



A MANUAL
OF
CURRENT SHORTHAND

SWEET

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HENRY FROWDE

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A MANUAL
OF
CURRENT SHORTHAND

ORTHOGRAPHIC AND PHONETIC

BY

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PREFACE.

‘CURRENT SHORTHAND’ is intended to supply the want of a system of writing shorter and more compact than ordinary longhand, and at the same time not less distinct and legible. None of the three systems most in use at the present time—Pitman’s in England and America, and the German systems of Gabelsberger and Stolze on the Continent—can be said fully to meet these requirements. When the learner finds he has innocently made ‘blue eyes’ into ‘boiled owls,’ and hears of experienced reporters writing ‘nature is not so kind,’ to have it read ‘common sand was gone,’ he hesitates to use his hard-won accomplishment except for rough notes which he can transcribe while still fresh in his memory. The German systems are better, but even they are not perfect: many a German student who proudly exhibits his beautifully written shorthand notes of Professor A.’s lectures has to confess that he can no longer read them!

The reason is simple enough: all these systems sacrifice efficiency to brevity, the brevity being often only apparent.

This is especially the case with the **geometric** systems, of which Pitman's Phonography is a familiar example. These systems are made up of straight lines and curves sloping in four different directions, and joined together directly without any connecting stroke, which naturally results in angularity, jerkiness, sprawliness, and hand-cramping movements generally. Another defect of the geometric basis is that it does not provide enough distinct letters, so that the vowels generally have to be omitted altogether.

Current shorthand and the German systems are on a **script** basis, that is, they are formed on the model of ordinary longhand, reduced, of course, to its simplest elements: they consist of characters formed mainly by down-strokes and joined by up-strokes, an important result of which is that the writing is essentially linear—that is, the mere joining of the characters forms distinct lines of writing. They may therefore be described as one-slope (or, if we count the up-strokes, two-slope), indirect-joining, linear systems, as opposed to the many-slope, direct-joining, sprawly geometrical systems. The script basis also supplies a much greater variety of distinct, easily-joining elementary characters, which is especially important as regards writing the vowels.

That the script basis is the only sound one is a conviction that is steadily gaining ground in this country. But most of our so-called script systems are really only **half-script**. Callendar's Cursive is the best type of these systems. They may be described as imperfect attempts to imitate the lineality of the script systems on a mainly geometrical basis. This can evidently be effected only by writing the characters as much as possible on two slopes only. These systems may therefore be described as limited-slope, partially linear, geometric systems flavoured with cursive elements. They necessarily retain many of the defects of their geometric basis. But, nevertheless, it must be admitted that Callendar's Orthographic Cursive¹ is remarkably simple and regular in structure, although, of course, it is still on its trial.

The weak point of the German systems is that they sacrifice efficiency to brevity by attempting to do away with the necessity of writing the vowels in full. Vowel-representation has, indeed, always been the great problem of shorthand. I am now convinced that all attempts to express vowels by modification of the shape, size, and position of the adjoining consonants must be failures as long as

¹ 'A Manual of Orthographic Cursive Shorthand': London, C. J. Clay & Sons, 1891.

we have to content ourselves with our present imperfect writing-implements, and that the only solution of the problem is to express the vowels by joined characters, as is done in Current.

Experience has shown that not only the vowel-indicating devices of the older systems, but also many other distinctions made by them are liable to break down in practice. Such a distinction is that of thick and thin strokes, which is employed by all our three systems. Some enthusiastic shorthand-inventors have even gone so far as to use a distinction of *three* degrees of thickness, which, of course, according to them ‘does not offer the slightest difficulty,’ just as some people maintain that there is not the slightest obscurity in Browning’s verse, and that it is uniformly melodious. Even the practical Gabelsberger distinguishes between uniform and ‘sharp’ (wedge-shaped) thickening, and has many other impossible distinctions, which, however, look pretty enough in an engraved plate or elaborate lithograph. The weak point of Stolze’s system is its excessive use of ‘position,’ two-thirds of the words in a sentence being sometimes written above and below the line! This is an example of how a distinction perfectly legitimate in itself becomes worse than useless when carried to excess.

In the construction of Current all these ‘sham

distinctions' have been rigorously eliminated. The inevitable result of this is that Current when written in full is considerably longer than the other systems. Nothing has been more prejudicial to shorthand than this reckless competition for sham, inefficient brevity at the expense of that legitimate brevity which appeals to the hand of the writer, and is not attained at the expense of ease of writing and legibility.

It is now generally acknowledged that the most efficient shorthands are those on a phonetic basis. But, on the other hand, having to master phonetic spelling is a serious hindrance; and it is often desirable to transcribe spelling rather than pronunciation, as in writing proper names and quotations from foreign languages. I have therefore worked out two 'styles' of Current, one **orthographic**, simply constructed and of moderate speed, the other **phonetic**, in which brevity may be carried to its utmost legitimate limits. These two styles can be used concurrently, so that orthographically written words can be inserted in a phonetically written passage without confusion. Those who are deterred by phonetic spelling and do not aim at the greatest brevity may confine themselves to the Orthographic system. Others may find it advisable to master the Phonetic system thoroughly before looking at the Orthographic. These will find a preliminary study

of my *Primer of Spoken English* (Clarendon Press) a great help.

No shorthand, however brief its basis, can dispense with contraction. Current affords an excellent basis for contraction, because of the accuracy of its spelling and the distinctness of its elementary symbols, especially the vowels. In this way a system which is comparatively lengthy when written in full may be when contracted not only more legible but actually shorter than one whose basis is briefer.

The usual method of shorthand contraction is to provide a limited number of fixed contractions ('logograms' or 'signs') for the commonest words, and to let each writer frame his own contractions for the other words. The objection to this is that the writer cannot generally tell beforehand whether his extempore contraction may not cause confusion by being mistaken for some other word of similar sound. It is of course possible that on meeting such a word as *ingenious* he may be on his guard against its being confused with *ingenuous*, and may hit on a contraction which will prevent them from clashing. But in most cases he will fail to hit on the best contraction. It is therefore desirable that all such difficulties should be dealt with deliberately and systematically, and the best way of writing each word determined. In working out Phonetic Current

I have not shrunk from this, the most tedious part of my task, and have gone through the greater part of the English vocabulary word by word many times over. In this way I have been able to establish inductively some general principles of contraction which dispose of a good many words at once. As many words do not require to be contracted at all, there remains only a residue of words which have to be dealt with in small groups or one by one. I must say that my experience is that the principle laid down by some shorthand theorists that 'the rules for contraction must be comprehensive and admit of no exceptions' cannot be carried out in practice, being quite incompatible with efficiency and distinctiveness, to which there is no royal road.

As I have no practical experience of reporting, I am unable to express a decided opinion as to the fitness of Current for that purpose. But I see no reason why it should not do as well as the older systems. One thing I know is, that of those who learn enough of any system to write and decipher it with tolerable ease—and how many fail even in this!—not five per cent. ever do or can acquire the power of using it for reporting purposes.

The characteristic features and merits of Current may be summed up as follows:—

1. It is the first workable pure script shorthand that has been brought out in England.
2. It affords the first satisfactory solution of the vowel problem, by providing separate symbols for them, which, though joined to the consonants, are subordinated to them, so that the vowels can be omitted without altering the general appearance of the word.
3. It is the first system which makes a systematic use of projection above and below the line of writing to indicate the different classes of consonants.
4. It provides a purely orthographic and a purely phonetic style of writing for concurrent use.
5. It discards not only thick and thin, but all other sham distinctions.
6. It is rigorously linear, so that it can be used for all the purposes of ordinary longhand.
7. It could be printed from moveable types with comparative ease.

It may also be observed that Current is on a strictly alphabetic and syllabic basis.

It may now be worth while to give a brief sketch of the development of my system.

When Bell's *Universal Steno-phonography* came out in 1869, I learnt it, and wrote it for many years. In 1883 I devised a modification of it which partially solved the problem of joined vowels, and in

which I unconsciously introduced several script elements. At the end of the year I became dissatisfied with the geometric basis of Bell's shorthand, and knowing there were German systems on a script basis, I looked through the plates in Zeibig's well-known History of Shorthand without knowing anything about the details of the German systems ; and set to work the same day to collect all the elementary forms I could find in the different systems of writing then accessible to me, especially Bell's script Visible Speech, with which I had been familiar ever since 1868. I at once hit on the device of using projection to indicate the different classes of consonants, and of writing the vowels small. The next day I showed my scheme to my friend James Lecky, who strongly approved of it, and suggested the distinction of two vowel levels, and made many other suggestions both then and afterwards, some of which are still part of the system, such as the use of the low stroke for *h*. By the beginning of 1884 I had fully elaborated the first stage of Current, which, for brevity, I call C¹. In this stage I aimed at universality and theoretical symmetry, which led me to keep up the distinction of thick and thin, and to provide characters for many sounds which do not occur in English.

After writing C¹ for more than a year, I began to doubt the soundness of the distinction between thick and thin, though I shrank from cutting down the number of my characters by one half. However, one day early in 1885 I tried by way of curiosity whether I could not construct a purely English system without thick and thin. The result was so much better than I expected that I at once discarded C¹ and set to work to elaborate C².

C² proved much more flowing and easy than C¹, but there was in it an awkward predominance of 'down-curves,' which made me try a re-arrangement on purely practical and statistical grounds. I thus in April, 1885, evolved the final stage C³, characterized by the complete subordination of theory to practice.

Meanwhile I had made myself acquainted with a variety of other systems, especially Gabelsberger's and Stolze's, from which I derived some useful hints, although my system is really independent of theirs, most agreements in detail being the result of accident or of the common script basis. But lest I should seem to deprecate the work of my predecessors, I hasten to add that I have a great admiration for the originality of Gabelsberger's system, of which Stolze's is really an adaptation—to some extent, a simplification.

The alterations made in the groundwork of Phonetic Current since 1885, though continuous, have been slight. Indeed most of the innovations that have suggested themselves in the last three years were rejected after a short trial ; and I think the system has now reached its highest point of development, although I feel that many of the details of contraction are still unsettled.

The orthographic system was devised towards the end of 1888, and has been modified but slightly since then.

In criticizing such a system as Current, it must be borne in mind that the same basis may be worked out in various ways ; although each basis has its own natural development. Thus those who are advanced enough to see the superiority of the script basis generally accept instinctively and without question a number of other principles, such as adequate vowel-expression and syllabic structure. Hence, in accordance with this last principle, such combinations as *st*, *pt* are in Current used only in such words as *still*, *apt*, not in *sit*, *put*, &c., as they would be in a geometric system. But they could be so used, and, if they were, Current could be made as brief as any geometric system—that is, if recourse were also had to thick and thin, unlimited position, ‘halving,’ and the other treacherous de-

vices of the popular ‘Pitfall’ system. So also it would be even easier in Current than in other systems to shirk the difficulties of contraction by reducing it to a few simple and comprehensive—though ineffective—rules.

In my exposition I have sought to combine brevity on the one hand with clearness and fulness of illustration on the other. The greater part of the book consists of a photographic reproduction of my own handwriting; the result, though not elegant, has the merit of showing how the system works in practice as opposed to copper-plate.

In conclusion, I wish to emphasize the fact that this shorthand, whatever its merits may be, is not an embodiment of crude theories hastily thrown on the world, but is the result of long practical experience, and incessant testing and revision, extending over nearly ten years. It was begun originally because I could not find that the existing systems were of any use for my purposes. And although necessarily imperfect, it certainly has fulfilled its purpose. Thus I wrote out the whole of my *New English Grammar*, which contains many isolated words in a great variety of spellings, in phonetic, interspersed with orthographic, Current; and the result was as legible as ordinary print, so that I was

able to copy it out in longhand with perfect ease and accuracy.

I therefore make my system public in the hope that it may be of the same use to others ; also that I may perhaps benefit by their criticisms.

But the satisfaction I feel in having at last accomplished what has often seemed a hopeless task is marred by the loss of my fellow-worker, James Lecky, whose untimely death in March, 1890, has deprived us of one of our most promising phoneticians and Celtists. And of the few others who took an interest in my enterprise nearly all are gone : of those disinterested workers at shorthand and phonetics, A. J. Ellis, W. R. Evans, and J. B. Rundell, not one survives.

HENRY SWEET.

SOUTH PARK, REIGATE,

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PART I



ORTHOGRAPHIC SHORTHAND

The Alphabet

The following is the elementary alphabet of Orthographic Current Shorthand :—

a b c d e f g h i j k l m n o p q r s t u v w z y x
 ~ 7 e 1 - l 7 o - 2 l ~ b a l p r e i = 2 C b ()

General Principles

Consonants are expressed by full-sized characters, such as e s, i t, vowels by small characters, as in er sit. i is a 'high-mid' vowel. Some vowels are written on the 'low-mid' level, such as o, as in er not.

The only consonant that is written small is l, expressed by low-mid ~ before vowels, by high-mid ~ after vowels, as in er lot, er salt.

The other consonants are distinguished by their 'projection'. 'Short' consonants, such as l, e, t, do not project at all. The 'long' consonants are either 'high', such as 7 b, 'low', such as e c, or tall, such as l A. Examples : re bin, er cat, er cab, re bitten.

If the vowel before or after a consonant is not

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written, the stroke is used to show the presence of a vowel — generally e — as in re else.

When two consonants come together without any vowel between, forming a 'consonant-group', they are, if possible, joined together without any stroke, as in re, where ls forms a 'ligature'.

If this cannot be done, they are crowded together, or written detached and close together, as in nu, nu Etna, or else 'grafted' together, as in ptn Camden.

But many consonant-groups are expressed by simple characters, such as c th in thin or. Such groups as st, ts are expressed by joining the loop of the s directly on to the t, as in st state ~ lets.

A consonant-character standing alone is used as a 'sign', that is, a contraction of some special word, or of several words pronounced alike. Thus l = to, too, two, c = the, which is however generally joined on to the following word, as in cgs the cat.

Some signs are made by writing 'in position', that is, raised or lowered above or below the line of writing. Thus raised l = it, lowered c = than.

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Vowels

: - e, ee. at let; or seen. Most medial (in the interior of a word) unaccented vowels may also be expressed by the short stroke : ew canal, ey sing.

: ~ i. bus, bus imitate.

: ~ a. ~ the a man. When convenient, may be written inside the curve of some consonants : de vain

: ~ y. yash gypsy. The shorter i may generally be written instead : ysh, ey city, w day.

: ~ æ. wif, wif phoenix.

: ~ e, ee. These characters are only occasionally written instead of the stroke, as in se true. Full e is often more distinct finally (at the end of a word) than the stroke, as in bw fine distinguished from fin be. Full ee is sometimes more distinct than the long stroke.

: ~ æ. bw Caesar.

: ~ u. bus minute. The second form is used when u is written detached, to distinguish it from o.

: a c o. as soul. Detached c = o!

: a w. Used only to express w after a vowel, as in as saw, as now. In all familiar words w may be substituted : aw, aw.

Lengthening a vowel-character implies preceding e :—

:— ei. as vein.

:— ea. as, as easy.

:— ey. as they. In most cases ei may be written instead : cr.

:— eu. as Europe.

:— eo. as people.

:— ew. as Carew. In most words eu may be substituted : u new.

:" is used to express ie, as in long piece. In the combination ieu the i is written separately, and the e is implied in the lengthened u : as lieutenant.

: o may be used to express oa : as oatmeal.

In the combination aa the two vowels must be

written detached : e.g. Isaac. So also in such combinations as very lying.

When a low vowel has to be detached after a high one, it is written immediately under the high one : your guard.

Arbitrariness

The following arbitrary marks, written like vowels, are used to express certain very common words :-

:- and. Compare the use of the hyphen (-) in ordinary writing.

∴ or.

∴ of.

Examples : ee - ee now and then; ee' ee' now or never; a bng - ey a piece of cake.

Consonants

The projection of a consonant-character shows the place in the mouth where the sound it generally represents is formed :-

The point (tongue-point) consonants are written —

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short: \underline{t} , \underline{d} , \underline{n} ; \underline{s} , \underline{x} ; \underline{th} ; \underline{r} . Examples: \underline{m} detain, \underline{v} seize, \underline{th} the rat.
 $t = \underline{\text{to}}$, two. $\mathfrak{t} = \underline{\text{it}}$. $s = \underline{\text{twice}}$. $\mathfrak{s} = \underline{\text{its}}$, it is (it's).
 $n = \underline{\text{on}}$. $\mathfrak{m} = \underline{\text{in}}$. $\mathfrak{s} = \underline{\text{id}}$. $th = \underline{\text{the}}$, thine. $\mathfrak{th} = \underline{\text{this}}$.

The lip-consonants are written high: \underline{l} , \underline{f} , \underline{v} ,
 \underline{m} ; \underline{lf} , \underline{v} ; \underline{w} (as in we), \underline{ph} . Examples:
deth problem, bit five, awl wolf, cavil sylph.
 $t = \underline{\text{but}}$. $f = \underline{\text{for}}$, fore, four. $m = \underline{\text{one}}$, won.

The back-consonants are written low: \underline{k} ,
 \underline{c} , \underline{g} , \underline{ng} ; $\underline{\theta}$ que (= kw), $\underline{\theta x}$ (= ks). So also
(y (as in you), \underline{j} , and \underline{sh} , because they
are formed further back in the mouth than the
point-consonants. Examples: \underline{y} king, coo cook,
ay going, or queen, \underline{ey} six, ayoy rejoice,
oyd youngish. $\underline{c} = \underline{\text{because}}$. $\underline{g} = \underline{\text{again}}$. $\underline{\theta} = \underline{\text{quite}}$.
 $\underline{y} = \underline{\text{you}}$.

The tall consonants indicate doubling of the
corresponding short or small ones: \underline{tt} , \underline{dd} , \underline{nn} ;
 \underline{ss} , \underline{xx} ; \underline{rr} , \underline{ll} . Examples: \underline{rr} ditto, \underline{rr} middle, \underline{rr} penny, \underline{rr} less, \underline{rr} buzz, \underline{rr} sorry,
 \underline{rr} tell, \underline{rr} silly.

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The other classes under which consonants fall are partly indicated by their form :—

hard: $\text{t} \underline{\text{t}}$ $\text{k} \underline{\text{k}}$; $\text{c} \underline{\text{s}}$ $\text{l} \underline{\text{f}}$

soft: $\text{d} \underline{\text{d}}$ $\text{b} \underline{\text{b}}$ $\text{g} \underline{\text{g}}$ $\text{s} \underline{\text{s}}$ $\text{v} \underline{\text{v}}$

nasal: $\text{n} \underline{\text{n}}$ $\text{m} \underline{\text{m}}$ $\text{ng} \underline{\text{ng}}$

Some of the consonants require special notice :—

h is generally expressed by the low stroke when initial (at the beginning of a word) : as hat. Non-initial h is expressed by o, as in oh!, the stroke being drawn thro the character, as with o qu, when convenient : ovl behlf. This character also forms part of the ligatures p kh, b ch, p gh, v rh, b wh : pu shan, bg cheque, nop laugh, vrh rhyme, br when. Medial h may be expressed by drawing a stroke thro the preceding character, as in nd, dd behave. j = how.

l has been partly explained under 'General Principles'. Long high — = eel, long low — = lee, as in ln feel, rn bleed, the stroke being prefixed to initial eel and added to final lee : — eel, — Lee, rn glee. After a long vowel the l may

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be lengthened instead of the vowel, as in zv veil. The stroke before low l must be written under the line : nz elect. l is also expressed by the upright s, which always implies a following vowel, expressing -le when final : bs mile. It is necessary when vowel + l is followed by a low vowel, as in bs felon, unless a break or contraction is made: bst, bs. ~ = all. ~ = always. n = below.

In the combination consonant + l + vowel the l may be implied by lengthening the stroke before the vowel : cl slip, cl float. Hence initial n may be used to express loa, as in nɔ load.

r when final or followed by a consonant is expressed by oo, which is run on to t, n etc : np terror, coo word, nr heart, roo burn. Before such consonants as s it may written as an upward loop run on to the consonant : coos curse, legn force. Final r always implies a following vowel: rh here. r is added to straight-stem consonants in the form of a 'back ring', as in a fr : er true, tar pride, gr green, st street. Consonants

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ending in rising loops add r as in B fr : Buy fruit,
bier phrase, vers Nimrod, vers creature. r is
simply crowded on after down-loop consonants such
as g sh : gives shrill. nr is best written grafted
r, as in ver Henry. o = her. d = perhaps. B =
from.

— Consonant-groups —

As we have seen, many consonant-groups are expressed by simple characters, not only when they express simple sounds, such as sh, but also when they express compound sounds, such as x. The following consonant-groups are also expressed by simple characters :—

r t t nt, mp, nk; s d nd, mb. v tent,
w lamp, y ink; bs find, wo number. t =
unto. t = into. s = under.

þ ht, s ks; ȝ bt; E ft, E ct. wh adapt;
ȝ debt; ȝ left, ȝ fact. ȝ is used to express
ght: ȝ bright. E ht = that. ȝ = about. ȝ = a-
gainst.

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'ff; y ck. Hello Pfeiffer; crys cackle.

s is prefixed to another consonant by means of a loop : p st, p sp, p sk; q sb, q sw; t sn, d sm, d sf, q sc, q squ, d sph. as stand, des spread, us task; ghs husband, xl swift; ae snow, des smoke, eads satisfy, qrs scale, qrs squint, dlr sphere. It is also added by a loop in s ts, d ts, j ks, j ts, d pts, g ths, and also w ls, j lls, d nds, z nts etc., and w rs. Examples: es sits, ct copse, vj butts, rds adopts, hs paths; mrs details, ljs fills, ea sends, ws lamps, vpo letters. s may be looped on to vowels also, especially oa, as in wo broad. s = les, z = res: vs miles, lr fares. Looping up such a character as n adds x, the 'cross-loop' being used to add s, so that o = nx, w = ns: dat bronze, exs sins, elo seems, ey sings, rho loafs. Cross-looping s, ss adds -es: wks loses, lf misses. n may be made into nes by looping up the cross-stroke: ex, ex sense, -s. When the loop is not convenient, final s is added by means of a 'back-hook' or any convenient hook that is not liable to be

taken for a vowel : w reads, c cabs, wz lights, wp , wz laughs, $\text{t}, \text{t}z, \text{tz}$ tests. Final hs , gs , ques are written o, g : cwo the Shah's turban, l.s for once M. le Boz's clothes. d = some, sum. d = twice

thr is expressed by e , as there is no er in English : ver thrice. So also thw is expressed by d : des thwart.

w is generally added by means of the 'forward ring', which is written either upwards or downwards as is most convenient : w up twitter, w dwell. b = between.

There are many ligatures which do not require explanation, such as w dz, N pph : wz adze, ellr sapphire. B br = above.

When a short consonant begins a consonant-group, it may be written raised, implying that there is no vowel between : leter, wlo nonsense, logn punctual, scie aesthetic. It is often convenient to write ntr etc in this way, as in tr entry = tr , mpr being written y , as in Hl empress. Some ligatures may be made by joining on below the line : vz depth.

In other cases crowding, detaching, and grafting must be employed : after crimson, etc songster, will nymph; also suffer, etc upper; after christen, etc actress.

Rising Consonants

Some of the consonants are written upwards as well as downwards, so as to avoid connecting-strokes. When these 'risers' are written detached, we graft them on to a horizontal stroke, thus 1 = rising b. Most of them are written only finally, and are employed chiefly in contractions.

2 rising th. w, no tenth, -s. ~ = although. 6 with.

1 1 rising r, b.

l rising f. l self.

l rising v. l selves. rd, rd love, -s. This character is used more freely than the other risers.

List of Characters

[Of some of the ligatures only a few examples are given
under the modifying element - Ad under a etc.]

a : ..	eo : e.	ee : ~.
æ : ..	eu : e.	m : l.
b : ɿ, ɿ.	ew : æ e.	mb : ɔ.
bt : ɿ	ey : u ~.	mp : ?.
c : ɿ.	f : l. l.	n : ɻ.
ch : ɸ.	ft : ɿ.	nd : ɔ.
chr : ɸr.	g : ɿ.	ng : l.
ck : ɿ.	gh : p.	nk : ɿ.
cr : ɸ.	ght : ɿ.	nn : l.
ct : ɿ.	h : o/. & beh-.	nr : a.
dr : ɸr.	i : ..	nt : ɿ.
d : r.	ie : n.	o : æ.
dd : ɿ.	j : ɿ.	oa : oo.
e : ~ /.	k : ɿ.	œ : u.
ea : ~ .	kh : p.	p : l. ɿ.
ee : ~ ~ .	kt : ɿ.	pf : ɿ.
eel : ~ .	l : ~ ~ s. ev <u>sla</u> .	ph : ɿ.
ei : ~ .	-le : s.	pt : ɿ.

$q(\text{u}) : \emptyset .$	$\text{spf} : \emptyset .$	$v : \emptyset . \emptyset .$
$r : \text{rrr} .$	$ss : \emptyset .$	$w : \infty \alpha ; \emptyset .$
$\text{dfr. } \emptyset \text{ fr.}$	$sw : \emptyset .$	$\text{b } \emptyset \text{ wr.}$
$rh : v.$	$t : i.$	$wh : b.$
$rr : \emptyset .$	$th : c. z.$	$x : b.$
$s : e. \text{ est. } \emptyset \text{ sw. }$	$thr : e.$	$y : " " ; c.$
$a \text{ sn. } \emptyset \text{ ts. } \emptyset \text{ do. }$	$thw : \emptyset .$	$z : z.$
$b, \text{ e } \text{ no.}$	$tt : i.$	$\text{b } \text{ nz.}$
$sh : \emptyset .$	$u : \infty \alpha .$	$zz : \emptyset .$

Contraction

The extent to which contraction may be carried varies under different circumstances. It is evident that familiar words may be more safely contracted than unfamiliar ones, altho even these may be contracted when they are repeated.

In contracting there are three main principles to be observed. 1) to keep the most sonorous and distinct elements of a word, that is, the accented vowels and the syllables that contain them, as when we contract

photograph into phot-gr-ph ʊəfɪl or phot-g-ph ʊəfɪl,
photographic into ph-t-gra(phi)c ʊəfɪk. 2) to keep, if possible, the beginning and end of the contracted word, as in the last example. 3) to keep the distinctive elements of a word, that is, those sounds or letters which distinguish it from other words with which it might be confounded; thus the i of sit is distinctive, because it distinguishes sit from sat and set, and should therefore be written in full, while two such words as quality and quantity are distinguished solely by their medial consonants l and nt: gw, gv.

The most obvious method of contraction is the omission of silent letters, that is, letters which are neither sounded themselves nor modify the sounds of other letters, as in the following examples:—

As bread, the people, n edge, - eye, wh double, ter mourn; cel stuff, coker suppose, ges ghost, nt lamb, lor foreign, wry, wry knowledge.

The substitution of a phonetic for an unphonetic spelling often shortens writing or makes it easier. Thus

it is convenient to write f for ph and gh in such words as dr sphere, bl phlegm, sl enough. So also R and s may be written instead of c(ch), as in e.g. secret, per school, eye success.

H should be dropped in all words which drop it when unaccented, such as him, im it. As H is dropped in all words in vulgar speech without causing confusion, it may be dropped in writing in all familiar words. It is especially convenient to drop it when not initial, as in the abhor, the apprehend, where the e is written in full to show that it is accented.

Any vowel or vowel-group may be expressed by the short stroke if the consonant-outline is distinctive enough, as in gd chasm, trl pseudonym, especially in unaccented syllables, as in the honour.

When unaccented vowels are dropped between consonants, these may often be joined together into ligatures, as in gne credulous, gny shilling, etc separate, etc opposite.

er, ir, ur final or before consonants all have

the same sound, as in serve, sir, fur; hence they can all be written alike with the simple stroke: sv, sr, fr. This allows us to shorten ier final or before a consonant into ir: bgr fierce.

A further step in contraction is the omission of sounding letters, whenever this can be done without causing confusion:—

Double consonants may often be written single, as in yo beggar, st upper, k being written for ck, as in ly, ly kick, -ing.

Inconvenient consonant-joints may often be avoided by omitting one of the consonants — either the one that is least easy to write or is least distinctive:

ss absent [ff assent], dr admire, rg object;
th attempt, ng tincture, wg, rg relinquish.

lpl magnificent; clst omnipotent, Hr pamphlet; rgs nonchalant.

r may often be omitted, especially in unaccented syllables: Hr prepare, rg telegraph. It is especially convenient to write ct for ctr, as in electric rg. r may often be omitted before a con-

sonant, as in coc southern.

m, b, mpr, nd, nt may often be shortened to m, n: resemble relv, important leas; rel ran-
dom, ure interest. So also — with dropping of r as
well — verer introduce. mbr, mpr may be short-
ened to mr: abn Cambridge, bo emperor.

Longer words may often be shortened by whole
syllables :—

Thus -ate may be dropped in many verbs, as
in ver abdicate, ll imitate, 2r ventilate.

Such endings as -ology may be contracted by
writing only their beginning and end with a distinc-
tive consonant between, analogy, for instance, being
shortened to ang. Other examples are: vegr demo-
cracy, car, carp theology, relv geography, leev phi-
losophy, care economy, leevr misanthropy.

Final c is so rare except in words ending in
-ic that most of these words can be contracted by
joining the c on to the next preceding accented vo-
wel, omitting the intervening consonants: ver physic,
urphotographic, leevr misanthropic. The ending

-cal may be expressed by adding low l; as in Urg physical, refr logical [refr local]. The -al may be omitted in such words as de practical, ce theatrical. Other derivative syllables may be added, as in Urg physician.

As v never occurs finally in English, final d may be used to imply contraction, as in bd positive, hd imperative.

As x is very rare initially, initial vowels can always be omitted before it : fl axion, fr excellent, flop extravagant, furr extraordinary:

So also cata-, cate- may be contracted to ct-, preter- to pt-, trans- to ts- :-

gat catalogue. gat, gat category.

surv preternatural.

st, & translate.

sub- may be contracted to sb :-

gag subject. gag substance, and, with contraction of the body of the word, gag; gag substantial. In this, as in other prefixes and endings, the stroke between it and the body of the word does not necessarily imply a vowel.

So, again, un- may be shortened to u-, uni- to ui- :-

as unseen, aps unkind, etc unhealthy.

all, al uniform, and universal.

When final y is written i, full final y may be used to imply the endings -ety, -ity, as in variety, deity, and, with further contraction, rty dignity, realty, etc authority. The y must be kept when an inflection is added : See abilities.

As ng does not occur initially, initial l may be utilized to express con-, com(m)-, as in lcontend, lb, lcomplex, lcommon. So also v=contra-, vo=contro-, vp=counter-, as in vprecontradict, vpocontrovert, vlcounterfeit.

Characters which are not required in ordinary writing may be used as contractions of prefixes and endings :-

Thus a st, d sp, q sh may be utilized to express Saint (S.t.), super-, circum- respectively :-
apost, aps St. John, also St. Paul's.

the superfluous.

qf, qh circumstance, -stantial.

Final ~ without an up-stroke may be used to express -able, -ible etc, as in hq~ peacable, n~ terrible, and ~ to express -bility, fm~ excitability, fm~ vulnerability.

J, = l n with the hook turned back, may be used to express -ion, -ssion, -tion : as union, ^{nation} vision, ls mission. Preceding lip-consonants are implied by writing the character high, like a p or m : red adoption, dec presumption. It is written low to imply a preceding c : y action, yj junction. The tall form may be utilized to express -nation : y mention. s may be hooked on, and other endings added : as unions, y actions, ns nationality.

J is similarly used as a contraction of -eous, -uous, so as to avoid breaks ; if the accented vowel of the word is written, intervening consonants may be omitted : pop gorgeous, m tedious, epj sagacious, eB, eej sumptuous.

O - a closed-up l m - may be used to express

The endings -man, -men (which are pronounced alike) so as to avoid inconvenient consonant-joinings, as in pl , p^{θ} gentle-man, -men, p^{θ} gentle-man's, -men's, p^{θ} Englishman

Another way of contracting prefixes and endgs is by the use of position :—

t: may be joined on to express not only in-, but also im- and the like-sounding unaccented en-, em- : v^{r} intend, v^{r} entire, v^{f} impress, v^{r} em-employ; v^{r} , v^{f} enthusiasm, -astic. imm- is best written i- : v^{r} immediate.

e : = dis-, des-, the s being written instead of d for the sake of easier joining : v^{r} dissent, descent, v^{r} distant, v^{r} display.

r - ly : v^{r} manly, v^{r} only; v^{r} really; v^{r} terribly, v^{r} ungentlemanly.

The following endings are contracted for the same reason as -man, but by position :—

:? -ward(s), the s being often dropped : v^{r} , v^{f} forward, -s, v^{r} towards.

:~ -ful : v^{r} useful, v^{r} successfully.

:¹ -ness : work hardness, com² usefulness.
 :² n 2 w -ment, -mentary, -mental, -mental-
ity : ag¹, ag² agreement, rud¹ rudimentary, fund² fun-
damental, inst² instrumentality.

Word-omission

The possessive pronouns my etc. may almost always, before self and own : ~ es'el, ~ es'6 or e
I saw it myself, I saw it with my own eyes.

to before verbs may generally be omitted, as in
(es) to 6s to you ought to know what to do.

Many other subordinate words may be omitted in quick writing, such as the, a, of.

Signs

Most signs are formed by giving fixed values to isolated consonants or consonant-groups. The raised signs all contain the vowel i : ' = it etc. Some of the contractions here given fall under the general rules already given.

This list includes only the most necessary

signs ; but others may be formed at pleasure, such as n difficult, w difficulty, P different, S enough, b full, a great, d possible, z short, t true.

The ordinary long-hand contractions may of course be used in shorthand as well : c though, so thro, b Mr., be Mrs., lfe Messrs.

about	3.	amongst	4.	either	5.
above	6.	and	7.	-	
after	8.	away	9.	for(e), four	10.
afterwards	10.			forth	11.
again	11.	because	12.	from	13.
against	13.	before	14.		
all	15.	behind	16.	had	17.
almost	16.	below	17.	has	18.
already	18.	beneath	19.	have	20.
also	20.	between	21.	he	~.
although	21.	beyond	22.	her, hers	o, o.
altogether	23.	both	24.	him	u.
always	25.	but	26.	his	e.
among	27.			how	j.

in	c.	perhaps	d.	together	r.
into	?			twice	s.
is	e.	quite	f.	two	l.
it	!				
		rather	v.	under	s.
neither	w.			underneath	sw.
nevertheless	w.	self	p.	unless	or.
nothing	v.	selves	q.	until	z.
notwithstanding	w.	some, sum	d.	unto	s.
		something	b.		
of	!	sometimes	dp.	wherefore	sp.
off	el.			whether, weather	6.
often, orphan	h.	than	c.	with	6.
on	i.	that	e.	without	6s.
one, won	l.	the(c)	c.		
or	!	therefore	d.	you	c.
other	o.	this	c.	your	o.
our, hour	p.	till	n.	yours	oo.
over	zo.	to(o)	l.		

— Free Contractions —

The high stroke / stands for any word. / stands for any group of words. These marks may be made more definite by prefixing the initial letter of the single word, or the initial letters of the chief words of the group, all the characters being joined together. Thus laudanum, stalactite may be expressed by ~, e respectively, or, if the context is clear enough, by simple /; and United States may be expressed by U.S., U.S., or by / alone.

A more accurate method of free contraction is writing the initial and final letters or letter-groups of a word detached and close together; thus ~l = laudanum, or any other word beginning with l and ending in m, ple, ps = stalactites etc, l~ = mahogany etc. When convenient, a final consonant may be written across the up-stroke of an initial consonant, as in ct = satrap etc.

SPECIMENS.

Of the following Specimens the first only is written in full, without any contractions. The first three Specimens are accompanied with transliterations.

A Psalm of Life.

TELL me not, in mournful numbers,
 “Life is but an empty dream!”
 for the soul is dead that slumbers,
 and things are not what they seem.

Life is real! life is earnest!
 and the grave is not its goal;
 “dust thou art, to dust returnest,”
 was not spoken to the soul.

Not enjoyment, and not sorrow,
 is our destined end or way;
 but to act, that each to-morrow
 find us farther than to-day.

Art is long, and time is fleeting,
 and our hearts, though stout and brave,
 still, like muffled drums, are beating
 funeral marches to the grave.

— ab-ab —
 If hui, u warber odo,
 "ab e mi u Dm ab!"
 bo or eon e mua eodo,
 o ay u mi bu ou el.

ab e mu! ab e us!
 o or gud e us y go;
 "rep co a, b rep maa,"
 he us lepe b or eon.

us agents, o us eorge,
 e do maa o o hui;
 ma u q, ai ug telefog
 bo ee hoco ai rama.

o e neq, o ab e luy,
 o do neq, carp eem o fud,
 af, ug teller ab, o luy
 burr luge b or gud.

In the world's broad field of battle,
in the bivouac of life,
be not like dumb, driven cattle!
be a hero in the strife!

Trust no future, howe'er pleasant!
let the dead past bury its dead!
act—act in the living present!
heart within, and God o'erhead!

Lives of great men all remind us,
we can make our lives sublime,
and, departing, leave behind us
footprints on the sands of time;

footprints, that perhaps another,
sailing o'er life's solemn main,
a forlorn and shipwrecked brother,
seeing, shall take heart again.

Let us, then, be up and doing

“or long for long el. life,
or wide el. life,
let us red, wide life!
we are el. life!

der le bier, es's bier!
m cr n h zern y m!
g - g r o n d y der!
m bier, m per eier!

nde el que le dí más se
lo que hice con este cuento,
so, estoy, y tú nos se
lecturas de creas el otro;

leets, at last recd
every one will cash in,
- lesson is always recd,
e.g., of my own opn.

me, a, r d o rey

with a heart for any fate;
still achieving, still pursuing,
learn to labour and to wait.

The House-dog and the Wolf.

A lean half-starved wolf happened to meet a fat, well-fed house-dog one bright night. ‘Good evening,’ said the wolf. ‘How do you do?’ replied the dog. After some conversation, the wolf remarked: ‘How is it, my friend, that you look so sleek? I’m travelling about everywhere, and working hard night and day for a living, and yet I’m always on the point of starvation.’ ‘Well,’ replied the dog, ‘if you want to be as comfortable as I am, you have only to do as I do.’ ‘Indeed, and what is that?’ ‘Why, nothing, except to guard the master’s house, and keep off thieves.’ ‘With all my heart; for at present I’ve but a hard time of it. The frost and rain, and the rough life in the woods is too much for me. I should be very glad to have a roof over my head, a warm bed, and a good dinner now and then?’ ‘Very well,’ replied the dog, ‘then you have only to come with me.’

As they were walking along together, the wolf happened to notice a mark round his friend’s neck. ‘What is that mark on your neck, if you please?’ ‘Oh, nothing at all,’ said the dog. ‘Nay; but do tell me.’ ‘Pooh! just a trifle; it is the mark of the collar my chain is fastened to.’ ‘Chain! you don’t mean to say they chain you up? that you can’t roam about

be very leathery;
very brittle, very
dry & white to grey.

— carry - car —

• me vlaet tel dat ds - ls, tel geerop
(fig uz. 'peet By', er c tel. 'v v (v ?' ztm
cnj. so d plos, c tel slags: 'e', b bs, e (neef
e en? 'l sdy ?' dör, - tyl uo uz - wl.
wz; - a 'l re - ders. Pds? 'G', ztm cnj, 'l
(ws 12 e fles e - d, (Dsl 12 e - 12? 'm,
- 61 e ?' 6r, o, fs 1 jor cheso eer, - /el onde?
'G ~ b, s; l u des ~ 2 l uo sl.!. obes - wl,-
crel vbi 'c lees e 1 lg l b. ~ g 2 zu jor 1 B.
reel do b, s, ~ tel n, - ~ peet ufp we - a? 'zu
G', ztm cnj, 'a (Dsl ual G b?

“e ar h̄ koff mej ro, c̄t̄l̄sk̄r n̄enḡdug
n̄e b̄a y. ‘k̄s ēt̄ h̄q ī q̄y, L̄c̄ L̄er?’ ‘oo,
o o ~’ er c̄y. ‘w;? r̄o n̄ h̄? ‘keo! ȳp̄-sh̄;
‘sh̄q̄. c̄q̄o h̄ f̄rē’ heur? ‘f̄re! (z̄s h̄r ver

where and when you please?' 'Why, not exactly perhaps. They think I'm rather fierce, and tie me up in the daytime; but at night I can go where I like. Then I have all kinds of titbits. I get the scraps off my master's plate; and I'm such a favourite that—but what is the matter? where are you going?' 'Good-bye,' said the wolf, 'I'm very much obliged to you; but I prefer liberty with a dry bone to luxury and comfort in chains.'

Characteristics of the Age.

The peculiar and distinguishing characteristics of the present age are in every respect remarkable. Unquestionably an extraordinary and universal change has commenced in the internal as well as in the external world—in the mind of man as well as in the habits of society, the one indeed being the necessary consequence of the other. A rational consideration of the circumstances in which mankind are at present placed, must show us that influences of the most important and wonderful character have been and are operating in such a manner as to bring about if not a reformation, a thorough revolution in the organization of society. Never in the history of the world have benevolent and philanthropic institutions for the relief of domestic and public affliction; societies for the promotion of manufacturing, commercial and agricultural interests; associations for the instruction of the masses, the advancement of literature and science, the development of true political principles; for the extension, in short, of every

a far (el? e (los' ro? br - br (Lien? 'br,
 los fes d. au ay u' ro brys, - u b' o' l'crosbys;
 Tu uz 'br ro br usq. au d ~ ya ~ m'ys. "y
 c q's el b' leos Lys; - u' es ~ b'ys u' - 161
 e d'ys? br n (y? "y'ys"; es c' b' l, "u' d'z
 ls shys; ; Tu d'lo n'br G u au z'ys + u'ys
 - les 'fys?

— ~~l'ys i c'ys~~ —

chrys - q'ys t'ys. chrys u' n' d'ro d'ys
 q'ys u'ys - u'ys p'ys e y'ys l'ys e b'ys c
 p'ys b'ys - c'ys. b'ys e b'ys l'ys. eys, c'ys
 u' y'ys c'ys p'ys. eys. u'ys p'ys. c'ys l'ys
 b'ys u' u'ys Lys, b'ys p'ys e b'ys. chrys
 b'ys b'ys p'ys d' n - u' d'ys l'ys e 17
 3 b'ys u'ys, u' c'ys u'ys l'crosbys. eys. u'ys
 l'crosbys. c'ys d' u'ys - b'ys b'ys l'crosbys.
 de - b'ys b'ys; eys l'crosbys. b'ys, b'ys -
 u'ys u'ys; eys l'c'ys. chrys, c'ys b'ys. u'ys
 - eys, c'ys. u'ys b'ys d'chys; l'c'ys l'gys. b'ys

egs · wry, - cay 3 · Dr ps · rsl, n e vbe,
 e bgs, - e blyp · os chs e · chs w. G ro
 les ar e w. cay eq n ces eggs n eis fys -
 yeg, G ro er e d yefn e ef hts p e gis d yf
 d n cays · chs. G ro n m e w ~ e n k -
 lyg hts, u q s hcs · hcs ps; G ro e u cays fys
 · q s - e p fys. n e p e l c ays n e l h
 2 7 n e tten hcs eq cay · u n e n rae.

cray - un

or he ays, u wqun b o eq el e hcs e g hys g bsp 2
 bsl bsw. 'en h uq', g h ar i clys, b o n uq o l,
 w s n b h y; l (20, "j uo 2 hcs j, - l e zu hcs".

'e' (chs, e l ?) e clys, e a e u o o s otr.

'e, - l bly G - u e', e or, eq - n e n o o ; ?
 or he u w l car.

clys a hys chs · an g eeq ento. or he -
 qy cato nco, b y n i 2 or n.

'bu oer q !' e or, - j uo n u . - j ay! -
 l ay !' - e or v l g ay. 'm - u e e ?' e or, - u

L. Burlegree.

"^c w e p e n l e q w ; en d y p ; I a m u m
l h s , - c g y z e b d e n g y s + a n , - h e n o n g f l G ' l
B s .

"^e w u d u d h e ; en cr ; u a r d u g u p a b i u w
d w : h u e e n i v e ; ' - j u e q p u t i d , l . e e n
u (d o e s u r w p . - o r j e e e d o t e d j g c u . a r
e o g , - n e e p ~ n n o . ' h u ~ l u e i q l (u h r .
y u ?) j y o n . o u t o , u h e ; (d u d u d p h u t o , - u
o r e s , u (u v d f . (h e u h u e i p e , l d u u u l
6 s e n g y z e b u d ; - u j h e , o r e e d e d o t e j
h e o r . a y f l u y ? c e y , t g c g y h e e u y . ' w u d
p y (u y a v) , e n c r , u j h e n u G c r o w h e , ' u
a t u j u u l u e ? I j u t h e n e u p p . ' u l b u l c
C a s , e n c r , u j u u l a y p ; I u u b u d , - e d (l i) .
e o r p h e d e d p h o , - m u u u e n o p e d o . e o r h o
j o o ~ e q . c y - f u t - e e e - h y p e . e m u l t o . ' e , a
e m ; e n c r , ' a u u u u b u e s d . - d , r , - r u j p y .
e , o r p e e ~ f u t , c y p . u c C a s I e p _ a t - f u t . o r e .
e w y l u w ; / u u - u g ? ! u o l u c y p . l g . d , ' (h e
f u t p r i u r g ~ u e r . o r u b o - h y p e . u l t o ; b u e t m u)

• 2 h lynn reg up, - a' yde o' mo. • em, r henn'-gost.
• 66 v d, e v j m h? *

Can do my best : or you can have a go at the
rest ; or I'll be at home - sleep late . or by 11 o'clock,
- when I am at home . - either (or not) the rest ? " yes .

'6 Ce, do - cps', ~ 2km; - e of Wadi ar. 1/2 km
E., - a or two + wry 3 c cars, - open th.^l.

'G a u u ples?' 'Haa!' er er, 'u m, I a, er.
a G b2 zoso, ~ u lpo; a p2 d2 dor ro, a a G.
rbs n6. C C G ees lpo' crw he am a cel, ~ he ga-
oy, - r u' (yos' e ly, - o' d ly t (w; t - er el
~ G ees al u lpo ro, & lu G t el u lpo. Uuuu, e
uto, n? Qs - eoo, ten i cer - hui, - Gs apos a
clpo re. neff, dff lpo, neff do c/s ~ eoo. junks,
uf lpo, Gs ~ junks ro & Gs. - uff hard mud
~, - eli dor .! . a G ~ zoso, - Var an zho; - e
~ n d?

' - ω 60012 - γψ'; en der. 3η γν.

u cehr w̄ ber ḡs d̄s? opp, & ε' d̄l̄s, - d̄p
• h̄p̄ he opp̄.

'e n̄ e t̄n̄', er or, bs ~ d̄r̄s; u d̄ l̄s, t̄ ε'
b̄ d̄s, - d̄s n̄ p̄? - e j̄ e s or' o d̄s, - n̄ b̄ e f̄
a ḡ e r̄ - 'e s n̄ b̄ l̄s e p̄t̄ b̄ - d̄h̄l̄, u d̄ e l̄s.
'e b̄ e l̄ c̄d̄h̄t̄ b̄ n̄ n̄f̄ l̄s c̄s. u d̄ e l̄s
d̄ b̄ b̄s p̄s b̄ s. b̄ e s n̄ b̄ s n̄ ~ b̄ e d̄p̄l̄,
~ d̄ s ~ ḡt̄ A; T u ~ Ḡ s n̄ s ε, 'es p̄n̄ i ḡ?

C w ~ ḡh̄. es we or w̄p̄ 'opp̄, b̄ a d̄s
b̄s e s w̄s, b̄o ḡ, - e s t̄s. 'e n̄ n̄ Ḡ, T u n̄ ȳ q̄
h̄e!'. 'ḡo!' q̄m̄ C, e n̄ t̄ȳ e Ḡ or, 'b̄ ~ ḡl̄ C'.

'u d̄ u l̄s, u d̄ ~ d̄ n̄r̄; er or; T u C, m̄o.
c̄ḡs n̄ d̄h̄l̄, - j̄ e e p̄ 2y; T 2y l̄s e b̄ e n̄y
e s s, e j̄ a q̄ e S d̄ b̄s, P.

'ḡa l̄s u p̄p̄ e v̄y n̄f̄', er C. d̄k̄s; e a v̄y c
v̄' c̄p̄.

'bs Ḡ, - u d̄ 2y e s', er or; 'e n̄y Ḡ: w ~ p̄
2ee; T u j̄ e ~ j̄ u 2 e v̄y, 'u j̄ 2 y p̄ 1? j̄ e u e y,
- j̄ m̄ u 2 y. 'd̄ ~ p̄q̄ q̄ e e p̄t̄, T u e d̄p̄, - u 1 b̄s
b̄ e d̄p̄. w b̄ e e p̄t̄ e h̄: n̄s h̄ u ḡ n̄ s n̄.
q̄y Ḡ opp̄, e ~ opp̄ h̄ 2! 'p̄ / s, / 'q̄z e !'

er er. - zet ey we; - d' huy! ⁴⁰ Tj nui q, o c
tpp G do. e j w u b u yc; - or u o u!

— eng-en tel ver —

er er er, s arl ue, e epp D ~ l heyp - jut.
ey. d' huy, zet G u u u, - ge u kue puy l chode.
'nug t' epp epp : d' huy elas. 'c tle alp e bo, np yu
w, e t, d' huy u. u en u epp.

huy e d, e t e u t D p. huy. d h. chod
ey, huy. chod huy, huy, - d' huy - ure. u ey
u huy t' u gey elas. huy, gey D ~ l chod u p. eyo,
elas. ey e t u e c by epp u h. eyo-huy. ee G D
l ey u u chod. c or ro, Berg, huy f u chod t' u d.
- d' huy chod. huy u huy u huy u huy. eyo,
t, u e u h u huy, u u u h. huy ey. eyo.
ee t' chod. c ro = epp u h u u e u u. e eyo
ter u eyo, Zeyo t' chod, - ey u u u. eyo t' chod.
or e t huy eyo-huy ey huy eyo t' eyo u u, - e huy
u chod. chod ey. c by Jey. t' ge Jey ey. eyo huy.

verso - but one lot. 'go' carrying us city - city - city.

now ee - boshoo my gal - cae, - mudi gate my cheer.
 o v lyze jhu D - nado e bae e cal, e nne DV, - e ly
 e ov. e lyz do ro, "hree m Dje, - u os - DV - abu
 - ab ov, - v lyze d yut, - er - h cuq, - e lyz - ues
 - a - G B, ten goo - ae n bae cuq P, - - yu - yu -
 am bae - bae - qm. - auer - e eee paa cuq u, - mudi
 ues h cheer. - Veen - jhu Dje - ov, - c bae - cal,
 - ov - DV, i c uo - curv bel H - nado, bae he 2 yu,
 ov, - 10 yu, bae he bae, cal, - 101 yu, bae he yu, DV
 h cal m i t". & yu yu, yu h cuq cuu do e' c
 zhu - "uuu huu" - auer.

' carrying her to me' idea: close yu, curv
 lhes, close carry - open wider n huu. aelv - cuo - ee
 e bae yu. to auv eeo e' yu - DV - e yu. 16i auv huu
 : 'cuu u', au uo yu', e den li G u, G uo yu. au
 lhes a yuu' yu lhes - DV se he u e ly cheer.
 cuo e' yuu G lhes - huu : yu G d l's 'uuu'.

the e au uuu' , cuo' h cuu - yu - uuu,
 'chf' - h - cuo ly - yuu : 'uuu' yu yuu i c
 yu - ap, 1 luu dhuu yu. close lhes - uuu, auv auv

· car wesp ait d' want i au m. · celire - e b
 ang' len. ~ carrys leb - ateg · by, bi c o tō neel
 lele lew y, - cæde reob au less, ths c ge G wort
 or ver · abz 251, 16 u nell i fer i ce, -, w y gne
were, 'hs ver zo i car agis he? celire e ~ le M-
 rof. ~ abz 252 u nell ylfr i oppe · ec; 1 no cest.
 abz u clis aas · ca, us cys ylfr · e hest ylfr
 abz ylfr ylfr ylfr G l : 'le le s ths, or. le fr ylfr
 ahs, ylfr u nell ylfr, us i b, ylfr - up, ths b re-
 en i do c ar he · less, do c ar he "

angst efer le sp' idh ly r of ylfr. u' en
 e le M, cyp learl of ylfr cęgns' on n date
 ylfr, G d leu m, d 'learl', - car u G le ylfr
 i d ylfr, ylfr G ylfr - "· ylfr leu."

carpe leu tibz cer ylfr · un : ciens · ys, car
 ays · ihu zerr am G i cerz · ylfr ver - cer n clis
 leste · au my b. us n leu ylfr ylfr, ylfr leu leu · ylfr
 l · car n leu us un n clis, ylfr ihu leu · ylfr
 ylfr · ciens · ylfr · "yler", V : ylfr ihu us cer
 ylfr G d learl less, "ho B hs, leu, - ylfr". ylfr ylfr · c
 learl ver · ylfr i cerb ld, G cerb ylfr B, - chrys ylfr

"*uethy im altheren*", *zuf* *e* *aff* *e* *de*. *or* *me* *tu* *ztn* *u*
cluso - *clif* *byp* *wr* *e* cren - *v* - *eg* - *cren* - *cren*
or - *he* *ju* *sys* *c* *de*, *z* *e* *z* *lebd*, *n* "clos" -
e *luso* *tr*, *luso* *a* *cler* - *w*; *all* *thf* *creat* *gr*
e *con* *gr*, *thf* *creat*

thf *im* *cren* *tr*,

ur *uth* *leg* - *zo*

ero *c*luso - *e* *hc*.

curv *luso* - *eg* - *eg* *e* *ce* - *im* *me* *leg* *tr* -
er *uz*, *er* *verap*.

PART II



PHONETIC SHORTHAND

THE SOUNDS OF ENGLISH.

As the ordinary spelling of English does not always show its real pronunciation, it is necessary to use a **phonetic** spelling, which we enclose in ().

Sounds are classed as **Vowels** and **Consonants**.

Consonants.

Consonants are classed according to the place in the mouth where they are formed as—

- a) **back**: (k, g), (ng) in *sing, think* (thingk).
- b) **front**: (y) in *you*.
- c) **point** (tongue-point): (t, d, n); (th) in *thin*, (dh) in *then*; (s, z); (sh), (zh) in *measure*; (r, l).
- d) **lip**: (p, b, m; f, v; w).

By 'form' they are classed as—

- a) **stopped** (stops): (k, g; t, d; p, b).
- b) **nasal** (ng, n, m).
- c) **open**: (th, dh; s, z; sh, zh; f, v), which are **hiss**-consonants, and (r, l; w, y), which are **vowel-like** consonants.

The stop and hiss consonants go in pairs of **breath** and **voice** consonants :—

breath : k, t, p; th, s, sh, f.

voice : g, d, b; dh, z, zh, v.

The nasals, vowel-like consonants, and vowels occur only voiced.

The vowel-like consonant (y) has nearly the same sound as the vowel (i), and (w) has nearly the same sound as (u) in full.

(h) is something between a breath vowel and a throat consonant.

Vowels.

Vowels are short, long, and diphthongic. In phonetic spelling long vowels are doubled, except (ə) in *fall*, and diphthongs are expressed by writing two different vowels together.

In the following list some of the vowels are bracketed together in pairs of short and long; but in English the long vowels never have exactly the same sounds as any of the short vowels. Thus the vowel in *sun*, which we write (a), really has a sound between (aa) in *father* and (əə) in *further*. Sometimes the nearest approach to a long vowel is a diphthong.

a as in sun, son (san).

aa „ „ father, farther (faadhə).

ai „ „ time (taim).

au „ „ house (haus).

æ „ „ man (mæn).

{ e „ „ bred, bread (bred).

{ ei „ „ tale, tail (teil).

- eə as in there, their (dheeə).
 ə „ „ together (təgedhə).
 əə „ „ fir, fur (fəə).
 { i „ „ city (siti).
 { ii „ „ see, sea (sii).
 { iə „ „ carrier (kæriə).
 { iiə „ „ here, hear (hiiə).
 { o „ „ follow (folo).
 { ə „ „ fall (fəl).
 { əə „ „ narrower (næeroə).
 { əə „ „ soar, sore (səə).
 oi „ „ boy (boi).
 ou „ „ no, know (nou).
 { u „ „ full (ful).
 { uu „ „ too, two (tuu).
 uuə „ „ poor (puuə).

There are also **triphthongs**, ending in (ə), such as (aiə) in *fire*.

Stress.

Syllables are uttered with three degrees of accent or **stress** (loudness) : **strong**, **medium**, **weak**. Thus in *contradict* the first syllable is medium, the second weak, the last strong. Strong stress is marked by (·) before the beginning of the strong syllable, thus (kontrə·dikt). We call such vowels as (ə) ‘weak vowels,’ because they occur only in weak syllables.

The Alphabet

General Principles

Consonants are expressed by full-sized characters, such as $t(t)$, $e(s)$, vowels by small characters, as in $\text{erw } \underline{\text{city}}$ (*siti*). Some vowels, such as ~, are written on the 'high-mid' level, others on the 'low-mid' level, such as (ai), as in $\text{ur } \underline{\text{night}}$. Long vowels are expressed by lengthening, as in $\text{erz } \underline{\text{seen}}$, $\underline{\text{scene}}$ (*siin*).

The only consonant that is written small is (l), expressed by low-mid ~ before a vowel, as in $\text{ur } \underline{\text{lit}}$, $\text{ur } \underline{\text{line}}$, by high-mid ~ after a vowel, as in $\text{ur } \underline{\text{tile}}$.

The other consonants are distinguished by projection. 'Short' consonants, such as l, do not project at all. Of the 'long' consonants some are 'high', such as l(lb) , some 'low', such as l(k) , and some 'tall', such as l(ash) . Examples: $\text{vz } \underline{\text{beat}}$, $\text{ey } \underline{\text{sick}}$, $\text{vf } \underline{\text{teach}}$.

If the vowel before or after a consonant is not written, the simple stroke is used to show the presence of a vowel - generally (e) or (ə): $\text{l } \underline{\text{ate}}$

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(ct), e^rv the city [note that the is generally run on to the following word].

If two consonants come together without any vowel between, forming a 'consonant-group', they are, if possible, joined together without any stroke between, as in he bleas, w_n little, h_n, n being 'ligatures'.

If this cannot be done, they are 'crowded' together as closely as possible, or written detached with the smallest possible space between, as in w_n, w_n bitten, or else 'grafted' together, as in ye anxious.

But many consonant-groups are expressed by simple characters, such as f (ash). Such groups as (st, ss) are expressed by joining the loop of the (s) directly on to the (t), as in or stile, style, ey sits.

A consonant-character standing alone is used as a 'sign', that is, a contraction of some special word or of several words having the same sound : t = to, too, two, s = twice.

Some contractions are made by writing 'in position' - 'raised' or 'lowered'. Thus raised ' = it, s = its, it is (its), lowered ' = than.

Letters and sounds are distinguished as initial, me-
dial and final, according as they occur at the begin-
ning, in the interior, or at the end of a word.

When we express short-hand outlines by ordi-
nary letters, we use (-) to denote the stroke, as in
dh-n = ce then.

— Vowels —

:-- 'short, long stroke' (e, ə ; ei) : u men, u
a pen; u name. When the short stroke expresses
(ə), it is written as short as possible. / by itself, de-
tached, = are, and occasionally a, which is generally
distinguished from are by being joined to the following
word in the same way as the. Medially all weak
vowels are expressed by the stroke, as in by phone-
tic, en settling.

The 'low stroke' is used to express (h), as in/
head, u hit, because (h) is a kind of vowel. / = how.

:-- 'high up-hook' (i, ii) : eɪ sit; eɪ seat.
Initial and final weak (i) are always written in full,
as in bi(imit) emit, eɪ city, distinguished from bɪ omit,

or sitter (smít, sits), medial weak (i) being expressed by the simple stroke. ~ = he. Raised (i) expresses the ending -ly: we merrily, it namely.

: ~ ~ 'low up-hook' (ai; aa) : ~ I, eye, aye, law mighty; but fast, or star. It will be observed that as there is no short (aa) in English, ~ is utilized to express the very frequent diphthong (ai). After some consonants — especially the high down-loop ð(v) — these vowels may be written inside the curve: do vast, go, ge shine.

: " " " " " 'double up-hook' (yu, yue; u, ue): wet unite, wet unit; puj cook, lue moon. In ordinary writing it is not necessary to lengthen the stroke of (yue): wi, wre duty. " = you. " = who

: ~ ~ 'high down-hook' (e; ei). These characters are only occasionally written instead of short and long strokes, but it is often useful to write them when special distinctness is required. Thus ~ is clearer than 7, which might be taken for (ab) as well as (eb). ~ is sometimes more convenient than the long stroke, as in Wt babe.

: ~ 'low down-hook' (æ) : n add, pl cab.

: ~ " 'double down-hook' (uə, uɪə; ʊə, ʊɪə) : ln fewer, rr dual, duel; ln poor. ~ = you are. n = who are.

: eə, ə 'high up-loop' (ɔ; ɔ) : eərə sorrow; est autumn. The first form of the short vowel — 'the round curve' — may be written initially, and is necessary when the vowel is detached, so as to distinguish it from o — the detached form of the down-loop o.

: ə, ə 'low up-loop' (aŋ; ou) : ə now; əl own. Detached ə = out. These vowels may be written inside the curves of certain consonants in the same way as (ai) : əs vote, əs, əs shout.

: o~, ɔ~ 'high down-loop' (ɔ; ɔɔ). The short vowel is written only in contractions, such as o her, being otherwise expressed by the simple stroke. The long vowel always keeps its shape when final, as in ɔŋcur. Before a consonant the curve may be straightened, as in ɔŋ, ɔŋ bird. Before t, n etc. the loop is joined directly on to the consonant, the stroke being shortened, as ⁱⁿ es assert, ɔn burn. Before an up-curve consonant it may be expressed by an up-loop

run on : ~~is~~ burst, ~~re~~ curse.

: \textcircled{oo} , or 'low down-loop' (a; ea) : \textcircled{or} dull; \textcircled{or} care,
 \textcircled{or} , \textcircled{or} airy.

: \textcircled{o} ; \textcircled{e} ; \textcircled{ee} ; \textcircled{eo} (ia, iia; aiə; oə, ɔə; auə, ouə);
 \textcircled{pro} carrier, \textcircled{pro} career; \textcircled{lo} fire; \textcircled{lo} follower, \textcircled{eo}
gnawer, Noah; \textcircled{eo} sour, \textcircled{go} , \textcircled{eo} shower; \textcircled{eo} lower.
(ɔə) differs so slightly from (ɔ) that it is generally written in the same way : \textcircled{ee} saw, soar, sore.

In the rare combinations (iio, aiəu) etc. the detached forms of (o, au) are used, as in very dolic.

Detached Vowels

In the rare cases in which it is necessary to write a low vowel immediately after a high one, the low vowel is written detached under the high one :
let Pompeii.

Vowels and strokes may be detached in other cases when convenient. Thus weigher may be written C \textcircled{e} or C \textcircled{o} .

Arbitraries

The following marks are written small, like vowels, to express certain very common words :—

:- and. Compare the use of the hyphen (-) as a joiner.

:- or.

:- an.

:- of.

Examples: $w\cdot cl$ now and then; $w\cdot v\theta$ now or never; $w\cdot pr$ an ear of corn.

Consonants

The place of a consonant is shown by its size and projection :—

The most numerous class of consonants — the voiced — are written short : $t\tau l$ (t, d, n); $e\sigma$ (s, z); $o\zeta$ (th, dh); r (r).

The lip-consonants are all written high, as being formed high up in the mouth : $t\tau l$ (p, b, m); $\ell\vartheta$ (f, v).

C (w).

The back-and-throat-consonants and the front consonant (y) are written low : 171 (k, g, ng); 0 (h); i (y). As (sh, zh) are formed further back in the mouth than (s, z), they are written low : 2 (sh), C (zh).

The tall characters are assigned to consonant-groups or compounds, mostly containing (sh, zh) or (y), such as 1 (ash), 7 (dzh), 1 (ny).

The form of consonants is shown by their shape:-

Breath stops are expressed by a 'sharp stem' or bar, to symbolize their sharp, hard sound and the stoppage of the breath : 1 1 1 (t, p, k, sh) : up typical, of touch. (ash) may also be expressed by the ligature y, as in yest Chichester. 1 = top, two. 1 = up. 1 = because.

The corresponding voice stops are expressed by rounding the tops of these stems to symbolize the greater softness of the voice stops, giving the 'down-hooks' 1 1 1 (d, b, g, dzh) : double, guide, ridge. (dzh) may be written y : judge.

τ = but. γ = again.

The consonants most allied to the voice stops are the nasals, which are accordingly expressed by inverting the voice-stop characters, giving the 'up-hooks' $\cup \ell \cup$ (n, m, ng), as in bey meaning. ι = on. ι = in.

The following table shows the relations of these three classes of consonants:

	point	lip	back
breath stop	$\tau \epsilon$	$\tau \nu$	$\tau \kappa$
voice stop	$\gamma \alpha$	$\gamma \beta$	$\gamma \gamma$
nasal	ιn	ιm	ιng

: \cup (ny) : wife union.

The breath hisses are expressed by up-loops, the corresponding voice consonants or 'buzzes' by down-loops:

	point	lip
breath hiss	ϵs	ℓf
voice hiss	αz	∂v

Examples: ϵl safe, $\alpha \tau$ visit. α = is. ℓ = for, fore, four.

(sh, zh) are reversed, the more easily written γ being assigned to the more frequent (sh), the tall

forms of these characters being used to express their combination with preceding (n) :

ʒ sh ʃ zh ʒ nh ʃ nh

Examples : get ship, run rouge; ʃ inch, exsing

As (dh) is very frequent initially in such words as the, then, it is expressed by the round curve c, wh is a good initial, but does not join so well to a preceding character. The breath (th) is expressed by o :

o th c dh

Examples : or thin, c then, ceo the south.

The stroke may be drawn through the middle of o, as in or thigh. Observe the distinction between o (thii) and o- (thei). o = thing. c = the, thee. c = this.

The two vowel-like consonants (y, w) are mainly initial and are therefore expressed by the 'flat curve' (c, which, like c, is best as an initial:

(w (y

Examples : cu wine; co year. The distinction between voice (w) and breath (wh) may generally be neglected in writing as it usually is in pronunciation; thus cu = whine. When necessary (wh)

is expressed by 6, as in 6er Whistler. (= one, won.
 (= you). The vowel-stroke before these characters
 is for convenience written flat: 7 away, a way, the
a year.

The likeness in sound between (r) and (l) is shown in the likeness of their symbols, (r) being ex-
 pressed by the 'double hook', (l) by the flattened double
 hook or 'wave', the tall 7 being used, similar-
 ly to l, to express (ry) or (ri) before a vowel:

r r ~ l 7 ry

Examples: very rearing, very lyric, 7m burial.

Initial (r) may be expressed by the flat curve c, which is however liable to be confused with c:
cr rain [cre the rain]. In English final (r)
 is always dropped except before a word beginning
 with a vowel; so, as in Shorthand we always write
 the shortest forms, we ignore final (r) altogether,
 writing not only pr card, but la far, even when
 a vowel follows, as in far away.

For (l) see under 'General Principles'. Long
 low — is used to express (lei), high — to ex-

press (esl) : ~ let, ~ late, has pleasant, has plate;
 or sell, or tale, tail, try Welsh, was Wales. A
 vowel-stroke is added to final (ei) and prefixed to ini-
 tial (eis) : ~ lay, has play; ~ ale, ail. When
 a high vowel is written before high ~, the length of the
 vowel is best shown by lengthening the wave of the
 (l), as in has feel compared with has fill. A vowel-
 stroke before low (l) must be written under the
 line : ~ a letter, ~ allay [not alm]. In some
 cases (l) is expressed by the 'stem-wave' s, which al-
 ways implies a following vowel. It is necessary when
 consonant + vowel +(l) is followed by a low vowel,
 as in bee malign, unless a break is made by
 writing bee. Final s expresses (ls), as in es seller,
cellar, es sailor, sailor. Initially it is utilized
 to express (il), so as to avoid inconvenient joints : ss
date, sule illumine. ~ = all.

(R), the open throat consonant, is expressed by
 the low circle o, but oftenest by the low stroke / . The
 circle is, however, sometimes more convenient, as in the
 combination (hei) : o & haste. It is also used to express

Scotch ch in loch ~.

Consonant groups

As there are more simple characters than are required for the simple consonants, the superfluous ones are used to express consonant-groups. Of these, the tall characters have already been described.

As the 'indented down-hooks' > etc., and the 'back round curves' > etc. are good finals and bad initials, they are assigned to the groups (nt, nd) etc., which never occur initially, the sharp ending of > symbolizing the sharp (4):

>> (nt, mp, ngk) >D (nd, mb)

Examples: >went, >empire, >ink; >send, >nimble. > = unto. > = into. > = under. The low back round curve being inconvenient, (ngg) is expressed by looped-up (ng): >linger, >tangle.

2 (kw): >quick, >liquid. 2 = quite.

2 (ly): >alien, >value.

The combination consonant + (t) is expressed by waving stems and notching curves:

ſ ſ (pt, kt) t q (mt, ngt) E z (ft, sht)

Examples: vt apt, vq tack; vr empty, vq instinct; vq left. These characters are used chiefly where the t is radical, that is, forms part of the body of the word.

Combinations with (s, z) are expressed by loops:

r p p p (st, st, sk, shk) s d g (ss, ps, ks) d g (pts, kts)
~ (lz). Examples: v1 state, v2s quartz, quarts; vq speak, vq copse; vq sky, vq six; vq mischief; vq adopt, vq tracts; vq tells, vq tales.

As there is no such combination as hiss + (s, z), the loop after hiss-consonants is used to express weak vowel + (z): j (shh-z) : vq riches, vq teaches.

q 2 (rb, sw) a d d (sn, sm, sf). Examples:
vq husband, vq swift; vq snow, vq smoke, vq sphere.

d = twice. d = its, it is. d = some, sum.

Consonants ending in an open loop add (s, z) by looping up the curve. As a general rule the simple

loop means (z), the stroke being drawn through the curve to express (s), thus b (nz) is (ns). Combinations in which (z) is impossible are written with the simple loop, such as b (fs).

• b b b (nz, mz, ngz) a d (ndz, mbz) b e (fs, ps)

Examples: es sins, pbs crimson, ey sings; ea sends; re b laughs, re b lifts.

In the following ligatures the loop implies weak vowel + (z) :

• b b b (s-z, zh-z, nh-z) b b b (ng-z, ly-z, ri-z) & (l-z).

Examples: b b misses, b g measures, r b ranges; e b sinews, d g values, v f terriers; e s sailors.

Such groups as (kst) are expressed by adding the 'notched double hook', which is looped up to add (s) :

r r (kst, dst) p ss (ksts, dsts)

Examples: r p, r p s text, texts, l k s midst.

Radical (dz, bz, gz) are expressed by the ligatures v, b, p : r v adze, r p p zigzag.

(r) is added to stems in the form of a 'back ring' :

$\alpha \ddot{d} q$ (hr, pr, kr) $\alpha \ddot{z} q$ (dr, br, gr) $\alpha \ddot{d} \varphi$ (str, spr, skr) $\alpha \ddot{z} \varphi$ (zhar, dzhar). Examples : $\alpha \ddot{z} \varphi$, $\alpha \ddot{d} \varphi$ wide, $\alpha \ddot{z} \varphi$ secret; $\alpha \ddot{d} q$, $\alpha \ddot{z} q$ bright, $\alpha \ddot{z} q$ green; $\alpha \ddot{z} \varphi$ street, $\alpha \ddot{d} \varphi$ spread, $\alpha \ddot{z} \varphi$ screw; $\alpha \ddot{d} \varphi$ treachery, $\alpha \ddot{z} \varphi$ drudgery. $d = \text{perhaps}$. φ (kr), ϑ (mr), β (ndr) etc. are less convenient, and are generally avoided by contraction.

The combination up-loop consonant + (r) is expressed by adding the 'circle-loop' :

β (mr) ϑ (nggr) θ (fr) $\beta \beta$ (zhar, nzhar)

Examples : $\alpha \ddot{z} \beta$ Nimrod, $\alpha \ddot{z} \theta$ angry, $\alpha \ddot{z} \theta$ free; $\alpha \ddot{z} \beta$ treasury, $\alpha \ddot{z} \theta$ injury. $\theta = \text{from}$.

After down-loop consonants the (r) is written in full, crowded on :

$\alpha \ddot{z} \varphi$ (vr, shr) : $\alpha \ddot{z} \varphi \alpha \ddot{z} \varphi$ reverend, $\alpha \ddot{z} \varphi \alpha \ddot{z} \varphi$ shrill.

Consonant + (w) is expressed by adding the 'forward ring', which is written upwards or downwards as is most convenient, (kw) being written γ :

$\beta \varphi \gamma$ (tw, skw, dw).

Examples $\alpha \ddot{z} \gamma$ twitch, $\alpha \ddot{z} \gamma$ square, $\alpha \ddot{z} \gamma$ dwell.

(mf) is written \textcircled{v} , the second element being a slurred (f) : $\textcircled{v}f$ nymph, the emphasis.

The other consonant-groups are expressed by simply joining their elements.

The (l)-combinations have been already described. The following are additional examples: $\textcircled{w}l$ level, $\textcircled{w}s$ splendid, $\textcircled{w}h$ helmet, $\textcircled{w}r$ wealth.

$\textcircled{v} b \textcircled{v}$ (4th, pth, dth) $\textcircled{v} b$ (nth, nth) : $\textcircled{v} \textcircled{e}$ eighth, $\textcircled{v} b$ depth, $\textcircled{v} b$ breadth; $\textcircled{v} t$ tenth, $\textcircled{v} t$ length.

(thr) is written $\textcircled{v} \textcircled{r}$, as in $\textcircled{v} \textcircled{r}$ thread, $\textcircled{v} \textcircled{r}$ thrice, there being no (sr) in English, which this ligature would otherwise represent. So also the rare (thw) may be written $\textcircled{v} \textcircled{l}$, as in $\textcircled{v} \textcircled{l}$ thward.

(y) is added to a consonant in the double hook form crowded on, as in $\textcircled{v} (dy)$: guye guardian.

(w) may be added in the same way, thus (bw) may be written $\textcircled{v} \textcircled{w}$ as well as $\textcircled{v} b$.

In groups beginning with short characters these may be raised, implying that there is no vowel between, as in $\textcircled{v} \textcircled{e} \textcircled{e}$ anthracite, $\textcircled{v} \textcircled{y} \textcircled{e}$ aesthetic.

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So also (nt, mp, ngk) may be written 4, 4, 4, especially in the combination (ngt, ngkt), as in rob defunct.

Inconvenient joints may always be avoided by breaks or grafts, which are necessary in some combinations, such as (ngst, ngsh), as in eye songster, eye anxious.

— Rising Consonants —

In order to avoid unnecessary connecting-strokes the high, and some of the short, consonants are provided with rising forms, which are generally written only finally, being used chiefly in contractions. Most of the 'risers' join best to an up-curve character; some of them cannot be written at all after a stem. When risers are written detached, we graft them on to a horizontal stroke to distinguish them from the ordinary descending consonants. The following are the short risers, which are joined to vowels as well as consonants :

1, rising (dh), is used also to express (x) : G with, ~ although; v knows, nose, noes, bwd pities, vwd borsrows, ~w lies.

1, rising (4), expresses inflectional (4, d, id) : bw felt, bw filled, bw pitied.

The following are the high risers, which cannot be added to high vowels or high mid (l) :

1, rising (h), is written as upright as possible: w/telescope.

1 rising (b) : +D tribe, +D tribal.

l, rising (f), is not quicker to write than descending (f), and is therefore used only in contractions, such as v enough, v self, v selfish.

1 rising (v) : ~D alive, vlg defective; v selves.

l l, rising (m), may curve either way : V time, VV kingdom.

When a character is added to a riser, a break must generally be made, as in v roomy, except when inflections are added (see next section).

Finals

As there are many forms which are easy to write in themselves, but cannot be joined to a following character, these 'finals' are assigned to the inflectional endings (s, z ; 4, d ; ing).

The (s, z)-loops have been already described. The (z)-loop may be added to vowels in the same way as to (n) : two stars, two sores, soars, saws. After down-curve vowels the loop is turned the other way : too cares. This loop is chiefly added to long vowels, z being generally written after short vowels — always after up-curve vowels — for the sake of distinction : ew settees, ew cities.

After ə, ɔ etc. the loop is modified thus :

ə ɔ ɒ ɿ (z-z, v-z, sh-z, nsh-z) ʌ p (ps-z, ks-z)
 ɜ ɒ ɿ (nts, mps, ngks) & (ngg-z) : əs houses, ɔt leaves,
bz fishes [bz fishers], ɿ inches; ʌt corses, ɒp ta-
xes; vz tents, ɒs stamps, ɛz sinks; bz fingers.

In some combinations the loop is made into a back or downwards hook :

2 2 2 2 (dz, bz, gr, dzh-z) & 3 3 (4ths, dths, nth):
 e.g. adds [əd^zəd^zz], ʃt^z cabs, r^z dogs, t^z judges;
 r^z depths, r^z senths.

Final (ths, khs) are written e.g.: b^z myths,
 e.g. lochs.

Special ligatures are provided for (nt-z, nd-z)
 etc., to avoid inconvenient joints:

3 3 3 (nt-z, mpt-z, ngk-z) ɔ ɔ (nd-z, mb-z):
 e.g. centres, t^z tempers, r^z anchors; e.g. cinders, t^z
members.

As we have seen, inflectional (t, d) are ex-
 pressed by 1 after vowels and ~. After up-
 curve consonants the 'back down-stroke' is written:
 e.g. fined [fɪnd], e.g. seemed, e.g. winged, a.g.
sniffed, e.g. sifted, r.g. rouged. This stroke is al-
 so written after vowels - especially long up-curve vo-
 wels: e.g. stored, e.g. starred, e.g. owed. Otherwise
 the 'flat stroke' is used: e.g. suited, r.g. risked, e.g. seized.

Inflectional (ing) is expressed, when convenient,
 by the 'rising back-tick': e.g. sitting [əg^z sɪt^zɪŋ], b.g.

The risers are modified by inflections thus:

s, z: 1 ps 2 bz 3 fs 4 vz 5 ms 6 x-x

d, t: 1 2 f 3 4 ↗ 5

ing: 1 2 f 3 ↗ 4

ə: 1 R 2

Implied Characters

(l) + high consonant is expressed by raising the (l): 1 lip, 2 limited.

(a) followed by a short consonant is expressed by lowering that consonant, the stroke being lengthened to express (aa): 4 none, 3 bad; 4 tart, 2 bard. After a low consonant it is better to write the vowel, as in you garden, as lowering would obscure the line of writing.

In the combination consonant + (l) + vowel, the (l) may be implied by lengthening the stroke before the vowel: e4 slip, f4 climb, 2e1 blot. Lengthening the stroke before (x, u, a, e) gives ~, ~, ~, ~, and as these are not used as vowels,

they may be used to express (lx, lus, la, les) initially as well as after a consonant: ~ land, ~y black; ~ lure; ~ luck, ~y pluck; ~ lair, ~, ~ laird.

But as final (li) is expressed by /, a long stroke before final (i) may be used to imply (r), which gives a convenient way of writing such ligatures as (nr, ndr), & being liable to confusion with o-(th): ~ Henry [~ Henley], the memory, less boundary.

Medial (h) may be implied by drawing a vowel-stroke through an initial consonant: ~D, ~y behave, behaviour. The same method is used to express two vowels, one of which is stressed, as in fee chaos and the contraction of create.

(s,z,th) before a high consonant are implied by raising the preceding vowel: ~e isthmus (isməs), ~y cosmic, ~t rhythm. (e,x) are expressed by a short stroke detached from the preceding consonant: ~chaos, ~t mesmerism.

Contraction

Contractions make the writing quicker and more compact. We contract not only by omission, but also by the substitution of easier characters of similar sound. And in contracting we try to get rid of the difficult elements and keep the easiest ones. The ease of a character depends partly on its brevity, partly on the way in which it joins to other characters. Although short characters and short strokes are generally easier than long ones, complicated characters are often easier long than short; this is why we exclude 3 from our alphabet, while admitting the long 3̄. The sharper an angle, the easier it is; but blunt curves are easier than sharp ones. Hence such an outline as $\sqrt{1}$ is apt to become $\sqrt{1}$, while $\angle \angle$ tend to slur or 'degrade' into $\angle \angle$; so that obtuse angles are not used at all, and right angles very little in good systems of writing. The most important principle in joining is to avoid reversal of direction. Thus el , el , ad , ry are much

quicker and easier than erl, edl, etc etc. Hence it is easy to avoid the sharp curve in V by writing W. Hence also we write I after up-curves, as in nd alive, J after down-curves, as in rd dove.

There are different degrees of contraction, varying in definiteness. In Mr.B., B. is a free, Mr. a fixed contraction. Of the fixed contractions of Current Shorthand, some — called general contractions — can be brought under general rules, while others — the special contractions — have to be learnt one by one. The special contractions include sight, or contractions of separate words, and contractions of prefixes, such as sub- and endings, such as -ness, which we include under 'limb'. Limb-contraction brings out the 'stem', or body of the word, more clearly, and makes it easier to contract it.

One general rule of contraction is to keep the most prominent elements of a word. The phonetically prominent elements are the strong (accented) vowels, and the syllables that contain them. Thus in photograph, photo-graphic, photo-graphy the most

prominent syllables are (four, grace, to), and accordingly we contract these words into fo, græ, to respectively. From another point of view the most prominent parts of a word are its beginning and end, whether strong or weak, which, accordingly, we keep as often as possible. All these conditions are fulfilled in such a contraction as never idiosyncrasy.

The other main principle is to keep the distinctive elements of a word, that is, those characters by which it is distinguished from other words of similar sound, especially when they are liable to be confounded with it through similarity of meaning. Thus we cannot distinguish sit from sat without writing the vowels, while in bring and brought the consonant-skeletons are enough to keep the two words apart. It is evident that the rarer a sound is, the more distinctive it is; thus it would be easier to find out Mr. Z. than Mr. S.

It is evident that all these principles cannot always be harmonized, and that in practice

we must often sacrifice one to the other, especially when we have to provide a number of signs combining utmost brevity with perfect distinctiveness.

General Contractions

Vowels

The first stage of vowel-contraction is to express (e, ə) and medial weak vowels generally by the short, (ei) by the long stroke — contractions with which we are already familiar. When the consonant-skeleton is distinctive enough, other strong vowels may be expressed by the short stroke, especially (ɛ), the vowel nearest to (e). Thus p = cap, and also cape, keep, cope, coop, whenever the context is clear enough. We call such outlines as p, u = net, night, note etc. 'neutral outlines'.

It is often convenient to shorten the long stroke, and this may be done whenever it does not cause confusion, as in g change, b failure.

The vowel-stroke may always be omitted be-

fore characters denoting non-initial sounds, such as (ks) in accept, etc.; and after non-final ones, such as (r, ry, ny, lə, ngg, mbr, stsh), as in r error, rl terrier, er sinew, es cellar, rf linger, U member, lf posture. Also in many isolated words: initially in or annoy, o allow; finally in el nature, er nausea; initially and finally in el anatema; even strong vowels may be dropped, as in ors athlete. Always after an: ur an enemy.

It is especially desirable to get rid of a vowel-stroke when two vowels come together. The vowel of (-ing) may be ignored after a long vowel or diphthong, as (ng) never occurs in this position: erq seeing, erq sighing. When two weak vowels come together medially, one stroke is generally enough for both, as in re arduous, gl axiom. When a strong and a weak vowel come together, it is, of course, best to drop the weak one, as in rf archaic, rd naive, le poem, le poet; unless the weak one is initial, as in re hiatus [see under consonants].

A weak vowel may often be dropped between two consonants so that they are joined together into a ligature. Such contractions are especially useful in doing away with the necessity of writing s : one credulous, m, m rely. Final (l) preceded by a weak vowel should as a rule be written low, as in *elf* celestial, the high final (l) being written only after a strong vowel, as in *er personnel* distinguished from *er personal*, or when a weak vowel is distinctive, as in *er stipulate* distinguished from *er stipple*. (r) also lends itself to this kind of contraction, as in *use vigorous*, *ur marine*. Examples with other consonants are *ot opposite*, *th repartee*.

(aɪ, aʊ) may often be shortened to (ai, au) : *es science*, *or towel*. (yʊ, u) may always be written (yu, ue) before (r) : *lure tourist*.

As there are special ways of writing inflectional (z), full final ə may be used to express the ending (-air) : *to baptize*, *us idolize* [*us idlers*] ; *es civilization*, *es generalize* [*or general*].

For a similar reason (-tymed) may be shortened

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to (4-d) or even (-d) : *syn rectitude*; *ans latitude*,
ever solicitude, an exactitude [*an exact*].

As (f) is rare finally, it may be used to express the ending -fy : *sol horrify*, *sl pacify*, *bl modify*. The c which appears in derivatives of these words need not be written : *sl pacificatory*, *sls pacification*.

Consonants

It is a general rule to omit (h) in all words whose weak forms drop it in speech, such as Re, bis, written ~, ². As it is dropped in vulgar speech entirely, it may be dropped in writing also in all familiar words.

(y) may often be dropped after a consonant, as in *gr angular*, *rebs recipient*.

(r) after a consonant may often be dropped, especially in weak syllables : *Non prepare*, *dod preserve*; *the caprice*, *epr sacred*. This omission is especially convenient in (ntr) etc., and when (fr) is followed by a low vowel : *re entry*, *re doctrine*; *bu re frugal*.

Inconvenient consonant-groups can often be lightened by dropping one of the consonants :—

(g)n: ye ignore, stops repugnant.

(g)n: we dignity, even signal, evil signify.

m(n), m(f), m(w): for chimney, its remnant;

see emphasis, the pamphlet; We memoir

n(m): we enmity.

Difficulties may often be got rid of by substitution.

Thus the tall consonants make bad initials, because they obscure the line of writing. Hence initial (dzh) is regularly expressed by the unambiguous (zh), which can also be written non-initially in most words, the choice between it and / depending mainly on curve-direction: or joy; ere siege; re dudycorn. So also (sh) may often be written for initial (tsh), as in ye chill.

Non-initial / is easy, and should always be written except where ease of joining calls for z, which is especially the case after (r, k), as in per capture, up lecture

s(4): even aerostant, yet custom, yet costume,

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cer sustain, ver mystery, vere mysterious.

sfr) : ver apostrophe, vere boisterous, ver magistrate,
ver restrain, res restraint

(n)s : ver nonsense, esse censorious.

sfh) : ver aesthetic, ver anæsthetic.

Final (st) may often be expressed by the cross-loop, especially after (sh), where it gets rid of an inconvenient joint : ps^o colonist, ps^o colonists, v^o linguist; s^o digest, h^o apologist. If a full consonant is added, the short loop must be used : sf^d digestive, sf^r register.

The loop may also be used to express (ns), as in
v^o diligence, s^o divergency.

nf), nf(l); mf), mf(b) : v^o sentence, ver maintain;
v^o random; tele romantic; b^o emperor; eh assemble,
eh^r symbol, cymbal [h simple], v^o Cambridge.

(m)pt, (m)ptA(r); (ng)k^t : ver empty, estl symptom;
h^o peremptory; f^o adjunct.

ng(g)l : ver angle, f^o top, f^o bungle.

(kw) may be extended to (ngkw, nggw), as in v^o by
relinquish; eh sanguine, v^o language.

s(k)w : ver square, ver equall.

th(w) : os thwart [θ thought], os Thwaites.

The weak ending -ate may generally be dropped, especially in verbs, where the (t) is changed to (sh) before the derivative endings -ion, -ation, and is dropped before other endings. Hence we may write *tele* or *tel* abominate parallel with *tele*s abomination, *tel*n abominable. So also by affiliate, pr accelerate, m delineate, ss hesitate, ts imitate, w renovate, Tr ventilate; prl accumulate, w^l deliberate, vt nominate, T^l obliterate, vbe remonstrate. The ending must of course be kept in such words as ds personate [*de person*].

As initial (z) is rare, it may be written for (iz-), and (riz-) may be shortened in the same way when there is not any danger of clashing : see exhaust, sv^l exhibit, at examine, w^l exaggerate, n exact; ss resent, svd reserve, w^l reservation, so result.

Final (e, æ) in words of more than one syllable are used to imply final (k, kk), which seldom require to be distinguished : pr academic(al), pr^l cosmetic, sv domestic; ln emphatic, np dogmatic, ln pedantic;

or sceptic, or eccentric, or graphic. Final (ə) may be used in the same way when it does not conflict with weak (ə) : No diabolical, etc symbolical), or chaotic, no logic. -al may be added by means of low-mid ~, detached if necessary : One fanatical, no logical.

As (i) cannot well be used in this way, (ik) is written: My empirical, by pacific, my scientific. -istic is made into (ish, sk) : exp statistical, exp statistics, exp fatalistic, exp linguistic; up realistic [in real]

As the combination (ryuu) does not occur in English, it may be used to imply contraction, as in we reduce, we refuge, we refuse.

(r) may often be dropped medially after (es, us) and the other diphthongs ending in (ə) : or airy, my boorish, my luring, lay firm.

— Word-omission —

The personal pronouns my etc. may almost always be omitted before self and own : see I el, see I Goo
I saw it myself, I saw it with my own eyes. To after a verb may often be omitted : as is G + you ought

to know what to do. Many other subordinate words may be omitted in quick writing, such as the, a, of, and.

Special Contractions

The most unmistakeable special contractions are those which are formed by writing ordinary characters in position, or by characters which are not used in ordinary writing, such as —

°(ə) ɔ(ngg)]

ʒ ʒ ʒ E ε (bt, gt, vt, wt, yt) ʃ ʒ (opt, skt)

a d q d (st, sp, sh, shh) d æ q (sm, ss, s2h)

ə (d) ə ə (sr, ss) 6 6 6 etc.

6 6 (wr, kwr) etc. b ʃ (prt, 4mp) etc.

together with others whose form does not suggest any definite sounds :—

o o o i i)

and the 'loop-risers' b b b .

Others are formed by using ordinary characters in positions (initial etc) where they do not occur na-

surally, and assigning special meanings to them, as when *l*(ng) is used as the prefix con-, *o*(h) as the ending -hood. Initial — and final — are utilized for special contraction. Initial *g* is taken as (sl), and used for the prefix sub-.

Limbs

As the junction of limb and stem often gives rise to consonant-groups for which no special ligatures are provided, we make it a rule that the stroke between them does not necessarily imply a vowel, as in *the submit*, *vt redness*.

Prefixes

There are several ways of contracting the stem after prefixes. Short stems are generally contracted by writing only the initial consonant or consonant-group, as in *le distant*. But the initial consonant is often omitted, as in *I observe*. Initial (*st*) of the stem is often written (*s*), as in *le substance*.

altra- o: over ultramarine

an- o: over unseen, over, or unless. Vowels and (h) + vowels may often be dropped: over unending, over unhealthy, or unhappy [to happy].

ab-, ad- i: off adjunct, off abdicate, or absent,
or absence; off adverb, off adverse, off adversary.
ab- may be written in full before (r, l), as it then
forms good ligatures: off abrogate, off ablative.

amphi- i: so amphitheatre

anglo- o: eye Anglo-saxon

anti- r: over antipathy, or anticipate.

dia- r: over dialect, over dialogue.

dis-, diz- ə: go descend, go descent, go descent,
go despair; go distant, go distinguish. The prefix must
be detached or written in full when followed by a
low vowel, as in ear, real disown.

dzhakata- ə: gods juxtaposition

eks-, iks- j: go excell, go excellent, go excite;
go eccentric, go explode, go extreme, go extraordi-
nary.

ab-, ad-, ag-, ak- o: over to absent [or absent],

or obtain, or abuse, or (to) abuse; or (to) object [or object]; also admire; or acknowledge; or agnostic. (abl., abl.) may often be written (br., bl.), as in 21, 24 obliterate, 26 oblige. These prefixes may sometimes be dropped entirely, as in of advantage, or adversity [See adversary].

hetero- -o: or heterodox.

homo- -o: or homo homogeneous.

homoio- -o: or homo homoeopathic [See homœopa-
thy].

in-, im- -i: or intend, or impress, or enquire;
or inhabit, or inferior. May sometimes be lowered before low vowels: or inundate, or enhance.

into-, intro- -i: also interfere, also interfer-
ence, or introduce.

haunts- -p: pl counterfeit.

kato-, kati- -g: for category, for catalogue.

kon-, kom-; kən-, kəm- l: which before a vowel generally stands for comm-, as in 14 commit, or common, the easier (k-n) being generally written in full, as in per connote. Before a consonant l must

generally be detached, as in go contend, unless the initial stem-consonant is dropped, as in go conduce, for compulsory. Before (f,v) it can be joined to the rising forms of these letters: fz , fv confine, -d, fz confound; fz convert, fzo convince. l by itself = can. $\text{f} = (\text{k}-\text{ns})$, being extended to the rare ($\text{k}-\text{noh}$): fz consent, fz , fz consist, fur conciliate; fe conscious, fzo conscience. $\text{f} = (\text{k}-\text{nr}, \text{k}-\text{mr})$ necessarily implies a consonant before the (r): fr contrast, fr contrary, fzo compromise, fr comprise. So also fr : fz complex, fz complicate, fr complete.

kontro- - vr : vrz controvert.

mis- - b, b: b mistake, br mistaken, b mistook.

non- - v: vh non-metallic, vzb nonsense.

ob- - a: az obvious, eas obstinate; eq object.

omni- - au: eza omnivorous, eul omnipotent.

poly- - leu: leu polyglot.

post- - d: du postpone.

pre- - s: su preternatural.

retri-, retro- - ra: wra retribution, wz retrograde.

rec- 2: re-cover [re recover], re reiterate.
sub-, sub- 9: suburb, sub subordinate, sub-
stance, sub subscribe. 9 = subject.

circum- q: circumvent, g circumstance.
circumscribe.

saint-, sin- a: age St. John, also St. Paul's.
a = saint.

super- d: the superfluous, de superstitions.
trans-, trans- d: transit, trans transition, translate.

univer- u: the universe, ad universal, uniform.

— Endings —

The distinction between strong and weak is more important in the endings than in the prefixes. The following are the weak endings, including a few strong endings (marked +) formed from them:—

-ble, +bility : ~, ~. n. terrible, inaccessible; inaccessibility. The low level need not be strictly kept in such words as com-susceptible. But it's better to make a break in such words as com-soluble.

-dom : r. or freedom, or wisdom.

-fl : ~. or useful, or successful, or frightful.

-graf : q. or autograph, or photograph, or telegraph,
or telegraphs, or telegraphed, or telegraphing.

-gram : y. or epigram, or telegram.

-hood : o. or neighbourhood, or falsehood.

-ism : l. or egotism, or egosim, or snism.

-krat : q. or autocrat, or aristocrat.

-land : ? or island, or Ireland, or England, or Scotland. or islands, or islander, or islanders.

-ly : r. or widely, or narrowly, or truly, or nearly.

After raised characters this ending should strictly be detached, but in practice it may often be joined on, as in usefully. It may often be shortened to a stroke : or generally, or fundamentally. l = accordingly. Cross-loops are barbed to show this ending : to mostly, to falsely [to most, to false].

-man : o, which is assumed to be a closed up (m) :
or fisherman, -men, or clergyman, or Englishman,
or Englishman's, -men's. o = gentleman. Must not
be confused with h (mæn), as in who's or no man's land.

-ment, t-mentri : ? n. ev^r ornament, ev^r settlement, v^r instrument; vr^r rudimentary.

t-menth, t-mentaliti : 2 2^r. ev^r ornamental, v^r instrumental; vr^r instrumentality. The last two words may be lowered: 2, vr.

t-mentativ : 2. v^r argumentative.

-minst : b. v^r Axminster, Cbo Westminster.

-mis : l. vr^r redness, ev^r sickness, bt fullness, vr^r uselessness, vr^r usefulness, v^r ugliness.

-mon : e. vl firesome, v^r handsome.

-mon : l. ev^r Johnson, vr^r Morrison.

-ship : f. v^r hardship, v^r friendship.

-sk-r : f. v^r landscape, v^r telescope.

-ston : o. Lro Maidstone, prro, prro Gladstone, -s.

-std : o. G, Gs worsted, -s, lo Hempstead, lo Hampstead.

-taip : v. ev^r, ev^r stereotype, dv^r prototype.

-ton : l. lnt Milton, ll Middleton [l n middle]

-weiz : ? . v^r lengthways. -wise is expressed by unraised a: v^r lengthwise.

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-wad, -wadz : ? ?, the (x) being often dropped. w^a inward, s^a, v^a onward, v^a forward(s).

We now come to the strong endings. These fall under four heads: 1) -(shən), -(shəs) preceded by strong vowels, as in cancion, cautious; 2)-(iti) preceded by strong vowels, as in ferocity; 3) three-syllable endings beginning with strong (æ, o) and ending in weak (i, ə), such as diameter, philosophy, many of those in (i) forming derivatives in -er, -ist, such as philosopher, philologist; 4) derivatives, partly of these last, partly of the weak -gram, -crat, -scope, ending in (k, kel) preceded by strong (e, æ, o), as in microscopic.

-shən, -zhən) ; -nshən, -mshən) ; -kshən,
-ngshən) ; -nshən). The short character is assumed to be a back-turned (n), which is written high to imply preceding lip-consonants, low to imply preceding back-consonants, the tall form being used for (nshən) on the analogy of J (nsh). When convenient, the back-stroke is grafted on to a preceding up-stroke. Examples: w^a, s^a, v^a nation, -s^a, -al, v^as division,

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203 revelation; 21 option, 22 deception, 23 exemption;
24 auction, 25 dissertation, 26 junction; 27 mention, 28
dissension. It may be used for (stshn), and also for
(tshn, dzhn) when this can be done without causing
confusion: 29 question, 20 exhaustion; 25 religion.
The short i may be raised to show contraction
of the stem: 20 definition. These endings may be
used for the like-sounding -ian: 29 elysian, elision,
28 Egyptian.

-shas, -zhas, -dzhas J; -shas, -mashas h; -khas,
-ngshas D; -nshas J. This character is regarded as an
unfinished J (sh). Examples: 24 precious, 25 nauseous,
27 religious; 17 captions, 20 bumpions; 20 frac-
tions, D anxious; 11 pretentious. (li) is added thus:
17 cautiously, D anxiously. The otherwise super-
fluous notched forms may be utilized to add (-nis):
17 cautiousness, 17 pretentiousness.

-iti. These words are contracted by joining the
final (i) directly on to the preceding strong vowel, in-
tervening consonants being disregarded: 20 deity,
20 gaiety; 20 fidelity, 20 rarity, 20 deformity,

the purity. As weak (i) is really intermediate in sound between (i) and (e), the latter is written for convenience after (i), and may be written after (o) also to prevent confusion with the diphthong (oi) : ben fixity, ben festivity, ben atrocity.

Words of class 3) are uniformly contracted by writing the strong vowel + a characteristic consonant + the final vowel, (st) being generally added by cross-looping the consonant : —

-əlodzhi, -ist : ab, ab. cult. class genealogy,
-ist, resp analogy.

-əlodzhi, -a, -ist : ag, ag, a. aggr., agg. theology, -ist, ago philologer.

-əpathi, -ist : ab, ab. ab, cik homeopathy, -ist.

-əkrasi : ag. resp aristocracy.

-igrafi : b. ab epigraphy.

-əgrafi, -a : ab, ab. ab biography, cik geography, cik photographer. Written with (f) instead of the more distinctive (g) to avoid change of direction.

-osfi, -o, -ist : er, eo, ob. leir, leor philosophy,
-er, oeo, oeg theosophist, -s.

-anthropi, -ist : ro, roe. lor, los philanthropy,
-ist, leor misanthropy.

-amits : ro. ro diameter, ro hexameter.

-omits, -omits : elr, elo. ole geometry, oleo
thermometer.

-onomi, -o, -ist : ev, evo, obo. yev, yeo economy,
-ist, eav, eao astronomy, -er.

Class 4) are written like other ic, -ical words:

-grammatik(l) : pl. lyh epigrammatic.

-kratik : po. rveg aristocratic, rveg democratic.

-lodzikik(l) : ro. lo philological, los physiological.

-metric(l) : lr. elr symmetrical, elr geometrical.

-nomik(l) : o. ro economical, evo astronomical.

-skopik : po. lypp microscopic.

-thropik(l) : oo. los philanthropical, loso mis-

anthropical.

-zofik(l) : zo. los philosophical.

— Signs —

The best signs consist of isolated consonants, such as 1 up, and short vowels, such as ~ any. Some signs are formed by crowding in order to avoid the less convenient vowels, as in y took, & first, and to add inflections, as in H coming. Up-hook followed by down-hook consonants are made into signs by grafting, as in y regular.

Raising a consonant implies (i), sometimes (ii,iii):
 'it, 'in, 'still, 'this; 'these; a soon Similarly
 ' = here Raising a vowel generally implies a lit-
 consonant: ~ been, ~ ever So also (m) is implied in
 e = seldom.

Low flat ~ after a vowel implies contraction:
 or unless, or capital, or double.

The shortened stroke is used as a means of con-
 traction: 1 at, e us, 1 up, 1 them; 2 by, 2 ago, y she.

Final ~ is extensively employed in contractions
 of words ending in weak (i): or Twenty, or Tuesday,
 & many, or yesterday. Also in derivatives, especi-

ally from signs, where it also expresses -ity and -ry, the latter being distinguished, if necessary, by lengthening the stroke before the (i) : m difficulty, M adequacy, d possibility from n difficult, N adequate, p possible, m dignity, M dignitary, a directory, from a direct. Final u only occasionally stands for strong (i) : γ gave, η begin, α which.

Final (ə) is written in full to imply contraction of words ending in that sound : o either, o neither, o together, o rather. Also to form derivatives from signs : so director, lo manufacturer from a direct, ly manufacture.

Final (o) stands sometimes for weak, sometimes for strong (o) : o tomorrow, go virtuous from g virtue; G what.

The other final short vowels are used in signs to imply a variety of consonants : r very, l man, p come. They are often used to imply (pt, pt), especially in stems preceded by prefixes : -act , lo instruct, ro abrupt, ro interrupt.

Some signs are formed by adding vowels to a

short stroke, standing for any vowel : ~ eighty, ~ our,
hour.

(3) is prefixed to signs beginning with ~ by lengthening it : ~ long, a long, ~ alone from ~ long, ~ alone.

full (3) is written m or around from ~ round.

In signs, the loop added to (n) etc. is used to express (s) as well as (z), as in ~ also, & falsity. In to false the cross-loop must be written, because b = fours. But whenever possible (s) is added by the short loop, so that the cross-loop can be used to imply (st), which is sometimes expressed by the short loop as well : b most, & least.

All signs formed from straight-stem characters add (s,z) by means of the back-hook, to prevent confusion with s = twice etc : I buts, I two's.

(st) is often lowered after ~, especially in the superlative or when adverbial : be, be, be full, -er, -est, be, big while, st. Lowering is not necessary in such words as we naturalist. The notched double hook may be written when convenient : jk surest.

The addition of such endings as -tion, -ive,

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-ly, -istic generally offers no difficulties, as in re-al-
teration, by abstraction from alter, & abstract,
or constructive, and alternative from to construct, or
alternate, but simplify from h simple, long material-
istic from long material. The addition of other endings
is shown in such words as no absence, the chief-
tain from as absent, & chief. Sometimes such ad-
ditions require or suggest shortening of the stem, as
in to creation from to create, &c., to comprehensi-
on, -we from to comprehend. So also from no
we can easily form no absence.

The following list gives the best forms of contraction — the shortest and at the same time the most distinctive — of the most frequent words whose contraction seems likely to offer any difficulty or cause hesitation, or whenever there is danger of the beginner framing a contraction that might lead to ambiguity. The most important signs are mar-
ked with a *

Derivatives and other forms are not general-

ly given when their formation from the head-word offers no difficulty.

a	advantage	adv	alter, -nate	~ n
ability	advantageous	adv	altercation	~ s
*about	advers{e}ary	adv. ady	*although	~.
*above	adversity	adv	*altogether	~ o
absent	*after	~	*always	~ b
absent (to)	afternoon	~	ambiguous	~ n.
absolut{e}ion	*afterwards	~	America, -n	bobi
abstract	*again, -st	~	*among, -st	~ b
abuse	*ago	~	*an	.
accordingly	a good deal	~	ancient	~
according to	a great deal	~	*and	.
account	agriculture	~	anomalous	~ le vbr
accuracy	*all	~	another	~ o
acknowledge	*almost	~	answer	~ s
across	alone	~	anxiety	~ x
act, -ive	along	~	anxious	~ J.
actual{e}ate	*already	~	*any	.
adequate{y}	*also	~	anybody	~ ~

		*around	*because	
anyhow	to			1.
any one	z	article	w. becoming	to η
any other	to	articulate	w. *been	$\tilde{\eta}$
anything	z	artifice, -r	b. b. *before, -hand	P B
anywhere	on	artificial	b. *being	η .
apologize	bz	assimilate	q. began	η .
a posteriori	Ar	association	eez eas	begin, -ring
apparent	h	*at	i	begin
appearance	bz	atmospheric	noz	behalf
appoint	b	attract, -ive	z z d	behav{e iour
apprehend	ro	attribute	z d	*behind, -hand
appropriate	det	August, august	R. *below	2
approve	D	Australia	ro	*beneath
April	w.	Australasia	sq	benefactor
a priori	Ar	authorit{y}ative	o e o d	benefice
arbitra{y}te	Ar, Ad	authorize	ez	beneficent
architect, ure	w. D.			beneficial
*are	r	*back	z	benefit
arise, -n	z z	*be	b	benevolence
arithmetic	v	beauty	z w	*beside, *-s
arose	v	became	z	best

better	to capital	m.	clear{er est	poo pr
*between	b catastrophe	fr.	clock	p.
*beyond	η catholic	pr.	combination	ps
body	v cause	j.	combine	ve
book	η century	fr.	com{e ing	p. N.
both	b ceremonial, der-dee		comfort-able	p. ph
bring, -ing	ə q ceremony	dr	commodious	qe
broke, -n	ə z certain	a	commodity	gr.
brother	θo chance	z.	common	u
brought	θ character	fr.	communicate	vg.
business	η characteristic	fr. ps	community	vr.
*but	θ charge	z.	companion	vt
*by	v chief	z	company	v
	child,-ren	ə z	compar{e ison	θ br
calamit{y	w pre choose	θ.	completion	br ws
called	L chose,-n	ə z	comprehend	θ s
calumniate	θ sole christian	fr	compuls{ion	vor vor
calumny	θ Christmas	fr	concentrate	fai
came	r. circumstance	g g	conclude	vr
can	L clear,-ly	p v.	conclus{ion	ws vd
carri{er	v ps clearance	ps	condescend	fs

conduce	pre	correct,-ion	r y.	describe	q.
conduct	q.	correspond,-ent	qz qz	destitute	m
conduct (4)	lp	contemporary	yw	determine	re
congenial	vn	count	p.	develope	rl
congratulate	by	country	q.	did	n
connect,-ion	l v l y	creat{e}ion	tl p	different,-ly	pl
conquer,-or	pl v b	critic,-ism	qz qz	difference,-s	pp
conquest	lb	critic{al}ize	qz qz	difficult	n
consequence	p.	critique	gq.	dignity	rv
consider	fr	cross	q.	dilettant{e}	rv
constancy	b f	cruel	qz.	diminish	slg
constitute-	fz	curious	pre	diminut{ion}ive	slg slg
construct	fo			direct	a
contemporary	fb	December	tl	disasterous	rv rv
contempt,-uous pb pb		deficient	bf	discipline	re
continue	fr	definition	rr	dissimilar	ll
contract	fr	degenerate	rf	dissimulate	q
contradict,-ion	ps p y	deliberate	wl	distance	eo q.
contrary{ty}	fr fr	demonstrate	rb	distinct	er.
contribute	pl	depend	rr	distinguish	g.
convenient{ce}	2 2	depend {ant ant}	rr	distribute	am

do, -es, -ing	rəʊ	η	electric, -thy	ɛdʒɪktrɪk, θɪ	əʊvər	^:
doctor	rəʊ		element	əl'əmənt	every	ə
done, dun	rəʊ		eleven, -th	ɪl'ven, θ	everybody	əb'daʊtɪ
dost, dust	rəʊ		England	ɪŋglənd	every one	əv'wʌn
doth	rəʊ		English,-man	ɪŋglɪʃ, -mæn	every other	əv'ðə
double	rəʊ		*enough	ɪn'fəʊ	everything	əv'θɪng
*down	rəʊ		enterprise	ɪn'praɪsəs	everywhere	əv'wɛə
driven	rəʊ		enthusiasm	ɪnθu'zɪazɪsm	eviden{ ⁴ ce	əv'deɪns
*during	ŋ		enthusiast, -ic	ɪnθu'zɪəst, ɪk	evil	ə
duty	rəʊ		entire, -ty	ɪn'taɪər, ɪtɪ	exact	ə
			equal, -ly	ɪn'keɪl, ɪlɪ	examine	ə'maɪn
*each, -other	əχə	əχə	equality	ɪ'kɔːləti	example	ə
earlier, -est	ə'leɪə	ə'leɪə				
early	ə'leɪ		equivalent	ɪ'kviːlənt	exceed, -ingly	ɪ'kseɪd, -ɪŋglɪŋ
easier, -est	ə'seɪə	ə'seɪə				
easy{ily	ə'seɪ	ə'seɪ	especial	ɪ'speʃəl	except	ɪ'ksept
ecclesiastic	pɪ.		esquire	ɪ'skwaɪər	exchange	ɪ'kɔːnɪʃə
efficient	ɪfɪənt		essential	ɪ'sensɪəl	exclude	ɪ'kluːd
eight, -h	ɪət	ɪət	establish	ɪ'stæblɪʃ	exclusive	ɪ'kskljuːsɪv
eighteen	ɪət		*et cetera	ɪt sə'terə	exemplar, -y	ɪ'ksemplər, -ɪ
eighty	ɪət		eternal	ɪ'tɜːnl	exempt	ɪ'mpɛkt
*either	ɪət		Europe	ɪ'pɔːpɪə	exist	ɪ'sɪst
eldest	ɪət	ɪət	*even, -ing	ɪ'ven, -ɪŋ	expect	ɪ'kspɛkt

experience	jr	family	lv	Friday	lv
experiment	jp	farth{er est	lo lvs.	from	b
explain	jl	farthing	l	full,-er,-est l lvs	
exquisite	j	father	lo	fully	lv
extemporary	jbr	February	bu	furth{er est	los lo
extempore	jbr	fifteen	ll	future	g
exterior	jro	fifth	ll		
external	j	fifty	ll	gave	r.
extinct	jrn	first	l	general	lv
extinguish	D.	five	l	generate	g.
*extra	j	for(e),-most	l lls	generous	ge
extract	j	forgave	ly	genial	gn
extraordinary	jew	forgive,-n	ly ly	genius	gn
extravagant	jd	*folw+th	l	give,-n	r pr
extreme	jz	foot	l	go{es	p p
		fortnight	ls	go{ing	x p
fact,-icious	lb lbg	forty	l	good	r
factor,-y	lo lrv	four	l	gradual	r
faculty	lv	fourteen	l	graduate	rl.
false{ity	lo lb	frequence	l	gratuity	gr que
familiar	lq	frequent,-ly	l & l	great,-er,-est q go ge	

grief	grave	f	p	hypocrisy	grave	influence	tial	throne
				hypocritic{eal	grave	ingenious	gre	
*had		r		hypothesis	to	ingenuity{ous	gre gre	
handkerchief		hgl				inscribe	g.	
happy		h		idea, -l	no no	inside	g	
hardly		h		identi{cal	no no	instance	g g	
*has, *have		s D		ty idiosyncrasy	never	instantaneous	gce	
*having		h		ignoranc{e	g g	institute	guy	
*he		h		imagination	to to	intellect,-ual	gn gne	
held		h		immediate	to	interest	g	
*her		h		immense{ity	to to	interior	go	
*here		h		importanc{e	? ?	intermediate	ub	
*him, his		h d		*in, *into	to ?	internal	in	
hither		h		inclusion	gn gns	irregular	ng	
hold		h		indeed	g	*is	d:	
hole		h		independent	gn *it		i:	
holy		h		individual	g2			
horizontal		h		industry{ous	gn ge	January	go.	
*hour		h		inferior	g	July	o	
*how, -ever		h		infinite	g	June	o.	
*hundred, -th		h d		infinitesimal	gn	junior	oo.	

just,-ice	lfe	machine	ge	misanthrope	leot
		made	l	misanthrop{y}ic	leot
knowledge	lof	man	l	miscellany{ous}	leot leot
know-ing,-n,-s	qu u v	manufacture	lly	misery{able}	be be
large	g.	manuscript	lly	miss	l
last	s	many	l	mistake,-n	ly ly
latest	-s	March, march	g	mistook	ly
latter	-s	material	lo	mistress	be
least	r:	mathematical	bl bl	moderat{er}ation	le be be
length	~o	*May,*may	l	modern	be
like	g	meaning	ly	modify	lel
literal	~.	*meanwhile	l	Monday	lo
litera{ry}ture	~ ~	melancholy{ic}	lo lo	month	b
little	:	merely	U	moral	be
lone	z	merit,-orious	b bee	motifning	ly
long;er,-est	z z b	metamorphose	Uel	mother	lo
look	g	metamorphosis	Uele	move	lo
loose	z	metropolis	bl	mr.	lo
lose	z	middle	l	mrs.	b
luxurious	me	million	z.	* much	lo
luxury	~ov	minut{e}size	lo lo	multif{ac}tude	lotter

musician	by	log	number	is	opportunity	at
mutual	by			*or		.
mysterious	be	bene	obedient ⁴	m m	ordinary	an
			object	o	origin	a
natural	in		object (to)	o	original ⁵	ate up use
near ⁶	near	us	obligation	u hys	*other, *wise	o os
necessary	v	to	observe	o	*our	o
neglectful	us	us	obvious	ob	*out, -most	e ab
*neither	v		o'clock	pr	outer, -most	e o do
*never	o		October	go	outside	o r
*nevertheless	we	*of		o.	*over	zo
next	/ v	*off		l		
ninth	v v		*often, orphan.	h	parallel	h
nineteen	v v		old.	as	parentheses ⁶	to t g
nobody	o	*on		l	partial	de
*not	v	*once		o	particle	h
not only	ve	*one, *-s, *-o		l b	particular	g
*nothing	v	one another		o	partly	v
*notwithstanding	ve	only		o	past, passed	k
November	v	open		h	peculiar	h
nowhere	vo	opinion,-ative	by us	pecuniary	l y p	

perfect	s	possible	d	full-ed	h L
*perhaps	d	power-ful	to t	punctual-ate	h l
perpendicular	tg	practical	dn	push	g
perpetua{te	tg	pract{ise	dr	put,-ing	h k
perpetuity	Ph	prejudice	dt		
person,-al	dt	preliminary	dtb	quality	rl
personal{ty	dr	premature	dn	quality	rn
personnel	dr	presence	dk	quantity	rw
persuade	b	present,-ation	ds	quarter	ro
phenomena,-l	lvly	(to)	ds	*quite	z
phenomenon	lvle	pretty	dr		
philanthropic	los	previous	dtg	ran	ri
philanthrop{y	los	princip{al	tr	*rather	ro
physiognomy	list	privilege	dtg	ready	ri
picture,-que	bo	probable	lh	real,-ly	ri ri
pleasant	b	problem	dtl	reason	ri
plent{y	dt	proof	P	recognition	ri ws
plural	lh	proper,-ty	dt den	recommend	rs
point	b	prove	D	reduce	re
popul{ace	tg	public,-ation	l No	regenerate	rg
popular	tg	publish	D	regular-ate	q q

relation	re	re	satisfact{ion} ory	dʒ dʒ	should side	p.
relative	rɪ	v	satisfy	dʒ	similar,-ity	ə rɪ
relieve	rl	rv	Saturday	ər	simile	əv
remark	rɪm	v	says	e	simple	l
remonstrate	rɪmən	st	scanty	ər	simulate	ə
remove	rɪm	v	school	ər - simultane{ous}ly	do do	
reproach	rɪp	v	scientific	əv	since	ə
reprove	rɪp	v	second	ər	single	ə
republic	rɪp	bl	*seldon	e:	singular,-ly	ə p qf.
resemble	rɪsəmbl	e	*self, selves	ə səmbl	singularity	əf.
respect,-ive	rɪsp	kt	senior,-ity	eər	six,-th	ə ə
result	rɪs	t	separate	ə	sixteen	ər ər
reward	rɪw	rd	September	ər	slight	ə
rise,-n	ri	z b:	seven,-th	ə dʒ	small	ər
room	ru	m	seventeen	ə dʒ	so	e
rose	rɔ	v	several	ə	solitary	əd
*round,-about	rɔ	v	shall	ə.	*some, sum	d
run	rən	v	*she	ə.	somebody	də
			shook	ə.	somewhere	do
said	sæd	v	shoot	ə.	some one	də
sat	sæt	v	short	ə.	some other	do

something	do	study	to or	ten,-th	r d
sometimes	do	subject,-fice	9 y D	*than	: l
somewhat	do	subordinate	9 s	*that	e
somewhere	don	subscribe	9 p	*the	c
*soon	a:	substan{tial	9 e 9 e	*them	l
speak	h	substitute	9 u	thence	s
special,-ist,-ize P k b		*such	9	theoretical	ar ar
special{ity	br br	sudden	9 o	thereby	j
spirit,-ual	9 h	sufficie{nt	de dy	*therefore	s
spoke,-n	le le	summ{ary	de do	thereon	c
spontane{ous	9 h	summ{er	de de	thereupon	j
square{ity	9 h	summ{on	de de		
stand	p	Sunday	9 o	the same	cl
*still	p:	superannuate	df	*these	6:
stole,-n	re re	superior	do	thing	o
stood	e	sure,-r,-st	go go go	think	j.
story	e	surety	9 r	third	or
strange,-r,-st q q q		surround	ear	thirte{en	or or
strength	so	sympathy	dr	*this	c:
strong,-er,-est q q q				thorough,-ly	or or
structure	so	tak{en	9 r	*those	o
stud{ious	or or	temper{ory	9 r	thought	o

thousand	3.	ubiquitous	W _b W _r	use	re
*three	o	ulterior	oso	usual	o
thrice	s	under,-{hard [nearth]	so so	utmost	so
*through,-out	e so	under{stand stood	se si	utter,-ly	o s.
Thursday	o	undertake,-n	si si	utmost	so
*till	u	undertook	g		
time	r	unhappy	sh	various	z
*top)	i	uniform	ul	venial	z
*together	o	unique	u	*very	z
told	u	unite)	u	virtual	z
tomorrow	v	universal	u	virtue	z
took	y	univers{e ity	u <u>z</u> u <u>z</u>	virtuous	z
*towards	o	*unless	o.	virtuous	z
tremendous	ab	unlike	q.	voluntary	z
true, truth	ab	*until	z	volunteer	z
Tuesday	ju	*unto	?		
twel{ue pph	p o	*up,-most	1 1/2	*was	6
twenty	w	*upon	1	*weather	6
twice	d	upper,-most	1 1/2	Wednesday	6
two	i	us	e	*were	6
		use(to), usage	o z	*what	6

whatever	6r	whole	0.	worthy	con
whatsoever	6ed	*will	6r	would	E
whenever	6r	*with	6	yes	6
whereas	6rs	*without	6	yesterday	0.
*wherefore	O	wom{an	A A	*you	".
*whether	6	wood	E	young	A.
*which	6	world	6rs	youngster	A. 6
*while, *whilst	6r or 6sp	worſe	E 6.	youngster	A.
*who(m)	..	worth	6	*your, *-s	(6.

Verbs

The verb-signs are so framed as to join on easily, especially to preceding pronouns. The contractions are based on the shortest colloquial forms, one definite form being always written; thus I will not, I won't, I'll not are all written or. When two forms are confounded in speech, they are not

distinguished in writing; thus she is and she has are both written ʒ s. But such forms can always be kept distinct when desirable, thus ʒ^{θ} , ʒ^s .

The pronouns are regularly joined to the verbs when they precede them, and often when they follow them, as in or I will, you should be. Joined ʒ she has sometimes to be written with its full vowel, as in you she will compared with ʒʒ she shall. Or we keeps and drops its vowel in the same way, as in an we will, (or we shall). Or they often shortens its stroke: so they are, I they have.

not is generally added in its shortened form $n't$: so has not, ʒ is not, we will not, we may not, we are not, m you are not, ʒʒ I shall not, m did not, C we were not [to we were]. After some rising forms and up-strokes it is expressed by (o), to avoid change of direction: (O) we have not, S I was not [S I was]; S are not, N am not, (O) cannot. Note w he is not, he has not [w he is, he has].

The verb-forms will now be given in detail, not-forms being added in brackets whenever they seem

to offer any difficulty.

be. b, t, 2. The last two only when joined to a preceding word, the choice between them depending partly on convenience, partly on distinctiveness. Thus we write ~~it~~ If I be, ^t it be, ² I will be etc., but ^b I if they be, ^t I would be, ² I shall be etc. When these two are inadmissible, the loop-riser is used, and is joined on to the preceding word when convenient, the joint-stroke not counting as a vowel: b ~~be quiet!~~, ^t ~~be quiet!~~ John, be quiet! 1[6] am. ^t is. Weak is and has are pronounced like the s of man's, gives etc., and may be written accordingly: ^t John is, John has; ^t it is, it has, ² [t] he is, ² she is, she has. 1[9] are; ^t we are, ^t you are, ^t they are; ^t are you, ^t are we. ^b [b] was; ^t John was, ^b it was etc. b [b, b] when special distinctness is necessary] were; ^t we were etc; ^b " were you. ^t being. ^t been; often joined to what precedes: ^t I have been, ² I shall have been. ^t to be.

have. ^t 2, 2; ^t [t] I have, ^t we have,

I shall have; you have. s has; w [w] he has, she has, it has, John has etc. I had; I had, you had, he had, she had, it had, we had, they had. q having. to have.

will. l; w, w, w, you, h, c, an. W will be; w I will be etc. E would; w I would, you would etc. like I had etc.

shall. z; z, z, z, zz, z, G, cz.
z I shall be; z I shall have. zI should; zI, zI, zI, zI, zI, zI, zI.

can. l [l]; must generally be detached : - l, - l
etc. n could; zI, zI, zI, zI, zI, zI, zI.

may. l. W may be; W may have. lI [lI] might;
W might be, W might have.

must. lI [lI]. W must be; W must have.

do. r [r]; must be detached : - r, r etc.

r doest, W doth, W does. n did. q doing. W done.

who is joined to these verbs in the same way
as the other pronouns : w [w] who is, who has, n [n] who are, W who have. The other combinations are

analogous to those with you: wō, wō, wr, wr who had,
who would, wj, wjt.

thou is always written in full : cōt [cōt] thou
art, cōt thou hast, cōt thou had(st), thou would(st), cōt
thou will, wilt [cōt the owl], cōz, cōz.

& that, & what, cōt there, cōt where are generally joined on :—

ēt that is, that has [ēt that is not, that has not].
So also ōt this is, this has [ōt this is not, this has not].
ēt [ēt] that are. ēt that have. ēt that be. ēt that had, that would. cōt that will. ēt that shall. cōt that should. ēt that was; ēt that were. So also cōt this will.

ōt [ōt] what is, what has. ōt [ōt] what are.
ōt what had, what would. cōt what will. ōt what have. ōt what be. ōt; cōt.

cōo [cōo] there is, there has. cōv [cōv] there are.
cōv there had, there would. cōv there will.

So also cōo where is, where has, cōv where have,
cōv where be, cōv where will etc

Numerals

The numerals up to twelve are as follows:

Cardinal: (one) & (two) & (three) & (four) & (five)

Ordinal: (first) & (second) & (third) & (fourth) & (fifth)

13-19 end in (n) : one 13, two 14, three 15, four 16, five 17, six 18, seven 19, whence are formed one 13th etc.

20-90 end in (i) : two 20, three 30, four 40, five 50, six 60, seven 70, eight 80, nine 90, whence one 20th etc

The high numbers are 3, three 100, one hundred, 3, three 1000, one thousand, 2, two million, -th, three billion.

200 etc. are expressed by adding lowered (nd) — which is dropped in 400 to prevent confusion with four — or (nd) on the line when there is no fear of confusion : six 100, five 200, three 300, six 400, three 500, two 600, three 700, seven 800, six 900, two ten hundred, three eleven hundred, two twelve hundred, one thirteen hundred etc.

thousand is added in the form of (x) in the same way : six 1000, five 2000, three 3000, six 4000, three 5000, two 6000, three 7000, seven 8000, six 9000, two ten thousand, three eleven thousand, two twelve thousand, one thirteen thousand etc,

12 etc., 30, 60 etc.

The above numerals are especially useful for reporting, or writing from dictation, because they enable the writer to take down each element of a long number step by step as he hears it.

For ordinary purposes combinations of numerals may be expressed like the Arabic numerals with the help of 0 nothing to serve as zero : (0 10, 6 121 1892.

But the Arabic numerals may always be used in combinations. When isolated, one should be written 1, and three should be written 3, to prevent confusion with 1 two and 3 hundred; but it is better to use the shorthand numerals in such cases.

Other Sign-groups

The days of the week are : go Monday, or Tuesday, & Wednesday, or Thursday, or Friday, et Saturday, et Sunday. The months are : go January, or February, & March, ~ April, l May, c June, or July, & August, et September, go October, & November, r.

Free Contraction

In free contraction the most accurate way of indicating single words is to write the initial and final sounds or sound-groups detached and close tog^t, inflections being added separately; thus ∂i stands for any word beginning with (v) and ending in (4), such as velvet or vulcanite, ∂v = velvety etc., $\sim j$ = artichokes, b^v = mahogany, p^l = stalactite, $\sim \sim$ or $\approx z$ = laurel, s^l = illiterate, t^s = traveller etc. Final consonants may be written across a preceding lengthened up-loop when convenient of, it etc. Vowels may be written with their adjoining consonants, especially initial weak vowels : ∂r or ∂o ippecuanha, l^o apartenance. Initial (h) may be written in two ways: h^l or $\sim l$ hieroglyph. Initial up-stroke characters may be written with the back-stroke: d^r , b^e . Limbs may be detached: \sim subtropical, d^j transubstantiation.

The high stroke / stands for any word. It is, of course, used only when the word is clear from

the context, or, in dictation or reporting, when a word has not been distinctly heard. Words may be defined more exactly by adding their initial sounds. Thus w or l = landanum etc.

The double high-stroke / stands for any word-group. It is made more definite by prefixing the initial character of the group, or of each word in it, running them all together, subordinate words, such as the, of, being generally omitted, especially when medial; thus United States may be expressed by /t. st or /st, and cetg may stand for The Society for the Promotion of Christian Knowledge. If a medial word begins with a weak vowel, the next consonant must be written instead, as in eryt associate of the Royal Academy. Other difficulties may be avoided in the same way, that is, by writing the most convenient sound in a word whether the sound is initial or not.

Such contractions as M.A. may be written as commonly pronounced — m (em ei), mr = A.R.

A

The repetition of a word is indicated by the back-stroke, either with or without an initial character, the stroke being carried over the character if written : DD . The stroke may be carried through a high character : B . The back-stroke is carried right round to show the repetition of a word-group: $\text{C}, \text{C}, \text{C}$. Of course, when these marks are used, / and \ should be used only for words and groups which occur for the first time or after some interval.

Inflections are added thus:

-s, -z: $\text{I}^{\text{O}} \text{I} \text{D} \text{C}$

-t, -d: $\text{I} \text{L} \text{D} \text{C}$

-ing: $\text{I} \text{L} \text{D} \text{C}$

For ordinary purposes it is, perhaps, most convenient to use the high stroke only.

Word-joining

Current Shorthand offers unlimited facilities for joining words together. Not only the and a, but many other subordinate words may be joined on: as I see, we to see, be for me. Or

In the section on verb-contractions we have seen that verb-forms may be freely joined, so that we can have groups of four words, such as vt I shall have been. Other signs and uncontracted words may be joined together : vt not very, vt&v not very much better. Such joinings make the writing quicker and more compact without causing any indistinctness, and after a little practice will be carried out almost unconsciously, and practice will soon teach the writer to avoid joints that lead to ambiguity.

Marks

The alphabet of Current Shorthand has been so devised as to avoid clashing with the ordinary marks of punctuation, except that it is often advisable to notch the hyphen (-) so as to make it more distinct from - = and .

When a character is written in the margin or between the lines, its position with regard to the line

of writing may be shown by dots, thus—

: (i) : (au) : l. l. |.

When a detached, isolated character is distinctly long, it is assumed to be high unless marked low or tall.

When orthographic and phonetic shorthand are both used, the beginning of an orthographic word or passage may be marked with a short flat stroke, the beginning of a phonetic spelling by a dot, these marks being put under the first character, or, if more convenient, under the first vowel or short consonant, the end of the passage being shown by repeating the mark over one of the last characters; thus

orthographic : se. jet. ee ei.

phonetic : se. jet. ee ei.

Thus we might write 2 ab you chee, 1 opt
L ow his name is John Thomas, but he is general-
ly called Johnny. So also we can distinguish be-
 tween detached : a and : (ai).

When a character that is used as a word or sign is meant to be taken as a single letter or sound,

it must be underlined or dotted as in the case of 'to know the letter t'. So also by underlining a whole word such as ta'en we imply that it is to be read literally as (ta'en) = ta'en, not as the sign taken.

The following examples will show how mistakes or want of distinctness in the size, projection, and shape of characters and joints may be most easily corrected :—

$$\underline{u} = u . \dot{\underline{u}} = \dot{u} . \overset{9}{\underline{e}} = \overset{9}{e} .$$

$$\underline{e}\dot{l}, \dot{e}\underline{l}, \dot{e}\dot{l} = e\dot{l} . \dot{e}\dot{l} = \dot{e}l . \dot{e}\dot{l} = e\dot{l}.$$

$$\dot{e}\dot{e}\dot{e} = e\dot{e}\dot{e} . \dot{e}\dot{e}\dot{e} = e\dot{e}\dot{e}.$$

$$\dot{v} = v . \dot{\underline{v}} = \dot{v}$$

$$\dot{\underline{n}} = n . \dot{n} = \underline{n} . \dot{\underline{n}} = \underline{n} . \dot{\underline{n}} = \dot{n} .$$

SPECIMENS.

The first three are the same as in Part I, and are accompanied by a phonetic transcription. The first is only slightly contracted.

ə saam əv laif.

tel mii not, in mənfl nambəz,
“laif iz bat ən emti driim !”
fɔ dhə soul iz ded dhət slambəz,
ænd thingz aa not whot dhei sijm.

laif iz riiel ! laif iz əənist !
ænd dhə greiv iz not its goul ;
“dast dhou aat, tə dast ritəənist,”
woz not spoukn tuw dhə soul.

not indzhoimənt, ænd not soro,
iz auə destind end ə wei ;
bat tu ækt, dhət iits hətəmoro
faind əs faadhə dhæn tədei.

aat iz long, ən taim iz fliiting,
ænd auə haats, dhou staut ən breiv,
stil, laik mafld dramz, aa biiting
fyuunərəl maatshiz tuu dhə greiv.

— cat·i·nul —

n b v̄, l b d̄ v̄

"ul ə 7 · lu ul!"

l c a n ə n ə e o 3 ,

- og / v̄i b̄i c - ul.

ul ə uer! ul ə oer!

- c ə d ə v̄ i d p̄o;

"z̄p̄ c u, i z̄p̄ uap̄,"

b̄a v̄i b̄p̄ i c e e r

v̄i uapl̄s, - v̄i eev̄,

ə eo uel̄ s i C;

7 i g, e y uor

b̄o e h̄v̄, n.

u ə y, - ul ə b̄y,

- e e s, e e s - ə d̄,

eu, uj loh̄ z̄b̄, i u y

b̄u u y i c ə d̄.

in dhə wəeldz brəd fiild əv bætl,
 in dhə bivuæk əv laif,
 bii not laik dam, drivn kætl!
 bii ə hiero in dhə straif!

trast nou fyutshə, haueə pleznt!
 let dhə ded paast beri its ded!
 ækt—ækt in dhə living preznt!
 haat widhin, ən god əəhed!

laivz əv greit men əl rimaind əs,
 wii kən meik auə laivz səblaim,
 ænd, dipaating, liiv bihaind əs
 futprints on dhə sænd əv taim;

futprints, dhæt pəhaeps ənadhə,
 seiling əə laifs soləm mein,
 ei fələn ən shiprekt bradhə,
 sii-ing, shæl teik haat əgen.

let əs, dhen, bi ap ən duuing,

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"c cors des bœufs - hœf,
"c vaches - vœf,
moutons vœf, aussi jœuf!
moutons vœf!

sois le bœuf, ton hœuf!
tu n'as pas dœuf!
- - - - -
mouton vœf!
mouton vœf!

mouton vœf - mouton,
un peu de mouton,
- - - - -
moutons vœf - vœf;

moutons, et voilà,
en combien de temps,
- - - - -
en combien de temps,

moutons, moutons,

widh ø haat før eni feit;
 stil øtshiiving, stil pøsyuing,
 løen tø leibør øn tø weit.

dhe hausdog øn dhe wulf.

ø liin haafstaavd wulf hæpnd tø miit ø fæt, wel-fed hausdog wan brait nait. ‘gud iivning,’ sed dhø wulf. ‘hau dø yu duu?’ riplaid dhø dog. aafte sam konvøseishøn, dhø wulf rimaakt: ‘hau iz it, mai frend, dhøt yu luk sou sliik? aim trævling øbaut evriwheeø, ønd wøeking haad nait n dei før ø living, øn yet aim ølwiz on dhø point øv staaveishøn.’ ‘wel,’ riplaid dhø dog, ‘if yu wont tø bii øz kamftøbl øz ai æm, yu hæv ounli tø duu øz ai duu.’ ‘indiid, øn whot iz dhæt?’ ‘whai, nathing, iksept tø gaad dhø maastøz haus, øn kiip øf thiivz.’ ‘widh øl mai haat; før øt preznt aiv bat ø haad taim øv it. dhø frøst øn rein, øn dhø raf laif in dhø wudz iz tuu matsh fø mii. ai shød bi veri glæd tø hæv ø ruuf ouvø mai hed, ø wøm bed, øn ø gud dinø nau øn dhen.’ ‘veri wel,’ riplaid dhø dog, ‘dhen yu øv ounli tø kam widh mii.’

æz dhei wø wøking ølong tøgedhø, dhø wulf hæpnd tø noutis ø maak raund iz frendz nek. ‘whots dhæt maak on yo nek, if yu pliiz?’ ‘ou, nathing øt øl,’ sed dhø dog. ‘nei; bøt duu tel mii.’ ‘puu! dzhast ø traift; its dhø maak øv dhø kolø mai tsheinz faasnd tu.’ ‘tshein! yu dout miin tø sei dhei tshein yu ap? dhøt yu kaant roum øbaut wheør øn when yu pliiz?’ ‘whai, not igzaæktli præps. dhei thingk aim raadhø fiørs, øn

6 - m l u l;
 an p d, an t e n,
 a r - a - , G.

— *creeper - c h u l* —

an r a l a z c u l, a k h - h u, a k i e e y (
 an m. 'n u q', & c h u l. 'y i u ?' a k u c y. a d
 j e s, c h u l u p : 'y ^', h u s, e - y e e y ? a k u d y
 i d o, - g a n u - r l - y, - e d u b u c b.
 D o : 'a', a k u c y, l - u s i s a k u s a d, a d u i
 i a . i : 'h, - 6 ^ e ?' 'a, o, y y u c h e s s e,
 - p h l a z ?' 'G ~ h u s; l i d 9 i u r t !'. c
 b e p - u, - o r l u l ^ c 8 ^, l o l h u. y ?
 y u l o u l o h u, t e l h, - i g u u u - a'
 'a a', a k u c y, 'a u d e u y o G h u'

a c b b y y ^, c h u l, a k h u s e h y z ^ b o
 y. '6 e h y l c y, h u s ?' 'e, o i ~; e c y.
 'r; i i n h ?' 'h u ! f a h; ^ c y - c y s h u b
 h u s !' 'h u ! u h u u c y u l ?' e n g u l ?
 G - a u h s ?' 'a, o a t d. c y d u b e e, -

tai mi ap in dhə deitaim; bət ət nait ai kən gou wheor ai laik. dhen ai hæv əl kaindz əv titbits. ai get dhə skreps of mai maastəz pleit; ənd aim satsh ə feivərit dhət—bət wheor ə yu gouing?’ ‘gudbai,’ sed dhə wulf, ‘aim veri matsh əblaidzhd tə yu; bət ai prifəe libəti widh ə drai boun tə lakshəri ən kamfət in tsheinz.’

kærirkteristiks əv dhi eidzh.

dhe pikyuulyər ən distinggwishing kærirkteristiks ov dhə preznt eidzh ər in evri rispekt rimaakəbl. ankwestshənəbli ən ikstrədnri ən yuunivəsl tsheinzh əz kəmenst in dhi intənl əz wel əz dhi ekstənl wəold—in dhə maind əv mən əz wel əz in dhə hæbits əv səsai-iti, dhə wan indiid bii-ing dhə nesisori kon-sikwəns əv dhi adhə. ə ræshənl kənsidəreishən əv dhə səekəmstənsiz in whitsh mənkaind ər ət preznt pleist, mast shou əs dhət influənsiz əv dhə moust impənt ən wandəft kærirkə hæv biin ənd aar opəreiting in satsh ə mənər əz tə bring əbaut if not ə refəmeishən, ə tharə revəlyuushən in dhi əgənaizeishən əv səsai-iti. never in dhə histri əv dhə wəold həv binevələnt ən filənthropik instityuushən fə dhə riliif əv dəmestik ən pablik əflikshən, səsai-itiz fə dhə prəmoushən əv mənyəfəktshəring, kəməəshəl ənd aəgrikaltsərəl intərests; əsoushieishən fə dhi instrakshən əv dhə məsiz, dhi ədvaansmənt əv litrətshər ən saiəns, dhə diveləpmənt əv truu pəlitikl prinsiplz; fə dhi iks-tenshən, in shət, əv evri diskripshən əv nolidzh, ən dhə bringing əbaut əv evri kaind əv rişəm, biin sou nyuumərəs, sou ifishənt, ən sou indifatigəbl in dheər opəreishən əz ət dhə preznt dei. wii duu not

u b l t c r u l ; 7 i u v l p e g n - y . a d ~ m i .
n i s o . v p c s l h h e s h i ; - d g l d u e -
7 g n - x ? ' p 2 ' s c k l , ' d 2 b 2 g m ; 7
u h o n ~ n G - a n e i s o v - p b ' h o ?

— Print —

ch - g t p g . c t e ' l d v n p . R a t .
p e r - w d g l s v s ' d n s h s s g h s -
d h s . h s h s ' c B . e e v , c C h q w f . c o .
r a n p s . c g ' t h p s - i d h g , t g e e e
t h o . d b ? - G o t p o D - - d s l g h s , z z
l o r l l s , x o z d y t c e p o . e e v . d c a e .
c h s s z w - b o o t g l c r l . n p - n l y ; e e p
l c h s . l g l , l p , - n p t ; e e p l d e g . d e , c
d e p . w - e s o ; c n t p . + l m t o , l c y) . ' z , .
z e g p . e p , - c q 3 . d p s . z b t - e u t e , e
b s , - e u t p ' c o n h s s s i d r a v e
e b . c g e a s 2 6 e e p o j d - y m , 7 a r e
e d y e g t h o l x 6 d q , ' d n p , d e . u v r .

Wu m e o p ~ G l u h l o , - q l e s . b r a z ;
 T o c h u f . q - e o g h . w e l e l c k , 1 ^ ,
 1 0 7 c u t t e n d b e q ^ c m . n t e n e s .

— Endem —

comb b a m - E s y c o n d y l o s . A c o
 zo q t l u y y o c G l i u , n e ' n u ' , - A c
 e ' E u q i e l z e l ? ' - P q ' n u ' : - E s y c o n
 d y p e , ' e n b - q z .

C r - o s q u e i d ' b y ' - u (h) p l
 - , b u p e i y c . D u b b e s , n u . p e ! ' O p i
 r l (e r C d b , 1 " p l u C . c e r i ~ ?

c d a l - q l o s , 1 4 0 . ' v u j e ? ' e c
 o n q u , - - p M G o g ; l u p u n u c d e
 p e l o n ' n u ' b ~ q / s ; - a u b q l G e e
 d , 1 , l . o b u p e r e l l o . ' p e c ' a e b .

C r c o b - q o s c a l . b , d ~ n , - c u b u
 ' o n , - M b b ~ u n , e d h e % e l , 2 .
 1 8 6 . q q g y C , - c u b b G C s i d e . c b o
 g , - - o s n e l s G l u .

"*as* i, gars, - ey can't sack, 'a
land' he? e c o c p e i y l u e l. 'an
gas r h, - g or los - ar hu, la cont v-lis
el ~.

'a a s to ge 16', g c e s u, w f; a - r
cer 'let 'me!' os p - c o n g, - e c d e i - q u e.
'm ~ ?' e cat, -- q 2 - 'D ~ - re ne ? - ly 1
(hs 16': '6.6' g - c o s 'an. g a c / p i: a
q t - e b q p s u - g 'l an, - g a r s : - e b
2' 'm b, q t ' e c l, 'p e n k'. 'm e 'g q.
'a e ! a w g e l, m ?' 'm e ', e q /, 'm b
p o n g'. 'a, e a 'g l u, - e o d u u l n p i: 'v
n e e n e ; e q /, 'o l b i p o n a', 'a 'g q d, 'a
g G l - d y 1 (hs. m 3 le! b! - e q u b
- a t. e c d c G, C 2 C, a c d / q 2.

'j n e', - g i d; 'l x m e; 'n e - a q !'
e n - c s u b n e s s - b - G i c d - q 2.
'n e h d h o l m', g - , 'g d y 1 h l s ?'

e u c o b - q q . w r n b, e g g, w o - q
m b.

v v d h r i y i c l. c o ' n c m e -

is; this is the way we see it, but
n, $\ell^k - \ell^{k+d}$.

B, h G₂₀

hoy la que se ha. - v y q h up? pg? seq
pe. l b. e ar hz vns, se d pnes - v
haz kh. Td B h V E h, s Gb o d c
jazet hz. e em - Gp! c m s - v z f,
- los do, a - y l, los a je, - los a H d m
z u, lo - v llo - e as v. no, i czq. to,
e qo psl, - e neq l d 191.

— forth the 1 ap - nys —

ce l do a er. G - Gug. b 6? - vcl vlo?
- ap. o ctors l ~ ap. l a s Ds, i chs. ul-
ro, c ~ 7 ug - el. l e s e l t G a r v u w p
cuc. qe 2g - el. l cm g. ha lg, c d p p?
l los - el. l erhs. u u l, k - d, G a c e s
v u t q? l, d t t e n p? - el. my l d s h y -
as l y s. u l ~ d l b, cur v l s? - ap. - l
t l s. u - u m, br, - v y - d b l s u?, b b -
el. d o G 1 B e t e h y, s 2, l c p e . o u r,
p h. o , e l s o p o . 2 . p e s . u l s u, - p
w s d b e l l ; s b s e c e . ap, l d p

for by, ² or the l ~ e cl. On no page.
eg. ♀ ca. 18 mm, - eg. ne ca. 14 mm; eg. & cap
6 D 7 · 6 2g ~ . w ~ 2 4g · 6 2g : 16 mm
+ H, 10 s by 3 3 cm. h. 1 cap. w - w
- d g, ~ esp fo ~ hyp l ~ r. V id - L arles
g, 4'6 · 4'7 8 l caps · con p, & h p x cap
· ml, bar, bz, - eez; - e cap x ~ . esp s p
1 cap · ml.

— you know —

lets or as cos. - by, - ons, - up,

- l^r, - l₂; oo cleurs · ne - cles · et eur, - c
 u₂ · as · ul, - ays, u₂ · a dm G M - cae
 g r · c ays · dm ls L us · p ~ us
 us - us, ' ahs · us, - , y eue, P - u le ·
 b - a. les · us · us - us a c us, b L
 cu u · c us ays · dels : les us us - u
 b e us. l - us us us us, - us us us
 u us us us, l - us us us, - us us us ·
 cle - us · us · us. o e - es les u dels ·
 us us · c us, - e c l us del s us c
 lus us · us : us us us · us, us us us ·
 us · us, us us us · us. us us us · c
 u, c u, - us : us us us us us, us us us
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