

A
MANUAL OF PHONOGRAPHY,
OR,
WRITING BY SOUND:

A NATURAL METHOD OF WRITING BY SIGNS THAT REPRESENT SPOKEN
SOUNDS;

ADAPTED TO THE ENGLISH LANGUAGE AS A COMPLETE SYSTEM OF

PHONETIC SHORTHAND.

BY ISAAC PITMAN.

NINTH EDITION.—ONE HUNDRED AND FORTIETH THOUSAND.

“Who that is much in the habit of writing, has not often wished for some means of expressing by two or three dashes of the pen, that which, as things are, it requires such an expenditure of time and labour to commit to paper? Our present mode of communication must be felt to be cumbersome in the last degree; unworthy of these days of invention: we require some means of bringing the operations of the mind, and of the hand, into closer correspondence.”—*English Review*.

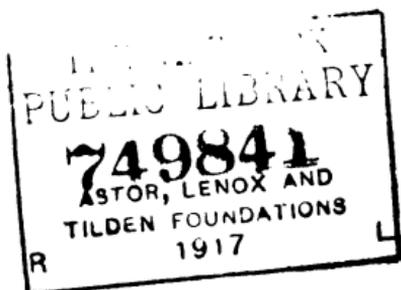
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TO THE MEMBERS OF
THE PHONETIC SOCIETY OF GREAT BRITAIN AND IRELAND,
WHO HAVE SO EARNESTLY LABOURED
IN DISSEMINATING
THE TRUE PRINCIPLES OF WRITING,
AND IN BRINGING PHONOGRAPHY TO ITS PRESENT
HIGH STATE OF PERFECTION,
THIS NINTH EDITION OF THE SYSTEM IS RESPECTFULLY DEDICATED,
BY THEIR
GRATEFUL FELLOW-LABOURER IN THE CAUSE OF
LITERARY REFORM.
ISAAC PITMAN.

*Phonetic Institution, Bath,
November, 1852.*

INTRODUCTION.

“ We have here [in a scheme which Sir John Herschell had just given] the fewest letters with which it is possible to write English. But, on the other hand, with the addition of two or three more vowels, and as many consonants, every known language might probably be effectually reduced to writing, so as to preserve an exact correspondence between the writing and pronunciation, which would be one of the most valuable acquisitions, not only to philologists, but to mankind; facilitating the intercourse between nations, and laying the foundation of the first step towards a universal language, one of the great *desiderata* at which mankind ought to aim by common consent.” SIR JOHN HERSCHELL. Article “Sound,” *Encyclopædia Metropolitana*, par. 367.

1. An easy and distinct mode of communicating our thoughts and feelings to similarly constituted beings, is one of the first and most pressing wants of social life. Looks, signs, gestures, are not in all cases sufficiently expressive, and it would be difficult to imagine that two human beings whose vocal organs were unimpaired, should pass any considerable length of time in each other's company without using articulate sounds as their medium of communication. Indeed we never find a family of human beings without a common language. As long as intercourse between family and family remains difficult, each family has its own language. Facilitation of intercourse diminishes the number of dialects; and now that travelling is becoming so general, we may look forward, with some degree of hope, to a time when “the whole earth” shall again be “of one language and of one speech.” But however great the facility of traveling may become, there will always exist a necessity for a means of communication independent of personal intercourse. To effect this, recourse must necessarily be had to durable, visible signs. The day may be far

distant in which a universal language will be realized, but the means by which it will be expressed when it has grown into existence, and which, if previously prepared, may have great influence on its formation, may be already developed.

2. The human organs of speech are the same in all the world, their mode of action is the same, and therefore the sounds which they are capable of producing are the same. From these sounds, which probably do not exceed one hundred for the expression of all the languages in the world, each group of families, called a nation, has adopted a comparatively small number to express its own ideas. But the first persons who struck out the noble idea of representing the sounds of speech, were not acquainted with any languages beyond their own ; or, at most, beyond the group of languages to which their own belonged ; and they consequently limited their signs to the expression of those elements only with which they were acquainted. Their success was various ; but in one of the oldest systems of writing arranged on this principle, the Sanscrit, we have an example of the most perfect attempt at representing the elements of spoken sounds by visible signs, that has yet been adopted by a whole nation as the dress of their literature.

3. The European languages, it is well known, are closely related to the Sanscrit, and a very slight modification of the Sanscrit characters would have fitted them for the representation of the elements of European sounds. But it was not to be. The Europeans, probably, left India before the invention of writing ; and the idea of representing the elementary sounds of speech by visible signs, seems to have been conveyed to them from a totally different quarter. The languages known as the Semitic, namely the Hebrew, Syriac, and Arabic, contain sounds very dissimilar to the European, with, of course, some similar or identical ; and the first imperfect attempt to represent these sounds in a kind of skeleton character, was brought by commerce from Phœnicia to Greece. The Greeks adopted the characters of the Phœnicians, and as their pronunciation of the Phœnician names for the first two characters in the scheme was *alpha*, *bêta*, the term "alphabet" has descended to modern times as the name of any collection of symbols which represent the elements of spoken sounds.

That this alphabet did not represent the Phœnician language with great accuracy, is more than probable; but it certainly represented the Greek language much worse. The Greeks contented themselves with rounding the forms of the letters, and adding one or two characters, chiefly contractions, and thus left the alphabet to come down to posterity. But the mischief of the original error still remains. The Romans adopted the Greek characters, with a few unimportant variations; notwithstanding which, it remained very inadequate to the representation of Latin; while the northern nations who came down like locusts upon the Roman empire, seized upon the Roman letters among the other spoils, and violently contorted them for the representation of languages which differed most remarkably from the Latin, both in the number and quality of the elementary sounds. Some few (the Slavonic, for example,) were happy enough to escape this second Babel, and rejoice in a convenient alphabet of their own. But each nation that did use the Roman alphabet, used it in its own fashion, and the variety of fashions thus introduced, was, as may be supposed, very great. At length, out of a mixture of Saxon, Danish, French, Latin, and Greek elements, arose our own tongue, harsh and uncouth at first, but gradually winning its way, and now bidding fair, by its own inherent merits, by the richness of its literature, and by the extent of our commerce, to become, if not the universal language itself, its immediate progenitor. "The English language," observes the eminent philologist, Prof. Grimm, "possesses a power of expression such as never, perhaps, was attained by any human tongue. Its altogether intellectual and singularly-happy foundation and development, has arisen from a surprising alliance between the two noblest languages of antiquity—the German and the Romanesque—the relation of which to each other is well known to be such that the former supplies the material foundation, the latter the abstract notions. Yes, truly, the English language may with good reason call itself a universal language, and seems chosen, like the people, to rule in future times, in a still greater degree, in all the corners of the earth. In richness, sound reason, and flexibility, no modern tongue can be compared with it,—not even the German, which must shake off many a weakness before it can enter the lists with the English."

4. But into this language, which grew up almost unawares, as a wild plant in a fertile soil, the mode of writing each word was (with, of course, frequent variations,) copied from the language from which the word itself was derived; each of the primitive languages using the Roman alphabet after its own fashion. Custom sanctioned the abuse, and at the present day we have a mode of spelling so far removed from any apparent attempt to represent the sounds of speech, that we should scarcely have guessed there had ever been any intention of doing so, had we not known its history. The English language, although arrived at a high pitch of refinement, is, in its dress, almost in the primitive ideographic stage. Its words are symbols of ideas rather than of sounds, and it is only after severe, long, and harassing practice, that we can be sure of associating the right sound with the right sign. "The present alphabet," observes Mr. Ellis, in his admirable *Plea for Phonetic Spelling*, "considered as the ground-work of a system of orthography in which the phonetic system prevails, is an entire failure. It is defective in means for representing several sounds, and the symbols it employs are used in such various senses that the mind of the reader becomes perplexed. Digraphs must be looked upon as single letters quite as much as the single letters themselves; for they have not the value of a combination of letters, but of one letter. Viewed in this light, the English alphabet will be found to consist, not of twenty-six letters only, but of more than 200! and almost every one of these 200 symbols varies its meaning at times, so that after having learned one meaning for each of them, the reader has not learned all their meanings; and having learned all their meanings, he has no means of knowing which one he is to apply at any time. These assertions are so extraordinary, that they require to be strictly proved." This the author proceeds to do in an elaborate series of tables. "We violate every principle of a sound alphabetical system more outrageously than any nation whatever. Our characters do not correspond to our articulations, and our spelling of words cannot be matched for irregularity and whimsical caprice." (4)

4. *Chambers's Papers for the People.*

5. To this general disregard of the principles of a true orthography, in the representation of the English language, and the consequent difficulty of acquiring a correct knowledge of its spelling and pronunciation, may be referred the fact, that millions speak the English language who are incapable of reading and writing it. It is also the cause of a great waste of time in the attainment of the elements of learning by the young. The realization of a reformed system of orthography, by which these evils would be removed, many practical educators have considered as highly desirable, though it has generally been thought to be unattainable. The consolatory truth which Shakspeare has embodied in the well-known lines

“There’s a Divinity that shapes our ends,
Rough-hew them how we will,”

should ever inspire men with energy and perseverance to do something, however small, to rectify error, and displace evil with good. That which few had courage even to hope for, has been given to the world through the apparently unimportant circumstance of the publication, in 1837, of a new system of shorthand, based on an analysis of the English spoken language. The author of this system of Phonography had originally no intention to disturb the established orthography of the language, and in the third edition of his work, published in 1840, he observed, “it is, of course, Utopian, to hope to change the *printed* medium of intercourse of the millions who speak the English language; but it is not extravagant, or hopeless, to attempt to find a substitute for the complicated system of *writing* which we at present employ.” In about a year after this disclaimer was published, the success of phonetic shorthand writing led many who employed the system, to ask themselves the question, why the principle of phonetic spelling, which was found so advantageous in *writing*, should not be applied to *printing*. The blessings that would follow the introduction of a natural system of spelling, and the evils of the current orthography, then began to appear in their true light; and after many attempts to construct a phonetic printing alphabet, with corresponding forms for longhand writing, phonetic printing commenced in January, 1844, in the *Phonotypic Journal*. We are encouraged to hope, from what has already been effected in the produc-

tion and dissemination of books printed phonetically, that, in the course of time, the current orthography will give place to a system in which the phonetic idea will be uniformly respected.

6. Several attempts to construct, and bring into use, a phonetic alphabet, have been made, at different times, by men eminent in literature, or formidable by their abilities; but they were characterized by extreme inattention to details, and society had not, in any degree, been prepared for the change. The cause of orthographic reform is honoured in having been pioneered by such men as Sir John Cheke (1540), Bishop Wilkins (1668), and Dr Franklin (1768). The fear which is entertained by some, that the etymology of words would be obscured by the introduction of phonetic spelling, is groundless. The highest English authority on this subject, Dr Latham, says, "all objections to change [in spelling] on the matter of theoretical propriety, are as worthless as they ever could be thought to be;" and the learned Chevalier Bunsen asserts that phonetic spelling is "comparative philology combined with universal ethnology," that the introduction of a phonetic alphabet is the "generally-felt desideratum of the age," and that "the theory of etymology is inseparable from that of phonology." These opinions deserve to be made as public as is the groundless objection that phonetic spelling is destructive of etymology.

7. But it is not the inconsistency of English orthography alone, of which we have to complain. The characters employed in ordinary writing are too lengthy and complicated to allow of their being written with expedition. A system of writing is required that shall bring the operations of the mind and of the hand into close correspondence;—that shall relieve the penman from the drudgery inseparable from the use of the present system, by making writing as easy and as rapid as speech. In allusion to this great want of the present age, it was remarked in the Introduction to the 5th edition of Phonography, 1842, "There has hitherto existed among all nations the greatest disparity, in point of facility and dispatch, between speaking and writing; the former has always been comparatively rapid, easy, and delightful; the latter tedious, cumbrous, and wearisome. It is most strange that we who excel our progenitors so far in science, literature, and commerce, should continue to use the mode of *writing* which they have

handed down to us, (with but very slight changes in the forms of the letters,) though, by its complexity, it obliges the readiest hand to spend at least six hours in writing what can be spoken in one." Phonography, supplies the want we have shown to exist, by presenting a system of alphabetic writing, capable of being written with the speed of the most rapid distinct articulation, and of being read with the certainty and ease of ordinary longhand. This property of legibility is not shared by any of the common systems of shorthand writing, which, being based upon the romanic alphabet, necessarily partake of its inconsistencies and deficiencies. It is well known that manuscripts written in accordance with other systems of shorthand, can seldom be read by more than one or two persons besides the writer, and after having been put by for a short time, usually become undecipherable to the writer himself. Phonography, which has now been for many years used by thousands of people as a medium for letter-writing, is found to be even more legible than longhand writing.

8. By Phonography, as adapted to Reporting, in a work entitled *The Reporter's Companion*, the most fluent speaker may be taken down, absolutely verbatim, and the reporter's notes, may be set up in type by any Phonographic compositor who is acquainted with the reporting style; or if the reporter reads over his notes, and inserts a few vowels, his manuscript is then capable of being read, with the facility of ordinary writing, by any one who has learned the system. Verbatim reports of speeches have been set up by the compositors of the *Bath Journal*, *Norfolk News*, *New York Tribune*, and other English and American newspapers, without being transcribed into longhand. Now, as on the old imperfect systems of shorthand, it is calculated that six hours are required to transcribe for the press, what occupied one hour in delivery, it follows from what has been said, that this new system of reporting, while it is incomparably more accurate, has the additional advantage of saving five hours out of every six at present devoted to preparing the report for the press.

9. The system of shorthand writing here presented, is the result of innumerable stenographic experiments, extending over a period of fifteen years. These experiments were prosecuted for the purpose of ascertaining the best adaptation of signs for the expression of the ac-

knowledged sounds of the language. In this 9th edition, several minor improvements have been incorporated, after having been thoroughly tested in practice, for twelve months, by many phonographic reporters, and other members of the Phonetic Society, to whom the author here begs to present his grateful acknowledgements, for their willing and friendly diligence in thus labouring to render Phonography deserving of a still higher patronage than it has yet attained. The great practice which the system has received, and is still receiving, from so many thousand persons who are constantly using it, not merely for reporting, but for the practical purposes of every-day life, such as writing letters, making notes and extracts, keeping accounts, composition, &c., and the great liberality with which they have communicated their suggestions to the author, have enabled him to produce a work far exceeding in completeness, beauty, and utility, what he could have pictured to himself when he first published it in 1837: and he believes that as no other system of shorthand has had such great advantages, or is based upon so just and philosophical a view of the elements of spoken language, so in none other has the same degree of perfection been attained, in none other can be found the same undeniable legibility, in combination with the same adaptability to the most rapid execution.⁽⁹⁾

9. For the first four paragraphs of this "Introduction," and portions of some others, the Author is indebted to Mr Alexander John Ellis, B.A., whose learning, and whose zeal in advocating a reformed or phonetic orthography, have reared a noble monument in his two works entitled *The Essentials of Phonetics*, and *A Plea for Phonetic Spelling*. Mr Ellis, with a rare generosity, also paid for the punches of the new letters in seven out of the fourteen founts of type that have already (1855) been raised to the phonetic standard, besides printing various phonetic school books. For the information of printers who may wish to assist in the general introduction of phonetic spelling, by adding the eleven new letters to their present founts, it may here be observed that ten of the phonetic founts—Nonpareil, Minion, Brevier, Bourgeois, Long Primer, Small Pica, Pica, Two-line Pearl, Two-line Nonpareil, Two-line Brevier—belong to the type-foundry of Messrs V. and J. Figgins, London; and four founts—Great Primer, Double Pica, Canon, and Pica Script—are in the foundry of Messrs R. Besley and Co., London. Messrs Figgins's Nonpareil, Minion, Bourgeois, and Small Pica belong to their celebrated Baskerville (broad faced) series of founts; and the Brevier, Long Primer, and Pica, to their Elzevir (condensed) series.

ADVANTAGES OF SHORTHAND.

(Written in Phonography, page 66.)

10. The advantage of a practical acquaintance with the stenographic art, to individuals in all situations of life, but more particularly to literary men, is strikingly shown in the career of some who have, for a course of years, used the "winged words" of stenography, either in reporting for the press, or in their ordinary writing, and who have thereby attained a mental elevation far beyond what would have been possible under any other circumstances. EDMUND BURKE, Mr. Justice TALFOURD, CHARLES DICKENS, and many other eminent writers, may be fairly considered as having been indebted to their engagements with the periodical press as reporters, in early life, for no inconsiderable portion of their distinction in the literary world. It may, perhaps, not be inappropriate to observe that Phonography, with all the intellectual and social benefits that follow in its train, has resulted from the seemingly trifling circumstance that the author, at the age of seventeen, learned Taylor's system of shorthand from Harding's edition, and that he was incited to the study chiefly by the perusal of the following eloquent enumeration of some of the advantages arising from the practice of the art, from the pen of Mr. GAWTRESS, the publisher of an improved edition of BYROM's system :—

11. "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 times 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 to 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. When 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 supe-

riority. 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 common-place, 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.”

HISTORY OF SHORTHAND.

12. The following sketch of the History of Shorthand, with a consideration of the religious, political, and social causes which originated, developed, and matured this useful art, is taken from a "History of Shorthand," from the earliest times, compiled by the author of the present system.* There are three principal epochs in the improvement and dissemination of the art of Shorthand in modern times, ending respectively at the publication of the matured systems of Mason (1682), Taylor (1786), and Phonography (1837); and each may be assigned to some specific cause, or peculiar feature of the time. The Shorthand of the Romans, as practised by Tyro, the freedman of Cicero, Ennius, and others, was an abbreviated longhand, both as to the forms of the letters, and the orthography.

13. From the introduction of the first system of Stenography to the English public by Timothy Bright, in 1588, to the end of the 17th century, the principles of the Protestant Reformation were extensively promulgated in this country from the pulpit. A desire to preserve for future private reading, the discourses delivered by the principal preachers of that day, led to the cultivation of the newly invented art of shorthand writing. Teachers and systems increased rapidly; and by a comparison of one mode with another, and by experimenting with various series of alphabetical signs, Mason, at length, produced a system far superior to any that had preceded it. The progress of the art, from the invention of Bright's system of arbitrary characters

* See Pitman's *History of Shorthand*, originally published in the *Phonotypic Journal* for 1847, and subsequently in a separate volume, in *Phonetic Shorthand*. London: Fred Pitman, 1852. The perusal of this volume, and other works written in Phonography, will greatly aid the Phonographic student in acquiring a knowledge of the best outlines for words, and a good style of writing.

for words, (or rather from the publication of the first shorthand alphabet by John Willis, in 1602,) to the appearance of Mason's system in 1682, may therefore be considered as resulting from the dawn of RELIGIOUS FREEDOM.

14. No other marked advance was made till the middle of the next century. "It is singular," observes Mr. Bradley, in his shorthand treatise, "that although Stenography was introduced into this country at a very early period, yet that our forefathers should never, until a very recent date, have thought of adapting it to that which is now its primary, although by no means its only use—we mean the transcript of addresses delivered to the public, or in which the community at large are interested. The example of Cicero ought to have incited them to this pursuit, even had not the obvious nature of the art done so. However, the use to which it has been since so successfully applied, seems not to have been considered by them; for, up to 1780, public proceedings, or rather miserably abridged sketches of them, were taken down in the ordinary writing for the London journals. Dr. Johnson was one of the earliest reporters of the debates in parliament, and the doctor boasted that he took care the Whig rascals should not have the best of the argument—a course which he could well adopt; for, instead of *reporting* the speeches of noble lords and honourable members, he *composed* them; and it is recorded that he made them all speak in the same pompous and grammatical style in which he was himself accustomed to write. In 1780, Mr. Perry, then proprietor of the *Morning Chronicle*, organized a corps of reporters. From that time Stenography was studied for professional purposes, and though there are some reporters on the daily papers who even yet use condensed longhand, the majority practise the equally simple and far more expeditious system of Shorthand." The publication of the parliamentary debates caused a demand for reporters, and for a system equal to their wants. Mason's, adopted by Gurney, was found insufficient. Its lengthy outlines could not be traced fast enough to enable the reporter to keep pace with the flow of eloquence that he often had to record; and the numerous arbitrary signs, and contractions of words, were too cumbersome for the memory. Byrom's system, (which was privately taught by himself for several years,) was

made public in 1767, soon after his death. It was much practised in private circles, but was not brief enough for the reporter. Taylor's appeared in 1786, and Mavor's in 1789. These two valuable systems, with a numerous list of inferior ones, were the fruits of this increased demand for the means of reporting the proceedings of the legislature; and their appearance marks the close of the second epoch, and the dawn of POLITICAL FREEDOM.

15. The practice of shorthand writing having been found so favourable to the development of the mental powers of those who used it; (as shown, first, in reporting the sermons of the Reformers, and then in taking down the discussions of our legislative assemblies;) and the experience of above two hundred years having proved the utility of the art; and, by the establishment of cheap schools, the ability to read and write having been acquired by nearly all who were able to afford the expense of learning these arts through the medium of the old alphabet;—a somewhat extensive desire was manifested, chiefly by young persons, to add to their other means of acquiring knowledge, the use of shorthand writing. Treatises on the art had hitherto been sold at high prices, seldom at less than half-a-guinea. They were thus placed beyond the reach of many who were desirous of learning. To meet this want, William Harding, a bookseller in Paternoster Row, published, in 1823, a neat edition of Taylor's system, with some slight improvements, at the reduced price of 3s. 6d. The book sold extensively, and in a few years other booksellers supplied, at a much cheaper rate, not only Taylor, but also Byrom and Mavor. An attempt to improve upon Taylor's system, by marking the long and short sounds of the vowels, with the intention of issuing a cheap edition for general use in National and British schools, led the writer of this sketch of the history of the art to the invention of Phonography. This was in the year 1837. Phonography is, however, so different in all its details from Taylor's system, that, if the fact of its origin were not stated, it could never be discovered from the work itself. Founded, as the system is, on the "alphabet of nature," and already extensively practised throughout Great Britain, and the United States of America, its publication may, perhaps, without presumption, be called the third epoch in the development of the art

of Shorthand. The immediate cause of the present extended practice of this kind of writing, was THE DIFFUSION OF KNOWLEDGE AMONG THE MIDDLE CLASSES OF SOCIETY. It has yet to be extended to the lowest classes, and this will be the mission of Phonography combined with Phonetic Printing.

16. That Phonography is likely to fulfil this mission, may be inferred from one or two characteristics which distinguish it from all other systems of Shorthand. The first is, that it is founded on a strictly phonetical analysis of the English language, and may, consequently, be used with facility, by those who are unable to spell in accordance with the usual unsystematic orthography. The second is, that Phonography is not solely adapted to the wants of the reporter, but is especially well suited for letter-writing and general composition, as it may be written in a form which is in every respect as legible as common longhand, with, at the lowest computation, one-sixth of the trouble; that is, in one-third of the time, and with half the fatigue. The existence of two distinct styles of Phonography, one adapted for letter-writing, and the other for reporting;—the second being only an extension of the first, and not a new system in itself,—is the basis of the popularity of Phonetic Shorthand. The consequences of these happy arrangements are, that letter-writing is extensively cultivated among phonographers, and that a nearer approach to the introduction of one uniform system of Shorthand writing,—which all disciples of the art have looked upon as likely to be productive of such great benefits,—has already been made in the short period that Phonography has been before the world, than was made in the two hundred years during which Shorthand was previously employed in England. That these effects will continue and increase, there is every reason to believe, on account of the uniformly increasing demand for phonographic books. On these grounds Phonography may, in some respects, be said to afford the writer facilities of the same nature as those which the invention of printing opened out to the reader.

PHONOGRAPHY.

EXPLANATION OF TERMS.

17. **PHONETICS** (from *φωνη*, *phōnē*, voice,) the things relating to the voice : the science (17) which treats of the different sounds of the human voice, and their modifications. The style of spelling in accordance with this science is denominated **PHONETIC**; the other style, such as is used in this book, being called **ROMANIC**, because it is formed from an alphabet derived from the one employed by the Romans. Other terms derived from the same root, are :—

PHONOGRAPHY, (from *phōnē*, voice, and *γραφη*, *graphē*, writing, the art of representing spoken sounds by written signs; also the style of writing in accordance with this art.

PHONΟΤΥΠΥ, (from *phōnē*, voice, and *τυπος*, *tūpos*, type,) the art of representing sounds by printed characters or types; also the style of printing in accordance with this art.

PHΟ'NOGRAPH, a written letter, or mark, indicating a certain sound, or modification of sound; as, *e*, \ *p*.

PHO'NOTYPE, a printed letter, or sign, indicative of a particular sound, or modification of sound; as, *Œ*, *σ* (in *so*, *snow*); *P*, *p*.

LOG'OGRAM, (from *λογος*, *lógos*, word, and *γραμμα*, *gramma*, letter,) a word-letter; a phonograph, that, for the sake of brevity, represents a word; as | *t*, which represents *it*.

GRAM'MALOGUE, a letter-word; a word represented by a logogram; as, *it*, represented by | *t*.

17. "A science consists of *general principles* that are to be known; an art, of *practical rules* for something that is to be done."—ARCHBISHOP WHATELEY.

We speak of the *art* of Phonography, and of the *science* of Phonetics on which it is based.

OBSERVATIONS ON COMMENCING THE STUDY OF
PHONOGRAPHY.

18. The art of Phonography may be easily acquired. Experience has shown that its principles are mastered by most learners in a very short space of time, and that an hour's *daily* practice in reading and writing, continued for about a month, is generally sufficient to ensure tolerable facility in using it. The student will, however, derive considerable assistance from the "Phonographic Instructor," a more elementary work than the present, containing a series of progressive exercises in the phonographic character, intended for transcription into a proper copy book, and compiled with the express object of leading him by easy stages to a practical acquaintance with all the details of the system. After studying the "Instructor," he should procure the "Exercises in Phonography." When he does not possess either the "Instructor" or the "Exercises," he is advised to write down every illustration as he comes to it in reading the present "Manual," naming each letter aloud as he writes it, by its *phonographic* name.

19. The student is particularly cautioned against attempting to write with rapidity at the outset. When his hand has become accustomed to trace the simple geometrical forms of the phonographic characters with correctness and elegance, he will find little or no difficulty in writing them quickly; but if he lets his anxiety to write fast, overcome his resolution to write well, he will not only delay his attainment of real swiftness, but will always have to lament the illegibility of his writing.

20. Phonography is at all times best written on ruled paper, but plain paper may be employed, as in the specimens of writing given in this volume. The *learner* should always write upon lines, and he may use either a quill or a steel pen, or a pencil. A pencil is recommended for the initiatory exercises, and a pen for ordinary writing and reporting. As, however, the reporter is sometimes so situated that he *cannot* use a pen, he should accustom himself, at times, to report with a pencil. The pen or pencil should be held loosely in the hand, as when used for drawing; and when a pen is used, the nib should be turned in such a manner that the letter $\backslash b$ can be struck with ease.

THE ALPHABET OF NATURE.

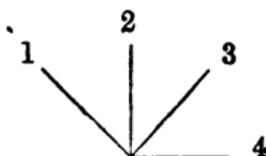
21. Phonography being based upon an analysis of the English spoken language, the vowels and articulations are arranged according to their natural sequence, and not in the old alphabetic style. Thus, in the consonants, the letter *p* stands first, next *b*; then *t*, *d*, &c. The rest follow in a perfectly natural arrangement; the mute or explosive letters being taken first, proceeding in order from the lips to the throat; then the semi-vocals, or continuous consonants, in the same order; and lastly the linguals and nasals. Scarcely more than half the whole number of articulations or consonants, are *essentially different*; the remainder being, as it were, the thickened sounds of the others. Thus the articulations in the pairs *p* and *b*, *t* and *d*, *f* and *v*, &c., are precisely the same, but are, so to speak, *thin* in the first, and *thick* in the second. In order to make a similar distinction in writing, the second consonant in each pair is represented by a stroke in the same position, and of the same shape, as that chosen for the first, but is written *thick*, instead of *thin*; thus, \ is *p*, \ *b*, | *t*, | *d*, \ *f*, \ *v*, &c.; and thus, not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* harmonizes with a *thin articulation*, and a *thick stroke* with a *thick articulation*. *P*, *t*, *k*, *f*, *th(in)*, *s*, *sh*, are called hard, sharp, whispered, or breathed, consonants; and *b*, *d*, *g*, *v*, *th(en)*, *z*, *zh*, soft, spoken, vocalized, or murmured, consonants. The difference between the letters of each pair of consonants is, that in the soft letters (*b*, *d*, *g*, etc.) a vocal murmur is added to the action of the organs by which the hard letters (*p*, *t*, *k*, etc.) are produced. *Ch* and *j* are double consonants, formed by the union of *t*, *sh*, and *d*, *zh*, as may be heard in *cheap*, *fetch*, *jem*, *edge*.) They are placed in the phonetic alphabet next to the first element which enters into their composition. After a few weeks' practice in writing Phonography, the heavy strokes are made without any perceptible effort; they are traced by the pen, with as much facility as their corresponding heavy sounds are produced by the different organs of speech.

CONSONANTS.

	<i>Letter.</i>	<i>Phonograph.</i>	<i>Examples of its power.</i>		<i>Name.</i>
<i>Explosives.</i>	P		<i>rope</i>	<i>post</i>	pe
	B		<i>robe</i>	<i>boast</i>	be
	T		<i>fate</i>	<i>tip</i>	te
	D		<i>fade</i>	<i>dip</i>	de
	CH		<i>etch</i>	<i>chest</i>	chay
	J		<i>edge</i>	<i>jest</i>	jay
	K		<i>leek</i>	<i>cane</i>	kay
	G		<i>league</i>	<i>gain</i>	gay
<i>Continuants.</i>	F		<i>safe</i>	<i>fat</i>	ef
	V		<i>save</i>	<i>vat</i>	ve
	TH		<i>wreath</i>	<i>thigh</i>	ith
	TH		<i>wreathe</i>	<i>thy</i>	the
	S		<i>hiss</i>	<i>seal</i>	ess
	Z		<i>his</i>	<i>zeal</i>	ze
	SH		<i>vicious</i>	<i>she</i>	ish
	ZH		<i>vision</i>	*	zhe
<i>Liquids.</i>	L		<i>fall</i>	<i>fight</i>	el
	R		<i>for</i>	<i>right</i>	ar
<i>Nasals.</i>	M		<i>seem</i>	<i>met</i>	em
	N		<i>seen</i>	<i>net</i>	en
	NG		<i>sing</i>	*	ing

CONSONANTS.

22. From an inspection of the Table of Consonants on the opposite page, it will be seen that every right-line and curve employed in Phonography, is written in the direction of one of the lines in the following diagram :

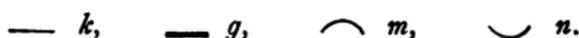


the lines in the first and third directions being inclined exactly midway between a perpendicular and horizontal line.

23. Perpendicular and sloping letters are written from top to bottom ; thus,



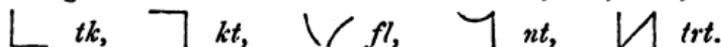
Horizontal letters are written from left to right ; thus,



24. The letter *l*, when standing alone, should always be written upwards : *l*, and *sh*, when joined to other consonants, may be written either upwards or downwards, as is most convenient ; thus,



25. All the consonants in a word should be written without taking off the pen, the second letter commencing where the first ends, the third being continued from the end of the second, &c. ; thus,



26. When two consonants of the same kind follow each other, they are written thus,



27. Single consonants, and combinations of consonants similar to those in paragraphs 24, 25, 26, rest upon the line. When two descending letters are joined, the first should be made down to the line, and the second below ; thus,



ADDITIONAL CHARACTERS FOR S, AND Z.

28. On account of the frequent recurrence of the sounds *s*, *z*, these letters, are furnished with an additional character, one particularly convenient for joining; thus $\circ s$, $\circ z$. When these circles are joined to straight letters, they are written on the right-hand side; thus,

$\curvearrowright ps$, $\hookrightarrow ts$, $\nearrow chs$, $\dashrightarrow ks$; $\curvearrowleft sp$, $\curvearrowleft st$, $\curvearrowleft sch$, $\dashleftarrow sk$.

When joined to curved letters, they invariably follow the direction of the curve; thus,

$\curvearrowleft fs$, $\curvearrowleft sf$, $\curvearrowright ss$, $\curvearrowright ms$, $\curvearrowright ns$, $\curvearrowright msm$.

When occurring between two consonants, they are written in the shortest direction; thus,

$\perp tsk$, $\top kst$, $\searrow pst$, $\swarrow chsp$.

ADDITIONAL CHARACTER FOR R.

29. In addition to the alphabetic form for *r* \curvearrowright this letter is also represented thus $\nearrow r$, for convenience and speed in writing. It is written upwards, as in the following examples:—

∇pr , $\wedge rp$, $\vee tr$, $\nearrow rt$, $\curvearrowright mr$, ∇ntr .

When *r* is required to be written alone, or joined to the circle-*s* only, either the alphabetic form may be used, thus,

$\curvearrowright r$, $\curvearrowright rs$, $\curvearrowright sr$, $\curvearrowright srs$,

or the upward *r* may be employed, in which case it is written at an inclination of 30 degrees from a horizontal line; thus,

$\nearrow r$, $\nearrow rs$, $\curvearrowright sr$, $\curvearrowright srs$.

Ch, when standing alone, is inclined at an angle of 60 degrees from a horizontal line; thus, $\nearrow ch$. The distinction between *ch* and *r* when joined to other letters, is shown by the direction of the stroke; thus,

$\curvearrowright mr$, $\curvearrowright mch$, $\nearrow kr$, $\nearrow kch$, $\vee tr$, ∇tch .

SIZE OF THE LETTERS.

30. The consonants should be made about one-sixth of an inch in length, as in these pages. This size is found to be best adapted for the learner, in order to insure accuracy and neatness in the writing. When he can write with ease, the size may advantageously be reduced to one-eighth of an inch. Particular attention should be paid to the forms of the curved thick letters; if they are made heavy throughout, they present a clumsy appearance; they should be thickened in the *middle* only, and taper off towards each extremity. ⁽³⁰⁾

LONG VOWELS.

31. There are six simple long vowels in the English language, which are arranged naturally in the following order :

E	A	AH	AU	O	OO
	·	·	┘	-	┘

as in *eel*, *ale*, *alms*, *all*, *ope*, *food*.

32. The first three vowels are represented by a dot, and the last three by a short stroke or dash, written at a right angle with the consonant. These vowel-signs are here placed to an upright stroke, (the letter *t*;) to indicate their respective positions; namely, against the beginning, middle, and end of a consonant. The sounds of the vowels are heard in the words placed under them. These vowels should always be pronounced as single sounds; that is *e*, as heard at the beginning of *eel*; *a*, as in *ape*; *ah* as at the beginning of *alms*, and not as *a-itch*; *au* as *awe*, not as *a-you*; *o*, as *owe*; *oo* as at the commencement of *ooze*, and not as *double-o*. The Table on the following page shows the method of placing the single vowels to all the consonants.

30. There should always be an angle between *f* and *n*, *v* and *n*, and all similar combinations. In tracing the consonants slowly, learners will generally make an angle between *p* and *n*, *b* and *n*, *th* and *n*, and similar combinations, but the advanced writer should strike these letters without an angle.

METHOD OF PLACING THE VOWELS.

VOWELS FOLLOWING CONSONANTS.

	e	a	ah	au	o	oo
P						
T						
CH						
K						
F						
TH						
S						
SH						
L						
R						
M						
N						

VOWELS PRECEDING CONSONANTS.

T						
M						

METHOD OF PLACING THE VOWELS.

33. When a vowel is placed on the left-hand side of a perpendicular or sloping consonant, it is read *before* the consonant, and when placed on the right-hand side, it is read *after* the consonant. With respect to the horizontal letters, a vowel placed above, is read *before* the consonant, and when written under, is read *after* the consonant. This, it will be observed, is the order in which we read and write all European languages; namely, from left to right, and from top to bottom. The general rule for placing the vowels, as will be seen from the opposite table, is, that they are written at the beginning, middle, and end of the consonant; the beginning of the consonant being the position of the first vowel-sign *e*, whether the consonant be written upwards or downwards. The letter *l*, for instance, being written upwards, the vowels are reckoned from the bottom.

SHORT VOWELS.

34. In addition to the six long vowels already explained, there are six short vowels in the English language, as heard in the following words,

pit, pet, pat, not, nut, foot.

The position of the vocal organs in producing these sounds, is very nearly the same as that required for the utterance of the long vowels in the words

peat, pate, palm, nought, note, food;

the chief difference being, that the former are more rapidly pronounced. The short vowels are represented by dots and strokes written in the same position as for the long ones, but made lighter, to indicate their brief character; thus,

ÿ	ě	ǎ	ö	ü	ö
·	·	·	—	—	—
as in	ill,	ell,	am,	on,	up, foot.

35. These short vowels are generally called by phonographic pupils, until they are better instructed,—No. 1, “short *i*, (*eye*);” No. 2, “short *ee*;” No. 3, “short *a*,” &c; they should, however, be named,—No. 1, “short *ee*;” No. 2, “short *a*;” No. 3, “short *ah*,” &c. It will be found more convenient when speaking of these short vowels, to affix the letter *t* to the whole, and call them *it*, *et*, *at*, *ot*, *ut*, *ööt*.

36. The vowel points and strokes must, in all cases, be written at a little distance from the consonants to which they are placed. If allowed to touch, they would occasion mistakes.

37. Vowels placed at the commencement of a consonant, *e* and *aw*, for example, are called *first-place vowels*; vowels written in the centre, are called *second-place vowels*; and those written at the end are called *third-place vowels*.

DIPHTHONGS.

38. The double vowels heard in the words *ice*, *aye*, *oil*, *owl*, are represented by small angular marks, thus,

$I, \vee |$ *ice*, $AI, \vee |$ *aye*, $OI, \wedge |$ *oil*, $OW, \wedge |$ *owl*.

I and *ow* are close diphthongs, accented on the second element; and *ai*, *oi* are open diphthongs, accented on the first element; each is, however, pronounced as one syllable.

DOUBLE LETTERS OF THE W AND Y SERIES.

39. The letters *w* and *y* are unlike any other consonants. They are, in fact, *consonants made from vowels*; *w* being a modification of *oo*, and *y* a modification of *e*; as may be heard in pronouncing

we, *wa*, *wah*, *wau*, *wo*, *woo*.
ye, *ya*, *yah*, *yau*, *yo*, *yoo*.

It has been found expedient to represent these letters *in connection with the succeeding vowel*, by a *single sign*, having a vowel character.

The *w* compounds are represented by a small curve, thus *c* for *we*, *wa*, *wah*; and thus *ɔ* for *wau*, *wo*, *woo*: and the *y* compounds by a curve written thus *v* for *ye*, *ya*, *yah*; and thus *u* for *yau*, *yo*, *yoo*. The phonograph *u* is used alike for *you*, the commencing sounds in *youth*, *unit*, etc., and for the diphthong in *new*, *tune*.

40. By prefixing *w* to the diphthong *i*, the treble sound *wi* is heard, as in *twine*. It is represented by a small right angle, thus, \lrcorner *wi*.

41. The shorthand signs for the diphthongs, and double and treble letters of the *w* and *y* series, are always written in the same direction; that is, they do not accommodate themselves to the position of the consonant to which they may be written, as do the simple vowels *au*, *o*, *oo*.

CONSONANTAL FORMS FOR W AND Y.

42. *W* and *y* are also furnished with full-sized consonantal forms; thus, \curvearrowright *w*, \curvearrowleft *y*; which are used like other consonants; thus,

\curvearrowright *way*, \curvearrowleft *away*; \curvearrowright *yea*, \curvearrowleft *Yeo*.

These characters give greater distinctness than the small curved double letters, in the writing of words which contain no other consonant than *w* or *y*; as in the above examples.

THE ASPIRATE, OR BREATHING, H.

43. The aspirate, which occurs in English only when preceding a vowel, is expressed by a small dot prefixed to the vowel; thus,

\cdot *heat*, \curvearrowright *hail*, \curvearrowright *hole*, \lrcorner *white*, \lrcorner *wheat*.

When it is more convenient to use a consonantal form for the aspirate; as, for instance, in words that contain only the aspirate and one or more vowels, it is written thus, \curvearrowleft *h*, upwards, as in

\curvearrowleft *hay*, \curvearrowleft *hoe*, \curvearrowright *aha!* \curvearrowleft *Hugh*.

The dot aspirate must not be used after a consonant; thus \curvearrowleft is *Appii*, (Acts xxviii. 15,) and not *Ap-hie*.

ON WRITING PHONETICALLY.

44. In consequence of the deficiencies of the English alphabet, and the unphonetic character of our orthography, the spelling of a word can seldom be taken as a guide to its pronunciation. To write any given word, therefore, phonographically, its exact *sound* must first be ascertained. The student should then write the letters which represent the sounds that compose the word. In cases of doubt, the pronunciation of careful speakers should be noted, or reference made to a pronouncing dictionary. A few months' practice of Phonography has often improved the student's pronunciation more than years of previous reading and study. (44)

RULE FOR THE USE OF THE CIRCLE AND STROKE-S.

45. The *s*-circle is generally employed, in preference to the stroke-*s*, and is used thus,

∘ seat, ∘ sought, ∘ sake, ∘ pass, ∘ task.

In these and similar words, the vowel is placed and read to the stroke-consonant, and not to the circle-*s*, to which no vowel can be placed or read. The learner should particularly observe that the circle-*s* is read *before* all vowels at the commencement of a word, and *after* all vowels at the end. This circle may be made double-sized for *ss*, (*sez*, or *rez*,) thus,

∞ piece, ∞ pieces, ∞ cause, ∞ causes.

When a word begins with a vowel followed by *s* or *z*, and in any other case when it is required to place a vowel to *s* or *z*, the stroke form is used; thus,

∪ ice, ∪ ease, ∪ ask, ∪ see, ∪ mercy.

44. In English Phonography, no distinction is made between the vowels in *mate* and *mare*, because the modification of the power of *a*, by a following *r*, is invariable. In a phonetic representation of Scotch, French, German, Italian, &c., in which this deep *a* occurs independently of *r*, a distinct sign is provided for it, namely, two dots parallel to the consonant, in the second vowel position. This sign may also be employed in English Phonography, if the writer chooses. See *Extension of Phonography*, Table of Complete Phon. Alphabet, vowel No. 8.

The stroke-*s* is also used when a word begins with *s* followed by two vowels; as $\overset{\vee}{\underset{\circ}{s}}$ *science*; and the stroke-*z* is used in *all* words that begin with *z*; as, $\overset{\vee}{z}$ *zeal*, $\overset{\vee}{z}$ *Zion*.

VOCALIZATION OF WORDS.

46. When a vowel occurs *between two consonants*, it is capable of being written either after the first, or before the second; thus,

$\overset{\vee}{k}$ or $\overset{\vee}{p}$ *keep*, $\overset{\vee}{c}$ or $\overset{\vee}{p}$ *cape*, $\overset{\vee}{c}$ or $\overset{\vee}{p}$ *cap*.

To insure uniformity of practice among Phonographers, and to prevent ambiguity, (as for instance, whether $\overset{\vee}{k}$ is to be read *k-ee-p* or *kah-p*.) the following rules have been determined upon:—

(a) **FIRST-PLACE VOWELS** are written after the first consonant; thus,

$\overset{\vee}{p}$ not $\overset{\vee}{k}$ *peak*; $\overset{\vee}{c}$ not $\overset{\vee}{l}$ *call*.

(b) **SECOND-PLACE VOWELS** are written after the first consonant when they are *long*, and before the second when they are *short*: the length of a second-place vowel is thus determined by its *position*, if it should not be indicated by its *size*; thus,

$\overset{\vee}{g}$ *gate*, $\overset{\vee}{g}$ *get*, $\overset{\vee}{c}$ *coat*, $\overset{\vee}{c}$ *cut*.

(c) **THIRD-PLACE VOWELS** are written before the second consonant; as,

$\overset{\vee}{c}$ not $\overset{\vee}{t}$ *cat*; $\overset{\vee}{p}$ not $\overset{\vee}{r}$ *poor*.

Occasionally, in the writing of words of more than one syllable, greater clearness will result from the non-observance of the rules relating to the first and third-place vowels; thus,

$\overset{\vee}{e}$ *euphonic*, $\overset{\vee}{c}$ *calmly*.

When the circle-*s* occurs between two consonants, the rule for the position of a second-place short vowel does not apply; thus,

$\overset{\vee}{p}$ *pest*, $\overset{\vee}{t}$ *must*.

TABLE OF VOWELS, DIPHTHONGS, ETC.

VOWELS.

	<i>Long.</i>			<i>Short.</i>	
1. E	· |	eel	Y	· |	ill
2. A	· |	ale	ě	· |	ell
3. AH	. |	alms	ă	. |	am
4. AU	— |	all	ǒ	— |	olive
5. O	— |	ope	ũ	— |	up
6. OO	— |	food	ö	— |	foot

DIPHTHONGS.—I^V | isle, AI_v | aye, OI[^] | oil, OU_^ | owl.

DOUBLE LETTERS OF THE W SERIES.

WE	˘ |	we	wĩ	˘ |	wit
WA	˘ |	way	wě	˘ |	wet
WAH	˘ |	qualm	wă	˘ |	wag
WAU	˘ |	wall	wǒ	˘ |	was
WO	˘ |	woke	wũ	˘ |	one
WOO	˘ |	wood	wö	˘ |	wood

DOUBLE LETTERS OF THE Y SERIES.

YE	˘ |	ye	yĩ	˘ |	*
YA	˘ |	yea	yě	˘ |	yet
YAH	˘ |	yahoo	yă	˘ |	yam
YAU	˘ |	yawn	yǒ	˘ |	yon
YO	˘ |	yoke	yũ	˘ |	young
YOO or ū	˘ |	you	yö	˘ |	*

TREBLE LETTER.—WI^L | wine.

TABLE OF SINGLE AND DOUBLE CONSONANTS.

		L-HOOK.	R-HOOK.	N-HOOK.	HALF LENGTH.
P	↘	pl ↘	pr ↘	pn ↘	pt ↘
B	↘	bl ↘	br ↘	bn ↘	bd ↘
T	|	tl ↑	tr ↑	tn ↓	tt |
D	|	dl ↑	dr ↑	dn ↓	dd |
CH	/	chl ↘	chr ↘	chn ↘	cht /
J	/	jl ↘	jr ↘	jn ↘	jd /
K	—	kl ↘	kr ↘	kn ↘	kt —
G	—	gl ↘	gr ↘	gn ↘	gd —
F	↘	fl ↘	fr ↘	fn ↘	ft ↘
V	↘	vl ↘	vr ↘	vn ↘	vd ↘
TH	(	thl (	thr)	thn (	tht (
TH	(	thl (	thr)	thn (	thd (
S	)	S ○	st ○	sn)	st)
Z	)	Z ○	.....	zn)	zd)
SH	↘	shl ↘	shr ↘	shn ↘	sht ↘
ZH	↘	.....	zhr ↘	zhn ↘	zhd ↘
L	↘	.....	^{W-HOOK.} wl ↘	ln ↘	lt ↘ | ld ↘
R	↘	R ↘	wr ↘	rn ↘	rt ↘ | rd ↘
M	↘	IRREGULARS. mp ↘	wm ↘	mn ↘	mt ↘ | md ↘
N	↘	mr ↘	wn ↘	nn ↘	nt ↘ | nd ↘
NG	↘	nr ↘	.....	ngn ↘	..... | .....

DOUBLE AND TREBLE CONSONANTS.

THE INITIAL L AND R HOOKS.

47. The simple articulations *p*, *b*, *t*, *d*, etc., are often closely united with the liquids *l* and *r*, forming a kind of consonantal diphthong, and pronounced by a single effort of the organs of speech; as in *plough*, *pray*, *bring*, *try*, etc. The natural way of expressing these combinations in writing, would undoubtedly be, by some marked and uniform modification of the *simple* letters. It is effected thus:—

\backslash *p*, with *l*, becomes \backslash *pl*; \backslash *p*, with *r*, becomes \backslash *pr*;
 $|$ *t*, with *l*, becomes $|$ *tl*; $|$ *t*, with *r*, becomes $|$ *tr*.

The curved letters are represented in a similar manner; thus,

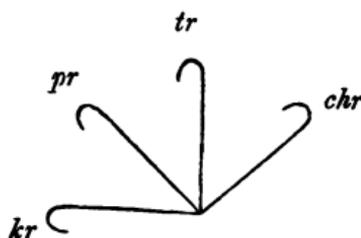
\curvearrowright *f*, with *l*, becomes \curvearrowright *fl*; \curvearrowright *f*, with *r*, becomes \curvearrowright *fr*;
 $($ *th*, with *l*, becomes $($ *thl*; $($ *th*, with *r*, becomes $)$ *thr*.

48. In the formation of the curved double consonants, *fr*, *thr*, etc., there is an apparent disorder, necessitated by the form of the characters: when properly viewed, however, they are in strict analogy with the straight consonants. If the character \backslash *pl*, be cut out in a piece of paper or card, and then turned over, \backslash *pr* is produced; in the same way \curvearrowright *fl*, if cut in card, and reversed, gives \curvearrowright *fr*. Such characters as \curvearrowright for *fr*, (leaving the \curvearrowright *f*, unaltered,) would be inconvenient, and could not be written both accurately and quickly; they are, therefore, inadmissible into the system. It may also be noticed, that \curvearrowright $)$ are not required for *rr*, *sr*, as these combinations are not consonantal diphthongs: they never occur in a syllable but with a vowel between. These two series of double consonants are given in the Table on page 37, columns 3 and 4.

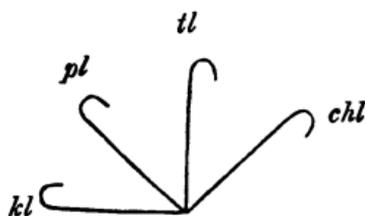
49. In the hooked letter \backslash *pr*, the hook must not be considered as *r*, and the stem as *p*, but the *whole form* \backslash must be taken to represent the consonantal diphthong *pr*, considered as one indivisible whole. The same remark applies to *pl*, and to all the other letters of this series. The form \backslash was selected for *pr*, and \backslash for *pl*, and not the contrary, because the combinations *pr*, *tr*, etc., occur five

times as often as *pl*, *tl*, etc., and \searrow is the best sign for the writer, both when occurring singly, and when joined to other letters.

50. To assist the pupil in remembering these hooks, it may be observed, that if the *right hand* be held up, with the first finger bent, the outline of *tr* will be seen; and by turning the hand round in the various positions assumed by the letters, *p*, *t*, *ch*, *k*, all the double consonants of the *pr* series will be formed; thus,



If the *left hand* be held up in a similar manner, the double letter *tl* will be seen; and by turning the hand round to the following positions, all the double consonants of the *pl* series will be produced.



The double consonants, \frown *mp*, \smile *mr*, \smile *nr*, are irregular.

51. When speaking of these double consonants, as, for instance, in a phonographic class, it will be found convenient to pronounce them with monosyllabic names; thus, \searrow *pr* should not be called *pe*, *ar*, but *per*, as at the end of *taper*; \uparrow *tr*, as at the end of *eater*; \searrow *pl*, as at the end of *sample*; \uparrow *tl*, as at the end of *turtle*, etc. A distinction is thus made between *p, l* pronounced as two letters, and *pl* pronounced as one. The former would mean \vee the latter \searrow

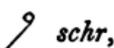
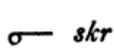
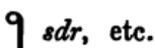
52. These double consonants are vocalized like the single ones; thus,

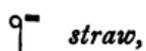
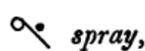
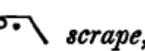
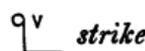
\uparrow *tree*, \searrow *pray*, \smile *flame*, \searrow *apply*, \smile *matter*.

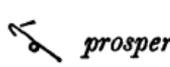
Shl \smile is written upwards, and must never stand alone. *Zhl* does not occur in English words.

THE SPR SERIES OF CONSONANTS.

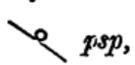
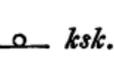
53. From the *pr* series of double consonants, a treble series is formed by making the hook into a circle; thus,

 *spr*,  *str*,  *schr*,  *skr*;  *sbr*,  *sdr*, etc.

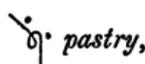
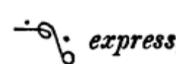
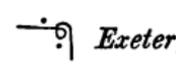
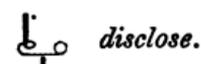
These treble consonants are used only at the beginning of a word; as,  *straw*,  *spray*,  *scrape*,  *strike*,  *supreme*, and when they follow a straight letter in the same direction; thus,

 *prosper*,  *destroy*,  *excursive*.

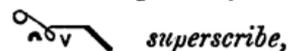
Spr, *str*, etc., will not be mistaken for *sp*, *st*, etc., because in the latter case the circle-*s* is always written on the right-hand side; as,

 *sp*,  *st*,  *psp*,  *tst*,  *ksk*.

In other cases, the circle-*s*, and the hook of the double letter, must be distinctly expressed; thus,

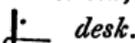
 *pastry*,  *express*,  *Exeter*,  *disclose*.

54. In a few words, when one of the *l* or *r* hooked letters follows the circle-*s*, the hook cannot be perfectly formed; as in

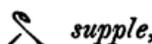
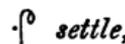
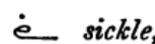
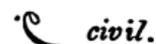
 *explore*,  *superscribe*,  *subscribe*.

These cannot, however, be mistaken for any other words. After *t*, and *d*, the circle may be turned to the right to produce *kr*, *gr*; thus,

 *describe*,  *disagree*,  *disgrace*,

because in the combinations *tsk*, *dk*, etc., the circle is written on the other side; thus,  *desk*.

S is joined to a consonant of the *pl* series, beginning a word; thus,

 *supple*,  *settle*,  *saddle*,  *sickle*,  *civil*.

Occasionally it is more convenient to write the single consonants than to use a double letter of the *pl* and *pr* series; thus  is the best form for *sensible*.

THE W-HOOK BEFORE L, R, M, AND N.

55. A hook at the commencement of *l*, the upward *r*, *m*, and *n*, (see Table, page 37, bottom of column 4,) expresses *w*; thus,

 *well*,  *ware*,  *worth*,  *whim*,  *one*.

The aspirated *w*, as in *wheel*, *whist*, is expressed by the aspirate dot written before the following vowel; thus,  *wheel*,  *whist*.

56. This series of double letters differs from the *pl* and *pr* series with respect to the principle explained in par. 49; for in the *w*-hook letters, the whole form   etc., is not to be understood as representing *wl*, *wr*, etc., in the complex; but the hook is *w*, and the stem is *l*, *r*, etc.; and vowels may be placed either before or after the *l*, *r*, *m*, *n*.

THE N-HOOK.

57. A large number of words in the English language terminate with *n*. This letter may be briefly expressed by the addition of a final hook on the left-hand side of a straight letter; (see Table, page 37, last column but one,) thus,

 *tone*,  *pain*,  *train*,  *turn*,  *explain*.

S or *z* is added by making the hook into a circle; thus,

 *tones*,  *tense*,  *pains*,  *coins*,  *expense*.

This circle may be increased to twice its usual size for *nsez*; thus,

 *tenses*,  *expenses*.

When the *s* or *z*-circle is joined to a straight letter without the final *n*-hook, it is written on the right-hand side; thus,  *ps*,  *ts*. (See par. 28.)

58. After curved letters, the *n*-hook follows the direction of the curve; thus,

 *mine*,  *known*,  *feign*,  *flown*,  *shine*.

S or *z* is added by a small circle at the end of the hook; thus,

 *mines*,  *Romans*.

59. A vowel after a letter with the *n*-hook, is to be read before the *n* added by that hook; thus, \curvearrowright *men*: hence, if it is required to write a vowel after the *n*, the stroke-*n* must be used; thus, \curvearrowleft *many*.

THE TION-HOOK.

60. The frequent termination *tion* (*shon*), when following a straight letter, is expressed by a final hook on the right-hand side; thus,

\searrow *pshn*, \downarrow *tshn*, \swarrow *chshn*, \rightarrow *kshn*, \nearrow *rshn* (upwards); as in \updownarrow *station*, \dashrightarrow *caution*, $\cdot\downarrow$ *attraction*, \dashrightarrow *auction*.

When *-tion* follows a curved letter, it is expressed by a large hook; as,

\curvearrowright *nation*, \curvearrowright *mission*, \curvearrowright *termination*, \curvearrowright *nations*.

61. These hooks may be thickened for *-sion* (*zhon*); as, \downarrow *derision*, \curvearrowright *vision*; but this is unnecessary in ordinary writing.

62. The *n* and *-tion* hooks may be used in the middle of a word, when convenient; as,

\swarrow *render*, \downarrow *stationary*, \curvearrowright *national*.

THE HALVING PRINCIPLE, DENOTING AN ADDED T OR D.

63. By halving any of the preceding consonants, whether single, double, or treble, *t* or *d* is added, according as the consonant is thin or thick; *t* being added when the consonant is *thin*, and *d* when it is *thick*; (see Table of double consonants, page 37, column 6,) thus,

\square *talk*, \square *talked*; \searrow *bake*, \searrow *baked*; \wedge *rap*, \wedge *rapped*; \curvearrowright *live*, \curvearrowright *lived*; \wedge *rub*, \wedge *rubbed*; \searrow *beg*, \searrow *begged*.

A vowel before a half-sized consonant is read before both letters; as,

\curvearrowright *art*, \curvearrowright *east*, \curvearrowright *eased*, \curvearrowright *oft*, \curvearrowright *ached*, \curvearrowright *act*.

A vowel after a half-sized consonant is read next to the primary single, double, or treble letter, and before the added *t* or *d*; thus,

\curvearrowright *night*, \curvearrowright *bread*, \downarrow *dread*, \curvearrowright *pant*, \dashrightarrow *Crossthaite*.

64. *L, r, m, and n* are shortened for the addition of *t*, and the stroke is then thickened to represent *ld, rd, md, nd*; thus,

 *hauled*,  *heard*,  *tempt*,  *stemmed*,  *sent*,  *send*.

Lt, when standing alone, is written upwards; in other cases, either upwards or downwards: *ld* is always written downwards; thus,

 *light*,  *lead*,  *melt*,  *pelt*,  *knelt*,  *fold*.

The *w*-hook half-length letters represent the addition of both *t* and *d*.

 is *wlt* and *wld*;  *wrt, wrd*;  *wmt, wmd*;  *wnt, wnd*.

65. *D* is added to both light and heavy letters, to form the past tense of verbs; thus,

 *melted*,  *peopled*,  *hindered*,  *measured*.

When it is necessary to express an added *d* at the end of a half-length letter ending with an *n* or *-tion* hook, the hook is thickened; thus,

 *pained*,  *attained*,  *chained*,  *cautioned*,  *lend*.

66. The advanced phonographer may, with little or no sacrifice of legibility, use a half-sized letter to represent either an added *t* or *d*; as,

 *mind*,  *find*,  *rapid*,  *afford*,  *alphabet*.

The only consonants that do not admit of the halving principle, are  *w*,  *y*,  *ng*, and the irregular  *mp*.

67. A full-sized and half-sized consonant, or two half-sized consonants, must not be joined except they form an angle at the point of union; because it would sometimes be doubtful whether such combinations were meant for a single letter, or a full-sized letter and a half-sized one; and at other times whether they were meant for a full-sized letter and a half-sized one, or two full-sized letters. For instance, *k* and *kt*, *l* (upwards) and *kt*, *tr* and *td*, *d* and *td*, *nt* and *mt*, are not allowable combinations: these double consonants should either be resolved into their simple letters, or the pen should be taken off; thus,

 *kicked*,  *liked*,  *treated*,  *dated*,  *intimate*.

These half-length consonants may be named, monosyllabically, after the letters from which they are derived; thus,  *pit*,  *bid*, etc.

LOOPS FOR ST AND STR.

68. *St* is written by a loop half as long as a straight consonant ; as,

feast, *least*, *toast*, *cast*, *rest*,
steam, *still*, *stop*, *state*, *stock*.

This loop is used only as initial or final, except after *t*, *d*, *ch*, *j*, *f*, *v* ; as,

testify, *distinct*, *justify*, *investigation*.

69. A larger loop or oval, represents the treble consonant *str* ; thus

feaster, *Leicester*, *muster*, *minister*.

70. These loops may be added to the *pr* series of consonants, and to the *n*-hook when final ; thus,

stoker, *canst*, *against*, *punster* ;

but the *str*-loop is never used at the beginning of a word. A final *s* may be added by continuing the stroke of the loop ; thus,

feasts, *crusts*, *lists*, *dusters*, *punsters*.

FINAL HOOK FOR S-TION.

71. A hook made by continuing the *s* circle to the other side of the consonant, adds *-tion* or *-sion* ; thus,

position, *possession*, *decision*, *persuasion*.

In this case, the hook *-tion* may be vocalized for a first or second-place vowel only, by writing the vowel-sign *before* the hook for a first-place vowel, and *after* it for a second-place vowel, as in the above examples. This hook may also follow a consonant of the *prns* series ; thus,

transition, *compensation*, *condensation*.

The circle-*s* or *z* may be added to this back hook, and it may, occasionally, be used in the middle of a word ; thus,

possessions, *physicians*, *positional*, *transitional*.

THE LENGTHENED CURVE, ADDING THR.

72. When a curved consonant is written twice its usual length, it expresses the addition of the heavy *thr*; thus,

 *mother*,  *neither*,  *father*.

Words thus abbreviated will rarely require to be vocalized in an advanced style of writing.

VOCALIZATION OF DOUBLE CONSONANTS.

73. When it is required to express a vowel between the two letters of one of the *pr* or *pl* series of consonants, it may be written thus:— For the long vowels 1, 2, 3, write a *small circle*, placing it *before* the consonant; thus,

 *dear*,  *cheerless*,  *careless*.

The short vowels 1, 2, 3, are expressed, under the same circumstances, by a small circle placed *after* the consonant; as,

 *firm*,  *till*,  *tell*,  *scarlet*.

When the position of the consonants renders it inconvenient to observe this rule, the circle may be written on *either* side, for either a long or a short vowel; thus,

 *engineer*,  *parallel*.

74. The vowels, Nos. 4, 5, 6, are struck *through* the double consonant; thus,

 *course*,  *cold*,  *curve*,  *scurf*,  *full*.

When an initial hook or circle would interfere with a first-place vowel, or a final hook or circle with a third-place vowel, the vowel-sign may be written at the commencement or end of the consonant; as,

 *dormouse*,  *quality*,  *figuration*,  *figures*.

PREFIXES.

75. The following prefixes are written near the following part of the word :—

COM or CON is expressed by a light dot, written at the commencement of the word; thus, $\overset{\cdot}{j}$. *contain*, $\overset{\cdot}{c}$ *comply*.

ACCOM is expressed by a heavy dot; thus, $\overset{\bullet}{S}$ *accomplish*.

CIRCUM \circ placed before the next consonant; as $\overset{\circ}{s}$. *circumspect*, $\overset{\circ}{c}$ *circumstances*, $\overset{\circ}{c}$ *circumscribed*.

DISCOM, DISCON | as \backslash *discompose*, \llcorner *discontinue*.

INCOM, INCON \smile written above the other part of the word; as, \smile *incomplete*, \smile *inconstant*.

INTER, INTRO \smile in any position near the following letter; as, \smile *interview*, \smile *introduction*.

IRRECON \smile as \smile *irreconcilable*.

MAGNA, MAGNI \smile written above the other part of the word; as, \smile *magnanimous*, \smile *magnify*.

RECOG / as \swarrow *recognize*.

RECOM, RECON / as \swarrow *recommend*, \swarrow *reconcilable*.

SELF \circ written at the side of the next consonant; as, \circ *selfish*, \circ *selfhood*. Although *self* and *circum* are written by the same sign, they cannot be read for each other.

UNCOM, UNCON \smile written on the line; as \smile *uncommon*, \smile *unconfined*.

The preposition IN, may be expressed before the treble consonants *spr*, *str*, *skr*, by a back hook; thus,

\smile *inspiration*, \smile *instruct*, \smile *inscription*.

It is allowable to represent a prefix which is *similar* in sound to one of the foregoing, by one of the signs there furnished; thus, \smile may represent *enter*, as well as *inter*; and \smile may represent *incum*, as well as *incom*, *incon*; thus, \smile *enterprise*, \smile *incumbent*.

AFFIXES.

76. The following affixes are written near the preceding part of the word :—

ING is expressed by a light dot at the end of a word ; thus,  *eating*,
 *talking*.

INGS is written by a heavy dot ; thus,  *prancings*, or by the alphabetic form  *ings*, as  *meanings*.

L-TY or R-TY. Any consonant when disjoined from that which precedes it, expresses thereby the addition of *-l-ty* or *-r-ty*, with any vowel before or after the *l* or *r* ; thus,

	carnality	|		barbarity
	formality	|		peculiarity
	instrumentality	|		popularity
	probability	|		vulgarity

A disjoined  *ment* may express either *mental* or *mentality* ; as  *instrumental* or *instrumentality* ;  *fundamental*.

LY  as  *heavenly*. It is generally more convenient to join the *l* ; as  *homely*. This termination does not interfere with *l-ty*.

SELF  as  *thyself*. SELVES  as,  *themselves*.

SHIP  as  *hardship*,  *horsemanship*. Sometimes the two letters *sh*, *p*, can be written more expeditiously joined to the other part of the word, than a separate *sh* ; thus,  *friendship*.

SOEVER  as  *wheresoever*,  *whosoever*. The two affixes *self* and *soever* are written in the same manner. This, however, will cause no difficulty in reading, because both are never affixed to the same word.

77. A logogram may be used either as a prefix or affix ; thus,  *advantageous*,  *Lordship*,  *afterward*,  *afternoon*,
 *hereafter*,  *therefore*.

METHOD OF PRACTICE.

78. The learner should not attempt, at first, to bring into use all the double and treble consonants, the abbreviating principles, and the prefixes and affixes here introduced. He should be content to practise, for two or three weeks, a rather lengthened style of Phonography, making much use of the simple consonants, and using only the Grammalogues given in List 1, page 56, until he feels confidence in the use of the phonographic characters, and in the principle of phonetic spelling. He may then gradually adopt the double and treble letters, and the prefixes and affixes, etc., *as he requires them*; that is, as he feels that the style he is employing is not brief enough for the manual dexterity he has acquired. In selecting one out of two or more possible forms for any word, he must recollect that great ease in writing, and, consequently, brevity in point of time, is not secured by using hooked and grouped, and especially half-sized, letters, on all possible occasions; but he must learn in time to make a judicious selection, and employ those which are most readily made in any given case, and not adopt those forms that merely take up the least room. The pupil should spend as much time in *reading* Phonography as in *writing*. Printed rather than manuscript Phonography should be selected for this purpose. The following method of practice will be found serviceable:—Take a number of the *Phonographic Star*, (or any other easy phonographic reading book,) and copy out an article in longhand; transcribe the article into phonetic shorthand, without looking at the *Star*; then compare the shorthand exercise with the original; correct it, if necessary, and re-write. This course should be continued as long as there are any errors to be corrected. Much advantage will also be derived from transcribing phonetic printing into shorthand. In this case the pupil has the phonetic spelling of each word provided to his hand.

81. USE OF THE SS CIRCLE.—The large circle *ss* cannot be added to a hook, or a half-sized consonant. In the former case, it could not be distinguished from *s*; and in the latter, it would take up nearly the whole of the letter. The titles  *Miss*,  *Misses*, and  *Mrs*, should be written thus, for the sake of distinction. If  *Miss*,  *Mrs*, were written thus, they would sometimes be read the one for the other. In England, the general pronunciation of the title "Mrs" is *Missis*, and in Scotland, *Mistress*.

82. VOCALIZING THE LARGE CIRCLE.—The large circle *ss* may be considered to represent a syllable containing the short vowel No. 2, namely, *sez* or *zez*. It may be vocalized to express the vowels Nos. 1, and 5, (*sis*, *zis*, or *ziz*, and *sus*,) by placing the vowel-sign within the circle; thus,  *exist* (*ekzist*),  *Crassus*; but the insertion of the vowel is not necessary for legibility. The other simple vowels are of very rare occurrence between *s-s*. A diphthong may occasionally be inserted in a large circle; as,  *precisely*,  *persuasive*; but no distinction can then be made between *we*, *wa*, and *wah*, etc.

83. STROKE-VOWELS.—The normal position of a stroke-vowel is at a right angle with the consonant, but in practice it may be written in any position that is distinct; thus,  instead of  *true*. The hyphen, (par. 126,) and the short strokes marking a capital letter, (par. 129,) may also, for convenience, be struck  instead of =.

84. VOCALIZATION OF HALF-LENGTH CONSONANTS.—When the circle-*s* is placed after a half-sized consonant, it must be read after the *t* or *d* added to the primary consonant, because the *s* is added to the consonant after it has been halved; thus,  *pat*,  *pats* (not *past*),  *pant*,  *pants*. No vowel can be inserted after the *t* or *d* added by halving; thus,  would be *inödt*, *prackits*, and *into*, *practice* are written    .

85. NON-USE OF VOWELS IN *PL*, *PR*, ETC.—It is seldom necessary to mark an unaccented vowel in a double consonant of the *pl* and *pr* series; thus,  *permit*,  *sitter*,  *vocal*. In accented syllables, the vowel should generally be inserted; thus,  *Charles*.

86. TWO VOWELS.—When two vowels occur either before or after a single consonant, that vowel should be written nearest to the

consonant which is sounded nearest to it; thus, $\vee|$ *iota*, $\vee|^\circ$ *idea*. When two vowels occur between two consonants, one is placed to each; thus, $\vee|^\vee$ *diary*.

87. DISSYLLABIC DIPHTHONGS.—The following diphthongs form a series, ending with the vowel No 1:—

$\leftarrow|$ *ee-e*, $\leftarrow|$ *a-e*, $\leftarrow|$ *ah-e*, $\rightarrow|$ *au-e*, $\rightarrow|$ *o-e*, $\rightarrow|$ *oo-e*; as in
 \leftarrow *clayey*, \leftarrow *Caughey*, \rightarrow *snowy*, \leftarrow *Louis*.

It will be observed that $\leftarrow|$ *ah-e*, $\rightarrow|$ *au-e*, are dissyllables, while $\vee|$ *ai* in *Caiaphas*, (pronounced with the broad *i* or *aye* in the first syllable,) and $\wedge|$ *oi* in *noise*, (par. 38,) are monosyllables.

88. SCOTCH GUTTURAL *CH*.—The Scotch guttural *ch*, (heard also in German, Welsh, and some other languages,) and the German *g* in *sieg*, (victory,) are written thus, \leftarrow *ch*, \leftarrow *gh*; as in \leftarrow *loch*, (Scotch lake,) \leftarrow *ich*, (German I,) \leftarrow *dach*, (German, roof,) \leftarrow *sieg*. These consonants belong to the class of Continuants, and, in the Alphabet of Nature, follow *sh*, *zh*. *Ch* is formed in the throat, in the same manner as *f* is formed with the upper teeth and under lip; and *gh* is a softer utterance of the same sound.

89. WELSH *LL*.—The Welsh *ll*, which is the whispered form of the English *l*, is represented by \leftarrow *ll*; thus, \leftarrow *Llan*. This sound is produced by placing the tongue in the position for uttering the English *l*, and emitting breath instead of voice. The Welsh direct foreigners to pronounce it by placing the tongue in the position for *l*, and then sending out an *l* at both sides of the mouth.

90. NOMINAL CONSONANT.—It is sometimes necessary to express one or more vowels or diphthongs, without a consonant. In this case \top \downarrow may be employed as outlines having no specific values, to which the vowels may be placed; thus, \downarrow *E* for *Edward* or *Edmund*, \top *A* for *Alfred*, \downarrow *Eah*, an Irish family surname, etc. The stroke-vowels may be struck through the nominal consonant, as \top *awe*, \top *O* for *Oliver*, \downarrow *ä*, \downarrow *ö*. Christian names that commence with a vowel, should be written in full when they are known. The nominal consonant may be joined to any other consonant, and in that case it may be written in any direction; thus, \leftarrow *Thomas Eah*.

CONSONANT OUTLINES.

91. Two letters in the Phonographic Alphabet (*s*, *r*), having duplicate forms; two others (*l*, *sh*), being written either upwards or downwards; and the double and treble consonants being expressible either by their single forms, or by the several separate letters of which they are composed;—there are many words which may be written in more than one way. For any given word, the writer should choose that form which is most easily and rapidly written, and is at the same time distinct. The briefest outline to the eye is not necessarily the most expeditious to the hand. The student will insensibly acquire a knowledge of the best forms by practice and observation, and he will derive much assistance from perusing the “Phonographic Correspondent,” and other phonetic shorthand publications. In deciding between two or more outlines for any word, he should adopt that which unites the greatest degree of facility, with a capability of intelligible vocalization. The following general rules for writing some of the principal classes of words will be found serviceable:—

92. STROKE *W*, *Y*, *H*.—The stroke-letters for *w*, *y*, *h*, are written, in preference to the small vowel-like marks, in words or syllables that contain no other consonant, (except in the common words ‘*we*, ‘*ye*, ‘*you* .. ‘*he*, ‘*high*.) and whenever these full-sized characters are necessary for clear vocalization; thus,

Wye, awhile, Youatt, Ahead, hyena.

93. STROKE *W*.—The stroke-*w* is used when *s* follows; thus, woes, Wesley; and the stroke-*w*, or *y*, in words that contain no other consonant than *wl*, *wr*, *swl*, *swr*, and end in a vowel; thus, willow, wary, swallow.

94. STROKE *Y*.—The stroke *y* may be hooked for *l*, and then halved for *t*, *d*; thus, yl, yield.

95. HOOK *W*.—The hook-*w* is generally employed in preference to either the stroke-*w*, or the small double letters of the *w*-series, when this letter is followed by *l*, *r*, *m*, or *n*; and it may be applied to both the upward and downward *l*; thus, Walter Wilson.

96. STROKE *H*.—The stroke-*h* is generally used when it is initial, and is followed by *s*; thus,  *hasten*; also when *r* and some other consonant, follow; thus,

 *hurl*,  *horizontal*,  *herb*,  *hurt*,

also in words that contain only one consonant besides *h*, and end in a vowel; thus,  *holy*,  *halo*,  *hurry*,  *Hannah*.

97. The circle-*s* is prefixed to the stroke-*h* thus,  *Soho*.

98. INITIAL *L*.—When a word contains no other consonant than *lk*, or *lm*, the downward *l* is used if a vowel precedes, and the upward *l* if no vowel precedes; thus,  *alike*,  *like*,  *alum*,  *lime*. When other consonants follow *lk*, or *lm*, either the upward or downward *l* is used, according to convenience.

99. FINAL *L*.—When a final *l* is preceded by *f*, *v*, or the upward *r*, the downward *l* is written if the word ends in *l*, and the upward *l* if a vowel follows; thus,  *feel*,  *follow*. After *sk*, the downward *l* is most convenient; and after *skr*, the upward *l*. *School* may be written thus,  *school*. In other cases, either the upward or downward *l* is employed, as it may be convenient with respect to the preceding letter; thus,  *meal*,  *certainly*.

100. INITIAL *R*.—When *r* is the only consonant in a word, or is the first consonant, and is followed by *p*, *b*, *k*, *g*, *s*, *sh*, *l*, *r*, or *n*, the up-stroke is used if a vowel follows the initial *r*, and the down-stroke if a vowel precedes; thus,

 *ray*,  *air*,  *rock*,  *ark*,  *rise*,  *arise*.

101. FINAL *R*.—When *r* is the last consonant in a word, the down-stroke is written if the word ends in *r*, and the up-stroke if a vowel follows; thus,  *tare*,  *tory*,  *fear*,  *fury*. This rule does not apply when *r* is preceded by *g*, *v*, *th*, or *m*, after which the upward *r* only is convenient; thus,  *mere*,  *miry*; nor does it apply when it would carry a word more than one descending stroke below the line, nor to long words.

102. The object of the above rules, with respect to the use of the upward and downward *l* and *r*, is to render vocalization less necessary, and to promote a uniformity of style among phonographers.

103. *PL* AND *PR*.—The *pl* and *pr* series of double consonants should be kept for such words as contain no vowel between the two consonants, or only an obscurely sounded one; thus,  *pray*,  *apple*; and the two single consonants should be written when a clearly sounded vowel comes between; as,  *peer*,  *pole*.

104. HALF-LENGTH CONSONANTS.—A half-length consonant, when not joined to another letter, should be employed only for a word that contains but one vowel; thus,  *void*,  *night*,  *aunt*; and the two single letters should be used in words that contain two or more vowels; thus,  *avoid*,  *unit*.

105. PAST TENSE.—The past tense of a verb ending in *t* or *d*, is written thus;  *part*,  *parted*, not  *part*,  *'parted*.

106. Verbs that end with the sound of *z*, should be written in the past tense with  *zd*, rather than with the loop *st*; thus,  *gazed*,  *mused*.

107. STROKE AND CIRCLE *S*.—Words that contain no other consonants than *ss*, are written with the stroke and the circle, or the circle and the stroke, as it may be convenient. It is well to keep the form  for *ss*, and  for *sz*. The former may then be vocalized into *cease*, *sauce*, etc., and the latter into *seize*, *size*, etc. The outlines of  *see*,  *say*,  *saw*, etc., should not be changed to  *sees*, etc.

108. *-ING*.—After the circle-*s*, preceded by *p*, *b*, *f*, *v*, *k*, *g*, *m*, *n*, or the upward *r*, the alphabetic form  for *ing*, is more convenient than the separate dot; thus,  *passing*,  *facing*,  *rising*; also after *b*, *bl*, *br*, *th*, *m*; thus,  *being*,  *bring*; except when *ing* is immediately preceded by a vowel; thus,  *brewing*. As a general rule,  for *ings* is also better than a large separate dot.

109. JOINED VOWELS.—When the following combinations of vowels and consonants occur at the beginning of a word, the vowel may be joined to the consonant:—*wau*, *wö*, before *k*, the upward *r*, *m*, *n*, *tr*, *chr*, and *shr*; *wē*, *wï* before *t*, *ch*, *f*, *th*, *sh*, *kl*; the diphthong *ī*, before *p*, *t*, *f*, *th*, *s*, *sh*, *r*; and the triphthong *wī* before *t*, *f*, and *th*, or their corresponding heavy letters; thus,  *walk*,  *war*,  *water*,  *wit*,  *weekly*,  *height*,  *wife*. In such cases also as  *about*,  *due*,  *oil*, the vowel may be joined.

GRAMMALOGUES.

110. The most frequent words in the language are represented in Phonography, each by one of its single or compound letters. To write *the, and, that*, etc., in full, would be unnecessarily tedious; nor would these words, thus written, be more legible than when expressed by one simple and distinct character. Words so abbreviated are called *grammalogues*, or *letter-words*, and the shorthand letters that represent them are called *logograms*, or *word-letters*. The following tables are the result of numerous experiments in writing, continued through many years, for the purpose of ascertaining the most useful words to be abbreviated, and by which of their letters they may be best represented.

111. The stroke-vowels *au, o, oo*, are used as logograms in each of these directions \setminus | $/$, both on and above the line; thus,

\setminus \setminus | | / / \setminus \setminus | | / /
 --- --- --- --- --- --- --- --- --- ---
all, too; already, oh; ought, who; of, to; or, but; on, should.

On and *should* are written upwards, except when the downward direction for *on* is more convenient in Phraseography (par. 119).

112. The first list of grammalogues on the following page, contains fifty of the most common words in the language, and the learner should confine himself to this list for a few weeks. The words in the second list may then be gradually brought into use. The pupil will find it advisable to adopt a few at a time, until he has mastered the whole, rather than attempt to commit the list to memory at the commencement of his practice.

113. In the tables of grammalogues, a word is occasionally printed with a hyphen; thus, *give-n*; or, with a double letter; thus, *important^t*; to intimate that the corresponding logograms represent both *give* and *given*, *important* and *importance*. The context will clearly show which of the two words is intended.

114. The grammalogues *is, as*, may be aspirated thus, ^o*his*, ^o*has*.

115. *S* may be added to a logogram to mark the plural number of a noun, or the third person singular of a verb in the present tense; as $_$ *good*, $_s$ *goods*, $_$ *come*, $_s$ *comes*.

GRAMMALOGUES.

Words marked with a () are written above the line.*

LIST No. 1.—FOR LEARNERS.

.	A	|	it	c	we *
/	all *	∪	not *	∪	well
.	and	\	of *	c	were
∪	are	|	oh	∪	what *
o	as	/	on *	∪	when *
/	be	∪	one	/	which
-	but	|	or *	/	who
∪	can	∪	shal ^t	∪	will
∪	cannot *	/	should	c	with *
∪	for	(	that *	(	without
∪	from	.	the *	∪	word
|	God *	)	the ^{ir}	∪	would
|	good	∪	thing *	∪	ye *
∪	have	(	think	∪	you
<	I *	/	to	∪	your
(	in *	∪	upon	∪	yours
o	is *	)	was		

LIST No. 2.—FOR GENERAL USE.

∪	Able	/	advantage	∪	alone
∪	according *	∪	after	|	already *
∪	account	∪	again	.	an

been	kingdom *	subject
beyond *	language	sure
call *	Lord *	till
called *	member	them
care	might *	then
come	more	this
could	Mr. *	thought *
dear	my *	three
difficult-y	nature	together
do	no	told
done	nor *	toward
establish-ment	objection	truth
every	opinion *	two
first	opportunity	under
full	ought *	up
general	particular *	usual
gentleman	Phonography	way
gentlemen *	pleasure	went *
give-n *	princip ^{al}	where
great	quite *	while
him	remark *	why *
how	remember	world
immediate *	short *	yet
importan ^t *	so	
improve-ment	spirit *	

POSITIONS OF GRAMMALOGUES.

116. The horizontal and half-sized logograms are written ABOVE the line for words containing first-place vowels, as,  *in*,  *God*; and ON the line for words containing either second or third-place vowels; as,  *no*,  *good*. When a grammalogue consists of two or more syllables, its place is determined by the vowel in the accented syllable. The only exceptions to these rules are *cannot*, *him*, *remark*, *that*, and *while*.

117. In the Lists of Grammalogues Nos. 1 and 2, only one position is recognized for words that are expressed by down-strokes, (all of which rest upon the line,) and two positions for horizontal and half-sized characters, and vowel-signs that stand for words. In a more advanced style of Phonography, three positions are recognized, by means of which the vowels in a large class of words are *indicated*, though not actually inserted. The words contained in the List of Grammalogues No. 3, are to be used only when ruled paper is employed. Double-line paper, with lines ruled a full eighth of an inch apart, is in every respect preferable for reporting purposes. When single-line paper is used, words occupying the first position are written *above* the line, (shown in the following table by a dotted line below the letter,) and words occupying the third position are written *through* the line. When double-line paper is used, the three positions for logograms are distinguished thus:—Horizontal straight letters, and half-length letters, as *k, g, kr, pt, mnt*, 1st position, under the top line; 2nd, on the bottom line; 3rd, below the bottom line. Horizontal curved letters, as *m, n, ng*, 1st position, under, but touching, the top line; 2nd, on the bottom line; 3rd, a little below the bottom line. *All other letters*, 1st position, through the top line; 2nd, on the bottom line; 3rd, through the bottom line. The advantage of double-line paper is, that it gives greater distinctness to words in the first position, and checks the tendency to write too large, when reporting.

118. The words in List 4, are not given as grammalogues to be employed on all occasions. They are words which will occasionally become grammalogues in rapid writing, by the omission of their vowels. The list is given as a guide to the reader, rather than to the writer.

GRAMMALOGUES.

The shaded line represents the real or imaginary line on which Phonography is written.

LIST No. 3.—FOR RULED PAPER.

	Allow		he ^{ar}		put
	at		however		see
	away		if		than
	by		itself		thank
	difference		large		thee
	Doctor		much		these
	down		number		those
	during		other		though
	each		our		through
	either		ours		time
	ever		ourselves		us
	few		own		use (verb)
	had		perfect		value
	happy		practic ^{able}		

LIST No. 4.—OCCASIONAL.

	Any *		may		read *
	heard		me *		thus
	her		mind *		use (noun)
	kind *		out		very

PHRASEOGRAPHY.

119. Another peculiarity of the advanced style of Phonetic Shorthand is, the writing of words together, termed Phraseography; by the practice of which, great assistance is rendered to the writer when following a rapid speaker. The following examples of Phraseography will show how other useful combinations may be formed on the same principle. Phraseographs marked (*) are written above the line.

LIST OF PHRASEOGRAPHS.

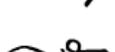
	as well as		in order to *		that is *
	could not		is not *		this is
	did not *		it is		to be
	do not		it is not		we are *
	had not		it is said		we have
	has been		it should be		we have not
	has not		of course *		we have seen
	I am *		on account of *		you can
	I do		on the contrary		you may
	I have		should be		you must
	if it *		should do		you must not
	in order *		they are		you will
	in order that *		they will		you will do

120. In attaching *I* to any word, the first stroke of the phonograph is written downwards, or the second stroke upwards. See the examples, *I am*, and *I have*. Most of the phrases here given, may be vocalized more or less fully; thus, *I do*, *as well as*, etc. In uniting two or more logograms, the first determines the position of all that follow; thus, *can be*, *cannot be*. See also *I do*, and *should do*.

CONTRACTIONS.

121. The following contractions may be used by the advanced writer. It will be seen that in some instances the contraction consists merely in joining the prefix or affix to the other part of the word. Words marked (*) are written above the line.

LIST OF CONTRACTIONS.

	acknowledge		object (öb)
	acknowledged *		Phonetic Society
	anything *		Phonographer
	because *		Phonographic
	forward		Reporting Society
	highly *		represent
	himself		represented
	impossible *		representation
	influence *		several
	influential *		something
	interest		Spelling Reform
	knowledge		subjection
	manuscript		surprise
	Mechanics' Inst ⁿ .		transcript
	myself *	so with <i>transcription</i> , etc.	
	natural		transgress
	never		understand
	nevertheless		understood
	new		whenever
	notwithstanding		wherever

122. When *P* occurs between *m* and *t*, and *K* between *ng* and *sh*, (the *p* and *k* being organically inserted in speech, in passing to the next consonant,) these letters may be omitted; thus,

 *limp*,  *limped*,  *thumped*,  *stamp*,  *stamped*;
 *anxious*,  *sanction*,  *distinction*.

In cases where *t* comes between *s* and another consonant, the *t* may generally be omitted without detriment to legibility; also in *mistake*, *testament*; thus,

 *mostly*,  *restless*,  *postboy*,  *postpone*;
 *mistake*,  *testament*,  *New Testament*.

The letters thus omitted in Phonetic Shorthand, (and sometimes in conversation,) must be inserted in Phonetic Longhand and Phonotypy.

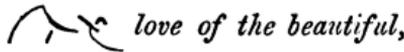
123. THE.—*The* being the most frequent word in the English language, it is convenient to have a means of writing it without lifting the pen. It is expressed by a short slanting stroke / joined to the preceding word, and generally written downwards; thus,

 *in the*,  *for the*,  *of the*,  *on the*,  *with the*;

but where the downward motion is not convenient, it is written upwards; thus,

 *from the*,  *at the*,  *into the*.

124. OF THE.—The connective phrase “of the,” which merely points out that the following noun is in the possessive case, is *intimated* by writing the words between which it occurs *near to each other*, thus showing by their proximity that the one is *of the* other; thus,

 *love of the beautiful*,  *subject of the work*.

125. The pupil is recommended to be sparing in his use of contractions in the First Style of Phonography. In the Second, or Reporting Style, every legible contraction may be brought into use.

PUNCTUATION.

126. STOPS should be written in the usual way, except the Period, for which a small cross is used; thus, , ; : × The Hyphen is written thus, | _ two-fold; the Dash thus, ~ ; § Interrogation, (placed *before* the sentence;) † Exclamation; ¶ Laughter; † Grief.

127. The ACCENT may be shown by writing a small cross close to the vowel of the accented syllable; thus, x.ə' arrows, .ə'x aróse, / 2 renew'. It is, however, more convenient to use Phonetic Longhand when marking the accent of a word.

128. EMPHASIS is marked as in longhand, by drawing one, two, or more, lines underneath; a single line under a single word must be made wave-like, to prevent its being mistaken for the consonant *k*.

129. A CAPITAL is marked, when necessary, by two short lines under the letter; thus, ^v meaning "The Times" newspaper.

130. FIGURES are written as usual, or the words may be expressed in phonography. *One*, *two*, and *three*, being grammalogues, are represented by *one*, *two*, *three*. When *one* and *six* are written independently of other figures, they should be formed thus, *1*, *6*, that they may not be mistaken for shorthand characters.

THE PHONETIC SOCIETY OF GREAT BRITAIN
AND IRELAND, FOR THE PROMOTION OF A READING,
WRITING, AND SPELLING REFORM.

Established 1 March, 1843.

President:

GEORGE DAWSON, ESQ., A.M., Birmingham.

Secretary:

MR. ISAAC PITMAN, Bath.

Objects of the Society.—1. The introduction of an improved method of teaching to read the present books, by a course of instruction in phonetic books.

2.—The extension of the art of Phonography, or Phonetic Shorthand, by the formation of free or paying classes, and by gratuitous teaching through the post.

3.—The reformation of the orthography of the English language, by the use, in longhand writing and printing, of a Phonetic Alphabet that contains a letter for each simple and distinct sound in the language.

Classes of Members.—The Members of this Society are divided into five classes:—

Class 1.—Members who write Phonetic Shorthand, engage to correct the Exercises of Students, through the post, gratuitously, and to employ Phonetic Longhand on all practicable occasions.

Class 2.—Members who write Phonetic Shorthand, and engage to correct the Exercises of Students, through the post, gratuitously.

Class 3.—Members who write Phonetic Shorthand, but are prevented by their other engagements from attending to Lessons.

Class 4.—Members who approve of the Objects of the Society.

Class 5.—Members who approve of the first and second Objects of the Society.

Subscription—Entrance fee, 6d., Annual Subscription, 6d., or any higher amount, payable at the time of joining the Society, and on the 1st of December, or at any time during the month. A blank form of application for membership may be obtained from the Secretary, by forwarding a stamped and addressed envelope.

Students of Phonography are earnestly solicited by the Society to accept the offer of the extended experience of its members in Phonetic Shorthand writing.

Directions to Students for preparing Shorthand Exercises.—Write in phonography, on ruled paper, a few verses of Scripture, or a short extract from a newspaper, leaving every alternate line empty for corrections and remarks, and send the Exercise (with the printed slip of the newspaper, if such be employed,) to any member in Class 1 or 2, enclosing an envelope, stamped and addressed, for its return.

Phonographers, and all who approve of the Objects of the Society, in whole, or in part, are respectfully requested to join one of its Classes, and thus to assist in extending the blessings of education. Applications for membership, (written in Shorthand, for the first three Classes,) stating which Class the applicant desires to enter, should be made to the Secretary. The names of new Members are entered in the Phonetic Journal, published weekly, and are afterwards reprinted in an Annual List.

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READER.—PRACTISE AND PERSEVERE.

SELECT SENTENCES.

WRITTEN WITH THE GRAMMALOGUES IN LIST I, PAGE 56.

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**TABLE EXHIBITING THE FORMATION OF
GROUPED CONSONANTS.**

Ex. 1.

	-p-	-pr-	-pl-	s-p-	s-pr-	s-pl-	st-p-	st-pr-
	∩	∩	∩	∩	∩	∩	∩	∩
s	∩	∩	∩	∩	∩	∩	∩	∩
n	∩	∩	∩	∩	∩	∩	∩	∩
ns	∩	∩	∩	∩	∩	∩	∩	∩
shn	∩	∩	∩	∩	∩	∩	∩	∩
shns	∩	∩	∩	∩	∩	∩	∩	∩
t	∩	∩	∩	∩	∩	∩	∩	∩
ts	∩	∩	∩	∩	∩	∩	∩	∩
nt	∩	∩	∩	∩	∩	∩	∩	∩
nts	∩	∩	∩	∩	∩	∩	∩	∩
shnt	∩	∩	∩	∩	∩	∩	∩	∩
shnts	∩	∩	∩	∩	∩	∩	∩	∩
s.shn	∩	∩	∩	∩	∩	∩	∩	∩
s.shns	∩	∩	∩	∩	∩	∩	∩	∩
ns.shn	∩	∩	∩	∩	∩	∩	∩	∩
ns.shns	∩	∩	∩	∩	∩	∩	∩	∩
ss	∩	∩	∩	∩	∩	∩	∩	∩
nss	∩	∩	∩	∩	∩	∩	∩	∩
st	∩	∩	∩	∩	∩	∩	∩	∩
sts	∩	∩	∩	∩	∩	∩	∩	∩
nst	∩	∩	∩	∩	∩	∩	∩	∩
nsts	∩	∩	∩	∩	∩	∩	∩	∩
str	∩	∩	∩	∩	∩	∩	∩	∩
strs	∩	∩	∩	∩	∩	∩	∩	∩
nstr	∩	∩	∩	∩	∩	∩	∩	∩
nstrs	∩	∩	∩	∩	∩	∩	∩	∩

Ex. 2.

	-f-	-fr-	-fl-	sf-	sfl-	st-f-
	∩	∩	∩	∩	∩	∩
s	∩	∩	∩	∩	∩	∩
n	∩	∩	∩	∩	∩	∩
ns	∩	∩	∩	∩	∩	∩
shn	∩	∩	∩	∩	∩	∩
shns	∩	∩	∩	∩	∩	∩
t	∩	∩	∩	∩	∩	∩
ts	∩	∩	∩	∩	∩	∩
nt	∩	∩	∩	∩	∩	∩
nts	∩	∩	∩	∩	∩	∩
s.shn	∩	∩	∩	∩	∩	∩
s.shns	∩	∩	∩	∩	∩	∩
ss	∩	∩	∩	∩	∩	∩
st	∩	∩	∩	∩	∩	∩
sts	∩	∩	∩	∩	∩	∩
str	∩	∩	∩	∩	∩	∩
strs	∩	∩	∩	∩	∩	∩

Explanation.

To find the signification of any consonant combination, trace the line in which it occurs to the top, and then to the left: thus, the character marked " in the 5th square of Ex. 1, represents spns. The hyphens placed before and after the letters, show whose vowels may be inserted.

Ex. 1, illustrates the formation of Grouped Consonants from p, b, t, d, ch, j, k, g; and Ex. 2, serves for f, v, th, th s, z, sh, zh.

December, 1855.]

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