 short, viz., >||. Opinion being thus divided, we would suggest, that in British Phonography, an intermediate vowel be used, by writing above vowel to the *middle* of the consonant, half-way between No. 5 and No. 6,

thus giving neither nor , but freedom, a vowel *mid-way* between the two pronunciations. The short, indefinite sound in question, may be called "the natural vowel," or "the demi-vowel."

MARKING OF ACCENT.—This is rarely necessary in Shorthand, but, in the case of words commencing with CON-, when the accent is on this syllable, *kn* can be written, and the dot CON when the accent is on the following syllable, as, convert, noun; convert, verb; convict, noun; convict, verb. In some words, the difference of the vowel, if inserted, indicates the accent, as *présent* (n.), *present* (v.)
 produce (n.), *produce* (v.)

INITIAL CAPITALS.—A small cross *above* the line shows that the first letter of the word which follows, is to be a *capital*. Initials of names are best in longhand. Instead of a cross, the writer can, if preferred, make a stroke parallel to the intended capital, thus .. or . the *Times*; Prof. Penny; or Dr. Johnson.

FIGURES.—Arabic numerals stand out best amongst shorthand characters, and are generally preferred, except for high numbers, when phonographs save the writing of a number of cyphers. TH ..) *through* the line representing *thousand*, write longhand "th." after an ordinal number, as 4th, 15th. Exs.—2 ..) = 2000; 20 ..) = 20,000; 4 = 400,000; 77 = 77,000,000; 18 = 18,000,000,000; 3 ..) = £3000.

FIGURES FOR TEXTS.—Write the No. of chapter *above* the line, and the verse No. *on* the line, as, 1 Peter, or 6 10 &c.

STOPS are written as usual, except the *period*, for which a small cross is preferable, , ; : × Some writers use a right-hand, long, sloping stroke for the end of a sentence, or to separate a question from an answer, some reporters keeping the questions to the left-hand side of the page and the answers to the right-hand side.

Interrogation; Exclamation; = Hyphen; Dash, or for underlining phonographs to indicate *italics*. Parenthesis marks should have the *ends* thickened, thus () to avoid clashing with double-length () The sign is sometimes used in phonographic letter writing to denote a smile, or fun in connection with the remark preceding it.

SUNDRY REPORTING MARKS.—Write a large caret \wedge for an omission in a speech, and leave space according to its extent. A capital \mathcal{I} may be written if the voice of the speaker be *Inaudible*.

When there is a doubt as to the correct hearing of a word, or sentence, write longhand q for *query*.

A cross \times (consonant size,) implies error; if on the part of the speaker, join circle-s to the last stroke. \times

After taking down a few words of a quotation, or passage of Scripture familiar to the writer, a common “ \mathcal{H} ” may be used for the remainder, excepting the few concluding words, which should be written, to show the length of the quotation.

Important and leading remarks may be made conspicuous amongst the other matter, by the common marginal strokes, but following each remark, is more definite and striking.

We may remark here that some writers leave about $\frac{1}{4}$ inch of a blank space to indicate the end of a sentence, instead of writing the small \times

Two small crosses $\times \times$ may be used to denote the completion of the answer to a question; the conclusion of an address, or the end of one of the heads of a discourse.

In note-taking, an outline, or Phraseograph to which the writer wishes to refer at leisure, should be encircled. Attention may thus be directed either to an incorrect outline, inadvertently written, or to a specially good outline, or phrase, used by the writer for the first time, and of which he should make a memorandum.

“THAN” IN PHRASES.—The N added by *shortening* may be used to represent *than* in a few common phrases, as \dots more (th)an, σ smaller than, \vee or $\}$ better than, \cup greater than, \mathcal{L} longer than.

INITIAL I.—The sign \wedge may be lengthened for joining, thus, \wedge or \wedge as in \wedge I do, \wedge I can, \wedge I think, &c. See *phraseographs* under “I.”

The outlines and Phraseographs given in this work, are in many cases suggestive examples, upon the basis of which, other combinations can be formed, if desired, for gradual incorporation in the writer’s shorthand practice.

We recommend the student to make himself pretty familiar with the ground-work of the System, before using many contractions. He can then gradually adopt additional contracted outlines and phraseographs according to his requirements.

Remarks on the following extended List of Word-Signs and Grammalogues.

The consonantal power of the system obtained by the use of the abbreviating rules is very strikingly exhibited in this table, particularly the advantages derived from the two directions in which certain letters are struck. The choice of either side of straight signs on which to write circle *s* and *st*, gives great power and certainty to the writer, enabling him, without fear of mistake, to distinguish many words from each other, independently either of vowels, or position of outline in relation to the line.

The general rules for writing are, in a very few cases, departed from, to avoid risk of certain words clashing, when unvocalized; for example,—downward L for *last*, *loosed*, to distinguish, irrespective of vowels, from the other adjectives, *lost*, *least*, containing the same consonants. Instance also upward-R for ARE, and *eKD* for COULD, the latter, because $\curvearrowright kd$ would be too near the half-length sign $\curvearrowleft cannot$, with a *contrary* meaning.

The following list, which contains many of the words given in the Alphabetical Table, p. 35, but arranged under the *Consonant* headings, is not intended to be committed to memory. The bulk of the signs being perfect outlines of words, *minus* the vowels, or dot *con-*, a few readings and an occasional reference, will, in most cases, make the pupil sufficiently familiar with the various details. If the pupil will take note of the *few* signs which do NOT contain ALL the consonants in the word, or phrase represented, his writing practice will familiarize him gradually, and almost imperceptibly with the bulk of the other words.

In addition to single words, a goodly number of short Phrases are given in the list, which will be found very useful in quick writing.

CONTRACTIONS.—“*Phr.*” means, “used for joining in Phraseography.” “*Voc.*” means *vocalize*, or insert vowel.

The position of the FIRST word in a phrase, rules the position of the one joined to it, but a FIRST-place horizontal, or *small* word-sign may be raised or dropped half-a-stroke to accommodate the position of the following word, as $\curvearrowright \dots we go,$ $\curvearrowleft we give,$

$\curvearrowleft \dots we gave.$

“TO BE, TO BEAR.”—In these phrases, (under *B*, p. 49) the “*to*” is considered as if it were a *vowel* preceding the horizontal sign: $\text{—} to be,$ $\text{—} to bear.$ The word “*have*” in the phrase $\text{—} have been,$ is similarly implied.

Note that *THR* represents either *their*, or *there*, though one word may be given in the following list; and the *joined s-circle*, either *as*, or *has* in the *first* position, and either *is*, or *his* in the *lower* position.

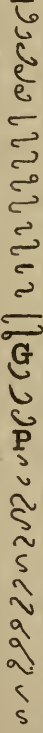
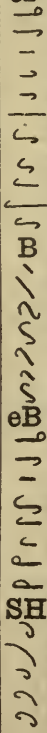
Extended Consonantal List of Single-Stroke Word-Signs, and Phrase-Signs;

Most of the Strokes becoming Word-Signs, or Phrase-Signs simply by the Omission of Vowels.

N.B.—The Shorthand signs are written smaller than usual, owing to the closeness of the letter-press lines.

The first words in the lines are written in the first position unless preceded by 2 to indicate the 2nd position; 3 means 3rd position.

A few two-stroke outlines are inserted to show distinctions between words containing the same consonants.

<p>K </p>	<p>Co., 2 come, 3 came Cos., cause, 2 case cannot, 2 count cried, 2 cared, court [come sky, 2 h-as come, sake, 3 is scant, scanned, 2 consequent EXAMPLE, 2 ache, exam- act, 2 could, wicked [ples action, 2 connection across, 2 acres, accrues according-to, 2 accrued [ed account, second, 2 sicken- QUITE, acquit, 2 quit quantity, 2 queen acquaint, 2 quaint equal-ly, sequel has equalled, 2 is equal to GO, ago, 2 give, 3 gave God, 2 good, guide gather, 2 give their, gutter agreed, 2 great, grade 2 PAY, 2 put, 3 compute point, pint, 2 paint [pound penned, pined, 2 pained, pled, 2 played, plead, 3 plough- plot, plight, 2 plate [ed planned, 2 planed, complain- plant, 2 plaintiff, plaint [ed part, 2 pray, 3 poor pride, 2 prayed, 3 proud special, 2 spirit, speak spoil, 2 spiritual has paid, 2 speed, 3 is paid 2 happy, 2 happy to happened, happen to.</p>	<p>eP </p>	<p>HOPE, 2 up, hopes oppose, 2 appease, compose hope to, 2 up to, compete open, or 2 — upon opened, 2 compound appoint appeal, 2 compel, compile applied, 2 complied, complete 2 complaint, compliant perfect, per, 2 upper, compare perfectly, parliament, 2 April opportunity, 2 upright BY, boy, 2 be, bay, 3 bow ban, 2 been, bane, boon by all, ball, 2 bill bled, 2 bleed, blood blot, blight, 2 bleat braw, 2 British brawn, bran, 2 brain, brown habit, 2 had been EBB, to be, 2 obey abase, 2 abuse abet, abbot, 2 about, abate have been, 2 combine able to, or to bear, 2 bear (bar in <i>Phr.</i>) born, 2 burn h-as to be, 2 is to be as is to be SHE, 2 should, 3 issue, or she had, 2 shut, sheet she will, 2 shall, or [ioned sha'nt, shall not, 2 commiss- 2 sure, share, assure short, 2 shared, assured</p>
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ZH 2 That; to ease) **TH**
 that had, 2 that would
 2 that will, usual-ly
 2 pleasure

CH EACH, 2 which, (which will
 each had, 2 which would
 chairman, 2 chain
 chair, 2 church

J JOY, 2 Jesus, age, 2 Jew
 general-ly, join, 2 June
 joined, joint, gent, 2 agent

T AT, ought, 2 it, 3 out [his
 at his, 2 it is, teas-e, 2 out (of)
 oats, 2 its, eats, 3 outs
 at it, 2 it ought, 3 out (of) it
 at its, 2 to its, 3 out (of) its
 ought to, 2 it would
 ought there, 2 out (of) their
 ought not (to)
 at all, 2 it will (tell in *Phr.*)
 sty, stow, 2 stay, 3 stew
 sight, 2 sit, seat, 3 stew
 2 state. *C. L. P. P. h.*

D DIE, add, 2 do, day, 3 due
 dies, 2 does, days, 3 dues
 adds, odds, 2 do his, aids
 audit, 2 edit, debt, 3 doubt
 daughter, 2 debtor, 3 doubter
 auditor, 2 editor
 added, died, 2 did, deed
 done, dawn, 2 down, din
 do not, 2 did not, *insert i J.*
 idol, dole, 2 dull, deal
 idle, 2 deliver *C*
 delight, 2 delivered, adult
 Dr, draw, 2 dear, 2 during
 sad, side, 2 said, seed, 3 sued
 sadden, 2 sudden
 has done, 2 is done
 h-as to do, 2 is to do
 h-as said, 2 is said
 had, 2 head, heed, 3 how do
 had done, 2 hidden
 had to, 2 headed, 3 how did
 had not
 you do, *P* you do not

TH HATH, 2 thing, 3 thousand
 thank, 2 think, thin
 author, 2 three, 3 through
 throat, 2 third, 3 throughout
 thrall, 2 through all [3 thee
THOUGH, thy, 2 them, they,
 those, 2 this, thus, 3 these
 than, thine, 2 then
 though all, 2 they will [are
 either, they were, 2 there, they
 therein, their own
 2 there will
 they had, 2 they would

N ON, *C* 2 no, know, 3 now
 not night, 2 note, nett
 neither, 2 know there
 enter, 2 nature, *P* hunter
 entered, *C* 2 natured
 only, 2 null, nil
 nor, honor, 2 near, *P* inner
 nor will, 2 nearly
 h-as no, snow, 2 is no, son
 has not, sent, 2 is not, saint
 as is only, *P* unite, 2 unit
OWN, 2 any, inn
 owned, hand, or *C*; 2 end
 anon-ymous-ly; *P* unanimous-
 enhance, 2 announce [*ly*
 sign, (v.) 2 sun, sane
 signed, 2 sound, (send in *Phr.*)
 yon; *C* yonder; *C* hind
OR, ore, 2 remark, 3 h-our
 ores, 2 airs, ears, 3 h-ours.
 arose, 2 remarks, 3 arouse
 art, 2 remarked
 order, or there, ordered
 earn, *voc.* 2 our own
 earned, 2 around
 h-as our, 2 is our
 Sire, 2 sir, 3 sour, sewer
 strode, 2 strayed, 3 strewed
 strong, 2 strain
 strand, 2 strained
 star, store, 2 stir, stair
 start, 2 Stuart
 stored, 2 stirred, 3 steward

7	where, war, 2 were (see <i>w̄hr</i>).	7	2 till it. <i>7</i> till its
2	where there, warder, 2 were	2	2 till there
9	swore, 2 swear, as were [there	L	LAW, lie, 2 Lord, lay, 3 lieu
1	her, higher, 2 hear, 3 how are	1	let, light, 2 late
2	hers, horse, 2 here is	2	latter, letter, 2 later
2	heart, 2 hurt	2	ladder, 2 leader
2	hard, 2 heard, haired	2	last, lest, 2 least, list
2	tire, tore, 2 tear, tare, 3 tour	2	has let, slight, 2 is late, slate
2	door, 2 dare, <i>2</i> 2 durst	2	we will, wallow, 2 will
2	WRITE, wrote, 2 rate, 3 root	2	we let, wallet, 2 will not
2	rider, redder, 2 reader, 3 ruder	2	Walter, 2 will there [will
2	are not, rent. <i>2</i> 2 round	2	he will, hollow, 2 holy, how
2	straw, 2 stray	2	follow, folly, 2 fellow, fully
2	starry, story. <i>2</i> storied	2	ALLEY, ally, 2 allow
2	strait, 2 street, straight	2	2 allow it. <i>2</i> 2 allow its
2	we are, wiry, 2 were, weary	2	2 allow their <i>2</i>
2	we are not, 2 were not; or <i>2</i>	2	h-as allowed. <i>2</i> 2 as is allowed
2	where, <i>2</i> where there	2	sally, sallow, 2 silly, sully
2	her, Harry, 2 how are, hurry	2	highly, hallow, 2 hilly
2	horrid, 2 hurried	2	wily, 2 Willie, woolly
2	for, fore, fire, 2 fear, fair	2	tally, tallow, 2 to allow
2	fort, fired, 2 feared, fared	2	SO, saw, 2 us, see
L	ALL, oil, 2 large, ill, 3 owl	2	assign, sign (n) 2 soon, sin, seen
2	else, oils, 2 ills, ails	2	assail, 2 soul [(son in <i>Phr.</i>)
2	all his, lass, 2 loose	2	asset, sighed, 2 East, 3 oust
2	last, 2 loosed	2	assigned, assent, 2 sinned
2	all had, old, 2 ailed, <i>2</i> Lord	2	EYES, owes, 2 Israel, 3 whose
2	all their, older, 2 elder	2	ozone, zone
2	alone, line, 2 lane, lean	2	2 zeal, easily, or <i>2</i>
2	land, lend, 2 leaned	M	AM, my, 2 may, me
2	all our, 2 allure	2	might, met, 2 meet, mate
2	as all, slow, 2 slay, <i>2</i> slain	2	man, mine, 2 men, mean
2	soil, sell, 2 sail, seal	2	more, 2 Mr., mere
2	slower, 2 slur	2	more than, morn,
2	solar, 2 sailor, [slid	2	2 merely. <i>2</i> 2 more or less
2	as old, slowed, slide, 2 solid,	2	some, as my, 2 same, seem
2	sold, 2 sailed, sealed	2	small, smell. <i>2</i> smile
2	well, wall, 2 will, 3 wool	MP	IMPORTANT-ce, 2 improve-d
2	wild, walled, 2 willed, world	2	impossible, 2 impose
2	wilder, 2 will there	2	impel, 2 impale
2	as well, 2 as will, swell	2	employ, ample, 2 humble
2	hall, w-hole, 2 hell, heal	2	employer, ampler, 2 humbler
2	halt, <i>2</i> halter	2	embed, 2 impede
2	holder, whole of their	2	member. <i>2</i> remember
2	tall, toil, 2 tell, till, 3 tool	F	OF, 2 if, fee. <i>2</i> few
2	told, 2 tilled, tailed	2	of his, office, 2 if his, face

<p>after, fight, 2 fate, fit [ter of their, father, 2 if there, fit- fault, felt, 2 filled falter, 2 feel there, filter flatter, 2 flutter. ✓ flattery from, 2 free, ✓ offer 2 freely, frail HAVE, 2 eve, view heaven, 2 vain. ~ even have all, avail, 2 evil, vale value very, every, 2 ever very well, 2 ever will WHY, 2 whether, why why had, 2 why would why there, 2 whether there when, whine, 2 whin when there while, 2 why will, whale WHY.) also what, white, 2 whit whiter, why there, 2 whither WE, 2 with, wee was, wise, 2 with his was to, 2 waste or we had, 2 wait, wit water, 2 waiter</p>	<p>W₃ WOE, 2 way, woo woes, 2 ways, would his we would, wide, 2 would, 2 away.) 2 await [weighed wine, wan, 2 one, win want, went, 2 wind [Phr.] Y_r YE, yesterday, 2 yea (you in yet, 2 you ought yes, 2 use, verb. ♂ used ye had, 2 ℓ you had ye, 2 you, (joined to ~ &c.) 2 youth,) youth (ful,) youths 2 use, noun. ♂ use of H_e HE, 2 how. ♂ Hugh, or ℓ he has, 2 how is, house he has to, 2 haste, hissed HIGH, hoe, 2 how, hay high as, hose, 2 how is. (house host, 2 housed [in Phr.] HE, ♂ he is. ℓ he had</p>
	<p>NOTE.—Above downward <i>he</i>, with- out hook, is used only <i>alone</i>, or when <i>commencing</i> a phrase, when its 1st position, in addition to its thinness keeps it distinct from / <i>you</i>. When / is not available, < is provided for <i>he</i> when a downward form is required in a Phrase.</p>

REMARKS.—The reader will notice the omission of the word *of* in some of the short phrases in preceding list: other unimportant words may be omitted in rapid writing, and occasionally, the omission may be indicated by writing the words closer together. Exs.— ℓ *it would (have) been*, ℓ *body (and) mind*, ℓ *one (or) two*, ℓ *two (or) three*, ℓ *one (of the) most*, ℓ *plan (of the) campaign*, ℓ *delivery (of the) lecture*, ℓ *encouragement (of the) culture (of the) fine arts, &c.*

After the manner of the words given in the following list which may be contracted, in lectures on special subjects other contractions may be extemporised. The beginning part of a long word will often suggest the remaining portion of both ordinary and technical words, as ; ℓ *introductory*; ℓ ; ℓ *disinterestedness*; ℓ ; ℓ *observation*; ℓ ; ℓ *attraction of gravitation*; ℓ ; ℓ *chemical*; ℓ ; ℓ *chemical analysis*; ℓ — e ; ℓ — ℓ e *double decomposition, &c.*

Vocabulary of many Useful Words; with Best Outlines to represent them.

Some of the FULL outlines may be CONTRACTED; generally, by OMITTING the MIDDLE, or LATTER-PART of the WORDS. In the cases referred to, letters which may be omitted are enclosed in ().

Abandoned	arrangement	beyond
abbettor	ascertain	boisterous
abundant	assemble(ly)	book-binder
abstin(ence)	assignment	book-seller
acknowledge	assignment	botanical
activity	association	burglar
adjournment	Atlantic	burlesque
administered	attentive	butter
administrator	augmentation	
administratrix		
afternoon	B	Cabi(nct)
afterwards	Bankrupt	calv(inism)
agriculture	bankruptcy	calender
altogether	banter	candidature
amanuensis	barbaric	candlestick
ancient	barbarism	cap(able)
angle	barbarity	cap(tain)
ante-christian	barbarise	capital
antichristian	barbarous	carnal
apartment	bar-keeper	cathol(ic)
applic(able)	behind	catholicism
arbiter	belong	caution
archbishop	benign	certainly or
architecture	benignity	certainly or
aristocracy	benefactor	certificate
	benevolence	chair or

champagne
 chapter
 characterised
 characteristic
 cherish
 circle
 circumscription
 circumspect
 circumstantial
 collapse
 college
 colony
 Colonel
 combination
 comfortable
 commandment
 commendation
 commerce
 commercial
 commiserate
 commissioner
 commit
 committee
 commonly
 communion
 communication
 commute
 compendium
 competitor
 concernedly
 concerning
 concession

condensation
 conference
 confinement
 conscience
 conscientious
 conservative
 conservator
 considerable
 consideration
 consistent
 consistency
 consign
 consonant
 constabulary
 consternation
 constraint-ed
 constriction
 construction
 continental
 contingency
 continual
 contraction
 contradiction
 contrary
 contribution
 controversy
 co-operation
 corner
 correction
 corrupt-ion
 cotton-market
 countenance

counterfeit
 counter-man
 countryman
 covenanter
 criminal
 cross-examine
 [also for]
 cultivator
 custody
 cylinder

D

Dangerously
 debenture
 Decem(ber)
 declared
 defaulter
 defen(dant)
 defi(ciency)
 degeneration
 delightful
 delinquent
 demonstrate
 demonstrator
 denomination
 depart(ment)
 dependant
 derange
 derogatory
 describe
 designation
 detestation
 Deuteronomy

devel(op—ment)

difficult

digestion

dignity

dilapidation

disappointment

disch(arge)

dissimilar

dissatisfaction

distinct-ion

distinguish-ed

distinguishable

divine-ity

doctrine

domestic

double

doubtful

doubtless

downwards

drilled

duchess

ducal

E

Earldom

Eastern

Easterly

Eastward

ecclesia(stic al)

economical

efficacy

efficiency

elastic-ity

embankment

embellish

embodiment

embroider

embroil

encounter

endorse

English

enlarge

enlightenment

enliven

enrich

enthusia(sm)

entire

entirety

entreaty

enunciate

episcopalian

espe(cial-ly)

essential

esta(blish)

evangel(ical)

everlasting

examination

excellency

exche(quer)

excommunication

executor

executrix

explanation

extinguish)

extra

extraor(dinary)

extrava(gant)

extremely

exemplary

extinction

extinguished

F

Faithful-ly

familiar

furtherance

fastidious

fictitious

finan(cial)

foreigner

forswear

fortune

fortunately

franchise

Frenchman

friendship

frustrate

fundament(al)

furnish-er

furniture

G

Genealogy

genuine

girl

gloriously

God-head

governor

government

graceful
 grandchild
 grandson
 grander
 grandeur
 gunpowder
 gun-shot

H










Habitation
 harden
 headlong
 heedlessness
 healthful-ly
 henceforth
 highness
 highlander
 hindrance
 hobby-horse
 homely
 horrible
 horseman
 hostess
 hotel
 householder
 humanity
 hypocrisy

I












Identical
 ignore
 ignorance
 illegality
 imagination

imitate
 imitator
 immediately
 impediment
 immorality
 immortality
 impenitence
 imperfect
 imperfectly
 imperturbable
 imp(ortance)
 impoe(sible)
 impound
 impracti(cable)
 impregn(able)
 impression
 imprint
 imprison
 improba(ble)
 Impropriety
 improvident
 incapa(ble)
 incarnation
 incident
 inclination
 income
 inconsiderate
 inconsistent
 incontrover(tible)
 incumbent
 incur
 indeed











indefa(tigable)
 indemnity
 indenture
 independence
 indescriba(ble)
 indictment
 indigestible
 indignation
 indiscrimi(nately)
 indirectly
 individual
 industry
 infer
 inference
 inf(luence)
 influence(s)
 influen(tial)
 information
 inhabit
 inheritor
 Iniquities
 iniquitous
 initial
 insensibly
 insign(ificant)
 inspect
 institute
 instruction
 insubor(dination)
 insurance
 inundation
 intelligence




















intelligent 
 intelligible 
 intellect-ual 
 intemp(erance) 
 intercommunication 
 interested 
 intereste(d)ness 
 intro(duction) 
 irrespect(ively) 










J

January 
 jaundice 
 Jehovah 
 Jerusalem 
 join(t)-stock 
 journal 
 judgment 
 judicious 
 junior 
 jurisd(iction) 
 jurispr(udence) 




L
































Lamentations 
 landlord 
 landlady 
 landscape 
 languidness 
 languish 
 lantern 
 largely 
 largeness 
 larger 







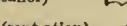
















larger than 
 latitudinarian 
 lavender 
 laundry 
 learned (v.) 
 learnedly 
 learner 
 left-handed 
 legislate 
 legislation 
 legislator 
 legislature 
 lesson 
 lieuten(ant) 
 linen 
 linguist 
 literary 
 literature 
 little 

London 
 longest 
 longitudinal 
 longsuffering 
 Lordship 
 luxuriant 
 lunacy 
 lunatic 
 luncheon 







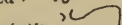
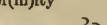
M









Magistrate 
 magnani(mously) 
 magnif(cent) 

main-land 
 magazine 
 maintainable 
 malignant 
 manager 
 Manchester 
 manner 
 manslaughter 
 manual 
 manufactory 
 manufacture-r 
 manu(script) 
 Marquis 
 mathemat(ical) 
 matronly 
 mature 
 maturity 
 mechan(ical) 
 mechanism 
 mediation 
 mediator 
 meditate 
 meditation 
 melancholy 
 merciful 
 message 
 messenger 
 Meth(odist-ical) 
 Methodism 
 metropolis 
 metropolitan 
 military
























mindful 
 minutely 
 minute-book 
 mis-apply 
 miscellaneous 
 misde(meanor) 
 misrepre(sent-ation) 
 mistaken 
 moderately 
 moderation  -tor
 modern 
 modified 
 modification 
 Monday 
 monopolistic 
 monument 
 morning 
 mortify 
 mortga(ge) 
 multiplication 
 multitude 
 mushroom 
 muslin 



N

National 
 natural-ly 
 necessary 
 neutral 
 nevertheless 
 nominated 
 nonconfor(m)ity 
 non-commissioned 






























nonsensical 
 Northern 
 notification 
 notwithstanding 
 nourishment 
 number-less 
 numerously 
 nutritious 

O

Object-ion 
 objectively 
 objector 
 oblong 
 obnoxious 
 obse(xve-d) 
 observance 
 obser(vation) 
 obstacle 
 obstinately 
 obtainable 
 Oct(ober) 
 oil  or ...
 operative 
 orderliness 
 ordinary 
 organize 
 organization 
 orthod(oxy) 
 original 
 ostentation 
 outline 
 outlandish 

overcome 
 overreach 

P

Painful 
 parallel 
 parlia(mentary) 
 partake 
 partaker 
 parted 
 partial-ly 
 partiality 
 participator 
 particle 
 particularize 
 particularly 
 partisanship 
 partition 
 partly 
 party-spirit 
 partnership 
 peculiar 
 peculiarity 
 people 
 percept(ible) 
 perfection) 
 perfectness 
 perform 
 periodical 
 periodically 
 perpend(icular) 
 perpet(ual) 
 personification 

perspic(uous-ness)

persuade

persuasion

persuasive

perturbation

phonography

phraseogram

plaint(iff)

platf(orm)

plenteous

plentiful

politeness

political

politician

poorly

population

possible

posterity

prac(tice)

pract(ices)

prac(tical)

prejud(ice)

preli(minary)

prerogat(ive)

presbyt(erian)

preser(vation)

prince

princ(iples)

printer

proba(ble)

professional

prolonged

prolongation

pronunciation

protestant

providen(tial)

public)

publication

Q

Quarrel

quarterly

question

quickly

quotation

R

Rambler

ransom

recognizance

recommendation

reference

refinement

refor(mation)

reformer

regeneration

regul(ar)

regular(ly)

regularity

regulator

relation

relatively

relieve

relinquish

remainder

remandod

remarkable

remembrance

reply

repre(sent)

repugn(ance)

resignation

respect(ful-ly)

respons(ible)

restore

restrain

resur(rection)

retire

retribution

return

revenue

Reverend

ridiculous

righteously

right-hand side

rupture

S

Sacrament

sacredly

sacredness

sanctioned

satisfied

Saturday

Saviour

scarceness

scept(icism)

scholar

second-hand

seclude	student	telegraph
secrecy	stupendous	temperance society
secretary	subject-ion	temporary
secularity	subscri(ption)	temporal
seldom	subsequent	tendency
selection	subser(vient)	tenement
selfish	substan(tial)	term-ination
self-int(erest)	substitute	testamentary
sensation	successor	testator
sensibility	suggestion	testatrix
several	superabundance	testimony
shareholder	superintendent	thanksgiving
sharply	superstition	thankful
shipwreck	supplant	Thursday
signature	supplement	tillage
signification	supply	timber
single	support	title
singul(ar)	supposition	tolerable
sisterhood	surrounded	tonight
slander	suscept(ible)	torment
soldier	suspect	touch
something	suspend	tradition
sometimes	sustentation	transaction
somewhat	systematize	transgression
splendour		transferable
splinter	T	transform
squalor	Tabernacle	transplant
stagnation	table	transportation
standard	tailor	transubstan(tiation)
straigh(t)forward	tantamount	triangular
strangely	teacher	trinitarian
stubborn	teetotaler	truthful
	teetotalism	

tyrannical <i>h</i>	utilitarian <i>p</i>	whatev(er) <i>u</i>
U	V	whatsoev(er) <i>u</i>
Ultimately <i>h</i>	Valetudinarian <i>u</i>	whensoev(er) <i>2</i>
unable to <i>h</i>	validity <i>g</i>	wheresoever <i>2</i> <i>u</i>
unanimity <i>h</i>	valor <i>u</i>	Whitsunday <i>g</i>
unconsidered <i>h</i>	valuation <i>u</i>	wholesome <i>h</i>
unconstitutional <i>h</i>	valuator <i>u</i>	wholly <i>h</i>
unex(ampled) <i>h</i>	variation <i>u</i>	wideness <i>u</i>
unfavourable <i>h</i>	variously <i>g</i>	wilderness <i>u</i>
unifor(m)ity <i>h</i>	vendor <i>u</i>	wisdom <i>u</i>
uninterrupt(ed) <i>h</i>	venturesome <i>u</i>	witness <i>u</i>
univer(sal) <i>h</i>	verdict <i>u</i>	whosoever <i>u</i>
unlimited <i>h</i>	verdure <i>u</i>	wickedly <i>u</i>
unsatisfactory <i>h</i>	vestige <i>u</i>	wickedness <i>u</i>
unscriptur(al) <i>h</i>	vinegar <i>u</i>	woodland <i>u</i>
unseason(able) <i>h</i>	W	worthless <i>u</i>
until <i>h</i>	Wagon <i>u</i>	Y
untimely <i>h</i>	waiters <i>u</i>	Yard <i>u</i>
unwarrantable <i>h</i>	waitress <i>u</i>	yarn <i>u</i>
unwisely <i>h</i>	wanted <i>u</i>	yeoman <i>u</i>
unworthily <i>h</i>	warning <i>u</i>	yesterday <i>u</i> or <i>u</i>
uproar <i>h</i>	warrantor <i>u</i>	Yorkshire <i>u</i>
urgently <i>h</i>	wedding <i>u</i>	younger (th)an <i>u</i>
useful <i>h</i>	Wednesday <i>u</i>	youngish <i>u</i>
uti(lity) <i>h</i>	weekly <i>u</i>	youngster <i>u</i>

Contractions for Titles, Companies, &c.

The beginning part of a word is generally sufficient, and it may be joined to, written near to, or may intersect the following word. Exs.



























































Bishop of London, *B* Bishop of Manchester, *B* Archbishop
of Canterbury, *C* Captain Cook, *G* General Bracken,
P Professor of Elocution, *P* Philosophical Society,
N North British Railway Coy., &c.

WORDS with SIMILAR CONSONANTS, DIFFERENCED by OUTLINE, POSITION, or VOWEL, arranged under their FIRST stroke-consonant, excepting some words commencing with CON- or COM-.












NOTE.—When the SECOND or LINE position is too crowded, other words with vowel *EH* besides those mentioned on page 34 may be put in the FIRST position.

The vowels which are *underlined>*, should be inserted.

K, eK, KW.

 Accede,  exceed,  Accept,  except,  excep-
 tion,  expiation.  or  Expression,  expiration.
 or  Actors,  actress,  actuaries,  coteries,
 cutters.  Corn,  acorn.  Color,  cooler,  cholera.
 Command, 2 commend, comment,  communed.  Accordance.
 credence.  Extract,  extricate.  Character, 2 crater;
 Creator,  criteria, 2 creature,  curator,  carter.
 Calico,  colic,  clock.  Acclaim,  claim,
 column.  carriage,  Courage.  Achromatic, 
 chromatic.  Across,  cross,  curse,  caress,  Accord,
 2 accrued, concord,  occurred.  or  Sacred,  succoured,
 scoured,  secret.  Consequently,  secondly.  Consequence,
 sequence.  Acquittance, 2 quittance,  quietness.

G.

 Gunner,  gunnery.  Grant,  granite.  Grantee,
 guarantee.  Garden,  guardian.  Exaltation,
 2 exultation, or  .  Eagerness, greatness.

P and eP.

Apposite, opposite, 3 composite. Apposition, opposition, composition. Position, possession, (*s-circle* as in *possess.*) Aptness, pettiness, pittance, competence. Appetite, potato. Patron, pattern. Petition, 3 computation, competition. Apathetic, pathetic. Halfpenny, penny, or (accom)pany, company. Opinion, companion, pinion. Opener, pioneer, penury. Option, passion, compassion. Passionate, patient. Place, please, peals, appeals, palace, 2 police, policy. Placed, pleased, placid, pellucid, palsied. Apology, pillage, pledge, Appellation, compilation, completion, compulsion. Planet, plenty, opulent. or Parse, peruse, pursue, piracy. Propose, purpose, perhaps. Appropriate, property, propriety, purport. Appropriation, preparation. Proportioned, proportionate. or Approbation, probation, prohibition. Pertness, 2 uprightness, prettiness, pretence. Appearance, pooriness, pureness. Parts, to avoid clashing with *price* and *prize*; 2 praise, press; or overpress; oppress; apprise, appraise, 2 comprize, compress. Oppression; apportion, portion, 2 compression, operation, apparition, Prussian, Persian. Parish, 2 Prussia, 3 poorish, perish. Persia. Parson, 2 prison; person, 2 comparison; Parsonage, personage; Personate, present, presentee.

Operative, 2 comparative. } Parterre, } parter, } porter, }
 operator, } aperture. } Portend, } pretend, } Approx-
 imate, } proximate. } or } Apprehend, } or } com-
 prehend. } Predication, } prediction, } production. }
 Preferred, } proffered. } Perspire, } prosper. } Prominence,
 2 pre-eminence, } permanence. } or } Separate-ly, } support,
 } suppurate. } Separation, } suppression. } Sparse,
 } spurious, } conspiracy, } suppress, } su(r)prize.
 } Happily, } haply. } Peerless, } perilous, 2 powerless.

B and eB.

Bestow, } boast, } Absence, 2 obeisance, } business,
 baseness. } Betray, } better. } Abstract, } obstruct.
 } Balsam, } blossom. } or } Birth, } breath. }
 Briber, } bribery. } Obsolete-ness, } absolute-ness.
 } Born, 2 burn, } barren, } or } barony. } or } Baronet,
 } brunette, } Burned, } brined, 2 browned. } Bared, } buried,
 } broad, 2 bred. } Britain, } Brittany, } Brittonia, } Barton,
 2 Burton, } baritone. } Aberration, } abortion, } abrasion.
 } Broll, } barrel, 2 burial. } Barley, } barilla. }
 Brilliance, } brilliancy. } Brewer, } brewery, } borrower,
 } or } bearer.

SH.

Shortness, 2 sureness, } assurance. } or } Assuredly,
 } shrewdly, } or } Shortly, } surely. } Shortened,
 } shorthand.

G.

Gentleman, 2 gentlemen. } Generals, } genius, 2 } agency.
 } genus. } Gently, } genteel, } gentile. } Agile, } jolly.

T, or conT.

Attempt, 2 tempt. Attack, talk, 2 take, 3 took. Test, tossed, toast, 2 taste, attest, tacit, testy, 2 tasty. Attested, tested. Tenor, tenure. Continuity, tenuity. Attenuation, 2 continuation, attention, 2 tension. Continued, contained. Treble, terrible. Tarty, 2 *treaty, or Tartar, torture, territory. Trust, truest, tourist, atrocity, 2 trustee, contrast. Trent, torrent, eternity, Trinity. Train, turn, attorney, tyranny, tureen, tea-urn. Attract, contract, counteract. Attrition, 2 contrition, contortion. Steady, stayed, seated. Citation, 2 situation, station. Stone, 2 stain, satin, 2 Satan.

D.

Delay, dally, idle, idol, dull, ideal, 2 dual. Idler, dealer. Idolater, idolatry, adultery, adulator, adulatory. Determined, detriment. Decease, disease. Condescend, descend. Distractive, destructive. Destination, distension. Adamant, diamond, demand. Dimension, admonition, 2 domination, diminution, Advocate, 2 defect. Defence, defiance, deafness. Devotion, 2 deviation, division. Defrayed, differed, deferred. Adverse, 2 divers, divorce, 2 diverse. Address, 2 dress. Dryness, 2 dearness, direness, 2 dourness, (Scotch.)

* This is the only word in the language in which *stroke-t* is required after *hook-tr*, and can be written as above.

L durance. 3 Detention, } detonation. L Dock, dyke, 2 deck, Dick,
 3 duke. --- Decoy, dauky, (*Scotch.*) 2 decay, dickey. L Addict, edict,
 2 conduct, educt, L educate. L Conductor, L educator. L
 Education, L eduction.

N.

Nasty, newest, . . . honest. } Anything, } nothing.
 Anybody, } nobody. L Endless, } needless. L Ani-
 mal, L anomaly. L Ankle, L knuckle, L uncle.
 Intention, } intonation. . . . Annual, } . . . annually, 2 newly. (If
 preferred, / may be used for *Annual-ly*, thus making the difference from
newly one of *outline*, and not position only). J, Indebted, L indicted,
 2 undated, J undoubted. L Indefinite, L undefined. L
 Indication, L induction. . . . Anterior, } interior. } Noxious,
 L innoxious, } L incautious. } Ingenious, } L ingenuous.
 Innovation, L invasion. } Interested, } L intrusted. . . .
 Science, 2 sense, . . . essence, assigns, } . . . assignees. } Synod, 2
 Sunday, L assigned. L Sounded, L ascended. } Assigner, 2 or
 L sinner, sooner, L scenery, } L senior, sneer. } L Hinder,
 (*last.*) L hinder.

R.

Resume, 2 re-assume. } Rains, L ruins, L ruinous,
 } erroneous. } Renewed, L ruined. L Arm, 2 army.
 L Arbor, L robber, L robbery. } Writer, } rioter,
 L orator, L oratory, L oratorio, } L retire, } L rotary.
 L Erecter, L rector, L rectory. } Ordinance, L
 ordinance. } Rival, 2 revel, L arrival. } L Revel-
 ation, 3 revolution, L revulsion. L Orphan, } L ruffian,
 L refine. } L Reverence, L irreverence. } 2 Resistible,

irresistible. --- Religion, 2 region. L Storm, 2 stream.
 Stork, stroke. L Ceremony, L sermon. 7 Hardily,
 hardly, horridly. ... or Warring, 2 wearing, worrying,
 2 wearying.

L.

Loss, laws. Last, 2 loosed, lost, lest,
 2 least, list, lowest, lawsuit. Lessen,
 loosen. Aliment, element. Alleviation, elevation.
 Allocate, elect, locate. Likely,
 luckily. Alcohol, alkali. Letter, lottery,
 ultra. Alteration, alliteration. Elaborate, ill-
 bred, labored. Altitude, latitude.
 Conciliate, consult. Sulphate, sulphite. Psalter,
 psaltery, slaughter, solitary, salutary.
 2 Island, highland, Holland. ... Whole, wholly. 2
 Walling, wallowing, way-laying.

M, or comM; MP and MB.

Married, marred. Mellowed; mild. Many,
 2 money. Imitation, 2 mutation, commutation. Monster,
 2 minister, ministry, monastery. Amazement, 2
 amusement. Embarrass, embrace. Emotion,
 motion, machine, 2 mission, emission. Mansion, 2 mention.
 Monition, 2 commination. emanation, commination.
 Impatient, impassioned. Empire, 2 umpire. Marauder,

3 murder-ous, 2 murderess. 2 Mrs., 3 Misses. 6
 Masters, 3 mistress, 2 mysteries, --- masteries, 2 mysterious.
 2 Mask, 2 musk, 2 mosaic, 2 music. 2 Woman, 2 women.
 4
 ---- Human, 2 humane.

F and V.

Fact, 3 effect. Factor, factory.
 Family, female. Avocation, 2 convocation, eviction.
 vocation, 2 vacation, conviction. Fine, often.
 7 Finer, ---- oftener. --- Fines, 6 offence, 6 affiance, ----
 finesse, 7 fancy. Fineness, 2 oftenness. 7 Finely,
 finale, 7 final-ly, 7 funnel. Funeral, funereal.
 Confectioner, confectionary. Inefficacious,
 infectious. Affirm, 3 confirm, conform,
 form, forum. Forward, froward. 7 Offer,
 2 confer. Fairness, freeness. Full, fully.
 2 Failings, 6 feelings. 6 Fierce, 9 furious. 4
 Follower, 2 fuller, 7 feeler, 7 filler, 2 foolery, 7 filer,
 2 failure, 3 fowler, floor, 2 flour, 9 fier, 6 flowery.
 4 Farrier, 2 furrier. 7 Aver, 2 veer, 6 vary. 7 Avoid,
 2 evade, 3 avowed. Void, 2 viewed, vowed. 6 Events, 6
 convents, 7 vanities, 6 vignettes. 7 Villain, 2
 villany, 2 vileness, 6 violence. 6 Violation, 2 voli-
 tion. Available, valuable, voluble, 4
 voluntary, 9 volunteer. ---- Averted, 3 converted. 4 Variety,
 2 verity, 4 virtue. 4 Voracity, 2 veracity.

PHRASEOGRAPHY.

A cluster of words which may conveniently be joined together in Shorthand is called a *Phraseogram*, and the written outline representing such phrase is a *Phraseograph*. Phraseographs should be suggestive, by consisting of words which frequently occur together in speech, and between which some relation exists. The outlines of words composing a phrase should join handily to each other, and not stretch too far from the line: it is better to lift the pen than to write phrases which are not in accordance with these requirements. Although a few long phrases are given as illustrations in the following list, *very* long phraseographs are only occasionally written, it being generally found more convenient to lift the pen in the middle of an over long phrase. The readiness with which new phrases, never before written, often occur to the mind of the writer when reporting, will be found to be one of the many pleasures attending the practice of the delightful art of Phonography.

LIST OF PHRASEOGRAPHS.

Able to agree	are you sure there is not
absolutely necessary	as far as ... as fast as ...
according to the	as good-as ... as great as ...
according to agreement	as a ... as he ... as the ...
acts of Parliament	as certain as ...
again and again	as in the other instance
Almighty and 'most merciful Father	as if there ...
Almighty God	as is sufficient ...
all its bearings	as it may be
all that has been said	as long as
and a ... and he ... or ...	as many as possible
and has not ... and is not	as much as ... as soon as ...
and in the ... * and it ... and the	as to ... or ... as to which
and that ... and this	as usual ...
another point of view	as well as possible
another view of the case	as you will find ...
are there not many who ...	at all times ... at all events

*The sign for *IN* may occasionally be written in an upward direction for greater distinctness and better joining.

at last	at least	christian religion
at the right hand of God		church and state
at the same time		church of Christ
at the time		church of England
Attorney General		church of God
Bankruptcy Court		church of Rome
because it is		circumstantial evidence
begotten Son of God		common law
between their	between them	County Court
bills of lading		counsel for the defence
bill of sale		counsel for the defendant
breach of promise of marriage		counsel for the defendants
by all means	by our	counsel for the plaintiff
by faith in Christ		Court of Bankruptcy
by the	by the bye	Court of Chancery
by which there will		Court of Common pleas
Can be	can you not	Court of justice
cannot be	cannot have	Court of Queen's bench
Catholic Church		Courts of law
Catholic priest		Cross of Christ
Central criminal Court		Day after day
Chamber of commerce		day by day
Chancellor of the Exchequer		day to day
Chief Justice		deed of settlement
child of God		documentary evidence
children of God		do you not think
children of men		economy of Nature
Christ Jesus our Lord		elder of the church
christian brethren		epistle to the Romans
christian character		eternal condemnation
christian church		eternal damnation
christian faith		eternal life
		everlasting happiness

examination in chief
 First Lord of the Treasury
 for Christ's sake
 for ever and ever
 for instance
 for such as are
 for the most part
 for the purpose of
 for the sake of
 for they will not
 for their ... for their own ...
 for which they may have been
 forgiveness of sins
 freedom of the Press
 from him
 from my or me
 from time to time
 from the same point of view
 future state of future world
 generation to generation
 God and Saviour
 God is good God of grace
 God of heaven
 God of love
 God's character God's law
 gospel of salvation
 grace of God
 Great and Everlasting Jehovah
 growing in grace
 has appointed a
 has appointed the
 has said there is not

have been ... or ... have had
 have felt ... have not ... or
 Head of the church
 heart of man ... hearts of men ...
 heaven and earth
 heaven and hell
 he had ... or ... he had been ... or ...
 he has a ... he is a ...
 he has been ... he is being
 he has not ... he is not ...
 he ought to be quite sure
 he ought not (to) have
 he should have ... he was ...
 he will have ... he will not ...
 hear, hear, and cheers
 heirs, executors, administrators
 and assigns
 ditto, but or assigns
 Her Majesty's government
 hither and thither
 Hely scriptures
 Home Secretary
 honorable gentleman
 honorable and gallant member
 honorable and learned friend
 house of Israel ... or of
 how are you intending to
 how many more
 how should the
 how will the country feel
 how will you maintain the
 human nature

I agree with the

I am not ... or ...

I am inclined to believe there is

I believe we are

I cannot see

I do not think

I had ... or I had been ...

I had not seen

I have been told ...

I have no doubt

I hope you are satisfied ...

I know that I am not exaggerating the circumstances

I know there is a very common notion

I may as well

I need not reply to the

I observe lastly

I think it is right that

I will not

I wish to remark

I would have done the same

if there is not

if we are not

if we were not

if you have been

in a great measure

in all respects

in comparison

in connection with

in consequence of

in its favour

in his opinion

in any case } in no case ...

in our relations

in order to have

in receipt (of)

in reference (to)

in regard (to)

in relation (to)

in seconding the motion

in such a manner as to give general satisfaction

in church } in the church

in the circumstances of the case

in the the House of God

in the House of Commons

in the House of Lords

in the House of Parliament

in the Houses of Parliament

in the first place

in the next place

in the second place

in the third place

in the last place

in the same manner

in the way of peace and righteousness

in the Word of God

in the world

in this neighbourhood

insolvent Court

is certain to be ...

is it the case ...

it had been } it had not

it has not } it is not or

it is said that	many who will not
it is (a) well known fact	member of Parliament
it is a most important consideration	much more than the
it is my opinion that	my beloved brethren
it is quite necessary	my Christian friends
it ought to be noticed that	my dear hearers
it seems to be impossible	my fellow townsmen
it seems to me very strange	Nations of the earth
it shall not become	nor should the ...
it should not be regarded	nor will there be ...
it would have been	Of his own shewing
it would not be	of importance of its
Joint-stock company	of many of their
Justice of God	of such as have
Justice of the peace	of the same mind
justification by faith	of which we may
justification by the works of the law	Omnipotence of God
Kingdom of Christ	Omnipresence of God
knowledge of Christ	Omniscience of God
knowledge of God	on account of our ...
Ladies and Gentlemen	on all their ... on all other ...
language of Scripture	on his own account
law of the land ...	on such grounds
laws of God ...	on the committee ... on the contrary
laws of Nature ...	on the one hand ...
learned counsel	on the other hand ...
liberty of action	on our part ...
Lord and Saviour Jesus Christ	on the part of ...
Lord Chancellor	on that account ...
Lord Chief Justice	on the Sabbath ...
Many more reasons ...	on the same principles ...
	on this occasion ...

one another ² one of them ²
 or a ... or the ...
 our Saviour and Redeemer
 ought to do their utmost
 ought to have been ...
 Paul's epistle to the Corinthians
 political economy
 present circumstances
 present state ² present time
 Prime Minister
 prisoner at the Bar
 protestant Church
 public service
 Rather than ...
 reformed Presbyterian Church
 representative government
 resurrection of Christ
 Roman Catholic religion
 Secretary of State
 shall be ² shall have finished
 should be ² should give
 should not think that
 so as to be
 Son of God
 Son of Man
 Spirit of Christ
 Sun of Righteousness
 That had ... that would
 that have been ² that we
 that would have made
 that you ² that your
 there is not ² or ²

there will nevertheless
 they have always
 this should ² this time ² or ²
 those are ... those who are ...
 time after time
 to a great extent
 to be able to shew
 to a ... to have ...
 to him ... or (insert vowel)
 to his ... or ... to its
 to give ² to my or me ...
 to our ² to the ... or ²
 to you ² to yourselves
 too few ... too many
 Upon their own responsibility
 United Kingdom
 United States
 Verdict of the jury
 Was not ... ways and means
 we are not ... or ²
 we can do nothing
 we did not ² or ² (insert t)
 we do not think the
 we do ² we had not ...
 we have not been ...
 we will not ...
 were not ... we would not ...
 what is (the) reason of this ...
 which are not ² which have been
 which is not ² or ²
 which may be reckoned
 which will never


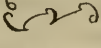

* "NOT" may be written by its final t, a T-curve, or T-hook.

who do γ who had been ϵ
 who have seen ω who may ω
 will be sure to have ω
 will give attention ω
 will have ω will they ω
 will there not be ω
 wisdom of God ω
 with a ω with advantage ω
 with his ω with him ω
 with its ω with my or me ω
 with reference (to) ω
 with regard (to) ω with respect (to) ω
 with the means ω with them that
 with which they are ω
 without his knowledge ω
 without its ω without our ω
 without their ω Word of God ω
 words of my text ω
 words of our text ω
 words of the text ω

works of God ω
 world to come ω worse and worse ω
 worth while ω would a ω or ω
 would be sorry ω would he ω
 would not ω would the ω
 would there ω would you-r ω ω
 Yet it will ω yet there ω
 young man ω young men ω
 ye will ω or ω you will ω or ω
 you can ω you could not ω
 you had not ω you have not ω
 you may have been ω
 you ought not ω or ω
 you ought to be ω or ω
 you will have been ω or ω
 yes, my Lord ω your Honor ω
 your Lordship ω
 your Worship ω
 yours truly ω yours faithfully ω
 yours very sincerely ω

The following illustrations shew the adaptibility of the phraseographic power of British Phonography for giving convenient joinings, if wished, for clusters of words in sentences of unfrequent occurrence.








Psalm 150, 1 ω
 Proverbs 27, 1 ω
 Matthew 5, 7 ω
 Matthew 6, 24 ω 16
 Matthew 6, 33-34 ω
 City of Glasgow Tramway Co., Limited Liability ω










Colonial Government Securities,  Edinburgh Stock Exchange,
 Great Northern Railway Shares,  Mining Preference
 Stock Dividend (dnd.),  West Coast of America.

N.B.—The reader will please note that the THE / and the A \ ticks are used *medially*, or *finally* only, and never to *commence* a phrase.

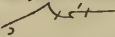




FOREIGN Sounds & Provincial Diphthongs.




French Nasal N







Is represented by intersecting N, (or a sign shortened to add *n*) by a dash, or, if an *r*-hook character, by a double dash, as  or  *fin*,  *rien*;  *an, cn*;  or  *bon*;  *prendre*.


Certain vowel marks may be modified to indicate the nasal sounds just given, and the writer be thus spared the trouble of intersection. There are four simple vowels and one diphthong required before *nasal French N* which may be written as follows:—nasalized *i* (= $\parallel \grave{a}$) by a small circle written near the middle of a stroke, as  *fin*,  or  *rien*; *an*, *en*; *un*, by *thick* $\gg\parallel$ continued until a circle is formed, as  *an, en*; *on* by $\epsilon\parallel$ (*ok*) made into a circle . We have thus  *an, en*;  *un*;  *on*. In French shorthand the signs just given may be used as *word-signs*, omitting  for *an, en*; *un*; *on*. (The words pronounced like the vowel sounds \grave{a} and *ay*, would be best represented in French by the "Dash" joining forms for these vowels, thus, \langle *Il a*; \langle *Il est*.)


Guttural CH






Heard in Scotch, Irish, Welsh, and German, is represented by *eK*, or *K* with a dash intersection, as  *Loch Echiltie*;  or  *clachan*;  *dreich*;  *Arrochar*. (Scotch.)



The corresponding heavier German guttural *G* is written by  similarly intersected,  *einig*;  *könig*.


The *h*-series of vowel marks may be used, if preferred, instead of intersection to indicate *guttural CH*, as  or  *Lochlmond*;  or  *Stronochlacher*;  *thocht*,  *richt*, for *thought*, *right*, in Scotch.







Aspirated R, or Welsh RH. 



Aspirated, Whispered L, or Welsh LL. 

Welsh RH and LL may also be expressed by a dash intersection of the ordinary R and L signs, as  Llandrillo;  Llangollen. Crossed r  may also be used to represent an unusually strongly trilled-r, (almost identical with RH) given in some Scotch counties in such words as  bird,  firm, &c.

























For aspirated Nh, Mh, the curves are deepened.  

Welsh U, a peculiar modification of English ee is thus written. 

French U, ; ; OI  or  (=ooă or wă.) OUI 
(=we.) The French vowel heard in the last syllable of *amateur* is our long No. 6. 

















The modification of the vowel *ă* as heard in the London pronunciation of the word *bad*, and as heard in the pronunciation of the word *cart* in Northern villages (spoken almost as if spelled *bed*, *kert*), is represented by two *a* dots placed in the position in which *ě* is written, thus   (An aspirated dot vowel is *parallel* to the consonant.—See p. 39.)

Uncommon Diphthongs, Triphthongs, &c.

For *t* instead of *ay*, write the tick thinner.

When two *curve* vowels are used, if the latter one is intended for the vowel of a higher, or lower position than that to which it is joined, write it *thicker* than the first one.

Triphthongs may be formed by adding another vowel to a diphthong, and another vowel may also precede or follow the *h*, *y*, and *w* series, but in English Shorthand the means already acquired by the student for writing *h*, *y*, and *w*, will be found amply sufficient. We give the preceding diph-

things in addition to those on p. 39, 40 and also the following combinations to shew the facilities which the two-place vowel scale of British Phonography gives for forming voweletic compounds, if wanted, say by Missionaries, or others, for noting down foreign, or provincial sounds.




“ |	” |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |
ah-oh-oo	ay-oh-au	ay-au-oo	eh-eh	au-oh-oo	uh-eh-oo	oh-ah-ee	oo-uh-ee
ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |
ay-hoo	ee-hi	eh-oo	hoi	huh-ee	hoo-eh	Ohio	how-i
ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |
ek-yoh	ee-yau	yay-ee	yeh-ee	yoi	yuh-ee	yoh-i	yoh-oo
ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |	ˆ |
weh-ee	weh-oo	wah-oo	way-es	wi	woi	wuh-ee	woh-oo



Comparison between Pitman's and Jones's Phonography.

In the following “*Reading Exercises*,” pp. 84-88, we have written the remarks by the late Mr. Gautress on the *Advantages of Shorthand*, and the same paragraphs being given in Mr. Pitman's “*Manual*,” a comparison between the outlines of the two systems can be readily made.

For certain Vowelitic comparisons, see pp. 4, 14. An examination of the details of *British Phonography* will show that the rules for writing and reading final circles and hooks to shortened, or lengthened signs, are much more orderly, simple, and easily learned in this system than in *Pitman's Phonography*.

In Pitman's Shorthand, in the case of *ordinary-length* letters, final circles and final hooks follow the same rule; but *shortened*, or *lengthened* signs follow one rule for final circles, but another, and altogether different rule, for final hooks, and the final hook, although written last, is *not* read last. The arrangement in this work is free from this serious defect. The power added by shortening, or lengthening, reads before *all* final appendages, and thus, whatever is final to the hand and the eye, is final to the reader.

Take for example, the letter *M*  in Mr. Pitman's system. The affixing of a final circle gives *ms* ; a final hook, *mn* . Thus far the arrangement is orderly; but, if the sign be reduced, or increased in length, the *t* added by shortening, or the *tr* added by lengthening, reads *before* the appended circle but *AFTER* the appended hook.

The anomaly just described, causes Mr. Pitman to adopt another, viz., the thickening of an *N-hook*, nor a *T-hook*, to distinguish between T or D added by shortening, as *mnt*,  *mnd* . Our signs for *mpt*, *mnd*, are the same as Pitman's, but we *shorten* to add N, and thicken our *T-hook* to make it D.

If any one doubt the confusing effect of these anomalies on the minds of writers, let him ask a company of expert phonographers, as we lately did, "What is the power of the half-length sign? ʼ" and he will probably be surprised at the number of erroneous answers which will be given before the correct power is hit upon. We have ʼ *rch*, ʼ *rd*; put an *n*-hook to *rch* and we get *rchn* ʼ; but put an *n*-hook to *rd* ʼ and the authorized version of the phonograph ʼ is not *rdn* but *rchnt*, or *rgnt*.

There are 13 other anomalies, or irregularities, in the formation of certain characters in *Pitman's Phonography*, and there are 7 in *Jones's Phonography*.

In PITMAN'S, 7 by irregularly hooking) *s*,) *z*, ʼ *r*, ʼ *rch*, — *r*, to form) *thr*,) *trr*, ʼ *fr*, ʼ *vr*, — *w*, — *wh*, — *y*: 2 by putting initial *s*-circle to — *r*, / *ch*, to represent *σ* *h*, / *h*: 4 by irregularly halving (*lr*, ʼ *rch*, — *mp*, — *ng*, to form (*ld*, ʼ *rd*, — *md*, — *nd*. = 13.

In JONES'S, 4 by irregularly hooking) *s*,) *z*, — *ep*, — *eb*, to form) *w*,) *wh*, — *ek*, — *q*; 3 by irregularly halving (*n*, (*n*, / *hl*, to represent (*ng*, (*ngly*, / *y*. = 7.

LONGHAND "COPY" FOR PRINTER.

In writing transcriptions of reports, and even in book matter, considerable time may be saved by using a few contractions with which the compositors are familiar. We give the most common ones. In many words final *ing* can be legibly expressed by *g* written above the line, and final *tion* by *tn* so written.

And <i>x</i>	Government <i>Govt.</i>	shall <i>sh</i>
about <i>abt.</i>	have <i>h</i>	should <i>sh?</i>
be <i>b</i>	his <i>hs</i>	that <i>th</i>
been <i>bn</i>	meeting <i>mtg</i>	the /
chairman <i>chr.</i>	might <i>mt</i>	to <i>t</i>
committee <i>comtee</i>	morning <i>ms</i>	which <i>wh</i>
could <i>cd</i>	motion <i>mtn</i>	with <i>w</i>
defendant <i>dft.</i>	of <i>o</i>	without <i>wot</i>
evening <i>evs</i>	plaintiff <i>pt</i>	would <i>w?</i>
for <i>f</i>	prisoner <i>pr</i>	you <i>y</i>
from <i>fr</i>	resolution <i>res.</i>	your <i>y?</i>

GLASGOW PHONIC SHORTHAND UNION.

To assist Students, by free correction of Exercises through the post, and to afford facilities for intercommunication between writers of *British Phonography*, the Members of the above Union invite those who have become proficient writers, and wish to further the above objects, to forward a shorthand note to the Secretary, with name and address in longhand, and a printed list will be published of names received. This list may be obtained on application by Shorthand note, enclosing a *stamped addressed envelope*. The list will be enlarged and revised from time to time, and changes of residence should be at once communicated. No charge for membership,—printing expenses being defrayed by voluntary contributions. For exercises, Students should write about a dozen verses of Scripture, on alternate lines, and forward them to a member of the Union for correction, with *stamped addressed envelope*, for return. For name and address of Secretary, and other information, see slip at the end of Handbook.

MS. CIRCULATING MAGAZINES.

Familiarity with outlines is greatly furthered by one phonographer reading the writing of others, by correspondence, interchange of literary articles, or *MS. Circulating Magazines*, managed as follows:—

The conductor receives articles, written on paper of uniform size, from a staff of about a dozen members, and a number of these articles (in the handwriting of the members), together with the title-page, editorial remarks, blank space for remarks by members on outlines, &c., are bound in magazine form, weighing 3 to 3½ ounces, and forwarded under cover, open at the ends, by 1d. book post, from member to member, as per postal list of names and addresses inserted in the Magazine. Four days are generally allowed for reading, including days when received and despatched, a fine being paid for undue and avoidable detention. Each member writes opposite his address the date when the Magazine was received and sent away.

The Secretary of the above Union will be glad to receive Titles, &c., of *MS. Magazines*, and names and addresses of Conductors, to publish along with the list of writers, and will also be pleased to give information respecting reading matter published in *British Phonography*.

The *New Testament*, beautifully written in *British Phonography* by Mr. James M'Aulay, is "out of print," but the Book of *Proverbs* is expected to be published, shortly.


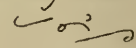
READING EXERCISES.

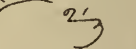
Paul's declamation before Agrippa.

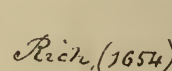
ACTS, CHAP. XXVI.

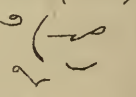
1 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 2 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
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 5 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
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 9 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 10 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 11 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 12 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 13 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 14 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה
 15 אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה אֲנִי אֲדָוָה

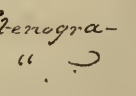
" 7, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

John Willis, c. 1602, 
 "The Art of Stenographie, or Short Writing by Spelling Characteric, invented by John Willis, Batchelor in Divinitie." 

Macaulay's "Polygraphy" - 1747 

Rich. (1654) 

300) 

Moat "Stenographic Standard," p 30, 

2 

7 J. : m l, r; m, n; b, p, f.

1750, 20 4. 2

Tiffin, ()

"a, e, i, o, u"

"w, y"

"()"

oi \ 'aw' ee

ou \ 'e' oo, 'u \ 'e' oo

(ou, u)

'oi

1760 Taplin

k, g; f, v; p, b; t, d; s, z

* ou

(oo)

z, d; k, g, s, z, 's
 z, y, b, c, x, 's
 z, y, b, c, x, 's

- 1762 - Lyle's

Holdsworth W. Aldridge
 Rows 5, 1802

George Edmond's "cells" 1767

1832; Isaac Pitman's 1837, &c.

D^r John Byrom - 1720, - 1767

Byrom - 1720, - 1767

1. *Handwritten cursive text, possibly a list or notes.*
 2. *Handwritten cursive text.*
 3. *Handwritten cursive text.*
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Molinueux's (1823)

1. *Handwritten cursive text.*
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Mavor, 1780.

1. *Handwritten cursive text.*
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 10. *Handwritten cursive text.*

a, e, i,

o, u, y.

* *Handwritten cursive text, possibly a footnote or additional notes.*
 1. *Handwritten cursive text.*
 2. *Handwritten cursive text.*
 3. *Handwritten cursive text.*

|, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Taylor's, 1786. mm d, . 6 d 17th, .
 f 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

1823, Wm. Harding, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

at, et, it, ut. I. Pitman, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Macdougall 1835; Odell 1837; Templeton 1840.

Honorificabilitudinitly!

B. P.

The Lord's Prayer, &c. in Reporter's Style.

MATTHEW VI.

Handwritten musical notation for the beginning of Matthew VI, consisting of several lines of notes and rests.

PSALM XCV.

Handwritten musical notation for Psalm XCV, consisting of multiple lines of notes and rests.

PSALM C.

Handwritten musical notation for Psalm C, consisting of multiple lines of notes and rests.

CORRECTIONS.

Page 9.—16th line from bottom, Byron is mis-printed for Byrom.

Page 9.—11th line from bottom, after the word *arbitraries*, make the period into a comma.

Page 32.—Write the sign for *ow* in the blank, 16th line from bottom.

Page 32.—4th line from bottom, the outline for *oratory* is omitted. Write it as given on p. 66 in the space left for it, p. 32.

Page 35.—Perfect the hook in the word sign for, and strengthen the sign for *general-ly*.

Page 56.—The outline for *inconsiderable* is written instead of that for *inconsiderate*. Please substitute the following:—Tick *in*, *sd*, and upward *rt*.

Page 60.—1st Column. The hook *tr* in *splinter* is printed too full. Thin it with penknife.

Page 64.—Underline the *a* in *baseness*.

Page 81.—2nd line from bottom and second word:—*m* is too full printed; *k* is also too thickly printed in the word *become*, p. 86, 10th line.

Page 82.—Write the missing *s*-circle in the word *persecutest*.

Page 85.—9th line. Scrape off the speck after the word *our*, and also that after the word *lost*, 14th line, p. 87.

Page 90.—Last line. In the word *mysteries* write circle-*s* and *t*-stroke instead of large *st*-circle.

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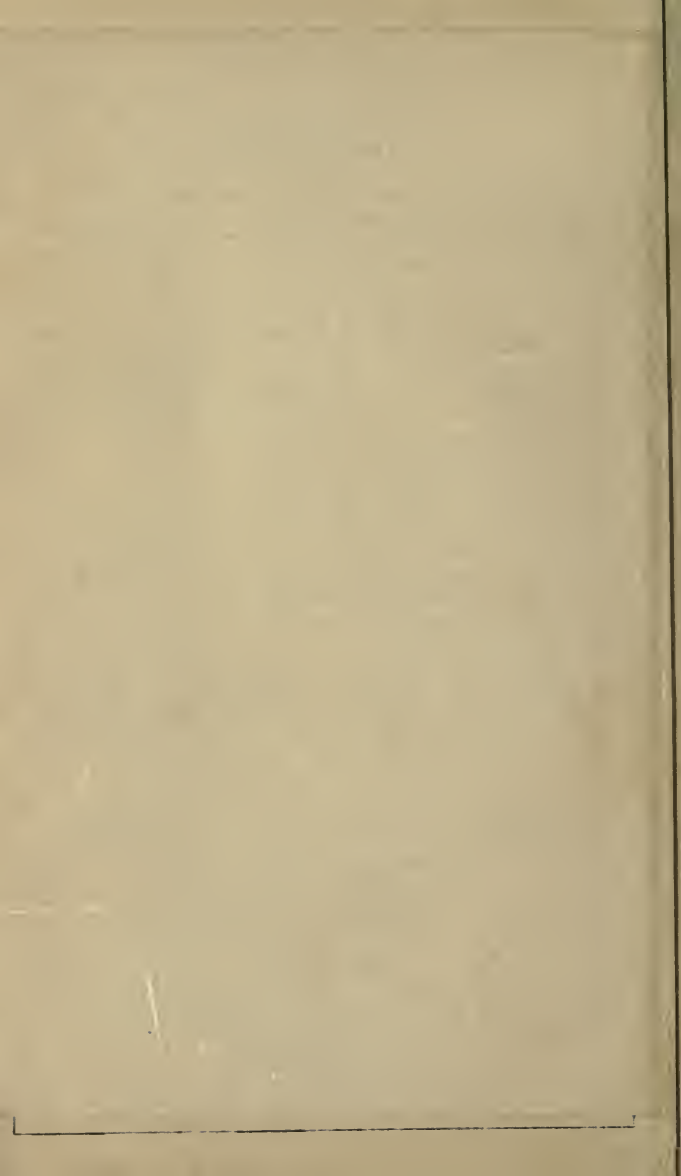
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