

The Q's and A's
of
SHORTHAND THEORY
by
JOHN ROBERT GREGG

THE Q's AND A's OF SHORTHAND THEORY

THE
Q's *and* A's
OF
SHORTHAND
THEORY

BY
JOHN ROBERT GREGG

THE GREGG PUBLISHING COMPANY
NEW YORK BOSTON CHICAGO SAN FRANCISCO
LONDON

C O P Y R I G H T 1924, B Y T H E
G R E G G P U B L I S H I N G C O M P A N Y

B56-F-5

P R I N T E D I N T H E U N I T E D S T A T E S O F A M E R I C A

PREFACE

Most of the questions and answers in this book have appeared in the pages of the *Gregg Writer* from time to time. But as each year more than half a million students begin the study of the system, and each year many hundreds of teachers face their first classes in shorthand, it is not surprising that the same questions are asked over and over again. It is for this reason that I have compiled this little book in the hope that it will be of service to both students and teachers.

In the main, the questions and answers selected for publication are such as are likely to be of general interest. Some questions are included which may appear to be of a trivial nature, or may indicate a lack of comprehension of the plain wording of some of the rules. Even these have value to the teacher, as showing just where emphasis should be placed in presenting certain rules, or where there is need of special drill on illustrations.

In reading a few of the questions asked by *teachers* which show confusion of thought, it should be borne in mind that in most cases the questions are not due to any lack of intelligence, but simply to habits of thought and practice previously acquired in teaching a style of shorthand based on entirely different principles from those of our system.

In going over the back numbers of the magazine for the purpose of compiling the questions and answers, I was pleased to find that nearly all the really important questions asked some years

ago are now fully covered in the current edition of the Manual. Some of those contained in this book will be taken care of when we revise the present Manual; but it would be impossible to deal with *all* the questions asked, even if it were desirable, in any Manual, however comprehensive it might be.

It is, I believe, unnecessary for me to explain that it has been a guiding principle in the preparation of the textbooks of the system to state the rules and principles as simply as I knew how. Indeed, I believe that the illustrations which follow each rule in the Manual are of much greater value in impressing the rule on the minds of students than the mere *wording* of the rule.

Some years ago, in an address to young teachers, I warned them against an epidemic of what I termed "Shorthand Technicitis," which appeared to be spreading all over the country at that time. By that expression I meant elaborate explanations of each rule and of every possible application or modification of the rule. Such detailed explanations are not only confusing to the student, but are a source of discouragement. The young student will attain a better knowledge of the practical application of the rules, and greater skill in the execution of the forms, by actually writing and reading a great variety of words in which the rule is applied, than he will from oral explanations of it.

One of the most successful teachers I have known put my ideas very well when he said, "In presenting a lesson, touch the 'high spots' only—the rest will be made clear in practice."

I think that there are two reasons why so many of the younger teachers over-emphasize the importance of presentation and under-estimate the importance of drill. The first reason is that

many of them carry into their own class work the methods followed in training classes for shorthand teachers in colleges, normal schools, and other institutions. Some of the teachers attending such classes do not realize that in the training classes the instructors necessarily devote a great deal more time to giving *teachers* such a thorough understanding of all the rules and principles—and their application under all conditions—as will enable them to answer any questions that may be asked by students, than they would if they were teaching an ordinary class of students.

The second reason is that many of the teachers of shorthand have had previous experience in teaching in the grades, where much time is given to "drawing out" the young students by questions and suggestions. Excellent as this method is in the grades, and even in the secondary schools, it results in a great waste of valuable time in shorthand teaching where the acquirement of *rapidity* in the execution of the forms demands that at least two-thirds of the time be given to *practice* in reading and writing.

I felt impelled to speak of these things because I feared that otherwise the publication of this book might develop another epidemic of "technicitis." Many teachers have found to their sorrow that the explanation of obscure technical points sometimes starts the students on a search for all sorts of "problems" to be submitted to the teacher next day. Some students love to ask questions—especially if it will enable them to shirk practice work. Therefore the information contained in this book should be handled in an *incidental* way in connection with the lessons and practice drills, and not emphasized.

I wish to acknowledge my obligations to Miss

Dorothie de Bear for the great assistance she rendered in the preparation of this book for the press by eliminating duplications of questions and answers, and in classifying the subject matter according to lessons and rules.

JOHN ROBERT GREGG.

CONTENTS

NOTE—A list of Analogical Abbreviations follows the Questions and Answers. See page 92.

*LESSON 1.

1. Why "on the back of the first curve," instead of "inside the second curve?"
2. The circle between an oblique curve and a straight line.
3. Placing of the circle in *jail* and similar words.
4. Placing of the circle in *rain* and similar words. Joining of the circle after a downward curve.
5. *k, g, r, l*—in what category should they be placed?
6. Rule governing the writing of such words as *tact, decay, etc.*
7. Placing of the circle with regard to curves where there is no angle.
8. The capitalization marks.
9. The comma.

LESSON 2.

10. When *p, b, f* or *v* join to a straight line.
11. Position of circle after *p, b, f, v, ten* blend; and before *mt* and *nt* blends.

LESSON 4.

12. No angle in *up*.
13. Placing of the circle in the word *whip*.
14. Why the dash is not employed in *Swiss*.
15. The reason for the dash in *aware*. Why it does not appear in *awake* and *awoke*.
16. Why the dot for *h* is written first.
17. The word *your*.

LESSON 5.

18. Joining of *us* without angle.
19. Explanation of outline for *this*.
20. *ax* and *ex*.
21. Why the clockwise *th* is used in *faith*.
22. *s* before hooks.
23. *ings*—the correct *s* to use.

*All lesson, page and paragraph numbers quoted are as arranged in the latest U. S. edition of the Manual

CONTENTS

24. *ng* and *nk*—relative lengths.
25. Why *ng* and *nk* are not represented by the same sign.
26. Reason for the use of the anti-clockwise *th* in *fathom*.
27. *ks* and *x*—the distinction.
28. Why the loop is not employed in *hilly*, *cheerily*, etc.

LESSON 6.

29. The diphthong *i*.
30. *i* outside the angle in *mice*, etc.
31. *ye* and *yea*. Why they have distinguishing marks.
32. Writing of the *io* combination.
33. Reason for using the aspirate and vowel marks in certain words such as *ah*, *hay*, *awe*, *owe*, *hoe*, etc.
34. Why *laity* is not written with the dot inside the circle.

LESSON 7.

35. Use of the blend in *to-make* and *to-any*.
36. Why *den*, *din*, *dim* are written in full.
37. Why *ten* is blended.
38. Why the upward blend is used in *dimension*, *diminish*, and not in *Tammany*, *stamina*.
39. Why the blend is used in *dinner* but not in *tanner*.
40. Which form of *ses* is given the preference?
41. *Bend* and *band*—why the *pent* blend cannot be used.
42. When to use the *ses* blend at end of words instead of *s* with angle.
43. *nd* blend for *gained*. Position of the circle.
44. When the *men* blend is given preference over the *ten* blend.
45. Why the distinction between *ses* and *xes*.

LESSON 8.

46. Reverse circle placed above next character after *p* and *b*. Below in all other joinings.
47. *Churn* and similar words.
48. Reversing principle to express *l*—in which words is it used?
49. The word *miracle*.
50. Why reverse circle is not used in *shark*, *jerk*, etc.

LESSON 9.

51. Why *really* does not conform to *nearly*, *merely*, *namely* and *likely*.
52. Why *offices* is written contrary to the rule for the plural of wordsigns.

LESSON 10.

53. Why second *t* is not omitted in *testify*.
54. Disjoined *re* in *laboratory*, *desultory*, etc.
55. The letter *r*—when should the reversing principle be used?
56. The writing of *hundred million*.
57. Why no angle in *hundred dollars*, when there is an angle in *million dollars*?
58. Distinction between *carry* and *carried*.
59. When *sh* stands for *shal*, *cial*, *tial*.

LESSON 11.

60. Why *look it* and similar word combinations should not be phrased.
61. Why *a* is not omitted in *I had been able*.
62. Distinction between *they-had*, *we-had* and *they-would*, *we-would*.
63. Should *of the* always be expressed by proximity?
64. Why the comma *s* in *as-well-as*?
65. The phrase *was-not*.
66. The use of *a* for *able* in phrases.

LESSON 12.

67. Use of the diphthong in *tuition*.
68. When the omission of *ow* is not indicated by the "jog."
69. Explanation of the form for *lawyer*.
70. Why *thump* is written with an angle between *th* and *m*. How to write *announce*.
71. Why the blend is used in *molten*.
72. The past-tense form of *equal*.
73. No context to proper names such as *Edmonton*, but abbreviation is possible.
74. Omission of the *t* from *soft*.
75. *Per*, *pur*—when prefix form is used and when reversing principle is applied. *Pro*.
76. *Pr* for *pre*, as well as for *per*, *pro*.
77. The prefix *re*.
78. Omission of circle vowel between *p*, *b* and horizontal or upward characters.

LESSON 13.

79. The prefix *un*.
80. Why the second *n* is inserted in *conn* and *comm* at beginning of words.
81. *Unaccounted*, *unaccomplished*—why the initial vowel is not inserted.

CONTENTS

- 82. Insertion of initial vowel in negative words.
- 83. Why the *s* is reversed in *subway*.
- 84. Why *can* is not one of the ordinary prefixes.
- 85. The word *subaltern*.

LESSON 14.

- 86. Use of *k* in *electric*.
- 87. *Tive*—when it is expressed by blend and when by *v*.
- 88. When the disjoined *v* is used for *tive*.
- 89. *Redistribute* and *redistribution*.
- 90. Why the extension of the *tr* principle for *astra*, *astri*, *astro* is not advisable.
- 91. Omission of *t* from words ending in *ct*.
- 92. The words *ulterior* and *interior*.

LESSON 15.

- 93. *g* for *grand*.
- 94. Use of the distinguishing circle in *magnate* and similar words. Exception to rule that vowel is understood between prefix and next consonant.
- 95. Joining of *decla*, *ship*, *ification*, *ulate*, etc.
- 96. The expression of *under* in words and phrases.
- 97. Placing of the disjoined prefixes.
- 98. *anti* and *aggra*.
- 99. Distinction between *inter-state* and *intra-state*; *nitrate* and *nitrite*.
- 100. The use of the prefix form for "self" when standing alone.
- 101. *Antedate*, *antidote*.

LESSON 16.

- 102. Reason for the broken circle in *myself*.
- 103. Why the suffix *cribe* is not *scribe*.
- 104. The suffix *ness* after *thin*, *mean*, etc.
- 105. Why *f* has angle in *conflict* and *confiction*, but no angle in *inflict* and *infiction*.
- 106. Why the *def* blend is not employed in *deflect*.
- 107. Indication of joined suffix after the vowel in words like *happiness*, *merciful*, etc.
- 108. When *ment* is written in full, and when the suffix form is used.
- 109. *b* for *ible*. When it is joined and when disjoined.
- 110. Why the termination *sure* is not written in full in the word *pleasure*.

LESSON 17.

111. The word *qualification*.
 112. Why the suffix *ship* is joined in *friendship*, but disjoined in *leadership*.

LESSON 18.

113. Joining of *itic* in the word *critic*.

LESSON 19.

114. Use of *s* for *us* in phrases.

LESSON 20.

115. When the hyphen is used and when the inverted curve.
 116. Distinction between *immigrate* and *emigrate*. Use of the little curve.
 117. Use of the small longhand letters for initials.
 118. *Behold* and *uphold*—why they differ in formation.
 119. Why *democrat*, *democratic* do not conform to *plutocrat*, *plutocratic*, etc.
 120. Comparison of shorthand and longhand abbreviations of proper names.
 121. Dropping of *nant* termination in *benignant*, *repugnant*, etc.

MISCELLANEOUS.

122. *Company* and *accomplish* without an angle; *complete*, *complain*, with angle.
 123. Use of the diphthong in *admire* and *aspire*; small circle vowel in *admiration* and *aspiration*.
 124. Why *k-oo* is used for *quality*.
 125. Words that sound alike.
 126. The word *interests*—which *s* rests on the line?
 127. *We* and *way*—should the hook or the circle rest on the line?
 128. The line of writing. How such words as *sees* and *sausage* are placed.
 129. Criticism of shorthand notes. Don't go ahead of the lesson. *Which-may-be* phrase. Join *in-the*, but not *not the* when *not* is the first word of a phrase.
 130. Addition of a suffix to a wordsign.
 131. Distinction between *package* and *baggage*.
 132. *Receipt* and *receive*. Guard against clashing.
 133. *Antique*, *shortly*, *adherence*—explanation of the outlines.
 134. The word *dielectric*.
 135. The termination *ral*.
 136. The phonetic names for the strokes.

CONTENTS

137. Placing of the outlines *subsist* and *excessive*.
138. Rules for writing *port*.
139. Why *effective* is written without the vowel, when *de-fective* is written with it.
140. The difference between the second sound of *a* and the first sound of *o*.
141. *No.* and *number*, *co.* and *company*.
142. Why the backward *s* is used in *eschewing*.
143. Omission of the *h* dot.
144. When *n* is used for *than*.
145. *eth* added to wordsigns and abbreviated words.
146. Why *selection* differs from *select*.
147. The joining of *s* between two consonants.
148. *is* and *has*—why they should not be represented by the same sign.
149. *Sing*, *ring* and similar words—why they are written in full.
150. Circle between *ch*, *sh*, or *j* and *r* or *l*.
151. Why *emery* is written in full, instead of with the reverse *r*. Why *Emily* is written in full.
152. Why reverse *s* is used in *policeman*, while comma *s* is used in *raisin*.
153. Why comma *s* is not used in *such*, *subject*, *exchange*.
154. *Saint* and *damask*—the reason for their formation.
155. The word *method*.
156. Where *th* may be used to represent *they* in phrases.
157. Why *a* is used instead of *i* in *life*.
158. Placing of *however* and *useful*.
159. Why the *e* circle is used in *surround*, instead of the short *u* hook.
160. Why the *o* hook is used in *wash* and *watch*.
161. The word *basket*—why the clockwise *s* is not used.
162. Placing of the circle between *f* and *l*, *f* and *r*.
163. *Bold* and *behold*.
164. *I'll*, *she's*, *he'd*.
165. The word *charge*.
166. *Austere* and *oyster*.
167. The effect of differences of pronunciation on outlines.
168. Disjoining of letters in forming derivatives.
169. Angle in *yore* and *yawl*; why no angle in *yawn*.
170. When two *s*'s occur at beginning of word, how should first one be written?
171. Terminations *an*, *ian*, in proper names.
172. Phrasing of *he*, *I* or *you* after single consonants.
173. Distinction between *credits* and *correspondence*.
174. Distinction between *beauties* and *beauteous*.
175. *Not able* as distinct from *unable*.

176. Why the final *t* is included in *obedient, expedient*.
177. The correct form for *agree*.
178. How *est* is indicated in such words as *lightest, kindliest*, etc.
179. Why the angle in such words as *claims*.
180. Why both vowels are inserted in *selective* when only one is used in *attractive*.
181. *nd* blend in *glistened*.
182. Termination of the word *paralysis*.
183. When to use disjoined dash for *ed, ted, ded*.
184. Why the vowel is omitted from *vent* termination, but not from *fit*.
185. The sign for *office*.
186. Why the *t* is omitted from *witness*.
187. Why reversing principle is not employed in the writing of *emersion*, when it is used in writing *emerge*.
188. The word *itself*—why it is written contrary to rule.
189. Why the *r* is omitted from *Persia*.
190. When the *ses* blend is used for the plural of words, and when the second *s* is written similarly to the first.
191. Why *deaf, fern*, etc., are written in full.
192. Reason for the change of form of the *s* in *hemstitch, institute, disinfect*.
193. Why *complete, civil, congress*, etc., are not given as wordsigns.
194. Why the broken circle for *i* is used in *I-hope*.
195. Indication of capitalised words in dictation.
196. Reason for the insertion of the dot *h* in *anyhow*.
197. Use of the dot for *and*, and of disjoined *k* for contract.
198. Why the short *t* is used in *str* combination.
199. The outline for *secretary*.
200. When *done* is expressed by the *den* blend.
201. When the hook is used for *u* (diphthong) and when the diphthong form is employed.
202. Reason for the use of the disjoined suffix in *fashioned*.
203. The word *scissors*.
204. Why the first vowel is omitted from *request, requisite*.
205. Why *gives* has no angle, when *cares* has one.
206. Reason for the use of the disjoined *l* in *accidental*.
207. Why the second circle is on the outside in the word *lenient*.
208. The omission of *l* from *salesman*.
209. The word *mutually*.
210. Reason for the formation of *person*.
211. The termination *spect*.
212. Use of the *ses* blend in *criticise*.
213. Why *ardent* does not conform to *harden*.
214. Use of the clockwise *th* between *g* and *r*.

THE Q's AND A's OF SHORTHAND THEORY

1. "Between two reverse curves the circle is turned on the back of the first curve." Why not say, "Inside the second curve?"

In all of the early editions of the Manual the rule read: "Where two curves join without an angle, the circle is placed on the inside of the second curve." Why was the change made? Mr. Gregg gave the reasons to a convention of teachers when the change was made, and they met with very hearty approval. In substance, this is what he said: When the expression, "inside the second curve," was used, the attention of the student was focused on the *second* curve; consequently he allowed his pen to drift along towards that curve and there was usually a line or space between the completion of the first curve and the beginning of the second curve. This was one of the most troublesome points in teaching shorthand penmanship at that time. Mr. Gregg experimented with using the expression, "the circle is turned on the *back* of the first curve." This focused the thought and attention on the *first* curve, and the placing of the circle on the *back* of the first curve eliminated all tendency to allow an unnecessary curve to slip in between the first and second curves. It is a nice psychological point, which will be understood by all teachers.

Mr. Gregg was then asked why he made it a rule to place the circle inside the second

2 THE Q'S AND A'S OF SHORTHAND THEORY

curve in such joinings, seeing that in the older systems the practice was to place the circle inside the first curve in such joinings. There were two reasons. The first was that it yielded a slightly more facile joining and one less liable to distortion. The second was that in rapid shorthand writing the first part of a word was generally written more clearly than the last stroke. Under pressure the tendency was to slur the last stroke—because the mind had traveled on to the next word or phrase-form. Under such conditions a curve at the end of a word sometimes looked like a straight line and *vice versa*. In such cases the placing of the circle “on the back of the first curve” (or “inside the second curve,” as you please) enabled the writer when transcribing to know whether in such joinings the final letter was a curve or a straight line. To take a simple example: In writing the word *kill* with the circle inside the first curve, if the second curve were straightened in rapid writing, the word might look like *came*—assuming, of course, that the distinction in size of the circle was not observed. But, in writing the word with the circle on the back of the first curve, the fact that the circle is in that place shows clearly—no matter how straight the next character may appear—that the latter *must* be a curve—either *r* or *l*, according to its length.

2. Will you please tell me why words such as *page* and *beach* do not come under the rule that between an oblique and a straight line, the circle is placed on the outside?

The first lesson of the Manual states that the circle is written on the *outside of angles*. In

accordance with this the circle in the word *beach* is written on the outside of the angle formed at the joining of *b* and *ch*.

3. In writing *jail*, what rule applies?

Circle inside curves. As *r* and *l* are not geometrical, but begin with a curve, there is no angle between *sh*, *ch*, *j* and *r* or *l*; hence the circle goes inside the curve.

To make this still clearer: Write *gage*, or *catch*, in shorthand. In doing this you will instinctively place the circle inside the curve because you do not recognize an angle between *g* and *j* (see the form for *question*). Now, if you turn the paper on which you have written *gage* upside down, you will see that *gage* has become *jail*.

4. Will you please clear up for me a few points on shorthand penmanship about which I am somewhat confused? Am I correct in maintaining that the circle should be written exclusive of the strokes in such joinings as *rain*, or should it be inside the curve? In Speed Studies, Lesson I, such joinings as *cat* and *cake* are made plain, but is this principle to be extended to the downward curves in such joinings as *back*, *pack*, *fact*, *paper*, *charm*?

We believe that you are attaching too much importance to the exact position of the circle. The whole object to be attained is legibility and uniformity, and it does not really matter whether a circle is a little above or a little below the line. In words like *rain*, *lane*, *gate*, *paper*, *back*, etc., the circle is not supposed to be entirely outside

4 THE Q'S AND A'S OF SHORTHAND THEORY

the first character. It "cuts the line" in *cat*, *gate*—that is, it is not wholly inside or wholly outside the first curve. This applies in *rain*, *lane*—it is not wholly inside the curve, because that would bring the circle right down to the line and take away too much of the curve. The same thing applies to the other words.

5. Aren't *k*, *g*, *r*, and *I* oblique curves?

No; they are written in a horizontal direction, and not in an oblique direction.

6. Which rule, 6 or 7, governs the writing of the vowel in *tact*, *decay*, *etiquette*, *attic*, *cash*, *fish*?

Rule 6. In all but the last-mentioned word, *fish*, the circle is placed "inside the curve." In *fish* there is an angle between *f* and *sh*, and the circle is placed on the outside of the angle.

7. Why not write the vowel in the following words: *arid*, *read*, *writ*, *bread*, *chill*, *lead*, according to rule number 7?

Because the circle is always written inside the curve when there is no angle. If you will get that idea firmly in your mind the trouble about understanding the rules given in paragraphs 6 and 7 will vanish. Suppose you try this: Write each of the words you mentioned in full, with a pencil, and then rub out the circles with an eraser. You will then realize that there is no angle in any of these joinings, and therefore the circle should be placed inside the curves, in accordance with the rule.

8. In one of the theory examination papers there was a question as to the direction in which the capitalization marks should be struck. Will you please give me the answer to this question?

The capitalization dashes should be struck upward, thus bringing the hand closer to the line of writing. The closer the hand can keep to the line of movement, the greater will be the speed developed—which is why the “inch deep” phrase forms affected by some writers (such as *shall be pleased to hear from you*, etc.) are not judicious combinations, from the viewpoint of speed.

9. Is there a shorthand symbol for the comma?

No; we use the ordinary comma, placing it below the line of writing, to avoid confusing it with the shorthand forms.

10. Doesn't an oblique curve, such as *p*, *b*, *f*, and *v*, form an angle when joined to a straight line?

You will remember that the curves in our system are not geometric, and therefore that they curve most at one end. For example, the character for *g* curves at the end, and therefore joins to *j* without an angle, and a circle occurring between them (as in *gage*) is placed inside. This is of course true of the opposite joining of *j* and *I* (as in *jail*). We give these illustrations first because they are familiar to you. Now it is equally true that *p* and *b* curve most at the end, and when they are followed by *n* or *m* the angle disappears, or is almost invisible. Hence the rule given in paragraph 16. This rule is im-

6 THE Q's AND A's OF SHORTHAND THEORY

portant because when the circle is placed *inside* the curve it expresses *r*—(See page 46).

11. Does rule 16 apply only to *p*, *b*, *f* and *v*?

No; it applies to the other oblique curves, (the blends given in Lesson Seven), as in such words as *tenacious*; *shamed*, *giant*.

12. In the word *up*, is the hook joined to *p* without an angle?

Yes. If you have difficulty in making the joining easily and naturally, write several lines of the form for *keep* (*kp*) gradually reducing the size of the *k*, and you will find that the form for *up* will give you no trouble.

13. In the word *whip*, what is the rule for placing the circle?

The hooks are regarded as minute curves, and the rules for joining circles to curves apply to them. In *whip*, therefore, the circle goes on the outside, as it does in the word *cap*.

14. Please explain the form for *Swiss*, as given in the shorthand dictionary. It seems to me that the word should be written with the dash, according to the rule given on page 21 of the Manual.

The dash *w* is merely an auxiliary form, and is employed where a facile form is secured through its use. In words in which there is no change of direction, where the movement is easy and continuous, as in *Swiss*, *swing*, *swim*, *sweet*, *swig*, nothing would be gained by using the dash.

On the other hand, in words like *sweep*, *swear*, *dwell*, there is a change of direction when the

hook is used, and the joining is not an easy one; therefore we prefer the dash in such words.

In words like *twig*, *twin*, and all words with the terminal *way*—*Broadway*, *gateway*, *midway*, *roadway*, *headway*—the dash is preferred because the joining of the hook with the circle is liable to become indistinct in rapid writing. The use of the dash involves a lifting of the pen, which is equivalent to a stroke. Unless the joining is awkward, or indistinct, we prefer the hook form. When the dash is used it is generally in words in which it can be omitted with perfect safety in rapid writing.

15. Why is the dash used for the letter *w* in the word *aware* and not in *awake*?

There are two reasons. As there is no change in direction in writing *awake*, there would be no gain in facility in lifting the hand to use the dash in such an easy form as *awake*, but in *aware* there is a change of direction after the *w*; hence we prefer the dash. This also applies in *swear*, *swell*, *sweep*, etc. The other reason is that the omission of the hook in *aware* enables the writer to make use of very useful phrase-forms for *I-am-aware*, *you-are-aware*, etc., and, in court reporting, for *you-are-aware-(of the)-fact*, *were-(you)-aware-(of the)-fact*, etc. The analogy of the form of *aware* to *where* will also be noted.

16. Is it not quicker to write the dot for *h* after completing the word, just as in longhand we dot the *i*?

It is more natural to write the sounds in the order in which they occur. There is a loss of time in going back to the beginning of the outline to place the dot, instead of proceeding to the

8 THE Q'S AND A'S OF SHORTHAND THEORY

next word. The Pitmanic systems recognize this, too, because they instruct students to make the *con* dot first. Of course, there are very few words in which it is necessary to write the aspirate in our system, as the vowels are expressed in the outline.

17. In the fourth lesson of the Manual, why is the word *yore* written out, instead of the wordsign which stands for *you* and *your* being employed?

Yore has no phonetic affinity with either *you* or *your*. Were they both to be written in full by sound, *your* would be written with the *oo*-hook and *yore* with the *o*-hook.

18. Is there any reason for the rule about joining *us* without an angle?

Yes; the reason seems to be pretty obvious: it is to avoid an unnecessary angle. The rule reads: "The combination *us* is written without an angle at the beginning of words, or when it follows a downstroke or *k*, *g*."

The limitation expressed in the rule is made because clearness in joining sometimes demands an angle. There is always an angle after the *s* in *us* when the hook *u* is joined to the preceding character without an angle—as in *dust*, *rust*, *jealous*; if there is an angle before the hook, as in *gust*, there is no need of an angle after the hook. There must be an angle before or after the hook.

19. Please explain the character representing the word *this*. Some say it is double *th* and others say it is *th-s*.

It is simply *th* and *s* joined, both forms being written in accordance with the rules. It is

the same form as *these*, with the vowel omitted—thus forming a clear distinction between the words.

20. Will you please explain why *axle* is written with *ks*, while *excellent* retains the *ex* sound?

The prefix *ex* in all words is expressed by the prefix form. The rule says: "The letter *x* may be expressed at the end, or in the body of words (but not at the beginning), by a slight modification of the curve for *s*." In words like *axiom*, *axle*, the sound of *x* is expressed by *ks*.

21. I notice that we now write *faith* with the clockwise *th* instead of the *th* used in the word *father*, as was formerly the case. Is there a rule to cover this change of form?

The correct and natural form of *th* to use in the word *faith* is the clockwise curve. The preference is always given to this form where it does not join *o*, *r*, or *l*, and where the other form is not demanded by exigencies of joining. Examples: *death*, *smith*, *path*, *thin*, *ethics*, *thief*.

In the derivatives *faithful*, *faithless*, of course, we must use the right-hand *th* in order to get a sharp and facile joining before *f* and *l*.

22. I have no rule for writing *sulphur*, *soup*, and similar words with the comma *s*. I have forgotten where I have seen the reverse *s* used in these words, which I believe was according to rule. Will you please explain?

In the words mentioned, the comma *s* should be used. It would be incorrect to write them

10 THE Q'S AND A'S OF SHORTHAND THEORY

with the reverse *s*. The hooks may be regarded as minute curves, and the rules for joining *s* or *th* to curves will therefore apply to them. In other words, "su, soo," would be written like "sk," except, of course, that the hook would be much smaller than *k*.

23. Does it make any difference which way you turn *s* to express *ings*?

Yes; the *s* for *ings* is always written contrary to the hands-of-a-clock movement, just as it would be written if *ings* were written in full. This forms a distinction between *ings* and *acity*, *icity*, etc.

24. Why do you express *ng* with the shorter stroke, and *nk* with the longer, seeing that *g* is a longer character than *k*?

Because *ng* is the shorter sound. The combination *nk* is really *ngk*, as will be seen by pronouncing *ran(g)k*, *ban(g)k*. In addition to this, there is the practical reason that the combination *ng* is much more frequent than *nk*, and should therefore have the more facile sign.

25. Why not write *ng* and *nk* the same length?

I have written these characters the same length for years in reporting work and never had any doubt in reading them, but in teaching a class I found it difficult to explain to students the distinction between these characters.

We never found any difficulty in explaining *ng* and *nk*. Sometimes a student wonders why *nk* is longer than *ng*, seeing that the character for *k* is short and the character for *g* is long. It is, therefore, well to make clear to the students

that the sound of *nk* is longer than the sound of *ng*—that *nk* is really *ngk*. This can be done by pronouncing a word like *sing* and then adding the *k* to it, *sing-k*. This can be followed by other illustrations: *rang-rank*, *bang-bank*, *tang-tank*, *ring-rink*, etc. There is, of course, the additional reason that *ng* is more frequent than *nk* and should, therefore, be expressed by the shorter character. In connected matter there is very little possibility of clashing between *nk* and *ng*, but it is necessary to provide for the exact representation of these sounds in isolated words.

26. Why is the anti-clockwise *th* used in the word *fathom*, when the rule says that "The clockwise *th* should be used except when joined to *O*, *R*, and *L*?"

You have not quoted the rule correctly. "Should" does not occur in it. The rule reads: "The clockwise *th* is given the preference," and the use of the word "preference" shows that it is not obligatory to use the clockwise *th*. Except when joined to *O*, *R*, *L*, the clockwise form of *th* is generally used, but in a few words the use of the other form promotes facility or clearness. The clockwise *th* in *fathom* would yield a form in rapid writing which would look like *fag*; and the other form of *th* is therefore used, to provide a sharp angle between the *th* and *m*. This is also done in *faithful*, *faithless*, *youthful*, and a few other words.

27. Is the word *tacks*, which is pronounced the same as *tax*, written the same? I find the word *racks*, which is pronounced the same as if spelled *rax*, written with the *k* in the Gregg Writer.

12 THE Q'S AND A'S OF SHORTHAND THEORY

I see no reason why these words should not all be written with an *x*.

In words like *tacks*, *racks*, *backs*, we do not think it advisable to change the original form for *tack*, *rack*, *back* when *s* is added. The *x* sign is used only in words which are spelled with the *x*. This makes a very useful distinction in many words.

28. Do you add *ily* with the loop in *lily*, and how do you write *hilly*? Why do you write *cheerily* in full, instead of adding the loop to the reversed circle?

The loop is not used for *ily* after single letters in such words as *lily*, *hilly*, *dally*. Clearness above all things! In *cheerily* the loop joins awkwardly after the circle, and there is nothing gained in facility by the use of it.

29. Will you tell me how to spell the diphthong *i*? If it is a combination of *a* (medium sound) and *e*, how do you account for the circle's being cut and not closed?

The footnote to paragraph 44 says: "The sign for the diphthong *i* is a large circle with an indentation—resembling a combination of *ä* and *e*, which, if uttered in rapid succession, yield a sound almost equivalent to *i*."

That is, the broken circle, as it is called, "resembles," but is not actually a combination of, the large and small circles. As you know, the combination of *a* and *e* is used (paragraph 46) to express the diphthong *i* and any vowel following it, as in *via*, *science*, *lion*, *iota*.

The sound resulting from the combination of *ä* and *e* is a very long sound of the diphthong, as heard in *Kaiser*, *Cairo*, but seldom heard in

English; hence our sign for the diphthong is in harmony with this—not quite a combination of the signs for *ä* and *e*.

In teaching, we do not dwell upon this very much, because young students are sometimes confused by theoretical explanations. We simply say that the diphthong *i*—that is, the long sound of *i*, as heard in *fight* (not as in *fit*), *dine* (not as in *din*), *bite* (not as in *bit*), is expressed by this sign (illustrating), as in these forms: (we then give the forms for *die*, contrasting it with *day*; for *lie*, contrasting it with *lay*; *mine*, contrasting it with *main*; *fine*, contrasting it with *fan*; etc.

30. Why is the *i* in *mice* on the back of the *m*?

The Manual says: "The rules governing the joining of the circles apply to the diphthong *i*. In the words *tile*, *Nile*, for instance, the sign is placed outside the angle, as is done in *tale*, *nail*."

Apply this to *mice*: First, write *mass*, in which the circle goes above, or, as our correspondent puts it, "on the back" of *m*. The word *mice* is written like *mass*, except that before writing *s* the distinguishing curve for *i* is made.

31. Why mark *ye* and *yea*? With what word-sign or contraction would they conflict if not marked?

Ye would conflict with *yes*. These words are so infrequent and so unusual that it is just as well to mark them clearly.

32. Is there any preference in the writing of the *io* combination, as in *iota*?

Yes; the combination *io* in words like *iota*, *iodine*, is written with the same movement as the *o* in longhand, which it resembles in appearance.

14 THE Q'S AND A'S OF SHORTHAND THEORY

33. Please explain the reason for using the aspirate and vowel marks in certain no-consonant words in the Manual.

The following shorthand forms will make this point clear.

o o ö; u ü y ö; n ñ; s ß;

ø ö; o ò; ö ö; æ æ; m ñ

Key: I, ah, hay; of, awc, owe, hoc; you, who; use, huc; why, high; yes, ye; agree, yea; war, woe; world, woo.

34. Why do you not write *laity* with the dot inside the circle, as in *mania*?

If you refer to the rule of which *mania* is an illustration you will see that it applies only to words in which short *i* is followed by *a*—not to words in which *a* is followed by *i*. To make it clearer: the rule applies to words in which the sound of “ia” resembles “ya”.

35. Should the blending principle be used in the phrases *to-make* and *to-any*?

Yes.

36. If the words *den*, *din*, *dim*, with short, unaccented vowels, are spelled in full, why are their derivatives blended?

The monosyllables *den*, *din*, *dim* are written in full for the sake of absolute clearness; but when other letters are added to form derivatives it is permissible to use the blends because the additional letters furnish enough body to the outlines to enable the writer to read them without difficulty.

37. Why is the word *ten* blended when *den*, *din*, and *dim* are written in full?

When alone, *ten* is written in full; but when other letters are added to it, the blend may be used. It happens that the word *ten* enters into a good many useful phrases, such as *ten-days-ago*, *week-or-ten-days*. In such phrases, the letters added—just as in the case of derivatives—give clearness to the form, and the blend is used for *ten*. The other words mentioned do not happen to occur in common phrases.

38. We are told to give the horizontal blend the preference in the words *stamina*, *Tammany*, but in *dimension* and *diminish* the other blend is used. Why?

When we speak of omitting "minor vowels" in the blends, we have in mind the short *i* and short *e*; but not short *a* or *o*. In words like *stamina*, *Tammany*, *contaminate*, *contamination*, *dominate*, *domination*, *dominion*, the horizontal blend is used; but in words like *dimension*, *diminish*, in which a minor vowel occurs, the upward blend is preferred.

39. The monosyllables *din* and *tan* are written in full, but the blend is used in *dinner* but not in *tanner*, in which the primitive form is retained and *r* expressed by the reversing principle. Why not use the blend in *tanner*?

This question is partly answered in some of the above paragraphs. The monosyllable *din* is written in full, but when *er* is added the blend may be used. The vowel *a* is not regarded as a

16 THE Q'S AND A'S OF SHORTHAND THEORY

"minor vowel" and is not omitted in *tanner*. There is, of course, the additional reason that this preserves a clear distinction between the forms of these words, and *dinner* is the more frequent word.

40. To what form of *ses* do we give the preference when there is a choice?

To the first form—the one employed for *says*, *system*—because it is the more facile blend. That explains why this blend is assigned to the common words *says* and *system*, and the opposite form is given to the less frequent *society*. Write the words *assess*, *assessor*, *assassin*.

41. Should we use the *pent* blend for the words *bend*, *band*, etc.?

No. The *pent* blend cannot be used for any syllable beginning with the letter *b*—because it does not include a *b*. *Bandage*, *contraband*, and similar words must be written with the vowel.

42. When is the *ses* blend used at the end of a word, instead of *s* with angle?

When two *s's* at the end of a word are joined with an angle instead of the wave blend, there is a clear indication that what precedes the angle is a wordsign or abbreviation—that the ending of the word is not *ses*, *sus*. Compare *desist*, *desires*, *insist*, *instances*, *consist*, *causes*.

43. Can *gained* be written with the *nd* blend? Is the *a* on the inside of *g*?

Yes; and the circle is placed outside the angle. *G* and *nd* are not reverse curves. That term is applied only to curves that are exact opposites.

44. Why is the *men* blend given the preference over *tem* in *Tammany*?

As the first vowel is slightly stronger than the other, preference is given to the straight blend in words of this kind. This plan has the advantage of keeping the writing closer to the line. Other illustrations are: *stamina, dominate, domination, dominion, contaminate, contamination*.

45. I do not see any need of distinction between *ses* and *xes*. I never made one in my own writing. It seems to me that to eliminate the distinction would simplify matters for the student.

Possibly you never felt the need of distinction between *ses* and *xes* in actual work, but it is necessary to provide a means of distinction in isolated words—as in *bosse*s and *boxe*s, *misses* and *mixe*s.

46. The rule about reversing between a downward character and *t*, *d*, *n*, *m* has been troubling my pupils and myself. In Speed Studies we are told that after *p* and *b* the reversed circle is always placed above the next character, and in all other joinings it is below the next character. Is there any special reason for this distinction?

There are several good reasons for the distinction. If you attempt to write *chart* in the same manner as *pert*—or *part*, written in full—by going all around the circle, you will find that in rapid writing the *ch* will assume the appearance of *p*. That is one reason. As *p* and *b* are written with the left motion, and as they curve most at the end, there is an easy, continuous swing in making the circle, which is not

18 THE Q's AND A's OF SHORTHAND THEORY

the case with any of the other downward characters. The curvature at the end of *p*, *b* makes up about one-half the circle, as it were. If *chart*, *farm*, *charm*, *germ*, etc., were written, with the circle above the next character, the hand would have to travel all around the circle. After *f* or *v* the entire change of motion involved in such a method of joining, in writing words like *farm*, *vernal*, would be particularly objectionable, as the outlines would be distorted under the pressure of rapid writing.

47. Why is the word *churn* written with the circle?

Except in the words given in Paragraph 58, words in which *ur* occur in combination are written with the circle or reversed circle where the latter applies. See the footnote on page 48, and the words, *hurt*, *urge*, *journey*, *adjourn*, *burden*, *courtesy*, *murmur*, *surname*, which are given on that page.

48. Why is *still* abbreviated while *steel* is written in full; also why is *mail* abbreviated while *nail* is written in full?

If you will refer to Paragraph 59 you will find that the words *still* and *mail* are included in a list of eight words in which the reversing principle may be used to express *l*. As the reversing principle is not used to express *l* in other words, these eight words might be regarded as wordsigns, but they are placed at the end of the lesson in which the reversing principle is explained because they all come under that principle and it is therefore easier to master them and remember them when given at that point.

49. Why is the word *miracle* written *m-i-r* and disjoined *k* for *acle*? Why is not the reversed circle used after *m*?

The word *miracle* is written as it is because the reversing principle is applied to the last letter of the word, or in the body of a word when there is a straight line following the reversed circle on which to reverse the circle. If *miracle* were written in full there would not be an opportunity to apply the reversing principle.

50. Why are not *shark*, *jerk*, etc., written with a reversed circle, as is done in the case of *Charles*?

The joining before *k* and *g* is awkward, and there is really no gain in speed. It applies to few words, and all of them are infrequent words.

51. In such words as *nearly*, *merely*, *namely*, and *likely*, we write the little circle outside for *ly* and do not loop them. Why doesn't this apply to the word *really*, as well?

Theoretically the form for *really* should have the circle outside, but the form is a survival from the period before we introduced the reversing principle. At one time we expressed *real* and *really* by the same form, *re*, just as we express *full* and *fully* by the same form. Sometimes we found that students confused *real* and *really*, as in the question, "Is it real?" "Is it really?" and we made the distinction by using the *ly* loop in *really*.

52. Please tell me why the plural of *offices* is written with the blend when the rule

says that the plural of wordsigns ending in *s* is formed with an angle, as in *causes*, *instances*?

The purpose of the rule, that the plural of wordsigns ending in *s* should be joined with an angle, is to preserve distinction between wordsigns in the plural form and other words. If *causes* were written without an angle—that is, with the blend—the form would also represent *consist*; and *instances* written with the blend would also represent *insist*. When the plural form of a wordsign is distinctive, it is not necessary to make an angle. In the word you mention, *offices*, the fact that the *s* in the singular form of the word is traced contrary to the rule clearly indicates that the form is *office*. It is, therefore, unnecessary to make the angle in writing the plural form. This also applies to *forces*, *courses*, *invoices*, in which it is unnecessary to make an angle.

53. The word *testify* is written *testif*. Why not omit the second *t*, seeing that it is omitted in *test*?

The *t* is omitted at the end of words, or where derivatives are formed. In any event, the form *testif* is much more facile than the form suggested.

54. Please explain the disjoined *re* in *laboratory*, *desultory*, etc.

The *ory* ending in *laboratory*, *desultory*, comes under the rule in Paragraph 64. After abbreviated words (either wordsigns or words abbreviated in any other way, like those mentioned) the disjoined *re* is used for *ory*.

55. When should the letter *r* be used simply to express *r*, and that alone, and when should it be used to express *er*? In short, when is it correct to use the Reversing Principle to express *r*?

The reversed circle expresses *r* after straight lines, as in *reader*, *manner*, *neater*, *hammer*. But, as stated in paragraph 64, after abbreviated words, or words ending in a reversed circle, it is necessary to use a disjoined *r* to express *er*, *or*, as in *caller*, *kinder*, *insurer*, *clearer*, *nearer*, *dearer*.

As stated in paragraph 65, the only exception to this is where a wordsign contains the last consonant of the word, in which event the reversed circle expresses *er*, *or*, after straight lines—as in *longer*, *sooner*, *recorder*, *firmer*, *teacher*.

56. How would you write 200,000,000?

Simply write the figure 2 with the *n* underneath for *hundred*, and join the *m* for *million*, with a “jog” between *n* and *m*, such as you use in writing *more-and-more*, or *in-my*.

57. Why is \$500 written without an angle and \$5,000,000 with the angle?

There are two reasons: *hundred-dollars* is written beneath the numeral, and is thus distinctive; *million-dollars*, written on the line, might be read as *and*, if written as a blend. The difference, in transcription and in reality, between \$500 and \$5,000,000, would be awful to contemplate. A million dollars is entitled to more respectful consideration than a hundred dollars; therefore use the angle.

22 THE Q'S AND A'S OF SHORTHAND THEORY

58. How do you distinguish between *carry* and *carried*?

Simply use the disjoined sign for past tense, *carried*. See paragraph 64.

59. When does *sh* stand for *shal*?

We suppose you mean the ending *tial* or *cial*, as in *essential*, *potential*, *partial*, *social*. These words come under the Abbreviating Principle—as *tial* is not expressed by a suffix sign. In nearly all words with that ending, the form can be abbreviated at the *sh*, on account of the strength of the sound and its suggestiveness, as: *potensh* for *potential*, *esensh* for *essential*, *parsh* for *partial*, *sosh* for *social*. There are, however, a few words, like *racial*, *facial*, *crucial*, in which it is necessary to write *shl*, to distinguish them from other words—*rash*, *fashion*, *crush*.

60. In the notes returned to me with red ink corrections, the phrase-form *look it*, is ringed, and the words are written separately. Why should not those words be joined?

It is a general practice to avoid joining words when the first word ends with a vowel and the second word begins with a consonant, as in *look in*, *look for*, *like it*, *gave it*. The reason for this is that the vowel, occurring between two consonant strokes, gives the form the appearance of a single word. The same thing applies, of course, when the first word ends with a consonant and the second begins with a vowel, as in *can aid*.

While this is the general practice, many very familiar expressions with distinctive forms are

joined—such as *very much*, *very many*, *any kind*. Very few writers join *very well* or *very good*, however, because each consists of two consonant strokes joined by a vowel, and therefore looks like a single word—*feel*, *vague*, for instance.

61. Why not omit the *a* in the phrase *I-had-been-able*?

It is very desirable to make a clear distinction between *would* and *had*.

62. I do not see clearly why *they-had* and *we-had* are written as they are in the Manual; kindly explain.

The purpose is to make a very clear distinction between *they-had*, *we-had*, and *they-would*, *we-would*. The distinction in *we-had*, *ihey-had* and *I-had* is made in the same manner as the broken circle used for the diphthong “i.”

63. Should *of-the* always be expressed by proximity?

No. Considerable latitude is allowed in the application of this rule. The general practice is to express *of the* by proximity only when the phrase would be legible even if the words were not placed in proximity; thus: *the education (of the) people*, *the duration (of the) contract*, *end (of the) week*; but in such expressions as *many of the men*, *some of the men*, *some of the people*, it will be clear that it is advisable to write *of-the*, as mere proximity might not be sufficiently exact.

64. Why is the comma *s* used in the phrase *as-well-as*, instead of the *s* being joined to *I* according to rule?

The comma *s* is used in the phrase *as-well-as* because it is the *s* used in writing the word *as*.

24 THE Q'S AND A'S OF SHORTHAND THEORY

That joining is used in writing the phrase *as-well* and it is, therefore, more natural to the hand and mind than a change of form. Then, too, the comma *s* gives a more distinctive outline, just as the *s* reversed in *sublime* makes that form more distinctive.

65. Our class thinks it would be easier to write *was-not* with the *n* for *not* instead of *nt*, and would like to know why it is not written that way.

There is no real difference in facility; but it is difficult to join the left *s* legibly to a short horizontal line. When *n* is used, in rapid writing, for *not* after the left *s* in such phrases as *it-is-not*, *it-was-not*, it is sometimes difficult to tell whether the phrases are *it-is* or *it-is-not*, *it-was* or *it-was-not*.

There is, however, another reason why *nt* is used for *not* after *is* and *was*, and that is to avoid misreadings in such expressions as *he-was-not-there*, or *he-was-in-there*. While it is true that such possibilities of clashings are very rare, the use of *nt* for *not* is an easy way of preventing their occurrence.

66. Do you authorize using a for *able* in *they-are-able*, *you-are-able*? May that be considered an extension of the *be-able* expedient? I have never given it in my classes, but have frequently noted its use by the plate-writers in the magazine.

Yes; it may be used with safety.

67. Why is the word *tuition* written with the diphthong instead of with the *oo* sign?

In the endings *uition* and *uation* we prefer to use the stronger vowel and omit the minor in accordance with the instructions given in the Manual. Hence the forms given for *tuition*, *extenuation*, and *attenuation* (also *attenuate*), *insinuation*, *infatuation*, in the Dictionary. The sound of *u* in *tuition* is that of the diphthong—although it inclines to *oo*. The rule reads, “the circle may be omitted in the diphthong *u*,” but we are, of course, less inclined to omit the circle where the diphthong is followed by a *vowel*. In such instances the outline would not be so definite in form. In words like *music*, *amuse*, *museum*, we omit the circle for convenience in writing.

68. In *surmount*, *mountainous*, *amount*, why is the omission of *ow* not indicated by a jog, as is done in the case of *renown*, *announce*, *pronounce*?

The blend for *men* is sufficient for *moun* in the words mentioned; but as there is no blend for *nen*, it is necessary to indicate the omission of *ow* by the jog—otherwise the double *n* would be read as *m*.

69. Why is the form for *lawyer* written *law-r*, and with an angle?

The form for *lawyer* comes under the application of the rule given in Paragraph 88. You will notice that we do not change the form for the root word, *law*, but simply add *r* to it. This makes the form for *lawyer* absolutely distinctive, because in the words *lore*, *lower*, the o-hook is placed on its side before *r*.

26 THE Q'S AND A'S OF SHORTHAND THEORY

70. Please explain why *thump* is written contrary to the usual method. Why not the other *th*, with the vowel? Also, how is *announce* written, and why is it so written?

The Manual will explain the outlines for both *thump* and *announce*. The angle between *th* and *m* in *thump* indicates the omission of the vowel; *thumb* and *thunder* are similar instances. *Announce* is composed of two *n*'s joined with a *jog*, the break in the line indicating the omission of the diphthong; similar forms are *renounce*, *denounce*, and *pronounce*.

71. Why write *molten* with the blend? Are there any cases where it might be used as *Id*, thus: *m-o-It-n*?

We use the blend in *molten* because the rule given in Paragraph 97 applies to *Id* only. Very often it is important to distinguish between *lt* and *Id*—as in *melt*, *milled*; *felt*, *filled*; *kilt*, *killed*; *built*, *build*.

72. How shall I write the past tense form of *equal*?

It may be expressed by raising the end of *I*, but as two reverse curves of different length occur in succession in the word, most writers prefer to use the disjoined dash.

73. The outline for *Edmonton*, given in Speed Studies, page 271, seems contrary to the rule in the Manual. Why should not the *d* be omitted?

As there is no context to proper names, it is generally advisable to write them fully. In the case of states and well-known cities, abbrevia-

tion is possible, as: *Mass* for Massachusetts, *Neb* for Nebraska, *Nev* for Nevada, *Mont* for Montana, *Phila* for Philadelphia, *Wash* for Washington, *Buf* for Buffalo, etc. As you are a Canadian, you could safely omit the *d* in *Edmon-ton*, and thus obtain a very facile outline for the name of that important city in the great Canadian northwest.

74. In the Dictionary, *soft* is written in full.
Is it possible to drop the *t* at the end?

Yes; there are a few monosyllables in which the *t* is retained for the sake of absolute clearness: *least* (to distinguish from *less*); *cast* (to distinguish from *case*); *feast* (to distinguish from *first*); *fast* (to distinguish from *face*); *vast* (to distinguish from *vase*); *paste* (to distinguish from *pass*). The form *sof* seems sufficient for *soft*, but as it is not a common word, we have been in the habit of writing it in full.

75. Please explain when the prefix form is used for *per*, *pur*, and where the reversing principle applies.

Per and *pur* are expressed by the blend *pr*, except before *t* and *d*, where the reversing principle is applied. The application of the reversing principle yields more facile forms in words like *perturb*, *pertain*, *perdition*, *pertinacity*.

In this connection it is well to note that *pro* is expressed by the blend except before *k*, *t* and *d*, when it is more convenient to insert the hook as in *procrastination*, *procure*, *protest*, *produce*.

76. Does *pr* express *pre* as well as *per*, *pro*?

For convenience the circle is omitted in *presume* and its derivatives. In all other words *pre* is written in full.

77. I want to ask some questions about the prefix *re*. The general rule which my teacher gave me was to omit the *e* before downward characters and retain it before horizontal and upward characters, as in *rebate*, *rewrite*, *retail*. So far, so good. But I have been unable to note any uniformity in the case of downward characters. At one time I thought I had discovered the rule that where the *e* is long it is omitted, and where it is short it is retained, as in *resolve* (omitted); *resolution* (inserted); *reside* (omitted); *residence* (inserted); *resign* (omitted); *resignation* (inserted); *revoke* (omitted); *revocation* (inserted); *recite* (omitted); *recitation* (inserted); but I find that in the following words, which are given in the Shorthand Dictionary, the *e* is omitted: *reserve*, *reservation*, *repair*, *reparation*, *revolt*, *revolution*, *report*, *reportorial*, *reform*, *reformation*, *refute*, *refutation*, also *refuge*, *reprehend*, *reprimand*, *register*, *respite*, *reptile*.

Would it not be better to omit the *e* in all cases, or else retain it in all cases where the *e* is short?

If you will examine the forms for the words in which the short *e* is omitted (contrary to the general rule) you will notice that this is done

in the case of forms that would be awkward to write if the circle were inserted. Take, for example, the word *reservation*. The circle must be written between *s* and *v* to express *serv*, and to insert a circle in *re*, thus having two circles with so small a character as *s* between them—especially where a change of direction in joining the strokes is necessary—would yield an outline that could not be executed with facility.

In words beginning with *ref*, *rev*, *refuge*, *refutation*, *revolution*, etc.—there is a natural inclination to omit the vowel, whether it be long or short, as an easier joining is secured by so doing. (*Revolution* is, of course, a special form given in the Short Vocabulary at the end of the Manual). We also prefer to omit the vowel in joining *repr*, whether it be long or short, for the sake of greater clearness in rapid writing. In the case of derivatives of wordsigns, as in the word *reportorial*, we naturally use the same form as in the primitive word. In words composed of the syllable *re* and a suffix, as in *reputation*, *request*, *requisite*, we use *r* for *re*.

78. I am very doubtful about the rule which says, "Between *t*, *d*, *f*, *v*, and straight strokes, omit the vowel." For instance, *bait*, *abate*, written with the vowel—but *apart* written without the vowel.

You have not stated the rule correctly. It reads: "A circle vowel is often omitted between *p*, *b*, and a horizontal or upward character." Nothing is said about *f*, *v*, because when *f*, *v*, are followed by *n*, *m* (horizontal characters) or *t*, *d*, (upward characters) it is easier to insert the vowel than it is when these letters follow *p*, *b*. Compare *fit* and *pit*, *fin* and *pin*, written in full, and you will see what we mean.

30 THE Q'S AND A'S OF SHORTHAND THEORY

The vowel is inserted in the words you mentioned, with the exception of *apart*, as you will see by referring to the Shorthand Dictionary. In *apart* we simply added the initial vowel to the wordsign form for *part*. This word does not properly come under the rule to which you referred.

Note the use of the word *often* in the rule, which indicates that it is not obligatory to omit the vowels in these joinings. These rules are merely suggestive. The following explanation may assist you in the application of the rule:

We do not omit the vowel in words of two strokes, such as *pin*, *pen*, *pit*, *pet*, *bit*, *bid*, *pink*, *pith*, *pat*, *bat*, *bath*. (The word *bad* is an exception, and might be regarded as a wordsign for that reason).

When another letter, either consonant or vowel, is added to the two strokes, the vowel may be omitted because there is then enough body to the outline to identify it clearly. Examples: *pity*, *pithy*, *pencil*, *penance*, *penchant*, *pinion*, *pinnacle*, *petulance*, *pathetic*, *pathos*, *pathway*, *bedlam*, *bedroom*.

When there are exceptions it is usually for the purpose of distinction between forms; thus, as the vowel in *punch* is omitted under a definite rule, we insert the vowel in *pinch*.

79. Why isn't *unjust* written with the initial vowel, according to (b) in Paragraph 103?

See section (a) of Paragraph 103. The prefix form for *un* is used when a consonant follows *un*.

The prefixes *em*, *im*, *en*, *in*, *un* are expressed by the letters *m* and *n* when followed by a consonant, whether the word is positive or negative. When

a vowel follows the prefix, the initial vowel is retained.

It is not necessary, however, to insert the initial vowel when it precedes a wordsign (or derivative of a wordsign) or a word beginning with *w*, as in the words *unacquainted*, *unacceptable*, *unusual*, *unworthy*, *unwise*, *unworldly*.

80. In words beginning with *conn*, *comm*, why is the second *n* or *m* not omitted?

The forms are rendered more legible by inserting the second letter. The word *commotion*, written without the *m*, might be read as *caution*; *commission* without the *m* stroke would have a form similar to *cash*—except for the size of the circle—and it is evident that these words would clash in transcription; *connote*—to give an illustration with *conn*—might be read *coat*.

In the words *connect* (and its derivatives) and *committee*, the second letter may be omitted safely.

81. Why is it that the initial vowel is not inserted in the words *unaccomplished* and *unaccounted*, according to rule?

The explanation is that *unaccom* and *unaccoun* are treated as compound prefixes, the intervening *a* being disregarded. You will note that the restriction explained in Par. 143 does not apply to the compound prefixes; witness the outlines for *inexperienced*, *unimportant*, *uninitiated*, etc.

82. Does the rule for inserting the initial vowel in negative words apply only to words which would otherwise require the doubling of the consonants *n* or *m*?

No; it applies also to words which do not require the doubling of the consonant. Examples: *inaction*, *enact*, *inept*, *imagine*, *initial*, *immerge*.

83. Why reverse the *s* in *subway*?

The Manual says, "Before *r*, *l*, *ch*, *j*, or a hook, *s* is written contrary to rule to express *sub*." The purpose of this is to render the form for *sub* distinctive. If the comma-*s* were used, *sway* and *subway* would be represented by the same form; therefore the other *s* is used for *sub* for the purpose of making a clear distinction between the words. So, too, in *subordinate* the use of the left *s* distinguishes that word from *sadden*; and *sublime* is distinguished from *sly* (if abbreviated to *subli*; or from *slime*, if written in full) by the writing of the *s* for *sub* "contrary to the rule."

84. Why not include the prefix *can* with *com*, *con*? Why limit it to *t* and *d*?

The limitation is made because confusion would arise from the general use of *k* to express all three sounds. For example, there would be no means of making a distinction between *cancel* and *counsel*.

85. I would appreciate it if you would tell me the rule under which *subaltern* is written. The *sub* seems to be contradictory to the Manual rule.

The footnote to the rule states: "When *sub* is followed by a circle vowel, *s* is disjoined and the next character is placed close to it." In *subaltern*, *sub* is followed by a hook vowel—not a circle vowel. The first part of the form for *subaltern* is a compound joined prefix composed of *sub* and *al*.

86. When do you use *k* in the word *electric*? Why not abandon the *k* entirely?

The prefix form for *electric* is used in all cases where the word is followed by another word;

that is to say, in ninety-nine cases out of one hundred. But there are instances where it does occur alone, as "The effect was electric." There is a growing tendency among authors towards omitting *al* in *geometrical*, *electrical*, and similar words.

87. When do you write the blend for *tive*, and when just *v*?

We write the blend when the syllable is *tive*; when it is *ive*, we write *v*. If the form for the root word includes the *t* as in *suggest*, the letter *v* is added to form the derivative. Other examples are: *effective*, *attractive*, *constructive*, *detective*, *connective*.

88. I notice that in the word *instinctive*, the *v* is disjoined for *tive*. What is the rule or reason for this?

Where the last consonant of a root word is not written, we disjoin the letter or letters which are added to form a derivative. For example, in *respective* we write the wordsign form *res*, for *respect*, and then for *respective* we place the disjoined *v* close to the last consonant given. In the root words *distinct* and *instinct* the *t* is omitted; therefore, in forming the derivatives *distinctive* and *instinctive*, the *v* is disjoined. It would be possible, in practical writing, to join the *v* (as is done in *constructive*, *instructive*, *destructive*) but as the joining in *distinctive* and *instinctive* is an awkward one, it is better to disjoin.

89. Why should the word *redistribution* be written with the *sh* in the Gregg Dictionary, and without it in the Manual?

When the word *redistribution* occurs alone, it is necessary to add the *shun* to distinguish it from

redistribute. This, of course, would not be necessary in connected matter. This will explain why, in the list of words given in the Dictionary, *redistribution* is distinguished by the *shun* sign from the word *redistribute*, which precedes it.

90. I have been wondering why you do not apply the *tr* principle to *astra*, *astri*, *astro*. Would it not be logical and useful?

Originally the *tr* principle was confined to joined prefixes; thus *con* disjoined expressed *contra*, *ex* expressed *extra*, *in* expressed *intro* (*enter*, *inter*), *de* expressed *dectra*, *dis* expressed *distrta*, *cons* expressed *constra*, *ins* expressed *instru*, *res* expressed *restra*.

The first extension of it was to disjoin *al* for *alter* and *ul* for *ultra*.

More than twenty years ago several writers and teachers began to extend the principle to letters as well as prefixes. Almost the first to do so was Mr. H. W. Dawson, of Akaroa, New Zealand, who began with disjoining *aus* to express *Austra* in *Australia*, *Australian*, *Australasia*, etc., which, of course, was adopted very generally by writers of the system in Australia and New Zealand. With this start, Mr. Dawson sent us long lists of possible applications of the principle to almost every letter.

The brevity of the forms—that is, brevity to the eye—was quite apparent, but as the application of the principle, in many instances, was necessarily confined to small classes of infrequent words, the saving effected was outweighed by the lifting of the pen and the memory burden imposed, especially in the case of words of rare occurrence.

In the February, 1916, issue of the *Gregg Writer* we published an article entitled "The Extension of the "TR" Principle in Gregg Shorthand," in which the principle was extended to (1) *matri, mater, matro*; (2) *nutri, nutro*; (3) *later, letter, liter*; (4) *nutra, nutri*; (5) *nitra, nitro*; (6) *astra, austri, ostri, ostra*; (7) *petro, petri*; (8) *patri, patre, patro, pater*.

In explaining the reasons for the extension, we said:

"In extending the principle of disjunction to indicate prefixes, affixes, or certain letters, there are certain fundamental considerations to be kept in mind:

First. The lifting of the pen in making the disjunction is *equivalent to a pen stroke*. This is axiomatic with shorthand experts and shorthand instructors, and it is so obvious that it does not require discussion.

Second. The placing of the characters in their relative positions to each other, the prefix above and the rest of the word beneath, involves greater care in execution and consequently a loss of momentum. It is true that the loss is very slight, but it is perceptible.

Third. There is greater mental effort in recalling special abbreviations of any kind than there is in purely alphabetic writing. It is because Gregg Shorthand is written so very largely from the alphabet that writers of it can deal so easily and promptly with new and unfamiliar words, as compared with writers of other systems which have supplementary alphabets and alternative forms for letters. It is very largely because of the simplicity of the *mental action* secured by the predominance of purely alphabetic writing in Gregg Shorthand that its writers have been able to establish new world's records in combined

speed and accuracy on difficult solid matter in competition with writers of the older systems who had vastly greater experience.

From these fundamental considerations it follows that a disjunction is not desirable unless there is a substantial gain in brevity of form or ease of execution; and that to be of value the gain must apply to a considerable number of words. Manifestly it would be a great detriment to the attainment of speed to amplify the disjunctions for the purpose of gaining shorter forms for small classes of words, because the increased care in writing, and the effort in recalling the special contractions, would more than offset the apparent gain in brevity of form.

There is just one consideration that would justify a departure from this rule and that is where the contractions are under a *general rule* and are consequently easily recalled and applied on account of the analogy to other forms coming under the same rule. This explains why such prefixes as *detra* are included in the fourteenth lesson. A glance at the following lines will illustrate how the principle of analogy runs through all of them: Contract, construct, extract, extricate, intricate, instruct, retract, restrict, detract, district, electric.

After long and earnest consideration and experimentation, we have decided that the following additions to the method of expressing *tr* are advisable, under the principle of analogy, although the contractions do not apply to large classes of words. [The list given earlier in the article followed—*matri*, etc.]

The time lost in lifting the pen and the burden of memorizing the contractions in the few applications to words of infrequent occurrence which would come under *astra*, etc., and other exten-

sions that have been suggested, far outweigh any advantages to be gained.

To be perfectly frank about it, close observation of the working of the extensions of the principle made in 1916, in the work of expert writers as well as students, convinces us that our original views were correct, and that the extensions which were made on account of the pressure put upon us by a few writers and teachers who were fascinated by the eye-brevity of the forms were not advantageous to the system. Fortunately they apply to a somewhat unusual class of words, and do not require much memory work on account of their coming under a general principle. But if we were now teaching the system and wanted to get the best results in the shortest possible time, we should discard all the extensions of the *tr* principle made in the last edition. If they appear in the next edition, they will do so in an Appendix, as being purely optional.

91. What class of words is governed by the principles which teach that words ending in *ct* and their derivatives drop the final *t* and do not need to disjoin in adding *or*, *ive*, etc. The Dictionary gives *elector* with the *tr*, *director* with the disjoined *r*, and *contractor* with the joined *kr*. All three words end in *ct*, followed by *or*, but each has a different outline.

The principle is of general application. As it is difficult to distinguish three curves in opposite directions, as *rkr*, the *r* is disjoined for *or* after the wordsign *direct*. In the word *elector* and in a few other words the *t* may be inscribed or omitted at the discretion of the writer. As the

word *elector* is not a common word, some young students might find it a little difficult to read it without the *t*, although advanced writers would have no trouble with it.

92. Will you please tell me why the word *ulterior* is not written with the *ultra* prefix, when *interior* is written with the *intra* prefix?

If you will refer to the Manual you will see that *intra* also expresses *inter*, but that *ultra* does not express *ulter*. The prefix *inter* can be used in many words, while *ulter* occurs only in *ulterior*, and it is obviously not worth while to extend the prefix form to one word.

93. In adopting the new prefix form, *g* for *grand*, may we use the prefix form for the word *grand*, as is done in the case of other prefixes, and thus form a clearer distinction between *grand* and *grant*?

Yes.

94. As I understand the disjoined prefixes, the vowel is understood between the prefix and the next consonant. The Manual gives *magnet* without an *e* circle, but Speed Studies and the Gregg Writer write *magnate* with the *a* circle.

In *magnate* and a few other words it is necessary to insert the circle to make a distinction between the forms—in the same way as we insert the circle in *considerate* and *favorite* to distinguish them from the forms for *considered* and *favored*.

95. Is it not really an error when *decla*, *ship*, *ification*, *ulate*, etc., are not joined when they should be, according to the Manual?

It is necessary to show the derivation of *decla*. The present edition of the Manual brings the *joined* form so close to the original form that the student does not get in the habit of using the disjoined sign before learning that it can be joined. At the same time the derivation of the form is made clear to him.

In the case of *ship*, the suffix form cannot be joined in *all* words. It is disjoined in such words as *worship*, *warship* (after a vowel), and in words like *apprenticeship* (after the omission of some letters of the word).

It is not possible to join *ification* or *ulate* in all the words with these terminations. They are joined where it is possible to secure distinctive forms.

96. *Misunderstood*, *he undertakes*, *you understand*, *I do not understand*, *definite understanding*, *I undertook*. Please give me the correct positions with relation to the line for these words.

We have found that there is considerable misunderstanding with regard to the placing of these phrases. Many writers think it is necessary to place the pronoun—or whatever word precedes the verb—*understand*—or *misunderstand*—above the line. That is incorrect, because placing it above the line would give it the significance of a disjoined prefix. It is the outline *stand*, *stood*, or *standing*, which expresses the expedient by being placed below the pronoun or

40 THE Q's AND A's OF SHORTHAND THEORY

other preceding word. Note that this expedient applies only to the verbs *understand* and *misunderstand*, and not to the verb *undertake*.

97. Should the disjoined prefix *decla* be written on the line?

All disjoined prefixes are placed in the prefical position. It would not make any difference in practice, however, to write *decla* on the line, as the joining is absolutely distinctive.

98. I am writing to ask you why *anti-e* is written with a large circle and *aggra-e* with a large loop.

Just to distinguish them. It may help you in memorizing these prefix forms to note that in writing *ag* the sign for *a* naturally assumes the form of a loop, while in writing *an* it just as naturally assumes the form of a circle.

99. Please state how to distinguish between *interstate* and *intra-state*, *nitrate* and *nitrite*.

The distinctions between these words are made as follows: *a* is added to the *intr-* disjoined prefix form in *intra-state*; and in *nitrite* *ite* is written in full after the prefix form.

100. May the prefix form be used for *self* when standing alone, as is done in the case of *over*, *under*, *extra*, etc.?

The prefix form—the *anti-clock S* above the line—is used for the word *self*.

101. Do we use the same form for *antedate* and *antidote*?

No; it is better to distinguish between these words by writing *antidote* in full.

102. Why is *my* written with the broken circle in *myself*?

As stated in the Manual, the indentation of the circle may be omitted in many words of frequent occurrence, such as *my*, *might*, *life*, *lively*. In the word *myself*, in which the suffix *self* is used, it is desirable to show the diphthong clearly; otherwise the form might be read as *mass*.

103. Since practically all words ending in *cribe* have an *s* preceding the suffix, why is *s* not included in the suffix, making it *scribe*?

In the early editions we had a chapter called "Analogical Abbreviations," in which *scribe* was included, expressed by *skr*. We received so many letters asking us why the *s* was turned one way in *ascibe* and the other way in *describe*, etc., that we decided to reduce our mail by changing the termination to *cribe*. Perhaps it would have been better to have let it remain in the old way.

104. I am writing to find out what you advise as the best way to express the suffix *ness* when joined to such words as *thin* and *mean*.

Just add the *n* for *ness*, making a "jog" between characters. For illustrations of the jog see the section of *Speed Studies* (page 128) devoted to "The 'Jog'."

42 THE Q'S AND A'S OF SHORTHAND THEORY

105. In the Manual, why is *f1* written with an angle in *conflict* and *confliction* and without an angle in *inflict* and *infliction*?

Where *three* curves join in succession, it is desirable to have an angle after one of them. In words beginning with *comp* or *comb* (as in *compel*, *combine*) the angle is made after *com*; in words beginning with *conf*, *conv*, the angle is made after *f* or *v*. If you will write *compel* and *conflict* without an angle, you will see that there would be practically no difference between the forms; hence the need of the angle in each case. In words like *inflict*, *reflect*, the angle before the *f* renders it unnecessary to have an angle after it.

106. Why do we not employ the *def* blend in the word *deflect*?

We preserve the angle after the *d* in order to show clearly the affix *flect*. *Dev-l* is the form for *develop*.

107. How do you indicate the joined suffix after a vowel in words like *happiness* and *merciful*?

The following forms show how this is done:

Key: Happiness, laziness, greasiness, sauciness, fanciful, merciful, cheerful, pitiful, pitiless, cheerless.

108. I have found some words ending in *ment* preceded by a vowel, such as the word *payment*, where the *ment* is indicated by the suffix instead of writing it out as is done in *cement*, *raiment*, *lament*, *foment*. I wonder if very common words are an exception to the rule?

It is unnecessary to write *payment*, *moment*, *ornament*, in full because they are common words with distinctive forms. There are no words with which *moment* (m-o-m), or *ornament* (o-r-n-a-m) could clash, and it is not likely that *payment* would clash with the only other word the form could possibly represent—*palm*. The other words mentioned are all infrequent, and therefore it is advisable to distinguish them clearly from *seem*, *ram*, *lame*, *foam*, by writing *ment* in full.

109. If the *b* for *ible* is joined in *visible* and *reversible*, why is it not joined in *considerable*? The *b* is joined to the wordsign in *acceptable* so it cannot be because it is a wordsign, and the *s* is not the last letter of the word.

In theory, the derivatives of wordsigns are disjoined unless the last consonant of the wordsign is given, as in *sooner*, *longer*, *teacher*, *firmer*, *former*, *charger*. In practice, the letters forming the derivatives are joined when the form is distinctive and the joining facile. As *visible* and *reversible* are not wordsigns, the *b* for *ible* is not disjoined. In *acceptable* the sharp angle renders the form both distinctive and facile; in *considerable* the angle is not sharp before the *b*, and the form

44 THE Q'S AND A'S OF SHORTHAND THEORY

would therefore be neither distinctive nor facile; hence we prefer to disjoin.

110. The termination *sure* is written *shoo* in *sure*, *assure*, *measure*, *treasure*, *leisure*, *censure*, *pressure*. Then why is the hook omitted from *pleasure*?

Simply because it is a very common word, and *plesh* could not represent anything but *pleasure*. In a few phrase forms it is possible to reduce it to the letter *p*, as in *great-pleasure*.

111. This letter is to find out if the form for the word *qualification*, as given in the Manual, is correct. Since there are other outlines in the same exercise that use wordsigns for the fore-part of the word, it would seem improper to change the wordsign *ku* for *quality* to *ko*. Please advise as to correctness of this.

The form given in the Manual is correct. If you add the suffix sign for *ification* to *quality*, you would have *quality-ification*—not *qualification*. That would never do!

The original form for qualification was *k-w-o-l-ification*—the dash being used for *w*. Then, on account of the analogy between *call* (*kaw*) and *qual*, the *l* was dropped, but the *w*-dash was used to mark the difference in sound between *call* and *qual*; finally the *w*-dash was dropped, as the addition of the suffix *ification* made the form absolutely distinctive.

112. Why is *friendship* written with *ship* joined, and *leadership* with *ship* disjoined?

The affix *ship* may be joined with perfect safety after consonants, but not after vowels. It can be joined in words like *friendship*, *hardship*, *workmanship*, *authorship*, *steamship*, *township*, *clerkship*, but not in words like *warship*, *worship*, *leadership*.

113. Why is it that *itic* in the word *critic* cannot be joined as is done in the case of the loop *itical*?

There is no reason why *itic* cannot be joined by the advanced writer. The joining is not quite as distinct as the joining of the loop, but it is entirely practicable. If joined, the motion should be the same as in writing *o* in longhand.

114. Can *write-us* be phrased by adding the *s* for *us*?

Yes. See page 136 of the Manual. Note that the comma *s* is used in expressing *us* in this phrase, and also in *let-us*, *wire-us*.

115. In connected words, when is the inverted curve used, and when is the hyphen?

Two short dashes, struck upward, are used to show the relation between hyphenated words, such as *good-will*, *re-assert*, *re-edit*, *re-address*. It would be difficult to join these forms legibly and easily. Where a series of vowel sounds occur, as in the illustrations given in Paragraph 163 of the Manual, the little curve is written underneath to show the connection. Such words are exceedingly rare.

116. If a short *i* and *e* are distinguished by placing a dot under a circle (first lesson in the Manual) why cannot *emigrate* be distinguished from *immigrate* by the dot under the *e*, instead of placing the little curve under the *i*?

The distinction could be made in that way in 999 cases out of a thousand; but if you had occasion to take down a letter or speech in which the words *emigrate*, *emigration*, occurred over and over again, and then suddenly the words *immigrate*, *immigration*, occurred, you would realize the necessity for distinction—and there would be no time to go back and place the dot under the words *emigrate*, *emigration*, previously used. Hence the necessity for having a positive method of distinction in such an emergency. Similarly, if you were writing about "election returns," being familiar with the wordsign for *return* you would write the form without thinking of putting a dot underneath to mark the short *e* sound. Then suddenly the word *writs* might occur and you would realize the need for distinction—and the little curve would come in handy. It is an emergency expedient—very rarely needed, which explains why it is not given in the early stages of the work.

117. Why is it that in the magazine plates—especially in the business letters—the small longhand letters are frequently used for initials, instead of the shorthand letters?

Both practices are followed in the plates so as to illustrate both expedients. Stenographers doing commercial work find the longhand initials convenient in helping to locate dictated letters when

they are called upon abruptly to refer back to their notebooks for the original notes—because of some slip-up in the filing department, for example. The longhand letters stand out plainly from the shorthand matter and mark clearly the beginning of a new letter. The small longhand letters can be written very rapidly; the capitals should not be used in this connection at all.

However, where the stenographer has formed the good habit of leaving a well-defined space between letters, and of writing his shorthand initials carefully with regard to size, there is no reason why he should not stick to the shorthand alphabet.

118. What is the explanation of the form for *behold*, given in the Short Vocabulary? Why not write *uphold* the same way?

The form for *behold* is intended to distinguish that word from *bold*. There is no word with which *uphold* would be confused.

119. Why are the words *Democrat* and *Democratic* not written like *plutocrat*, *plutocratic* and *autocrat*, *autocratic*? I could understand the outline for these words if it were given as a wordsign, but it does not seem to me to be written according to theory.

Many of the words in the Short Vocabulary at the end of the Manual are special contractions, and should be memorized. They are words which occur frequently and are, therefore, given special forms. The words *autocrat* and *plutocrat* are much less frequent than *Democrat* and *Democratic*, and therefore are written with fuller outlines.

120. In writing the word *Connecticut* in longhand, the abbreviation used is *Conn.*, but in shorthand the abbreviation *Ct.* is written. In writing *Maine* in longhand the abbreviation is *Me.*, but in shorthand it is written in full. Why is this?

In the word *conflict* there is an angle between *f* and *l*, but in the word *inflict* there is no angle. How do you account for this?

The shorthand character for *k* is used for the abbreviation of the word *Kansas*, hence it could not be used for *Conn.*, and since *Ct.* is one of the abbreviations for *Connecticut*, the shorthand for this abbreviation was adopted, thus distinguishing from the outline for *Kansas*. Since the word *Maine* is written in full in longhand quite as often as the abbreviated form *Me.*, and since the full shorthand outline is practically as quickly written as the abbreviated form, and is facile and legible, it has been adopted as the preferred form for the word *Maine*.

Where three curves occur in succession, one of which is in a different direction from the others, it is necessary to have an angle for the sake of clearness. In *reflect* there is an angle between *r* and *f*; therefore there is no need of an angle between *f* and *l*; in *conflict* there is no angle between *con* and *f*; therefore there is an angle after *f*. Under the same principle, in *compel*, we always make an angle after *com*; otherwise *compel* and *conflict* would have a close resemblance.

121. I notice that the ending *nant* is dropped in *benignant* and *repugnant*. Does

this apply to other words ending in *ignant*, *ugnant*, etc.?

Yes. The following are useful examples: *benignant*, *repugnant*, *indignant*, *malignant*.

122. What is the reason for writing *company* and *accomplish* without an angle, and *complete*, *complain* with the angle?

The words mentioned are all wordsigns or prefixal abbreviations. In wordsigns or special abbreviations the rules for joining ordinary word forms are not always applied. An angle is made in *complete*, *complain*, to distinguish them from *company*, *keep*, just as an angle is made in *vowel* to distinguish from *value*. Another illustration of a character being written contrary to rule in forming a wordsign is that of *s* in *cause*, *because*,—the *s* being written as it would be if the words were written in *full*.

123. The words *admire* and *aspire* are written with the diphthong; why, then, do you write *admiration* and *aspiration* with the small circle? Would it not be sufficient to add the *shun* to the primitive forms?

As shorthand is written phonetically, it is necessary to use the small circle (short *i*) in *admiration* and *aspiration*.

124. The word *quality* is written *koo*. Is this to distinguish it from *call*? Surely it is not based on sound.

No; that was not the reason, although it is a useful distinction between the words. Originally *quality* was written *kw-o-l* (the hook *w*, as the

dash had not been introduced at that time); then the *l* was omitted; and a little later the *o* was dropped. Quite a process of evolution!

125. I would like to ask about wordsigns and different words that sound alike, such as *reel-reel*, *course-coarse*, *some-sum*. Our teacher says that where one of the two is given in the textbook, as *reel* in the first lesson, it is incorrect to write it as a wordsign, but in words like *some-sum*, which are both given as wordsigns, the same form can be used, and in these cases only. Since other words that sound alike are written alike, why are wordsigns and words that sound like them not given as wordsigns?

In the words *some-sum*, the vowel is omitted under the rule given in Paragraph 89. The words *some* and *sum* are sounded alike and written alike. As *some* is a common word, the form for it is introduced in the early lessons in order that the word may be used in writing connected matter.

The words *reel* and *real* are not sounded alike, and the former is written in full. The word *reel* is not a common word, and little would be gained by adopting the contracted form for it.

The same form could be used for *course* and *coarse*, but here again little would be gained by adopting an abbreviated form for a word like *coarse*, which is very infrequent. The adoption of special contractions for infrequent words causes hesitancy both in writing and in reading.

We strongly advise you to follow the plain instructions of the textbook in matters of this

kind, at least until you have mastered the entire theory of the system. There is no surer way to delay progress in the study of the art than to spend time pondering on what might possibly be done in the way of extending the use of abbreviating forms to words other than those given in the lists. Do you know the real secret of rapid progress in shorthand? It is this: to practice diligently writing the forms as *rapidly* as you can make them with *accuracy*; and then devote as much or more time to reading them in this manner; first, read the forms as quickly as you can in the order in which they were written—if you hesitate on any form, go back to the beginning and start again until you can read all of them without hesitancy; second, start at the end and read them backward, that is, in reverse order—in the same way; third, read them down in columns.

This means a lot of work, you say. It does, but it is interesting work if you have the right attitude of mind towards it—and it is the surest way to gain excellence in shorthand writing in the briefest space of time. Through repeated reading the forms become photographed, as it were, on your brain and will come to your pen point more quickly in writing from dictation.

126. Some of our teachers have had an argument about writing the word *interests*. One says that the second *s* is placed on the line of writing; another thinks that as it is a plural word the first *s* should go on the line and the second below. Which is correct?

The second is correct. The *s* in the word *interest* rests on the line; when the plural is

52 THE Q'S AND A'S OF SHORTHAND THEORY

formed, just add the *s*—forming an angle in doing so, in accordance with the rule.

127. In writing the words *we* and *way*, I am in the habit of writing them thus (with the lower part of *e* and *a* resting on the line). Another teacher writes them with the hook resting on the line and the loop for *e* and *a* below. Which is correct?

This is a point on which there has been considerable difference of opinion in the past. For practical reasons we prefer the hook on the line and the loop beneath. When this is done there is less likelihood of confusion with *see*, *say*, etc., when the forms are carelessly written by students.

128. Will you please explain "the line of writing" when ruled or lined paper is used? Also please explain what should rest on the line of writing when two *s*'s follow each other, as in the word *sees* or the word *sausage*.

The line of writing is the ruled line, or slightly above it, as you may prefer. With unruled paper there is an imaginary line of writing, just as there is in longhand. Students and even some teachers magnify the importance of this rule. It is merely intended to promote clearness and uniformity in writing. In *sees*, *sausage*, and similar words, the second *s* rests on the line.

129. Have you any criticisms to make of the shorthand in the inclosed transcription exercises, which I am using as examination papers in my classes?

The examination is intended to cover about the first half of the Manual. This being the

case, our first suggestion would be that all words written with forms that are abbreviated at a later stage of the study should be eliminated. First impressions are lasting. To illustrate what we mean: The letter is addressed to Mr. Fred Brown, Boston, Mass. As *ow* is omitted in *Brown* (under a later rule) it would be well to substitute a name like *Jones, Smith, Adams*, etc., which is not changed afterwards. As *Boston* is afterwards abbreviated to *Bos*, it would be well to substitute *Salem, Erie, Lynn*, or some other city which may be written in full. Other words in the letter which are written in full, and which are abbreviated afterwards, are *baggage, defect*. It would be an easy matter to substitute synonyms for these.

The phrase *which-may-be* should be joined instead of being written separately; *of-course* should be omitted, as it is abbreviated afterwards.

In the second letter, addressed to Read and Co., the "Co." is written *comp* instead of with *k* under *and*, as a later lesson shows. It would be better to address the letter "Read and Blake," or something of that kind.

In two places you have phrased *not-be-able*. The *not* should be joined to the previous word. This is one of the ways in which we distinguish between *in* and *not*. Always join *in-the* but do not join *not-the* when *not* is the first word of the phrase-form.

130. Is it permissible to add a suffix to a word-sign, and, if so, could *innings* be written by adding the suffix to the wordsign for *in*?

It is permissible to add a suffix to a wordsign to form a derivative of it. Examples of this: *callings, findings, remarkable, truthful, movement*.

In writing the word *inn*, you would naturally insert the initial vowel to distinguish it from the wordsign for *in*, and to form *innings* you would merely add the suffix sign.

131. Will you kindly explain why the vowel *a* is used in the shorthand form for *package* and not in *baggage*?

As both words are used a great deal in transportation it has been found desirable to distinguish between them very clearly. Therefore, we insert *a* in *package* and omit it in *baggage*.

132. Why cannot *receipt* and *receive* be represented by the same sign? Verb and noun are rarely confused in context.

It is true that there would be no confusion between *receipt* and *receive*, in most places; but there are a few constructions in which these words may clash if written alike. Take the following sentences, for instance: "We have receipted (received) the bills," "The bills have been receipted (received)."

There are generally good reasons for the distinctions that are made between word forms. In the earlier editions *sent* and *send* were written alike, but we found that it was necessary to distinguish between, say, "I *sent* check" and "I *send* check," etc. For a long time both *must* and *most* were written *ms*, and then one day the expression, "I *most* (must?) respectfully decline," occurred, and *most* was changed to *mo*. The *a* is omitted in *operation* because in rapid writing the form might look like *oppression* in "the operation (oppression) of the law," etc. Other illustrations could be given. The effort has been to secure absolute exactness of form, and to get

away from reliance upon the context as much as possible.

133. How do you explain the outlines for the words *antique*, *shortly* and *adherence*?

In the word *antique* we use the disjoined prefix form *anti*; in *adherence* we use the primitive form for *adhere* and disjoin *ns* for *ence*, the disjunction being necessary to show that the circle was reversed to express *r* in the primitive form; in *shortly* we use the *short* prefix form and the *ly* affix form.

134. How would you write the word *dielectric*?

This word may be written by combining *di* with the prefix form *electri*, using the *ia* combination and adding the disjoined *k*.

135. I learned the system several years ago, and at that time the termination *ral*, as in *moral*, *rural*, *federal*, *memorial*, was expressed by *ra*. The New Edition and the Dictionary now express *ral* by *rl*. What is the reason for the change?

The reason for the change was the difficulty of expressing the plurals and derivatives of these and similar words clearly. If you will write *morals*, *moralize*, *federal*s, *federalize*, *memorials*, *memorialize*, we believe you will recognize the value of the change.

136. I have always taught my students that the system is a phonetic language, all words being written by the sound or by the letters sounded in each word. I have

had thorough drill in phonetics and believe I know all the sounds of the different letters. One of my classes has been taught to call *sh* "ish," *ch*, "chay," and *g*, "gay." They will say, "*R* is omitted between *ish*, *chay*, *gay*, and *I*." Do you approve of this? I claim that the sound of *sh* is the sound made in trying to get silence—sh-sh-sh!, that *ch* is the sound made by the engine when it starts. I base my argument on the following: If *sh* is *ish*, then the word *dish* has two sounds of *i*, or *d-i-ish*; *ch* as *chay* used before *e*, as in *cheat*, would be *chay-e-t*, instead of *ch-e-t*; *g* as *gay* in *game* would be *gay-a-m*.

We have given this in full because it contains a point which seems to give trouble to many teachers. Our answer to the question was:

The difficulty you have with *ish*, *chay*, *gay*, arises from the fact that you did not understand that these are merely the phonetic *names* for certain strokes for use in speaking of them. The *name* has nothing whatever to do with the *sound*.

Ish is the name of a character which represents the sound of *sh* in *cash*, *ship*, *shall*, *rush*, *relish*, etc. *Chay* is the name of a character representing the sound of *ch* in *church*, *chair*, *latch*, *fetch*, etc. *Gay* is the name of the character representing the sound of *g* as heard in *get*, *gave*, *begin*, *rag*, *rogue*, etc., as distinguished from the *j* sound of *g* as heard in *gem*, *edge*, etc.

We usually explain to students that all the consonants are similarly named and that it is really impossible to sound a consonant without a vowel in combination with it; thus *b* is pro-

nounced *be*, although it does not represent the sound of *b-e*, as in *beam*, but simply *b*.

A good way to make this clear is to point out that in writing *issue* (*i-sh-on*) the vowel is not omitted, although *sh* is called *ish*; if it were, the outline would be read as *shoe*. *S* is called *es*, but nevertheless we insert the initial vowel in *esteem*, otherwise the outline would read as *steam*. We give syllable *names* to the blended consonants, too, as *ent*, but in writing *bent*, *lent*, the vowel is not omitted on that account. Many other illustrations may be given.

You could, of course, make use of the illustrations of the sound denoting silence and the sound of a steam engine in explaining the nature of the sounds of *sh* and *ch*, but it should be made absolutely clear to the students that *ish*, *chay*, and *gay* are merely phonetic *names* for the strokes.

137. Will you please tell me what rests on the line in the words *subsist* and *excessive*?

In answering another question on this point we said: "Students and even some teachers magnify the importance of this rule. It is merely intended to promote clearness and uniformity in writing. In *sees*, *sausage*, and similar words, the second *s* rests on the line."

In accordance with this, the words mentioned—*excessive* and *subsist*—should be written with the second *s* on the line of writing. The practice in writing these words has not been uniform in the past, and this statement of the matter will insure uniformity.

138. Is there any rule about writing *port* in words? Do we always omit *r*?

At the beginning of words, we omit *r*; as in

port, porter, portable, portage, portend, portent, portfolio, portico, etc. (see Shorthand Dictionary), but at the end of words, we write *por*; as in *import, export, comport, deport*.

139. Why is the word *effective* written *f-k-v*, and *defective* written with the vowel?

Why not put the vowel in both or leave it out in both?

The word *effect* is expressed by *f-k*, as a word-sign; therefore, to form the derivative, we simply add *v*: *defect* is not a wordsign and, therefore, is written in full. Incidentally, the reason why *difficult-y* is expressed without a vowel is that it is desirable to distinguish it from *defect*, as in the sentence "There is a serious defect (difficulty) in connection with the scheme."

140. How may we distinguish between the second sound of the circle vowel and the first sound of the o hook vowel?

I have found that we may often go by the spelling of the word in longhand, but in many words, such as *wallet, watch, and waffle*, that does not hold. There seems to be very slight difference between the sounds of these two vowels in numerous words.

The best way is to drill on words in which *a* is used in ordinary spelling, although the sound is short *o*—such words as *watch* (*woch*, not *wach*), *yacht* (*yot*, not *yat*). If you pronounce the sounds and compare with the sounds in other words, the difference will be recognized immediately. For instance: *Yacht, y-o-t—ot*, as in *hot*, not *y-a-t—at*, as in *hat*. A drill of this kind, given when students are dealing with *w* and *y*, fixes

both the correct sound and the correct form indelibly in mind.

141. What are the right outlines for "Your order No. 124" and "The number of people present?"

In the words *number* and *company* we follow the practice of longhand. Where *number* is abbreviated before numerals the abbreviation "No." may be used in shorthand for the purpose of indicating the abbreviation. When not followed by numerals, the usual form is used.

In the same way, the word *company* is written *kp* except where it is part of a title, as in *Insurance Co., Smith & Co.*, when *k* is used for *Co.*

142. Will you please tell me why a backward *s* is used in the word *eschewing*? This seems to me to violate the rule.

S very rarely precedes *ch*, *j*, *sh* immediately. Usually there is an intervening vowel. It is unquestionably easier to write the word *eschewing* in the way indicated. This is a mere expedient adopted for practical reasons. The only other word in which the *s* would be more convenient turned this way is *escheat*. To turn the *s* in this way is much more logical than to follow the rule in these words, for we are already accustomed to turning the *s* in this way before *ch*—owing to the influence of the wordsigns *such* and *exchange*. In *such* and *exchange* the *s* is turned the reverse way to facilitate phrasing, as in *in such. with such, in exchange*, etc.

143. When do you omit the *h* dot?

In the following words: *Happy, has, heard, hope, hear, him, had*. Here is a simple memory

code: "Hear! Heard hope has had him happy." Try it.

144. When is *n* used for *than*?

The use of *n* for *than* in certain familiar phrases was suggested by the slurring of *than* in rapid speech, as *better'n*, *rather'n*, etc. The *n* can be used for *than* in the following phrases: *rather-than*, *better-than*, *higher-than*, *lower-than*, *larger-than*, *greater-than*, *nearer-than* (*near-n*).

145. How should we write derivatives from wordsigns or abbreviated words formed by adding *eth*, such as *goeth*, *arrangeth*, *delivereth*, *considereth*, *delighteth*?

Simply add *eth* to the wordsign by disjoining and placing it beneath the end of the outline. It is not sufficient to write *th* because that might be read *ing-the*, as in *considering-the*.

146. Why is the word *selection* written without the *k*, when the word *select* is written with the *k*?

You will remember that in the Manual the ending *flection-fction* is expressed by *f-l-shun* as in the words *affliction*, *reflection*. There are a few words ending in *lection-licton*, in which, by a process of analogy to the foregoing, we write *l-shun* for *lection-licton*. This is done in *election* (given in the Vocabulary), *selection*, *collection*, *dereliction*, *predilection*.

147. Is there a rule governing the joining of *s* between two consonants, one of which

demands the comma *s* and the other the reverse *s*? For example, what governs the joining of *s* in these words: *Institute, mistake, notwithstanding, reconcile, strongest, assassination?*

The joining of *s* in the body of words depends mainly upon two things—facility and distinctiveness.

In words like *institute, mistake*, experience has shown that a sharp angle and a more distinct form is obtained by writing the *s* as given in the book.

In *notwithstanding*, an angle is necessary for distinctiveness—otherwise the form would look like the word *neck*.

The form for *reconcile* was arrived at by simply dropping the *l* and retaining the *s* which was used when the word was written in full.

In forming derivatives of wordsigns or words that are abbreviated, the letters added to form the derivatives are disjoined.

In practice, however, it is possible in many words to join the letters added, because the forms are distinctive. It happens that this is the case in both *stronger* and *strongest*—the *str* for *strong* is so distinctive that *r* and *st* may be joined in writing *stronger* and *strongest* respectively. In joining the *st*, the comma *s* is used, just as it would be if the *st* were disjoined.

The rule is that *s* joins to *n* with a sharp angle, and this explains the form given in the dictionary for the word *assassination*. The other *s* would not give a distinct angle—indeed, the form, as given in your letter, looks exactly like the form for *assoc ution*.

62 THE Q'S AND A'S OF SHORTHAND THEORY

148. Have you ever considered the advisability of representing *is* and *has* by the same sign in phrases? It is done in other systems. It might not be practicable when the words are standing alone, but I do not see why it cannot be done in phrases.

Yes; we have considered it, but decided that the very slight gain in brevity was more than offset by loss in legibility. The possible conflicts that might occur are illustrated by a story told by the well-known court reporter, Louis E. Schrader, which appears in the Proceedings of the Pennsylvania Shorthand Reporters' Association for 1919. Mr. Schrader said:

You may have noticed in magazines about a year ago a story from Pittsburgh, I think, which is worth repeating. In one of the big mills there they had a little railroad connection, a separate organization, a separate railroad company. The railroad was operated for the benefit of the steel company. They became involved in some litigation with regard to interstate commerce regulations. The point at issue was whether this was really and truly a railroad or just a little adjunct of the steel company, to determine whether they were entitled to interstate regulations and duties. In that testimony the question was asked: "Is it not a fact that this is merely a switch connection?" The witness in his answer stoutly denied it. He said that he had helped organize a separate railroad company and complied with all the laws and they were a bona fide railroad corporation, entitled to interstate regulations. After the case was written up, the counsel opposing the railroad laid the matter before the Court with one statement. He said,

"The president of this road admits what we have always claimed: that this is merely an adjunct and it is not a railroad." The railroad people were very much surprised. When they pinned the man down to the statement, he said: "Here is his statement: 'Yes, it is a switching connection.'" Counsel was astonished and called the president's attention to it. He said, "There must be some mistake. I never said it." He called the reporter, who happened to be a very able one. Counsel looked at it and said, "There must be some mistake, because I have spent a great deal of time in proving the other side of the question." The reporter got his notebook and compared it. Those who write Pitmanic shorthand will appreciate the outline for "it is." He started to read it and said, "Yes, there is no doubt it should be, 'it has a switching connection.'"

149. Why is *sing* written in full instead of being abbreviated by means of the *ing* dot?

The dot for *ing* is used only when *ing* is a separate syllable.

150. In the words *sherry*, *chill*, *jail*, etc., why is the circle vowel turned on the inside? Do not the *j* and the *r* or *l* form an angle? From a geometrical standpoint there is an angle in this joining. In the word *back* and the like, you put the circle on the outside because of an angle made by the two curves; then why not put the circle on the outside of an angle made by a straight line and a curve?

The answer is that there is no angle. In a geometric system there is an angle, but this is

not a geometric system. The characters for *r* and *l* curve at the beginning, and *sh*, *ch*, and *j* blend into them without an angle when *r* and *l* are written correctly.

Ask your students to write *gash*, *gauge*, and you will find that they will almost invariably write these words with the circle *inside* the curve. They do it *naturally*. Then ask them to turn their notebooks upside down and read the outlines, and they will read them as *shale*, *jail*. They will then recognize that there should be no angle between *sh*, *ch*, *j* and *r* or *l*, any more than there should be between these characters when reversed.

You could, of course, explain, that at a later stage they will have a wordsign, *question*, in which *k* and *sh* are joined without an angle. The natural feature of this joining may be made clear, and emphasized, by writing the letters *m* and *u* in longhand, thus showing that the joining of the first part of *m* is just like *k sh*, and that of the first part of *u* like *sh r*.

151. I notice in the Manual that in the shorthand outline for *emery* you use the consonant *r*. Why could not this word be written with the reverse circle after *m*, adding the other circle as is done in *merely*? In the same manner, could not *Emily* be written with the circle for *ly* on the opposite side of the *m*?

The reversing principle is used to express *r* only when the *r* is the last letter in the root word, as in *near*, *mere*, *dear*. When *ly* is added to a root word ending in a reversed circle, the circle for *ly* is joined on the other side of the line, as in *nearly*, *merely*, *dearly*.

The letters added to form other derivatives of a root word ending with a reversed circle are disjoined, as in *nearer* (disjoined *r*), *nearest* (disjoined *st*), *dearer*, *dearest*. From this you will see that the reversing principle would not apply to *emery* because the *r* is not the last letter in the word.

Perhaps the thought you had in mind regarding *emery* and *Emily* was that a briefer outline would be obtained by the use of the reversing principle in *emery* and by the use of the circle for *ly* in *Emily*, after the *i*. The brevity obtained, however, is merely visual, because the joining of two circles on opposite sides of a line requires greater precision in execution. The only reason why we add the *ly* circle after a reversed circle in such words as *nearly* is to preserve consistency in word-building.

What surprised us was that you should have suggested the use of the circle for *ly* in *Emily*, instead of the loop for *ily*. But we prefer to pay proper respect to proper names by writing them in full.

152. Why is the *s* in *policeman* written with the reverse *s*, while the comma *s* is used in *raisin*?

The *comma s*, which gives a sharp angle, is preferred in such joinings, but as *policeman* is a derivative of *police*, it is considered better to retain the form of the root word, which is already familiar to the writer. In this word, too, there is enough "body" to the form to show clearly what it is, even if the angle be obscured in rapid writing.

66 THE Q's AND A's OF SHORTHAND THEORY

153. Please explain why the comma *s* is not used in *such*, *subject*, and *exchange*.

The words *such*, *subject*, and *exchange* are contracted forms, and the rules for joining do not always apply to contractions. You will have noticed that in the wordsigns *cause* and *accept*, *s* is written contrary to the rule, and other illustrations could be given. There are only a few words in which *s* precedes *ch* or *j* without an intervening vowel; and it has been found that by the use of the reverse *s* in *such*, *subject*, and *exchange*, some very useful and facile phrase-forms are secured, such as *in-such*, *on-such*, *on-the-subject*, *upon-such*, *in-exchange*, *bill (of) exchange*, *Stock-Exchange* (*st-exch*).

154. We have had a discussion in our class as to how to write the words *saint* and *damask*. Why is the *s* which forms an angle with *n-t* used in *saint*, when the *s* which forms a curve is used with *d-m*.

In words like *sent*, *saint*, *seemed*, *signed*, the comma *s* is used, as that *s* would be used in words beginning with *sen*, *san*, *sin*, and thus would not involve a change in the form of the root word when writing the past tense of *seem*, *sign*, *send*, etc. As you know, the comma *s* is given the preference where there is a choice.

In the words *tennis*, *damask*, we use the comma *s* because it gives a continuous uniform movement, and avoids placing the circle on the back of the curve.

155. I notice that the word *method* is represented by *methd*, instead of *meth*, in the new book. Is this correct?

Yes. Advanced writers may omit *d* from

this word, but we have found that many young writers, through carelessness in writing, confuse *method* and *matter*—especially the plurals of these words. Our guiding principle is "accuracy first."

156. In the specimen of shorthand which you have just returned to me I note that my outline *th-a-th* for *that they* is corrected to *th-a-th-e*. My idea was that *th* might be used for *they* in phrases. Am I wrong in this?

The phrase, as written in your specimen, reads *that the* and not *that they*. *They* is not expressed by *th* at the end of a phrase, but merely where it precedes *O, R* or *L*, as in these phrases: *They want, they are not, they will be, they were.*

157. Why do you write *life* with the large circle, instead of using the indented circle which generally denotes the diphthong *i?*

Note (b), Lesson 6 of the Manual states:

In some words it will be found unnecessary to write the line through the large circle to express the diphthong. For example, it is sufficient to write *mat* for *might*, as "it mat (might) be" and *ma* for *my*, as "in ma (my) opinion," etc.

Other words from which the indentation may be omitted are: *quite, item, identity, identify, idea, ideal, lively, lifetime.*

158. You state that in the word *however* the *v* should rest on the line, according to rule, but that *useful* must be written with the diphthong on the line because

the word begins with a wordsign. As *how* is a wordsign I do not see why *however* does not follow the same rule as *useful*.

How, although given in the list of wordsigns, is not a contraction in the strictest sense, since the only omission is the dot for *h*, usually omitted in practical work anyway. The word is given in the wordsign list to bring out the fact that the same form is employed for both *how* and *out*. *Warfare* and *outfit* are two other words which are in the same class as *useful*—that is to say: they are written with the first syllable on the line.

159. In the specimen of shorthand which you recently corrected for me I had the word *surround* written *s-oo-r-nd*, but notice that you corrected it, using the small circle instead of the hook.

As a general thing, *ur* is written *er*, except in a few brief monosyllables, like *fur*, *cur*, etc., where a more suggestive outline is secured by using the hook.

160. Why are the words *wash* and *watch* written with the *o* hook instead of the a circle?

We employ the downward hook in the words *wash* and *watch* because they are pronounced with the short sound of *o*, and not with the broad sound of *a*. If you will refer to the dictionary for the phonetic spellings of these words, you will find that they are given as *wosh* and *woch*.

161. In the word *basket* why do we not write *s* with the clockwise movement,

so as to join *k* according to rule, treating *b* and *s* as reverse curves, and placing the circle on the back of the *b*?

It is simpler to keep the *s* in the syllable to which it belongs: *bas-ket*. Certainly the adopted form is much more easily executed than the twisted outline you suggest!

162. How best explain to students the reason for writing the circle on the outside in such words as *fell*, *fail*, *fear*, etc., although *fr* and *fl* are blended in the words *free*, *fray*, *flay*?

The point of the explanation is that in the word *fear*, the *f* and *r* are separated by a vowel, whereas in *free* the *fr* combination is not broken. In theory *f* and *r* and *f* and *l* do join with an angle; therefore an intervening circle must be placed on the outside. The special blended joining has been introduced for the sake of the added fluency it gives.

163. Why do you write *bold* in accordance with the rule and *behold*, which involves exactly the same joining, contrary to rule?

The angle in the word *behold* is necessary for the purpose of distinguishing the syllable *be*: that is to say, for the very purpose of furnishing a clear distinction between *bold* and *behold*. This is somewhat similar to the use of the angle in joining the affix *ness* in such words as *thoroughness*, *hardness*, etc., in order to distinguish from *thrown* and *harden*.

164. How do you write *I'll*, *she's*, *he'd*, etc., in shorthand?

Write these expressions in the same way as the complete phrases *I-will*, *she-is*, *he-would*, indicating the contraction by an apostrophe placed above.

165. Is the word *charge* written *ch-j* or merely *j*?

Charge is *ch-j*. Written in full, this word would appear as *ch-reversed large circle-j*, and in the word sign we simply omit the circle.

166. In a "Supplementary Lesson Drill", we have the two words *austere* and *oyster*. There was a good deal of discussion in our class as to the reason for the two forms of *s*. As the young lady who is taking this letter says, "It is perfectly natural to join them in the manner in which they are given"; but the "perfectly natural" way is a little bit difficult to explain, and we should therefore appreciate your comments on the use of the comma *s* and the backward *s* in these two words.

The explanation given by the young lady to whom you dictated your letter is the very best you could possibly hit upon, because the "perfectly natural" way is invariably the easiest way, and the easiest way is invariably the right way. All rules in shorthand are based on considerations of facility and speed, and one of the proudest boasts of our shorthand is that it is a "perfectly natural" system—based on the "perfectly natural" forward slope of longhand and involving no unnatural shadings, obtuse angles, etc.

In the word *austere*, a sharp angle is desirable between *s* and *t*; in *oyster*, however, the same joining would involve an awkward twist on account of the presence of the circle. The perfectly natural outline is therefore the one involving the backward *s*. You will realize this more fully if you will try writing the other form.

167. You say write all words by sound. When one's own pronunciation of a word has always been different from that adopted by the writer of the Manual, which should he follow? e.g. *either*.

When taking dictation should you write the words as the dictator speaks them or as you will speak them?

In the case of *either*, *neither*, we give the preference to *e*, for the practical reason that the small circle is more easily made than the form for the diphthong *i*. Where the pronunciation is optional, we usually adopt the form that is more easily written.

In this connection it is interesting to note that writers of the system in England adopt forms for words like *schedule*, *lieutenant* (in which the pronunciation in England differs considerably from that which is generally used in this country) that are not the same as those used for the same words here.

In answer to the other question: when a writer of shorthand adopts a form for a particular word and becomes thoroughly familiar with it, he automatically writes that form, no matter how the word may be pronounced by the speaker or the dictator.

168. I do not understand the method followed in forming derivatives. When are the

added letters joined or disjoined? Why is *nearest* written with *st* disjoined?

There is some latitude allowed in forming derivatives of abbreviated words. The general practice is to disjoin the letter or letters that are added to the primitive form, as in *considerable*, *expectant*, *likeable*, *educative*, *clearness*.

Where the abbreviated form for the primitive words is distinctive, it is unnecessary to disjoin. In many words the presence of a sharp angle, the absence of a vowel between consonants that cannot be sounded together without a connecting vowel, or the fullness of the abbreviated form, renders the word so distinctive, so unmistakable, that it is unnecessary to disjoin. For instance, *ans* is very suggestive of *answer*, while the presence of a sharp angle before the suffix form for *able*, and the absence of a connecting vowel, leave no possible doubt as to the meaning of the form. Nor could there be any doubt about the word *suggestive*, used in the last sentence, if the *v* is joined for *ive*.

As to *nearest*: where the primitive word ends with a reversed circle, we disjoin the letter or letters added to form the derivative. Examples: *nearer*, *nearest*, *dearer*, *dearest*, *mailable*.

169. The reason has been given for placing *o* in its natural position before *r* and *l*, as in *yore*, *yawl*, that in rapid work the hook might be obscured. Why not make an angle between the hook and *n* in *yawn* for the same reason?

Simply because it is the slant of the curves *r* and *l* that renders it difficult to express clearly a circle-and-hook combination. As a matter of fact, these words are not worth bothering about,

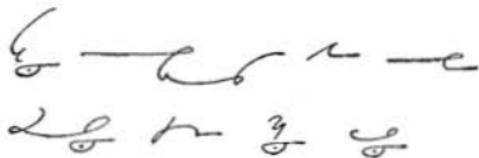
as you are not likely to meet any of them in your daily dictation.

170. At the beginning of words where you find two s's, what determines the direction in which the first s should be written, as in *cessation*, *assassination*, *assessment*.

Where there is a choice, preference is given to the *ses* used in *says*, *system*—the natural wave blend. This applies to *cessation*. In other cases the rules for joining *s* apply to the second *s*; hence, in *assassination*, *assessment*, *assist*, the rule for making a sharp angle before a straight line governs.

171. How do you express the terminations *an*, *ian*, in proper names?

The following shorthand forms furnish facile outlines for the terminations mentioned:



Key: Bostonian, Minneapolitan, Texan, Mexican, Philadelphian, Chicagoan, Washingtonian, Oregonian.

172. Is it advisable to phrase as in the following examples: *Can he*, *can you*, *will you*, *can I*?

It is seldom advisable to join *he*, *I*, or *you* after a single consonant, because such forms suggest words rather than phrases. For instance, *can-you* suggests *quality*; *will-you*, *look*; and *can-I*, *care*.

74 THE Q'S AND A'S OF SHORTHAND THEORY

173. In my work in a bank I find it necessary to distinguish carefully between *credits* and *correspondence*. Please explain how this may be done.

The following illustrations cover this and other similar groups of words:

cl cl cl cl cl

Key: Credits, correspondence; claims, clients, class.

174. Is it possible to distinguish between *beauties* and *beauteous*?

This distinction should always be carefully made. Note the following:

b b g f f s

Key: Beauties, beauteous, beautiful; duties, dutious, dutiful.

175. Will you please give the correct form for *not able* as distinguished from *unable*? For instance, we are *unable*, and we are *not able*. Kindly show the distinction.

The following will make the matter clear:

w, a c, u, n a

Key: We are unable, we are not able, if you are unable, if you are not able.

176. Why do you write the final *t* in *expedient*, *obedient*, but not in *evident*?

A final *t* may be dropped in advanced writing, but we have retained it in these words because of the long vowel sound in *dient*. In the case of *obedient* the omission of the final *t* would give the same form as *obtain*, and in forming contractions we always make "legibility first" our rule. The mentioning of *evident* suggests a number of words in which the termination *dent* is represented by *den*. Here are some of them: *evident*, *resident*, *president*, *accident*, *incident*, *coincident*.

177. In the Phrase Book I notice that in the phrases *we-agree*, *you-agree*, the form for *agree* is *gre*.

The *aggre* prefix form, from which we derive the wordsign *agree*, is comparatively new. The Phrase Book was published many years ago; hence the use of the old form for *agree*. When you find any inconsistencies in the forms for words or phrases in our books, it is well to look at the dates of the copyrights of the books, given on the back of the title pages. The book bearing the latest copyright date is the one which is most likely to have the present-day form. The Phrase Book is now being revised, but it is not possible to have *all* our books revised at the same time, so that inconsistencies appear occasionally.

178. Please tell me how to write *lightest* and *kindest*, *kindliest*.

After wordsigns, *est* is expressed by disjoined *st*; therefore, *lightest* and *kindest* are written with the wordsign forms for *light* and *kind*, with *st* placed close to, but slightly below, the form for the root word. *Kindly* is distinguished from *kind*

76 THE Q'S AND A'S OF SHORTHAND THEORY

by writing the double circle instead of the indentation, and the word *kindest* is therefore expressed by the form for *kindly* with *st* placed after it.

179. I notice that in one of the shorthand plates in the magazine the word *claims* is written with an angle. Why is the angle necessary?

We make an angle in *claims* to distinguish it from the word *class*—a word with which it might clash in reading. This is done in forming the plural of words where the wordsign form ends in a circle—*clears*, *regards*, *credits*. An angle is formed for the same purpose, but in a different way, in such forms as *cares*, *names*.

180. Why, in the word *selective*, write both vowels, and in the word *attractive* only one? Both are reversed curves.

We insert the second vowel in *select* to distinguish the word from *silk*, and of course the form is not changed in the derivative, *selective*. In many cases where the curves are of different lengths the vowel is inserted to mark the distinction in length.

181. Would you write *glistened* with the blend or with the disjoined *t*?

In the word *glistened* we join the *nd*, as in the word *lessened* in the Dictionary.

182. In the word *paralysis*, would you consider the word wrong if the students wrote it with the vowel thus: *I-e-ss*?

No; it would not be wrong for a student to insert the vowel in *paralysis*. In the case of

minor vowels, which do not materially affect the outline, there is a great deal of latitude allowed. Too much emphasis on the insertion or omission of minor vowels in teaching has a tendency to discourage the students, and should be avoided.

183. I am puzzled, at times, to know when to use the disjoined dash for *ed*, *ted*, *ded*, and when not to use it. Can you elucidate the rule a little?

The rules for the past tense may be expressed as follows:

1. Join *t*, *d*, or *ed* wherever it is possible to make a facile and legible joining.
2. Disjoin:
 - (a) When the past tense ends in *r* and the reversing principle does not apply.
(Examples: *reared*, *poured*).
 - (b) After a reversed circle or *n*, *m*, *ng*.
(Examples: *neared*, *marred*, *lingered*).
 - (c) After wordsigns or abbreviated words which do not end in the *last consonant* of the word.
(Examples: *accepted*, *abbreviated*).

In further explanation of the foregoing, we may add that there is a growing tendency on the part of practical writers to join the past tense wherever it is possible to do so. Formerly it was the custom to disjoin after all reversed circles, as in *uttered*, *scattered*, but this is giving way to the practice of joining the past tense and thus avoiding the lifting of the pen. Even after *nt*, *nd*, *mt*, *md*, as in *painted*, *landed*, *prompted*, many expert writers prefer to join the dash for

the past tense rather than lift the pen. In many cases the joining of the past tense form has the advantage of preserving the original form of the root word as in *admitted*, *defeated*, *overloaded*, *welded*.

184. Why is the vowel omitted from *invent*, when it is inserted in *unfit*?

Because *v-nt* is obviously *vent*, while *f-t* might be *fort*; one form is distinctive, the other is not. There is, of course, the additional reason that the insertion of the circle between *v* and *nt* is not as facile as it would be between *f* and *t*.

In our own writing, *vent* is actually a blend—that is: it is written without an angle, and looks exactly like a longhand *v*. Some of our friends, in noticing this, have urged us to incorporate it among the blended signs, but we have not done so simply because it applies to a comparatively small class of words. This is how it appears in our writing:



Key: Invent, venture, adventure, event, eventual, prevent.

But whether you write *vent* as a blend or with the angle, it is absolutely safe and distinctive.

Note, too, that the *e* is omitted from the termination *vention*, as in *invention*, *convention*, *prevention*, *contravention*, *intervention*.

185. Is the sign for *office* a combination of *o* and *s* or a combination of *o* and *f*?

It is a combination of *o* and *s*—or a combination of the wordsigns for *of-is*.

186. In writing the word *witness*, why is the *t* omitted?

The form for *witness* is a court reporting contraction for a word that is constantly occurring in court proceedings.

187. Why do you not use the reversing principle in writing the word *emersion*, as you do in *emerge*?

There is more stress on the *r* in *ersh* and *arsh* than in *arch*, *arge*, *erge*. If the *r* were omitted from *marsh*, it would be *mash*; and *emersion* without the *r*, would be *emission*.

188. In the Manual, *itself* is written contrary to the rule. Is this to distinguish it from *its*?

Yes.

189. In Speed Studies, Page 271, the *r* is omitted from *Persia*. Would it not be easier and better to use the *per* prefix form?

The form mentioned was adopted to distinguish *Persia* from *Prussia*.

190. To settle an argument in our class, could you tell me why, in the words *respects*, *industries*, *businesses*, etc., the *s* which forms the plural is written in the same manner as the previous one, while in the words *courses*, *influences*, and *offices*, the *ses* blend is used?

The purpose of making the angle in forming the plural of certain wordsigns or abbreviated

words ending in *s* is to preserve legibility; in other words to prevent the forms from being read as other words. Written with the blend the word *causes* would suggest *consist*; *desires* might be read as *desist*—and so on. The forms for *courses*, *offices*, *invoices*, (and *forces*) could not be read as anything but the words represented; therefore it is not necessary to join the second *s* with the angle. The form you read as *influences* is *invoices*. *Influence* is represented by *n-f*, so it is sufficient to add one *s* to form the plural. In the word *respects* it would be possible to use the blend, but we have preferred to apply the rule because in rapid writing, the circle might be enlarged, making the form look like *raises*. As *businesses* and *industries* are not very common words, we have extended the application of the rule to them, although it would be possible to use the blend with safety.

191. Please explain why *deaf* is written in full, instead of with the blend, and why *fern* is written with the reversed circle, instead of by omitting the *r* as in *firm*.

In the case of a one-syllable word containing a sound represented by a blend, we write the word in full unless the form is absolutely distinctive. You will remember that this is done in *ten*, *din*, *dim*, because the blends used for these words might, in rapid writing, look like *time*, which, being a much more common word, would naturally be suggested by the form in reading the notes. In *says* and *end*, however, the blends may be used because the forms are distinctive, and to make doubly sure of this we included them among the wordsigns, so that the student

would have plenty of practice on them. As *def* is the wordsign form for *differ*, *different*, we believe *deaf* should be written in full, especially as it is an infrequent word.

The form for *firm* is a wordsign for a common word; infrequent words are best written in full, especially when they are very short words like *fern*, without enough body to them, either in sound or sign, to make them distinctive.

192. Why the change of form of the s in *hemstitch*, *institute*, or *disinfect*?

That is one joining for which I have never seen any definite rule.

The comma *s* is used in *hemstitch* because we try to preserve the root form of words whenever possible. The left-motion *s* is used in *disinfect* in order to preserve the distinctive form of *dis*. The word *institute* is given in the Vocabulary as a special form.

193. Why are such words as *keep*, *business*, *bring*, *corporation*, *experience*, given as wordsigns, and other words with similarly constructed forms, as *complete*, *civil*, *congress*, *legislate*, *ignorant*, not given?

Generally the forms given in the wordsign list are for frequently-occurring words, and are introduced early in order that the student may be able to take simple dictation early in the course. It is, of course, highly desirable that the student should acquire as soon as possible, the ability to write all common words automatically. Many of the forms given in the Short Vocabulary are abbreviated in accordance with the principles of abbreviation—prefixes, suffixes, etc.—which

were not familiar to the student at the time the wordsigns were given. Other forms in the list are included for the purpose of distinction—as *civil*, as distinguished from *several*. As the words given in the Vocabulary are not so common as those given in the wordsign list, it is considered advisable to defer their study and practice until the student's mind is free from the mastery of new applications of the theory with each lesson.

194. When the wordsign for *I* is the large circle, why do you use the broken circle in the phrase, *I-hope*?

Just to distinguish it from *I-put*. As it is written in that joining, it does not require much effort.

195. In dictation how do you indicate that words are to be typed in capitals?

To indicate that a word, or a series of words, should be underscored in transcribing (that is: italicized), draw a single line under the word or words. To indicate that each word in a series of words, as in a title of a book or document, should begin with a *capital* draw two lines under the words. To indicate that a word, or a series of words, should be typed in *capitals*, draw three lines under the words.

196. Would you please tell me why the dot is placed over *anyhow*?

The dot is placed over the form to suggest the word *how*, thus distinguishing it from *now*.

197. I notice that in some of the plates of reporting matter a dot is used for *and*, and a *k*, above the line (*contra*)

for *contract*. Do you approve of these, and do you recommend them for class work?

As *contract* is a very common word in law reporting, the expression of it by the disjoined prefix *contra* is decidedly advantageous in that line of work. It is not sufficiently frequent in other work to justify the addition of it to the abbreviations to be memorized by students, especially as the complete form requires but one more stroke.

We have never approved of the use of the dot for *and* for reporting or any other work, and do not approve of it now, notwithstanding the fact that it is used by that splendid reporter, Fred H. Gurtler, and by some other experts. But Mr. Gurtler can do things which less expert writers cannot do. Our objections to the dot for *and* are:

- (a) While a dot looks brief, in our judgment it requires just as much effort to write a dot as it does the easy, forward *nd* curve.
- (b) You cannot phrase a dot. Think of the many useful and facile phrases lost by the use of the dot—*and-which*, *and-will*, *and-I-will*, *and-me*, *and-my*, *and-I-am*, *and-many*, *and-there*, *and-so-forth*, *and-so-on*.
- (c) In rapid writing, the dot is often made so light as to escape attention in reading—sometimes it is taken for a speck in the paper. It might be argued that this will apply to *a* and *an*, but experience has shown that these words are usually necessary to make sense, and are therefore supplied. The word *and*, being a conjunction, is not always supplied by the context.

For all these reasons we do not approve of the

84 THE Q'S AND A'S OF SHORTHAND THEORY

use of the dot. It looks brief, but its apparent brevity is deceptive.

A scrutiny of the transcripts made by the high speed writers in the national contests strongly confirmed the views we have expressed in the foregoing paragraphs. We noticed, again and again, that the writers who used the dot for *and* either omitted or mistranscribed it in many places, while writers who used the stroke sign had no trouble with that word.

Many reporters have expressed to us their regret that they ever formed the habit of using the dot for *and*, and several have discontinued its use after years of practice.

198. You say make the *t* very short in the combination *str*. Please explain this.

There is a tendency on the part of many students to write the upward straight lines rather long because they are easily-written, forward-moving characters. Therefore it is well to drill on making the *t* short, particularly before *r*, as *tr* is a common combination. In our own shorthand penmanship work, we drill the students on writing *t*, *d* with a more vertical inclination before *r* and *l*, using (in the first lesson) such words as *tray*, *tree*, *trail*, *dale*, *dairy*. When they come to the *s*, we drill on *str*, pointing out how much that combination, properly made, resembles one of the forms for the longhand *r*. This helps them to see how easily the form may be made—in one continuous movement, instead of with a pause after each stroke. But the appearance of the form of a longhand *r* is lost, and also the fluency of movement in writing the form, if the *t* is lengthened.

199. Is the outline for *secretary* written as the Shorthand Dictionary gives it in order not to confuse it with *security*?

No; in *security* the disjoined *r* expresses *-rity*. In *secretary* the *ri* expresses *ary*, in accordance with the rule. Part of the word being omitted, it is necessary to disjoin for *ary*.

200. Will you please say if *done* can be expressed by the *den* blend in the phrases *we-have-done*, *you-have-not-done*.

The object of making an angle in *done* when it stands alone is to distinguish it from *time*. In phrasing it is expressed by the blend after *be*, *been*, *have*, as in *will-be-done*, *has-been-done*, *we-have-done*. Advanced writers use the blend for *done* in all phrases.

201. I am puzzled to know when to use the hook for *u* (diphthong) and when to use the diphthong form. Please explain.

The rule reads: "Where two vowels not forming a diphthong come together, the minor or unaccented one may be omitted, and for convenience in writing many words the circle may be omitted in the diphthong *u*."

The first part of the rule does not require further explanation. The second part of it—relating to the diphthong *u*—is also clear, but an understanding of the *purpose* of it may assist you. As stated in Webster's New International Dictionary, in the diphthong *u*, "the *y* sound after *d* or *n* is common in England, as in *due*, *new*, etc., but not in America." There is also a tendency to shorten the sound after *s*, *l*, *j*, *th*, as in *suit*, *assume*, *lute*, *jury*, *Jew*, *enthusiasm*.

86 THE Q'S AND A'S OF SHORTHAND THEORY

In many words, therefore, the student will naturally use the sign for *oo*. But it is also found advantageous—"for convenience in writing many words," as the rule has it—to omit the circle where a more facile form is obtained by doing so, and where the sound of *oo* is a sufficient indication of the diphthong. Examples: *music, continue, mutual, virtue, genuine, museum.*

202. Why is the past tense form of *fashion* signified by the disjoined dash instead of the *nd* blend?

When *ed* is added to *shun* we use the sign for the past tense, as in *mentioned, motioned, occasioned*. In most cases the dash may be joined, and when this is done, the joining is more facile than it would be with *nd*.

203. In the word *scissors*, why is the same *ses* used as in the word *says*, thus forming a sharp angle with the *r*?
The Manual teaches that *s* goes the same way as the curve.

In *scissors* there is an angle in writing *ses*, either way. The *ses* which resembles the long-hand *s*, used for *says*, is more natural and facile. In addition to this, if the other *ses* were used, the outline for *scissors* would look like *soars*, when written rapidly.

204. In *request* and *requisite*, why is the first *e* omitted? The Manual gives a rule that when a forward character follows *re*, such as *k, g, r, l, t, d, n, m*, the *re* is written in full. Example: *regain r-e-g-a-n.*

R is used for *re* in prefixes and before suffixes;

hence the omission of the vowel before the suffix forms *quest* and *quisite*.

205. I should like to ask why *gives* is written without an angle when we write *cares* with an angle.

The reason for making the angle in forming the plural of certain wordsigns ending in a vowel is to distinguish them from other words. In the word *cares* it is necessary to make the distinction, because otherwise *cares* and *case* would be represented by the same form, and there are possibilities, though extremely rare, where there might be clashing, as in the question: "Have you any *case*?" (or *cares*). The words *gives* and *guess* are different parts of speech, and so could not clash; therefore it is unnecessary to make the angle.

206. Will you kindly enlighten me as to why you write *accidental* with a disjoined *I*?

Because the root word, *accident*, is abbreviated.

207. Why write *lenient* with the second circle outside?

This is an interesting question. When two circles are written on the same side of a straight stroke, there is a tendency to curve the stroke. If you will write the word *lenient*, rapidly, with both circles on the upper side of the *n*, you will see that *n* assumes the appearance of *r*. Of course, an expert writer could make a distinction easily enough, and even if he did not so do, he could read the form—but our standard is what the young student in school can do, or, rather, will do.

88 THE Q'S AND A'S OF SHORTHAND THEORY

A few words of the same character—that is, words in which both circles come on the same side of the line—are rendered absolutely safe by omitting the second vowel. Among them are *agitate*, *agitation*, *earnest*. Compare the form for the latter with *earliest* (*e-r-ly-s*) and you will see the need of this distinction in such phrases as *earliest-attention* or *earnest-attention*. It is possible to omit the second circle in *lenient*, but the joining would be more awkward than the insertion of the vowel.

208. I cannot understand why the *l* is omitted from *salesman*. Please explain.

The omission of *l* from *salesman* and *salesmanship* is a natural evolution by analogy from *wholesale*. As *salesman* and *salesmanship* occurred frequently in some lines of business correspondence, writers of the system gradually began to use *s-a* for *sale* in these words, as was done originally in the case of *wholesale* only. The forms are very distinctive and promote compactness in writing.

209. Please tell me how *mutually* is written.

Is it expressed by *m-oo-t* and the loop for *ally*, or is it *m-oo-t-I* with the circle expressing *ly*? We have had a discussion about it in the class. Our teacher thinks the former is correct, but we do not. The word *naturally* is written with the circle, so why isn't *mutually*? Please answer as soon as possible.

Evidently you want to get your teacher in bad—or get us in bad with your teacher! Your teacher is right. The loop is used in *mutually*.

In the Manual there are several words in which the endings *al* and *ual* are expressed by *l*, and when the *ly* is added and the ending becomes *ally*, *ually*, the loop is used. If you are still in doubt as to whether your teacher is right, just look up *actually* in the Shorthand Dictionary. The words *mutually*, *habitually*, *perpetually* are not given in the Shorthand Dictionary, but the same principle applies to them, of course.

Now as to *naturally*. The word *nature* is abbreviated to *nat* because it is a frequent word. We add *l* for *natural*, but we do not add the loop for *ally* to *nat* for *naturally* because *nat* is not the full outline for *nature*. We hope your confidence in your teacher is restored by this explanation.

210. Am I right in explaining to my pupils that the reason for writing *person* as we do is that the complete outline would require that form of the *s*?

Yes, your explanation is correct. If *person* or *personal* were written out in full, we should have to use the comma *s* on account of the necessity for a sharp angle between *s* and *n*. This explanation applies to a number of joinings in the wordsigns and contractions which, at first glance, seem irregular; as, for instance, *cause* and *accept*.

211. Is the termination *spect* always expressed by *sp*?

Yes, except in the word *aspect*, where the *k* is added for greater clearness, and in such words as *suspect*, *respect*, etc., where other principles govern.

212. How can the use of *ses* in *criticise* be justified when the diphthong *i* comes between the two *s*'s?

It is justified by the usefulness and distinctiveness of the form. When a more facile form is obtained by the use of the blend, and the form is absolutely distinctive, the strong vowel sound may be omitted. The form *critses* could not be read for anything but *criticise*—the first part, being written in full, makes it absolutely legible.

213. Why not use the *den* blend, which is given the preference, in *ardent*, reversing the *a* on the *den* blend, as in *harden*?

In *harden* we keep the root form of *hard*, merely rounding off the angle—that is: blending the characters—to add *n*.

The placing of an initial circle on the back of a curve is unusual and not very facile; therefore, in *ardent*, it is preferable to use the other form, which has the additional advantage of yielding the complete word.

214. We are now studying "The Great Stone Face." Why is the clockwise *th* used in that book in writing the name *Gathergold*?"

There are two rules governing the writing of *th* in *Gathergold*, one governing it when it is joined to *g* and the other when it is joined to *r*. When this occurs, the preference is given to the *th* which yields the more facile form.

You will notice that the rule about joining *th* to *o*, *r*, *l*, applies chiefly at the beginning or end of words, as in *though*, *thought*, *throw*, *moth*,

earth, health. The object of the rule is to secure a sharper angle than would be secured by the use of the clockwise *th*. In the body of words it sometimes happens that, on account of the form of the character preceding *th*, the clockwise *th* yields a more facile and more legible outline than the other form for *th*—hence the clockwise *th* is used in such words. Examples: *menthol, Anthony, anthroid, anthropology*.

ANALOGICAL ABBREVIATIONS

BY JOHN ROBERT GREGG

(Copyright, 1919: by John R. Gregg)

This was the title of a lesson in the old edition of the manual. It was a lesson that was exceedingly popular with teachers—and with the writer. We remember the reluctance with which we reached a decision that the series of beginnings and endings of words contained in that lesson should be classified under Prefixes or Suffixes, or placed under the application of a definite rule.

Since the appearance of the revised edition many teachers, while admitting that the new arrangement was an improvement, have expressed a regret over the disappearance of a lesson which they found so interesting to teach.

This idea of grouping words with similar beginnings and endings is an old hobby of mine in teaching. I have always been a great believer in the value of teaching shorthand by analogy, or "association," as the memory people term it. All teachers who have been under my instruction are aware of this. Another principle—that of contrasting forms—is helpful, too, but teaching by analogy or association is vastly more effective, and has a much wider scope.

The following examples will be found very helpful.

In *verse*, *versity*, *verge*, *vergent*, *vergency*, *r* is omitted.

Verse, Versity

Key: Converse, diverse, inverse, obverse, perverse, reverse, transverse, traverse; adversity, perversity.

Verge, Vergent, Vergency

Key: Converge, diverge; convergent, divergent; convergency, divergency.

R is not omitted in *vert*, *version* and *versial*.

Vert

Key: Avert, controvert, convert, divert, invert, pervert, revert.

Note: This is done to distinguish from other forms; thus:

Key: Covet, covert; defeat, divert; rivet, revert.

Version, Versial

Key: Aversion, inversion, conversion, perversion, subversion; controversial.

94 THE Q's AND A's OF SHORTHAND THEORY

Tain, Tine

The image shows five rows of handwritten shorthand symbols. Row 1: 'r b z r v'. Row 2: 'f r - r t'. Row 3: 'v r r g'. Row 4: 'E l o r r b'. Row 5: 'r f o r n e'.

Key: Ascertain, attain, captain, certain, contain, detain, entertain, maintain, obtain, pertain, retain, sustain; adamantine, asbestine, brigantine, destine, gelatin, intestine, libertine, nicotine, quarantine.

Tent

The image shows four handwritten shorthand symbols: 'v v o f'.

Key: Content, intent, latent, patent.

Dent, Dient

The image shows five rows of handwritten shorthand symbols. Row 1: 'z l - g v'. Row 2: 'n c o v n'. Row 3: 'E n o v'. Row 4: 'n v v'.

Key: Antecedent, evident, improvident, imprudent, impudent, president, resident, student; expedient, gradient, obedient.

Cient, Tient, Ciate, Tiate

o n t e s t e o f

z z y z v z

Key: Ancient, efficient, deficient, proficient, patient; emaciate, excruciate, officiate, differentiate, substantiate.

Mal, Nal

m a l m a l
m a l m a l
m a l m a l
m a l m a l

Key: Dismal, formal, normal; arsenal, cardinal, communal, eternal, external, final, infernal, internal, maternal, paternal, supernal.

Tal, Tile, Tual

o n t a l a l
o n t a l a l
o n t a l a l

n at er
 or ar er
 d m d d
 in g u or or
 h n g h

Key: Acquittal, brutal, crystal, dental, fatal, frontal, hospital, immortal, incidental, mental, metal, mortal, oriental, parental, pedestal, recital, rental, vital; ductile, fertile, futile, hostile, projectile, textile; actual, eventual, mutual, perpetual, virtual.

Sional, Tional

z E G e
 e z G n al

Key: Occasional, professional, provisional; national, rational, sensational, traditional.

Erial, Orial

t u — or or
 — — — —

Key: Imperial, ministerial, secretarial, editorial, memorial, pictorial.

Tor, Ture

on — a h — a
 Z b d d Z
 o — o — a — a
 a e u e t
 o e o o p

Key: Actor, motor; adventure, creature, curvature, departure, feature, fixture, forfeiture, immature, miniature, mixture, moisture, nurture, pasture, picture, posture, rapture, stature, texture, torture, venture.

Ism

z e { n
 m b z n —
 —o — v —
 m d s { z

Key: Aphorism, baptism, barbarism, despotism, egotism, epicurism, heroism, magnetism, mechanism, modernism, optimism, organism, paganism, pauperism, socialism.

Cism

—o d o —o
 6 y z o

Key: Criticism, fanaticism, mysticism, paroxysm, skepticism, witticism.

98 THE Q's AND A's OF SHORTHAND THEORY

Cert, Cern

c ~ / ~ ~ c
~ ~ ~ ~ ~

Key: Assert, concert, desert, dissertation, exert, insert, reassert; concern, discern, unconcern.

Erly

/ — — — ~

Key: Dearly, mannerly, merely, sisterly.

Fuse

2 2 2 2 2

Key: Confuse, diffuse, effuse, infuse, refuse.

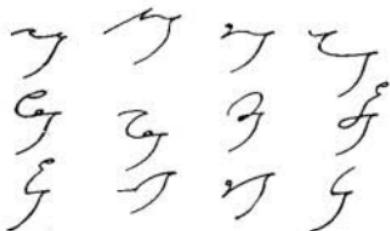
Ponent

2 ~ E E

Key: Component, deponent, exponent, opponent.

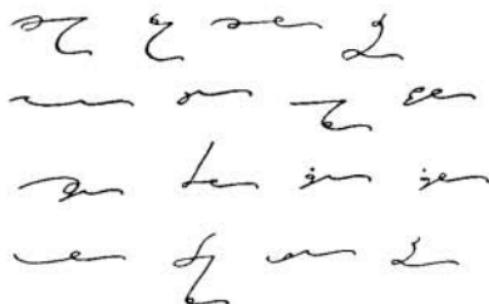
THE Q'S AND A'S OF SHORTHAND THEORY 99

Sive, Naïve



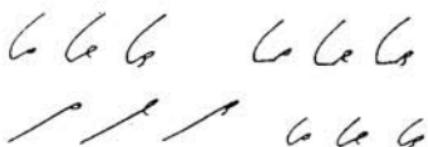
Key: Corrosive, discursive, excursive, repulsive; apprehensive, comprehensive, defensive, expansive, expensive, intensive, extensive, pensive.

Ric



Key: Cambric, cerebric, chimeric, chivalric, choleric, citric, empiric, exoteric, gastric, generic, historic, hysterick, lyric, panegyric, rhetoric, spheric.

Teous



Key: Beauty, beauties, beauteous; bounty, bounties, bounteous; duty, duties, duteous; pity, pities, piteous.

100 THE Q'S AND A's OF SHORTHAND THEORY

Liness

Handwritten shorthand symbols for 'Liness'. The first row shows 'l' and 'n' repeated. The second row shows 'e' and 'd' followed by 'i' and 'o'. The third row shows 'm' and 's' followed by 'c' and 'n'.

Key: Brotherliness, cleanliness, comeliness, courtliness, earthliness, fatherliness, holiness, homeliness, liveliness, loneliness, orderliness, sickliness, silliness, ugliness.

Iness

Handwritten shorthand symbols for 'Iness'. The first row shows 'z' and 'b' followed by 't' and 'c'. The second row shows 'b' and 'z' followed by 't' and 'e'.

Key: Cosiness, craziness, creepiness, dizziness, happiness, laziness, messiness, noisiness, rosiness, sleepiness.

Diction, Duction

Handwritten shorthand symbols for 'Diction, Duction'. The first row shows 'd' and 'c' followed by 'i' and 'o'. The second row shows 'd' and 'c' followed by 'i' and 'o'.

Key: Contradiction, benediction, prediction, malediction, valediction; introduction, reproduction, production.

THE Q's AND A's OF SHORTHAND THEORY 101

Lection, Liction

Key: Collection, election, dereliction, selection.

Spect, Spection, Spectation

Key: Circumspect, expect, inspect, introspect, prospect; circumspection, inspection, expectation.

Ization

Key: Analyzation, centralization, crystallization, naturalization, demoralization, memorization, realization, utilization.

Quisite, Quisitive, Quisition

Key: Exquisite, requisite; acquisitive, inquisitive; acquisition, disquisition, inquisition, requisition.

Ration, Lation

In words ending in *mation*, *mission*, *nation*, *nition*, we omit the vowel; but we retain *a* in *ration*, *lation*.

Key: Aberration, adoration, arbitration, commiseration, compilation, duration, elation, installation, peroration, relation, restoration, revelation.

Titude

Key: Altitude, aptitude, attitude, beatitude, certitude, exactitude, fortitude, latitude, platitude.

Constitute, institute, gratitude are written with one *t* only.

—ate endings

The rule for the omission of *t* or *d* when slightly enunciated has been generally interpreted as applicable only when the *t* or *d* is preceded by a

consonant, as in *best, defect, fact, past, evident, etc.* It has been gradually extended to many words in which a vowel or diphthong precedes *t* or *d*. In the revision of the dictionary greater uniformity of practice was established in this respect.

The practice is to omit *t* in the termination *rate, late, tate, sate*; but not in *cate, fate, gate, mate, nate, vate*. The *t* is retained in *cate, fate, gate, mate, nate, vate*, because it requires no effort to execute.

Rate

Handwritten shorthand examples for 'Rate':

- no one E I
- so ol me no
- zo po ne re
- end so es en
- re go ho se
- re zo ol le te
- al Es go v
- ol go me se

Key: Accurate, ameliorate, aspirate, asseverate, censorate, citrate, commemorate, commiserate, consecrate, decorate, desecrate, desperate, electorate, execrate, exhilarate, exonerate, federate, frustrate, generate, incinerate, ingrate, inveterate, iterate, lacerate, operate, penetrate, perpetrate, prostrate, quadrate, reiterate, saturate, tolerate, ulcerate.

Late

Handwritten shorthand symbols for "Late", consisting of four rows of cursive strokes.

Key: Annihilate, appellate, assimilate, circulate, collate, correlate, desolate, inflate, interpolate, inviolate, percolate, relate, scintillate, translate, ventilate, violate.

Tate

Handwritten shorthand symbols for "Tate", consisting of four rows of cursive strokes.

Key: Agitate, apostate, cogitate, felicitate, gravitate, hesitate, imitate, intestate, irritate, necessitate, habilitate, potentate, resuscitate, testate.

Sate

Handwritten shorthand symbol for "Sate", consisting of two rows of cursive strokes.

Key: Compensate, insensate.

Cate, Gate

A curious thing about *cate* and *gate*, especially when preceded by a short *e* or short *i* (*icate*, *igate*) is that the abbreviating principle is almost invariably applied after *c* and *g*. This has grown up generally without conscious thought or direction. Note the following:

The image shows five rows of handwritten shorthand symbols. The first row consists of three short horizontal strokes. The second row has two short horizontal strokes above a single vertical stroke. The third row has a single vertical stroke above two short horizontal strokes. The fourth row has two short horizontal strokes above a single vertical stroke. The fifth row consists of two short horizontal strokes.

Key: Adjudicate, complicate, delicate, implicate, indicate, deprecate, medicate; castigate, fumigate, interrogate, irrigate, litigate, mitigate, relegate.

When *cate* and *gate* are written in full it is usually for the purpose of distinction; thus:

The image shows two rows of handwritten shorthand symbols. The top row starts with a short horizontal stroke, followed by a short vertical stroke, then a long horizontal stroke ending in a small loop. The bottom row starts with a short horizontal stroke, followed by a short vertical stroke, then a long horizontal stroke ending in a small loop, with a short horizontal stroke preceding it.

Key: Authentic, authenticate; detect, dedicate; extract, extricate; predict, predicate.

Gation

The image shows three rows of handwritten shorthand symbols. The first row consists of three short horizontal strokes. The second row has a short horizontal stroke above a vertical stroke that loops back to the left, with a short horizontal stroke to its right. The third row has a short horizontal stroke above a vertical stroke that loops back to the left, with a short horizontal stroke to its right.

Key: Abnegation, abrogation, aggregation, allegation, castigation, conjugation, derogation, instigation, investigation, irrigation, legation, propagation.

106 THE Q's AND A's OF SHORTHAND THEORY

In all of the terminations where a double vowel precedes the *t*, the latter is retained.

Handwritten shorthand examples showing the retention of 't' before double vowels:

- Q g oo E
- y e ~ oo
- C o o ee oo

Key: Affiliate, alleviate, amplify, appropriate, collegiate, conciliate, create, delineate, inebriate, mediate, palliate, radiate.

After a diphthong (especially *i*) *t* or *d* is almost invariably dropped.

Handwritten shorthand examples showing the dropping of 't' or 'd' after diphthongs:

- Q b ~ eo oo
- w g w oo
- oo oo p o

Key: Appetite, decide, coincide, expedite, ignite, impolite, provide, recondite, satellite, untie; adroit, doubt, proud.

Ciency, Gency

The analogy between *ciency* and *gency* in sound and form may not have occurred to some students.

Handwritten shorthand examples showing the forms for 'ciency' and 'gency':

- z z g j ny j
- j z j g j j

Key: Efficiency, deficiency, proficiency; agency, astrin-gency, cogency, contingency, effulgency, exigency, pungency, regency, urgency.

THE Q's AND A's OF SHORTHAND THEORY 107

Pathy, Pithy

↪ % Ⓜ
↪ % Ⓜ

Key: Allopathy, antipathy, apathy, homeopathy, hydro-pathy; pithy.

Cted, Ctor, Ctive

✓ ~ ~ ~ ✓ / ~
✓ ~ ~ ~ ✓ ~ ~
✓ ~ ~ ~ ~ ~
~ ~ ~ ~ ~ ~
~ ~ ~ ~ ~ ~

Key: Addicted, contracted, constructed, detected, de-tracted, effected, elected, instructed, reconstructed, trans-acted; conductor, contractor, constructor, detractor, extractor, instructor, retractor; adjective, attractive, constructive, detec-tive, destructive, effective, inductive.