

GRAPHIC SHORTHAND

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LESSONS
IN
GRAPHIC SHORTHAND
(GABELSBERGER)

PREPARED FOR
THE AMERICAN PUBLIC

BY
C. R. LIPPMANN



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ALPHABETIC TABLE
OF THE
SIXTH EDITION
OF THE
ALPHABETIC TABLE

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PREFACE.

I N presenting to the public this text-book, it seems fitting that some few words concerning the system and its inventor should be submitted to the reader.

Graphic Shorthand, as it now stands in America, is an adaptation of the system invented in 1817 by Francis Xavier Gabelsberger, of Munich, and used by him and his disciples for many years in reporting the proceedings of the Bavarian Parliament, before he issued it (1834) in book form under the auspices of the government. The evolution of the system from the ordinary script writing of our own day is outlined in the lessons themselves, and so need not be detailed here.

As to the general scope of the system, however, it may be said that it has spread beyond any possible dreams of its inventor, being now used in twenty languages so diverse in structure and vocabulary as English, Spanish, German, Hungarian, French, Italian, Czechish, Polish, Greek, Norwegian, etc.; furthermore, it is used in over forty parliaments for purposes of official record, and is taught in government schools in many countries, Austria alone using it in seven different languages in her schools.

The following lessons explain themselves. The aim has always been to make them interesting as well as instructive, and to insure a good knowledge of the system by constant repetition of essential details, even at the risk of wearying those to whom such repetition is unnecessary. The shorthand plates are taken direct from pen copy, in which no caligraphic results have been attempted, the object being rather to produce such outlines as would be found in the note-book of a fairly careful stenographer. It should be noted here that, in order to bring out the shading more emphatically, the shaded outlines have been made rather heavy. This should not be imitated too faithfully by the student, however; as is stated in the lessons, a slight increase of pressure on the pen or pencil is sufficient for this purpose.

For the business or professional man, who desires merely to take private memoranda, the first ten lessons will suffice; while the commercial or literary amanuensis, who may be called upon to write as many as a hundred and twenty words a minute, will need the entire book. Only those who wish to qualify themselves for *verbatim* reporting (court and convention reporting) will be obliged to master the full Reporting Style of the system.

The author takes this occasion to thank those friends whose encouragement and advice were of such assistance to him in preparing these lessons, which are now offered to the impartial criticism of a discriminating public.

PHILADELPHIA, July 1, 1899.

GRAPHIC SHORTHAND.

GENERAL RULES.

A careful attention to these general instructions will render your progress much more rapid and satisfactory, by enabling you to spend *all your energies in the right direction*, so that you will have *nothing to unlearn*.

Do not try to cover the lesson all at one time; a good plan is to divide the lessons into sections, studying a section each day, and reviewing the whole lesson before going further.

For the first three lessons have the practice-sheet ruled like the lesson-sheet, so that you may become accustomed to writing the shorthand characters the correct size. After this has been accomplished, only the *bottom-centre-line* (*a*), simply called *the line*, will be retained. The next line above line (*a*) is the *top-centre-line* (*b*), the next one above is the *top-line* (*c*), and the one below the bottom-centre-line is called the *bottom-line* (*d*).

Shorthand characters reaching from the line to the top- or bottom-line are called *large letters*; those reaching from the line to the top-centre-line are *medium letters*; and those written on the line, but not reaching the top-centre-line, are *small letters*. Short-hand *t*, for instance, is a *large letter*, *b* is a *medium letter*, and *l* a *small letter*.

In practising the words given, trace them at first with a dry pen over the printed characters on the *lesson-sheet*, *before starting to write them independently*, in this way accustoming the hand to the outline. Practice each word given until you can readily write it without the aid of the lesson-sheet. Do not attempt to attain speed for the present, but direct your efforts to writing the outlines correctly and gracefully; the violation of this rule is the cause of much trouble to the student.

The outlines are *shaded naturally*, just as in longhand writing. *No up-stroke is shaded, and care must be taken not to shade the down-strokes too heavily.*

Remember that we write by sound only, and do not write what you do not hear. For instance, "through" is written "thru;" in "write," the initial *w* and final *e* are omitted, leaving *r-7-t*. This outline cannot be confounded with *writ*, as we have different means for expressing the short "i", as in "hit." Be careful to distinguish between a *vowel-sign* and a "vowel-sound". In these lessons the *signs will be italicized*, while the "sounds will be placed in quotation marks".

Fix in your mind thoroughly the fact that vowel-sounds are long or short, according to the time needed to pronounce them: thus, in both "race" and "raise" the vowel-sound is precisely the same, but in "race" the "a" is much shorter than in "raise," the difference being solely in the time required for pronunciation.

In order to get used to this method of phonetic writing, it is advisable in the beginning to pronounce each word slowly as you write it; "light", for instance, pronounce "l-i-t" (not "el-i-tee"); though, "th-5".

Since every stroke in shorthand has a meaning, omit all superfluous flourishes.

Always read what you write. It is essential to practice reading as well as writing. A good stenographer should be able to read his notes more rapidly than he writes them.

When you have mastered a lesson, read the shorthand plate without the aid of the text; if you come across a word which is not clear to you, look up the respective rules in the lesson and refresh your memory on that point. Then write in shorthand the numbered words or sentences of the lesson, and compare your transcript with the shorthand plate. If there is a discrepancy between your notes and those on the plate, look up and acquaint yourself again with the rules under the respective number.

Remember that the key to success is perseverance, which, applied to shorthand, means faithful, relentless PRACTICE.

Lesson I.

Lessons in Graphic Shorthand.

By C. R. LIPPMANN.

Handwritten shorthand practice on a grid of 20 rows and 32 columns. Each row contains a sequence of shorthand symbols, often with a number above indicating the stroke order or a letter below indicating the sound represented. The symbols are written in a cursive, slanted style.

Row 1: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Symbols: V, e, t, i, l, l, t, e, l.

Row 2: 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22. Symbols: V, e, t, i, l, l, t, e, l, l, l.

Row 3: 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37. Symbols: l, l, e, e, e, e, e, e, e, e, e, e, e, e, e.

Row 4: 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50. Symbols: n, n, v, v, v, v, v, v, v, v, v, v, v, v.

Row 5: 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66. Symbols: e, e, e, e, e, e, e, e, e, e, e, e, e, e, e.

Row 6: 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79. Symbols: v, h, v, v, v, v, v, v, v, v, v, v, v, v.

Row 7: 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92. Symbols: v, e, n, n, n, n, n, n, n, n, n, n, n, n.

Row 8: 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 104a, 105, 106, 107. Symbols: o, o, o, o, o, o, o, o, o, o, o, o, o, o, o.

Row 9: 108, 109, 110, 110a, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122. Symbols: v, v, v, v, v, v, v, v, v, v, v, v, v, v, v.

Row 10: 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136. Symbols: p, c, a, c, a, c, a, c, a, c, a, c, a, c.

Row 11: 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147. Symbols: v, s, v, s, v, s, v, s, v, s, v, s, v, s.

Row 12: 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160. Symbols: v, e, v, e, v, e, v, e, v, e, v, e, v, e.

Row 13: 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178. Symbols: v, e, n, e, n, e, n, e, n, e, n, e, n, e, n, e, n, e.

Row 14: 179, 180, 181. Symbols: b, e, l, l, e, l, l, e, l, l, e, l, l, e.

Row 15: 182, 183. Symbols: v, e, v, e, v, e, v, e, v, e, v, e, v, e, v, e.

Row 16: 184, 185. Symbols: v, e, v, e, v, e, v, e, v, e, v, e, v, e, v, e.

Row 17: 186, 187, 188. Symbols: o, d, v, v, e, l, l, e, l, l, e, l, l, e, l, l, e.

Row 18: 189, 190, 191, 192. Symbols: e, a, e, l, l, e, l, l, e, l, l, e, l, l, e, l, l, e.

Row 19: 193, 194, 195. Symbols: a, e, t, e, a, g, v, o, t, o, l, o, g, v, o, t, o, n, t.

Row 20: 196, 197, 198. Symbols: v, e, v, e, v, e, v, e, v, e, v, e, v, e, v, e.

THE THEORY OF "GRAPHIC" SHORTHAND.

Let us now analyze the word "Vine" on the lesson-sheet. The first letter reads *title* (1): cutting down a longhand *t* to its simplest outline gives us the Graphic *t* (5), which may be traced upward or downward, as convenience requires; using the initial hair-stroke of longhand *i* for Graphic *i* (6), and joining *t* and *i*, we write the word *tie* (7); the final *e*, being mute, is not written, since we write by sounds only. (In spelling words for shorthand purposes it is advisable to pronounce "t," not "te-ee".) To write *tight* add *t* to *tie* where *i* ends (8), but to save the waste of time in making the angle, continue the final *t* in the same slope as *i*, thus obtaining a straight outline in the correct form for *tight* (9). Reducing an *l* to its smallest size gives us the shorthand *l* (10): this is practically an ordinary *l*, but traced so small that the loop dwindles into a mere dot. This letter, by means of its initial or final hair-stroke, blends readily with others, as shown in (11). Here we see separated the letters which, when joined, form the word *title* (12). In final *l*, the final hair-stroke is omitted. Now write and read *tight* (*t-i-t*) (13); the initial hair-stroke is omitted in the initial *t*: *tile* (14). You will notice that in shorthand a letter is connected just where the preceding one ends, without regard to alignment, in order to save time.

The shortest and most characteristic part of *b* forms the shorthand *b* (15). The sound "a" (either short or long), occurs more frequently than any other, and is therefore expressed by the shortest possible outline, the initial hair-stroke of a longhand *a* (16). By joining, *i.e.*, blending, *b* and *a* (pronounced "ay"), we get *bay* (2) and (17). The *a* stroke cannot be confounded with the *i* stroke (6), because the latter is three times as long as *a*, reaching diagonally from the line to the top-centre-line: note the difference between *bay* (17) and *by* (18).

Now write *bale* (19); note how the final stroke of *b* forms the *ay* stroke and is blended with the initial stroke of *l*: *bile* (20): *tail* (or *tale*) (21), and *tell* (22); note that the short vowel-sound is indicated by doubling the *l*; the same rule applies to *bale* (or *bail*) (23) and *bell* (24).

Notice the distinction we made between a *vowel* or *vowel-sign*, and a *vowel-sound*. The *vowel* or *vowel-sign* in *bale* is *a*, in *bell* is *e*, but the *vowel-sound* in both words is *practically the same*, except that in the former word it is longer than in the latter. For this reason, in shorthand we employ the same *vowel-sign* for both, indicating the length of the sound by means of single or double following consonants. As to *tale* and *tail*; although they are written with the same characters, we can infer the right meaning from the context, just as in conversation we can distinguish between two words having the same sound.

Write and read *ate* (25), and *lay* (26); note how the *a* stroke blends with the initial and final stroke of *l* in these words, expressing the vowel-sound respectively before and after *l*. *Lie* (27): *ally* (28); "y", having the same sound as "i", is expressed by the *i* stroke; when it has the short "i" sound, it is expressed like the short "i", as will be shown later. *Alight* (29): *able* (30); here the *a* stroke is raised to join *b*; this is *always done when the following letter does not start on the line*. *Table* (31): this word illustrates a very important rule, *i.e.*, the *a* stroke between two consonants is *always made in such a direction as to meet the following letter*; in other words, the *connecting stroke between two consonants expresses the vowel-sound "a", provided there is no other vowel expressed*.

Bible (32); there are no capital letters in shorthand: *libel* (33).

(34) shows how *g* is derived: *gate* (35): *beg* (36): *get* (37); when *t* occurs with only one other consonant, a *short "a"* is to be read between the two. (*Gate* is written differently, as will be shown in the second lesson.)

The last stroke of longhand *m* is taken for the Graphic *m* (38): you will now understand *game* (3), which consists of *g* and *m*, joined by the vowel-stroke expressing "a": *might* (39): *mail* or *male* (40): *mile* (41): *time* (42): *lame* (43): *time* (44): *item* (45): note the distinction between *aim* (46) and *may* (47): *melt* (48): *belt* (49).

(50) shows the derivation of *d*, which, joined with *ay*, makes *day*. Note *aid* (51): *day* (52): *die* or *dye* (53): *date* (54) and *dell* (55): *maid* or *made* (56): *dame* (57): *dine* (58). In *debt* (59), "b" is silent and therefore omitted. *Tide* (60): *abide* (61); observe how, in connection with the *i* stroke, *d* stands half above the line, as otherwise it could not be conveniently joined to *i*: *bed* (62), and *bate* (63).

Graphic *r* is the top-stroke of longhand *r* (64). Note *mare* (65) : *mire* (66) : *rhyme* (67) : *tear* or *tare* (68) : *better* (69) : *letter* (70) ; no consonant is written double as a rule,—notice, however, the double *ll* in *bell* (24), *dell* (55), etc. *Rye* (71) : *lighter* (72) : observe the difference between *air* (73) and *ray* (74).

(75) shows the evolution of *n*, which is the final half of a quickly traced, small, long-hand *n*. *Men* (76) : *nail* (77) : *ten* (78) : *nine* (79) : *mine* (80) : *nigh* (81). *Demon* (82) : *iron* (83) ; the “*o*” in the last syllable of these words, and in words of the same class, is not sounded ; what we hear, and therefore write, is a short “*a*”, which we express by simply joining the two consonants. *Net* (84) : *rent* (85).

Graphic *s* is an ordinary longhand *s*, simplified in form and reduced in size (86). *Same* (87) : *raise* (88) ; *s* also stands for *c* when this letter has the “*s*” sound, but to distinguish between “*s*” and the short, sharp sound of “*c*” in words like *race* (89), we shorten the connective vowel-stroke, since the sound of *race* is shorter than that of *raise*. Where this rule cannot be applied, we express the sharp “*s*” sound by an enlarged *s* sign, as in *rice* (91), which compare with *rise* (90) : *sale* and *sail* (92) : *sell* (93) : *assail* (94) ; note the initial hair-stroke indicating the “*ay*” in this word. *Sigh* (95) : *say* (96) ; note the distinction between these words. In the evolution of the symbol for the “*th*” sound, Graphic Shorthand is even more logical than ordinary script, which arbitrarily establishes “*th*” to represent a sound which is neither a “*t*”, an “*h*”, nor a combination of the two, being a lisped or “*perverted*” “*s*”, as shown in (97) and (98). You can readily convince yourself of this by saying aloud the word *base* (99) and lisping the “*s*”, which will make the word *bathe* (100). Note *lace* (101) and *lathe* (102).

F (103) is the simplest part of longhand *f*, being a straight stroke extending *below the line* : it may be traced upward or downward to suit the convenience of the writer. In order to get the rest of the word as much as possible on the centre-line, *t* is preferably traced downward, while *f* is written upward when possible : *fail* (104) and (104-*a*) will illustrate this. In the latter form *f* is traced upward ; it is not necessary to write the connecting vowel-stroke between *f* and *l*, as *fl* could not occur as an independent word without a vowel between the consonants, and when there is *no other vowel-sound expressed, the vowel-sound implied is “a”*. This vowel-sound may be represented in longhand either by “*ā*”, “*ay*”, “*ē*”, or “*ey*”. *Fell* (105) : *fame* (106) : *life* (107) is written on the same principle as *l-t* ; *l* is written on the bottom-line and *f* is traced in the *i* direction, reaching as far as the centre-line. Note *knife* (108),—*k* is silent, and is not written,—and *fine* (109) ; in the latter word, trace *f* in the *i* direction, in order to save the angle in joining it at the line with the *i* stroke ; this agrees with the reasoning in connection with *tight* (9). *Fight* (110) is shortened in (110-*a*), thus doing away with the inconvenient angle. *Fade* (111) : *fare* (112).

H is derived from the longhand *h* as shown in (113) ; this outline has a bolder sweep than *g*, and ends with a slight curve to the left. Note *hay* (114) : *high* or *hie* (115) : *hail* (116), and *hell* (117) : *hen* (118) : *hide* (119) : *hair* (120) : *haze* (121) : “*z*” is also represented by *s* and a long vowel-stroke, as shown in the case of *raise* (88). These substitutions of related consonant-sounds will be found perfectly safe. In a case of this kind a clash of meanings will be found practically impossible : in *hen* (122), for the sake of convenience, *n* is joined to *h* by a loop.

Graphic *w* is simply the first half of an ordinary longhand *w* (123). *H* after *w*, in words like *when* (124), is superfluous, even misleading, since this combination of consonants is pronounced “*hw*”, not “*wh*” ; *i.e.*, the “*h*” must be sounded before the “*w*” can make itself heard. Note *wail* (125), and *well* (126) : *while* (127) : *went* (128) : *web* (129) : *way* (130), and *why* (131) : *wed* (132), and *wade* (133) ; see how the difference in the vowel-sound is expressed ; a short sound, “*wed*”, by a short connecting vowel-stroke, a long vowel, “*wade*”, by a long stroke : *wide* (134) : *white* (135) : *wet* (136).

V (137) is the down-stroke of a Gothic *v*. Write *veil* (138) : *vile* (139) : *Dave* (140) : *knave* (141) ; *k* is silent, and so not written : *alive* (142) : *derive* (143). In *favor* (144) the *v* is shortened to save the connecting stroke between *v* and *r*, thus suppressing the short “*a*” sound ; no “*o*” is sounded in pronouncing this word,—see the note in connection with *demon* (82) : (144) literally is spelt *f-a-r-r*, which cannot be mistaken for anything else.

(145) shows the evolution of *k*. *Deck* (146) : *beck* (147). Note the difference between *like* (148) and *alike* (149) : *bike* (150) : *kernel* (151) : *care* (152) : *case* (153). The last two words

illustrate the use of *k* to indicate the hard sound of "c", just as *s* is used for the soft sound. When *k* is preceded by a long "a" sound, its outline is lengthened to about twice its usual size (154): *lake* (155): *sake* (156): *take* (157): *make* (158). In a similar manner *n* is lengthened to show a preceding long "a" sound (159): *banc* (160): *main* (161): *sanc* (162): *vain*, *vane*, or *vein* (163): *lane* (164).

LOGOGRAMS (*Word Signs*).

Of the words in common use, sixty per cent. are small and recur very frequently: such words are *I*, *you*, *he*, *am*, *have*, *and*, *of*, *for*, etc. For the purpose of increasing speed, these words are never written in full, being indicated by standard abbreviations, called *logograms*. These logograms consist of one or more of the letters of the word in question. Those we have passed in this lesson are: *t*, standing for *not* (165), *b* for *be* (166), *m* for *am* (167), *d* for *do* (168), *r* for *ever* (169), *n* and *r* joined for *never* (170), *n* for *on* (171), *th* for *the* (172), *f* for *for* (173), *h* for *have* or *has* (174), *w* for *we* (175), *v* for *very* (176), *k* for *can* (177), the *a* stroke (178) stands for *a*, *an*, or *at*,—there is no danger that these words may conflict. It is very essential that these word signs (of which there are very few in this system) be well memorized, as this will greatly help the student to write rapidly.

The slant shown in the lesson-sheet has been adopted as the one most generally in use; any slant may be used, however, even the "vertical system" of handwriting being adapted to "Graphic Shorthand", since the slant of the letters is purely relative. Use any slant, whichever is most natural, taking care only that the relative positions of the letters shall be correct.

EXERCISES.

Translate sentences (179)—(198) into longhand, comparing them with the translation given below; then transcribe them again into shorthand, correcting your words by a comparison with the lesson-sheet. The principal factor in acquiring a good knowledge of shorthand is unwearying practice, until your hand instinctively traces the outline, without any help from your brain. (179) I set a day aside. (180) I gain my aim. (181) I like a fine fireside. (182) I raise my rifle; I take aim at the red men; may I fire? (183) Take the way by the lakeside, said I. (184) They say they can ride the bike well. (185) The tide may rise. (186) The hen may have laid an egg. (187) May we ever be as gay again. (188) Be on the right side. (189) Then the men may fight for the game. (190) Sell the kite. (191) Tell the tale. (192) Do they dye the hair? (193) We do not like the knife. (194) May the base design fail. (195) Write the letter for the rent. (196) We like wine. (197) The demon can never be right. (198) I fell on the thigh.

You will now be able to write the following exercise, without the aid of the lesson-sheet. Compare what you have written with the sheet, correcting any mistakes. Go over the ground until the rules are thoroughly impressed on your mind. The second lesson will be of no value to you unless you have mastered the first. This exercise will appear written in shorthand in Lesson No. 2, thus giving you an opportunity to compare and correct what you have written.

(a) I cannot have my way. (b) The men said I might gain a favor. (c) I take the cake. (d) I aim high. (e) I dare not sell the lemon. (f) The maiden has the veil. (g) Write the letter right away. (h) I like white wine very well.

(NOTE.—The word *demon*, as written above, is pronounced "dēmon"; to write the word "dēmon", as it is most generally pronounced, will require a vowel-sign which has not yet been illustrated. The word has been used to show the illogical character of English spelling: if we write the word *lemon*, the pronunciation will at once suggest itself, the "e" being pronounced as a short "ay"; but, in *demon*, we use the same sign to express a sound belonging to a totally different class of vowels.)

Lesson No. 2.

BEFORE you start with this lesson, be sure that you know the first lesson thoroughly, and read again the General Rules, which must be borne in mind throughout the whole course. Compare the writing exercises of Lesson 1 with the transcription on sheet No. 2 (*a-h*), and if you discover any mistakes in your exercise, go over the respective rules again until you have mastered them; for it is essential that no new principle be taken up until those explained in the previous lessons have been thoroughly absorbed. The observance of this rule is essential to success, and failure to follow it will be fatal.

This lesson, which contains a principle entirely new to you, is the most difficult of the course; but, as shown by the reading exercise, it will bring you ahead considerably, and after you have mastered it there will be easy sailing. Do not be discouraged by the constant difference between the spelling and pronunciation of a word. Fix in mind the sound of the word; then *write just what you hear and omit everything else*. Thus, "nation", which sounds like *nashen*, is written in that manner; "judge" which sounds like *juh*, is written in that manner. The vowel-sounds require close attention at the beginning, otherwise they may perplex you, but if you will remember that there is a great difference between a "vowel-sound"—which you hear pronounced—and the *vowel-sign*—which is the alphabetical representation of a sound—you will have little trouble. For example: Lesson 1 stated that a short, almost horizontal stroke stands for the vowel-sound "a" (see Lesson 1, No. 16); this is not the letter *a* of the shorthand alphabet, but simply stands for the sound which is most frequently represented by *a*, *e*, *ay*, *ai*, *ei*, or *ea*. as in *bade* (not *bad*, which is again a different sound), *bed* (which has the same sound, only of shorter duration), *bay*, *bail*, *veil*, *lead*—same sound as *veil*, but of shorter duration. The letter, or vowel-sign, *a* will be shown later. Look again at the words *bell* and *bail* (Lesson 1, Nos. 23 and 24); the latter cannot be mistaken for *ball*, which is quite a different sound (being of the "aw" class), and will be shown later. The vowel-sign of a word does not at all affect the shorthand way of writing it, which is governed entirely by sound; thus, in shorthand, *bird* is written as though it were spelled *b-u-r-d*; *girl* is written as though it were spelled *g-u-r-l*, for it is pronounced that way. It would be entirely wrong to use in these words the diagonal stroke which stands for "i", as in *bite* or *light* (see Lesson 1), since this is not the vowel-sign for the vowel "i", but the representation of the sound as you hear it in *tight*, *ride*, etc.

As was explained above, the only difference of the vowel-sounds in the words "get" and "gate" is the length of time consumed in pronouncing them; otherwise they are identical. Therefore, we use in shorthand the same vowel-sign for both, indicating the length of the sound by means of the connective vowel-stroke. Thus, in order to differentiate *get* from *gate* we use in the latter word the small *t* (1), which admits of the use of a connective vowel-stroke; this small *t* is a medium-sized letter, and can be traced downward only. The two characters for *t* admit of nice distinctions. A short vowel-sound is to be read before large *t* only when it is preceded by not more than one consonant—compare *get* (37): *belt* (41), in Lesson 1; in all other cases no vowel is to be read between large *t* and the preceding consonant—*get* (37) and *belt* (49), Lesson 1, illustrate this point also. Small *t*, when connected by means of the vowel-stroke, is always preceded by a vowel-sound, and can therefore not be used as initial letter. Note the difference between *let* (2) and *late* (3), *get* (4) and *gate* (5), *debt* (6) and *date* (7)—as *b* in *debt* is silent, it is omitted in shorthand. When small *t* is preceded by the *i* stroke, a short vowel-sound, something like "a" is to be read before it; *right* (8) and *riot* (9) will illustrate this point; in the latter word we hear no "o", but a nondescript vowel-sound approaching a short "a"; see also *diet* (10).

There being no sound for "q" in the language, there is also no special sign for it; it sounds like "kw" and is represented by these two letters (11): note *quite* (12), and *quiet* (13).

SYMBOLICAL VOWEL REPRESENTATION.

In Lesson I we wrote every sound as it occurred; for example, to write *men*, we joined *m* and *n*, while the connective stroke indicated the vowel-sound. The sound in *man*, being different, would require a different stroke; but, as we do not wish to lengthen the outlines of the words by adding new strokes, we represent certain vowel sounds in a *symbolical* manner.

When we consider the "a" sound as in *man* or in *mar* from the stand-point of phonetics, we come to the conclusion that it is the *strongest* of all vowel-sounds. The "i" sound as in *sick* or in *seek*—the latter has the same sound as *sick*, except that it is longer—is the *highest* sound; and the "u" sound in *mud* or *mood* is the *lowest* sound of the language, as will be explained in the following paragraphs. This fundamental principle should be kept well in mind, as the structure of symbolical vowel representation is built upon it.

A as in *man* or in *mar* having the strongest sound, we can indicate this sound by "strengthening"—*i.e.*, *shading* (thickening)—the adjoining consonant. For the sound as in *man* we shade the *preceding* consonant; *can* (14)—the noun, not the verb, for which a logogram was given in Lesson 1: *cab* (15): *lad* (16): *dabble* (17); distinguish between *rabble* and *rebel* (19): *tack* (20)—no "ek" is used in shorthand. Note *rat* (21) and *art* (22); the latter word starts with the initial vowel-stroke to indicate that the vowel must be read before the consonant (*r*): the same rule applies to *cat* (23) and *act* (24), where the initial stroke of *k* is raised so that it blends more conveniently with the vowel-stroke.

The *following* consonant is shaded when the "a" sounds as in *bar* (25), *car* (26), *balm* (27), and *calm* (28). As these examples show, only a slight additional pressure on the pen or pencil is necessary to produce shading; only down-strokes are shaded, and only that part of a down-stroke is shaded which could be shaded in ordinary handwriting.

The sound of "i" as in *sick* is the *highest of all vowel-sounds; i.e.*, the same voice will reach a higher pitch when pronouncing this sound than when uttering "a", for instance: this sound is therefore expressed by high position of one of the adjoining consonants; in other words, it is indicated, but not written. The main rule is that the vowel sound is indicated by the following consonant, which in this case is "placed high". Note the difference between "th" and "s" in *thick* (29) and *sick* (30), and the difference between the long and short sound in *sick* and *seek* (31): *sin* (32) and *seen* (33): *scal* (34) and *sill* (35): *deal* (36): *mere* (37): *meck* (38): *meal* (39) and *mill* (40): *wheel* or *weal* (41) and *will* (42): *wick* (43) and *weak* or *weck* (44): *din* (45) and *dean* (46). In all these words (29-46) the consonant following the "i" (as in *bit*) sound is placed high.

You will notice that these words show the tendency to indicate the "i" sound by the change of position of the smaller of the two consonants between which the sound occurs. It is not always the following consonant which is placed high, as in the above examples; when the preceding consonant is smaller than that following, or when they are both medium characters, it will be found more convenient to place the preceding consonant high, as shown by the following paragraph. This rule, which enables us to trace outlines more conveniently, applies only to initial syllables, not counting a prefix; in the word *live*, for example, *l* is placed high; in *deliver* *l* is also placed high, because the syllable *de* is a prefix. In all other syllables the high position is always assumed by the following consonants. When in doubt as to which consonant is to be placed high, write the word both ways, placing the preceding consonant high in the first outline, and the following high in the second. Your own common sense will then tell you which is the more convenient outline.

Note *dim* (47) and *decm* (48); here the length of the connective vowel-stroke indicates the length of the sound: *dig* (49): *hid* (50) and *heed* (51): *women* (52); no "o" is heard in this word, which is pronounced as if it were spelt *w-i-m-m-e-n*, and the initial consonant is placed high: *give* (53). Another form of *v*, the second half of the Gothic *v*, will be found more convenient in connection with the "i" (as in *bit*) sound; this sign is traced upward, and the following letter is naturally placed high, thus admitting of a saving in outline: *veal* (55): *vim* (56). Note the difference between *whit* or *wit* (57) and *wheat* (58): *bit* (59) and *beat* (60): *lid* (61) and *lead* (62): *need* (63): *seed* (64): *sit* (65) and *scat* (66).

The sound of *u* as in *mud* or *mood* is the lowest sound of the vowel-scale and is, therefore, expressed by low position, *i.e.*, by placing the following small consonant below the line,

and a following medium consonant through the line. The difference in the length of the connective stroke will indicate whether the sound is "u" as in *mud* (67) or "oo" as in *mood* (68). Note *run* (69) and *room* (70) : *cub* (71) : *love* (72 or 72-a) ; the word is pronounced as though it were spelled *l-u-v-e* : *lug* (73) : *duck* (74) : *cut* (75). When *t* changes its position, the medium form must be employed and the length of the vowel indicated by the connective-stroke : note *boot* (76), and *butter* (77). *Gun* (78) : *fun* (79)—this word illustrates an important rule ; as shown in Lesson 1, the shorthand letters are joined without regard to alignment, so that when a letter is placed low it need not necessarily stand right below the centre-line, but it must stand lower than the preceding consonant. *N* in *fun* stands lower than *f* and therefore expresses the "u". In *ton* (80) the vowel-sound is the same as in *tunnel*, and *n* is, therefore, placed low. Compare this word with *tune* (81) : *tub* (82) : *tube* (83).

An exception to the above rule is made when the "u" sound is in the first syllable of a word and is between two small characters ; as in the case of "i" (as in *bit*), a prefix-syllable is not counted : *cull* (84), *cool* (85), and *lull* (86) illustrate the point. When we can indicate the length of the sound by means of the connective-stroke, it is not necessary to employ double consonants, as illustrated by the three preceding words. *Cur* (87) : *nun* (88) : *null* (89) : *thus* (90) : *cook* (91) : *soon* (92). If *son* were spelled *s-u-n*, we would not pronounce it any differently ; therefore it comes under the heading of the short *u* : *son* or *sun* (93).

If we analyze the vowel-sound in *house*, for instance, we find it to be the sum total of two vowel-sounds,—viz., "a" as in *art* and "oo" as in *mood*. We express this sound, therefore, by the sum total of the two respective rules, i.e., by a combination of *low position and shading*. Thus, in *house* (95), *s* is placed below the line and shaded : note the difference between *ton* and *town* (96) : *sour* (97) : *mouth* (98) : *loud* (99) : *gown* (100) : *rouse* (101) : *mouse* (102) : *noun* (103) : *howl* (104) : *bout* (105). To decide as to whether the preceding or the following consonant is to be placed low, use the rules given for the "u" sound.

The preceding examples show how we can write seven different vowel-sounds without any additional effort ; including the three sounds taught in Lesson 1,—viz., "e" as in *men*, "a" as in *mane*, and "i" as in *bite*,—we can now write ten different vowel-sounds. This method of showing vowel-sounds without actually writing them being new to the student and totally different from the methods of longhand, he should, above all, thoroughly familiarize himself with this important chapter of shorthand, so that he can write the proper outline, showing the vowel-sound in a correct manner. For this reason the following

VOWEL DRILL

should be carefully studied ; observe in particular the method by which the different vowel-sounds are distinguished, even when the consonants of the outlines are identical.

In *rag* (106), *rig* (107), and *rug* (108), note the shading of *r* in the first word, its high position in the second (as it is the smaller of the two consonants), and the low position of *g* in the third ; if *r* were placed low in this last word, the outline would not be so convenient. *Ben* (109) : *banc* (110) : *ban* (111) : *bin* (112) : *bean* (113) : *bun* (114) : *boon* (115) ; notice the logical distinction between the short and long sounds. As shown by *Ben*, no difference is made in shorthand between small letters and capitals, except that an outline may be underlined to show that it starts with a capital letter. *Beg* (116) : *bag* (117) : *big* (118) : *bug* (119) ; the two last words illustrate well the convenience of placing the preceding and following letters respectively high and low. *Bed* (120) : *bade* (121) : *bide* (122) : *bid* (123) : *bud* (124). *Beck* (125) : *bake* (126) : *back* (127) : *bike* (128) : *buck* (129) : *book* (130). *Cat* (131) and *kite* (132) ; notice the difference between the direction of the *t* stroke in *cat* and the *i-t* stroke in *kite* : *Kate* (133) : *cut* (134) : *kit* (135 or 135-a)—here either the long or the medium *t* may be used. *Leg* (136) : *lag* (137) : *lug* (138) : *lack* (139)—notice *l* shaded : *lake* (140) : *lick* (141) : *leak* (142) : *luck* (143) : *look* (144) : in practice it will be found that it is scarcely necessary to discriminate between *look* and *lute* ; this can be done, however, by making the length of *k* in proportion to the length of the sound. Notice the difference between *dame* (145) and *dime* (146) : see also *dam* (147) : *dim* (148) : *decn* (149) : *dumb* (150)—*b* is silent and therefore omitted : *doom* (151). *Tick* (152) : *Teck* (153) : *tack* (154) : *tuck* (155) : *took* (156). *Tin* (157) : *tan* (158) : *ten* (159) : *tecn* (160) : *tun* (161) : *tune* (162) : *town* (163). *Bet* (164) : *bat* (165) : *bite* (166) : *bait* (167) : *butt* (168) : *bout* (169) : *boot* (170) : *bit* (171) : *beat* or *bect* (172)—these two words are distinguished in shorthand by the context, just as in conversation ; large *t* could also be used in *bit* and *beat*. *Fate* (173) : *feat* or *fect* (174) : *foot* (175) : *fiat* (176). *Fail* (177) : *feel* (178 and 178-a)

Lesson 2.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of notes and rests, with various stems and beams. The piece is divided into measures, with measure numbers written above the staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275.

—can be written with *f* upward or downward; *file* (179) : *fill* (180)—notice the difference in the direction of *f* in these two words: *fool* (181)—notice *l* placed low. *Net* (182) : *guat* (183)—*g* is omitted: *knit* (184) : *neat* (185)—(186) and (187) the same two words with medium *t*: *nut* (188). *Rat* (189) : *rate* (190) : *right* (191) : *riot* (192) : *rut* (193) : *root* (194) : *rout* (195). *Debt* (196) : *date* (197) : *doubt* (198). *Deck* (199) : *Dick* (200) : *duck* (201). *Maize* (202) : *mess* (203)—notice that *s* is larger in *mess* than in *maize*: *mass* (204) ; *mice* (205) : *muss* (206) : *moose* (207) : *mouse* (208). *Man* (209) : *meu* (210) : *mean* (211) : *mane* (212) : *moon* (213). *Maid* or *made* (214) : *mad* (215) : *mid* (216) : *mced* (217) : *mud* (218) : *mood* (219). *Mct* (220) : *might* (221) : *mate* (222) : *mat* (223) : *mect* (224) : *mitten* (225) : *moot* (226). *Hat* (227) : *hate* (228) : *height* (229) : *hit* (230) : *heat* (231)—*hit* and *heat* with medium *t* (232) and (233) : *lut* (234) : *hoot* (235). *Quick* (236) : *quack* (237) : *quake* (238).

Before we mention the logograms of this lesson, we must quote a few words which cannot be classed as such, but which are not written in strict accordance with the rules. *H* placed high reads naturally *he* (239) ; this sign stands also for him ; the context will readily decide which of the two is meant. In *who* (240), *h* is placed low and (silent) *w* is omitted ; from this, *how* (241) will be formed by shading *h* in low position. These words are formed irregularly, as the rule requires that the vowel-sound at the beginning or end of a word must be indicated or written, as will be illustrated in another lesson. The same applies to the following words: *r* for *are* (242) shaded and on the line should be preceded by an initial vowel-stroke (on the same principle as *art*) ; the same sign placed low and shaded will read *our* (243) ; *n* below the line and shaded (on account of the “ow” sound) reads *now* (244).

LOGOGRAMS.

R below the line (on account of the “oo” sound) reads *your* (245), and represents the word in full with the exception of *y*. Medium *t* stands for *to* or *too* (246). *But* (247) : *could* (248) : *such* (249) : *thus* (250) : *much* (251) : *must* (252) : *would* (253) : *should* (254) ; you will notice that the low position of these abbreviations indicates the low vowel-sound of the word for which they stand. Notice, also, how the vowel-stroke follows the consonant in *such* and *thus*, showing that the vowel-sound in the word follows the consonant, and how the preceding vowel-stroke in *must* shows that the vowel-sound precedes *s* in this word. These words show how important it is to place the logograms in their proper positions. *Had* (255) is represented by the final *d*, shaded on account of the “a” sound ; in accordance with a rule of the Reporting Style, this *d* is placed high to show that it is not the beginning of a word, but the final part ; the high position cannot imply an “i” sound, as the shading clearly indicates an “a” sound. Compare the length of the vowel-strokes in *this* (256) and *these* (257), where by high position and by the preceding vowel-strokes the vowel-sounds preceding final *s* are clearly indicated, so that in these words only *th* is omitted.

You should now be able to read all the words up to this point without hesitation, or to write them correctly from the text (without looking at the shorthand sheet). If this is not the case, you should read them and write them until they appear as natural to you as though they were printed in type or as though you were writing them in longhand. Only then should you proceed to the following

READING EXERCISE.

(258) Have they met the mate on that date? They might not have met him.—Compare *might* and *met* ; also notice *th* shaded and followed by *t* in *that*.

(259) These good men seem to be very dumb ; I fear they may meet a sad fate.

(260) Tell the maid to get some fine linen right now ; we need the same for the sick sailor.—*O* in *some* has the sound of *u* in *sum*, for which reason *m* is placed low. *O* in *sailor* is pronounced as though the word were written *sailer*, and is therefore replaced by the connective vowel-stroke, indicating a short *e*.

(261) The bark has a leak.

(262) Could he let her hear the tune on the fiddle?—*Her* sounds just as though it were spelled *hur* ; *r* is therefore placed low. Double consonants are not written in shorthand (unless for the purpose of making some special distinction) ; for this reason only one *d* is seen in fiddle.

(263) I should like to buy a ticket for the bout, but I do not care to meddle with the riff-raff.—Observe *ticket*, where the vowel between *k* and *t* is shown by the connective vowel-stroke. Also notice *with*,—*w* connected with *th* in high position. Compare *riff* and *raff*.

(264) That quack may kill the sick man.

(265) How soon may your son have seen the rig?

(266) Who could now do the same feat?

(267) He said we must get at the root.

(268) For such a big sum, we could not take the house.

(269) I should not let her look at the book.

(270) The cat does not seem to like our white kitten.—As stated in Lesson 1, *h* is superfluous in *white*.

(271) How much mutton do we need for our noon-day meal?—*O* in *mutton* has the short “e” sound.

(272) Why should he sadden this affair with such a letter?

(273) Better late than never may be very well, but better never late would seem to be a better rule.

(274) The dude had such a vacant gaze that I had to laugh at him.—Observe the lengthened *k* in *vacant*; also *t* shaded in *laugh*, where *gh*, sounding like *f*, is replaced by the latter.

(275) Good air, as well as good care, might make him well.—To be very exact, the vowel-sound in *as* should be represented by shading; but, as the word is so frequent, and as the outline as written here cannot clash with anything else, shading need not be used.

WRITING EXERCISE.

(*The transcription will not appear in the following lesson.*)

(276) The man may be lame on the right leg. (277) I might not have the time for the fake sale. (278) The less I say on the death case, the better for the minor. (279) Do not sigh like a babe; be a man. (280) “Save your life for my sake,” said the wife; “they cannot let a sailor die like this.” (281) “The letter cannot be made lighter,” said the writer, when I sent the maid for the mail. (282) The label on the file may be a fake. (283) Dave does not like Mabel. (284) Let the men guess at a name for the racer. (285) My fame may amaze the maiden. (286) Can they reckon that much? (287) Can we never bake the cake on the fire? (288) They like a hay-ride on a fine moonlight night. (289) Fame may make men vain. (290) I desire five days’ time. (291) I cannot take the time for the ride. (292) This does not seem to be a very quiet meal. (293) To whom could I liken the man? (294) Give her a needle to darn the lace. (295) We must cart the beam away with the big wagon. (296) The wag made a bet with the tinsmith that he could fool the master. (297) A lug-a-bed cannot be a good business man. [Write each word separately in lug-a-bed.] (298) Do not light the bad segar.

Lesson No. 3.

SINCE the method of representing sounds symbolically is quite new to you, and since it is entirely unlike the usages of longhand, it is advisable to review the examples at length. At the same time we will consider the remaining consonants of the shorthand alphabet, which are for the most part large characters, reaching either from the top- to the centre-line, from the centre- to the bottom-line, or from the top-centre-line to the bottom-line. The respective sizes of the various letters should be well observed.

(1) shows the derivation of *y*; the sign is placed on the line, so as to join readily with the following letter. No particular size is prescribed for the loop, which is made so as to connect easily with the following letter, as shown by *year* (2), *yale* (3), *Yule* (4), *yarn* (5) and *yacht* (6).

(7) shows the derivation of *p*, which (for the sake of convenience) can be traced downward or upward (7*a*), just like *t* and *j*. Note the difference in the outline of *peck* (8)—*p* and *k* joined, *pick* (9)—*k* placed high, *pikc* (10)—*p* and *k* joined by the *i* stroke, *pack* (11)—*p* shaded and *puck* (12)—*k* placed low. Note how clearly the vowel is thus shown. Compare also *pile* (13), *peal* (14), and *pill* (15); *tap* (16) and *tape* (17). *Papal* (18) shows *p* joined to *p*, expressing the “ay” sound between them. Notice *d* placed high in *rapid* (19). Compare *paddle* (20)—*p* shaded, and *peddle* (21); *packet* (22) and *picket* (23); the latter word shows again that the position is independent of the writing-line; *t* is on the same (imaginary) line as that on which the preceding *k* stands; if *t* stood on the writing-line it would be in *low* position—that is, lower than *k*—and would therefore indicate an “u” sound. When *p* is followed by large *t*, the former must be shortened a little, so that *t* will not become confused with *f*; *pet* (24), *patent* (25). See how the vowel-sounds are clearly shown in *cap* (26), *cape* (27), *keep* (28), *cup* (29)—*p* placed low (starting below the line), and *coop* (30). Compare also *pen* (31), *pan* (32), *pin* (33), *pinc* (34), *pain* (35), and *pun* (36). Note *ape* (37), *apple* (38), *dapple* (39), *ripple* (40), *map* (41), and *type* (42)—when *y* has the sound of “i,” it is, of course, represented by the *i* stroke; see also *ripen* (43). Observe how both *p* and *r* are shaded in *parallel* (44)—no double *l* is necessary; watch the vowels in *pair* (45), *par* (46), *peer* (47), *pyre* (48), *poor* (49), *pur* (50), *power** (51); and note *parade* (52)—which sounds like *perade*. Notice *r* shaded in *park* (53); and compare *pace* (54), *pass* (55), and *peace* or *piece* (56). As will be seen by the examples, when *p* is shaded, it must be traced downward; as a rule, when *p* starts a word, it is preferable to trace the letter upward, so as to be on the writing-line to commence the following word.

The sound of “sh” is neither an “s” nor an “h,” and we therefore establish for it a distinct sign (57), which is quite a familiar stroke; the sign starts with an upstroke, a little below the top-centre-line. Study carefully the examples; also note particularly how these large signs are placed high or low; *shape* (58): *shecr* (59): *share* (60): *sure* (61)—here *s* has an “sh” sound, and is, therefore, represented by the *sh* sign: *lash* (62): *hash* (63): *hush* (64)—note *ch* placed low: *shy* (65): *shun* (66): *shine* (67): *shake* (68): *shut* (69): *shoot* (70)—notice the long vowel and the long vowel-stroke: *shout* (71): *sheet* (72): *wish* (73)—notice *sh* placed high: *fish* (74): *dish* (75): *nation* (76)—sounds like *nashn*: *ration* (77): *parish* (78)—note here how *p* is shaded, and how *sh*, though below the line, is placed *higher* than *r*, thus showing the preceding short “i” sound. Note also *patient* (79), *rash* (80), *mash* (81), *mission* (82), *cash* (83), *session* (84), and *barouche* (85).

When *ch* has not the “k” sound (which is represented by *k*, as in *chaos*), it sounds like “tsh,” and is represented by *sh* turned into the *t* position, as shown in (86). This is also a familiar stroke, which you have written many times; *chafe* (87): *chaff* (88): *couch* (89): *catch* (90): *chain* (91): *touch* (92): *teach* (93): *beach* (94): *chair* (95): *char* (96): *cheer* (97): *check* (98): *check* (99): *chuck* (100): *chicken* (101): *kitchen* (102): *thatch* (103): *ouch* (104)—

* When quickly uttered this word will sound like *powr*.

notice how the initial vowel-stroke shows that the vowel starts the word, while the low position and shading of *ch* show that the vowel-sound in question is "ow." Note also *ditch* (105), *hitch* (106), *witch* (107), *teech* (108), *pitch* (109)—compare the latter with the longer sound in *peach* (110), *cheap* (111), *chap* (112), *batch* (113), *match* (114), and *fetch* (115).

In words like *leisure*, *s* has a still different sound from any of those found so far; it is somewhat like "sh" but is much softer; we therefore give the outline a "softer" (waved) appearance. Observe *leisure* (117), *measure* (118), *azure* (119)—note the long vowel-stroke for the long sound, *vision* (120)—see how well the second form of *v* is used here, *seizure* (121), and *razure* (122).

When this sound is preceded by a sound akin to *t*, but softer, we swing it around into the *t* space, and it then represents the soft sound corresponding to "ch,"—viz.: *j*; the outline (123) is waved, of course. Compare the waved outline for the soft sound and the rigid outline for the hard sound in *cage* (124) and *catch* (125), *rage* (126) and *wretch* (127), *ridge* (128) and *rich* (129), and the latter with *reach* (130); note also *cheer* (131) and *jeer* (132), *char* (133) and *jar* (134). Further examples are *jail* (135), *ledge* (136), *judge* (137), *budge* (138), *nudge* (139), *wager* (140), *rigid* (141), *jam* (142), and *gem* (143)—when *g* has the soft sound, it is replaced by *j*; if the *g* sign were used in (143) the outline would read *game*. Compare *Jake* (144) and *Jack* (145), *age* (146), *edge* (147), and *etch* (148): *agent* (149): *jade* (150). Note *jag* (151), *jig* (152), and *jug* (153): *Japan* (154): *jay* (155): *jealous* (156). Compare *jet* (157), *jut* (158), and *jute* (159): *Jews* (160) and *choose* (161). See also *legion* (162), *page* (163), and *edgcl* (164)—the latter sounding like *eucl*.

It has been found advisable in practice to establish separate signs for a few very frequent combinations of consonants. (165) shows the sign for *sp*; *gasp* (166): *spy* (167): *lisp* (168): *whisper* (169). Compare *span* (170), *Spain* (171), *spun* (172), *spoon* (173), *spin* (174), and *spine* (175).

Observe how these large signs change their positions to indicate "i" (as in *bit*) or "u." Those reaching from the top- to the centre-line are brought a little below the centre-line when placed low, and their final stroke does not reach farther than the top-centre-line when they are placed high. Those reaching from the top-centre- to the bottom-line are brought a little above the top-centre-line when they are placed high, and start at the centre-line when they are placed low.

The medium characters (such as small *t*, *b*, *w*, etc.) are placed high by writing them half-way between the centre- and top-centre lines, so that the top-centre-line strikes them in the centre. When they are placed low the centre-line strikes them in the centre. Small characters (*l*, *n*, *k*, *s*, *th*) are written just below the top-centre-line when they are placed high, and just below the centre-line when they are placed low.

The double consonant *ng*—a separate sound—has likewise a sign of its own, consisting of an *n* placed diagonally across the space occupied by *ng*, as shown in (175). Observe the examples *fang* (177), *finger* (178), *rang* (179), *ring* (180), *rung* (181), *spangle* (182), *bang* (183), *hang* (184), *gang* (185), *pang* (186), *bungle* (187), *jungle* (188), *young* (189), *hung* (190), and *sung* (191).

The sign for *nk* (192) is the same as that for *ng*, except that it is only half as large,—that is, about the size of *k*; note the difference between *rank* (193) and *rink* (194), *sank* (195), *sink* (196), and *snk* (197): *bunker* (198): *kink* (199): *link* (200). Compare *anchor* (201) and *anger* (202), *ankle* (203) and *angle* (204). See also *spank* (205), *tank* (206), *bank* (207), and *lank* (208).

The syllable *cuce*, represented by (209), is a very familiar and convenient stroke; when the sign is shaded, or placed either high or low, it is read with the vowel-sound ordinarily supplied by the shade or position; *hence* (210): *sense* (211): *since* (212): *whence* (213): *wince* (214): *dense* (215): *dance* (216): *dunce* (217): *ounce* (218): *counsel* (219): *cancel* (220): *tinsel* (221): *license* (222): *fence* (223): *chance* (224): *denounce* (225): *announce* (226): *renounce* (227).

LOGOGRAMS.

In the sentence "sh said sh would do it," *sh* will at once be taken for *she* (228). *Sp* stands for *speak* (229), and *j* placed low (on account of the "u" sound) stands for *just* (230).

READING EXERCISE.

(231) Benjamin Franklin could chain the lightning. Notice the shading of *j* in *Benjamin* to show the "a" sound; the word *lightning* illustrates again the fact that the

position of consonants is merely relative and does not depend on the centre-line; *ng* is placed half above an imaginary top-centre-line of which the corresponding centre-line would be at the level of the preceding *n*.

(232) I cannot catch a fish when I have not the right bait, but a big mackerel bit on my hook just the same. Notice the shading of *m* and *k*—standing for *ck* in *mackerel*.

(233) Kipling can write such a fine barrack ballad. The final *ng* in *Kipling* illustrates the rule mentioned in (231) about *lightning*. Notice in *Kipling* how closely *l* is joined to *p* to preclude a vowel-sound between them; notice the shading in *barrack* and *ballad*.

(234) Does she like to dance to the rhythmic tune? Notice how in *rhythmic*—where *h* is of course omitted and *y* replaced by the short “i”—*m* is closely joined to the preceding *th*, thus precluding any vowel between them.

(235) Spain has not much power; she could not keep the filibuster back, I think. Notice how *r* in *power* is shaded and placed lower than *p* to indicate the *ow* sound: we write no *w* in this word, since we hear none. The word *filibuster* is a splendid illustration of the relative position of the letters in a word; this is one of the points which give “Graphic” shorthand its superiority. *L* is placed high to indicate the “i” preceding, then *b* is placed high on account of the second “i”; if the *b* were in the normal position—that is, between the top-centre and the centre-lines—the word would read *filebuster*; the *s* is placed lower than *b* to indicate the sound in “bus”. Notice how nicely *s* can be joined to *t*.

(236) We have seen the picket line shoot. Notice in *picket* the short vowel-stroke between *k* and *t* indicating the “e”.

(237) The queen wishes to thank the nation.

(238) The tank may leak; fill the pitcher with the liquid; then let the beverage cool. Notice *with*, consisting of a *w* and *th* placed high.

(239) Tell father to sing a lullaby for the child.

(240) Shut the book, I do not wish him to read when he should not be at leisure.

(241) I wish that our manager would cancel the date for the dance. We call your attention to *manager* and *cancel*.

(242) Does he bet on such a chance game?

(243) Let him touch the button; we can do the rest. Notice the low position of *t* and the short vowel-stroke in *button*.

(244) The mail may lose such a big package; I am sure they can not deliver the same.

(245) I wish we could catch the thief.

(246) Good luck to the general. The word *good* illustrates an important rule, *i.e.*, when there is no clash of meanings between words with “u” (as in *mud*) or “oo” (as in *mood*), no long connective-stroke need be made in order to indicate the long sound, so that we can safely use the short (and time-saving) stroke in *good*, since there is no word sounding like “gud”. Note how in *general*, *j*—standing for *g*—is conveniently joined to *n* by means of the loop.

(247) When does the yacht sail?

(248) The rabble does not wish the young leader to quell the riot.

WRITING EXERCISES.

(The transcription will appear in Lesson 4).

(a) I should like to cudgel the thief. (b) They must not take counsel. (c) Tell him I should like to have a cab. (d) I cannot run very well since I fell on the ladder. (e) This might be a good chance for her. (f) Tell the lad to leave the room. (g) Do not let the adder bite the cub. (h) The cat does not touch a rat, but she can catch a mouse very well. (i) How can he act like such a child? (k) I have not seen the woman at the tub for a week. (l) He like to read the paper?

(The transcription of the following sentences will not appear in the next lesson).

(249) He who may never need counsel must be a wise man. (250) How can she let him feel her anger like this, when he says that he cannot raise the cash just now? (251) The sick tar had a pale look like a dead man when he came to our house, but the good air, as well as

Lesson 3.

y = d d d d d d p = c c c c c c

15 t t t t t t 20 c c c c c c 25 z z z z z z 30

35 l l l l l l 40 e e e e e e 45

50 s s s s s s 55 sh = z z z z z z 60 65

70 z z z z z z 75 p p p p p p 80 85

90 ch = tsk = l l l l l l 95 100

105 l l l l l l 110 115

120 s s s s s s 125 130

135 b b b b b b 140 145

150 h h h h h h 155 160

165 l l l l l l 170 175

180 ng = z z z z z z 185 190

195 h h h h h h 200 205

210 f h u n n e e = d d d d d d 215

220 d d d d d d 225 228

231 sh p r h a t t d d p a r t u e b

233 m t o p u b e g r i e l l o 234

235 p r z y z y p h n s c o o p t z g 236

237 a e p i e a p a h e r s y o f c o e d e n d o m n e b 239

240 p r a - d p o l e p o m e t a p r e a e t e - g 241

242 d e h e d e p o d e t d o - l l n e 243

244 u n e a r e z z o - y e l f i z z e n t h e a r 246

245 g e n d a y p e r i o d e u e e d e ? 247

248 o u e t o f a h e r e o v t

the good care, made him well. (252) She speak(s) to her maid just like a queen. (253) Leave your rancor aside, hide your anger; thus much can be done for the just case. (254) Take my satchel to the cab. (255) How far must we chase the deer to kill the buck with a gun? (256) This man does not fear the iron chancellor. (257) A wise man does not care for tinsel. (258) The miser had a fine, big ring on the finger. (259) We should like to fish, but we cannot get our tackle. (260) He may be a mere lad, but he can shoot like a man. (261) Our chain must be loose; I think we had better leave the wheel at the house. (262) These men are too weak to live on such fare; we must give them a better ration. (263) How should your son sign the letter? (264) Could the maid read the label on the package? (265) He hit the nail just on the head with this answer. (266) May I count on your help for the fight? (267) A pink ribbon would not match her hat. (268) Has she ever seen a bag-pipe? (269) Can he write a good letter on the typewriter?

REVIEW QUESTIONS.

(Can you answer them correctly?)

1. What is the basis of Graphic Shorthand?
2. What are the different sizes of the characters of the alphabet?
3. Mention the characters of the alphabet, classified as to the size.
4. Are double consonants used?
5. What are logograms or word-signs?
6. Review the logograms learned thus far. (You may use the text, but not the shorthand plates.)
7. What is the rule for spelling in shorthand?
8. What is the difference between large *t* and medium *t*.
9. Which letters can be traced either upward or downward; which should preferably be traced downward; which upward?
10. How are the vowel-sounds shown in the following words: men, mane, mine, man, mar, bin, bean, bun, boon, gown?
11. What rules affect the position of a consonant to indicate "i"?
12. What rules affect the position of a consonant to indicate "u"?

Lesson No. 4.

IN the second lesson we have learned to express vowel-sounds without actually writing them. Now we learn two more vowel-sounds which are *written*, but so ingeniously devised that they will connect or blend readily with the adjoining consonants, thus requiring hardly any additional effort. (1) will show how *o* is derived, being part of the longhand *o*. As will be shown later, this letter may be reversed in certain cases (1*a*). In pronouncing this vowel, and at the same time opening the mouth wider, we utter a broader sound, represented as a rule in longhand by "aw" as in *law*. The logical shorthand sign for this sound is, therefore, a "widened" or "broadened" *o* curve (2). (3) *b* and *o* show how conveniently these strokes blend with signs ending in a right-hand curve. Note the difference between *bowl* (4) and *bawl* or *ball* (5), *dole* (6) and *down* (7), *low* (8) and *law* (9), *mow* (10) and *maw* (11), *no* or *know* (12) and *guaw* (13), *pole* (14) and *Paul* (15), *woe* (16) and *war* (17), *wall* (18), *chose* (19), *though* (20), and *thaw* (21). *R* and *o* (22) can be blended conveniently, but the *r* must be well and sharply accented (shaded) so as not to disappear in the curve; note *row* (22) and *raw* (23). To *s* we simply add the *o* curve; *sow* (24) and *saw* (25)—for the sake of convenience, *o* does not stand quite on the line in this case. This, like all other rules, need hardly be memorized, inasmuch as it is indicated by common sense and will suggest itself to the student. Note *t* and *o*; *toe* (26): *toll* (27) and *tall* (28)—double *l* is not written unless it is necessary to distinguish between short and long vowel-sounds, as in *bail* and *bell*.

Signs with a left-hand curve readily absorb *o* and *aw* reversed in their curves. Note *g* and *o*; *go* (29); *goal* (30) and *gall* (31)—the "aw" sound being expressed by the widened curve of *g*: *hole* or *whole* (31) and *haul* (32)—see how the *l* is joined to *h*. *K* and *o* blended become a medium sign (34); note *coal* (35) and *call* (36): *core* (37). Observe the *o* and *aw* curves in *show* (38), *shoal* (39), and *shaul* (40). The *ng* sign absorbs the *o* stroke, as shown in (41): see the difference between *rang* (42) and *wrong* (43); in the latter, the connective stroke between *r* and *ng* is vertical, admitting of the insertion of the reversed *o* before the *ng* stroke. The *o* can be more conveniently blended with *r* as shown in (43*a*), however, and the latter form is therefore preferable, for, although the outline is longer, it can be traced more rapidly, owing to the absence of the angle; this word is a good illustration of the fact that the shortest outline is not always the speediest. Note *long* (44)—*o* absorbed in *ng*, and *length* (45). *F* and *o* can conveniently be shortened by curving the *f* in *o* fashion (46), making *foe*: notice *foal* (47) and *fall* (48). *V*, by means of a loop which it assumes, also absorbs *o* readily, as in *vote* (50); *vault* (51) shows that the *aw* curve must be written, as it could not be conveniently blended with a loop. Looped outlines, therefore, can be blended only with *o*, which they show by means of a *widened loop*. (52) shows how *j* and *o* are blended, reading *Joe*; not *Jake* (53) and *joke* (54): compare *jaw* (55) and *Joe* (52). In *sp*, also, *o* is shown by the enlarged loop (56); compare *sport* (57) and *spurt* (58). *Y* and *o* (59); note *yore* (60) and *yorman* (61).

The pronunciation of *o* in such words as *god*, *dog*, etc., varies considerably in various sections of the country, and with it must also vary the shorthand outlines for these words. For example, if *god* is pronounced like "gawd" (62), the *aw* curve must be employed; if pronounced like "gad" (62*a*),—*o* sounding like "a" as in *father*,—*d* must be shaded. When *o* has this sound, which is a decided "a" sound in many instances, it must be written in accordance with the rule for this sound of *a*,—i.e., by shading the following consonant. Note *tot* (63) and *taught* (64), *dot* (65), *dote* (66), and *date* (67), *Kate* (68), *eat* (69), and *cat* (70). When *t* is shaded or changes position, the medium-sized (short) *t* must invariably be employed, and in words like *cat* this *t* cannot imply a long "a" sound, since there is no long sound of that sort in English.

The initial use of *o* is self-explanatory; *oak* (71): *ode* (72): *omen* (73): *obey* (74).

The sound of *o* as in *love*—practically a short "u" sound, or in *move*—a long "u" sound—has been explained in a previous lesson.

Observe *caught* (75) and *talk* (76); *gore* (77) and *rogue* (78): compare *check* (79) with *choke* (81); also *coach* (80) and *choke* (81); and the latter with *chalk* (82).

The sign *ko* stands also for the prefix *con* (83); see how conveniently *s* can be joined to *con*: *concise* (84): *consider* (85): *conceive* (86): note *content* (87), where both *t*'s are shortened a little to facilitate the outline; *contain* (88). *conspire* (89): *consequence* (90)—see *kw* used for *qu*. *Com* is derived by tracing the final stroke of *eon* with an *m* wave (91); *commence* (92): *comment* (93): *commingle* (95).

When we lower the voice as much as possible in pronouncing *by*, we change it to *boy*, so that "oy" is therefore represented by placing the *i* stroke low. Compare *by* (96) and *boy* (97); *tie* (98) and *toy* (99); *file* (100) and *foil* (101); *ally* (102) and *alloy* (103); *tine* (104) and *toin* (104a): *joy* (105): *coin* (106): *joible* (107): *point* (108); these words illustrate the logical rule that in order to place the *i* stroke low the preceding consonant must be placed low.

BLENDING CONSONANTS.

We have seen in this lesson how two signs can be merged into each other without sacrificing the characteristic part of either, thus obtaining a speedy, yet easily legible, outline. This principle also applies to consonants when no vowel comes between them; for example, if we join *n* and *d* by means of the connective vowel-stroke, the outline will read *Ned* (109), but if we blend *n* and *d* (110) by starting *d* with the *n* wave, we obtain *nd*. By this means, while nothing essential to *d* is sacrificed, *n* is also clearly apparent and we gain in speed. The vowel-stroke preceding *nd* will make the word *end* (111): note *tend* (112) and *land* (113): *wind* (114): *tend* (115).

In regard to blended letters, the following two rules hold good without exception, viz.:— (1) As to position, they must of course be counted as one, *i.e.*, when one letter is affected by position the other must likewise be placed high or low, as otherwise the letters could not remain blended: for example, in *bundle* (116) not *n* alone, but *nd*, must be placed low to express the short "u" sound. (2) In regard to shading, however, only the one letter affected by the respective rule on shading comes into consideration; in *lard* (118), for instance, where *r* and *d* are blended by starting *d* with the *r* stroke, as shown in (117), only *r* is shaded to express the "a" sound, but in *word*, which is pronounced as though spelled *wurd*, *rd* is placed low (119); compare this with *weird* (120). Note *bird* (121), *beard* (122), and *bard* (123); there is no "i" sound in *bird*, *beard* has a decided "ee" sound, and *r* is shaded in *bard* to indicate the "a": compare also *heard* (124) and *hard* (125).

D and *r* are blended by finishing *d* with the *r* stroke (126): observe *drum* (127) and *dream* (128): *drunk* (129) and *drink* (130): *drone* (131) and *drawn* (132); see how the *r* is accented in these words by shading, so that it clearly stands out before the *o* and *aw* curves, as in *row* (22). Note the difference between *drive* (133) and *derive* (134)—no recognition is taken of the short "e" sound in prefixes (such as "de" and "re"). *Ndr* can be blended, without sacrificing the characteristics of either *n*, *d*, or *r*, by ending *nd* with the *r* stroke (135); this will not impair the legibility of the outline. The same principle applies to *rd* and *r* (136); in this manner *tender* (137) is really spelled *tendr* (137a), which is just as legible. Note in *retarder* (138) the first *r* of *rdr* shaded, and in *murder* (139) how *rdr* is placed low; see how nicely the letters join in *sender* (140)—*scndr*.

S and *t* are blended by starting *t* with the *s* circle, as shown in (141); this initial stroke is made from right to left, and there is no danger of a clash with *th*, since there is no combination like *tht*. Care should be taken not to make the *s* circle too large. *Stain* (142): *stale* (143): *stone* (144): the following words offer a good opportunity for vowel drill: *stack* (145)—*t* shaded to express the "a" (as in *cab*); *stock* (146)—*k* shaded, since the sound is practically the same as in *balm* (except as to its duration); *stalk* (147)—observe the *aw* curve between *st* and *k*; *stick* (148)—note *k* placed high to show short "i" sound; *stake* (149)—see the long *k*, which prevents the word from reading *steeck*; *stuck* (150)—*k* placed low gives the short "u" sound. Compare the *p* and *b* in *staple* (151) and *stable* (152): *steer* (153): *steel* (154).

T and *r* are blended by ending *t* with the *r* stroke (155); observe how the angle is done away with, by blending into a curve: *train* (156): *trim* (157): *trend* (158): compare *try* (159) and *tray* (160); observe the shading of *r* in *tramway* (161). From the foregoing it will be seen that *st* and *r* may be blended by ending *st* with the *r* stroke (162): *strain* (163): *strive* (164): note how *r* is accented in *stroll* (165), *straw* (166), and in *strong* (167). In the second form (167a) of this word, *o* is absorbed by *ng*, but, for reasons given under *wrong* (43), the

Lesson 4.

Handwritten musical notation on a staff with various notes and rests. The notation includes rhythmic markings such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numerical measures from 1 to 204. The notes are written in a cursive style, and the staff is divided into measures by vertical lines. The notation is dense and covers the entire page.

203

204

first form is better: compare (167*a*) with (168) *strength*—notice how conveniently the final *th* is joined to the *ng*. The initial vowel-stroke preceding *s* stands for the vowel-prefix “*a*” or “*e*” (when the latter has the short “*a*” sound); examples are *astride* (169), *estate* (170), *esteem* (171), and *astonish* (172)—where *o* has the sound of *a* as in *calm*.

LOGOGRAMS.

The logograms of *o* are almost self-explanatory. On the line it stands for *of* (173): *aw* approaches the medial sound of *was* (174), and standing above the line represents that word. You will notice that medial and final abbreviations are placed above the line to indicate that they do not begin the word, except in cases where they are placed low to indicate the “*u*” sound. *Aw* on the line stands for *all* (175), from which *although* (176) is formed by adding *though* to the word-sign: *s* is omitted in *also*, *aw* and *o* being joined (177). As shown above, *o* can be turned around for the sake of convenience, and we do this in the word *so* (178), which is written in full; compare this with the verb *sow* (24). *Always* (179) is formed by joining *aw* and *w*. *Ko*, when standing alone, represents *course* (180); *of course* (181), consists of *of* and *course* joined. In *alone* (182) only the *n* is dropped. *Often* (183)—where *t* is silent—is represented by *fu*. *Over* (184) is a shortened upward *v*—admitting of the *o* curve—joined with *r*.

M above the line is the last part of *them* (185), for which word it stands. *Among* (186) is represented by *ng* placed low, indicating the “*ung*” sound. *Yes* (187) is *y* and *s* blended, and *yet* (188) is *t* with the *y* wave. *What* (189) is a shaded *w*.

You will now be able to translate without difficulty the following

READING EXERCISE.

(190) Was this the fiend who found the fund the miser was so fond of? Yes, he was among those men whom the watchman caught long ago; I have heard the policemen talk of the matter.—Note how the respective vowel-sounds are expressed in *fiend*—*nd* placed high, *found*—*nd* placed low and shaded, *fund*—*nd* placed low, *fond*—which is an “*a*” sound, *nd* shaded to indicate the “*a*” sound. Notice the *o* curve between *th* and *s* in *those*, and see how *o* is absorbed by the *ng* wave in *long*. Observe the initial *a* stroke and the *o* curve in *ago*. In *policemen*, note how closely *s*—standing for *e*—and *m* are written together to preclude any vowel-sound between them.

(191) A pint of milk with a pint of water must give a quart of milk; this we might call the main point of the milk business.—Note the words *pint* and *point*; in the latter *i* is placed low to indicate the “*oi*” sound: notice the *aw* curve in *water* and *quart*.

(192) She never saw this kind of locomotion.—Observe the three *o*'s in locomotion, the last syllable “*tion*” being, of course, written as *shen*; the word is written thus, *lo-co-mo-shen*.

(193) We may vote for the measure to let the children have more leisure, I heard the minister whisper.—See how closely *t* and *dr* are joined in *children*, to preclude any vowel-sound between them. Observe the difference between *sj* in *measure* and *leisure*, and *sp* in *whisper*; *sp* having a straight down stroke, while *sj* starts with a waved down stroke (it is practically a *j* turned into the *sh* position). Note in *minister* the *s* placed higher than the preceding consonant to indicate the second “*i*”.

(194) Go, tell the boy not to start the old topic.—Observe how in *start* both *t*'s are shortened a little and the *st* is traced upward; the word could also be written by starting *st* on the top-centre-line and tracing it as far as the centre-line, then connect the *r* (on the line) by means of a vowel-stroke, and trace the second *t* upward, which will make it full length. This outline is, however, much longer than the one given on the plate. In *topic*, *o* has the “*a*” sound and *p* is, therefore, shaded.

(195) I can always listen to the “Old Oaken Bucket”.—Note how *k* is placed low in *bucket*.

(196) No word but the one we told him could hurt him more. See how *one* is written; we could write the sound more faithfully by following *w* with the *o* curve, and then shading *n*, which would give us the sound “*woïn(e)*”. However, it is safe enough, and much shorter, to write the word as on the shorthand sheet, *w* and *n* placed low.

(196*a*) Show her this coat once more; then she might not want the jacket, said I, for I know her foible well.—Note *once*, which is written on the same principle as *one*; *w* followed by *o* and the *ence* stroke shaded would be a more faithful representation, but the other way is just as safe and much shorter.

(197) Washington could not oppose the war feeling of the colonies.—The first *o* in *colonies* sounds like “a” (in calm) and the second is scarcely audible; the word sounds practically like “colonies”. For this reason *l* is shaded, and the second *o* is replaced simply by the connective-vowel-stroke, representing the short “e” sound.

(198) Napoleon was the hero of France.—Note in *Napolcon* that *l* and the second *o* are not blended, the connective-stroke between them representing the short “e” sound. Observe in *hero* the *r* placed high and blended with the following *o*.

(199) We were awestruck by the silence of the Kremlin.—Notice in *awestruck* how the *aw* curve and the *st* are blended conveniently.

(200) Put your hat on the rack, not on the rocking-chair.—Observe the *r* shaded in *rack* to represent the “a” (as in *man*) sound, and the *k* shaded in *rocking* on account of the short “o” sound.

(201) I always like a candid word, but I hate a hot-headed man.—Note the difference between *hate*, *hot*, and *headed*.

(202) The loss of respect for the laws of the State must cause a nation to totter.—See the difference between *loss* and *laws*, the former having a sharper sound, and therefore a larger *s* than the latter. Notice the shading of the second *t* in *totter*.

(203) The offence of the officer was that he would not shoot the offender on the spot.—Note *offence*, *offender*, and *officer*—*s* placed high in the latter.

(204) Why don't they join the mob? said the king.—There is, of course, no apostrophe used in *don't*. See the *b* shaded in *mob*.

Before you begin to practice the following

WRITING EXERCISE

be sure that you can write all the numbered words of the text correctly and rapidly, without the aid of the lesson sheet.

(a) Does the widow mourn much? (b) Has her father bought the boat? I do not know, I have not read the paper. (c) To judge by the coat I saw the old man wear, he does not seem to be rich. (d) He would not dream of such trouble, but I gave him warning. (e) Tell the maid to leave the door open. (f) Does he consider the consequence when he may start the ball rolling? (g) I told him so; yet he said he must go over alone, although the stroll might end with a murder. (h) The rogue does not want to go home.

Lesson No. 5.

(On the shorthand sheet will be found the transcription of the writing exercise to Lesson No. 4; this is the last lesson to be so transcribed. Compare your outlines carefully with those on the sheet, making such corrections as are necessary, and studying anew the rules under which the respective corrections are treated. Bear in mind always the fact that, though the system is easy, it cannot be acquired without earnest effort and systematic practice. To attain the best results, you should make it a rule to take up no new work until the old has been thoroughly assimilated.)

As mentioned before, only the ordinary writing line is used in shorthand after the student has become accustomed to the respective proportions of the characters. You are now so far advanced in this respect that we are justified in dispensing with the top- and the bottom-line, retaining only the line and the centre-top-line. However, if you do not feel sufficiently sure without the omitted lines, do not fail to rule them on your practice sheet, for it is very important that the outlines be made correctly.

BLENDED CONSONANTS (*continued*).

Looking at the word *Krentlin* in sentence (199) of the previous lesson, you will notice how *r* is joined direct to *k* (1); this rule, like all those pertaining to the blending of consonants, is so logical that it need hardly be memorized. The *r* stroke of this combination will of course come below the line, but no *u* sound can be inferred from this position, since the absence of the vowel-stroke between the consonants plainly precludes any vowel-sound between them: *crime* (2)—*c* being of course replaced by *k*; note *creak* (3)—second *k* placed high and lengthened, and *crook* (4)—*kr* placed low. Observe how *kr* is placed high in *creed* (5), which compare with *crude* (6). *R* preceded by a short vowel-sound is the most frequent final syllable in English words, and as the vowel-sound is scarcely audible, it may be omitted, blending the *r* with the consonant preceding it, as shown in *baker* (7)—observe the long *k*, and *cracker* (8)—note the shading. When *kr* is followed by *o*, as in *crow* (9), the *o*—as shown by *ko* in Lesson 4—is absorbed by *k*; compare this outline with *core* (10). The same principle is applied in the case of “aw”; for example, *craw* (11) and *crawl* (12). When an initial vowel-sound precedes *kro*, its initial stroke is to be raised, in analogy with the case of *act* (see Lesson 2, No. 24); this is illustrated by *across* (13).

With the other small characters *r* is blended in a similar manner. For example, when the *th* circle is complete, the outline is continued to form an *r*, so that the character for *thr* (14) ends likewise under the line: *thrive* (15): *threat* (16): *thrash* (17)—note the shading of *r*. *Mother* (18), in which the *o* has the short *u* sound, is contracted to *muthr*, *r* being blended with *th*; see also how *th* is shaded and blended with *r* in *rather* (19).

R and *th* (20) are logically blended by starting *th* with the *r* stroke; as shown in *north* (21)—note also how *n* and the *aw* curve are joined: *berth* or *birth* (22)—see *rth* placed low; *farther* (23)—note the shading of the first *r* and the blending of *rth*.

R and *s* are blended by ending *r* with the *s* circle, as shown in (24): *matters* (25): *tears* (26)—observe how *rs* is placed high. As we have previously seen, no recognition is made of the vowel-sound of the prefixes *de* and *re*; we are therefore justified in omitting the vowel-stroke in this case, thus shortening *receive* to *recive* (27), which is just as plain. The difference between *rs* and *rth* is well illustrated by the words *worse* (28) and *worth* (29), *force* (30) and *forth* (31).

R and *r* are blended by adding the first *r* at the top of the second, thus making a middle-length sign (32). This enables us to shorten *bearer* (33), analogous to *tender*: *demurrer* (34)—note double *r* in both cases, in the latter, placed low. Observe the difference between *tearer* (35) and *terror* (36); in the latter word, just as in ordinary script, the double consonant is employed to indicate the sharp, short vowel-sound.

G and *r* (37) are blended by adding *r* to the final stroke of *g*, continuing in the direction of the final stroke, in order to avoid an angle: *grain* (38): *green* (39)—see long *n* placed high: *groan* (40)—observe the *o* absorbed by *g*. *Tiger* (41) shows how *gr* is employed finally. When placed high the outline will of course reach almost to the centre-line, while *g* placed high will not reach down so far: *grim* (42).

To write *rg* (43), *g* is started with the *r* stroke. The *r* in *bargain* (44) is also shaded on account of the "a" sound. The vowel-sound in the prefixes *de* and *re* being ignored, we can conveniently shorten words like *regain* (45) and *regale* (46), to *rgain* and *rgale*. Notice *rgr* in *regret* (47), which is spelled *rgret*; observe that *t* in this word is partly retraced over the *gr*.

B and *r* (48) are blended by adding *r* to *b* in a manner analogous to the blending of *r* and *g*, but at the beginning of *b* in the direction of the initial stroke; just as *b* is the reversed *g*, so *br* is the reversed *gr*. Note the difference between *broom* (49) and *boom* (50)—also observe the long vowel-stroke in these words and the low position of *m*: compare *bright* (51) and *bite* (52). See how *neighbor* (53), in which no "o" is audible, is contracted to *neighbr* (53a).

R and *b* are blended by simply joining them without any intervening vowel-stroke, so that the change of position cannot imply a vowel-sound: *marble* (54)—observe the shading of *r*; *warble* (55)—notice the *aw* curve.

R and *v* are blended by writing the second form of *r* (see Lesson 2, 51a) downward and starting it with the *r* stroke (56): *carve* (57)—note the shading of *r*: *nerve* (58) and *curve* (59)—note *rv* placed low; see in *reserve* (60) *rs* and *rv* blended, and the latter placed low.

V and *r* (61) are blended in the usual manner, by joining *r* direct to the first (waved) form of *v*, so that the outline is prolonged below the centre-line: *rover* (62)—spelled *rovr*: *cover* (63)—note *vr* placed low, since the *o* has the short "u" sound. Care should be taken to curve the final part of *v* well to the left.

R and *m* (64) are blended in accordance with the usual rule applied to letters with curves, that is, by starting the *m* with the *r* stroke: note the difference between *form* (65) and *foam* (66): *storm* (67): *warm* (68). Observe the initial vowel-stroke preceding the shaded *r* in *arm* (69), to show that the vowel-sound begins the word. Words like *remain* (70) are, of course, shortened to *rmain* (70a): *remind* (71). Observe the difference between *r* and *b*, blended by means of a sharp angle, and *r* and *m*, blended by means of a curve.

M and *r* are blended by changing the final curve of *m* into the *r* stroke (72); by this means we obtain a brief outline for the final syllable *mer* as in *steamer* (73), spelled *steamr*; compare this with *streamer* (74): *hammer* (75). *Rmr* is merely the sum of the two rules above, and is formed by starting and finishing *m* with the *r* stroke: *warmer* (76): *armor* (77): *murmur* (78)—note *rmr* placed low. In this case the initial and final strokes of *m* must of course be parallel, since they both represent the same letter, *r*. None of these outlines, *rg*, *rm*, *rmr*, etc., is difficult to make, if you bear in mind that the character is begun or ended with the *r* stroke; the form will then come naturally.

Medium *t* and *r* (79) are blended by adding *r* to *t* at the beginning and in the same direction as the *t* stroke, so that *tr* starts above the top-centre-line. Like medium *t*, medium *tr* cannot be used initially: *penetrate* (80): *concentrate* (81)—note how in this word the vowel-sound between *n* and *t* is precluded by retracing *t* over the connective vowel-stroke, which is thereby eliminated; the same applies to *electric* (82). The final use of *tr* is illustrated by *waiter* (*waitr*) (83) and *traitor* (84): observe the difference between *latter* (85)—*l* shaded—and *later* (86).

P and *r* are blended by finishing *p* with the *r* stroke (87); when this character is used initially, and *initially only*, it is reduced to a medium sign (87a), of course retaining its shape. In all other cases the long sign must be employed: *proud* (88)—note *d* placed low and shaded, expressing the "ow" sound: *prune* (89)—observe the long *n* placed low, on account of the long "oo" sound: *primer* (90)—*pr* placed high: *prime* (91): *print* (92): *taper* = *tapr* (93): *paper* (94): *reprieve* (95). See how the second *pr* is shaded in *proper* (96), to express the "a" sound of *o*; observe how the *r* is accented in *propose* (97) and how conveniently the second syllable is joined to the first. The outline for *pro* cannot be mistaken for *wro*; for shorthand purposes, there is no *wr* in English, since *w* in that combination is always silent, as in *wrong*, *write*, etc.

R and *p* are blended by joining them without a connective vowel-stroke, as in *warp* (98) and *sharp* (99)—observe the *r* shaded in the latter.

F and *r* are likewise blended by joining them without a vowel-stroke; this rule is so

self-evident that the combination has already been employed in previous lessons. When the vowel-sound "ay" (long or short) occurs between *f* and *r*, the connective vowel-stroke must be employed, and *f* must therefore be written downward; note the difference between *fair* (100) and *fray* (101): *ferret* (102), *freight* (103), and *fret* (104)—here a short vowel-sound ("ay") must be read between *fr* and *t*, since blended letters count as one (see rule under 37, Lesson 1): *freeze* (105): *friend* (106). *Fr* can also be traced downward, as in *heifer* (107), really spelled *hefr*.

Sh and *r* (108) are blended by tracing the downward part of the initial stroke of *sh* in the *r* direction; compare *shr* in *shrick* (109)—where long *k* is placed high—with *sh* in *shake* (110): note the same difference in *shrive* (111) and *shave* (112).

R and *sh* are blended by omitting the connective vowel-stroke between them; for this purpose the initial stroke of *sh* must be brought down to the line, so that in this case *sh* does not reach the top-centre-line as shown in *marshal* (113) and *harsh* (114)—since the vowel-sound of this word is already expressed by the shading of *r*, no vowel-stroke is necessary between *sh* and *r*. Compare *sh* in the latter word with the same sign in *fresh* (115), where it is joined with *r* by means of the connective vowel-stroke.

Sp and *r* (116) are treated according to the same rule as *sh* and *r*, *i.e.*, the initial stroke (which is written downward) is traced in the *r* direction: note the difference between *spr* in *spray* (117) or *spry* (118), and the *sp* in *spy* (119).

S blends also very conveniently with the other consonants with which it occurs; with *k*, for instance, by starting the latter with the *s* circle (120). Of course, when *s* is used initially, its initial stroke is always omitted. Observe the difference between *scale* (121) and *skull* (122)—it is not necessary to write double *l* in the latter word, the short vowel-sound being indicated by the short connective stroke between *sk* and *l*. Note *disc* (123)—*sk* high, *desk* (124)—*sk* on line, and *dusk* (125)—*sk* low. See how *skr* in *describe* (126) is formed by starting *kr* with the *s* circle; observe the difference between *skim* (127) and *scram* (128).

S and *l* are likewise blended by omitting the vowel-stroke between them, thus making the *l* as soon as the *s* circle is finished, as shown in (129): *sly* (130): *sleigh* (131)—compare this with *sale* (132), where the vowel-stroke is between *s* and *l*.

Starting *m* with *s* forms *sm* (133): *swell* (134): *small* (135): *prism* (136).

Starting *n* with *s* results in *sn* (137): *snail* (138): compare *snore* (139) and *sore* (140)—note the sharp angle between *s* and *o* in the latter word, and the blending of *sn* with *o* in the former.

S and *p* (141) are blended by commencing downward *p* with the *s* circle in the same manner as with *t*, *i.e.*, by making the circle, for the sake of convenience, in the *th* direction; there can be no clash, since there is no combination *thp*. This blended group *cannot be used in place of the alphabetical sign sp* (116), but represents the short syllables usually found at the beginning of words, such as *separate*, *support* (142), *supreme* (143); *sp* in *support* is shortened so as not to reach the bottom-line, on account of the *t* following.

S and *s* are blended by making the *s* circle larger, so that it becomes a medium character, representing the short syllable *scs* (144)—when in normal position, *sis*—when placed high, and *sus*—when placed low: *possess* (145): *pieces* (146): *system* (147): *sustain* (148): *assist* (149)—note the initial stroke: *sister* (150): note the difference between *price* (151) and *prices* (152)—the latter word (like *pieces*) shows that this large *s* circle is a brief way of expressing the plural of words. It cannot be used, however, where the "s" sound is soft, as in *prizes*.

Sw (153), formed by starting *w* with the *s* circle, cannot be confounded with *d*, as you will see by comparing *swell* (154) and *dale* (155), *swim* (156) and *dim* (157); care should be taken not to make the *s* circle too large.

Chr and *jr* do not occur initially, but, when contracted, they form a brief final syllable. *Chr* can be conveniently blended by ending *ch* with the *r* stroke, as shown in *stretcher* (158) and *pitcher* (159)—see how *chr* is placed high in the latter word. To *j*, ending in a waved line, *r* must be joined without a connective vowel-stroke, thus reducing *ledger* to *ledjr* (160): *dodger* (161)—note the *j* shaded, owing to the "a" sound of *o*.

In the reverse case, *r* and *ch* and *r* and *j* are blended by starting them with the *r* stroke, as shown in (162) and (163); observe the difference between *parch* (164) and *porridge* (165)—in the latter word note the connective vowel-stroke between *r* and *j*, also the shading of *r*, owing to the "a" sound of *o*, and the high position of *j* to express the short "i" sound. Note *search* (166) and *serge* (167); see how in *sergeant* (168) *r* is shaded—as *ser* is pronounced

sar—and blended with *j*, and how conveniently *n* is joined to the latter by means of a loop, which is always employed when *n* joins a waved line; *r* in this word is not to be considered as placed high, since it is absorbed by *j* (which stands for the soft sound of *g*). If the word was pronounced like *surgeant*, *rj* would of course have to be placed low.

To the stroke for *ence*, *r* is joined in the same manner as to *j*: *dancer* (169).

In the preceding lesson we have seen how *s* and long *t* are blended; *s* and medium *t* are blended in a similar manner, as shown in (170), but the sign cannot be employed initially, just as in the case of medium *t*. This combination is also used to differentiate between the long and the short vowel-sounds; note how it is connected with the preceding consonant in *taste* (171) and *test* (172), *least* (173) and *list* (174), *waist* or *waste* (175) and *West* (176).

S and (medium) *tr* (177) are consequently blended by joining *s* at the top to *tr*; note the shading in *prostrate* (178), on account of the “a” sound of *o*: observe the short “u” sound in *frustrate* (179) and the long “oo” sound in *rooster* (180), both expressed by *str* placed low.

You are familiar with the word-signs for *your* and *our*, shown in Lesson 2; *s* added to them will of course make them read *yours* (181) and *ours* (182). *Their* (183), formed by blending *th* and *r*, is hardly a word-sign, since *thr* cannot occur alone without a vowel, and therefore, according to the rule, the “a” sound must be read between them, unless there is another vowel-sound expressed.

LOGOGRAMS.

Sw (184) shaded, stands for *somewhat*: *gr* (185) for *great*: *fr* (186) for *from*; *after* (187) is *t* reduced in size and joined to *r*: *ko* with the initial stroke raised, reads “*acco*,” and stands as the word-sign for *according* (188): *acraw* (189) stands for *across*, and *craw* for *cross* (190)—*o* having a decided “*aw*” sound in the last two words. *Pr* (long) stands for *present* (191), and *ph* for *perhaps* (192).

You will now understand the following

READING EXERCISE (without the aid of the key).

(193) “How was the harvest last year?” said the former farmer to the owner of the home. “We had a fair crop,” was the answer, “prices were much firmer; however, labor was so scarce that we could not grind much sugar-cane.”—Note the word *harvest*, illustrating well the difference between *h*, which always shows a curve at the top, and *rv*, which connects with the preceding letter by means of a sharp angle; *r* is shaded in this case. Compare the words *former*—notice the *o* curve in *f*, *farmer*—observe the straight *f* and shading of the first *r* of *rmr*, and *firmer*—*rmr* placed low, on account of the short “u” sound. Observe the shading of *p* in *crop* (“a” sound of *o*), also the shading of the *ence* stroke in *answer*, *w* being silent in that word. Look at the contraction of *labor*, spelled *labr*.

(194) The traitor shot the president at the theatre.—Notice *th* placed high in the word *theatre*, implying the short “i” sound, and medium *tr* following, implying the short “a” sound. [See Lesson 2, rule under (9) and (10), which present a similar case.]

(195) The torrid zone reaches from the Tropic of Cancer to the Tropic of Capricorn.—Observe the shading of *r* in *torrid*, the replacing of *z* by *s* in *zone*, the shading of *k* in *Cancer* and of *p* in *Tropic*. The word *Capricorn* illustrates how well Graphic Shorthand is able to write names; notice the shaded *k*, followed by *pr*, the latter connected with *ko*, placed high to indicate the short “i” sound.

(196) The preface of the professor praises the process, but says the electrical one may penetrate the metal better.—Observe the difference between *preface* and *professor*, *praises* and *process*, the *ses* circle in the latter being shaded, owing to the “a” sound of *o*; if the word is pronounced like *prō-cess*, *o* having the same sound as in *go*, the *o* curve must be employed. Note how the connective vowel-stroke is omitted between *k* and *t* in *electric* to preclude the vowel-sound, while it is shown between *n* and *t* in *penetrate*, to indicate that the vowel-sound is to be inserted.

(197) The speaker was a senator from Kansas.—Note in *speaker*, long *k* blended with *r* placed high. Look at the word *senator*, which, in accordance with the pronunciation, is written *senetr*, employing the medium *tr* for a convenient ending. See how advantageously the *ence* stroke is employed in *Kansas*; the second syllable of this word sounds like *ses*, and no shading is therefore necessary.

(198) “We should protect the cruiser with a strong armor,” said the commander of the torpedo boat, to the crowd.—Observe the word *protect*, where each *t* is shortened (on the

same principle as *start* was written). Notice how the *r* is brought out clearly in *pro* (of *protect*) and in *strong*: note the shading of *m* and the blending of *ndr* in *commander*, and the *d* placed high in *torpedo*.

(199) Hoist the steamer to the highest point.—Note the difference between *hoist*, where the consonant preceding the *i* stroke is placed low, and *highest*, where medium *t* (*st*) following the *i* stroke implies a short vowel-sound preceding it. (See Lesson 2, No. 10).

(200) We regard this matter a criminal offence, so guard the rascal well; they should not grant a pardon to the culprit; such men deserve the gallows.—Compare *regard* and *guard*; note *kr* placed high in *criminal*, *k* placed low and *t* placed high in *culprit*.

(201) The torture of thirst may cause fever, but the fervor of the heroes does not decrease after the crisis.—Note *rehr* in *torture*, see *rst* placed low in *thirst*; compare *fever*—*vr* placed high, with *fervor*—*rvr* placed low. See how the *sis* circle is placed high in *crisis*.

In the subsequent lessons no more shorthand transcriptions of Writing Exercises will appear, and you are therefore urgently requested to send in for correction the following

WRITING EXERCISE.

(202) Do not cast thy bread on the waters. (203) A cover of snow hid the ground from the eyes; the pond was frozen; I could not hear the murmur of the brook, or the warble of a single bird; the grove was silent like a grave. (203a) I found no trace of spring; perhaps winter may last longer than we think. [Do not forget to shade *n* and place *nd* low in *ground*, to shade the *n* of *nd* in *pond*—"a" sound of *o*; accentuate well the *r* in *frozen*, place *rvr* low in *murmur*, also *k* in *brook*; note the difference between *grave* and *grove*—*o* in the latter being absorbed by the initial *g* curve] (204) The storm tore the steamer from the mast of the schooner, wave after wave sent the spray of the brine over the deck, so that we were all driven down to our cabin. (205) "We must reach our aim by hook or crook," was the order given by the leader of the robbers. [In *robbers* shade the *b*—"a" sound of *o*, and blend the final *rs*]. (206) Tell the waiter to serve the dinner at the table that I told him to reserve for the guest. (207) At the present stage of the matter the defence can have no chance to win; but I think the game cannot be worth the candle. (208) The wounded man was brought home on a stretcher after the doctors had found that he had broken a leg. [Use a long *n*, blended with *d* in *wounded*; *o* will fit in easily between *br* and *k* in *broken*]. (209) We propose to assist the marshal to keep order. [Place *k* high in *keep*]. (210) The tiger was the cause of much terror to the village, but a rifle-ball from a sharpshooter brought death to the beast, relief to the village. [In *shooter* use the long connective stroke and place medium *tr* low; place the syllable *rel* high in *relief*]. (211) Tell the tailor to baste the coat with the best thread he can buy. (212) A sick rooster does not crow. (213) Remind father that he should prune the trees of our garden. (214) Do not let your brother brood over the hard luck he had. [Use long connective stroke and place *d* low in *brood*]. (215) Grim war cannot be worse than the rule of this tyrant. [In *tyrant* no shading is necessary, "a" having a very short sound]. (216) We have a fine pitcher on our base ball team, but we need a good catcher. (217) "We despise a spy, but we need him," said the proud, brave commander. [Use the sign for *sp* in *despise*] (218) The man who can torture a live creature must be a brute. [Remember the *chr* sound in *torture* and *creature*].

Lesson 6.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Handwritten musical notation on a five-line staff, consisting of rhythmic patterns and notes. The notation is written in a cursive style and includes various symbols such as stems, beams, and note heads. The numbers 1 through 43 are written above the staff, indicating the measure number for each line of music.

Lesson No. 6.

IN the preceding lessons we have learned how to express the majority of the vowel-sounds (with the exception of those of *u*, as in *fume*) when they occur medially. This lesson will afford reading material embodying these vowels; the examples given should therefore be carefully studied.

(1) What may be sport for a wicked boy may cause much pain to a poor bird.—Note how the *o* in *sport* is shown by the enlarged *sp* loop, which has absorbed it. See also how *r* in *poor* is placed lower than *p*.

(2) I saw the cat act like a sneak; I think she has done away with the milk.—Compare *cat* and *act*; see how the initial vowel-stroke clearly indicates that the latter word starts with a vowel-sound.

(3) Have they ever seen a pipe made from a corn-cob?—Observe how well the *i* stroke is shown in *pipe*, and how nicely it can be joined with both *p*'s. In *cob*, *o* has the "a" sound, which must be shown by shading the following consonant.

(4) The police could find no trace of the murder; they saw no blood-stain on the tall pole, although Paul had told them so.—Compare *aw* in *tall* and *o* in *told*; also, *pole* and *Paul*. If it is desired especially to emphasize the fact that *Paul* is a proper name, the outline may be underlined.

(5) We must steer the boat so that she can go with the tide as well as with the wind; thus alone can we avoid the shoal; I consider this the best course.—This sentence shows well how conveniently *o* blends with letters ending with a right-hand curve, and how well it is absorbed, when reversed, by letters with a left-hand curve; compare *sh* of *she* with *sho* in *shoal*; also *bo* in *boat*, and *go* in *go*.

(6) The bell rang at the 'phone.—As double consonants are used only for purposes of distinction, double *l* in *bell* may well be omitted. It is hardly necessary to mention that an apostrophe is superfluous in 'phone and that *ph* is replaced by *f*.

(7) Does the child know how cocoa grows?—You will have observed that *ko* has two meanings,—viz., *co* or *ko* as in *cocoa*, or the prefix *con*; the two will not clash, as will be found in practice. *Koko* could not be *concon*, as there is no such word.

(8) We should always say a kind word to a helpless man; a kind thought may be good, but the word cheers him; yet a kind deed does more good than both.—See how close together *l* and *p* are placed in *helpless*, thus precluding any vowel-sound between them. Notice also *rs* in *cheers*, and see how the long vowel-sound in *deed* is well shown by the long connective vowel-stroke.

(9) Maud says the dress shows neither taste nor style.—See how the long sound in *taste* is shown by the use of the medium *st*, thus admitting of the use of a long connective vowel-stroke. If large *t* were used in this connection, the word would read *test*.

(10) Those who have at heart the welfare of the town should vote for the rapid transit bill.—See how the short "i" sound in *transit* is shown by the high position of *t*. No double *t* is necessary in *bill*, since *beal* has no meaning, and there can be no clash.

(11) What kind of chromo do they give with the spices?—When *ch* has the sound of *k* it is, of course, replaced by *k*, which is here blended with *r* and at the same time has absorbed the *o*; see also how *o* is well shown at the end of the word, and how readily it can be joined to *m*. Note how the plural is shown by the use of the *ses* circle in *spices*.

(12) I doubt that they ever were on your side; for they are our men.—This sentence shows the five logograms formed by *r*: *above* the line for *were*; *on* the line for *ever*; *below* the line for *your*; *on* the line shaded for *are*; and *below* the line shaded for *our*. See also medium *t* placed low and shaded in *doubt*, where *b* is silent and therefore omitted.

(13) The forester broke a sprig from the hedge.—*O* has the "a" sound in *forester*, and *r* is therefore shaded; see how the vowel-sound preceding *str* is shown by the connective vowel-stroke. See also how the *r* is shown in *sprig* by the initial part of *sp*.

(14) We ought to resent the recent speech of the orator.—Note the difference between *recent* and *resent*: in the former, the first syllable is not accented, and we may therefore blend *r* and *s*, writing *rseent*; in the latter, *s* is placed high, clearly showing the “ee” sound of the syllable. See how conveniently medium *tr* can be used in *oretr* (spelled in accordance with the sound).

(15) Have they made an analysis of the water?—Note the word *analysis*, and see how well the last syllable is represented by the *ses* circle placed high, indicating at the same time the short “i” sound preceding.

(16) Have they ever ridden a chainless wheel or tried a tandem?—No double *d* is necessary in *ridden*.

(17) The brave sailors had to grope their way to the powder-room to get the grape-shot.—No *o* is audible in *sailors*. Compare *grobe* with *grape*. *O* has the “a” sound in *shot*, and *t* must therefore be shaded. See also how *dr* is placed low and shaded.

(18) With a firm grasp the man took the grappling iron.—Notice the shading in *gr*. Also *rm* placed low in *firm*.

(19) The sharp-shooter had target practice all week.—Observe *r* shaded and blended with *g* in *target*. Note *tr* placed low in *shooter*, also the long vowel-stroke, indicating the long “u” sound. It might be said here that *tr* is not very plain; but even if the outline is written carelessly it *must* read *sharpshoot*, and can hardly be taken for anything else.

(20) One swallow does not make a summer.—Note *mr* placed low in *summer*.

(21) Do they wish to arbitrate the matter or to prolong the quarrel?—See how *r* and *b* are blended in *arbitrate*, and how shaded *r* is preceded by the vowel-stroke; compare *tr* with *t* in the last syllable of the word. Notice how well *o* is shown preceding and following *l* in *prolong*. See also the clear outline for *quarrel*.

(22) The supply of an article should not exceed the demand.—In *supply* *p* is shortened a little, as is usual when the identity of the *i* stroke should be preserved. See also how the initial vowel-stroke precedes shaded *r* in *article*. Both vowels are also clearly shown in *exceed*.

(23) What brand of cigars does he smoke?—Note *s* placed high and *r* shaded and blended with the second *s* in *cigars*.

(24) The speech of the lecturer was not so precise as that of her predecessor.—Double *r* can be employed conveniently in the final syllable of *lecturer*; the same applies to double *s* in *predecessor*.

(25) The throng at the gate was enormous.—See how the *r* is clearly shown in *throng*, and how it is blended with *m* in *enormous*.

(26) What kind of a watch do they wish to buy,—a stem-winder?—Note *ndr* placed high in *winder*.

(27) We must find a scape-goat for this error.—See how nicely double *r* can be used in *error*.

(28) She would like to have a bonnet with a broad brim or with big ostrich feathers.—See how *n* is shaded and how the vowel-stroke preceding *t* is shown in *bonnet*, where *o* has the “a” sound. Note also *braw* in *broad*. See how conveniently *o* and *str* are joined in *ostrich*. Observe *thrs* blended in *feathers*. Medium *t* in *ostrich* will be found more convenient than long *t*; though the latter would not be wrong. It should be remembered here, that the student, having decided which of two possible outlines to use, he or she should always use the same outline for the same word.

(29) The prisoner tried to snatch the weapon from the hand of the keeper.—No *o* is heard in *prisoner*. Observe *n* shaded in *snatch*. Keeper is actually written *keepr*.

(30) Not all those who go to the gold region come back with gold.

(31) The murderer tried to strangle the victim, but the approach of the men drove him away.—See how well upward *r* can be used in *victim*, and how clearly *r* is brought out in *approach* and in *drove*. Note also how nicely double *r*, blended with *d*, can be used in *murderer*.

(32) I like the frank manner of the man; yet he may be a fraud.—No double *n* is necessary in *manner*.

(33) I told him to get some witch-hazel for the sprain.—In *witch-hazel* *eh* and *h* can be joined conveniently, and *s* and *l* are blended.

(34) The rope was too slack for the tight-rope walker.—See *s* and *l* blended and *l* shaded in *slack*. Also *k* and *r* blended in *walker*.

(35) How can this broker trade on such a small margin?—Note *b* and *r* and *k* and *r* blended in *broker*. No “i” sound is heard in *margin*, the word sounding like *marjān*.

(36) She had taught the tot to say “Hello.”

(37) How often does he count this sum over?

(38) The sick man has much cause for anger, for the doctor was very rude to him.—Compare *sick* with the outline for *so* (in 4 above).

(39) General Harrison was a good commander.—Note the outline for *Harrison*, where no *o* is audible.

(40) Take care, my son; the bad habit may spoil your chance to reach your end.—Note *t* placed high in *habit*. Also the initial *ay* stroke in *end*.

(41) There was quite a tussle for the tassel the king had thrown among the crowd.—Compare *tussle*, *sl* placed low and blended with tassel, *t* shaded. Note how *r* is clearly shown in *thrown*.

(42) The widow does not like the appearance of the window.—Compare the outline of *widow* with that for *window*.

(43) The cripple was a fraud.—Note *kr* placed high in *cripple*.

WRITING EXERCISE.

(44) Signal to the boat to make for the shore. (45) “Who would conceive the notion to write such a letter?” (45a) “Perhaps the book-keeper or the manager,” replied the office boy. (46) The days of yore have gone by, never to come back. (47) A fine young man was among the rabble. (48) He was chosen to lead them. (49) Can he leap over the stile? (49a) He said he could, but he would like to avoid that walk. (50) I think the maid need not trim the wick for a week. (51) This corn-stalk does not seem to be very high. (52) We saw the poor old woman weep with joy. (53) “He was always a tender son,” she said, with a sob. (54) I do not feel well just now, but I hope to be all right for the wedding-day. (55) Does the child know the shape of a cone or a cylinder? (55a) She may know both. (56) I cannot decide such a grave matter so soon; as a consequence, the man may have to wait a while. (57) A strong gale tore the main-sail off the mast; yet we made rather good headway. (58) We can send this bundle by mail. (59) We all must learn to obey the laws. (60) The age of dotage may make a man or a woman as weak or as helpless as a child. (61) The spinster was so fond of her lap-dog that she said she could never part from her pet. (62) We should all strive for a high aim. (63) This strong man can bend a coin with his hand. (64) I can draw a straight line with a good ruler. (65) “The tale was not meant for a joke,” said Jake. (66) May I offer the patient a cup of cocoa? (67) How can we thank the Lord for all the good he has shown our cause? (68) How could she find the name of the writer on this card? (69) Take the bone away from the dog. (70) The officer of the guard gave orders to tear down the tent. (71) Should I order a keg of beer, or a barrel of wine? (71a) Neither should be sent here; we can drink water. (72) The boy was caught by the fender of the car. (73) I must sharpen my pencil; tell him to send me a knife. (74) Who won the tug-of-war game? (75) I fear this may be a trap. (76) Do they know how to skate? (77) She has lost her purse. (78) The rider had drawn his sabre. (79) Take the trunk from the track; I do not like such a trick. (80) Why should I toil like a slave for a lost cause? (81) A crank does no harm, so long as he does not annoy the public with speeches. (82) This may look like a game of grab for the settlers. (83) Let him chase the dog from the sidewalk. (84) According to what the woman told the guard, she must have seen the ghost. (85) The progress of the small boy was rather slow at first. (86) I do not want to go near the fire; the smoke would take my breath away. (87) We have set aside a snug corner for the knick-knack. (88) The guide fell dead near the brink of the chasm. (89) What was the sense of the message? (90) I need a chisel to widen this hole. (91) According to what I heard, this report would seem somewhat queer. (92) The author sat at the desk when I came to visit him. (93) Do not scare the child; she might shriek from fright. (94) I could read this letter just like print. (95) The woman said she struck a bargain down town at the ribbon counter, but when I said I should like to look at the pattern, she could not find the sample. (96) The maid cannot sweep the room with this old broom. (97) We must never swerve from the path of right. (98) The policemen came to arrest the swindler. (99) The priest prayed aloud to God to help our cause. (100) We derive no good from the precious stone; yet we should not like to sell the keep-sake.

REVIEW QUESTIONS.

1. What are the sounds of *o*, and how are they shown?
2. How do you show the vowel-sound as in *law*?
3. How do we write the vowel-sound as in *toil*?
4. What are blended letters?
5. According to what rules are they blended, and to what rules are they subject in regard to position and shading?
6. Review the logograms used thus far (using the text only, not the shorthand plates).
7. Mention the groups of blended consonants used thus far.
8. What is the difference between the *sp* sign and *sp* blended?

Lesson No. 7.

As may be seen by the explanation of the blended letters shown thus far, there is practically nothing new to learn. The problem is simply, to join to best advantage—without intervening vowel-stroke—the two consonants to be blended. In Lesson No. 5, we have seen how *s* is blended with other letters which succeed it; now let us look at the opposite case, where other letters precede it.

S can be blended very conveniently with a preceding consonant, but care should be taken to make the “*s*” a loop rather than a circle, so as to avoid any possibility of confusion with *th*. There are two important rules on this point. In signs coding with an upstroke, such as *b*, *d*, *l*, *m*, *n*, *ng*, and *nk*, the loop is made upward, on the right-hand side, as shown in the plate, and, being a loop, cannot clash with the *th* circle. Look carefully at the examples: *ribs* (1): *leads* (2): *wails* (3)—notice here that, owing to the nature of *l*, the loop remains open: a comparison between *ls* and *lth* will show the difference plainly; *skims* (4): *sips* (5): *sins* (6): *sinks* (7): *bangs* (8). Compare these blended consonants carefully with the groups where *th* has been blended with a preceding consonant ending with an upstroke: *bth* (9): *dth* (10): *lth* (11): *mth* (12): *nth* (13): *pth* (14). When the preceding consonant ends with a downstroke, the blending of *s* or *th* is effected on the left-hand side of the letter, the difference between the *s* loop and the *th* circle being observed as before. The best way to render this distinction clear is to make the *s* loop in the direction of the movement of the hands of a clock, and *th* in the opposite direction; this rule is invariable. Compare the examples of words ending in *s*:—*legs* (15): *hose* (16)—note how the *o* is absorbed by *h*; *tax* or *tacks* (17): *seats* (18): *leaves* (19): *laughs* (20), with those ending in *th*: *gth* (21): *hth* (22): *tth* (23): *vth* (24). You will, no doubt, be inclined to think that such groups of consonants do not occur, but a later lesson will show how convenient they are in obtaining brief outlines.

Special attention should here be given to the blending of upward long *t* with *s*, as shown in (25), where *s* is made like a loop. Note the difference between *parts* (26) and *parties* (27). In the latter word, *s* is a circle and admits of a short vowel-stroke, indicating a short vowel-sound between *t* and *s*. It should be borne in mind that, when long *t* is followed by a short *i* and another consonant, it is sufficient to connect the latter immediately with *t*, without making any distinction in regard to high position; *tactics* (28) is a good illustration of this rule.

In words like *bench* (29)—which sounds like *beush*—*sh* is blended to *n* in the usual manner (see Lesson 5, 113). Compare *bench* with *banish* (30), where *b* is shaded and the vowel-stroke between *n* and *sh* is very plain, since *sh* is also placed high. The same principle applies to the softer sound also—as in *range* (31)—which is treated in the same way. Notice the absence of the vowel-stroke between *n* and *g* in *strange* (32), and its presence in *drainage* (33); notice the same difference in *manger* (34)—where the long *n* is employed, and in *manager* (35).

P and *t* (36) are blended on the usual principle, viz., by ending *p* with the *t* stroke; this sign, however, assumes and retains under all conditions the medium size, thus producing a very brief outline, particularly when it is joined without an intervening vowel-stroke. Looking at *kept* (37), for instance, we cannot mistake this outline for *kipt*, since there is no vowel-stroke between *k* and *pt*. This would indicate the absence of any vowel, but for the important rule that, when two or more consonants are joined without an intervening vowel-stroke, and when ordinarily these consonants cannot occur without a vowel-sound between them, a short “ay” sound must be implied between them, unless there is another vowel-sound expressed (by either shading or position). This rule is self-evident and a glance at the shorthand illustration will make it plain. *Kpt* cannot occur alone; it is therefore not necessary to write *e*—sounding like a short “ay”—between *k* and *pt* to make the word read *kept*. When *k* is shaded, the sound to be implied is, of course, “a” as in *captain* (38). Note the vowel-sound in *script* (39), expressed by the vowel-stroke and high position of *sk*.

R is added to the *pt* combination on the same principle as in the case of medium *t*, that is, lengthening the stroke a little above the centre-top-line, which produces *ptr*, as in *captor* (40); here no "o" is audible and no *o* stroke is written.

M and *f* (41) are blended by ending *m* with the *f* stroke: *emphasize* (42): *lymph* (43): *nymph* (44). It is hardly necessary to say that *ph* is replaced by *f*.

M and *t* are blended in the same manner, shown in (45), and in *excerpt* (46), literally spelled *ekscmt*; in this connection, *f* and *t* must always be traced downward. We have seen in *start* (Lesson 4, 194) that each *t* lost some of its length to obtain a brief outline; this principle is applied whenever two *t*'s occur in a word and are separated by only a few letters, as shown in *attempt* (47). This word could also be written with two full sized *t*'s, but would have a longer outline. *P* may safely be omitted in the consonant-group *mp^t*, for words like *tempt* (48) are pronounced as though *p* were omitted.

M and *p* are blended by ending *m* with the *p* stroke (49): *campaign* (50): *lump* (51)—note how *mp* is placed low.

Mpr is formed by ending *mp* with the *r* stroke, as shown in *temper* (52) and *hamper* (53). To *m* in *com*, *p* or *pr* is blended in the same manner: *compress* (54): *comprise* (55)—note that in this word *pr* is shortened a little to show that the "i" stroke is not intended to be placed low (which would give it the "oi" sound).

Another letter which occurs very frequently in blended groups is *l*, and the rules in regard to blending it are so simple and logical that we have in some cases employed this combination before. When *l* follows signs ending with a downward stroke it is written close to the left of this stroke, as shown by *glad* (56): *whole* (57)—where *o* is absorbed by *h*: *claim* (58): *tackle* (59): *girl* (60): *little* (61): *scuttle* (62): *devil* (63)—spelled *d^{cvl}*: *cudgel* (64)—spelled *c^{ujl}*: *cancel* (65)—spelled *cancl*. This rule also applies to *sp*—as shown in *splice* (66), to *sh*—as shown in *flash-light* (67), and to *f*—whether traced upward or downward. *Fl* is preferably traced downward, as shown by *flare* (68): *flour* (69): when followed by *t*, it is advisable to trace *fl* upward, observing well the difference between *fel* and *fl*: *flight* (70): *flat* (71), which compare with *felt* (72). Note that when *fl* is made upward, *l* is not written at the top of *f*, but a little below. The pen, however, must not be lifted when tracing this outline. With all other letters *l* is blended by writing them as closely together as possible: compare *blast* (73) with *ballast* (74), *place* (75) with *palace* (76), *play* (77) with *pail* (78)—notice how *pl* can be written either upward or downward. Observe how closely *l* is connected with the adjoining letter in *bald* (79) and *overwhelm* (80)—note that in this word *over* is joined to the root *whelm*: *straddle* (81): *ankle* (82): *angle* (83)—which compare with *angel* (84).

To blend *t* and *w* simply join them without intervening vowel-stroke, as shown in *twine* (85): *twin* (86): *twice* (87).

F and *t*, when blended, might simply be written together, as shown in (88), except that this outline would be too long for convenient use. For this reason, a shorter, but equally clear, outline has been adopted; this is written by shading the *f* stroke at the bottom only (88a), since to shade it for its entire length would be to indicate an "a" sound. This is practically equivalent to retracing the *t* over the *f*, thus making the *f* doubly heavy. Notice the difference between *left* (89) and *laugh* (90): *deft* (91): *draft* or *draught* (92). This shading is easily accomplished by slightly increasing the pressure in tracing the lower part of *f*.

T and *cacc* stroke are blended by ending the latter with the *t*-stroke, (93) as shown in *spinster* (94), where this group is also placed high.

When we analyze the sound of the ending ("ed") of the past participle, as in *headed*, *aimed*, *slipped*, etc., we find that it is not pronounced alike in all these words. "Ed" is distinctly heard in *headed*, *e* is silent in *aimed*, while in *slipped* the final syllable has a distinctly hard sound, as though the word were spelled *slipt*. For this reason, we write this class of words with a *t*-ending: *slipped* (95)—notice how conveniently the *pt* blending is used: *clipped* (96): *shipped* (97): *stepped* (98). Owing to the absence of the connective vowel-stroke, the low position does not indicate an "a" sound. The syllable "ed" is plainly audible practically only when it follows a *t*, and is then written by blending *t* and *d* (of *ed*) as shown in *parted* (99), *started* (100), and *acted* (101). In many other cases *ed* is pronounced like an indistinct *t*, and is therefore replaced by the *t* stroke, which, however, is not made so long as the regular *t*. The object of this substitution is to save time, since the *t* stroke can be traced more rapidly than the *d*. (When the *d* is employed, however, an outline loses in brevity but is entirely correct.) Compare the sizes of *t* strokes

in *lined* (102) and *lint* (103), *tacked* (104) and *tact* (105). Since the *t* stroke is used in this connection, it can also be conveniently employed blended with the *ence* stroke: *danced* (106)—notice the shading *d*: *pranced* (107)—the shading of *pr*: *wined* (108)—notice the high position of the *enced* stroke. The substitution of the *t* stroke for *d* also enables us to use the medium *t* where it can be conveniently blended with *s*, but only when the latter has the soft sound. Note the difference between *praised* (109) and *pressed* (110): *creased* (111): *teased* (112); *pleased* (113). Of course it would not be wrong to use the shortened *t* stroke in this connection, but the outline with the *medium t* is briefer and more convenient.

VOWELS (*Initially and Finally*).

When the sound of *i*, as in *bit* or *beat*, occurs medially, it will present no difficulties to the beginner. Now let us consider this sound initially or finally, and also as *vowel-sign*. While we have thus far seen only the symbolical expressions for this sound, that is, the vowel-stroke in connection with the high position of the adjoining letter, we now become acquainted with the alphabetical equivalent of *i* (114), which is an ordinary longhand *i*, reduced in size and deprived of all flourishes, even of the dot. This, the letter *i* of the shorthand alphabet, is used only when symbolic expression for its sound is inconvenient; it stands as logogram for *in*, and, connected with *r*, for the prefix *inter*: *intervene* (115)—notice the convenient use of upward *v*: *interdict* (116): *interfere* (117): *inflect* (118): *infest* (119). We have already seen that the vowel-stroke is used initially (as in *ale*, for instance)—implying “ay,” and that high position is employed to express the sound of *i* (short or long), as in *bit* or *beat*. Consequently, when this sound occurs initially, the initial vowel-stroke is traced so as to reach this high position; in other words, the initial vowel-stroke is traced upward from the centre-line, as shown in *eel* (120), which compare with *ill* (121) and *istc* (122): *image* (123)—spelled *incj*, in accordance with the pronunciation: *ink* (124)—which, compared with *inn* (125), shows clearly the difference between *nk* and *n*. See that in *imprint* (126) *mpr* is shortened on account of the following *t*: compare *impress* (127) and *compress* (128). When *i* occurs finally, we employ the same principle, that is, we trace the final vowel-stroke from the centre-line upward to the top-centre-line, as shown by *me* (129), which compare with *may* (130) and *my* (131): compare *lee* (132) with *eel* (120): *glee* (133).

Just as the vowel-sign *i* is used for the word or prefix *in*, we can also use the initial upward vowel-stroke for the same purpose, so that *intend* (134) may be shortened to *itend* (134*a*), which is quite as intelligible. This initial stroke should, however, be shortened a little, so that it has not quite the length of a medium sign (from centre-line to top-centre-line). Note the difference between *intend* and *attend* (135), where the vowel-stroke is almost horizontal. Observe the same difference between *invade* (136) and *evade* (137), *inject* (138) and *cject* (139), *inquire* (140) and *acquire* (141). When this initial vowel-stroke precedes *d*, it must be shortened so that it will strike *d* where the latter begins: *indict* (142)—pronounced *indit*: *indicate* (143).

The final sound, as in *many* (144), is quite different from the sound as in *me*, approaching more the *i* sound as expressed by the *i* stroke; it is therefore expressed by a short final stroke, traced in the *i* direction. Care should be taken to make this stroke slanting well upward and not too large. Note the difference between this final *y* stroke (it will be referred to under that name in these lessons) in *daily* (145) and the final *ay* stroke in *delay* (146); see *donkey* (147): see also *decay* (148) and *tidy* (149)—*tidy* shows plainly that the final stroke is made in the same direction as the *i* stroke: *day* (150): note the final stroke following *f* in *fay* (151), *fee* (152), and *taffy* (153).

After an upstroke, such as upward *t*, the final *y* stroke must be traced downward: notice the difference between *doughty* (154) and *daughter* (155): *mighty* (156).

By omitting the final stroke of the *i* sign, thus giving it the *t* ending, we obtain the sign for the syllables *ity*: *brevity* (157): *celebrity* (158): *rapidity* (159): *authority* (160).

The vowel-sign for *a* (161) shows plainly how it is derived from script, being a simplified longhand *a*, made so small that it dwindles down to a dot. This sign cannot clash with *l*, since *l* is made by starting the dot from below, *a* by starting the dot from above. *L never* occurs alone without either the final or the initial stroke, but *a*, when standing alone, is *always* a dot without final or initial stroke. The difference between *l* and *a* is therefore very obvious; it is well illustrated by the word *Allah* (162)—where *l* is shaded and *h* is silent.

The *a* dot, like the *i* sign, is used when the symbolical expression of the sound is incon-

venient or impossible, and always finally for the "a" sound, as in *Allah*. This case occurs frequently in connection with proper names; *America* (163): *Ida* (164): *Edna* (165).

When this final "a" sound is preceded by a short *i* sound, as in *idea* (166)—which compare with *Ida* (164), the logical way of expressing this sound is to place the *a* dot high: *mania* (167). This brings us to the *coalescent* vowel-sounds, as in *menial* (168), for instance. In this word we find that the "a" sound is preceded by a short *i*, consequently we express this sound by placing *l* high and shading it. This shading cannot mean an "a" sound, as in *calm*, since there is no such sound preceded by this short *i*. Note *serial* (169)—*l* placed high and shaded: *idiot* (170)—*t* treated in the same way (*o* = "æ").

Considering the sound in words like *science* (171), we find that the sound following *i* is also akin to the "a" sound, and therefore express it by shading the *ence* stroke: *reliance* (172)—note how in these words the *ence* stroke is joined to the *i* stroke without angle: *trial* (173): *theory* (174)—the word sounds more like *theory* than *theory*: *diary* (175). To this class of sounds also belong words like *opinion* (176)—see how the second *n* is shaded and placed high in comparison with the first; there is no "o" audible in this word. Compare *real* (177)—*l* placed high and shaded with *reel* (178). To be very exact, we could also employ this rule in words like *social* (179), but in most cases these words are pronounced like *soshl*, and are therefore thus written. Note also in this word how the *o* is reversed and therefore joins more easily with the following *sh*. There is no danger that *o* in this connection would be read *after sh*, for a combination like *ssho* is impossible. Note this "a" sound initially: *affect* (180)—which compare with *effect* (181); see the double *f* used in this connection to regain the writing line: *almond* (182).

We have previously seen how *he* and *who* are written; *s* added to each makes the words *his* (183) and *whosc* (184).

LOGOGRAMS.

I (185) stands for *in*: medium *t*, the *Log.* for *to*, preceded by the *in* stroke will of course read *into* (186). The *a* dot above the line stands for *and* (187)—note in this logogram the absence of the initial and final stroke. Observe the preceding stroke in *ll* (188), which stands for *shall*, and in the single *l* (189), for *will*. As we have seen before, the preceding vowel-stroke thus indicates that the vowel-sound of the word precedes the consonant before which it is written. (See Lesson 2, Logograms.) *L* followed by the final *y* stroke stands for *only* (190), when above, and for *fully* (191), when below the line—in consideration of the "u" sound.

We have already seen that *r* on the line stands for *ever*; the final *y* stroke added to it will naturally make the word *every* (192). The *y* stroke above the line represents *any* or *body* (193). It will be found in practice that these two words never clash; *anybody* is consequently written by making the final *y* stroke twice in succession. *Ng* above the line standing for *thing*: *anything* (194) is easily written. It will be well to note in this connection the other combinations of *thing*; *nothing* (195): *something* (196): *everything* (197). *Kw* on the line stands for *question* (198).

Now practice the following

READING EXERCISE

until you can read it without any hesitancy.

(199) The eminent doctor informed me of the imminent danger by the poisoned wells that seemed to threaten the health of our family and of our friends.—Note the difference between *eminent* and *imminent*, *wells*, and *health* and the *ed* endings in *informed* and *seemed*. It is unnecessary to write double *t*, unless it is desired to distinguish between long and short vowel-sounds. In this case there would be no danger of confusing *wells* with *whales*.

(200) Many a sum of money is wasted in the name of charity.—Note the difference between *many* and *money*, *n* in the latter word being placed low on account of the short "u" sound. Observe the shading of *ch* in *charity*, and the past-participle ending in *wasted*.

(201) He was such an adept in the art of speech that he could adapt to his ends such a course as no one else dared to adopt.—Observe the difference between *adept*—*d* and *pt* connected without vowel-stroke, *adapt*—*d* shaded on account of the short "a" sound, and *adopt*—*pt* shaded owing to the "a" sound of *o*. Note *ch* placed high in *speech*. In *as*, *s* should be shaded; however, it is perfectly safe to write the word without shading, since

Lesson 7.

Handwritten musical notation on a page with 12 staves. The notation includes various rhythmic patterns, rests, and notes, with measure numbers written above the staves. The numbers are: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250.

there is no word like *es*. (We will find a rule on this point in a later lesson). Note the word *else*.

(202) "The Islam should be spread by fire and sword," said the prophet.—Note *sl* blended in *Islam*; no shading is necessary in this word, since the *a* sounds like a short "e." Observe *spr* in *spread*, and the shading of *f* in *prophet*.

(203) Hawthorne wrote many a lovely story in his "Twice Told Tales."—Note *lth* in Hawthorne.

(204) Doctor Holmes, one of the foremost literary men of Boston, wrote the famous "One-hoss Shay."—Note the word *foremost*, where *f*, standing for logograms for *for*, is connected with *most*. See how conveniently double *r* is used in *literary*. *Famous* illustrates how words with the ending *ous* are written; we could write the word more faithfully by placing *s* low, which would actually make it read *famus*; but the sound approaches *fames* (*e* pronounced) quite closely, which justifies us in writing it as we did. See also the final *ay* stroke in *Shay*.

(205) The showy horse pranced like a dancer.—Note the final *y* stroke in *showy* and compare it with *Shay* in the preceding sentence.

(206) The naval battle of Manila took place on the first day of May, and was a great victory for our navy, though little American blood was shed.—In *bloody*, note *bl* blended and *d* placed low.

(207) An icy wind in Valley Forge chilled Washington and his warriors to the marrow of the bones; many a night they had to go to sleep with an empty stomach; they had but scant shelter from the inclemency of the weather; yet they bore every torture bravely.—*Icy* illustrates well how the final *y* stroke is made in the same direction as the *i* stroke. Notice how *f* and *o*, and *r* and *j*, are blended in *Forge*; observe in *warriors* the high position and shading of *r* and the blending of *rs*; *n* and *s* blended in *bones*; *sl* placed high in *sleep*; see how conveniently the *ence* stroke is used in *inclemency*. In *chilled* it is not necessary to write double *l*, since *ll* is employed only where otherwise a clash would be possible.

(208) China is a vast empire, but she is helpless and will soon fall a prey to the naval powers, England, France, Russia, Germany, and Japan.—Note that *mp* in *empire* is shortened a little on account of the *i* stroke. Note the initial *i* stroke in *England*, the shading of *fr* and the *ence* stroke in *France*, the low position of *r* and the high position of *a* in *Russia*, the blending and low position of *rm* and the final *y* stroke in *Germany*, and the shading of *j* and *p* in *Japan*.

(209) Australia was formerly a part of Asia.—Observe the *a* placed high in *Australia* and *Asia*, also the soft "sj" sound of *s* in the latter word.

(210) "Man has the gift of speech to hide his thoughts," said the Prime Minister of Napoleon.—Note *ft* placed high in *gift*; also the blending of the *s* (loop) and *t* in *thoughts*.

(211) The pursuit of health, wealth, and happiness is the birthright of every man in America.—Look carefully at the word *pursuit*, which illustrates the important rule that *r* can safely be omitted in the prefix *per*; *perfect*, for instance, would be written *pfect*.

(212) "We emphasize that we intervene only for an oppressed nation, whose trials and misery must be stopped," said the leader of the nation to the Congress and to the people.—Note the *ed* ending in *oppressed*, and the convenient use of *pt* in *stopped*. Also observe the second *p* placed high in *people*.

WRITING EXERCISE.

(213) "A bachelor's room, as a rule, does not look very tidy," remarked the spinster.—(Shade *b* in *bachelor's*, also blending *r* and *s*; blend *rm* in *remarked*).

(214) I am of the opinion that many an idiot attempts to base his ideas on the laws of science. (Place *t* high and shade it in *idiot*; do the same with *s* in *ideas*, and with *n* in *opinion*). (215) Necessity is a hard task-master. (In *necessity* use the double *s* circle followed by *ity*). (216) The sun never sets on the dominion of the Queen of Great Britain and Empress of India. (In *dominion* place the second *n* high and shade it; also place the final *a* high in *India*). (217) Celebrity is not always the reward of toil. (In *reward* start with *r* above the top-centre-line so that you can continue conveniently with the *w*; also use the *aw* curve and blend *rd*). (218) Small causes may lead to great results; a single match can ignite tons of powder. (In *results* place *rs* and *l* low; in *match* *m* is to be shaded).

(219) A dance is the only social pleasure I care for. (In *pleasure* use the soft sound of *s*).

(220) "There is many a slip 'twixt the cup and the lip." (In *slip* place *sl*, in *lip* place *l*, high; in *cup* place *k* low; *twixt* is written *tw* blended, then connected with *kst* placed high).

(221) Imagine our delight when we found at the break of daylight the traveller nearer our home than we had dared to hope. (Bring out well the difference between *delight* [written *d-l-i-t*] and *daylight*, where the *ay*-stroke must appear clearly between *d* and *l*).

(222) May the Star-spangled banner long wave over the land of the free and the home of the brave. (223) "Would society consider this act improper?" inquired the foreigner. (*Society* sounds like *susiety*; place the double *s* circle low, then make an *i*-stroke, and add *ty* to it. In *improper* the first *pr* [*mpr*] has to be shortened to allow space for the second *pr*, which must be shaded owing to the "a" sound of *o*).

(224) Henry Stanley is a fearless traveler. (In *Henry* connect *n* with the *h* by means of a loop; *t* is to be shaded in *Stanley*; in *fearless* *r* is placed high, so that *f* is to be traced from the bottom-line to the top-centre-line).

(225) "To be or not to be," is a much-quoted passage from Shakespeare. (In *passage* *p* must be shaded and therefore be traced downward; in *Shakespeare* use long *k* after *sh*, and then *sp*, placing the final *r* high).

(226) "There must always be two parties to a quarrel," remarked the haughty Magistrate; "I give him warning not to let such a thing happen again." (In *Magistrate* shade *m*, and use the medium *str* followed by medium *t* for the final syllable).

(227) The eel is a slippery fish, and looks more like a snake. (In *slippery* place *sl* high and write *slipry*).

(228) Every nation fights for glory, but we always fight for right. (In *glory* let the *o* be absorbed by the initial stroke of *g*).

(229) The book of this authority deals too much with wrong theories. (*Authority* is written by means of the *aw* curve followed by *th* and *r* shaded, followed by *ity*).

(230) The density of the fog nearly caused an accident. (Use the *ence* stroke followed by *ity* in *density*, and a shortened long *t* in the ending of *caused*).

(231) We all feel the loss caused by the death of our friend. (232) The traitor tried to scuttle the vessel. (In *scuttle* blend *s* and *k*, and *t* and *l*, the latter to be placed low. In *vessel* use the *upward* *v*, which may be shortened a little to join conveniently with *s*).

Lesson 8.

1 5 10
 e + c = e e e e e + j = j j j j j e + s = s s s s s

15 20 25
 o + t = p p p p p e + l = l l l l l h e + t = p p p p p

30 35 40 45
 e + t = s s s s s f g z e a l b b l l r r v v i i

50 55 60 65
 u u u = s s s s s h e l e z e a t r g k s e e i i

70 75
 e t s p j y z u h k = t a p = t a t a t a t a

80 85 90
 o o z z z z j = j j s e s e e e e e e e e e e

95 100 105 110
 o u = s = s = s l j k b t u s

115 120 125
 p p z z z z e u z v v v v v a x j p

130 135 140 145
 s o s e l c z e t o a b t d e a z t t d e e l p e

150 155 160 165
 e e e e = l l l l l l j y = j j w a l h l t = s s

168 175 180 185
 o w o p o g s z o l l l l l r r t t z

189 190 191
 j l p , h . p . c z r y u o 15 t , c h d o r e z u l l

192
 e p s e n d u v p f . e e e e e e e e e e e e e e

193
 h d o p h e l e . s e o o e s o l e e o t . z d z p o p e o o

194
 r o r p . e . s e e e e l . e p t y t l o x l p o .

195
 o b s t i l e , r i e o p e l r h e , e e e e e e e e e e

196
 d . l h o r e h e b o o . o o s t o t s i p t

197
 i t o o a n d y e s , r e e e e e e e e e e e e e e e e e

198
 e p o r o p i t e l d y = l e - n u v f . e e e e

197
 j + z . p e l . e l = j t z a z e y t o r o l o d .

198
 c o s j o o r . p r o d e d i m p r i s i t l e , c o s g e t p o p e o e

Lesson No. 8.

A FEW combinations of consonants, of rarer occurrence than the preceding, still remain; they are treated in the customary manner, the vowel-stroke being omitted, thus producing brief outlines.

D and *w* (1) are blended by starting *d* above *w*, so that the final stroke of *d* will join readily with the initial stroke of *w*. The sharp angle need not be observed here; *dwell* (2): *dwindle* (3).

P and *sh* are blended by giving *p* the *sh* loop, as shown in (4); *option* (5)—pronounced like *opshun*: *capture* (6)—notice how *r* is blended in the usual manner.

Th and *w* are blended by writing *th* to the left of *w*, without connective vowel-stroke; *thwack* (7).

We know that in the English language, owing to its structure, certain groups of consonants cannot occur without an intervening vowel (as mentioned before). For example, the consonant combinations *k* and *pt* joined would have no meaning, if we did not read a short "ay" sound between them, making the word *kept* (Lesson 7, 37). Neither could *d* and *v* occur without a vowel between them, except when *d* belongs to the prefix (as in *advance*, for instance); we can therefore omit this short vowel ("ay") and blend *d* and *v* by starting the *v* wave with the *d* loop (8). As *i* in *devil* is scarcely audible,—the word sounding as though spelled *d-c-v-l*,—we add *l* to the *v* without connective vowel-stroke, obtaining thereby a very brief and convenient outline for *devil* (9). Note also *n*, *d*, and *v* blended in *endeavor* (10), which, although very brief, is complete.

Compare the lengthy, large loop of *dv* with the small circle of *sv*, blended on the same principle, as shown in *sever* (11). Care should be taken to make *s* always small and well-rounded.

The *f* stroke, being the same as the *t* stroke (except that it extends below the line), *sf* (12) is blended like *st*; *sphere* (13)—written *sfere*: *sphinx* (14)—written *sfinks*, showing *sf* traced upward.

D and *f* (15) are blended by ending *d* with the *f* stroke; this is a very handy combination in words like *defend* (16), *deface* (17), *defame* (18), etc.

D and *t* (19) are blended by starting *t* with the *d* loop, on the same principle as *d* and *f*; *detain* (20)—which compare with *stain* (21)—see remarks on *s* under (11): *detract* (22)—showing *dtr* blended: *detest* (23).

D and *p* (24) are blended on the same principle; *depend* (25): *depth* (26): *deploy* (27).

F and *v* (28) are blended by giving *f* the *v* wave; *favor* (29)—there is no "o" audible in this sound.

Station (30) shows the convenient use of *st* and *sh* blended.

M and *sh* are blended by ending *m* with the *sh* loop, as shown in *machine* (31): *smash* (32)—observe *m* shaded.

The principle of the *implied* vowel-sound can also be used with the blended consonants explained in the previous lessons, and will in this connection shorten the outlines considerably. *Rd*, for example, when standing alone, must be read with a short "ay" between the consonants, making the word *red* (33); *raid* (34)—the longer sound—will then be written by joining *r* and *d* with a vowel-stroke. This rule can be applied in every case where such consonants occur similarly: in *straight* (35), for instance, we can join the medium *t* to *str*; for, owing to the absence of the vowel-stroke, the low position cannot indicate an "u" sound. Compare this word with *stunt* (36). Note also the absence of the vowel-stroke in *travel* (37). Observe the difference between *t* and *r* joined without vowel-stroke, as shown in *tarry* (38), and *t* and *r* blended, as shown in *tray* (39). See how *r* and *g* are blended, and how *r* is shaded in *rag* (40). Notice the shading of the blended *r* in *ram* (41) and *martyr* (42): *marine* (43). Compare *Reb* (44)—standing for *Rebel*—where *r* and *b* are blended, with *rib* (45)—where *r* is placed high.

VOWEL-SIGNS (Concluded).

The last vowel-sign we have to consider is "u" (46*a*). This sign, which represents the sound of *u*, as in *fuss*, and *oo*, as in *foot* or *mood*,—but *not* the sound in *mute*,—is derived from the ordinary longhand *u*, as shown by the illustration (46). The outline should be well practiced, so that the hand may become used to it. Like all other vowel-signs, *u* is used medially whenever symbolic expression of the sound (low position) is inconvenient*; or when "u" is followed by another vowel-sound, as in *fluid* (47). It is also used finally, and, by consequence of its shape, blends very conveniently with most of the characters of the alphabet, particularly with those ending with a right-hand curve; *bu* = "boo" (48): *doo* (49): *foo* (50)—which compare with *po* (51), the difference between the two being that *f* is straight and *p* is curved: *po* (52) written upward: *choo* (53): *loo* (54): *moo* (55): *woo* (56): *noo* (57): *too* (58). The exceptions, *goo* (59), *shoo* (60), and *joo* (61), will suggest themselves to the student; the *u* sign cannot be blended to these strokes conveniently, and is therefore joined by means of the connective vowel-stroke. In *roo* (62), *r* and *u* are blended, *r* being "accented" by shading at the beginning of *u*, in analogy to the blending of *r* and *o* (Lesson 4, 22); see how *r* is brought out clearly in *through* (63) and *drew* (64).

U also blends initially; *um* (65): *ug* (66). These combinations are very rarely used, however, the most common being *um*, which, when placed high, is the exact representation of the final sound in words like *odium* (67). The contraction *ur* (68), formed by lengthening the *u* sign, stands for the accented syllable *ur* as in *fur* or *fir* (69); *refer* (70), which compare with *reefer* (71): *earn* or *urn* (72): *urchin* (73). It blends with the other letters like the *u* sign, and is generally more convenient than *r* placed low and followed by a consonant. Words like *term* (74) and *firm* (75) can therefore be written in two ways, but the preferable way is the *ur* device; *burn* (76)—note how *n* is joined conveniently to *ur* by means of a small loop.

While the *u* sign is used finally, as in *shoe* (60), *pooh-pooh* (77)—compare in this word the upward *pu* with the *pur* of *purple* (78), etc., the sound is expressed initially by means of the initial vowel-stroke placed low. When the following consonant is a small letter, the vowel-stroke should be made upward by starting below the line, so that the small letter will be in its normal position; *ulster* (79): *uncle* (80): *us* (81)—the initial vowel-stroke is here made on the same plan as the initial "ee" stroke in *ink*, but it is in a low position.

Preceding medium and large letters, the initial vowel-stroke is made horizontally, just like the "ay" stroke, the *u* sound being indicated by the low position of the following consonant; *ugly* (82): *utter* (83): *umpire* (84)—note how *mp* is placed low and shortened for the *i* stroke, and compare this word with *empire* (85). Here it would not be wrong to use *u* blended initially, as shown in *usher* (86), but, as the illustration shows, this outline is not so convenient as (86*a*); compare the latter with *assure* (87).

When connected with the following syllable, *u* stands for the prefix *up*; *upbraid* (88): *uphold* (89): *upset* (90)—note how *u* and *s* are conveniently connected: *upside* (91): *upright* (92): *uplift* (93): *upturn* (94).

Just as "ow" (as in *cow*) is a combination of the "a" (as in *alm*) and "oo" sounds, and is expressed by the combination of the two respective rules, so its alphabetical equivalent is the combination of two alphabetical signs,—viz., the *u* sign and the *a* dot (95*a*), or the *a* dot alone placed low to express the "oo" sound (95*b*). Like *u* and *a*, this sign must be written at the end of the words, when the "ow" sound occurs; but it is *not* necessary to write the *u* sign in such a case, as we replace it by the low position of the *a* dot. In most letters ending with a right-hand curve, *u* will form the natural connective line between the preceding consonant and the *a* dot placed low, as shown by *bow* (96). *Cow* (97) and *row* (98) illustrate further the use of "ow". The *ow* dot, placed low, is also written medially when followed by another vowel-sound, as in *tower* (99) and *shower* (100). Initially, the sound is expressed according to the rules for its two components,—viz., by starting the word as though it were spelled with *u*, and shading the following consonant; *oust* (101): *owl* (102).

The *ow* dot (which, just like the *a* dot, is made without initial or final stroke, except when joined with other letters) stands as the word-sign for *out*, and should be placed close to, but not connected with, the word to which it belongs; note the difference between *look out* (103) and *outlook* (104): *go out* (105): *outside* (106). When the final consonant admits of

* Cases of this sort may occur in writing proper names.

the blending of the *u* stroke, the *ow* dot is added at the end of the *u* stroke, as shown in *made out* (107) and *come out* (108)—which compare with *outcome* (109). The *ow* dot should always be placed well under the line, so that it does not conflict with the period.

If we analyze the sound of the *u* in words like *fume*, we find that it is a *cross* between “*ee*” and “*oo*”, obtained by pronouncing the “*ee*”, and slowly changing the position of the mouth until we pronounce “*oo*”. Its alphabetical representation is therefore the *u* sign crossed by a short up-stroke (110). This sign also stands for the word *you*, and is symbolically expressed by crossing the preceding and following consonants, as shown in *fume* (111), *feud* (112), *regular*—spelled *r-g-u-l-e-r* (113), *angular* (114), and *huge* (115). When one of the adjoining consonants does not admit of convenient crossing, we add (blend) the *u* sign for this purpose, as shown in *duke* (116) and *beauty* (117)—which compare with *booby* (118). Compare carefully *minute* (119)—meaning “accurate”, *minute* (120) = $\frac{1}{60}$ of an hour, and *mint* (121); note also *bugle* (122). In none of these words could the crossing be so conveniently accomplished, if the preceding letter ended with an up-stroke. In *endure* (123), however, it will be readily seen that the up-stroke is not necessary; *pure* (124): *fury* (125).

Finally, the “*u*” (*yu*) sound may be expressed by crossing the preceding letter with a short up-stroke, as in *nephew* (126); or, when more convenient, the *u* sign can be employed for crossing, as in *issue* (127); the latter case will hardly occur, except after a downward loop (as in *sh* or *sp*, etc.).

When the “*u*” (*yu*) sound occurs initially, in words like *use* (128), *eulogy* (129), etc., it must be expressed by writing the *u* sign and crossing it with the connective vowel-stroke of the following letter. These outlines by themselves are not very brief, but, in the majority of cases, they will be shortened considerably by resorting to

Phrasing.

Phrasing, which consists of writing together in one outline several words which can be conveniently joined, is a powerful speed device, when used judiciously. It is particularly handy in writing words where the “*u*” (*yu*) sound occurs initially. For example, in the sentence, *We have-united* (130 and 131), note how, by crossing *h* (standing for *have*), and *u* of *united*, the “*u*” (*yu*) sound is expressed without additional effort. The same principle is also applied to the phrase, *To-use* (132), where medium *t* (standing for *t*) is crossed with the connective stroke of *s*. This is a very convenient method of writing *you*, by simply crossing the last letter of the preceding word with the first letter of the following word, as in *Can-you-see?* (133), where *k* (for *can*) is crossed by the connective stroke of *s*.

Crossing *h* (for *have*) with *t* (for *not*) produces *Have-you-not?* (134); crossing *d*, placed low (for *should*), with *t*, will read, *Should-you-not?* (135); *d*, shaded, above the line (for *had*), crossed by *t*, is, *Had-you-not?* (136). In the last two instances it is advisable, for obvious reasons, to add the *u* stroke to *d* (see rule to 116). When there is no opportunity to cross the last letter of the preceding word with the first letter of the following word, it is sufficient to use the vowel-stroke for crossing, as in *Can-you?* (137); or the *u* sign may be used, as in *Show-you* (138). In these cases the word *you* is the last of the sentence, and no other word is available for phrasing, since *words separated by punctuation-marks cannot be phrased*. This is an important rule, and should be kept well in mind.

We have seen in the preceding lessons how the vowel-sound is written in words like *real*. This lesson will enable us to write the sound as in the second syllable of *actual* (139), which is written in a logical manner,—viz., by crossing the preceding letter with the connective vowel-stroke to express the “*u*” (“*yu*”) sound, and shading the following letter, giving it thereby the “*a*” sound (Lesson 7, 168); *ritual* (140).

Some characters of the shorthand alphabet admit of another method of expressing the “*i*” sound, as in *bit*, which can be utilized to great advantage later on. We have seen that the tendency of letters expressing this sound is generally toward the centre-top-line. Consequently, *d* and *m*, when lengthened so that they reach above the centre-top-line, express the same sound: in *limit* (141), for instance, *l* is placed high for the first *i*, and *m* is lengthened for the second. Both *d* and *m* can in this connection be blended in the usual manner. *D* blended with *r* and lengthened like *m* will therefore read *dear* (142): *divide* (143)—note *d* and *r* blended and lengthened above the centre-top-line; observe the same usage with *d* and *f* in *differ* (144). The two letters thus lengthened stand also for the prefixes *dis* and *mis*, respectively; *dislike* (145): *displace* (146): *misplace* (147): *mislay* (148): *distrust* (149):—*d* and *t* may be blended; *distaste* (150): *mistrust* (151)—which compare with *distrust* (149a): *mis-*

take (152)—when *m* is blended with *t* in this combination, no particular attention need be paid to lengthening it.

The vowel-sound in the word *it* gives a sort of sharpened sound to *t*, and we can therefore write *it* by “sharpening” *t*,—that is, by *shading t* at the *top* (153); the same rule applies to *r*, as in *ir* (154), to *p* (155) as in *lip* (156 and 156*a*), and to the second form of *v* (157), which must be written downward, resulting in a brief, but complete outline for the syllable *ire*, as in *massive* (158), *active* (159), and *aggressive* (160). Care should be taken to write this form of *v* well from the right to the left, particularly at the top, and to shade *only* the top of the letter, which can be very easily accomplished by slightly increasing the pressure upon the pen or pencil at the top of the letter.

If *it* can be written by shading *t* at the top, *ti* (“te”) can be logically written by shading *t* at the bottom (161), so that *tin*, for example, is written either as shown in (162) or by writing the unshaded *t* and placing *n* high. The same rule applies to *ence* (163) and a few other strokes, which will be explained later. The real value of this device will become apparent as soon as it is desired to shorten the outlines for *verbatim* reporting.

The sounds of *i* (as in *bit*) and short *u* often occur together, as in the final syllable of words like *various* (164); this syllable could be written literally by placing the letters *us* (joined) in high position, thereby expressing a short preceding *i* sound; but, since in this case *u* would have to be written in full, the outline would not be very brief. For this reason we resort to substitution; since *various* sounds almost as though spelled *varias*, we express this final sound by placing *s* high and shading it, as shown by (164*a*): *previous* (165)—note the convenient use of the upward *v*: *precarious* (166): *salubrious* (167).

LOGOGRAMS.

U, above the line, stands for *full* (168),—see also *fulfil* (169),—and on the line, for *up* (170). *Upon* (171), composed of *up* and *on*, can be shortened by writing *n*, the word-sign for *on*, below the line, in consideration of the initial *u* sound. *Umo* (172)—note how conveniently these letters blend—stands for *utmost*. *Out* (173) is the *a* dot placed low. *About* (174) consists of the initial “ay” stroke, placed right above the *out* dot, so that only *b* is omitted. *Without* (175) consists of the outline for *with*, placed low and shaded, in consideration of the vowel-sound of *out*. *D*, lengthened above the centre-top-line, stands for *did* (176), so that in this word only the last consonant is missing. *W*, lengthened on the same principle, suggests *w* and *i*, standing for *which* (177). *V*, sharpened (178), reading literally *iv* (“eve”), stands for *even*. *T*, sharpened (shaded) at the bottom, stands for *till* (179), representing the word in full with the exception of the final *ll*; the same letter, blended with initial *u*, will at once suggest *until* (180); and, blended with *s*, it is a suggestive abbreviation for *still* (181). The initial “a” vowel-stroke with *b*, stands for *above* (182); with *g*, for *again* (183), to which *t* is added for *against* (184). *N*, above the line, is the final part of *been* (185), and stands for that word. The initial “ay” vowel-stroke, with *p*, shaded, stands for *apart* (186). A long vowel-stroke, below the line, represents the long (low) vowel-sound of *true* (187); *th* added to this logogram, will make it *truth* (188).

We have now arrived at a stage when we can make practical use of Shorthand, as will be shown by the business letter given in the following

READING EXERCISE.

In this exercise almost every word is written complete, in compliance with the rules laid down in these lessons. In actual practice, however, it will not be found necessary to write everything in full, and by the rules to be given in the subsequent lessons, this style of writing can still be considerably shortened.

The attention of the student is called especially to the words which are discussed at the end of the transcription. Words-connected-by-hyphens in the following paragraphs indicate that the Shorthand outlines are *phrased*. The Shorthand outlines and the annotations should be studied very carefully and minutely, as they embody and illustrate very important points.

(159) MESSRS. BROWN & PHILIPS,
New-York.

(190) Dear Sirs:—

(191) We are in receipt of-your favor of the 15th ult., and would state that the order given by-your agent will be shipped early next week by express, prepaid. (192) These

good(s) (have) been selected with particular care; we therefore trust that the purchase may turn out as well as the other invoices which we have sent-you, and hope that-you-will favor us with further business in the near future. (193) We shall have our new samples ready next June, and shall be pleased to put a-few dozen at-your disposal, if-you-can-use them.

(194) The market has not been very active lately; according to advices from Boston, it is overstocked there, although we are inclined to the opinion that our broker overestimated the consequences of last week's deal. (195) Prices have advanced slightly, but are not likely to fluctuate to any extent within the next few days, in view-of the large cargo which is retained for-you at this port. (196) At this occasion, we again wish to bring to your notice that-Europe will not be a heavy buyer just now, as we have pointed-out to-you in our former reports.

(197) Our Mr. Jones will shortly leave on his annual trip and will see-you in regard to the matter about which we wrote-you a-few weeks ago. (198) If-you-have consider(ed) that the article is unknown, uncommon, and untried, we have no doubt that you will agree with us upon the terms.

ANNOTATIONS to the above letter:—(189) The word *Messrs.* is abbreviated according to the sound; the first syllable, sounding like *mesh*, is briefly written by blending *m* and *sh*. See how the “u” (“yu”) sound in *New-York* is expressed by crossing *n*, of *New*, and *Y*. (190) The rule of abbreviation as in *Messrs.* is applied in the word *ult.*, which stands for *ultimo* (meaning “last month”). See how *o* (*of*) is crossed by *r*, reading *of-your*; this is shorter than writing *of* alone, and placing *r* below the line. It is hardly necessary to mention that in *shipped* only one *p* is written, and that the blended group *pt* is employed. *Early*, in accordance with its sound, is written as though spelled *u-r-l-y*. Note how nicely *k*, *s*, and *t* are joined in *next*, spelled *n-e-k-s-t*. Observe that *c* is omitted in *prepaid*, which is nevertheless a plain outline.

Since the practical task of Shorthand is, not to report faithfully every sound heard, but such sounds as will enable the writer to obtain a faithful reproduction of the spoken words, some unimportant letters, syllables, or words, which, by the structure of the language, are necessarily implied in connection with other words, may be omitted. These are placed in parentheses () in the text. For example, sentence (192) begins with the words, “These goods have been selected.” The word *these* evidently denotes that the word *good* must stand in the plural, as *these good* would not be correct; it is therefore unnecessary to add *s* to *good*. In a like manner, since we could not say, “*These goods been* selected.” we must read *have* between *goods* and *selected*, and therefore need not write it. This principle of abbreviation is applied to a limited extent in the above letter, so that the student may gradually become used to it. Note in *particular* how *k* (for *c*) is crossed with the initial *l* stroke. *There*, written in accordance with rule (8) and joined to *f*, the logogram of *for*, will give *therefor* or *therefore*; since the two words sound alike, there is no reason why they should not be written alike. See how conveniently the *w* curve is employed in *purchase* and *turn*. Observe how *t* of *that* is crossed with the initial stroke of *l* (in *will*), reading *that-you-will*. Also note the crossing of *f* and *chr* in *future*.

(193) Note the “ay” stroke standing for *at*, crossed by *r*, reading *at-your*. In *disposal*, see how *d*, lengthened above the centre-top-line, is blended with *p*. Note the crossing of *ij* with *k* and the latter with the connective stroke of *s*, reading *if-you-can-use*.

(194) The blending of *d* and *v* makes possible a brief, but complete, outline for *advice*; in words of this kind, where no particular stress is placed upon the initial vowel *a*, it may be replaced by “ay”; in other words, no shading is necessary (a rule on this point will be given later). Compare the syllables *overst* and *overest* in *overstocked* and *overestimated*, illustrating well the difference between *rst* without any vowel, and the same syllable with a vowel between *r* and *s*. The prefix *in*, of *inclined*, is replaced by the initial “ee” vowel-stroke (which has been explained in Lesson 7, 134); the word reads practically *iclined*, which is just as legible. In *consequences*, *s* and *ence* are blended in accordance with rule (8). An apostrophe placed above *ks* in *weeks* would indicate the exact grammatical manner of writing it; this is unnecessary, however, the sense of the sentence indicating plainly that only one week is meant, so that *s* is indicative of the possessive case.

(195) In *advanced*, note the shading in *dv*, in consideration of the second *a*; observe also how nicely the *ence* blended with the *t* stroke can be employed in this word. *Fluctuate* is written in accordance with rule (139). *Within* consists of the outline of *with*, joined with

the logogram for *in*, but, to save time, *in* is added to *with*, no attempt being made to gain the writing line. Notice *v* and *o* (for *of*) crossed, reading *view-of*. Look carefully at the word *cargo*; in this word the widened curve of *g* is employed to indicate the *o*, and is at the same time blended with *r* (shaded), resulting in the syllables *argo*, which, joined to *k*, read *cargo*. Your special attention is called to the outlines of *few* (195) and *for-you* (195), which also compare with *a-few* (193). In *few*, *f* is crossed with the *u* sign on the line, to distinguish the word from *a-few*, where the "ay" vowel-stroke (for *a*) is crossed by the *f* stroke; in *for-you*, *f* (log. of *for*) is crossed by the *u* sign below the line.

(196) In *occasion*, notice the *sj* sign (used for the soft *sh* sound of *s*). Observe the convenient expression of the "u" ("yu") sound by crossing *t* of *that* with the connective-stroke, and the latter with *r* of *ro* in *Europe*, reading *that-Europe*. Look at the word *buyer*, written in accordance with Lesson 7, rule (171). See how conveniently the full sign for *ow*—standing for *out*—is blended to the *d* of *pointed*, and how medium *t* (for *to*) crossed by the vowel-stroke (on the same principle as *sent-you*) reads *to-you*.

(197) *Mister* is shortened like the longhand word by writing *Mr.* instead. It is hardly necessary to mention that in Shorthand no periods are placed after abbreviations; otherwise the same punctuation as in longhand may be used. It is obvious that this word cannot be abbreviated in analogy with *Messrs.*; for the first syllable of *Mister* sounds like that of *Mrs.* and *Miss*. Look at the word *annual*, where *n* is shaded and starts with an initial vowel-stroke to show that the "a" sound commences the word; *n* crossed by the connective stroke of *l* and the *latter* shaded, represents faithfully the final sound of the word. Notice that *p* in *trip* is sharpened by shading it at the top. *See-you* and *wrote-you* are written on the same principle as *sent-you*.

(198) *If*, crossed by the initial stroke of *h* (for *have*) which is lengthened a little for this purpose, will read *if-you-have*. Note that in *consider(ed)* the syllable *ed* is omitted; it must necessarily be read, since the word *have* in the sentence plainly indicates the past participle. In *agree*, notice the initial vowel-stroke (horizontal) for "a" and the final "ee" stroke from the line to the centre-top-line. See how conveniently the prefix *un* is written in *unknown*, (where *k* is silent and where *n* need be written only once, in accordance with the rules for double consonants), and *uncommon*; in *untried*, however, and in all words where *un* is followed by downward *t*, it is more conveniently disconnected.

WRITING EXERCISE.

(The following words afford further exercise on the rules involved in this lesson:—)

Detest, distaste, detract, distract, distort, detect, detonate, distil, deprive, deplore, deposit, depose, dispose, depress, depart (here *p* should be shortened a little on account of the following *t*), mute, moot, music, refuse, refute, cube, cure, dupe, furious, curious, druid (bring out the *r* through shading), numerous, humorous, pupil, tutor (cross initial *t* with the connective vowel-stroke, which should be followed by medium *tr*), blur, slur, deter, confer (trace from the bottom-line up), flower, bower, harmonious, melodious, actual, actuate.

Write the following answer to the letter in the Reading Exercise:— (Words connected by hyphens should be phrased; parts of words in parenthesis need not be written; the numbers after some of the words refer to the annotations.)

MESSRS. B. JONES & Co.,
St. Louis.

Dear Sirs:—

We have-your letter of recent date, and are glad to hear that the goods will be shipped soon, as we need them badly and await them anxiously (1). We hope, however, that-you-will not disappoint (2) us and that the good(s) will come up to sample, so that we may have no reason for complaint against-you. We shall be pleased to see-your Mr. Jones, and assure-you (3) that we are ready to arrange (4) full particulars with him. Perhaps-you (5) inform us at what time he expect(s) to arrive, and by what road, as our Mr. Philips would like to meet him at the station.

If-you-think that prices will not go higher (6), it might be well to let the local dealers understand that-you-intend (7) to dispose of our cargo at some other port. We do not think that you can make a mistake, if-you-hold on still a little longer, at least until the rumors

started by parties ⁽⁸⁾ who are interested in the decline of the market, have been found to be true. If they are not quite true, we need make no aggressive move. Do-you-not share this opinion with us? We have the utmost confidence ⁽⁹⁾ in your ability and experience ⁽¹⁰⁾, and trust that-you-will do your level ⁽¹¹⁾ best to make up for the heavy loss we sustain(ed) last year, though, we must add, through no fault of-yours.

We shall not need your samples until fall, and shall write-you when to send them.

Yours resp(ectfully),

BROWN & PHILLIPS.

The following annotations will be found helpful in writing the above:—

(1) *Anxiously* is written as though spelled *ankshesly*, by starting the *nk* with the initial vowel-stroke, then blending *sh* and adding the rest. (2) Be careful to insert the “ay” stroke between *dis* and *point*; shorten *p* a little on account of the following *t*. (3) Cross *r* of *assure* with the short vowel-stroke to make it *assure-you*. (4) Do not forget to blend *j* and long *n*. (5) Cross *h* of *perhaps* with *k* for *can*. (6) In *higher*, shade *r*—see Lesson 5, (175). (7) Cross *t* of *that* with the initial stroke of *intend*. (8) Use round *s*—see Lesson 5, (27). (9) Start on the bottom line. (10) Place the *ence* stroke high and shade it. (11) Blend *l* and *v*, and *v* and *l*.

Write the following:—

IRISH ⁽¹²⁾ WIT.

The sons of Erin are known for their original wit; there is no issue of our comic papers that does not contain a-few fruit(s) of Irish humor, of which we furnish a-few specimen(s).

One day a son of the Emerald Isle was on a train bound for Niagara ⁽¹³⁾ Falls. In the same car was a young man of swell appearance, who annoyed the other passengers with his braggartly words. He seemed to be very much astonish(ed), when he heard that this was the first trip which Pat had made to see the Falls, and exclaimed loudly:

“I cannot see, my good man, how-you-could ⁽¹⁴⁾ live so many years in this vicinity ⁽¹⁵⁾, and not come to see this great, wonderful ⁽¹⁶⁾ scenery. I have seen it more than a dozen time(s).”

“Wonderful, is it?” replied Mr. Murphy ⁽¹⁷⁾, quite disgust(ed) at the young man’s ⁽¹⁸⁾ conceited manners; “what is wonderful about it?”

The latter hardly knew what to answer; such a query had never occur(red) to him.

“Why, just think,” he said, timidly ⁽¹⁹⁾, “all that volume of water which fall(s) down the rocks. Isn’t it wonderful?”

“That’s nothing wonderful; that’s natural ⁽²⁰⁾,” was the cool answer. “Did-you ever hear of water that fall(s) up a rock?”

Everybody laugh(ed) at the young man’s expense. The latter thought that if he could not impress those about him with his brains, he might do so with his money.

“Perhaps-you-are ⁽²¹⁾ right, my friend,” he said; “therefore-you-ought ⁽²²⁾ to treat the crowd.”

“I think it is your turn to treat,” retorted the Irishman.

“The best way to decide this problem, I think, is this plan,” proposed the young man. “I will put a piece of money in my hat, and you in yours, and we will keep on like this until-you-or ⁽²³⁾ I have to give up. He who win(s) must treat the others.”

The plan was accept(ed), and the young man placed a silver dollar in his hat; the Irishman put in a five cent piece; out came the young man with another dollar; the Irishman put in a penny. With a victorious ⁽²⁴⁾ smile the young man brought forth another dollar; but the Irishman said:

“I am done, my young friend, the treat is on-you ⁽²⁵⁾.” And the laugh was on him, too.

ANNOTATIONS:—(12) Place *sh* high. (13) Place *n* high, shade *g*, and use the final *a* dot. (14) Cross *h* (shaded below the line) with *k*, which will make it *how-you-could*. (15) Use upward *v*. (16) Write *wonder* and place *u* close to it above the line. (17) Use *m*, blended with *w*, which will join naturally with *f*. (18) Blend *n* and *s*; the apostrophe may be used, but it is not necessary. (19) Shade *t* at the bottom, and lengthen *m* above the line for the second *i*. (20) *Natural* is written as though spelled *nacherel*. (21) Cross *h* of *perhaps* with *r* shaded, which will give *perhaps-you-are*. (22) Cross *f* of *therefore* with the *aw* curve of *ought*, which must for this reason be lowered a little. (23) Cross *t* of *until* with the *o* curve of *or*, reading *until-you-or*. (24) Use upward *v*. (25) Here *n*, standing for *on*, must be crossed by the *u* sign, for if it were crossed by the vowel-stroke, the outline would read *new*.

Lesson 9.

1. ... 2. ...
 3. ... 4. ...
 5. ... 6. ... 7. ...
 8. ... 9. ... 10. ...
 11. ... 12. ...
 13. ... 14. ... 15. ...
 16. ... 17. ...
 18. ... 19. ...
 20. ... 21. ... 22. ... 23. ...
 24. ... 25. ... 26. ...
 27. ... 28. ... 29. ...
 30. ... 31. ... 32. ... 33. ...
 34. ... 35. ...
 36. ... 37. ... 38. ...
 39. ... 40. ...
 41. ... 42. ...
 43. ... 44. ...
 45. ... 46. ... 47. ...
 48. ... 49. ...
 50. ... 51. ...
 52. ... 53. ...
 54. ... 55. ... 56. ...
 57. ...

Lesson No. 9.

LESSON No. 8 is a mile-stone in the study; for we can now write any sounds we may hear in the English language. This lesson will furnish reading and writing exercises covering the ground.

We can now also dispense with the last auxiliary outline, retaining only the ordinary writing line.

(1) I wonder how the rebels could get across the trocha so freely.—Note *ls* blended in *rebels*. See how clearly *r* is shown in *trocha*, which illustrates also the use of final *a*.

(2) The delta of the Nile is in the northern part of Egypt.—*Delta* illustrates nicely the difference between *l* and *a*. Note well the outline for *Egypt*.

(3) We must gather some data on this question, which will bear on all branches of industry.—Observe the difference between *delta* and *data*. In *gather*, note how the connective vowel-stroke between *g* and *th* is eliminated and the “a” sound is shown by the shading of *g*. See medium *str* placed low in *industry*. In the latter word the alphabetical sign for *i* may be replaced by the shortened initial *i* stroke, as shown in Lesson 7. When carefully traced, this initial stroke is more advisable, because it is shorter; but when carelessly written, it may impair the legibility of the word.

(4) What shall the glee club play to-night?—Note the final *ee* stroke in *glee*.

(5) Will he attend the ceremony? (5a) He intends to be present.—Note well the difference of the initial stroke in *attend* and *intends*; notice also *d* and *s* blended in the latter.

(6) We must sift the evidence carefully.—Observe *s* placed high in *sift*.

(7) The doctors could not diagnose the case.—Note the coalescent vowel-sound in *diagnose*, where the *i* stroke is followed by *g* shaded.

(8) Can she draw a triangle on this sheet?—Notice the same coalescent vowel-sound in *triangle*.

(9) The miser had soon amassed great wealth.—Compare *ls*, blended, in *rebels* (1), with *lh*, blended, in *wealth*.

(10) The army camped near the swamps, and many a man was stricken with typhoid.—Note *rm*, blended, in *army*; also, shaded *r*, preceded by the initial vowel-stroke; compare the directions of the initial and final strokes in this word. Observe *mt*, blended, in *camped* (= *camt*). Note *m_ps*, blended, in *swamps*. Observe also the convenient outline for *typhoid*.

(11) “This is an elegant allegory,” remarked the negro minstrel.—Observe *go* in *allegory*, and *gro* in *negro*, where the “i” sound is shown by the high position of the *n*. Also note the difference between *el* and *al*, in *elegant* and *allegory*. See the group *str* placed high in *minstrel*.

(12) The blow cut the aorta near the shoulder bone.—Note the combination *ao* in *aorta*.

(13) Can we appeal to the higher court?—Note the coalescent vowel in *higher*, shown clearly by *r* shaded.

(14) His manners plainly show his arrogance.—Observe how *o* is absorbed by *g* in the last word of the sentence; also compare *og* with *go* in *allegory* and with *gro* in *negro* (11).

(15) The tax-collector thought that our villa was assessed too highly.—Note the convenient outlines for *villa* and *assessed*.

(16) He said he would assist us in our claim for redress.—Compare *assist* with *assessed* (15). *Redress* is shortened to *rdress*.

(17) This fine atlas does not even contain the map of the Hawaiian Islands.—Note the *i* stroke, followed by the shaded *n*, in the last syllable of *Hawaiian*.

(18) The model for the Madonna had really an angelic face.—Note the blending of *n* and *j* in *angelic*.

(19) The heroic fighters lay in the trenches for two days.—Note the double vowel in *heroic*, where *k* is placed high; see also how well *r* is shown before *o*. Observe the blending

or *n* and *sh* in *trenches*. *Two* is written out in this case, *t* and the *u* (*oo*) sign flowing nicely together.

(20) The hyena is a greedy beast.—Note the *i* sign in *hyena*. See the difference between the directions of the connective vowel-stroke and the final *y* stroke in *greedy*.

(21) Hygiene is a very recent science.—Note the word *hygiene*; here again two “*i*” sounds come together, the first being represented alphabetically, the second by the high position of lengthened *n*.

(22) Diana was the Greek goddess of the hunters.—Note the shaded *n* following the *i* stroke in *Diana*. See also how conveniently *h* and *n* can be joined by means of the little loop.

(23) What is the diameter of this sphere?—See how well medium *tr* can be used in *diameter*.

(24) The courier strapped the blanket on his saddle.—Note the shading and high position of the final *r* in *courier*.

(25) The moths could not stand the smell of the camphor.—Observe *th* and *s* blended in *moths*; note also *mfr* in *camphor*.

(26) The sound of the trumpet announced the arrival of the emperor.—Note *mp* placed low in *trumpet*. See double *r* in *emperor*.

(27) Everybody was amazed by the pomp of the pageant.—Compare *amazed* with *amassed* (9). Note *mp* shaded for the “*a*” sound of *o* in *pomp*.

(28) The figure should be inverted to make the problem right.—Note how well upward *v* can be used in inverted, where the alphabetical *i* must be used initially.

(29) “Defiance to all tyrants” should be the motto of all freemen.—In *motto*, the first *o* has the “*a*” sound.

(30) The great knowledge which the professor evinced soon silenced his opponents.—This sentence offers two good illustrations of the convenience with which *nee* and *t*, blended, can be used for the past tense; the group is placed high in *evinced* to show the “*i*” sound.

(31) Glass is very brittle.—Note *br* placed high and *tl*, blended, in *brittle*.

(32) According to republican ideas, an office-holder is an employee of the people.—*Employee* is another instance where the alphabetical *i* sign must be employed, because the final *ee* stroke could not be used here. See how the second *p* in *people* is shaded at the top to show the “*ee*” sound.

(33) I should not like to see-you play truant, even though the doctor said that-you-needed some rest.—Note how well the *r* is shown before *u* in *truant*; the *u* sign must be written in this word, because the “*u*” sound is followed by another vowel. In *rest* the vowel-stroke may be omitted, so that *rst* may be blended, since this combination of consonants cannot occur at the beginning of a word.

(34) How could-you-have-utilized the fumes of the sulphuric acid?—*Ph* in *sulphuric* is replaced by *f*.

(35) Have-you-seen that-unique display of perfumery at the museum?—*Que* in *unique* sounds like *k*, and is therefore so written. Observe the final *ay* stroke in *display*. Also *um* placed high in *museum*.

(36) The dude was reputed to be very profuse in his flattery.

(37) “Not one cent for tribute, but millions for defence.”—Observe *n* shaded and placed high in *millions*. Compare *defence* with *defiance* (29).

(38) Austria-Hungary is called the dual monarchy.—Observe *a* placed high in *Austria*, where medium *tr*—blending nicely with the *aw* curve—can be used.

(39) The King of Italy does not recognize the secular power of the Papacy.—See how well the initial shading can be applied to *Italy*.

(40) The strenuous efforts of the friends to prevent a duel proved futile.—Note the crossing of *n* and *s* in *strenuous* by means of the initial stroke of *s*; the latter must also be shaded.

(41) The ruins of the ancient castle looked hideous in the moonlight.—Note *s* shaded and placed high in *hideous*. Observe also the combination *vui* in *ruins*, where *n* is placed high.

(42) The bugle signal announced the capture of the mutineers.—See *neet* shaded and placed low in *announced*.

(43) Would-you-like to see the owls at the Zoo?

(44) If-you-are afraid to come-out of the house in this weather, you-should not have offer(ed) your services as usher.—If, crossed by *r* shaded, will read *if-you-are*. See how well the double *s* circle can be used in *services*.

(45) Did-you-see if the urn was genuine?—The *ur* sign joins readily with the *n* by means of a small loop. Look carefully at the outline for *genuine*.

(46) Many a negro fears the hoodoo.—The last word offers a good illustration of the “u” sound as shown medially and finally.

(47) Do-you-think he has amused the children?—See how conveniently the medium *st* can be used in *amused*, where the initial vowel-stroke is also clearly shown.

(48) Has he abused my signature? (48a) No; for, though he is impecunious, he is honest.—When *signature*, as it is sometimes pronounced, has the same final sound as *nature* (only unaccented), the *chr* sign must be employed. Observe how all the vowels are shown in *impecunious*.

(49) In their enthusiasm, the crowd nearly upset the carriage of the royal visitor.—Note *s* shaded and *sm* placed high in *enthusiasm*. Note also medium *tr* placed high in revelation to *s* in *visitor*.

(50) Traces of the Druids can still be found in many a grove of oaks.—See how clearly *r* is shown in *Druids* and how the second *d* is placed high.

(51) Perpetual peace is the dream of all good men; yet every patriot should prepare for the eventuality of war.—As shown before, *r* is omitted from the prefix *per*. *T* is joined (not blended) to the second *p* in *perpetual*, thus showing the short vowel-sound between the two consonants.

(52) Master Bruin is very fond of honey.—Note *bru* blended and *n* placed high in *Bruin*. *O* in *honey* has the short “u” sound.

(53) Apart from his distrust toward me, he has shown no hostility against me.—In *toward* *r* is scarcely audible; we are therefore justified in omitting it, showing clearly the following “a” sound by shading *d*.

(54) I wish you a happy New-Year.—Note how the *u* sign in *wish-you* affords a better opportunity for crossing than if the short up-stroke were used. Note also the crossing of *n* and the initial *y* in *new-year*, showing how a brief outline can be formed when *new* is followed by another word.

(55) His stupidity caused numerous mistakes.—Observe how the outline *caused* is shortened by blending *k* and *s*, yet how clearly the vowel-sound of the word is shown.

(56) If-you-do not spend more than-you will earn, you-will be happy.—The phrase at the beginning of the sentence shows how safe (legible) such phrases are: the outline reads literally *if-u-d*, which can have no other meaning. When there is no opportunity for crossing the preceding consonant, the *u* sign must be employed, as shown by *you-will*. It will be seen from the rules in Lesson 8 that there are two ways of writing the initial syllable which has the sound “earn” or “urn”; by using either the *ur* sign, as shown here, or by preceding *r* by the initial vowel-stroke placed low, as *uncle* or *us* is written. The convenience of having these two strokes will be apparent later; in the present instance, it is evidently more convenient to use the *ur* sign, as the hand, before starting the word, is in the exact place where the *ur* sign starts.

(57) You-should always fulfil a promise; but-you-should be careful when-you give it, that-you-can carry out what-you-say.—This sentence offers very good examples of the saving obtained in outlines by the crossing principle.

WRITING EXERCISES.

(58) Who is the drawee of the draft? (59) Many famous men were not graduates of colleges. (60) If you should not deem it wise to use a long fuse, you had better not try this method. (61) Cupid, as a rule, is depicted with a quiver and a bow. (62) “Have-you-ever heard such an impudent answer?” asked the professor. (62a) “Perhaps-you-never tried to answer it-yourself,” was the calm reply of the student. (63) It is a very true maxim that “united we stand, but divided we fall”; yet how many a nation, many a party, many a family, seems to overlook it. (64) The vial was filled with deadly poison. (65) Do-you-think that-you-might have a better view from the tower of the church? (66) It is the intellectual power that makes man the master of the beast. (67) The opal is quite a precious jewel. (68) The nephew and the uncle could never agree about their business. (69) The

joy of the farmers about the capture of the notorious horse-thief was so great that they lighted bonfires. (70) We should all try to acquire knowledge and to diffuse it as much as we can. (71) I warned him not to fall into the hands of that usurer. (72) Have-you-not said that-you-will help me? (72a) How do-you-know I said I will help-you? (73) Shall I show you the temple of the muse? (74) The author displayed much acumen in the article he wrote. (75) The peculiar pecuniary condition of the duke compelled him to bow to the wishes of the petulant young lady. (76) Could-you, would-you, or should-you be on the side of the oppressed in this quarrel?

THE NATIONALITY.

A Frenchman and an American once happened to debate on the merits of their nations, and each claimed that his own people was further advanced in literature, the arts, and commerce. As may well be guessed, at the end of their battle of words, their opinions were as far apart as at the start,—that is, each insisted that his nation was the first on the face of the globe.

Finally the Frenchman wished to end the dispute in a polite manner, which would not wound his opponent, and said,—

“After all, sir, if I were not a Frenchman I should like to be an American.”

“And I, sir,” was the proud answer of the Yankee, “if I were not an American, I should *want* to be an American.”

REVIEW QUESTIONS.

1. Show the difference between *ls* and *lth* blended?
2. What is the general rule for blending consonants with *s* and with *l*?
3. When is the alphabetical sign used for *a*; when for *i*; when for *u*; when for *ow*?
4. How is the *u* (*yu*) sign shown? how the *ow* sign?
5. When is the latter connected?
6. How is the principle that certain consonants cannot occur together without a vowel between them utilized for shortening outlines?
7. Is the vowel neglected in such cases?
8. Mention the groups of blended consonants used so far.
9. Review the logograms used thus far, using the text without the shorthand sheets.

Lesson No. 10.

JUST as we have logograms (word-signs) for the words most commonly met with (about one hundred in all), we also have standard contractions for some frequent

AFFIXES, PREFIXES, AND TERMINATIONS,

of which a few have not yet been explained in the previous lessons.

Ab and *ad* are both represented by the *a* dot, which is written close to the rest of the word, but disconnected to express *ab*, and joined to the rest of the word to represent *ad*, as shown by *absence* (1), *abscond* (2)—where *o* is short, sounding like *a* in *father*, *admit* (3), and *adjoin* (4). These words are literally written *a-sence*, *a-scond*, *a-mit*, and *a-join*, which abbreviations could never be mistaken for words other than those quoted. However, when *b* and *d* of the prefixes *ab* and *ad* are followed by another *b* and *d* (as in *abbreviate* or *address*), or by a vowel (as in *aborigine* or *adamant*), or by a consonant with which *b* and *d* blend conveniently (as *dv* in *advance*), the *a* dot is not employed for the prefix, the initial *ay* stroke followed by *b* or *d* being more conveniently used. A trial of the words given as examples will at once render apparent the value of this rule.

Be, as in *behold* (5), *bespeak* (6), *begin* (7), and *betake* (8), is a *b* reduced to about half its size. As the examples show, it changes position if necessary, so as to connect readily with the following letter.

Sk (for *c-c*) stands for the prefix *circum*, as in *circumspect* (9), *circumference* (10), etc.

K (for *c*), shaded below the line and disconnected, represents the prominent sound of *counter*; *counteract* (11)—note how *a* is clearly expressed in *act*; *countermine* (12).

We have already learned the sign for the prefix *con* (consisting of *ko*), as in *contain*, *concise* (13), etc. Just as *o* may be turned around for the sake of convenience, so the *con* sign is turned around in all cases where it is not followed by a small sign or an upward *t* or *f*. This rule can be applied only when *ko* stands for *con*; in words like *coat*, for example, *ko* cannot be turned around. A glance at the examples will show the saving in outline obtained by the above rule. Care should be taken to draw the initial stroke of *k* (reversed) well from the left to the right; *continue* (14): *conflict* (15): *condole* (16): *congress* (17).

Contra is well expressed by the *a* dot added to *con*, as in *contradict* (18).

For, or *fore*, is represented by the logogram of *for*. As some of the previous examples illustrate,—*adjoin* (4), *bespeak* (6), etc.,—affixes are joined to logograms in the same manner as to other letters. This rule holds good also in the case of *f*, as in *forgive* (19), *foresee* (20), *forestall* (21), etc.

In *ob* and *sub*, *b* is omitted; *oblige* (22): *obstinate* (23)*—note how nicely *o* and *st* are blended: *subject* (24): *submit* (25)—*s* must be placed low in words with *sub*.

Super can be written upward or downward; *supersede* (26)—note how *s* blends with *r*; *superfine* (27). When writing upward, take good care to preserve the curve of *p*, so that it does not conflict with *f*.

In *sur*, *r* is omitted, *s* being placed low; *surmise* (28): *survey* (29). This prefix will not clash with *sub*.

Subter is written in the same manner. It will be found that these two prefixes never clash in practice, as the few syllables found with *subter* do not occur with *sub*.

In *trans*, *ns* is omitted, leaving *tr*, *r* being shaded; *transpose* (30): *transfer* (31).

Under should be written by placing *ndr* low, but no particular attention need be paid to position; the word therefore stands generally on the line; *undergo* (32): *underrate* (33)—note the omission of the second *r*, on the principle that double consonants are ordinarily not written.

*There are a number of variations corresponding to the sound of *o* in different words, the differences being as great as those between *ode*, *on*, and *one*, or as delicate as that between *ore* and *or*. For shorthand purposes,—as in longhand,—it is unnecessary to pay any attention to this difference, and initial *o* is nearly always expressed by the *o* curve. The few words in which any distinction is necessary (as in *ode* and *odd*) will be discussed later.

Uni is represented by the vowel-stroke crossing the first letter of the following syllable, thus representing the "u" ("yu") sound; *uniform* (34): *university* (35). These are written *u-form* and *u-versity*,—note in the latter word how conveniently the upward *v* (placed low) is employed when used initially and followed by the short "u" sound.

In *ultra*, *ltr* is omitted, so that the prefix is represented by its vowel-sounds,—viz., the *a* dot preceded by the short initial vowel-stroke, in accordance with the rules for the initial short "u" sound; *ultramarine* (36)—note *m* and *r* blended.

The termination *ing* of the present participle is written in two ways: following a letter ending with an *up-stroke*, the *ing* sign (37) is used, being made like the *u* sign, with the sole difference that the latter is a medium, the former a large character. With other letters this *ing* stroke blends as does *u*; *ebbing* (38): *doing* (39): *ailing* (40): *gaining* (41): *bathing* (42): *getting* (43): *catching* (44): *owing* (45). After letters ending with a *down-stroke*, the *ing* hook is employed, as shown in *purring* (46): *brewing* (47): *showing* (48)—note how *o* is absorbed by the *sh* curve; *speaking* (49): *lifting* (50): *having* (51): *caging* (52): *backing* (53): *rising* (54): *living* (55): *beating* (56). Where the hook joins left-hand curves, such as *j* and *h*, it will necessarily form a little loop. The exception, made for the sake of brevity, is *r*, which is blended with the *ing* stroke, as shown in *daring* (57) and *roaring* (58); the outlines will at once show that this method of writing *ring* is shorter than *r* and the *ing* hook. There may be some little doubt in the mind of the student as to whether the letters *l*, *th*, *s*, *sp*, *sh* end with a *down-stroke* or an *up-stroke*. It is not difficult to decide: by virtue of their final strokes, which have an upward tendency, *l* and *th* belong to the former class; the others—*s*, *sh*, *sp*—belong to the latter class, as they end where the final strokes are met by the downward strokes.

It is well to remember here that the two signs for *ing* are used only for the participle. The noun *ring*, for instance, must be written by placing *r* high and following it by the *ng* sign; in *mourning*, the *ing* sign must be employed, while in *morning*, *ng* must be placed high.

The syllables *ical* are expressed by simply joining *l* at the end of the word; *practical* (59), for example, is really written *practl*. This cannot clash with *practicable*, as will be shown by that word (60).

Able is indicated by joining *l* shaded at the end of the word; see *practicable* (60): *lovable* (61): *amiable* (62)—note *l* (shaded) placed high in consideration of the preceding short "i" sound; *incontestable* (63)—written *icontestl*.

Ible is written by adding *l* placed high, on account of the short "i" sound; *possible* (64)—written either with the *o* curve or *s* shaded, according to the pronunciation of *o*; *feasible* (65): *visible* (66).

Soluble (67) shows how the "u" ("yu") sound of *uble* is written by crossing, the word becoming *solule*, which is perfectly intelligible.

The termination *tion* (*shen*) is replaced by the short *n* stroke when *short*, and by the long *n* when *long*; at the same time the preceding vowel-sound is indicated by position. This rule does not apply to words where the termination is preceded by only one syllable, as in *nation* (68); but it is employed in *donation* (69), *operation* (70), *conciliation* (71)—notice how the long *n* stroke placed high and shaded expresses the sound "ia" preceding *tion*, *retaliation* (72), *continuation* (73)—observe how the *n* stroke is crossed and shaded in this word, and *intrusion* (74)—note long *n* placed low. Compare the examples of the short sound; *impression* (75), *retrogression* (76), *concussion* (77)—see *n* placed low on account of the short "u" sound, *condition* (78)—see *n* placed high for the short "i" and observe how conveniently *con* and *d* join, *permission* (79)—we have seen before that *r* is omitted in the prefix *per*, and *position* (80).

The terminations *wisc* and *ward* are both safely and suggestively represented by *w* added to the preceding syllable; *likewise* (81): *afterward* (82): *forward* (83). The latter two words could hardly be read for "afterwise" or "forewise," while the first could not be read "likeward."

In a similar manner, *hood* is represented by *h* added to the preceding syllable; *knight-hood* (84): *hardihood* (85)—note *h* placed high on account of the preceding "i."

Fold is represented by *f* added to the preceding syllable; *blindfold* (86)—see how conveniently the blending can be employed here.

Ship, as in *kinship* (87), is represented by *p* being added, or blended if convenient, as in *friendship* (88) and *hardship* (89).

Rior is written by placing double *r* (*rr*) in high position; *inferior* (90): *superior* (91): *exterior* (92)—see how the initial vowel of this word is clearly indicated.

The termination *ment* is represented by *m*, slightly diminished in size; *atonement* (93): *statement* (94). When following the *ence* stroke, *m* can be blended with the former by ending *ence* with the *m* wave, as shown in *commencement* (95)—literally written *commencem*, *advancement* (96), and *announcement* (97)—note *encem* placed low and shaded. The termination *mental* will be derived logically from the above by adding *l* to the *m* of *ment*, as in *instrumental* (98) and *sentimental* (99).

OMISSIONS.

We have seen that certain letters can be omitted without sacrificing legibility. One of these is medial *y*, in words like *major* (100), *layer* (101), and *slayer* (102), the sound being represented by a lengthened connective vowel-stroke, thus actually writing *ma-cr*, *la-er*, and *sla-er*.

This principle of omission can also be extended with impunity to certain syllables, thus producing very brief outlines for long words. While this may at first seem somewhat puzzling to the novice, it must be remembered that the ultimate purpose of shorthand is, not to write letter for letter what one hears, but to take such record of the sounds that the words can afterwards be accurately reproduced. Therefore, if the principle of omission is applied according to the rules, there will be no guess-work in reading stenographic notes.

T and *tr* may be omitted before final *y*; *liberty* (103)—*t* omitted in this word enables us to blend *b* and *r*, resulting in a very brief outline; *plenty* (104): *country* (105).

Before *ive* and *if*, *t* can be omitted; *plaintive* (106), which compare with *plaintiff* (107): *attentive* (108).

Preceding the *ence* stroke, *t* can always be omitted; *assistance* (109): *sentence* (110): *distance* (111).

Ence may be omitted before a final *y*; *agency* (112): *fluency* (113)—you will note here that *u*, being followed by another vowel-sound, must be written: *persistency* (114)—look carefully at this word; besides the *ence*, the preceding *t* and *r* in the prefix are also omitted, yet the outline cannot be read for anything but *persistency*, reading actually *pesissy*.

The medial syllables *it* and *if* may be omitted, shortening *substitute* to *sustute* (115)—see how *s* of *sub*, though near the top-line, is low in relation to the following letter, and so is practically low, implying the short “u” sound, *constitute* to *constute* (116), *institution* to *instution* (117)—note in the last word the crossing of long *n* for the “ution” (yushu) sound. As examples of the omission of *if*, look at *modify* (118), *notify* (119), and *verify* (120).

Medial *h* is likewise omitted; for example, *comprend* is written for *comprehend* (121).

When *self* occurs in connection with other pronouns, it is replaced by *l* blended, as in *myself* (122), *himself* (123), *herself* (124), *yourself* (125), *ourselves* (126), and *themselves* (127).

CARDINAL NUMBERS,

except round numbers, are written as in longhand, but as devoid of flourishes as possible; they should be made a little larger than medium-sized letters. The following speed devices can be used advantageously for round numbers:—100 is expressed by a small cipher placed high; 200 (128): 1000 is represented by a small stroke above the line, like an apostrophe; 3000 (129). This apostrophe can be blended to the cipher, so that (130) reads 40,000, (131) reads 500,000, and (132) reads 6,000,000, being 6 “thousand thousand”; also, (133) will read 70,000,000, and (134), 800,000,000.

The months of the year may be abbreviated in the same manner as in longhand, writing *Jan.* for January, *Feb.* for February, etc. In *Sept.* the vowel-sound may be omitted, blending *s* and *pt*, as will be shown in the Reading Exercise.

LOGOGRAMS.

The prefix *be*, joined to the first letter of the following syllable, forms a very suggestive word-sign for words like *beside(s)* (135)—actually written *bcs*, *behind* (135a), *before* (135b), *between* (135c), *beyond* (135d), and *because* (135e)—note how conveniently the vowel-sound can be expressed in this word.

I, standing for *in*, joined to the last letter of *stead*, represents *instead* (136); since, in practice, this word is always followed by the preposition *of*, it is unnecessary to write the latter, so that (136) should be read *instead of*.

Note the word-sign for *satisfy* (137), where only *f* and the first two vowels are omitted. *Satisfaction* (137*a*) will logically be formed by replacing *i* (for “*y*”) in *satisfy* with *n*, and *satisfactory* (137*b*) by substituting the final *y* stroke for *n*.

Circumstance (138) is expressed by adding *st* to the prefix, actually writing *circumst*. *Notwithstanding* (139) is represented by *t* (for *not*) and *w* (for *with*). *Mention* (140) is expressed by *sh* (above the line), its foremost sound, the word sounding like *menshn*. *R* above the line is the logogram for *were* (141). Long *n* placed high represents the final sound of *mean* (142), and on the line, of *remain* (143). In *yesterday* (144), the initial sound of *yest* and the final sound of *day* form a convenient outline. The final sound *ring* (145) is the word-sign for *during*. *Extra* (146) is written by omitting *tr*; *extraordinary* consists of *exo* (147). (148) shows the word-sign for *self* when standing alone. *Almost* (149) consists of *st*—of *most*—joined to the logogram for *all*.

DERIVATIVES FROM LOGOGRAMS.

We have seen before that logograms are used, just like other letters, in combination with prefixes, terminations, etc. The general rule in this regard is, to join the affix with the logogram, provided this can be done conveniently; otherwise, the affix is written above the line, as closely as possible (but disconnected) to the logogram, unless the indication of a “*u*” sound might require low position. The following words will illustrate the affixes attached to logograms:—If *j* placed low reads *just*, *ad* and *er* added at the beginning and end will read *adjuster* (150): *justifiable* (151)—note how the “*i*” sound is preserved by tracing the *i* stroke up to the centre-top-line, as otherwise an “*oi*” sound might be inferred: *unjust* (152): *justice* (153): *upper* (154): *meaning* (155)—where the *ng* sign attached shows that this is the noun: *remaining* (156)—compare this ending with the preceding one: *onward* (157): *circumstantial* (158): *truly* (159): in *untruth* (160), however, the prefix is more conveniently detached. In *greatly* (161), the *l* of *ly* can be blended with *gr*, while in *greater* (162) and *greatest* (163), the terminations are disconnected. To the logogram for *extraordinary*, *ly* can nicely be added (164). *Fl*, blended, stands for the word *fit*; consequently, preceded by the *out* dot, it will stand for *outfit* (165); joined to the prefix *be* and the ending *ing*, it will read *befitting* (166). In *accordingly* (167), *ly* is detached. In practice it will be an easy matter to decide whether an affix must be connected or disconnected.

In the preceding lesson we have resorted to

PHRASING

in order to express the “*u*” sound; but phrasing, when judiciously used, can be employed to a larger extent, and will then be greatly conducive to speed. It is necessary to emphasize the words when judiciously used; there is a strong tendency among beginners to believe that the more words they phrase together into one outline, the higher the speed they obtain. This erroneous and dangerous idea is caused to a large extent by authors of text-books who, in order to exhibit the “superiority” of their systems, use long and intricate phrasings for words that seldom occur together, at times writing a whole sentence in one phrased outline, which, by its very phrasing, becomes too awkward for speedy writing. Upon closer examination, moreover, it is often found that the same sentence could be written more rapidly, if only a few words—or perhaps none at all—were phrased. By experienced writers, phrasing is done by instinct rather than by rules; and no phrasing is used, unless it comes naturally to mind. In taking notes, it is better not to phrase, if time is lost in the effort of joining words; and especially is it better to phrase too little rather than too much. In practicing, however, exercises on phrasing form a most important part of the study; in fact, in writing words which frequently occur together, the student should always carefully consider whether or not he can phrase to advantage, as it is only by constant practice that phrasing becomes a natural factor in the acquisition of speed.

By keeping in mind the few rules laid down in the subsequent paragraphs, and by following closely the examples given in the shorthand plates, the student will soon acquire that “instinct” which will tell him when to phrase.

The two “Don’ts” following should be well remembered:—

Don’t phrase words that do not join conveniently.

Don’t phrase words that, according to their sense, do not belong together; this includes words separated by a punctuation mark. For example, the words *for you* can be con-

veniently phrased; but they should not be phrased when they occur, for instance, in a sentence like "Whom did they send for, you?"

The following

GENERAL RULES ABOUT PHRASING

will be all that it is necessary to say on the subject from a theoretical point of view.

Little words that frequently occur together, such as the articles and prepositions, for instance, should be phrased; since the *ay* stroke stands for both *at*, *a* or *an*, two *ay* strokes joined will read *at-a* or *at-an* (168); see also *of-a* (169), *in-a* (170), and *to-a* (171)—note how the *ay* stroke is brought out clearly in all these groups.

When they are phrased, logograms may leave their places (above, on, or below the line): an example of this rule is found in *to-any* (172), where the final *y* stroke—for *any*—is brought down from the centre-top-line and joined to *t*—for *to*; compare this outline with *to-a*: *for-any* (173). *To-this* (174)—*this* brought down from above the line; *to-these* (175): *of-this* (176): *of-these* (177)—note how well the difference between *this* and *these* is observed in these words by the use of the short or long connective stroke respectively. *As-to* (178) can be written like (178*a*), where *s*, preceded by the initial *ay* stroke, is blended to medium *t*; *as-to-this* (179). *But-the* (180), *to-the* (181), and *have-the* (182) show how conveniently the article *the* can be blended with these little words. Look carefully at the words *end-of-the* (183); see how nicely *o* (for *of*) fits into the final *d* curve, and at its end turns naturally into the *th* (for *the*) circle.

Phrases which occur frequently in the same form should be joined; for example, *of-course-not* (184), *in-duc-course* (185), *not-at-all* (186).

The personal pronouns and the auxiliary verbs also come under this head; *I-cannot* (187): *I-have-not* (188): *I-(have)-been* (189)—where *have* is omitted, because it must be implied, as the phrase could not read *I been*: *I-had* (190): *I-am-not* (191) and (191*a*)—see *m* and *t* blended. In *is-not* (192) *t* (for *not*) is joined to *is*: *it-is* (193).

We have already seen that the shortening power of phrasing can be intensified by the use of blending, when the last letter of the preceding word admits of blending with the first letter of the following word. This is well illustrated by *stand-for* (194), where *d* and *f* (*for*) are blended, and by *that-she* (195), where the *tch* sign (as in *catch*) is employed, the outline reading literally *thatsh* (*sh* being log. for *she*).

Note with particular attention the difference between *with-the* (196), *with-a* (197), and *with-any* (198). Also note *and-the* (199), consisting of *th* (for *the*) in the *and* position; *after-the* (200), where the two straight strokes are joined by means of a *th* circle instead of by the angle; and *in-the* (201), where *in* is (as usually) replaced by the initial *ec* stroke.

If you find difficulty in reading a phrased outline, the best plan is, to resolve it into its components and read each letter singly; for example, in the phrase *I-am-not* (191), the meaning will readily suggest itself, if you read *i*, *m*, *t* separately. Practice will soon put you at ease in regard to phrasing; and the phrased groups should therefore be carefully studied with the aid of the annotations in the following

READING EXERCISE.

(202) Dear Friend:—

(203) I-am in possession of-your-letter of-yesterday, notifying me that-the-steamer "Universe" has-not-yet unload(ed) her freight, and that-she cannot-be ready in-a week or-so.

(204) I-regret-the situation; but, owing to-the absence of-my partner, I-am-not-in-a position to give-you much assistance, although I do-not-like to-see the ship detain(ed) after-the first of Sept., through the fault-of-the agency. (205) I-see no way in-which-I-can-help-you out of-this trouble without transgress(ing) my instructions. (206) I-have-not-yet-seen-the owner of-the schooner, as he-has left for-the interior with-the mayor; but I-shall send-for-the manifest and see what-I-can-do for-you in-the-matter. (207) I-shall also ask the Commissioner whether-you-are compel(led) to submit to-this treatment, or whether it-is-not the duty of-the adjuster to offer all-the assistance he can, instead (of) putting such obstinate resistance in-your way.

(208) As-to-the other complaint of-which-you write, I do-not blame-you. (209) I-have-never heard-of such conspicuous ill-will as that which-the constable now exhibit(s) toward-you; but I-have-no doubt that he will-not-be entirely incontrollable, and that-you-can eventually settle with-him upon your own terms. (210) After-all, I-am-not-at-all pleased

with-the admission he makes ; but, though I disapprove of-it, I regret that I-cannot disprove it. (211) Our new-contract, which-we conclud(ed) yesterday with-the West India Trading Co., cal(ls) for transportion of 500,000 bag(s) (of) rice, bound-for Cuba.

(212) Your-since(re)ly),

HENRY MILES.

ANNOTATIONS.—As said before, these phrased outlines will be found very easy to understand when they are resolved into their component parts. Looking at the phrase *has-not-yet* in (203), we find there *h* (for *have* or *has*), *t* (for *not*), and *y* (for *yet*) ; all these are familiar to the student, the only new feature being that the three logograms are joined into one outline. Also note *that-the-steamer*, *that-she*, and *cannot-be*. Observe the blending of *r* and *s* in *or-so*.

(204) Note *I-regret-the*. See long *n* shaded and crossing the preceding *t* in *situation*. Observe the phrasing of *of-my*, and the group *I-am-not-in-a*, where each word is brought out clearly, although the outline is very brief. Observe *d* and *t* joined in *do-not-like* ; this outline could not be mistaken for *debt*, which word would have no sense if applied in this sentence. *To-see* should be carefully studied ; note how conveniently the *s* of *see* is formed by joining medium *t* (for *to*), by means of a loop, with the final *ee* stroke. In *to-say*, *t* will be joined in a similar manner with the *ay* stroke ; in *to-sigh*, with the *i* stroke. Notice the outline for *Sept.*, where the vowel is omitted and *s* and *pt* are blended, in accordance with rule (37), Lesson 7. See how well *of* and *the*, phrased, can be added to *fault*.

(205) Observe how conveniently *s* can be joined to the *i* stroke in *I-see*, and how clearly the final *ee* stroke is brought out. In the group *in-which-I-can-help-you*, the preposition *in* is replaced by the (short) *i* (*ee*) stroke, and the *u* sign blends naturally with the preceding *p*, which is crossed by the short up-stroke for *you*. When *without* is followed by a verb, the latter must always be in the form of a present participle ; therefore, any one who reads "without transgress my instructions" will know at once that this must be "without transgressing," and the syllable *ing* may be omitted with safety.

(206) The group *I-have-not-yet-seen-the*, though very concise, is very plain ; note how the *s* of *seen* is formed by joining *n* by means of a loop. Observe the blending of *d* and *f* in *send-for-the*, where also the *th* circle is conveniently added to *f* (*for*). In *manifest*, the medial syllable *if* is omitted. Your attention is also called to the group *what-I-can-do*, where the *i* stroke forms a natural connective line between *what* and *can*.

(207) Note the shading of *s* in *ask*, preceded by the initial vowel-stroke. Your attention is called to the phrase *it-is-not*, which reads literally *its not* ; but as this group would have no meaning, it is safely employed for *it-is-not*. If it were desired to write *it's not*, the same outline would be used, and an apostrophe inserted between the two *t*'s. The second *t* must of course slant a little more than the first ; otherwise the *s* loop could not be formed, and the second *t* could not be distinguished from the first. Observe the word *commissioner*, written by adding *r* to the outline for *commission*. Note the difference between *assistance* (with the initial *ay* stroke) and *resistance* (commencing with *r*). Look at the group *in-your*, where it is more convenient to place *r* below the line than to resort to crossing.

(208) *As-to-the* forms a very convenient outline, as do also *of-which-you* and *blame-you*.

(209) See how easily *n* is joined to *h* (for *have*) in *I-have-never* ; as usual, in this case *n* and *h* are joined by means of a small loop. Look at the outline for *heard-of*, where—in analogy with the case of *end-of-the*—the *o* (*of*) curve is blended with the final *d*. *Conspicuous* illustrates well the saving in outline by reversing the *con* sign ; note also the vowel group in the final syllable of this word. The logogram for *will* is used for the noun as well as for the verb. Notice how *s* is formed in *constable*, by joining *con* (reversed) to *t* by means of a small loop. In *exhibit*, *s* must be implied, and is therefore omitted, while medial *h* is omitted in accordance with the rule. Note the outline *toward-you*, actually written *tow-ad-you*. *In*, of *incontrollable*, is replaced by the initial *ee* stroke. Note the crossing of *t* (*that*) and *k*, reading *that-you-can*.

(210) Observe how the *r* of *after* is blended with the *aw* curve of all, reading *after-all*. The group *I-am-not-at-all* is very clear, yet concise. Notice the difference between *disapprove*, with the *ay* stroke between *dis* and *prove*, and *disprove*, where *dis* and *pr* are blended. Observe also the phrase *of-it*, where *of* leaves its regular position.

(211) See how *n* crossed by *co* of *contract* reads *new-contract*. Note the *a* dot placed high in *India*, on account of the preceding short "i" sound. See how conveniently *d* of

Lesson 10.

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The following text is a handwritten musical score for Lesson 10, consisting of 213 measures. The notation includes various rhythmic values, accidentals, and dynamic markings. The first measure is marked with a '10' above it. The score is written on a five-line staff.

bound and *f* (*for*) blend in the group *bound-for*. *Cuba* could also be written by leaving *k* on the line and crossing it with the connective *vowel-stroke* followed by *b*; this stroke, however, should be omitted wherever possible to gain brevity, which is done in this instance in a very convenient manner.

(212) *Since*, written at the end of a letter will hardly be read for anything but *sincerely*. If such abbreviations are used in longhand, they are even more permissible in shorthand. *Yours* and *since* are blended; note how the *ence* stroke is placed high on account of the short "i."

Do not fail to send in for correction the following

WRITING EXERCISES.

(A) Abject, absent, abrupt, abhor, abridge, abode, absolute (*o*, being scarcely audible, may be omitted), adhere, adjoin, admonish, admire, admiration, beseech, beset, betray, bestride, bestud, befall, betroth, bewitch, circumscribe, countermand, countermarch, countermark, countersign, counterfeit, countercheck, conscience, consent, constant, congenial, confirm (start on the bottom-line), condemn, conserve, consign, contempt (start at the top-line with reversed *con*), continent, forbear, forbid, foreground, foregone (let the initial *g* curve absorb *o*), forefather (trace first *f* downward), foreclose, forethought, forfeit (consisting of logograms for *for* and *fit*), object, obliterate (write *obliterate*, using medium *v*), observe, obstruct, obtuse, obvious (use upward *v*), subside, submit, subdue, surface, surname, transact, transfigure (write *tra figr*, separating the two syllables), transfix, transform, translate, underbid, underline, undermine, underscore, undertake (used upward *t*), unicorn, bleeding, gleaming, gloaming (let *g* absorb *o*), tacking, ticking, stunning, shunning, running, banging, fading, leading, bidding, seething, wreathing, ailing, failing, going, waving, thriving, striving, beating, feasting, hoeing, sifting, aping, catching, gushing, rushing, perforation, restoration, consternation (start at the top-line with reversed *con*), obligation, reputation, oscillation, confusion, contusion, conclusion, transgression, admonition, ammunition (start with initial vowel-stroke and shade *m*), contrition, perdition, completion, adhesion, appropriation, otherwise, heavenward, concealment, ailment, emolument, treatment, employment, boyhood, falsehood, perspective (omit *r*), gentry, shanty, scanty, paltry, consistency, presidency.

ANNOTATIONS.—In writing long words—such as *appropriation*—the beginner may become bewildered by the multitude of sounds that strike the ear. This difficulty can easily be overcome by dividing such a word into syllables. The above word would then strike the ear in the form, *ap-pro-pri-a-tion*, which will give the student time to grasp the sounds. A still better method is to divide the word into "stenographic" or "outline" syllables,—that is, so dividing it that each group of letters will be written with one stroke of the pen; *appropriation* would then look like this: *a* (*ay* stroke)-*pro* (shortened *pro* = *p*, *r*, and *o* blended)-*iation* (long *n* placed high and shaded).

(B) MR. ALLAN WHITE,
Memphis (spell *Memfis*), Ia.

My-dear-Sir:—

I-am in-receipt¹ of-your-kind invitation² to deliver the open(ing) oration at-the dedication of-your new hospital and asylum;³ but-I-regret to-say that just-now I-cannot-tell-you⁴ whether I-shall-be able to avail myself of-this chance to visit⁵ your thriving county.⁶

However, allow-me to offer my-congratulations to-yourself and-the merchants of-your county, for-the lively interest which-you-(have)-shown in-the furtherance and development of-so-humane an enterprise. The new institution, which owes its existence in-a large measure to-your activity, is-a credit to-your county and to-the association⁷ which-you represent;⁸ and show(s)-the laudable intention of-the Trades League to shelter our unfortunate fellow-creatures from-the hardships of adversity.⁹

I-shall-let-you-know in-a-few weeks if I-can attend-the celebration; and hope to be able to give-you an affirmative¹⁰ answer.¹¹

With best wishes for-the welfare of-your association and your institution, I remain

Yours-since(rely),

(Here sign your own name in shorthand).

ANNOTATIONS.—¹ Replace *in* by the initial *ee* stroke, joining it with *r* (of *receipt*). ² Use upward *v* in *invitation*. ³ *Asylum* sounds as though spelled *asylem*. ⁴ In *tell-you* blend *t* and *u*. ⁵ Use upward *v*. ⁶ According to the rules of this lesson, *t* in *county* may be omitted, so that the outline looks like the one for *country*, except that in *county* *k* (placed low) is shaded. ⁷ In *association* start with the initial vowel-stroke, then use the *scs* circle, and follow with long *n* placed high and shaded. ⁸ Use *r* and add the logogram for *present*. ⁹ Blend *dv* in *adversity*, then add *rs* blended, followed by *ity*. ¹⁰ Use double *f*; omit *t*, writing *affirmive*. ¹¹ *Answer* will be just as plain if the last syllable is missing; use the *ence* stroke.

(C) For a further exercise, we recommend "The Star Spangled Banner," the text for which it is hardly necessary to give here.

At this point we must again warn you that speed at this stage should not be attempted; all your efforts should be directed toward producing a neat, *correct* (and therefore readily legible) outline. You will thus gradually absorb the rules, and the hand will finally trace the outlines without hesitation or mental effort, just as naturally as though you were writing longhand. Before that stage is reached, do not write rapidly at the expense of the qualities of correctness and neatness; the proper time for speed practice will be mentioned in a later lesson. It is also of the utmost importance that you read all you write. It is very easy to put strokes on paper, but the actual test of your proficiency is your ability to read your notes fluently. Should you come across an outline that does not seem legible to you, look at it carefully for a minute or two: if it does not then become clear to you, read on; the rest of the sentence will probably give you a clue to the doubtful outline.

Lesson No. II.

UP to the previous lesson, Graphic Shorthand is presented in a form in which it may be used in the place of longhand, almost everything being written in full. This must be thoroughly understood before the shortening devices can be considered. Therefore, unless you have thoroughly mastered Lessons 1 to 10, do not begin with this Lesson; the more you progress in the course, the more thorough must be your knowledge of the previous Lessons. The present chapter contains comparatively little new material, treating chiefly of such shortening devices as would probably suggest themselves to you in practice. In other words, it gives you the benefit of experience in the use of speed expedients.

The shortest outline is not necessarily the best outline for shorthand purposes, unless it can be traced conveniently, and therefore swiftly. This principle must never be lost sight of. We have seen in the previous lesson that brevity of outline is obtained in three ways:—(1) By the use of logograms; (2) By shortening words; and (3) By phrasing.

Little need be said about the logograms; being very short, they cannot be contracted any further, but they can be used to the fullest extent in phrasing.

The shortening of words presupposes in the student a familiarity with the English language*; having this familiarity, he is not forced to depend upon a perfectly complete record of the sound of the word. On the contrary, he is justified in omitting such parts of the word as will gain him an advantage in speed without sacrificing legibility in outline. It is the purpose of this lesson and those following to give rules and examples for these contractions.

There are a few words where *ng* is followed by a sound akin to *w*; this may be safely omitted, writing, for example, *langage* for *language* (1), *angish* for *anguish* (2), *lingist* for *linguist* (3), etc. In a similar manner, medial *w* can be omitted when it follows *k* (forming the “qu” sound); *sequel* (4) and *frequent* (5),—note how the preceding long sound is shown in these words by the long *k*: *loquacious* (6).

The medial syllable *ti* may be omitted, producing very convenient outlines for words like *multiply* (7), *rectify* (8),—where, in accordance with the rules given in Lesson 10, *f* may also be omitted. *T* may be omitted also in final syllables where *ti* has the long sound, as in *advertise* (9), *dramatize* (10), etc.: also, in the final syllable *tic*; *dramatic* (11).

We now consider the endings of the words. There are some words of two syllables where the final sounds, *er*, *or*, *es*, *en*, *on*, etc., are unaccented, and so may be safely dropped; *captain* (12)—*captor* is as easily written in full: *reason* (13): *business* (14): *favor* (15): *error* (16): *written* (17).

In thus shortening words, care must be taken that the outline so formed can be confused with no word other than that for which it is intended, and that a real saving in outline is achieved: this is a fundamental rule which applies to all contractions and phrasing, and must always be observed. In saying that “the outline is not to be confused with any other word,” we do not mean that it may have no meaning by itself; it simply must not fit into the sense of the sentence: for example, in the sentence, “He is a better man than his brother,” the syllable *er* in *better* can be safely omitted, as *bet* (the remaining outline) cannot be taken in this connection for anything but *better*. From the foregoing, it follows that this rule applies in all cases where the comparative or superlative is clearly indicated by the context (words like *than*, *by far*, etc.).

In the ending *ary*, *a* and *r* are dropped, and we write *commissy* for *commissary* (18); see also *missionary* (19),—note in this word the convenient blending of *sh* and the preceding *m* (extended above the line to indicate the “i” sound): *dictionary* (20).

When a word has two or more terminations, only the last need be written: thus, we find

* If he have not this knowledge, he would better not resort to any contractions other than those given in the preceding lessons.

exceedingly to be composed of three parts,—*exceed-ing-ly*,—and accordingly drop out the *ing*, writing *exceedly* (21). This is a very important rule (applying also to some few words—like *ladyship* (see below)—which are similar in form, but not in etymological construction), and the examples will illustrate that it is safe; *necessarily* (22): *endlessly* (23): *admittedly* (24): *mightily* (25): *ladyship* (26)—in this, besides the omission of *y*, *d* is blended with *p* (for *ship*): *forwardness* (27)—*ward* omitted: *indispensably* (28): *cleanliness* (29)—where only one *n* is written, in accordance with the rule for double consonants: *godliness* (30): *selfishness* (31): *faithlessness* (32)—compare the latter with *faithfulness* (33), where, by placing the syllable *ness* low (in the “oo” position), the vowel-sound of *full* is indicated. Note likewise *pitilessness* (34) and *pitifulness* (35); strictly speaking, these words should be written by placing medium *t* high, but, as our prime consideration is speed, we may employ the *ity* sign, as it is just as legible. The latter (the *ity* sign) frequently occurs in such groups as *ability* and *ibility*, at the ends of words, where, in accordance with the above rule (since *abil* and *ibil* signify *able*), only *ity* is retained; *responsibility* (36): *legibility* (37): *advisability* (38): *probability* (39): *liabilities* (40)—notice the final *s*: *capability* (41)—which compare with *capacity* (42): *simplicity* (43): *activity* (44)—where *t* and *v* are omitted. All the foregoing outlines clearly establish the identity of the words, but there are a few words where a clash might be possible: for instance, *lovably* (45), *lovely* (46), and *lovingly* (47). Although in most cases the context will indicate which word was meant, it is best to write in full the endings of such words. Look at the words *thoughtlessness* (48) and *thoughtfulness* (49); these illustrate another self-evident rule: when a letter which ends considerably above the line is followed by another letter or group which should stand below the line, it would obviously be too inconvenient to drop the hand from the top- or centre-top- to the centre-line; low position in such cases can be conveniently indicated by starting the letter or syllable to be placed low, close to, and *below*, the ending of the preceding letter.

In words where *s* has the soft sound (as in *measure*), the *sj* sign may be replaced by *sh*. This will enable us to blend *m* and *sh*, as in *measure* (50), or to use the *tion* ending, as in *decision* (51) and *adhesion* (52). In words like *vision* (53), where no saving of outline is effected, it is not advisable to make any substitution.

This *substitution of related sounds* can be applied with great advantage to the vowels: the “a” sound (as in *fact*) may be replaced by the ordinary “ay” sound, writing *fect* for *fact* (54), *fest* for *fast* (55), *passage* for *passage* (56); see also *fantastic* (57)—actually written *fentesic*. A glance at the shorthand figures will at once show the saving in outline; for, if the preceding *f* and *p* in these words were to be shaded, these letters would need to be traced downward, and would therefore require a longer outline. In words where no particular advantage is gained by this substitution, shading might as well be employed: in *stand* (write the word), for example, where *st* is traced downward, it is just as convenient to shade it. In a similar manner, the “u” (“yu”) sound can be replaced by the “oo” sound, provided always—and this provision holds good for all shortening principles—that no ambiguity arises: thus, instead of *duty* (58), we can write *dooty*; instead of *dispute* (59), *dispoot*; but we should not apply this rule to *beauty*, which would then become *booty*. This principle is especially valuable when the “u” (“yu”) sound occurs at the beginning of a sentence, where it is not possible to cross the preceding letter; *usage* (60)—actually written *oosage*, the “oo” sound being represented by the long initial vowel-stroke placed low; see also *union* (61), and *Europe* (62)—written *ooropc*. Look carefully at the word *usurpation* (63); here the initial “yu” is replaced by the “oo”, and the medial “ur” sound is replaced by “er”; from this it follows that the medial short “u” sound may therefore be replaced by the ordinary short “ay” sound (as in *bet*), so that *deputy* (64) is shortened to *depety*, *education* (65) to *edecation*, etc. This rule applies to the syllable “ur”, as well as to the short “u” sound proper, and the “ur” is not indicated by low position in words like *germ* (66)—note how *j* and *rm* are joined without connective stroke, *clerk* (67), and *divulge* (68)—actually written *diveolge*, which is just as plain. In a similar manner, *u* is not written in the final syllable *tude*, as in *magnitude* (69), where *d* joins nicely with *t*.

Look at the word *regular* (70), actually written *regler*; here the short *u* is again replaced by the “e” (short “ay”), which, having a short sound and being unessential to the word, may be omitted, just as it is often suppressed in rapid speaking. It may be laid down here as a general principle, that the safest plan in following these contractions is, to be guided by the voice. For example, it would be unnatural, if not almost impossible, to say *depety*

and therefore we write *depety*; on the other hand, it is quite natural to say *petikler* for *particular* (71), and therefore "u" can be replaced by *ay*, and the *r* can be omitted, joining *p* and *t* in the upward sweep (thus expressing the short "ay" between them), and saving considerable time.

However, when *r* is clearly accented, as in *partner* (where it is shaded), it cannot be eliminated. The word *particular* shows also another rule: when an unaccented letter which may be omitted carries (by shading or position) an unaccented vowel-sound, the vowel-sound is eliminated with the letter. For example, if *brilliancy* (72), *leniency* (73), and *resiliency* (74) were to be written in full, the *ence* stroke should be placed high and shaded; this *ence* stroke, however, may be omitted without impairing the legibility of the word. Look also at the word *participate* (75); here *r* is omitted in analogy to *particular*, and no special attention is paid to the short *i* preceding the second *p*; note how the latter is connected with *s* near the top-line; thus the word is written almost in full at reporting speed.

Again, in *large* (76), *r* is scarcely heard, and so can be omitted, but the "a" sound is very pronounced, and must be written by shading *j* (for *g*), so that the word sounds like *laage*. The same rule applies to words like *partial* = *paashl* (77), *park* (78), and *spark* (79)—where *k* must be lengthened, in consideration of the long sound. When *r* follows a true long *o* sound, it may also be omitted; *sport* (80): *formation* (81): *opportunity* (82): *fortitude* (83)—in the latter word the medial syllable *ti* is also omitted. In words like *absolute* (84), and *resolution* (85), *o* is often slighted by the voice, and may therefore be replaced simply by the connective vowel-stroke, expressing short "ay". This rule has been employed before, in writing words like *iron*, *lemon*, etc.

From the preceding, we see that an unaccented vowel need not receive the same careful attention that is given to the accented main vowel of the word: *oprare* cannot be taken for anything but *operate* (86), *opra* must read *opera* (87), *nachrel* is *natural* (88), *opratiion* is *operation* (89)—which compare with *oppression* (90). In *reparation*, however, *p* and *r* cannot be blended, as this outline would read *representation* = *r-pr* (for *present*-ation). The omission of vowels is not restricted to short *e* alone: *capital* is perfectly plain for *capital* or *capitol* (91), both of which sound alike; *aptite* for *appetite* (82), *principl* for *principle* (93)—where we see how *ence* and *p* are blended.

There are a few more blendings, of rarer occurrence, but very useful as speed devices. Upward *v* and *t* can be blended nicely by starting *t* with *v* (94), as in *veterinary* (95), where *ur* of the ending is omitted; see also the blending in *vituperation* (96), where *vt* is crossed by *p*, thus clearly expressing the "yu" sound. See how *ch* and *f* are blended in the phrase *catch-fire* (97); the real importance of this group will become more apparent in the reporting style. Look carefully at the blending of *w* and *r* (98), which reads *wer*, and is not a frequent combination; it is formed on the same principle as *there*, and is used for the word *where*. Standing above the line, where *r* represents *were*, it reads *we-were* (99), and on the line, with *r* shaded (for *are*), it reads *we-are* (100). This sign cannot clash with *pr* shortened, as the latter *must never be used alone*, and as *wr* is used only in the combinations shown here. Another convenient expedient is the blending of *m* and *b*, which is expressed by the loop; this should be carefully practiced. *Mb* (101), alone, stands for the phrase *may-be*. This loop can be used to advantage in words like *nimble* (102), *lumber* (103)—see how it blends with *r*. Above the line, *mbr* stands as the word-sign for *member* (104), and *r* blended initially with this outline will read *remember* (105).

We now present the last group of

LOGOGRAMS.

Member (104), as mentioned before, is represented by *mbr* above the line. *S* blended with *wr*, will read *somewhere* (106), in analogy to *somewhat*. The initial and final letters of *world* (107) stand as its word-sign. *Manufacture* (108) is represented by its three most prominent letters; it is unnecessary to shade the *f*, as the principle of substitution may be applied. *Manufacturer* will be written by adding *r* to *k* (of *manufacture*). *Reply* (109) is indicated by the *i* stroke, its final and most prominent sound. In *special* (110), *sh* is omitted; from this word we derive *especially* (110a) by adding the *ay* stroke before *sp*, while the initial *ay* stroke is omitted for *speciality*. For the same reason, *specify* will be written by replacing *l* of *special* with the *i* stroke, as the syllable *if* is omitted, in compliance with the rules of the preceding lesson. *Specialty* will consequently consist of *sp* and the final *y* stroke; *spcciality* (110b) is composed of *sp* and the *ity* sign.

ORDINAL NUMBERS

are written by adding the *th* circle, wherever it most conveniently joins, to the respective Arabic numerals. Compare the first figure with the second in 11th, 22nd, 33d, 44th, 55th, 66th, 77th, 88th, 99th, 100th, and 1000th—in the latter, the *th* circle is of course written *after* the thousand mark.

PHRASING.

We have seen in Lesson 10, that *th* in the *and* position reads *and-the*; this principle can be extended to a few more expedients. Shading *i* (for *in*) to indicate the “a” sound of *and*, will make it read *and-in* (111). Placing *o* (for *of*) below the line in the *u* (for *full*) position, —in analogy with the term *fulness*,—we obtain *full of* (112). The word *fulness* is written by adding *ness* to the logogram for *full*. Placing *v* (for *very*) low, in which position *much* would stand, we obtain *very-much* (113). Writing *v* high, in consideration of the vowel-sound of *little*, will make it *very-little* (114). Replacing the *out* dot in *about* by *th* (for *the*), will make the outline read *about-the* (115). Writing *th* under the line, reads *under the* (116), and writing *th* above a word reads *above the*, as shown in the phrase *above-the-house* (117). It will, of course, not be wrong to write the outlines for *under* or *above* as shown in the preceding lessons, but the expedient here given is safe and brief. When the *aw* (for *was*) curve is absorbed by *h* (for *he*), the outline—which of course stands above the line—will read *he-was* (118), which compare with *was-he* (119). By placing the same outline low, we will read *who-was*, while shading it in addition will make it *how-was* (120).

At the beginning, phrasing should be studied very carefully; if this is done according to the examples and illustrations given, you will soon be able to construct for your own use phrases which occur frequently in your particular line of work, without being obliged to memorize hundreds of phrases, as they will often be found in shorthand text-books. Let us now consider a few words which are frequently found in all lines of work.

The substitution of “oo” for “yu” will enable us to write quickly such groups as *shall-you* (121), which is written *shall-oo*, and is just as plain, besides saving the cross stroke. See also *do-you-say* (122), *did-you-see* (123), *inform-you* (124), and *I-tell-you* (125)—where *i* and *t*, and *l* and *u* are blended; as usual, it is not necessary to write double *l* in *tell*. The *u* blending can also be used to advantage initially, where it is shorter than the crossing; *you-have-said* (126): *you-may* (127). In *you-bake* (128), *you-tell* (129), etc., the crossing is employed, as blending cannot be resorted to.

We have already seen that medium *t* can be blended with *s* in phrases like *to-save* (130) and *to-settle* (131)—note how *t* of *settle* deviates a little in slant, as otherwise the *s* loop with *t* (*to*) could not be formed. In order to join *t* (for *to*, but not for *too*) with all upward strokes, medium *t* is shortened, as in *to-have* (132), *to-him* (133), *to-me* (134), *to-come* (135), *as-to-his* (136), *to-which-the* (137)—*w* is included here because its initial curve starts a little below the centre-top-line, and is therefore traced upward for a short distance before it assumes a downward direction. Compare *to-go-there* (138), *to-gather* (139), and *together* (140); although the latter is one word in longhand, it comes, like some other words, under the heading of phrasing, being composed of two separate shorthand outlines.

In *is*, we have another frequent word; *is-great* (141), *it-is-great* (142)*—formed in accordance with *it-is*, see Lesson 10, (207); compare this outline with *it-is-so-great* (143), where *s* of *so*—following *s* of *is*—has been omitted, in accordance with the rule for double consonants. *He-is-not* (144), written really *his-not*, is formed on the same principle as *it-is-not*, and will not clash with *his-not*. The sound of the words *this-is* (145) can evidently be expressed by replacing the *s* circle of *this* by the double *s* circle (145a). Applying the double circle in the phrase *is-this* (146), we obtain also a very brief outline. Look carefully at the phrase *is-the* (147a), which, if we add *th* to *s*, would look like (147); as the two small circles in succession are not very handy, we consolidate them into one circle of the same height as the double circle, *but made in the th direction*, and call it therefore the *double th circle*. Note the difference between *which-is* (148), *which-is-this* (149), and *which-is-the* (150). The usefulness of the double *s* and double *th* circle is well illustrated by the phrases *is-this-not-so* (151), *why-is-the* (152), and *why-is-this-so* (153). The double *th* circle can also be used conveniently in groups like *as-the* (154)—which compare with *at-the* (155), and *as-the-same* (156), which would otherwise necessitate three small circles in succession; note also *as-those* (157).

* If it is desired to write *it's great*, an apostrophe is used.

We have seen before that *in* is often represented by the initial *ee* stroke; this can also be applied to phrasing; *in-the* (158), *within-the* (159), *in-all* (160), *in-my* (161), *in-question* (162), and (notice particularly) *in-full* (163). However, the *ee* stroke cannot be employed where it would clash; compare *in-their* (164) with *either* (165) (*either* may also be pronounced *eyether*, when it is begun with the *i* stroke), also *in-his* (166), and *in-whom* (167),—where the *ee* stroke below the line would indicate *u*. Compare *in-this-much* (168) with *in-as-much* (169); for the sake of distinction, *s* is shaded in the latter word.

As illustrated by *it-is* and *he-is*, *s* alone can be used to indicate *is*; consequently, by adding it to *there*, the outline will become *there-is* (170)—which will not clash with *theirs*: *as-there-is-not* (171). *Thr* (for *there*) blended with *was*, will make the outline read *there-was*: *there-was-not* (172). Shading *r* of *thr* will make it read *they-are* (173): *as-they-are* (174); compare this with *they-were* (175). Adding to *thr* another *r* shaded, making *thrr* (the double *r* being shaded), we obtain *there-are* (176): *as-there-are* (177).

In phrasing, *it* can be shortened, so that it reaches only from the top- to the centre-top-line; *it-(has)-been* (178)—where *has* is omitted: *it-has* (179): *it-had-not-been* (180): *it-was-not-so* (181); note also *not-it* (182). The auxiliary verb *have* may be omitted wherever it is implied by grammatical considerations; *we-must-(have)-been* (183): *they-cannot-(have)-been* (184): *they-could-not-(have)-been* (185): *we-should-not-(have)-had* (186): *you-would-not-(have)-been* (187): *they-should-(have)-had* (188): *they-should-not-(have)-had* (189): *to-(have)-been* (190): *to-(have)-had* (191): *you-might-not-(have)-been* (192).

Note *have-you-been* (193)—*you* expressed by the crossing of *h* and *n* (*been*); compare this with *you-(have)-been* (194), where *h* is omitted. See also *could-you-(have)-been* (195), *should-you-(have)-been* (196), *could-you-not-(have)-been* (197), *should-you-(have)-had* (198), *could-you-(have)-had* (199), *could-you-not-(have)-had* (200). Compare carefully *where-(have)-you-been* (201), *how-(have)-you-been* (202), and *what-(have)-you-been* (203); to distinguish these from *where-you-(have)-been* (204), *how-you-(have)-been* (205), and *what-you-(have)-been* (206), we effect the crossing in the latter three—similarly to *you-have-been*—by means of the connective vowel-stroke, which admits of placing *been* in the regular position. These combinations, which are brief enough for verbatim reporting, should be well studied, for they occur often and are always uttered rapidly.

Ever should not be phrased; see the difference between *whatever* (207) and *what-were* (208), *whichever* (209) and *which-were* (210), *however* (211), *how-were* (212), and *how-are* (213)—showing that shading *r* in these groups will turn *were* into *are*. When *ever* starts a phrase, as in *ever-since*, or when it is preceded by *so*, it can be phrased; as the *o* is not accented, it can be omitted, admitting of blendings; *what-so-ever* (214), *which-so-ever* (215), *where-so-ever* (216), *how-so-ever* (217), *ever-so-much* (218).

When *so* occurs thus medially and its vowel has no accent, *o* may be safely omitted; *so-far* (219): *so-many* (220): *so-great* (221)—which compare with *is-so-great* (222), where *o* is accented. *O* always has the stress of the voice at the end of a phrase, in which case it must be written; *I-am-not-so* (223): *perhaps-so* (224): *it-is-so* (225): *it-is-not-so* (226): *if-so* (227): *very-much-so* (228): *he-was-so* (229); observe how *s* forms a convenient connection in all these phrases. Also note *who-said-so* (230) and *must-be-so* (231), where *s* is blended with *d* and with *b*.

O is slighted by the voice, and is therefore omitted, when it occurs—as in *or*—between two words which can be phrased; *rich-or-poor* (232), *white-or-black* (233); these phrases sound almost like *richerpoor*, *whiterblack*, when quickly uttered.

See how *all* and *over* are blended to read *all-over* (234), and how the double *r* is used in *moreover* (235).

It is a fundamental maxim in shorthand, that the more familiar a word or a phrase is, the more it can be abbreviated: thus, *dear-s*, at the beginning of a letter, will hardly read anything but *Dear-Sir* (236), while *s* added to this will read *Dear-Sirs* (237). *J* (for the soft sound of *g*) in the same place, can read only *Gentlemen*. *Miss* is well represented by the prefix *mis*, from which we derive *Mrs.* (238), by blending it with *s*. To distinguish this from *Misses* (239), we use the regular *m* and the double *s* circle in the latter. *Dear ma-* (*m* shaded) is a safe abbreviation for *Dear Madam* (240). Observe how the phrase *in-compliance-with* (241) admits of a convenient blending of *com* and *with*, so that only *pliance* is omitted. The *encc* stroke, starting from the line, stands practically for *answer*. Placing it high, to indicate the *i* (for *in*) sound, will make it read *i-answer* = *in-answer* (242), and blending it with

the *i* stroke, will make it *I-answer* (243). The commercial abbreviations *inst.* (*i. e.*, of *this month* and *instance*) are represented by a shorthand *i*. *In-reply-to-you-favor* would be incorrect, and this phrase can only mean *in-reply-to-your-favor* (244); consequently, both *to* and the *r* of *your* are omitted, while *you* is expressed by crossing the *i* of *reply* with the *f* of *favor*.

The following

READING EXERCISE

should be carefully studied with the aid of the annotations. The phrased groups should receive particularly careful attention:—

(245) MR. S. C. OWENS,

Detroit, Mich.

(246) My-dear-Sir:—

I-am-in-receipt-(of)-your lines of-the 6th inst., and-in-reply-(to)-your favor, I-take-the liberty to-say:—

(247) Since-my last report, I went myself to-see the driver, and, as-said-before, asked-him what he-knew about-the transaction. (248) He-had-no receipt to-show-for-the shipment; I-am-not-sure whether-or-not I-told-you-so in-my previous letter, and therefore I-mention-this-again, so-as-to remind-you of-all-the particulars. (249) However, I-am-sure it-will-be-no impossibility to-find-out very-soon who-is to blame-for-the blunder, though it-will-not-be an easy task. (250) Unfortunately, this odd, so-called Division Examiner, who speaks so-much about-the emancipation of-the laboring class, did-not want to-lay-the matter before-the committee of-the federation to-secure their co-operation in-the prosecution of-the directors of-the corporation. (251) He-says it-is-impossible to-lose, and we-will win easily; but I-am-not-at-all-disposed to-think so because he-says-so, though I-hope I-may-be mistaken. (252) In-compliance-with-the request of-your committee, I-send-you also a pamphlet for-your inspection. (253) The local Union of Operator(s) is-considering the advisability of distributing a-few thousand of-them in-this-city, and we-hope-you-will send-us an organizer to systematize the movement. (254) This-is-the wish which-all-the representatives expressed, at-the last meeting, and we trust-you-will see-your way clear to-give-us a good man. (255) Under-the proper management, it-seems-possible that we-can accomplish our end.

(256) Without-any further news for-the-present, I-remain

(257) Yours-tru(ly),

(258) HERMAN WENDEL BOWERS,

(259) Secretary, Grand Lodge.

ANNOTATIONS.—The address of this letter shows how the initials *S* and *C* are distinguished according to their sounds, the former being written *es*, and the latter *see*. *Z* would be written in the same manner, except that the circle would be smaller. For the other initials, the Graphic characters of the alphabet are written just as in longhand; for *g*, its alphabetical (*g*), not its phonetic equivalent (*j*), must be written. As to the vowels, the *a* dot (with initial and final stroke) stands for *a*, the *ay* stroke for *e*. The others are self-explanatory. In *Owens*, observe how the short “ay” sound after *o* is expressed by the shading of *n*. Look at the brief, but complete, outline for *Detroit* (*droit*): long *t* is placed low only when it precedes an “oi” sound; otherwise it does not change position. Note the outline for *Michigan*, abbreviated to *Mich.*, in accordance with the longhand abbreviation. This principle may be applied to all names of States and Territories.

(246) See how conveniently *i* and *t* (of *take*) blend in the phrase *I-take-the*.

(247) Also notice the blending of the *ence* stroke and *m* to form *si-ence-my*. In *as-said-before*, only one *s* is written.

(248) See how *sh* and *f* are phrased in *to-show-for-the*. Also observe the group *I-am-not-sure*, which, though not brief so far as actual length is concerned, can be traced very rapidly, and represents all the logograms and words in the phrase; compare the blending of *sh* with the downward *t* (as in this phrase), and the blending of *th* with upward *t*, as in *that-she*, Lesson 10, (195). *Whether-or-not* is actually written *whethernot*. *I-told-you-so* can also be traced at verbatim speed, likewise *I-mention-this-again*, where *i* is phrased with the logograms for *mention*, *this*, and *again*. Note the omission of *o* in *so-as-to*, and the convenient blending of *you* in *remind-you*.

(249) Compare *I-am-sure*, where *I*, *m*, and *sh* are blended, with *I-am-not-sure*; also compare the groups *it-will-be* and *it-will-not-be*. Note the shortened *t* joined to *fncl*, and see how conveniently the *out* dot is added. See also how easily the long *n* stroke joins with *v* (for *very*) by means of the *s*; observe the same convenient joining in *task*. *Blame* is in most cases followed by *for*, which blends with the former nicely, as shown in *blame-for-the*. All these phrases are of very frequent occurrence, and the fact that they can be written at verbatim speed will greatly help the student, and will permit him to write other and longer words in full.

(250) Look carefully at the word *odd*, starting with *o*, followed by *d*, shaded to indicate the "a" sound of *o*; if this were not done, the outline would read *ode*. Observe *o* omitted in *so-called*, admitting of blending *s* and *k*. *Division* has the soft sound of *sh*, but we substitute the hard sound, writing the word *divition*, resulting in a short outline. Notice the (unaccented) *i* omitted in *emancipation*, where *ence* and *p* are consequently joined. The phrase *to-lay-the* will be found very convenient to the hand, as is always the case when *t* is followed by *l* or *th*. Strictly speaking, *com*, in *committec*, should be followed by *ty* placed high; the syllable sounds like *ity*, however, and is therefore so written. In *federation*, the second *e* is omitted. See how conveniently *t(o)* and *s* (of *secure*) can be joined. Compare *co-operation* and *corporation*, the first *r* being omitted in the latter; also see how clearly the *i* in *directors* is expressed by *d(r)* extended above the line.

(251) Observe again the convenient phrasing of *t* and *l* in *to-lose*. *We-will* is phrased by joining *l* to *w*; the outline could not be taken for *wait*, as the latter word would have no meaning in this sentence. In *easily*, you will notice that only the last termination is written. *I-am-not-at-all-disposed* is a frequent phrase, and as shown by the shorthand outline, is completely written at verbatim speed; see how easily *disp* (of *disposed*) joins with *all*, and how readily medium *st* is employed in the latter word. *To-think* shows again how easily *t* and *th* are phrased,—*t* being written first, of course. Observe also the groups *it-must-be-so*, *he-says-so*, *I-hope*, and *I-may-be*.

(252) See how *I* and *u* are added to *send*, to form *I-send-you*. Look at the convenient outline for *pamphlet*, where a *mph* is replaced by *e* and *mph* (= *mf*) blended.

(253) *Operator* is literally written *opratr*; the context clearly indicates that the word should be *operators*, and *s* need not be written. Look at the phrase *is-considering*, where *is* is utilized to form the initial part of *con*; this is a perfectly safe and very convenient device; observe also how *r*, though blended, is clearly distinguished. Also note how the *ity* sign is utilized in *in-this-city*, where *s* is written only once. Look at the phrase *we-hope-you-will*, where *u* blends conveniently with *p* and is crossed by the vowel-stroke of *will*. See how conveniently *us* is added to *send*. *R* is omitted in *organizer*, as is also the second *t* in *systematize*.

(254) Note *representatives*, formed by adding the prefix *r* and the termination *ives* to *pr* (log. for *present*).

(255) Compare *it-seems-possible*, where *s* in *seems* has been omitted (because it must be implied), with the phrase *it-is-impossible* in (251). Also, note in *accomplish* the initial *ay* stroke, to indicate which, the initial stroke of *com* is raised from the line.

(256) *Without*, having the same outline as *with* (except that *without* stands low), is phrased in the same manner as *with*. *I-remain* could not be mistaken for *I-mean* at the end of a letter.

(257) See how *yours* is joined to *true*, which in this connection can mean nothing but *truly*.

(258) In *Bowers*, the *ow* dot must be employed, as it is followed by another vowel.

(259) In *secretary*, *ar* is omitted. Compare *lodge* with the outline for *large* (76); the latter has a longer sound, the connective vowel-stroke between *l* and *j* is therefore longer than it is in *lodge*.

Before progressing further, you should be able to read the letter without hesitation, just as though it were printed in type, and should also be able to write it at a speed considerably greater than your speed for longhand writing. But *never* forget that your outlines must be clear and neat; otherwise, speed is useless.

Lesson II.

5 10
 15 20 25 30
 35 40 45 50
 55 60 65
 70 75 80 85
 90 95 98 105
 106 110 a b 111
 112 115 120 125
 130 135 140 145 a 150
 155 160 165 b 170 175
 180 185 190 195
 200 205 210 215 220 225
 230 235 240
 245 246 247
 248
 249
 250 251 252
 253
 254 255
 256 257 258 259

WRITING EXERCISES.

(A)

MR. ARTHUR¹ G. SPENCER²,
Toledo, O.

Trenton, N. J., May 6, 1896.

Dear Sir:—

Permit-me to introduce³ the bearer, Mr. L. F. Brewer, of New-York, who visit(s) your city on an extended tour through the Middle West. He is especially interested in-the manufacture of artistic catalogues⁴ for first-class houses⁵ in-your section, and would-like to be introduced to-the secretary of-the Printers' Association, which introduction I-hope⁶-you-can procure for him. Mr. Brewer is-an old friend-of-mine, and any favor you-may-be-able to-show-him, will-be very-much appreciated by

Yours truly,

FRANK HUMPHREY.

(B)

MESSRS. JOS. FLETCHER & BROS.,
Seattle,⁷ Wash.

Boston, Mass., June 23, 1898.

Gentlemen:—

In-answer-(to)-your-favor-of-the 8th inst., we wish to-say that we should-not-(have)-been so disappointed about the non-arrival of-the goods, if we had-not-had-the consignment advertis(ed) in-all-the papers. We-are therefore exceedingly sorry about-the delay, which-will, in-all-probability, cause us-a great loss.

Could-you-not-have dispatch(ed) a special car, when we-telegraph(ed)-you to-send-us at-least-some-of-the lots? We-were very-much embarass(ed) through your action; and in-as-much (as) we-are-not at fault in-this-matter, we-are-not inclined to-stand-the⁸ loss alone. For-this reason, we-must ask-you-for-a⁹ reasonably liberal allowance. Under-the circumstance(s), we trust that-you-will-grant it, and that it-will-be considerably above-the-customary¹⁰ average.

We-hope that-you-will see-the advisability of shipping all goods in future strictly in-compliance-with-our instructions, so-as-to avoid all complications and delays.

Yours truly,

ALBERT MYERS & Co.

(C)

THE NORTH-WESTERN NAVIGATION Co.,
Duluth, Minn.

Erie, Pa., July 17, 1898.

Gentlemen:—

Will-you-oblige-us¹¹ by kindly giv(ing)-us what information you-may-have about-the ability, character, and financial responsibility of Mr. Morris Winner, of-your city, who-has appli(ed) for our agency for-the territory¹² in-which we-were formerly represent(ed) by Messrs. Frank Victor & Co.?

We-shall-be-pleased to return the favor and we thank-you-in advance for giv(ing) this matter your attention.

Await(ing)-your early reply, we-remain,

Yours truly,

THE LAKE STEAMSHIP Co.

ANNOTATIONS.—In *Arthur*¹, final *r* is blended with *th*. Use *ence* stroke.² Substitute *oo* for *u*.³ Write *kat*, and connect *g* by means of the *o*.⁴ Use double *s* circle, placed low and shaded.⁵ Blend *p* and *u*.⁶ Do not neglect to shade the *t*.⁷ Trace *stand* upward.⁸ Cross *k* (of *ask*) with *f*.⁹ Place *the* above *customary*.¹⁰ Write *es* for *us*.¹¹ Omit the medial syllable *it*.¹²

Lesson No. 12.

As shown in the preceding lesson, two points must be kept in view when an increase in speed is aimed at: that the contraction of outlines must be safe,—that is, the full outlines must be contracted in such a manner that the shortened outline will unequivocally suggest the correct word; phrasing must be attempted only in those outlines which readily admit of it.

There are some frequently recurring words of three or more syllables, which can be shortened by following the voice. In *communication* (1), for example, *nic* is slighted by the voice, and can, therefore, be omitted; *commu*ation could not mean anything else. The same principle applies to the section *id*, in *candidate* (2)—written *candate*,—and in *dividend* (3)—written *divend*. In *immediately* (4), very little stress is laid on *diatc*, and these letters can be omitted, leaving a suggestive and unmistakable outline. The same reasoning applies to *difficulty* (5)—written *diffy*, and to *several* (6)—where *ser* has the stress of the voice.

As indicated by *several*, in some of these words, the beginning indicates the word so clearly that it is not necessary to write the remainder: it is, for example, always safe to write merely *under*, to indicate the word *understand*; to use the prefix *inter*, for *interest*; *super*, for *superintendent*; *contra* for *contradict*; to write *recipro* for *reciprocate* (7); *quo* for *quotation* (8).

This shortening of words can be applied especially to familiar phrases. When *less* is phrased, for instance, as in *much-less* (9), *more-or-less* (10), *nevertheless* (11), *unless* (12), etc., *s* may be dropped, the short *ay* stroke, indicating the vowel-sound, being retained.

Instead of writing *case* in full, we simply write *k* (for *c*); this applies, however, *only when the word is phrased*. Compare *in-case* (13), *in-a-case* (14)—note the *ay* stroke between the two words, *in-this-case* (15), and *in-some-cases* (16). *In such cases* cannot be phrased, as *such* is best written alone. See also *in-no-case* (17), and *in-all-cases* (18). In the phrase *is-this-not-(the)-case* (19), the article is omitted, as it is necessarily implied in this combination; the same applies to *if-this-is-(the)-case* (20), which compare with *if-this-is-so* (21); note also *circumstances-(of-the)-case* (22), where *of-the* may be omitted.

In accordance with the above principle, we drop the *ence* stroke in *at-once* (23), joining the *ay* (for *at*) stroke with *w* placed low (indicating the “u” sound).

“We eat *in-o* to live” will certainly read, “We eat *in order* to live”; *in-order*, therefore, can be shortened as shown in (24), and, as this combination is always followed by *to*, we need not write the latter, and may read the outline *in-o*, “*in order to*.”

In the same manner, *well* can be represented in familiar groups by its initial letter alone; *not very well* (25); *full well* (26); *just-as well* (27); *it-is-well-known* (28). In none of these groups can *w* be mistaken for *we*, as the latter would have no meaning.

“I beg to *ha* you” requires no guessing; it reads, “I beg to *haul* you”; *nd* is dropped in *hand*, and the vowel-sound is expressed by shading *h*, as usual; *to-hand* (29); *at-hand* (30); *in-hand* (31); *on-hand* (32).

Applying this rule also to *that* (33), which is a very frequent word, we can phrase the latter very conveniently; *that-I-have* (34); *that-I-hand-you* (35); *that-I-(have)-been* (36)—which compare with *thine* (37); *that-I-say* (38); *that-I-see* (39); *that-I-am* (40); *that-I-may* (41); *that-I-am-not* (42); *that-is* (43); *that-is-(to)-say* (44)—where *to* is omitted and *s* is written only once; the phrase will not clash with *that-is-a*, which would also have a shorter *ay* stroke. Note also *that's* (45)—written on the same principle as *else*; *that-is-so* (46); *that-is-(the)-case* (47); *by-that* (48); *for-that* (49); *that-his* (50); *that-in-his* (51); *that-in-this* (52); *that-this* (53); *that-this-is* (54); *that-is-the* (55); *is-that* (56)—note the double *th* circle: *in-that-case* (57)—which compare with *in-the-case* (58); *of-that* (59); *all-that* (60); *how-was-that* (61)—where *h* has absorbed the *aw* curve, and admits of being joined with *th* (shaded): *who-was-that* (62).

Since *th* in the *and* position reads *and-the*, and since *th* shaded reads *that*, *th* shaded and in the *and* position will logically read *and-that*; and the double *th* circle shaded and in the *and* position will read *and-that-the*.

Look with particular care at the outline for *that-the* (63), where we can evidently employ the double *th* circle shaded, so that (63*a*) reads *that-the*. Note the difference between *they* (64), *that-a* (65)—*th* being shaded in the latter, and *that-they* (66). In analogy with the groups of *are*, explained in the preceding lesson, we can now form convenient groups for such phrases as *that-they-are* (67), which compare with *they-are*, Lesson 11, (173), and *as-they-are* (68); note also *that-they-were* (69): *there-are* (70): *that-there-are* (71): *that-there-are-not* (72): *was-that-the-man* (73). There are a few cases in which no advantage would be gained by this contraction of *that*, and it might then be just as well to write it out in full. *That-you-are* (74), for example, can be written most conveniently by crossing *t* (of *that*) with *r*.

In the above examples, the initial part of the word has been used; the word *time* (75) is best abbreviated by writing the final part, which, in accordance with the rule, must stand above the line to show that it is the end of the word. *Time* occurs in many familiar groups, and can therefore be phrased; *such-time* (76): *some-time* (77): *for-some-time* (78): *every-time* (79): *at-what-time* (80): *in-which-time* (81): *in-all-that-time* (82): *at-the-time* (83): *at-that-time* (84)—*th* shaded: *as-that-time* (85): *as-the-time-for-the* (86)—note how conveniently *time* and *for* are blended: *at-the-time-for-the* (87): *in-the-course-(of)-time* (88): *(a)-question-(of)-time* (89): *from-that-time-on* (90): *at-all-times* (91): *in-the-mean-time* (92): *some-time-ago* (93): *length-(of)-time* (94). If *next-time* (95) is written in one outline, one *t* would be suppressed; consequently, *t* of *next* is also dropped in phrasing (according to the rule on double consonants); this rule applies to every case where *time*, when phrased, is preceded by a *t* stroke; *last-time* (96): *night-time* (97). Both *a-question-of-time* (89) and *for-the-time-being* (98) occur always in the same combination of words; in the former, therefore, *a* and *of* are dropped, and in the latter, *for-the* is omitted.

The question as to whether the initial or final part of a word is to be used is not arbitrarily settled; a comparison of the abbreviations for *hand* and *that* with the contracted outline for *time*, will show that in the latter word the final part is smaller than is the initial, and also admits of convenient expression of the vowel-sound. This rule should be borne well in mind, since it is of great importance in the contraction of outlines, as will be shown later.

Day (99) is another word which may be represented by its final sound; we write simply the *ay* stroke above the line. This, again, applies *only to familiar groups*. The stroke should be made of good length, to indicate the long sound of "ay". If we add it to the shortened *to*, we obtain *to-day* (100). The same stroke can also be used in writing the names of the days of the week; *Sunday* (101): *Monday* (102): *Tuesday* (103): *Wednesday* (104). In *Friday* (105) and *Saturday* (106), *day* is evidently more conveniently written in full, as shown by the outlines.

If we place the outline for *to-day* below the line, in the "oo" position, the vowel-stroke will indicate the "oo" sound, so that the phrase reads *to-do* (107); *to-do-so* (108). Only in the phrase *to-do*, however, is *do* thus written; in all other cases, the logogram is employed.

As mentioned in the previous lessons, *with* and *without*, having practically the same outline, are phrased in a similar manner; observe especially *without-you* (109): *without-their* (110): *without-your* (111): *without-this* (112): *without-us* (113).

Note *another* (114): *one-another* (115): *from-each-other* (116): *from-other* (117): *from-one-another* (118). In the last phrase, you will notice that the *w* of *one* is omitted, *n* standing low, as usual. *One* is phrased by simply adding *n* to the preceding word, slanting downward (indicating low position); *(a)-black-one* (119): *(a)-great-one* (120): *(a)-big-one* (121).

When *n* cannot be joined thus, this low position may be indicated by placing *n* under the preceding letter; *any one* (122): *every one* (123): *no one* (124): *some one* (125). In *such a one*, the *ay* stroke would stand between *such* and *one*, so that *such* cannot clash with *some*.

We have seen before that one word may indicate another which has been omitted, as in the case of *full-of*, for example. This principle can also be applied to such words as *some body else*. Since *some body* (126) is written by *some* (contracted) and the final *y* stroke above the line (for *body*), we write *some body else* (127) by replacing *body* in *some body* with *else*. In other words, we write *some*, adding *else* in the position in which *body* would stand. To write *some one else* (128), we place *else* in the position where *n* (for *one*) would stand,—*viz.*, under *some*. Note also *any body else* (129) and *any one else* (130), *nobody else* (131) and *no*

one else (132), *every body else* (133) and *every one else* (134). On the same principle, we form *nowhere else* (135) and *everywhere else* (136), in which phrases, because of the "ay" sound of *where, else* stands on the line. This reversed *s* is doubled, of course, like the regular *s*; *some body else's* (137).

Thing is phrased similarly to its logograms; that is, in *anything*, the two words must be separated; see *not-for-any thing* (138), where *thing*, though below the line, is placed high in relation to *any*. Note also *for-everything* (139), *for-nothing* (140), and *for-something* (141). Compare *they-can-have-something* (142) with *they-can-have-some* (143).

In such groups as *where about*—or *where abouts* (144), *there about* (145), *what about* (146), etc., the *ay* stroke may be omitted, the *ow* dot being placed below the first word; no clash can be possible, as there are no similar combinations with *out*. Note also *what about the* (147), *what about that* (148), and *how about that* (149). *About it* (150) is formed in the same manner by writing *it* under the *ay* stroke, which, for this purpose, is raised to the top-line. The same principle is also extended to such phrases as *about which, about what, about them, etc.*

Since *in-a-u-days* will at once suggest the phrase *in-a-few-days* (151), it is unnecessary to write *f* of *few*, the "u" sound being expressed by crossing *in* with the long *ay* stroke which indicates *day*; *after-a-few-days* (152): *in-the-course-(of-a)-few-days* (153): *for-a-few-days* (154). Compare the last phrase with *a-few-days* (155), where the short *ay* stroke (for *a*) and the long *ay* stroke (for *day*) have been joined into one stroke. It is unnecessary to add *s* to *day* in any of these groups, as the plural is implied by the word *few*.

In the same manner, *d* may be dropped from *duly*, in such familiar phrases as *I-havc-duly received* (156), *they-havc-duly noted* (157), etc.

With-a-u-to can be only *with-a-view-to* (158), and the same holds good of *with a-view-of* (159)—where *a* and *o* (for *of*) are crossed.

When the crossing cannot be done conveniently, the words are written in full.

The relative pronouns *myself, yourself, themselves, etc.*, when referring direct to the subject of the sentence, may safely be replaced by *l* (without the final stroke) joined to the preceding word, thus omitting *my, your, them, etc.*; *he may do it-himself* (160): *we pride-ourselves on (having) been on-hand in-time-for-the-fight* (161): *every one should fit-himself for-a useful occupation* (162): *did-you hide-yourself?* (163).

There is a number of short phrases, where the first and last words are alike; such are *day-by-day* (164), *(from)-day-to-day* (165)*, *(from)-time-to-time* (166)*, *higher and higher* (167), *by and by* (168), etc. As shown by the examples, the last word may be omitted from these phrases, the space which it would occupy being left blank to indicate plainly the omission. This device can be employed only when the word omitted has previously occurred in the same phrase; the phrase *from bad to worse*, for instance, would not come under this rule. As said before, superfluous words, which must be implied by the grammatical construction, are omitted; under this heading come such phrases as *as-soon-(as)-possible* (169), *as-far-(as)* (170), *as-good-(as)* (171), etc.

FRACTIONS are written just as in longhand, but the figures should be made small, and the division stroke is omitted; the fraction being indicated by the lower position of the denominator:— $2\ 3$; $9\ 10$.

Very little need be said about

COMPOUND WORDS,

which consist of two or more primitive words, each of which has a meaning when standing alone; for example, *car-load, show-case*. Since words that belong together can be phrased, compound words will logically come under the rules for phrasing,—that is, they are written in one outline when they join conveniently; otherwise, each word stands separately. In joining them, blending can be resorted to as in phrasing, and when two similar consonants meet, one is omitted; observe the blending of *ence* and *m*, in *dancing-master* (172), where *ing*, being superfluous, has been omitted. Note also the blending of *d* and *p* in *lead-pencil* (173), and the omission of one *p* in *hip-pocket* (174). The same principle applies to *reading-room* (175)—written *read-room*,—where *d* and *r* are blended.

The usual attention and study should be given to the examples furnished by the following exercise and explained by the annotations:—

* The word *from*, being an integral part of these phrases, may be omitted.

READING EXERCISE.

(176) MESSRS. SHOEMAKER & LOGAN,

(177) Chicago, Ill.

(178) Gentlemen :—

(179) Immediately upon receipt-(of)-your communication, we-duly informed-the City Brokerage Co. of-your decision as-to-the offer they-made-you in-their letter-of-yesterday, telling-them that-their quotations were entirely too high. (180) We-note your statement that, under-the circumstances-of-the-case, we-should not-(have)-been so quick to avail-ourselves of-their proposition, but do-not under(stand) what-you-mean-by-that; for, as we-wrote-you before, we found, upon investigation, that-there-was-no-time-for-any delay, and that-the-case called for immediate attention; we therefore had to-act at-once. (181) We-know full well that-the deal is-not-so profitable as it-might-have-been if-you-could-have-been here-yourself; but, after consideration of-all-the aspects of-the-case, and of-all-that-can-be-said about-it, we-cannot blame-ourselves for-any mistake, as-the market at-the-time did-not-show any indications of a rise; and, as we-were by-no-means certain as-to-the time in-which-we-could make other arrangements, we-thought-it-more advisable to be satisfied with-a fair profit, than risk a sale without-any benefit whatever. (182) Our experience in similar-cases, as-well (as) the opinion of-most-of-the members of-the Exchange, justify-the disposition we-have-made in-your interest. (183) According to-our observation, and to-an intimation from-a reliable source, the securities-of-the Traction Co. will-not sell at-a premium within-the next-few-days, as-their dividend, payable just about-this-time-of-the year, is now overdue; yet, we-think this-is-a first-rate investment.

(184) As-per agreement, we-shall re-open our accommodation account by accepting your draft on-the 15th prox., to-cov(er) your second *pro rata* payment, called for by-the-United Gas Improvement Co.; this-will liquidate-your obligation, except for-a small balance payable on-the 16th (of) August for-the remainder-of-the prefer(red) stock.

(185) Any further business with-which you-may-be-good enough to favor-us will-have-our immediate attention at-the lowest rates, even if your order be unaccompanied by a cash remittance.

(186) Yours resp(ectfully),

(187) A. L. HAINES & BRO.

ANNOTATIONS.—(176) In *Shoemaker*, note *m* placed low and the *k* long.

(177) Compare *og*, in *Logan*, with *go*, in *Chicago*. The latter is written in full, *Shikaw-go*; but for practical purposes, it will be sufficient to write only *Chic.*, just as in loughland.

(179) See how *letter* and *yesterday* are conveniently phrased,—*r*, of *letter*, blending with *o* (*of*), which forms the connective stroke between the two nouns. In *telling-them*, the ending *ing* is omitted, and *m* (for *them*) is blended with *tell*. Since *t* is omitted in *entire*, it will also be omitted in *entirely*.

(180) Note the saving by simply adding *l* (for *selves*) to *avail*, to form the phrase *avail-ourselves*. Compare the phrases, *we-wrote* and *we-note*. In *investigation*, *ti* is omitted and *s* is blended to *v*. Look at the phrase *that-there-was-no-time-for-any*, which, with the exception of the last word, occurs very frequently, and can be traced, like the majority of these common phrases, at verbatim speed; *aw* (for *was*) is brought down from above the line, and the *i* stroke of *time* joins easily to the *o* curve of *no*. *That-the-case* is also self-explanatory and brief. *Immediate* will logically be written like *immediately*, minus the final *ly*; *imme* is an unmistakable contraction for this word. See how the initial vowel is clearly shown in *to-act*.

(181) Note *if-you-could-(have)-been*; if we should want to write *if-you-can*, we should have to effect the crossing on the line, for that purpose, bringing the top of *f* a little nearer the top-centre-line. Also take notice of the saving of outline in writing *here-yourself* and *blame-ourselves*. Note the phrases *of-the-case* and *of-all-that-can-be-said*. Look carefully at the phrase *did-not-show*, where *t* (for *not*) and *sh* (for *show*) are blended; *did-show* would be written by placing *sh* in its normal position from the top-centre-to the bottom-line. Observe the phrases *by-no-means*, *in-which-we-could*, and *we-thought-it-more*. See how conveniently the logogram for *fit* can be used in *profit* and *benefit*. Note how the *s* in *arrangements* is added to *m* (for *ment*).

Lesson 12.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Measure numbers are written above the staff at intervals of 5, starting from 1 and ending at 187. The handwriting is in cursive and appears to be a student's practice or a composer's sketch.

(182) Look at *similar-cases*, where *similar* is written in full; the phrase could be further contracted by omitting *ilar*, writing simply *sim-k*. Compare *in-your* and *inter* (for *interest*).

(183) Note the word *premium*, written in full, with all the vowels faithfully represented. *Next-few-days* and *about-this-time-of-the* are brief and plain phrases, *about-this* being formed on the principle explained in (150). See how *payable* is written on the same principle as *mayor*,—Lesson 10, (100),—the affix *able* being expressed by *l*, shaded. Note how *over*, in *overdue*, is raised from the line, so that *r* can be blended with *d*; this rule applies to all compound words. Also note *this-is-a* and *first-rate*, *t* and *r* being blended in the latter, to form medium *tr*; this is entirely admissible in this group, as *first rate* is in a measure a compound word. See how *v* and *s* are blended, thus eliminating the connective vowel-stroke in *investment*.

(184) Note the initial *ay* stroke in *agreement*; also *m* (for *ment*), placed high. *We-shall* cannot be mistaken for *well*, which would have no meaning in this connection. In *re-open*, *o* is placed high, because of the strongly accented (short *i*) sound of *re*. *Prox* (meaning *proximo* = “next month”) is, like the majority of abbreviations, shortened as in longhand. In *to-cover* (where *o* sounds like a short *u*), *er* can be safely dropped. *Pro rata* is written in full. See how *u* is conveniently added to *th* (*the*) in *by-the-United*. The title of the company is here written in full; in practice, it would be sufficient to write simply the initials, just as in longhand. *W* is omitted in *liquidate*. Compare *except* with *accept*,—where the shading clearly indicates the “*a*” sound, and note how the connective vowel-stroke is eliminated between *k* and *s*, since the short vowel-sound must be implied between them. *Remainder* is logically formed by adding *dr* to the long *n* stroke (for *remain*), which, in order to facilitate the blending, is lifted from the line. *Ed* is dropped from *preferred*.

(185) Compare *further* with *from-other* (117). Notice *f* placed low in *enough*. Observe how the vowel-sound following *o*, in *lowest*, is expressed by shading the following consonant. Also note how clearly the *ay* stroke is shown in *unaccompanied*.

(186) *Rcsp*, at the end of a letter, will at once be read for *respectfully*.

(187) Observe the difference between *A.* and *L.* *Bro.* is the usual commercial abbreviation for *brother*.

WRITING EXERCISES:—

(A) TIT FOR TAT.¹

It-is-well-known that-the-hand-writ(ing)² (of) Horace Greely was-not by any means so excellent as-his sagacity; so that sometimes he himself could not decipher³ his notes. One day⁴, while-he-was busy at-his desk, an apprentice from-the compos(ing) room show(ed)-him-a page of manuscript, telling-him that-he-was-sent by-Mr. so-and-(so) to-find-out⁵ what it-meant.

“I-cannot-make it-out⁶,” said-the editor, glance(ing) hastily at-the sheets; “tell-the fool not to-scrawl⁷ so wretchedly⁸.”

“That-is-just what he told-me, when-he-sent-me in-here,” repli(ed) the boy, with-a-wink of-his eye.

(B) Portland, Me., Feb. 8, 1898.

MESSRS. NEWTON, SMITH & Co.,
Macon, Ga.

Gentlemen:—

We-are very-much in-need-of-the-goods⁹ which-you promised to-send-us by-the 17th *prox*. As-we-have-not heard from-you about-the shipment, we-should-thank-you-for-an¹⁰ immediate answer to-this communication, advising us when-the-consignment will-go forward.

Yours truly,
A. E. FINK & SON.

(C) New Orleans¹¹, March 17th, 1898.

MRS. JANE PEMBERTON¹²,
Tampa, Fla.

Dear-Madam:—

We-have-your-favor-of-the 18th *inst.*, and-the samples mention(ed) have also-duly come to-hand. After-a thorough examination¹³ of-the-article, we-must-say that we-are-not

favorably¹⁴ impressed with-its¹⁵ appearance, and all-that-can-be-said in-its-favor¹⁶ is-the-price. However, we-do-not-think it wise to-lay-in¹⁷ a stock (of-the) goods. If-you-care to-let-us-have-a consignment, we-shall-do everything in-our-power to dispose of-them to-the-best- of)-your interest.

Yours respectfully,

EDW. WARNER & Co.

(D)

Philadelphia, June 14th, 1898.

THE WALKER & JEFFRIS MFG. Co.,

Savannah, Ga.

Dear Sirs:—

In-reply-(to)-your-favor, we-can assure-you that-the-house in-question deserve(s) all-the confidence (of the) business-community¹⁸. There-was a rumor current that-they-have recently accept(ed) another partner, who-is-said-(to)-be very wealthy; and, upon investigation, we find-that-this-is-(the)-case.

Trusting that-this information may-be-(of) service¹⁹ to-you, we-remain,

Yours truly,

ROTHERMEL²⁰ & HUTCHINSON²¹.

(E)

Trenton, July 18th, 1898.

MESSRS. WARING & NEWTON,

St. Paul, Minn.

Gentlemen:—

We-have-an order from Messrs. Drake & Co., amounting to a considerable sum. We-had an order from-them the-last-time our salesman went to-see them; but, on ask(ing)-them for-a statement of-their affairs, they-wrote-us that-they-had concluded to-cancel the order. Although our impression of-their standing has always been favorable, we feel that-in-justice²² to-ourselves, we-cannot assume-the responsibility of open(ing) so-large an account without mak(ing) the customary inquiries. We assure-you that-any information which-you may furnish-us will-be-kept strictly confidential, and that we-are ready to reciprocate, should opportunity offer.

Yours very-truly,

F. CONNELLY & SONS.

ANNOTATIONS.—¹ Shade *t* at the bottom in *Tit*, and for its whole length in *Tat*.
² Join *writing* to *h* (for *hand*), bringing *r* a little below the line. ³ Start at the bottom.
⁴ Use the *ay* stroke. ⁵ Join *d* and *out*. ⁶ The hyphen, indicating that *out* is phrased, does not mean that it should be joined to *t* (of *it*), but simply, that it is placed below it.
⁷ *Scr* (= *skr*) will absorb the *aw* curve. ⁸ *Ed* is dropped, in accordance with the rules on endings. ⁹ Only one *n* is written in *in-need*. ¹⁰ Cross *nk* (for *thank*) with *f*, to form *thank-you-for*. ¹¹ Shade the consonant following *l*. ¹² Blend *nbr*. ¹³ Apply the same principle as in *communication*; *in* being unaccented, may be omitted, leaving *examination*.
¹⁴ In accordance with the rules on endings, *favorably* is written *fv* (blended), the final *y* stroke being added. ¹⁵ *With* may be raised to the top-line, so that it can be joined with *its*. ¹⁶ *In* is raised to the top-line in a similar manner. ¹⁷ *In* should not be blended with *a* in this case, because, according to the sense, the two words do not belong together; the words *to-lay-in* belong together, however, and are phrased; take care that the *ay* stroke is clearly shown between *l* and *i* (for *in*). ¹⁸ Phrase on the same principle as *is-considering*, in Lesson 11 (253). ¹⁹ In *service*, *icc* is dropped in accordance with rule (12), Lesson 11. ²⁰ In *Rothermel*, *rm* must be placed low. ²¹ The *ence* stroke, placed high, can be employed in *Hutchinson*. ²² *Justice* is written by adding an *s* to *just* (represented by the logogram *j*, placed low.)

The names of cities may be considerably contracted when they are familiar to the writer. Thus, *Philadelphia* can be shortened to *Phila* (= *Fila*), as in longhand; *New York* can be written by crossing *n* with *y*; *Savannah* may be shortened to *Sav*, blending *s* (shaded) and *v*. In the case of cities less well known, these contractions should be resorted to only when they are of frequent occurrence in the correspondence of the writer.

Lesson No. 13.

IN the course of the preceding lessons, in which only the most frequent words and phrases have been abbreviated, the student has progressed sufficiently to follow verbatim the usual business dictation or a slow speaker. In order to increase still further the speed of the stenographer, we will now consider a few principles of the reporting style of the system, still further reducing the outlines, so that he is fully qualified for the duties of an amanuensis.

THE RULES FOR REPORTING CONTRACTIONS

are based upon the fact that all the words of a sentence stand in a certain relation to each other, which is so clear and distinct that the sense of the sentence would be destroyed, if one of the main words (a noun, an adjective, or a verb) should be replaced by another. For example, the phrase "Do not put the cart before the ho," will at once be read "Do not put the cart before the horse," particularly when we know that *ho*—according to the rules of Graphic shorthand—must stand for a word of *one* syllable. As said before, the contraction of words cannot be made at random, but is governed by well-defined (common sense) rules, according to which the missing part of the word is logically inferred from the written part; there is no guess-work whatever in reading stenographic notes, provided they are written correctly.

For purposes of contraction, we classify words into three divisions, viz.: *simple words*, *compound words*, and *derivatives*. A *simple word* is one that has neither prefix, suffix, nor termination; for example, *state*. A *derivative* is formed, when another syllable is added; for example, *estate*, or *stately*. When a word is composed of two or more roots, each of which has a meaning when standing alone, it is called a *compound word*; for example, *statesman*.

For the present, we will consider only simple words of one syllable (which includes also some dissyllabic words, in which, in accordance with the rules previously given, the second syllable is omitted, so that for shorthand purposes the word is a monosyllable): for instance, *chick*, for *chicken*; *smít*, for *smitten*; and such words as *matter*, *hither*, etc., but *only* when the latter are used in common phrases.

Since the contractions depend upon the relations of the various words in a sentence to each other, it is evident that, as a rule, words which are thus related to each other should not both be contracted at the same time; the first is preferably written in full, and will then direct the thoughts of the reader so that he can readily read the contracted outline following: for example, the sentence "the *gra* is *da* this morning," is not very clear; but when we write the first word in full and say "the *grass* is *da* this morning," the shortened word is easily understood to be *damp*.

Now let us look at the shorthand plate, to see how this principle is applied in practice. Particular attention should be given to the outlines for frequent words and phrases.

We will first consider only *closed monosyllables*,—that is, words which both *begin* and *end* with a consonant: such words are *tact*, *goal*, etc. Monosyllables that begin or end with a vowel, such as *act*, or *go*,—are called *open monosyllables*.

INITIAL CONTRACTION

is the name of the principle by which words of one (closed) syllable may be contracted, by writing simply the first consonant (or group of blended consonants), at the same time expressing the vowel-sound in the usual manner. Since you are familiar with the rules on the vowel-sounds, no further rules on this point are necessary; it remains only to study the illustrations.

A (as in *man*). (1) I stepped on a tack.—*Tack* is represented by shaded *t*, which is the whole word with the exception of the final *k*. *Step* is so closely associated with the word *tack*, that the latter suggests itself to the mind as soon as the eye sees the outline *ta*.

(2) Can-you draw a map of the United States of America?—Here again, *map*, *drawing* and the name of a country are closely and suggestively associated. Notice how conveniently we phrase the abbreviation *U. S. A.*

(3) I-am-glad-to-learn-of-his success, but I-hate-to-hear him brag about-it.—*Am* is necessarily implied between *I* and *glad*, since *I-glad* would not be English; *m* can be omitted, therefore, admitting of phrasing *I* and *gl* (*l* shaded for *glad*). Notice also the contraction for *brag*; this idea is readily suggested by the word *success*.

(4) The poor man was dressed in rags, and nearly dead from lack (of) food.—Note contractions of *man* and *lack*, and see how the vowel-stroke follows the initial letters, clearly showing that the vowel-sound is to be read *after* them. While this vowel-stroke is made with particular ease in letters that end with an upward stroke, it may also be used in letters that end in the downward direction. There is no need for it in initial contractions, however, unless for some particular purpose, as will be shown in the course of this lesson. As a rule, the beginner is inclined to use it freely; but in the majority of cases, he will drop it instinctively during actual practice.

(5) I-regret that-the-case is-so sad, but-the fact is, that I-can-do-nothing-in-the-matter.—*Fact* and *matter* are very frequent words, and their contractions are given in this sentence. In the common phrase *as a matter of fact*, *as*, *a*, and *of* may be omitted, so that only the two nouns remain; as phrasing and blending can be employed to the fullest extent in familiar groups, *a matter-of-fact* may be written simply by phrasing and blending the outlines for *matter* and *fact*, as shown by (6), resulting in a very brief, but perfectly legible, outline. Another frequent phrase is *facts-(of the)-case* (7), where *fact* and *case* are conveniently joined.

(8) The troops crossed the river on rafts and lighters; but as the night was pitch dark, the major said he would-not-take-the chance, to let-the men charge up this hill.—Look carefully at this sentence. Notice *rafts*, and see how shaded *r* is followed by the vowel-stroke, so as to distinguish it clearly from *are*, although the latter word would not fit into the sentence at all. The contraction might read either *raft* or *rafts*; but since the singular would have to be indicated by a preceding singular article, and since the word *lighters* (written in the plural) implies that there also was more than one raft, the plural of this word need not be indicated. The second part of this sentence illustrates contractions with the sound of

A (as in *bar*). These are constructed like the preceding class, but in order to distinguish between the two “a” sounds, the contraction in the second case is placed high. This cannot mean a short “i” sound, as the shading clearly indicates the “a” sound, as in *dark* (see *pitch dark*, above). Notice the difference between *chance* (shaded *ch* on the line) and *charge* (shaded *ch* above the line).

(9) We shall guard our rights and our flag.—Notice shaded *g* above the line for *guard*; also *fl* blended and *l* shaded for *flag*.

(10) I-heard-the-dog-bark, and the watchman cry “Stop thief.”—Note shaded *b* above the line for *bark*. According to the same principle, are written also those words in which *o* has the “a” sound, as shown by *stop*, in which shaded *st* is above the line. This is shown by the next sentence also:

(11) “He-is-a chip-of-the old block,” said the father. Notice *l* in *block*, shaded and followed by the vowel-stroke.

I. Words with *i* (as in *bite*) are self-explanatory.

(12) This-is-not a very sharp knife, will-you grind it?—Observe *sh* placed high and shaded. Although *nd* is omitted from *grind*, the sentence is perfectly intelligible and will be read without hesitation. The word *knife* illustrates another principle, which must not be lost sight of,—that is, it would not be worth while to contract *knife*, as the full outline can be written very speedily; in all such cases, the word is written in full.

(13) Be kind to-the blind man; take him-home, for he-cannot find-his-way alone.—Note the convenient phrase *find-his-way*.

(14) To-my-mind, the child should-not-be struck with-a-stick, even-though he-be full-of pranks.—This sentence shows also a contraction with the

I short, as in *stick*. When following a *t*, this sound can be conveniently indicated by shading *t* at the bottom. See how convenient and unmistakable is the contraction *to-my-mind*. It is not necessary to write the plural of pranks, as the context plainly indicates it. This word shows that only the long *pr* can be used for contractions, as the shortened *pr* (being on the line) might sometimes conflict with *we-are*. Therefore, all words starting

with initial *pr* are considered as starting with a *large* letter; the importance of this rule will be apparent later.

(15) Not only the poor, but also the rich, are within the reach of death; everybody must leave this world; no one can live forever.—This sentence affords an excellent illustration of the difference between the final *y* stroke of *only*, and the vowel-stroke of *rich* and *live*, and *reach* and *leave*. The length of the vowel-stroke shows whether the vowel following *r* and *l* is short or long.

(16) Please keep the paper containing this plea, carefully under lock and key.—Compare the contraction for *please* with the word *plea*, and that for *keep* with *key*. The contracted outlines show by the nature of their forms that they do not represent full words. *Lock* shows *l* placed high and shaded, to indicate the “a” sound of *o*. *Please* occurs in frequent phrases, where it is not necessary to pay any particular attention to the vowel-stroke. This is shown in

(17) I-am-pleased to-hear that-he undertakes the task with so-much vim.—Note *to-hear*: at the first glance, the outline might seem to be *to-him*; this would be so foreign to the sense of the sentence, however, that the reader would not take the outline for anything but *to-hear*. *Hear* and *him* might readily be distinguished by writing the vowel-stroke after *h* in *hear*; but, as was explained above, it is not necessary to take this precaution, unless there is danger of confusion (which occurs very seldom). See how well upward *v* can be used for *vim*, which word is thus clearly distinguished from *very little* (Lesson 11, 114.)

(18) Enclosed please-find-the check.—*Please-find-the* is a very common phrase and can be traced rapidly.

(19) “At the last election, our side did-not lose a seat,” remarked the senator.

(20) A stitch in time saves nine.

(21) Observe the contraction of *here* in *heretofore*, and of *hither* in *hitherto* (22).

(23) He-said-he would like to-find-out which-way the wind blew.

O and *Aw*. (24) I-heard-the story a short-time-ago.—*Short-time-ago* is a very frequent phrase.

(25) Who brought the package? (25*a*) The wagon of-the bargain store.

(26) Among well-bred people, courtesy is-a matter-(of)-course.—Note how the group *matter-(of)-course* is phrased, *of* (a superfluous word) being omitted.

(27) I-should-like to-have-the agreement signed, merely as-a matter (of) form.—Observe the group *matter (of) form*. In *I-should-like*, *d* is taken from its regular (low) position, which is permissible in phrasing. The outline cannot be mistaken for *I-had*, as *d* must be shaded in the latter.

(28) What-is-the-cause (of the) trouble? Breach-(of)-peace, your Honor.—Observe the group *what-is-the-cause*, and the outline for *breach-(of)-peace*, in which *br* is placed high and phrased with *peace*.

(29) The rock tore a hole in-the boat, which commenced to-sink.

(30) I-should rather die, than bear a yoke.

(31) The day was very hot, but it-was cool in-the-grove.—Note *h* placed high and shaded, on account of the “a” sound of *o* in *hot*.

(32) We-wrote-you about-this before and consider the matter closed; but since-you-call our attention once-more to-this-fact, it-seems you-have-not understood-us on-this point.—Observe the phrasing in this sentence, particularly *since-you-call*, *once-more*, *to-this-fact*, and *it-seems*; see also how safely *under* represents the word *understand*. The last word in this sentence shows a contraction with the

Oi sound. *Point* occurs very frequently in such combinations as *point-(of)-fact* (33), *point-(of)-view* (34), *to-the-point* (35).

(36) When-the captain told the crew to-hoist the signal of distress, his-eyes were moist with tears.—Note the contractions *moist* and *hoist*; in this connection, *ti* will not read anything but *tears*.

U. (37) After last night's rain, the roads were full-of mud; though the flood did-not-do much damage, our carriage sank into-the ruts many-(a)-time.—Note the difference between *mud* and *much*, the former having a short—but distinct—vowel-stroke. The context implies the plural of *rut* so clearly, that it is unnecessary to write it. Observe *many-(a)-time*, where *a* is omitted; the outline cannot be taken for *many-times*, since *s* would be added to *m* in the latter.

(38) Money is-the root (of) all evil.—Compare *root* with *rut* (37); see how conveniently *evil* is written in full, by shading *v* at the top, bringing the final *l* a little to the left of *v*.

(39) It-is-easy to write a verse, but it-is-another thing to write poetry.—Upward *v* is shown here in low position, proving that words thus contracted cannot clash with *very-much* (Lesson 11, 113.) Notice also how clearly the second coalescent vowel, in *poetry*, is shown by the shading of the following consonant.

(40) I-hope-you-are-in-possession of-the-goods sent-you, and hand-you-the bill for-them herewith.—This is a very frequent commercial phrase. We have said before that it is not necessary to discriminate between long and short sounds, where no clash is possible; it is, therefore, unnecessary to use the vowel-stroke in *goods*.

(41) The rim of a wheel travels faster than the hub.—This sentence was chosen as a good illustration of the principle, that it is advisable to write the initial part of a sentence in full and to contract the following words. You will read *the ri*, but you cannot say what word is meant, until your eyes strike the word *wheel*; then you will at once read *the rim of the wheel*. In *hub*, the vowel-stroke is used, although there is no particular need for it, as the *h* (low) in this connection cannot be read for *who* or *whom*.

(42) The bad news put him in-a gloomy mood.—Compare the long and short vowel-strokes in *mood* and *mud* (37) respectively.

(43) The sloop sprung a leak in-the-gale.

(44) The camera fiend wished to take a picture-of-the-group of children.—The contraction for *wished* cannot read *wishes*, since *s* would be written in the latter, as will be shown later.

(45) The foliage of-the weeping willow always droops.—Observe the coalescent vowel-sound in *foliage*. Compare the contraction of *weeping* with that of *wished* (44).

(46) The cook said she could not come before Thursday.—*Cook*, like *kuije*, is just as easily written in full; for this reason, the second *k* cannot be *cook*; neither can it be *could*—*could not could*,—because it would have no meaning. *K* represents a word starting with *k*, followed by a short “u” sound; instinct chooses the word *come* (where *o* has this sound).

(47) If all-those-who work for-their daily bread in-the-mines would merge their interests together, I-have-no-doubt about-the success of-our cause at-the-present-time.—Notice *work* (*wurk*) and *merge* (*murj*), in both of which the *w* blends readily with the initial letters. *Together*, which should be carefully noted, is actually written *tog*. *I-have-no-doubt* is a very common phrase, and shows how words with the

Ow sound are contracted.

(48) Please count this money over.

(49) Nobody could identify-the drowned man at-the morgue.—Note *dr* shaded and placed low.

Ay, as shown in the first lesson, is represented by simply writing the consonants in regular sequence. Such words, unless they begin with blended consonants, should therefore be sparingly contracted, unless they are phrased, as otherwise they might conflict with some logograms.

(50) A friend in need is a friend indeed.—*Fr* in this sentence could not read *from*, as the latter cannot be preceded by an article; note how the repetition of this word is indicated by the = (equals) mark.

(51) On-what-grounds does-he base-his-claim?—Note the frequent phrase *on-what-grounds*. *H* (for *he*), being phrased with *docs*, cannot read *have*, although it is not in high position, as the latter would have no meaning in this connection. The same applies to *base-his-claim* (where *s*) of *his* (and *k*) of *claim*, flow nicely into each other.

(52) A chain is-no stronger than its weakest link.—*Chain* is at once suggested by *strong* and *link*. It must here be remembered that in this class of words the vowel is *not* neglected, but is indicated by the regular position on the line.

(53) It-is-human-nature to blame mistakes on other people.—Observe the group *it-is-human-nature*, where only one *n* is written. Observe also the contraction for *blame*.

(54) This remark is entirely out (of) place.—The latter group is very common.

(55) It-is-easier to become a slave to bad habits, than to adopt good-ones.—Observe the contraction for *slave*. Note also how *ones* is added to *good*, as would be done if the word was written in full.

(56) I-gave him ample means; (at) any rate more-than enough to-see him-through.—As

illustrated by *I-gave*, words with the medial "ay" sound may be safely contracted to the fullest extent, when they are phrased. The frequent phrase *at any rate* can be abbreviated conveniently, though it cannot be phrased; *at* may be omitted and *ray* will hardly read anything but *rate* in this connection.

(57) We-beg-(to)-call your attention to-the-fact that-there-are-few houses which-can sell-you these goods as-low-(as) we-can.—When phrased, the word *beg*, frequent in commercial phrases, is safely contracted to *b*. Note also the group *that-there-are-few*; if it were *that-there-are a-few*, *f* would be crossed by the *a* stroke and could not be phrased with *that-there-are*; the latter verb implies the plural so clearly that it is unnecessary to add *s* to *house*.

(58) I-beg-leave-(to)-say, that-I-have-made-out a statement, which-I-believe is correct; the balance is \$200.—This sentence offers some very important illustrations; note the difference between *I-beg leave* and *which-I-believe*. See how *made* is contracted and phrased with *out* in *that-I-have-made-out*. Also observe the simplified mark for *dollars* (*a*).

(59) I-should-be pleased to-get your check for the amount.—In this connection, *to-ge* cannot read *together*, but will at once be taken for *to-get*, which idea is closely related with the word *check*.

(60) In round numbers, this transaction leaves about 15 per cent.—*Round* illustrates well the use of the vowel-stroke for purposes of distinction; for, if it were not used here, at the first glance, the word would be taken for *our*. Note also the simplified form for $\frac{1}{2}$ (*a*), where the first cipher is continued to form the diagonal fraction-stroke and the second cipher is omitted.

(61) Will-you please let-me-see the letter?—Note the group *let-me-see*, in which *let* is contracted and the two long "ee" sounds are clearly shown.

(62) Can-you tell-me when Mr. Nansen set-sail for-the North-Pole?—Notice how suggestive is the contraction *set-sail*.

(63) The wounded man asked-me to-send-for-the physician.—The phrase *to-send-for-the*, though very brief, is very clear (*to-se-for-the*); if it should be read *to-say-for-the*, the *ay* stroke after *s* would need to be made considerably longer. The verb here must *asked*; if it were *asks*, *s* would be written, and would afford a convenient junction with *m*.

(64) The thief fled across the border, so that-the detectives could-not lay-their hands on him.—*Their* implies the plural of *hand*, so that it is not necessary to add an *s*.

(65) The stranded steamer was dashed to pieces by-the-waves.—This sentence again affords a good illustration of the correlation of words. If you have any doubt as to what *stra steamer* may mean, you will be set right as soon as you see the rest of the sentence. The last word in the sentence can only be *waves*.

(66) He said that-I-should make-good the loss.—Note the convenient groups *he-said* and *that-I-should*. *Make-good* is a very current phrase; note how *make* is contracted, so that the outline reads *ma-goo*; it cannot be mistaken for anything else, as there is no such word as *moog*.

(67) When the train was wrecked, I-was thrown out (of the) coach and received a painful sprain.—*Train*, *wreck*, and *coach*, *painful* and *sprain* are also closely connected in sense.

(68) She-gave-him a good answer.

In the following

WRITING EXERCISES,

the italicized words should be contracted. (Such words as *hand*, *that*, etc., are not italicized, but should be contracted, as shown before).

(A) (Abridged from "The Man without a Country," by E. E. Hale).

"I try to *find* heart¹ and life to-tell-you that-it-is-all-over with dear old Nolan. . . . I could²-see that-he-was-not strong, but-I-had-no idea that-the-end-was-so near. The doctor had-been *watching* him very carefully, and yesterday morning came to-me and *told-me* that Nolan was-not-so *well*, and had-not left his *state-room*. . . . Well, *I-went* in, and there-the poor fellow lay in-his berth, smiling pleasantly as-he-*gave-me* his-hand, but looking very frail. I-could-not help a glance *round*,³ which-showed-me what a little *shrine* he-had-made of the box⁴ he-was lying in. The Stars and Stripes were triced up above and around a picture of Washington. . . . The dear old boy saw my-*glance*, and *said*,⁵ with-a *sad* smile, "Here, you-see, I-have-a country." And then he *pointed* to-the foot-of-his-bed, where I-had-not-seen before a great *map* of-the *United States*,⁶ as-he-had drawn it from memory, and which-he-had-there to-look upon as-he-lay. Quaint, queer old names were on

Lesson 13. 1 f - l a e - r e e . 2 a = s u s a , m n r u l .

4 e r - e r i r d p p 5 f a s , y p o e r r e . 6 f = 7 h 8 o f v
 o r i s , e r f e , o d e r d e l t a l r o r . 9 a , s .
 10 s e r o c k e r " b y " " 11 2 b e e " d e e 12 b - s j , s r l ? 13 i n
 d e r , l m , 2 p e a . 14 v o l d t h o b e r 15 k o , e r
 o r . 16 b , s y - o d , m a p . 16 p r o p t 2 p o e . d . 17 g = 7
 18 o r s o d o o r . 18 m y b . 19 e r e m s d o - s , d o t . 20 b e e s
 21 2 22 2 23 s e r s p a o c e . 24 s b - j m . 25 l a p d o e r
 m l . 26 d e y s o e r [e r] . 27 b s p o , m a y , 28 d e b 2 b p e r
 29 e r l - r u , e r l r . 30 e e e r - d . e l s , l e r 31 a r
 32 y : d o e r , d . l n d e y t y e o y . 33 34 35 36 s t c o p l o r y
 o e r b 2 o . 2 o l . 37 e r m e r i z e , e y l t e e l , m o s d e l .
 38 e r - e r 39 f v = , r d e ~ v l u 40 e y e p d . 2 o l . 2 o . 41 o r -
 o f f e e r . 42 o l o p r e r e r 43 o s p - r e . 44 o r a p e c i h -
 g e r - b e . 45 e y l e c o e e . 46 e n d j n 40 . 47 p e o l y e
 d e r e r e r , s e s o u r y 48 f o r r . 49 h e e o
 50 p - p = e . 51 e y e r e r ? 52 l o l e r e d o r . 53 t a l
 54 b e r y 54 e r e r . 55 f i u e - o l l e r e r i f 2 . 56 2 2 , e r
 57 u r l n d e y l o r s o r o r . 58 s t = s o e r - m c a s
 o r , o l o 2 o s . 59 b y 2 . 60 e r e r . 15 . 61 y s p o d . 62 a b
 e r e r e r ? 63 o c d e r o o f f . 64 p e r e o b e l e r 65 o o
 e y e . 66 e o l 2 y o s . 67 e l t e r e r d i . s - e y 68 p - 2 l

it in large letters: 'Indiana Territory,' 'Mississippi Territory,' and 'Louisiana Territory,' as-I suppose our fathers learn(ed) such things; but-the old fellow had patched⁷ in Texas, too; he-had carried his Western boundary all-the-way to-the Pacific,⁸ but on-that-shore he-had defined nothing.

"'Oh,⁹ Danforth,' he-said, 'I-know I-am-dy(ing). I-cannot-get¹⁰-home. Surely you-will-tell-me-something now? Stop! Stop! Do-not speak till I-say, what-I-am-sure-you-know, that-there-is-not in-this-ship, that-there-is-not in America—God bless-her!¹¹—a more loyal man than-I. There-cannot-be a man who loves-the old flag as I-do, or pray(s) for it as I-do, or hopes for it as I-do. There-are thirty-four stars¹² in-it now. I-thank God for-that, though I-do-not-know what-their names are. There-has-never-been one taken away; I-thank God for-that. I-know-by-that that-there-has-never-been any successful Burr. Oh, Danforth, Danforth,'¹³ he sighed out, 'how-like a wretched night's dream¹⁴ a boy's idea of personal fame or of separate sovereignty seems, when-one looks back on it after such a life as mine! But tell-me—tell-me something—tell-me everything before I-die.' . . .

"Ingham, I-told-him¹⁵ everything I-could¹⁶ think-of that¹⁷ would show-the grandeur of-his country; but-I-could-not make-up my month to-tell¹⁸-him a word about-this infernal Rebellion!

"And he drank it in and enjoyed it as-I-cannot-tell-you. He grew more and more silent, yet-I-never-thought he-was tired or faint. I-gave-him a glass (of) water, but he just wet his lips, and told-me not to-go away. Then he asked-me to bring the Presbyterian 'Book of Public Prayer,' which-lay-there, and said, with-a-smile, that-it would open at-the-right place,—and so it-did. There-was-his double red mark down the page."

ANNOTATIONS.—¹ *Heart* might be contracted, if it did not occur right at the beginning of the story. We have seen before that it is not advisable to contract too much at the beginning of a sentence, before the reader has become familiarized with the idea which is to be developed; for the same reason, contractions should not be employed freely at the start of an article. ² *I* and *could* should not be connected; but *k* may be placed under *i*, so that the hand need not go beneath the line. ³ Be careful not to omit the vowel-stroke following *r* (below the line and shaded) in the contraction for *round*: without the vowel-stroke, the word at the first glance looks like *our*, and though *our* does not fit into the sentence, it is best to avoid such stumbling-blocks. ⁴ It is best not to contract *box*: first, because *shrine*, which is associated with *box* to form one idea, is contracted; and second, because it is not usual for a man to lie in a *box*. ⁵ Since it is not always necessary to write the past tense, *said* may be contracted to *say*. ⁶ Write *U. S.*, blending the two letters. ⁷ It is best not to contract *patched*, as it is used here in a somewhat unusual connection. ⁸ In *Pacific*, *a* sounds like short *e*; for this reason, *p* may be traced upward, admitting of shading *f* at the top. ⁹ Write the *h* in *Oh*, to avoid a possible confusion with *of*. ¹⁰ The outline cannot be mistaken for *I-cannot-go-home*, as in that case, *o* would be shown by the enlarged curve of *g*. ¹¹ *Bl* is perfectly safe for *bless*, in the phrase *bless-her*. ¹² It is not necessary to indicate the plural in the contraction for *stars*, since it is implied by the number *thirty-four*. ¹³ The name need not be written the second time, as it may be replaced by the = mark. ¹⁴ A vowel-stroke may be used after *dr* in *dream*; this is scarcely necessary, however, as the word is closely associated with the idea of a *wretched night*. ¹⁵ *Him* need not be placed high in this phrase. ¹⁶ See ². ¹⁷ One might be tempted to phrase *think-of-that*; which would *not* be correct, since *that* and *of* do not belong together in this case. ¹⁸ Trace *t* (of *tell*) upward; this is already indicated by the hyphen between *to* and *tell*, showing that the two words should be phrased. This could not be done if *t* were a down-stroke. It may also be observed as a general rule that, when a tale like this is related in the past tense, and the tense has been clearly shown in the beginning, no special attention need be paid to the ending *ed*, unless it can be written by blending *t* to *y*, *nee*, etc.

(B)

MESSRS. WELLINGTON & SONS,
Sioux City, Ia.

Pittsburg, Pa., September 17, 1898.

Gentlemen:—

In-reply-to-your-favor (of the) 12th *inst.*, just to-hand, I-beg-leave-(to)-say that-I-am-not inclined to certify¹⁹-the bill (of) goods²⁰ which-you-sent-the firm, and will therefore be-oblig(ed) to-send-them back by freight from-this-city. I-hope-you-will-be-kind enough

to-send-us-a copy of-the-order I-gave-you, as otherwise I-shall-not consider-myself *bound* by-the agreement. As-soon-(as)-the paper *comes*²¹ to-hand, I-shall-go over it carefully, and strike out²² all-the-goods I-have-no-use for at-the present-time. The balance of the order will-be *paid cash*, either by a sight²³ *draft* or by-*check*.

Enclosed I-beg-(to)-hand-you a label of a new-*brand*²⁴ (of) *goods* which-(has)-been *placed* upon-the market here. Can-you *give-me* any information about them?²⁵ I-should-like to-find out the name-of-the manufacturer, and *hope-you* will-be-able to *trace* this-matter²⁶ up.

Yours very-tru(ly),

JOHN P. DOUGHERTY.²⁷

Dallas, Tex., December 13, 1898.

THE TEXAS BANKING Co.,

San Antonio,²⁸ Tex.

Gentlemen :—

Your-favor of a-few-days-ago has-duly *reached* us, and we-*note*²⁹ what-you-say about-the *draft* which-will *fall-due* at-your *bank* on-the 19th *inst.* The drawee *wrote* us some-time-ago that-he-had-not *made-up*³⁰ his-*mind* as yet, as-to-whether-or-not he would pay it; for, according (to) his-statement,³¹ he-had-made a differ(ent)³² arrangement with Messrs. Higgins, Drake & Co. We-shall-write³³ to-him again in-the-course-of-a-few-days, and find out exactly what his intentions are in-regard to-this-*matter*. We fear, however, that-you-cannot *count* upon him as-a *man* who *keeps* his word.

Yours very resp(ectfully),

THE SOUTHERN COLLECTION AGENCY.

MESSRS. L. McCAFFREY & Co.,

Richmond, Va.

Princeton,³⁴ N. J., February 22, 1898.

Dear-Sirs :—

In-reply-(to)-your lines (of) yesterday, would-say that-I-*call*(ed) at-the-office (of the) debtor. He-said that-he declined to-comply-with-your offer, *no-matter* what-the outcome of-the affair may-be. From-all I-can learn, he-has-no reason for taking the *ground* he does, and I-think-the *claim* can be made. If-you will-send me the proper papers duly *signed*, I-shall proceed as-per directions.

Mr. Grub stated that-he-had-had some *hard* luck lately, which-is-the-*cause* of his delinquency.³⁵

As-to-the-other-cases,³⁶ they-are in *sound* condition; but-I-cannot give-you a report on-them to-day, as-there-are-some who asked-me to-*call* again at-the beginning of next *month*.

Yours very-tru(ly),

HOWARD L. MCMICHAEL.

ANNOTATIONS.—¹⁹Omit *tif*, in accordance with rules given in Lessons 10 and 11. ²⁰Since *goods* always stands in the plural, it is not necessary to write *s*. ²¹This sentence illustrates nicely how *k* below the line, when standing as contraction for *come*, can hardly clash with *could*, since the latter always requires another verb in the sentence, except when it occurs in answer to a question, as in the sentences, "Could you do it?" "Yes, I could."²² Place the *out* dot under *k*; it need not come below the writing-line. ²³No advantage is gained in contracting *sight*, as the word can be conveniently written in full, by adding a short stroke to the contracted outline. ²⁴Cross *n* and *br* (shaded for *brand*) to form *new-brand*. ²⁵*About-them* is written on the same principle as *about-it*. ²⁶This contraction cannot be mistaken for *man*, which would in this case be written in full, as it is not common in phrases. ²⁷*Dougherty*, being a familiar name, can be shortened to *Dogrty*, *g* and *r* being blended. ²⁸Place the last *o* high, to indicate the preceding short *i* sound. ²⁹This could not very well be mistaken for *know*, which would not fit into the sense of this sentence. ³⁰*Made-up* is a very frequent phrase, in which *m* and *u* (for *up*) can safely be phrased. ³¹In *his-statement*, one *s* is omitted and *t* is traced upward.³² The beginning of the word *different* is so characteristic, that it will be safe to drop the ending: blend *d* and *fr*, extending *d* above the top-centre-line. ³³See ²³. ³⁴In *Princeton*, use *nee* blended with *t*. ³⁵In *delinquency*, omit *w* and *ccc*. ³⁶It is not necessary to show the plural in this phrase, as it is plainly indicated by the following *they*.

Lesson No. 14.

LESSON No. 13 has shown that standard contractions, such as *th* shaded for *that*, and *h* shaded for *hand*, are simply the regular contractions, made in accordance with the rules. Comparing these outlines with the standard contraction for *time*, for example, we notice that in the latter the *final* part of the word is written. This is not done arbitrarily, but according to two principles determining as to whether an outline is to be initially or finally contracted.

We have seen in the preceding lesson that the important considerations in contracting words are:—(a) The brevity of the contracted outline and the convenience of writing it; and (b) The convenient indication of the vowel-sound, which is a very important factor in insuring the legibility of the writing.

In some closed monosyllables, these considerations do not apply so much to the initial as to the final part of the word; such words are therefore subject to

FINAL CONTRACTION.

According to the above rules, this is usually adopted when the final consonant is *smaller* than the initial, and when at the same time the outline admits of a convenient expression of the vowel-sound. Practice will soon enable you to determine instinctively whether a word is best contracted initially or finally; the illustrations given on the lesson-sheet should therefore be studied very carefully. Final contractions, *as a rule*, stand above the line.

(1) How far is it from New York to Cuba?—Here we notice that *r* stands high and is shaded, showing that it is the end of a word and expresses an “a” sound. Since we know that, in the contracted word, *r* follows the initial consonant,—in other words, since the “a” sound is indicated by the following consonant,—it can be only the sound as in *far*. Compare this *r* with the *r* followed by the vowel-stroke, as in *rich* and *reach*, in Lesson 13; both outlines show at once, whether they represent the beginning or the end of a word.

(2) The patient does-not feel well.—The outline following *t* literally reads *eel*, as indicated by the long vowel-stroke (in high position) preceding *l*. The outline shows at once that it is a contraction; for, according to the rules on the initial “ee” sound, if an uncontracted word should be started with that sound, the shorthand outline should be started with the initial *ee* stroke (traced upward from the line). The word *patient* readily suggests the word following it.

(3) Thou shalt not steal, says-the Lord.—Here *eel* will not be read for anything but *steal*. You will notice that in both cases the final part of the word admits of convenient vowel-expression, and can be traced more readily than the initial part. The shorthand outline for *shalt* must be written with double *l*,—that is, *t* is added to the logogram for *shall*,—as the single *l* followed by *t* would be *will* + *t* = *wilt*.

(4) 1900 will-not-be a leap year.—This sentence shows nicely how we can readily distinguish the initial part of a word from the final part by means of the vowel-stroke. See how the stroke follows *l* in *leap*, showing that the vowel-sound follows *l*, and how it precedes *r* in *year*, showing that the vowel-sound precedes *r*. *Year* occurs frequently in such phrases as *years-(of)-age* (5), *years-ago* (6), (*a*) *year-or-so* (7), etc.

(8) The cunning burglar thought he-could obliterate all-the traces of-his deed, but-the trick did-not succeed, and we soon found his track.—Note how *k* (for *could*) is placed low, by writing it lower than the preceding *h*; also, the convenient outline for *obliterate* (spelled *oblitrat*). Observe the contraction for *trick* and that for *track*: in the latter word, *tr* offers (by shading) a good opportunity of showing the vowel-sound, which is not the case with *trick*; the latter being, therefore, contracted finally. See how unmistakably *ound* stands for *found*. This word shows how safe these contractions are: we know that the initial word must be a larger letter than *d*, and we have only the choice between *j*, *f*, *t*, *sh*, *p*, and *sp*, none of which, with the exception of *f* and *p*, could form a word in this case; and *pound* would not fit into the sentence.

(9) I-have waited for-your arrival for weeks.—*Weeks* is a frequent word in such groups as *in-the-course-(of a)-few-weeks* (10), *after-(a)-few-weeks* (11), *weeks-ago* (12), etc.

(13) Although I-am advanced in years, I-am-not deaf; please do-not shout so in-my ears.—Compare the contraction for *years* with the outline for *cars*. Medium *t* placed low and shaded represents *shout* in full, with the exception of initial *sh*.

(14) The law should put an end to-this usage, it does-not allow any one to shoot deer so early in the season.—Notice the difference between the short sound in *put* and the long sound in *shoot* (distinguished by the length of the vowel-stroke). A short vowel-stroke might precede *t* in *put*; this is not necessary, however, since medium *t* cannot be used initially.

(15) The admiral said that-he should-have a stronger fleet; otherwise he-could-not attempt such a bold stroke.—Observe the word *admiral*, where the short “i” sound is shown by *m* extended above the line, admitting of blending *m* and *r*. *T* is shown in high position for the “ee” sound of *fleet*. Notice also the final part of *stroke*, where *k* is preceded by *o*.

(16) The poor victim had lost both feet by-the explosion-of-the steam pipe; he-was also badly scalded by-the stream of boiling water.—*Fcet* is self-explanatory. Note again the nice distinction between *steam* and *stream*. The former is subject to initial contraction, as *t* can conveniently show the *i* by shading at the bottom. This would not be the case with *stream*, where the vowel-sound can be well shown by the long stroke preceding *m*.

(17) Even-a skilled artisan cannot-do good work with-a bad tool.—The connection between *skilled artisan* and *good work* is so obvious, that both *good* and *work* can be contracted. *L*, preceded by the long vowel-stroke, is placed below the line (in the “oo” position), so that the word reads actually *ool*. We see that *ool* must be the end of a word; for, apart from the fact that it has no meaning, if it were the initial part of a word, *l* would stand on the line and the preceding vowel-stroke would start below the line.

(18) Many a wise word came from a fool.—Here *ool* will at once be taken for *fool*. Notice also the *w* sound (in *word*) shown by the low position of *rd*; no vowel-stroke is necessary, as no word can start with such a combination. Note how well we can differentiate between *work* (initial contraction more convenient) and *word* (final contraction preferable).

(19) Shows the contraction for *worth* (no initial vowel-stroke is necessary in *worth*, any more than in *word*) and (20) for *while*; the two words frequently occur together in the phrase *worth while*.

(21) It-is-not worth-while to read a bad book.

When the “ur” sound ends a word, the *wr* sign can be used, instead of the contraction:

(22) Only a rash man will act on-the spur (of the) moment.—Compare the contraction for *rash*, where no vowel-stroke is necessary, with that for *far* (1).

The *wr* sign also blends readily with the final letters, as in *firm*, for instance. This blended group is then used for the contraction:

(23) The doctor said that-the germs-of-the disease were brought from-the West Indies.

(24) Our firm (has) been in business for 20 years, and we-can therefore sell goods at rock bottom prices.—Note the contraction for *rock*: *r*, placed high and shaded, is followed by the vowel-stroke, showing that the letter starts the word and is followed by the vowel-sound. Compare this outline with *far* (1).

We have seen that one of the qualifications which make a word subject to final contraction is the fact that its final consonant is smaller than its initial one. This will naturally give rise to the question, “But, if both consonants are of the same size, what then?”

According to the three different sizes of the Graphic characters, there may be three different cases:

(a) Both may be *small*, as in *rule*; in this case, the word need not be contracted at all, unless the full form is lengthy (as in *clerk*, which is contracted initially);

(b) Both may be *medium*; the *initial* consonant has the preference,—as shown by *deed*, for example,—unless the final consonant offers a very good opportunity for showing the vowel-sound (as in *word*);

(c) Both may be *large*; in which case the *final* consonant has the preference, unless the initial affords a better opportunity of showing the vowel-sound (as shown by *stream*).

(25) We-do-not always practise what-we preach.—As said before, for the purposes of contraction, all words starting with *pr* are considered as starting with a *large* letter. The

contraction for *preach* (note the preceding vowel-stroke) cannot be mistaken for *teach*, since *t* affords a good opportunity of showing the vowel-sound, by shading at the bottom. *Teach* is, therefore, subject to *initial* contraction.

(26) Poor goods at-a low price are-not cheap goods.—Here the vowel-stroke—and, therefore, the vowel-sound—follows *ch* placed high. Compare the contraction of *preach* with that of *cheap*, both showing at once whether they represent the initial or the final part of the word.

(27) I-regret that-I-cannot-go to-church next Sunday.—Note the group *that-I-cannot-go*. *Church* shows that some words can be contracted with equal facility initially or finally. In both cases, the consonant can conveniently indicate the medial vowel: in the first case, by blending *ch* and *ur*; in the second, by placing *rch* low. In such cases, preference is given to the initial contraction, which will turn the thoughts of the reader more readily in the proper direction than will the final contraction.

(28) Blind people have a wonderful sense (of) touch.—Note *ch* placed low and preceded by a short vowel-stroke, for *touch*.

(29) We trust-you-will-be prompt about-the payment of-this balance, as our rules for settlement are very strict; if-you-cannot send-us the whole sum, perhaps-you-can forward a part-of-the amount.—Notice the outline for *trust*, which represents the word in full, with the exception of the initial *tr*. Observe also the contraction for *prompt*, where only *pr* is omitted: when *o* has the “a” sound, *mt* will be shaded; but, if the sound is a true “o”, the *o* curve must be used, as shown in the parenthesis. In this sentence, *s*, followed by the vowel-stroke and placed low, could not be taken for *such*, which would not fit into the meaning. See how clearly the contraction for *part* indicates the whole word, and compare the outline with the phrase *were-not* in sentence (42). Notice also the contraction for *strict*, formed on the same principle.

Since final contractions must stand above the line (or below, to express a low sound), monosyllables with medial *ay* cannot well be contracted finally. This does not apply, however, to lengthened *k*, which, being always preceded by a long sound, shows at once that it stands for the end of the word, and can, therefore, be used in common phrases, as the contraction for *take* (30).

(31) If we-do-not hear from-you by-the 3d, we-shall-take-the liberty to-draw on-you-for-the total.

We can also use the final long *ay* stroke for *say*, in such well-known phrases as *I-(am)-glad (to) say* (32), *I-am-pleased (to)-say* (33), *we-take-the liberty-(to)-say* (34), etc.

Unless they are phrased, words which end with *n* preceded by the “ow” sound should not be contracted finally, as the *n* (which would be shaded and placed low) might conflict with the logogram for *now*. In phrases, however, no such precaution is necessary:

(35) The glorious deed of-the hero will-go-down in history as-a shining example (of) valor.—Note the phrase *go-down*, which is quite common. Observe also the convenient outline for *history* (spelled *histry*).

Words ending with *is* or *ese* are subjected to much the same restrictions as are those ending with *own*. They should generally be contracted initially or not at all,—unless they are so phrased as to be perfectly plain,—since they might clash with *this* or *these*. Note how *please* is contracted initially.

In the same way as *t* shaded at the bottom affords a good opportunity for indicating vowels in combination with initial contraction, so *t* shaded at the top will be an efficient aid in the final contraction of such words as *split*, *sit*, etc. Since *t* thus shaded represents the *end* of the word, it stands above the line. The following sentence shows how safe these contractions are:—

(36) The snake bit the child before I could hit it.—In this sentence, there are three *t*'s, all of which are shaded at the top, yet each will unmistakably be read for its proper word,—*viz.*: *bit*, *hit*, and *it*.

The same principle can be applied to other letters—as *p*—which admit of shading at the top:

(37) I-shall-get sea-sick as-soon (as) I-set a foot aboard-the ship.—*Aboard* has the true “o” sound, and *r* may, therefore, be omitted. *Ip* will hardly be taken for anything but *ship*.

The same facility for showing the vowel-sound is afforded by *t* and *f* in *ite* and *ife*. By contracting such words as *light*, *life*, etc., no great saving would be effected; hence these

words are best written in full; the contractions *ite* and *ife* are used only when the word starts with blended consonants:

(38) The old man said that-he would-like to-die, for he-is weary of-the bitter strife, and should-like to-find peace in-the-other world.—Compare the final contraction for *strife* with the initial contraction for *find*; the two are clearly distinguished from each other, the former being *f* in the *i* direction, the latter, *f* followed by the *i* stroke. As explained in the preceding paragraph, *ife* cannot be taken for *life*. See how the phrase *in-the-other* shows *ther* placed lower than *th* (for *the*), thus indicating the short “u” sound of *other*.

(39) The impression produced by-his speech was very slight.—*Ite* cannot here mean *light*, because that word would be written in full; *slight* is the only other word which could make sense in this connection.

The most frequent word which comes under this rule is *quite*:

(40) Although-my opponent says that-this-is-not-so, I-am-quite-sure that-this-is-quite-so, and I-think I-can easily prove that-he-is-not quite-right in-this-matter.—Take especial notice of all the frequent phrases with *quite*; they are all written very conveniently and rapidly. Observe also the contraction for *prove*.

(41) He-is too quiet a man to-care much for sports.

(42) It took a good-deal (of) effort to-accomplish our end: but our endeavors were-not futile.—Note the common phrase *good-deal*, showing the contraction of *good* joined to that of *deal*, in which the “ee” sound is shown by the high position of *l*.

As shown by *a good deal*, our language contains some frequent combinations of words; these combinations are in a measure compound words, although they may not be written together nor be connected by hyphens. Of this class, another is the phrase *a great deal*, formed in the same manner as *a good deal*:

(43) A good-deal can be gained by answering-this letter at-once and explaining-the-case in-an agreeable manner.—Compare *good-deal* and *agreeable* (where the *l* is shaded).

A similar group is *a great many*. As the initial *m* makes the outline rather lengthy, and as the small consonant *n* is very convenient to trace, *m* is dropped in such groups as *a great-many* (44), *too-many* (45), *to-many* (46)—*to any* would be medium *t* (for *to*) and the *any* stroke phrased; *how-many* is consequently written by joining *how* and *ny*. This preference for the small letter is shown also in phrases such as *how-long* (48), where the larger consonant is dropped:

(48) How-long-have-you-been in-the-employ of-this concern?—Note the brief outline for *how-long-have-you-been*.

(48a) I-have-been-their employee for-many years; about 12, or-something-like-that.—Note the word *employee*, where the final *ee* stroke could not very well be used; it is therefore replaced by the alphabetical character for *i*, in accordance with the rule that the alphabetical vowel-signs must be employed when symbolical vowel-representation is inconvenient. Observe that *years*, though below the line, stands high in relation to *for-many*. Note also the frequent phrase *or-something-like-that*, where both *like* and *that* are contracted.

(49) If-that-is-(the)-case, I-think-you-will-have to-get-used to-the change.—Note the common phrases *if-that-is-the-case*, *I-think-you-will-have*, and *to-get-used* (in the latter, *get*—being phrased—is contracted).

(50) Was-there any clause in-his will, which disposed of-his real estate to-his cousin, so-far-(as)-you-know?” asked-the judge.—The sign for *will*, which has heretofore been treated entirely as a logogram, is seen to be the regular contraction of the word; you will notice that this is the case with the majority of the logograms. The rules on contractions explain why the logogram for *had* stands above the line and is shaded, why such logograms as *could*, *would*, and *should* stand below the line, etc. *Real estate* is also a “compound-word” phrase; the two words may be written conveniently in one outline. Note also the final contraction in the word *judge*, where *j* is placed low, the preceding vowel-stroke indicating the short “u” preceding the consonant. Observe the group *so-far-as-you-know*.

(51) Can-you-tell-us what-was-done with-reference to-the dissolution (of the) firm?—Note the convenient phrase *what-was-done*. In the familiar group *with-reference*, the unaccented syllables (*crence*) are dropped.

(51a) I-cannot state the matter to-advantage, as-I-was absent-from-this-city about-that-time.—In *to-advantage*, we proceed as in *with-reference*, and drop the unaccented part *tage*. The outline could not be mistaken for *advance*, as the *ence* stroke would there be used

instead of *n*. We have seen before that the prefix may sometimes stand for the whole word: In *I-was ab from the city*, *ab* can mean nothing but *absent*.

The prefix *ab* can be used in a similar manner, in such stereotyped phrases as *absolutely positive*, *absolutely sure*, etc.

(52) *I-venture-(to)-say* that it-is absolutely-necessary to preserve unity among-us, and-that-the victory-of-our cause can only be achieved in-this-manner; that-that will-be-the case, and-that-that can-be accomplished, is absolutely certain.—In this sentence, *ab* cannot read anything but *absolutely*. In *venture*, in the phrase *I-venture-(to)-say*, *shr* is dropped (in analogy to *advantage*), as it is slighted by the voice. The same reasoning applies to *accomplish*; *acompt* can hardly read anything else. Observe the substitution of “oo” for “yu,” in *unity*. Further note the groups *and-that-the* (where the outline for *that-the* stands in the *and* position), *that-that*, and *and-that-that* (where the phrase *that-that* stands in the *and* position).

A safe and convenient method of writing phrases consisting of two words which form, to a certain degree, a compound word, is, to write the first syllable of the first word, and the last syllable of the last: thus, for *return mail*, we write *retmail* in one outline; since the second word has only one syllable, the whole syllable must be written. It is hardly necessary to say that this shortening device can be applied to very familiar phrases only. One of these phrases—which is of very frequent occurrence in commercial correspondence—is, *at your early convenience* (54), where *at* and *your* may be omitted, since they form an integral part of the phrase. Note particularly how this phrase is distinguished from *at your earliest-convenience* (53*a*); the former outline reads literally *ear-ienec*, the latter, *earliest-ience*.

(53) If-you-cannot give us-an answer by return-mail, please do-so at-your-earliest-convenience.

A compound word of very frequent occurrence is *furthermore* (55). We have seen in a preceding lesson—in the case of *some body else*, for instance—that a word may by position indicate the vowel-sound of an omitted word; this rule applies to the case of *furthermore*, where the low accented vowel of the (omitted) first syllable is indicated by the low position of the last syllable *more*.

(56) We-sent a letter to-the freight claim agent about-the missing goods; furthermore, we-sent tracers in-all-directions.—Note the phrase *in-all-directions*.

(57) The doctor thinks that-he-can cure-the child, if-you-will-take-care that-he-gets the right-kind (of) food.—Note the contraction for *cure*, and that for *food*. Since *take* is contracted to a lengthened *k*, and since double consonants are not written, lengthened *k* joined with *r* will form the outline for *take-care*. This cannot be confused with *taker*, in which outline *k* and *r* would be blended. Observe also the frequent group *right-kind (of)*.

(58) At-what rate (of) speed can-you-take-down dictation?—The common phrase, *at what rate*, will readily direct the thoughts of the reader so that the outline *ecd* is easily read *speed*. Note the group *can-you-take-down*; *can* is crossed with the contracted outline for *take*, which latter is phrased with the contracted outline for *down*. Such phrasing of contractions can be done only with familiar phrases.

(58*a*) I-cannot-say; I-never tried to write fast.

(59) How-long did-the strike last?—Note the contraction for *strike*.

(59*a*) It-was-soon settled by-the-committee.—See how the “oo” sound is shown by slanting lengthened *n* downward in *it-was-soon*. Also observe how the initial part of *com*, in *by-the-committee*, is formed by the initial part of the phrase.

(60) It-seems-(to)-me that-this blind beggar is-a fraud.—Note the group *it-seems-(to)-me*. Likewise, the contraction for *fraud*.

(61) I found this freak (of) nature in-the cave, and I pride-myself very-much on-the scientific value-of-the discovery-of-this weird creature.—This sentence offers some very pertinent illustrations. *Eek nature* is very plain. If *myself* can be added to *pride* when the latter is written in full, it can also be added to the contraction, which is the whole word, with the exception of initial *pr*. Note the convenient outline for scientific, obtained by omitting *tif*. As *rd*, in low position, stands for *word*, in high position, it will stand for *weird*.

(62) Did-you-see the Prince (of) Wales in London?—Note the contraction for *prince*.

(63) An ounce (of) prevention is worth a pound of cure.

(64) The detective admitted that-the-case is shrouded in deep mystery.—Observe how *t* is omitted in *detective*. The construction of the sentence implies the past participle so

Lesson 14.

¹ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns and notes, with numbers 1 through 65 written above the staff to indicate measure numbers. The notes are mostly eighth and sixteenth notes, often beamed together. There are some rests and longer note values interspersed throughout the piece.

clearly that, instead of *shrouded*, it is sufficient to write *shroud*, which is subject to final contraction. See how *d*, placed low and shaded, is preceded by the vowel-stroke, showing that the contraction is the end of a word. Note also the convenient outline for *mystery*, spelled *mystry*, where medium *str* is employed to advantage.

(65) Those-who toil shall reap the harvest, but-the lazy ones must starve.—Note how clear the final contraction *oil* is for *toil*; observe how *us*, for *ones*, is written under the final *y* stroke of *lazy*; note further the final contraction *are* (*r* shaded), for *starve*.

In writing words which may be contracted, the student should carefully consider the rules in this respect. In this manner, the habit of contracting instinctively, yet correctly, will soon be acquired. When a word is equally adapted to initial and final contraction, preference is given to the former. Having once decided upon a contraction for a given word, the same contraction should always be used for the same word.

In the following

WRITING EXERCISES,

the asterisks (*) indicate that the words by which they stand are to be contracted: an asterisk at the beginning indicates an *initial* contraction; at the end, a *final* contraction:—

(A) Chicago, Ill., September 15, 1898.
MESSRS. SIBLEY, WARD & Co.,
St. Louis, Mo.

Gentlemen:—

The assortment¹ of domestic fancy² goods *pick(ed) out³ by our Mr. Hellinger has been received. We-are very proud of the spick* and span appearance of the lot, and believe that-they-will-make quite* a hit*. However, we *find-the price* a little* high, a feature*⁴ which-will interfere to-a large extent with-the sale. If-you-could make-us some concessions, we-could offer them at such figures as would stir* up the *trade. This would also spoil* the chances of-our rivals to-get ahead of us, and would put* us both in the front*⁶ rank as-the leading dealers in-this-*kind (of) *goods. As-the field* is comparatively new, and very profitable, we feel* that-it-is worth*-while* to-*give this style* of *goods our special attention; and if we join* forces, considerable advantage must accrue therefrom⁶ for both-(of)-us. We therefore *hope-you-will-take this-matter up without delay.

Yours very truly,

THE BIDDLE DRY GOODS CO.

(B) Columbia, S. C., November 19, 1898.
THE HAINES OPTICAL⁷ Co.,
Philadelphia, Pa.

Gentlemen:—

On-what terms* could-you⁸-furnish-me with 5 3½-inch prisms, such as-I-saw exhibited on-the 3d floor* of your store*, at my *last visit to-your-city?⁹

As-to-the patterns of frames which your salesman show(ed) me, I must admit that at any other-time the prices* would tempt* me to buy; but just-at-present, business is rather dull* with us, and I-do-not wish to-make *matters worse* by increasing my stock*,¹⁰ which-is (a) *good-deal* heavier than-I-should-like to-see.

I *trust*-you-will-give this communication *prompt* attention, and *let-me-know at-once about the prisms*.¹¹

Yours very truly,

FRED. M. JOHNSON.

(C) Yonkers, N. Y., December 2, 1898.
MRS. SARAH BRIMLEY,
City.

My-dear-Madam:—

Knowing that-you-are quite* fond* of-the little unfortunate orphans,¹² and-that you-have-their welfare at-*heart, I-take-the liberty of directing your attention to-the Christmas Fund*, which-we-are try(ing) to swell to larger proportions. If we-can raise about \$200¹³ *more, we-can *give the little-ones quite* a feast*. With-that-end in-view, a fair will-be-*held at-the asylum, and-the older pupils will perform a one act farce* before-the *friends of-the institution.

I-think I-*need not plead* at-length with-you in behalf of our wards, as-I-know that-your purse* is-always at-the disposal (of) Charity, and as-there-is-no field* in-which assistance can-be *more welcome just-now.

If-you *wish to-donate any articles for-the fair, *please fix* a time when our wagon can call for-them ; if-you *wish to-send-a *check, *please make it out to-the-order of John Stewart. The older boys are going to print* the program for-the affair ; if-you-can turn* any advertisements our way, they-will-be very-much appreciated.

Thank(ing)-you-in-advance¹⁴ for whatever favors you-may-be-able to-show-us, I-remain
Yours sincerely,

(MRS.) T. BROOKS.

(D)

Utica, N. Y., July 18, 1898.

MESSRS. CARRINGTON & HUTCHINSON,
Rochester, N. Y.

Gentlemen :—

Mr. F. R. Hearst, the witness for-the prosecution, *called at our office to-day, and made the following statement :—

My occupation is farming.¹⁵ On-the evening of-the 15th of *last month, I-was sit(ing)* on the *back porch* of-my *house, and was* smok(ing) a *pipe. Suddenly I-heard a suspicious *sound com(ing) from-the *barn which adjoins the stable. Then I-heard-the *noise of a horse's *hoofs. I shout(ed)* "Who's there?" but received no answer. Then I-*went to-the *barn, and found* that somebody had broken¹⁶ into-the stable and stolen* my *black mare from-the stall*.¹⁷ I-call(ed) my neighbor at-once, and we set-out¹⁸ to-*catch the *thief ; but, as-he-had a *good start*, and as-the mare is-a very *fast *horse¹⁹, we-had-no *chance to-overtake him.

The above was duly²⁰ *sworn to before-us, and we-*hope that it-will-enable-you to-go ahead with-this-case.

Yours respectfully,

FRANCIS J. HENDERSON & SON.

(E)

Fresno, Cal., October 4, 1898.

MR. EARL²¹ STEWART,
Oakland, Cal.

My-dear young* *Friend :—

I-take*-pleasure in inform(ing)-you that-at²² the recent competition of essays the palm*²³ (of) victory was awarded to-you. Your work was found* so excellent that, as-a *mark²⁴ (of) distinction, it-will-be printed* and preserv(ed) in-the library of-our institution.

I *trust that-these lines will-be an encouragement to-you, and will spur*-you on in-your efforts always to-do your best. However, I-hope-they-will-not fill-you with pride* or conceit, which-have spoil(ed)* many a *smart young*-*man. You-will no-*doubt be inclined to talk* much of-your success ; but-I-should advise-you to endeavor to *curb this tendency to self-glorification. True²⁵ pride* is-the delight we-take in doing our *work honestly and efficiently,²⁶ and in enter(ing) into-the task we-have set-ourselves with *heart and soul, without wast(ing) our energy in mere* words*.

I-have-no-*doubt that-you-will-be a credit to-your community and to-your family, just-(as)-you-will-always-be a credit to-the institution where-you-(have)-been *trained. I-wish-you²⁷ success in-all you-may under(take). May your career be as promising (as) your work was at college.

Yours very sincerely,

JOHN WATSON CLIFFORD.

(F)

Baltimore, Md., April 19, 1898.

MESSRS. HAGGARD & SONS,
Wilmington, Del.

Gentlemen :—

We learn from newspapers and *trade reports that-the peach* crop in your State has suffered considerably, owing to-the recent unexpected frosts* ; and-the papers say that-this-was-the worst* spell in fifteen years*. Will-you please *give-us a statement of-the damage that-was-done in-your section ?

We-should also be-pleased to-have-your opinion as-to-what effect this weather will-have upon-the future delivery of contracts.

Can-you-sell-us a-few hundred baskets of choice* fruit*, to be shipped*²³ early in August? We-would-be willing to pay 60 cents for-them, delivered at our store*.

Yours very truly,

L. PINKERT & BRO.

ANNOTATIONS.—¹ In *assortment*, the *r* following *o* may be omitted. ² In *fancy*, the substitution of *e* for *a* will enable us to write the convenient outline *fency*. ³ The *out* dot should be placed right under *k* (which stands in high position). ⁴ If *preach* is contracted by *ch* preceded by the vowel-stroke, *preacher*, *feature*, etc., will be contracted in the same manner, except that, instead of writing simply *ch*, we blend it with *r*. ⁵ *Front* sounds like *frunt*. ⁶ In order to join *there* and *from*, the latter should be written downward. ⁷ Since *k* may be omitted from the final syllable, *cal*, *optl* will form a very convenient outline. ⁸ Cross *k* (placed low) with *f*. ⁹ Blend *r* and *s*. ¹⁰ *O* has the *a* sound in *stock*. ¹¹ *Prisms*, being a technical word, should not be contracted when it occurs only once; when such words are repeated, however, they may well be shortened. ¹² *R* may be omitted. ¹³ *About* \$200 may be written on the same principle as *about it*, viz.: by bringing the *a* stroke of *about* above the figure 2, and omitting the *out* dot. ¹⁴ Cross *nk* (of *thank*) with the initial stroke of *in*, and join the final stroke of the latter to *advance*. ¹⁵ *Farming* could be contracted, if it did not occur at the beginning of a paragraph, the drift of which is unknown to the reader. ¹⁶ Very little would be gained in outline, if *broke* should be contracted. ¹⁷ In *stole* and *stall*, however, the saving is considerable. ¹⁸ The *out* dot need not be written under the line, but under the end of *t*. ¹⁹ The drift of the paragraph is now so well developed, that *fa ho* will not be taken for anything but *fast horse*. ²⁰ See Lesson 12. (156). ²¹ It will be seen from Lesson 8, that the syllable *ur* can be written in two ways: by the *ur* sign, or by *r*, preceded by the initial vowel-stroke placed low. This lesson has shown how conveniently the *ur* sign can be used in final contraction; for initial purposes, the second method is preferable. ²² Bring out well the *a* stroke (for *at*) in *that-at-the*. ²³ *M*, by means of its initial and final strokes, offers an excellent opportunity for showing (by adding the vowel-stroke) whether the vowel-sound precedes or follows the consonant. In *palm*, the initial stroke should be plainly shown (though it should not be made too long); the high position above the line indicates the *end* of the word, and the shading indicates the “a” sound (so that no “i” sound can be implied here). ²⁴ Compare *mark*, which is an initial contraction, with *palm*, a final contraction. *Mark* is represented also by *m* above the line and shaded for the “a” sound (as in *mar*), but the vowel-stroke at the *end* of *m* indicates that the vowel-sound follows the consonant; this vowel-stroke should be shown plainly. ²⁵ *True* is a logogram; if it were not, *true* and *pride* could not be contracted simultaneously. ²⁶ In *efficiently*, double *f* can be used advantageously to regain the writing line. *Ent*, being unaccented, may be dropped. ²⁷ *Wish* is contracted by *w* in high position; to this the *u* sign may be added, on the same principle as in *would-you*. ²⁸ Place *pt*, blended, above the line.

Lesson No. 15.

THIS lesson (which contains practically nothing new) will furnish reading material illustrative of the methods of contraction and of the other shortening devices presented in the preceding lessons.

THE FROG FARM.

(1) A new industry has been created through feminine ingenuity and enterprise. (2) Miss Fitch was forced by ill-health to-give-up her position. (3) While busy with plans as-to-her future occupation, she-happened to-go into-a market, where she-saw frog legs offered-for-sale at-a rather high price. (4) A fortunate idea occurred to-her then : (5) If-this article brings such good prices, why not raise frogs? (6) She-found, upon investigation, that-a nearby district was full-of marshes and small ponds, which-were filled with frogs during spring and summer. (7) The land was-not thought worth very-much, and-the owner was consider(ably) surprised at-her offer (of) \$1.25 an acre. (8) He-was only too-glad to-get rid (of) 25 acres of swamp, which-were soon measured off and transferred to-Miss Fitch, who at-once set to-work to-fence-in her new-possession with barbed wire. (9) When-the farmers learned of-her intentions, they shook their heads, and cracked jokes about-their new-neighbor ; some even ventured-to-say that-they doubt(ed) as-to-whether-or-not the "School Ma'am" was of sound mind, while-others looked at-her with-a kind but pitying glance (of) sympathy. (10) However, she-did-not pay much attention to-the-comments (of the) village folks, and went about-her business.

(11) As it-was too-late in-the season when-she-was-done with-the work of fencing-in her property, she-spent the winter in reading all-the books she-could-get that treated of frogs ; and when-she-was-not reading, she-spent-her time in-a barn, practising with-a target rifle. (12) She-was-so persevering that-she-could soon hit anything she aimed at.

(13) When spring came, and-the frog season opened, she-went out on-her grounds and shot frogs, which-she shipped to-the city. (14) She-could-not supply all-the-orders she-had, and when-the season was-over, she found that-she-had clear(ed) from her "farm" something-like \$1500 for-the first year's "crop." (15) Now it-was-her turn to-laugh. (16) The next year there-was-no-need for-her to-do any shooting. (17) Those-who-had made-fun of-her shot frogs and sold them to-her, while-she shipped them to-the-market at-a nice profit. (18) At-the-present-time her income is about \$5000 (a) year ; she employs several clerk(s), and has quite a large business.

ANNOTATIONS.—(3) Note the final contraction for *frog*. Observe also how *at-a* is phrased : if this stroke is made with a slight slant upward, while the ordinary dash is made with a slight slant downward, the two strokes will never clash. Note the group *offered-for-sale*, where the unaccented part of *offered* is dropped, and the remainder of the word is blended with *for-sale*.

(4) Substitution of *e* for the *u* results in a very convenient outline for *fortunate*, written *forchenat*.

(6) See how well *ncar* and *by* can be phrased, and how nicely the blending principle can be applied to the group *distr* (of *district*). Note *r* omitted in *marshes*, and observe the final contraction for *pond*, where *o* has the "a" sound. In "during ing and summer" the missing *spr* will at once be supplied by the mind to the outline *ing*.

(7) Note the added *y* stroke in *considerably*, where the first ending is omitted, as usual.

(8) The phrase *too-glad*, where *glad* is contracted, shows the wisdom of retaining the full size of the medium *t*, when the latter is used for *too*. Thus we know at once that the contraction phrased with it must be an adjective. If *t* in this case were shortened as in the following outline (*to-get*), we would know at once that *gla* would stand for a verb or a pronoun. Note the group *set-to-work*, where *set* and *work* are contracted initially. The mentioning of the "fencing in" process at once suggests the *barbed wire*, so that both these

words may be contracted in this case. It will be observed that *barbed* is considered a monosyllable, the ending *ed* being omitted in shorthand.

(9) The word *erack*(ed) readily suggests *jokes*. Observe *about their*, in which is applied the principle already used in *about it*. Observe the group *while-others*, where *th* of *others* is placed lower than the preceding *l*, thus clearly showing the short "u" sound.

(11) *L* can be blended nicely with *t* in the phrase *too-late*. In this sentence you might be tempted to phrase *in* and *her*, which would not be correct, as they do not belong together in sense; *in* is rather a part of the word *fenec*. Note the convenient outline obtained by omitting *t* from *property* (which actually reads *propry*). The ending is dropped from *reading*, admitting of initial contraction.

(12) Observe the phrase *that-she-could*. The word *soon* might also be phrased here; but this would endanger the legibility of the outline.

(13) The final contraction may safely be employed for *spring*, since the outline will scarcely be read for *thing* in this connection. Note also the final contraction *pt* for *shipped* (*shipt*). *O* has the "a" sound in *shot*, which is, therefore, well represented by *t* shaded and above the line, showing that it is the end of the word,—that is, it is the (shaded) consonant following the "a" sound of the contracted word.

(14) Observe *f* placed high and shaded, showing well the "a" sound in *farm*; this initial contraction is more convenient than the final *rm* (*r* shaded) above the line.

(16) Note the frequent group *there-was-no*. The ending is dropped from *shooting*, and the word is contracted finally.

(17) Note the phrase *made-fun*.

(18) Observe the initial contraction for *clerks*, which actually reads *clu*, since *er* has the short *ur* sound in this word. As the preceding word *several* implies the plural, the latter need not be indicated further.

There are a few words which are composed of two syllables, but which are pronounced almost like monosyllables, particularly in rapid speaking. There is very little difference between the sound of *flour* and *flower*, for example. These words may, therefore, be contracted like monosyllables; and as the final consonant—besides being smaller than the initial—affords a good opportunity to show the vowel-sound, such words are subject to final contraction. For this reason *r* shaded and below the line (reading *owr*) may stand as the contraction for *tower*, *bower*, *shower*, *power*, etc. How safe and suggestive these contractions are is shown by the examples.

(19) She wore a flower in her hair.—Here the contraction could hardly be anything but *flower*. Note also the initial *i* stroke for *in*, admitting of the phrase *in-her*.

(20) Our City Hall tower is the tallest in the world.—This sentence shows again how unmistakable these contractions are. The first one will hardly be taken for anything but *owr*, nor the second for anything but *tower*.

(21) The skies are clouded; I-am afraid we-shall-have a shower.—*Kl* placed low (*l* shaded) could not stand for *cloudy*, and must, therefore, read *elouded*.

In exclamations, such as *ah* (22), *oh* (23), etc., it is wise to add *h* to the vowel, so that the *a* dot may not be read for *ab*, or the *o* for *of*. No *h* is necessary in such unmistakable exclamations as *pshaw* (24).

COLLOQUIALS

are formed in a logical manner, utilizing the various logograms and phrasing the words, thus obtaining very convenient outlines. The examples are self-explanatory.

Didn't-you-know (25): *didn't-you* (26): *couldn't-he* (27): *wasn't-he* (28): *shouldn't-he* (29): *couldn't-he-(have)-been* (30),—if we wish to write *couldn't-have-been*, *h* would be omitted: *couldn't-she-(have)-been* (31): *aren't-they* (32): *won't-they* (33): *won't-you* (34): *isn't-she* (35): *wasn't-she-there* (36): *they-shan't* (37): *it-isn't* (38): *it-can't* (39): *it-shouldn't-be* (40): *it-can't-be* (41): *it-wasn't-(to)-be* (42): *it-wasn't-so* (43): *this-wasn't-the-case* (44): *weren't-they* (45): *weren't-you* (46): *don't-you* (47): *don't-they* (48): *doesn't-she* (49): *docsn't-he* (50),—compare the latter with *don't-they* (48), where the *o* must be clearly shown. In *doesn't*, however, *n* is simply added to *d*, which stands for *do* as well as for *does*.

The following

READING EXERCISE

will embody additional examples of colloquial forms.

Lesson 15

o p p p.

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

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

(51) DOCTOR JOHN F. FLEMING, Superintendent County Hospital,
(52) Youngstown, O.

(53) Dear Sir:—

I-(am)-sorry that-I-am-compelled to-notify-you that-the trustees aren't satisfied with-the-present state (of) things in-the woman's branch of-the asylum. (54) If-the matron was too-sick to-look after-the inmates, why-didn't-she let-us-know. If-she-wasn't sick, why-wasn't-she at-her post? (55) Won't-you tell-her that if-she-thinks she needn't-be-there at night she-ought (to) bear-in-mind that-she-may-be punished severe(ly)? (56) Won't-you be-good-enough to-see that in future I-shau't-have occasion to-send-you such a communication as-this?

Yours very-truly,

DONALD G. ROBERTS.

ANNOTATIONS.—(51) In this connection *super* will readily be taken for *superintendent*. Observe the convenient outline for *hospital* (where *o* has the "a" sound), obtained through the omission of the syllable *it*.

(52) Observe how clearly the identity of the *s* is preserved in *Youngstown*; if the circle were brought close to the *ng* stroke, it would be a *th*. The outline shows the following *t* connected with the *s* loop thrown backward, as is done when it is blended finally with signs ending with a right-hand curve. Note shaded *n* placed low—that is, traced in a downward direction—in relation to *t*.

(53) *Am* is an integral part of the phrase *I-am-sorry*, and may, therefore, be omitted.

(54) Note the phrases *why-didn't-she* and *why-wasn't-she*. It may, perhaps, be thought that these combinations of letters are not very clear; this is not the case, however; for example, looking at the last phrase, we find that the outline reads literally *why-wantsh*; this has no meaning, while *why-wasn't-she* fits very nicely into the sense of the sentence.

(55) Note the phrase *tell-her*, actually reading *teller*, as it sounds in colloquial speech. Note also the phrase *needn't-be-there*, where *need* is contracted initially. *Bear*, in the phrase *bear-in-mind*, is also contracted initially. In *severely ly* is superfluous, since it must be implied,—the unaccented first *e* may be omitted, and *s* and *v* may be blended.

(56) Note the phrase *as-this*. In the signature, notice the shorthand *g* (*j* would be wrong in this case); *b* and *r* are blended in *Roberts*; observe also the shading, since *o* has the "a" sound in this word.

(57) When I-asked-the witness whether he-hadn't-seen-the man before, he-said that-he wouldn't-be sure about it. (58) I-then asked him why he-couldn't-be positive about it; to-which-he replied that if he-hadn't-known that-the-place was considered safe, he would (have) kept a sharp outlook. (59) Under-the circumstances, I-don't-think he-is to blame-for-the theft and shouldn't-be-held liable for it.

ANNOTATIONS.—(58) Note *k* placed low in the phrase *he-couldn't-be*.

(59) Since *held* is phrased, it may safely be contracted initially; *to be he liable* is very safe and suggestive.

WRITING EXERCISES.

GROWING BEYOND.

(By *Oliver Wendell Holmes*.)

I *find-the great thing in-this world is-not so-much where-we *stand as in-what-direction we-are *mov(ing). To *reach the port¹ of heaven, we-must² sail sometimes with-the *wind³ and sometimes against it,—but we-must sail, and not *drift nor lie at anchor. There-is-one very *sad thing in old friendships, to every *mind that-is really mov(ing) onward. It-is-this: that-one cannot *help⁴ using his early friends as-the seaman uses the log to-*mark⁵ his progress. Every now and then we throw an old schoolmate over-the stern with-a string of thought ti(ed) to-him, and look—I-am afraid with-a kind (of) luxurious and sanctimonious compassion—to-see-the rate at which-the string⁶ *reels⁷ off, while he lies there bobbing up and down, poor fellow: and we-are dashing along with-the white foam and bright* sparkle at our bows; the ruffles of prosperity and progress, with-a sprig (of) diamond stuck⁸ in it: but this is only the sentimental *side (of the) *matter; for grow we-must, if we outgrow all-that we love.

ANNOTATIONS.—¹ *R* may be omitted from *port*. ² *S* (standing for *must*) should not be phrased with the following *s* of sail; for, in that case, one *s* would have to be suppressed,

and the identity of the logogram would be lost. If the following word were commenced with any other letter,—as in *we-must-know*, for example,—*must* could be phrased with the following word. ³ *Wind* may well be contracted initially, as this idea is readily suggested by the word *sail*. ⁴ Initial contraction for *help* is perfectly safe here, as the phrase is a very familiar one. *H* could not be mistaken for *have*, as the latter would require a past participle (*used*) after it, while in this case we have a present participle (*using*). ⁵ *Mark* is contracted as usual, and the shortened medium *t* is added to its initial stroke. The final vowel-stroke should be well shown, thus indicating that the vowel-sound follows *m*. ⁶ *String* should be shortened the second time it occurs. Usually a word may be shortened considerably after it has occurred once. ⁷ This contraction is also very safe: the outline could not be taken for *reach*, as the latter is not connected with *off*. The relation between *string*, *vel*, and *off* is very obvious. ⁸ A word like *stuck* cannot be contracted finally, as *k* below the line might clash with *could*.

STORY OF AN EYE-WITNESS OF A RAILROAD WRECK.

I-was *riding in-the front car* behind-the tender of-the east *bound *train. My *seat was-the third one from-the front* (of the) right-hand-*side.⁹ We-hadn't *passed the bridge for more-than a second when-I-heard-the whistle blow. I looked through the window and saw we-were *side-*tracked. Just then the brakes were put* on, and I-*felt sure* something was-going to-happen. A-few-seconds after I-saw our fireman flying through the air, with his arms *stretched out. I-said aloud, "Poor fellow, he-has fallen from-the *cab.¹⁰ The words* were just out (of) my *mouth when-I-*felt a jarring and saw-the end-of-the tender approach-me like (a) *black monster. The-end-of our car* was gone, and in-its-place was a tender. Its edge was within-a-few feet* of-me. By-this-time I-was on-the *ground, wedged-in by splinters and *broken *seats. My first* *thought was to *break a window and escape. I-*broke-the window, but could-not-get*-out.¹¹ I-was pin(ned) in. Then, how I-do-not-know, I-*felt I-was able to-*move my hands and feet*. I stood*-up and *crawled¹² to-the rear end-of-the car*, but there-was-no outlet there, so I-came-back.¹³ Now the carriage was filling with *steam, and I-felt sure we-should-be *scalded to death. I-had *moved only a-few feet* when-I-*felt the *steam all rushing one way. I followed it, and found*—thank-God—some-others had-*made an outlet. Thus they saved the lives of-all-those imprisoned in-the front* car*.

ANNOTATIONS.—⁹ *H* (shaded, for hand) can be joined to *t* of right; and the connective stroke between *h* and the *i* stroke of *side* will form the *s*. ¹⁰ Compare the contractions for *car* and *cab*. ¹¹ The *out* dot should be placed under *g*, which latter may be joined to *t*. ¹² *Craw* in this connection will at once be taken for *crawled*. ¹³ Blend *m* of *came* and *b* of *back*.

REVIEW QUESTIONS.

1. How are derivatives from logograms written?
2. When may the following letters or syllables be omitted: *t*, *tr*, *y*, *it*, *ti*, *if*, *ence*, *r*?
3. What rule on omissions shortens the ending of words?
4. What is "phrasing"?
5. When should words be phrased? When should they not be phrased?
6. What rule in regard to position is applied in phrasing?
7. When is "substitution of related sounds" applied? Give examples.
8. When may such vowels as *i*, *o*, or *e* be omitted?
9. By what should the writer be guided in shortening long words?
10. What is a contraction? What is final contraction? What is initial contraction?
11. Into what classes are words divided for the purposes of contraction?
12. When should initial contraction be used? When final contraction?
13. What precaution should be taken in contracting monosyllables with the medial sound "ay" or "e"?
14. What precaution should be taken in contracting words with the final sound, as in *town*, *stuck*, or *peace*?
15. In what relation do logograms stand to contractions?

Lesson No. 16.

THE rules for initial and final contraction having been so mastered that their application becomes more a matter of habit than of conscious effort, we can go a step farther and consider longer words, which are based upon the monosyllables already explained.

We have seen in the preceding lessons that the logograms—the majority of them, at least—are simple contractions of the full outlines for the words, being written in strict accordance with the rules of the Reporting Style. We have also seen that to these logograms other syllables can be added, in the same manner in which they are added to the full outlines. From this follows the self-evident rule that prefixes, suffixes, and terminations may be added to all contractions, thus forming

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in the usual manner.

For example, *ly* added to the contraction *kind* will make it *kindly* (1); prefixing *un* to *kind* will make it *unkind* (2); adding *ness*, *kindness* (3). *R* added to the contraction *read* will make it *reader* (4), which compare with *rear* (5). You will notice that, to a large extent, these contractions are distinguished by their forms from the outlines of full words. Adding a shaded *l* (for the syllable *able*) to the contraction *read* will make it *readable* (6), which compare with *real* (write *real*). Adding *r* to the contraction *keep* will make it *keeper* (7); adding *r* to the contraction *ship* makes it *shipper* (8)—actually written *ipper*. Adding *r* to the contraction *build* (9) will make it *builder* (10); note the difference between the noun *building* (11) and the verb *building* (12), and compare the latter with the outline for *being* (13), which is precisely the same, except that it stands on the line.

If *g*, shaded and above the line, stands for *guard* (14), *r* blended with it initially will make it *regard* (15), and *ian* added finally will make it *guardian* (16), where only *rd* is omitted. Note also the contraction of *like* in *likely* (17) and *likelihood* (18), and of *hand* in *handy* (19)—note the final *y* stroke added, *handiness* (20), *handier* (21), *handsome* (22)—*o* has the short “u” sound in this word, *unhandy* (23). Compare with these outlines *heart* or *hardy* (24), and *heartiness* (25), and compare the latter with *hardness* (26). *R* added to the contraction for *rich* will make it *richer* (26), which compare with *reader* (4), where the longer vowel-sound is shown by the longer vowel-stroke. *R* replaced in this contraction by *s* will make it *riches* (28).

The addition of suffixes to final contractions is shown by *weaker* (29), *weakness* (30), *weekly* (31), *dealer* (32), *dealing* (33),* *touchy* (34), *touching* (35), *tricky* (36)—compare this with the contraction *keep*, *trickster* (37), *prompter* (38), *promptness* (39), and *prompting* (40).

The formation of outlines in this manner is not restricted to derivatives alone. Such strict observance is not only unnecessary, but is impracticable, inasmuch as it would require great familiarity with the etymology of our language. For shorthand purposes, therefore, we lay aside the etymological distinction of *roots* and *affixes*, and make instead that of the *basic syllable* and its *affixes*; the basic syllable need not be the etymological root at all. Looking at the word *require*, for example, we find that it consists of the prefix *re* and the *basic syllable* *quire*, the contraction of which is shown in (41); to this outline the prefix *r* is added (42). In this case, the rules which govern the addition of syllables to logograms hold good: for example, *re* can here be conveniently joined to the contraction. Note how *requirements* (43) is formed from the outline *require*, *m* (for *ment*) being blended with *r* and with *s*. *Inquire* (44) and *acquire* (45) are formed in the same manner; it is not convenient to *join* the prefix to the contraction in the latter, and *ire* must therefore stand above the line, close over the prefix *ac*, where *c* (= *k*) is omitted, as it would form a double consonant

* It should be thoroughly comprehended that this outline may also stand for *feeling*, *wheeling*, or any other similar word, the same principle applying to all the other contractions as well. Although an outline in this shortened form may have two or more meanings, the correct one is readily determined by the context.

with *qu*. How safe these contractions are is shown by the fact that they have no meaning by themselves. *Re-irement*, for example, can hardly be taken for anything else but *requirement*.

Words with the basic syllable *gress* afford further examples; *congress* (46), where final *s* is omitted, leaving a perfectly plain outline; see how *congressional* (47) is formed from this; compare *progress* (48) and *egress* (49), *transgress* (50), *transgression* (51), and *retrogression* (52); observe how the prefix *pro* (shortened) is clearly distinguished from the prefix *con* (reversed).

Note likewise the words formed from the basic syllable *spcet*; *aspect* (53): *respect* (54): *inspection* (55): *retrospective* (56): *respective* (57): *prospect* (58).

Let us look at the words with *tract*, which are contracted to *tr* (*r* shaded). Adding *con*, we obtain *contract* (59), *contractor* (60) being formed by adding *r* to the latter; replacing *r* by *n*, we obtain *contraction* (61); note the position of the *a* dot in *abstract* (62), and compare the *s* circle in the latter with the *d* loop in the following outlines; note also the distinction between *de* and *dis*, as shown by the length of the *d* loop in *detract* (63) and *distract* (64).

We have seen before that, unless a monosyllable with the medial "ay" sound starts with blended consonants, caution should be used in contracting it. This restriction is entirely removed, and contractions in general are more freely employed, when a word starts with a prefix, no matter whether its base is a monosyllable or is composed of two or more syllables; initial contraction is generally preferred, as in *offence* (65), for instance, which is derived from the basic syllable *fence*, in which both the initial and final consonants are large signs. Note the derivative *defender* (66), which cannot be confused with *defer*, as the *ur* sign, blended with *f*, would be employed in the latter. See also the contraction *defensible* (67).

Analogous are the derivatives of the syllable *pend*; *depend* (68): *dependence* (69): *dependent* (70): *independent* (71). As shown by the latter word, in the majority of cases where the prefix consists of two or more syllables, it may be used for the whole word, especially if the last letter of the prefix can be blended with the first letter of the basic syllable, when no further letters of the word need be written; thus, *indep* is absolutely safe for either *independent* or *independence*; the context will readily determine which is meant. As shown by the two outlines, either the regular *in* sign or the initial *i* stroke can be used in these words.

The syllable *fect* also illustrates the above rule: it cannot be contracted unless it is preceded by a prefix. Compare *affect* (72), *affection* (73), and *effect* (74); here the double consonant may be written, as the hand must make the stroke in order to regain the writing-line. When the second stroke is not made by the return of the hand to the writing-line,—that is, when the next syllable starts below the line, as in *effectual* (75),—double *f* need not be written. Note the common phrase *to-that-effect* (76). *Inject* (77) should show the prefix *in* clearly. From the prefix *per*, *r* may be omitted, as in *perfect* (78); note also *perfection* (79), obtained by adding *n* to the former outline; see also *imperfection* (80), *perfectly* (81) and *perfecting* (82).

Another illustration is furnished by the syllable *ject*; *abject* (83): *object* (84): *objection* (85): *objectionable* (86): *inject* (87): *project* (88): *projecting* (89): *projector* (90): *projectile* (91).

Note the examples of *tend*; *attend* (92)—which compare with *attempt* (93)—where final contraction is employed: *intend* or *intent* (94): *attentive* (95): *retention* (96): *content* (97).

Examples with the medial "o" sound are furnished by the syllable *form* (98); *reform* (99): *reformer* (100): *inform* (101): *conform* (102)—showing that *fo* may be traced downward as well as upward: *conformity* (103): *transform* (104)—here it is more convenient to separate the two syllables: *perform* (105): *performance* (106): *formation* (107): *misform* (108): *misinform* (109): *uniform* (110)—note how the little cross-stroke (for *mi*) stands close to the beginning of *fo*, showing that the former is to be pronounced first; in the phrase *form-you*, where *fo* is traced upward, the crossing would be effected near the centre-line,—that is, near the end of the outline,—since the cross-stroke is made last.

Illustrations with short "u" are furnished by the syllable *duct*; the latter is contracted by writing *d* in low position, showing the vowel-stroke following. Thus we derive *conduct* (111), where *con* is reversed, and its second half is shortened a little to admit of convenient joining with *d*: *conductor* (112): *product* (113): *productive* (114): *production* (115): *reduction* (116): *inductive* (117): *abduct* (118).

A case of medial "oo" is furnished by *prove*; *approve* (119); *approval* (120); *disapprove* (121)—note how the "a" is clearly brought out; compare the outline with *disprove* (122). Note also *improvement* (123), *misimprove* (124), *reprove* (125), *reproving* (126), and *irreprovable* (127).

As some of these examples show, when no ambiguity can arise, and when it is convenient, prefixes may also be joined to final contractions. In this respect the tendency of the beginner will be the same as in regard to the use of the vowel-stroke in contractions where it is not necessary: in the beginning he will be inclined to disconnect the prefix from the final contraction; but, as his practice increases, he will gradually and unconsciously connect the two outlines, when it is safe to do so. Take the case of *disprove*, for example: when prefix and contraction are joined, the outline reads *dis-oovc*. The same usage applies to *misprove* (= *mis-oovc*); if *mis* were carelessly written, the outline might read *move*; but even then there is no danger of confusion, since *move* is subject to initial contraction.

Note the group with the basic syllable *verse* or *vert*; *advert* (125)—notice the low position and the vowel-stroke preceding *d* (for the initial *a*); also, the stroke following *d* in low position, to indicate the short sound of *vert*.^{*} Compare *awert* (129) with *advert*. See how the *d* loop is extended in *divert* (130); further words of this group are *invert* (131), *obvert* (132), *revert* (133), *subvert* (134), *pervert* (135), and *convert* (136).

All the usual devices can be employed to show the vowel-sounds. We know that in words like *limit*, for example, *m* may be extended above the top-centre-line to show the "i" sound. This can also be done in the basic syllable *mit*, as in *permit* (137), *transmit* (138), *remit* (139), *commit* (140), *omit* (141), and *submit* (142).

As shown by these examples, in

WORDS WITH PREFIXES,

the prefix (or prefixes) is written as usual, while the rest of the word is contracted according to the rules which would govern it, if it occurred without the prefix, extending these rules to all monosyllables, whether or not they are contracted when they occur as independent words. In *arrive* (143), for example, the prefix can be joined to the contraction for *rive*; adding *l* to this contraction, we obtain *arrival* (144). Note *around* (145); here the vowel-stroke following *r* is not necessary, as there is no word that could read *a-our*, and if the outline were meant for *our* alone, the preceding *a* stroke would not be used. Compare *aside* (146) with *astride* (147), where final contraction is used; see how well the vowel-sounds are shown by means of final contraction in *assure* (148) and *acquit* (149). In *abuse* (150), "oo" is substituted for "u" ("yu"). Compare *absent* (151) with *absurd* (152). See how the "i" sound is shown in *abridge* (153). Words with prefix admit of retaining the line, which is an advantage in speedy writing.

Mirc is subject to final contraction; joining to the latter the *a* dot (for *ad*), we obtain *admire* (154), where only *m* is omitted. In *adjoin* (155) the *a* dot is joined to the final contraction placed low; the same applies to *adjudge* (156)—prefix and final contraction, which compare with *adjust* (157)—prefix and initial contraction. No *a* dot is used in *addict* (158), *address* (159), and *advance* (160), as none would be used in the full outlines.

If *leave* is contracted by omitting the final *v*, *believe* (161) will be written by adding the prefix *be* to the contraction; the outline might also read *belief*, but the context will readily decide the proper meaning. See also *behalf* (162), *befriend* (163), *bedeck* (164), *behave* (165), *behavior* (166). Compare *begin* (167), *began* (168), and *begun* (169). Note the final contraction in *bestir* (170). As shown by the prefixes illustrated thus far, they may leave their places in order to admit of convenient joining with the rest of the outline, just as in the case of the logograms.

The vowel in *pact* can be shown by shading *p*, which applies also to *compact* (171). Observe *combat* (172)—*mb* blended. See how the *r* blended with *m* is shown in *comrade* (173). Note the contraction for *compress* (174), which cannot stand for *comprise*, as *pr* would be shortened a little in the latter outline, in consideration of the *i* stroke. Prefix with final contraction is shown by *compile* (175), *compound* (176), and *compete* or *complete* (177). *Con* can be turned around as usual; *condemn* or *condense* (178), from which is formed *condemnation* or *condensation* (179); *confess* (180); *connect* (181); *connection* (182); *concern* (183)—

^{*} Even if this stroke were made carelessly, and its low position therefore not plainly apparent, there would be no danger of a clash, as the "er" sound (as in *dore*) may be substituted for the "ur" sound (as in *verse*).

here the "ur" sound is replaced by the "er" sound: *congest* (184), which compare with *object* (84): *conscience* (185): *conscientious* (186): *contact* (187): *convex* or *convent* (188)—the *ay* stroke must be written in *convey*: *confide* (189). See how the "yu" sound is shown in *confuse* (190) and *confute* (191). When words with the "yu" sound are phrased, the final consonant may be dropped, and the crossing may be effected by means of the initial consonant of the following outline, as shown by the groups *confuse-the* or *confute-the* (192). (193) may read *confusion* or *contusion*. Note *con* and final contraction in *contempt* (194) and *confer* (195); compare the latter with *confirm* (196). Compare *commend* (197) with *command* (198), and the latter with *countermand* (199), which is well distinguished from *countermarch* (200), where the consonant showing the "a" sound, as in *march*, must be placed high.

Compare *command* and *demand* (201), *debar* (202) and *debar* (203). Note *degrade* (204) and *degradation* (205), which latter compare with *digression* (206). *D* in the prefixes *de* and *dis* blends conveniently with the large letters, and since in this way a large part of the word is written briefly, these contractions are particularly safe and valuable: in *depart* (207), the blended group *dp* must stand high, and *p* must be shaded to show the "a" sound of *o*; adding to this an *m*, we have *department* (208), which compare with *deportment* (209), where *dp* is in normal position. As shown by these examples, when the initial letter of a syllable ordinarily subject to final contraction admits of blending it with the prefix, initial contraction is preferable. Such words as *deter* and *defer* are just as easily written in full, as the *ur* sign blends well with *t* or *f*. See how the *d* loop is blended with *sp* in *despair* (210). In *despond* (211), where *d* and *sp* are likewise blended, the group must be placed high, and *sp* must be shaded to show the "a" sound of *o*. In *discharge* (212) *ch* must also be shaded and placed high. While *p* must be shaded in *dispatch* (213), no high position is required; compare this outline with *depart*. Compare also *debar* (203) and *disband* (214). Note also *discount* (215), *disclose* (216), and *disgrace* (217). Compare *displace* (218) and *displease* (219). The words most frequently found with the prefix *de* are *desire* (220) and *decide* (221); these outlines may be considerably shortened by the principle of substitution: since these words sound like *disire* and *diside*, the prefix *dis* can be conveniently used, writing *desire* in this form in full, and omitting final *d* in *decide*. When phrased, *desire* may also be shortened by dropping *r*.

In prefixes with *e*, the initial vowel must be plainly shown by the "ay" stroke; *engage* (222)—here the *ng* sign cannot be employed, for *n* and *g* are not blended by the voice. Note also *engraft* (223) and *enchant* (224). See how well *e* and *s* blend in *estrangle* (225), which compare with *estate* (226); see how well the latter is distinguished from *esteem* (227), where the "ee" sound is shown by shading *t* at the bottom. Note how clearly initial *e* is shown in *extreme* (228), where the basic syllable is subject to final contraction, the outline reading actually *ex-eme*. Note also *extent* (229) and *extension* (230), *exchange* (231) and *exhale* (232). See how well the "ee" sound is shown in *exceed* (233), and the "ur" sound in *expert* (234) and *emerge* (235), where the *ur* sign can be blended with the initial letters of the basic syllables. Note also *entertain* (236) and *enterprise* (237).

Compare *forbear* (238) and *forbid* (239); note *foremost* (240) and *forgave* (241), which compare with *forgive* (242).

Compare *impeach* (243) with *impede* (244); in both cases prefix and final contraction may be joined without impairing the meaning of the words. This could not be said of all the examples given in the preceding paragraph: if we join *f* and *b* (the latter placed high) in *forbid*, for example, the outline will become *fib*; and *forgive* would become *fig*.

The prefix *in* can be replaced by the short initial *cc* stroke in many cases; care should be taken, however, that this does not impair the legibility: in that case, the regular *i* sign is preferable, although it is a little longer. Note *instinct* (245) or (245*a*), and compare *instate* (246) with *estate* (226). Observe initial contraction in *inside* (247), and final contraction in *insure* (248). Since *it* may be omitted from *institute*, and "yu" may be replaced by "oo,"—so that the word becomes *instoot*,—the basic syllable is subject to final contraction, in connection with the prefix *in*, as shown in (249), from which we derive *institution* (250).

Let us look at the examples with the prefix *mis*: *mismatch* (251): *misdeed* (252)—note how the "ee" sound is shown; compare this outline with *misdeal* (253), where the basic syllable is subject to final contraction, and which is actually *mis-eal*, compare the latter with *mislead* (254). Note *mistake* (255) and *misteach* (256). Observe the blending of *mis* and *r* in *misrule* (257), admitting of a clear indication of the "oo" sound. Note also the final

contraction in *misjudge* (258) and *mistreat* (259)—which outline compare with *meat* (260). Compare *mischief* (261), where *chief* is contracted finally on the same principle as *ship*, with *misfit* (262), where *mis* and *f* are blended.

When *ob*—where *b* is omitted—cannot be conveniently connected with the basic syllable (which is very rarely the case), care should be taken to write the two parts of the word close together, so that *o*, for *ob*, will not clash with *of*; *obtrude* (263). In *oblige* (264) and *obtuse* (265) the two parts of the word are connected.

Out, by the nature of its form, cannot be connected; while its low position should always be clearly shown, it need not necessarily stand below the line, but it *must* stand below the beginning of the following character; this is shown by *outwit* (266), *outspoken* (267), *outreach* (268); compare *outstare* (269) with *abstract* (62), and note the difference in the position of the *a* dot. In *outface* (270) and *outpost* (271), the dot is in its regular position. Compare *outcast* (272) and *outcome* (273); also *outlive* (274) and *outlast* (275), *outbreak* (276) and *break out* (277), *outburst* (278) and *burst out* (279).

Examples with *over* are shown by *overcharge* (280)—note the vowel-stroke at the end of the outline; *overreach* (281) and *overhead* (282), which compare with *overhear* (283).

R is omitted from *per*, as usual; *perceive* (284)—note how the “*ee*” sound is shown clearly. It must be thoroughly comprehended that the omission of *r* does not apply to the initial syllable of such words as *purchase*, *purpose*, etc., where the *ur* sign is used. For the prefix *pre*, the short or the regular sign may be used; *pretend* or *pretext* (285): *prevent* (286). Compare *precede* (287) and *proceed* (288)—note how the vowel-sounds are shown. Observe *proceeds* (289) and *procedure* (290). In *programs* (291) *s* is added to the initial contraction of the basic syllable *gram*. Note *prolong* (292), *propose* (293), *protect* (294), and *protection* (295).

Examples with *re*: *rebound* (296), which compare with *rebut* (297); while *r* may be joined to the contraction in the former word, it cannot be joined in the latter, as it would then become *rub*; *recall* (298): *redeem* (299): *redress* (300): *regain* (301): *regret* (302): *relax* (303): *remark* (304): *relieve* or *relief* (305)—the context will readily distinguish between the two words: *repair* (306): *replace* (307): *reward* (308). Note the difference between *retrieve* (309) and *relieve* (305); see also *rebuke* (310), *refund* (311), *refute* (312), *reverse* (313), *rejoice* (314), *repeat* (315)—which compare with *repeater* (316) and *requital* (317). When the initial and final parts of a word are not connected, they should be written closely together.

Note how the vowel is shown in *succeed* (318). Compare the outline of *substitute* (319)—formed similarly to *institute*—with *suit* (320); see *subjoin* (321), *subside* (322), and *submerge* (323), and compare the latter with *surmount* (324). Note also *surround* (325). Since *r* is omitted from the prefix *sur*, in words like *surprise*, *s* and *p* are blended, as shown in a previous lesson.

Note *transship* (326), where the final contraction for *ship* is used, and can be conveniently blended; also *transpose* (327), *translate* (328), and *translator* (329).

Illustrations for *under* are furnished by *undermine* (330), *undersell* (331), and *underbid* (332). Words with *un*: *unfair* (333), *unfold* (334), *undoubtedly* (335)—note the initial vowel-stroke, *unman* (336), and *unhitch* (337). As shown by the latter word, the prefix *un* may safely be raised above the line for the sake of convenience. It cannot clash with *in*, as the latter is represented by the *i* sign or by the initial *i* stroke. Words with *up*: *upbraid* (338): *uphill* (339): *uphold* (340).

As a general principle, initial contraction can also be employed in a few basic syllables which would be subject to final contraction when standing alone; in these cases, so much of the word is written in connection with the prefix that it is hardly necessary to pay attention to the vowel of the basic syllable: *confl* is perfectly safe for *conflict* (341), for example, as also is *constr* for *construct* (342),* which compare with *obstruct* (343). The same applies to *overturn* (344), *overstocked* (345)—where the vowel is clearly shown, and *return* (346)—which contraction has already been used in the phrase *return-mail*. The bulk of the word being written in *subscribe* (347), *increase* (348), *combine* (349), etc., it is unnecessary to indicate the vowel-sound of the basic syllable. In a few other words, the basic syllable would be subject to initial contraction when standing alone; but the initial contraction would be inconvenient to write when preceded by a prefix, and it will then be found more

* Even if the contraction for *construct* is carelessly written, the loop could not be mistaken for *d* blended with *t*, since there is no word that starts with *coulet*.

Lesson 16.

Handwritten cursive practice on a ten-line grid. The page is filled with continuous cursive writing, with small numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368) placed above the lines to indicate stroke order or measure. The cursive includes various letters and flourishes, such as loops and swashes, demonstrating the style's fluidity and connectivity.

convenient to use the final contraction, as in *presume* (350) and *preserve* (351), actually written *pre-ume* and *pre-erve*; note also *conclude* (352), *absence* (353), *incense* (354), and *universe* (355), which compare with *reverse* (313), where the final contraction is used.

If the last syllable can be contracted in such words as *program*, it can logically be contracted also in *telegram* (356) and such words. This contraction may also be used for the syllable *graph*, as in *phonograph* (357); but when it is desired to distinguish between the two syllables, the latter is written in full.

As a rule, when the prefix of a word consists of *more than one* syllable, it may safely stand for the whole word. "I cannot *under* you," for example, is quite plain for "I cannot *understand* you"; while in the sentence "Overwork has *under* his health," *under* will at once be taken for *undermined*. The following words illustrate cases where the prefix (or prefixes) may safely stand for the whole word: *discontent*, *excommunicate*, *entertain*, *inconsistent*, *indiscreet*, *inexcusable*, *interdict*, *introduce*, *misbelief*, *misconstrue*, *preconceive*, *reinstatement*, *reproduce*, and *uninteresting*. To this class belong also those words where the initial letter of the initial contraction of the basic syllable blends with the prefix; examples are *indefinite*—where *inite* may be dropped, *indisposed*—where *sed* may be dropped, and *misproportioned*—where *mis* and *pro* should be blended, and in this form stand for the whole outline.

The following

READING EXERCISE

contains also the contractions for some words which do not come under the heading of those discussed above; but the words occur so frequently, and the outlines used for them determine the identity of the word so clearly, that these contractions may be employed without special comment. Every outline in the following letter, therefore,—particularly those in *italics*,—should be very carefully studied:

(358) MR. L. N. FLETCHER, (359) Attorney-at-Law,

City.

Dear Sir:—

(360) I-beg (to) *acknowledge* receipt-(of)-your-favor, asking-me to be-good-enough to-explain. (361) In-answer thereto, I *desire-(to)-call* your attention to-the-fact that-*in-consequence* (of) a custom long *established*, a director of-this Company is-not permitted to-make such agreements without-the consent (of the) others. (362) I-regret-(to)-say, therefore, that-you-cannot obtain the loan *for-the-purpose* stated in-your letter. (363) I-am-not indifferent to-your appeal; and though perhaps-you-may-be-inclined-(to)-think harshly of-me, I assure-you that-I-cannot-do better. (364) Were I to-do this for-you, it-would-be entirely contrary to-our rules. (365) I-shall submit-the-matter to-the Board (of) Directors next week, but cannot-tell what-the outcome of-it-will-be; at-all events, I-shall-make a strong fight for-you. (366) In-the-meantime, I would suggest that-you *continue* the old *arrangement*, and that-you-write-me again, giving full *particulars* of-the-new proposition. (367) I-shall let-you-hear from-me as-soon-(as)-possible.

(368) With-kind-regards,

Yours truly,

LAWRENCE DUNCAN,

(369) *General-Manager*.

ANNOTATIONS.—(359) *Attorney-at-law* is one of those compound words which can be represented by the first and last syllables, so that the outline reads practically *At-law*; *at* being the first syllable of *attorney*, and *not* the logogram between the two words.

(360) No stress of the voice is laid upon *j* (= *edge*) in *acknowledge*, and it may therefore be dropped. Note the phrase *be-good-enough*, where *good* is contracted.

(361) Observe the word *thereto*, formed by phrasing *there* and *to*, the smaller of the two outlines leaving its place to admit of joining with the other. All similar words, such as *thereat*, *therefrom*, *thereof*, etc., are formed in the same manner.

Note the group *desire-(to)-call*, actually written *desi-ca(ll)*, the *i* stroke of *desire* forming at the same time the first half of the *caw* sign. This group is very common in commercial correspondence, and the outline for it is very plain. Observe *that-in-consequence*; *in-consequence* is likewise a familiar phrase; since very little stress of the voice is laid upon *quence*,

this syllable may be dropped, *consek* (= *conseq*) representing the full word. *A custom long esta* will at once suggest *a custom long established*; *esta* shows the accented and characteristic part of the word, so that the rest, *blish*, may be dropped. Observe also the contraction for *consent*, written *conse*.

(362) *I-regret-(to)-say* is formed on the same principle as the phrase *I-am-pleased-(to)-say*; this outline should be borne well in mind. Observe the contraction for *obtain*. *For-the-purpose* is another common phrase, where the last (unaccented) syllable is dropped, so that the outline reads *for-the-pur*.

(363) Note how clearly the full word is suggested by the outline *indif*; observe the contraction for *appeal*. Consider particularly the common phrase (*perhaps*)-*you-may-be-inclin(ed)-(to)-think*; here *inclined* is contracted to *in-inc*, and *to* is omitted, as it is implied. Note also *that-I-cannot-do*.

(364) See the phrase *it-would-be*; note the convenience of the outline *contrary*, when *ar* is omitted.

(365) The group *submit-the-matter* will be found especially easy to the hand. Note also the phrases *cannot-tell*, *of-it-will-be*, and *at-all events*.

(366) Observe the contraction for *suggest*; if *s* were placed low and *j* were in normal position, the contraction would read *subject*. Look carefully at the outline for *continuc*; here the first and last syllables, *con* and *uc* (represented by the cross-stroke), are clearly shown; as the crossing is effected in *high* position, the short "i" sound is also indicated, so that the outline reads practically *con-i-u*, leaving only *t* and *n* to be supplied by the reader. *The old arrange* will hardly be read anything but *the old arrangement*; when a verb like this is preceded by an adjective, thus plainly indicating the noun, the ending may safely be omitted. No guessing will be required to read *particulars* for *petik* (= *partie*); the substance of the word is so clearly shown that the rest may be dropped. The same principle applies also to the last word in the phrase *as-soon-(as)-possible*. Note the contraction of *hear* in *let-you-hear*; if the phrase should have been *let-you-have*, *h* would have crossed *t* nearer the line.

(367) *As-soon-(as)-po* is very plainly *as-soon-as-possible*, and the two unaccented final syllables may be dropped. In order to illustrate both pronunciations of *o* in *possible*, the outline here is written with the true "o" sound.

(368) Consider well the phrase *with-kind-regards*, where *kind* and *regard* are contracted.

(369) Note also the last word on the Shorthand Plate: in *general*, as in *several*, the first syllable is accented very strongly, while the rest is quickly uttered; *gen* is therefore the logical abbreviation; the same applies to the word *manager*, where the last two syllables are dropped. Both outlines are joined in the common phrase *General-Manager*; the last half of this outline could not be *man*, as it would have no meaning in this connection.

WRITING EXERCISES.

(A) Write the following words, contracting the basic syllables in the usual manner: —Abide, abjure, aboard, award, abound (here the initial *ay* stroke must be separated from *b*), abreast, advice, becalm, become, bedaub, beget, begrudge, behalf, behoove, benumb, beseech, befool, behold, bereavement, bereft, complain, conduce, conducive, confront, conscript, consort (reverse *o* of the last syllable), contort, control, contrive, convene, convict, countercheck, countersign, counterpart, counterterm, countermark, debase, debouch, deceive, declaim, deform, deport, depose, disbelief, disburse, discard, discompose, decompose, disconnect, disinfect, evade, excise, exhort, expand, expansion, expensive, expel, expire, forebode, foreclose, foreground, foretold, imbibe, importer, impress, imprint, ineffectual, inflect, install, mismate, miscount, misguide, misspell, offset, outbid, outmarch, outrage, outride, outset, outshine, outspread, predict, prediction, prescribe, pretend, profile, profound, propound, profuse, promote, protrude, provide, rebuild, recast, recede, reclaim, recur, redeemable, refuse, reflect, refract, remind, reminder, remote, reserve (final contraction is better here), resume, reside, retouch, retrench, sublime, submerge, subtract (bring out the low position of *s*, which should start below the *top*-line, so as to join readily with the following *t*), transpire, transfuse, transfix, unbound, unchanged, undefended, underground, under-shirt, undress, unfound, unguarded, unkempt, unload, unsound, unspent, untried, unveil, unwise, untimely, upholding, uplifting, upright, uproot, uprising, badly, badness, worthy, worthiness, worthily, trial, homely (*ly* must be disconnected from *ho*, as otherwise the outline would read *wholly*), foolish, foolishness.

(B)

*INDEPENDENCE DAY.

The United-States is-the only country with-a known birth*-day. All-the-rest *began, they know not when, and grew into power, *they knew-not how. If-there-had-been no *Independence-Day, England and America *combined would-not-be so-great as-each actually is. There-is-no "Republican," no "Democrat," on-the Fourth of July; all are Americans. All feel* that-their country is-great(er)-than-their party.

(JAMES G. BLAINE.)

(C)

Cincinnati,¹ April 14th, 1898.

MR. JOHN F. TRUMBULL,
Allegheny, Pa.

Dear Sir:—

We-are-in-*receipt-(of)-your-favor (of) recent-date, and-in-reply-thereto we-*regret that we-cannot *make-you a better offer. We-are fully aware-of your promptness* in²-*meet(ing) obligations, but-you-will remember that-this-is-a-special-case. We-shall *attach the *draft to-the *bill (of) lading, as-was originally *suggested, and *hope this-will-be satisfactory.

Yours very truly,

VULCAN MACHINE WORKS, LIMITED.³

(D)

Louisville, Ky., March 15th, 1898.

THE F. WATSON Co.,
Grand Rapids, Mich.

Gentlemen:—

Having⁴ heard* that-there-is-a steady *demand in-your market for-the-*kind (of) goods which-we-manufacture, and having learn(ed) through our *friends, Messrs. Churchill & Dunlap, of-this-city, that-you-do a *general-commission business, and that-you-are well acquainted*⁵ with-the *trade in-your section, we-take-the liberty of asking whether-or-not you-would accept a *consignment of 50 pieces, *comprising an *assortment of 12 different patterns. These woollens are manufactured especially to-*meet the *demand for fine styles* at reasonable prices*. We-had quite* a successful season last year*; and so-far (as) we-can judge* from-the-present *prospects, we-have every reason to-expect⁶ a large *increase in our shipments* this fall*. We-have ad(ded) another wing to-our factory,⁷ and have put* in some new-machinery, which-will-enable-us to-increase our output* so-as-to-meet all requirements* for-the growing demand*.

Will-you-*kindly *let-us-know whether-or-not we-shall send-on the bales at-once.

Yours truly,

THE CHATTAM WOOLLEN MILLS.

(E)

Wilmington, Del., Sept. 5th, 1898.

MR. JOHN UNDERHILL,
25 *Exchange *Place, New York.

Dear Sir:—

Will-you-have-the *goodness to-insure* the *Steamship*⁸ "Boston," now ly(ing) at Green Street* wharf, for-the amount (of) \$50,000.— She-has *discharged her cargo, is now ready to-sail for Liverpool, and will probably do-so in-the *beginning (of) next month. Trusting* you-will *give-this-*matter your immediate attention, we-remain

Yours very truly,

WILLIAM IRVIN & SONS.

(F)

New York, July 15th, 1898.

THE WESTERN *BANKING Co.,
Omaha, Neb.

Gentlemen:—

Upon-the *recommendation⁹ of our mutual *friends, Messrs. J. L. Morrison & Bro., we-send-you to-day \$7,000.— in Railroad *Securities,¹⁰ against which-we-shall-draw (from) time-to (time) to-suit¹¹ our requirements*. What-rate (of) inter(est) will-you-allow-us on our average deposits, provided*-that our withdrawals do-not *exceed \$3,000.—?

Yours truly,

G. H. LOCKWOOD & Co.

(G)

MR. R. J. STANTON,
San Francisco, Cal.

Elkhart, Ind., November 19th, 1898.

Dear Sir:—

Messrs. Johnson & Monroe have *expressed their desire to obtain a loan to-the *extent of \$12,000.— against first mortgage¹² on the premises¹³ which they occupy. Although our *instructions are not to-go-high(er)-than \$10,000, we-consider-this such a safe *investment that we-should-not-like to refuse-the¹⁴ loan. For-this reason, we-ask for-your approval*, which-we-trust*-you-will *let-us¹⁵-have by return-mail.

Very respectfully,

EASTBURN REAL ESTATE CO.

ANNOTATIONS.—It should be borne in mind that the asterisk (*) at the beginning or at the end of a word indicates whether the *basic* syllable is contracted initially or finally. For example, the asterisk at the end of *requirements* does not signify that *ments* is the contraction for this word, but that *quire*, the basic syllable, is to be contracted finally. ¹ *Cincinnati* can be abbreviated to *Cin.*, just as in longhand. ² Use *in* sign. ³ *Limited* is abbreviated as in longhand, writing *lim.* ⁴ The *ing* hook should be used in *having*, as the word occurs at the beginning of a letter, and the subject is not yet developed. ⁵ The use of final contraction will make the outline *a-aint*; *ed* may be dropped. ⁶ Show the initial vowel-stroke in *expect*. ⁷ Since the basic syllable in *factory* is *fact*, the ending may be added to the contraction *fa*. The novice may be inclined to think that in writing rapidly he will have no time to reason all this out. This is quite true; but if he will practise sufficiently, he will arrive at a stage where he will use all these contractions without being aware of any mental effort in planning the outlines. ⁸ The shading of *t* at the bottom and *p* at the top should be clearly shown. ⁹ Here another prefix is added, so that the word may safely be represented by *recom*; but if the termination also is added, the outline will read *recom-ation*. ¹⁰ The basic syllable of *secure* (from which is derived *securities*) is *cure*, subject to initial contraction. This contraction is also applied in *securities*, where *k* is crossed by the *ity* sign. ¹¹ This phrase can be so conveniently written that no advantage would be gained in contracting *suit*. ¹² *R* may be omitted from *mortgage*, and *t* (being silent) is also dropped. ¹³ The double *s* circle can be used conveniently. ¹⁴ Cross *r* (for *re*) with the connective stroke of *th*. ¹⁵ Contracting *let* in this phrase will make the outline read *les-have*, which is still perfectly plain.

Lesson No. 17.

WE may now also dispense with the writing line. As to whether or not this line is to be used in practice, each stenographer must decide for himself. It will be found that notes written on unruled paper are perfectly legible, and such paper is preferred by many experienced stenographers. It is not advisable that the shorthand student should use it in the beginning of his career, however, although he should accustom himself to read notes on unruled paper; the initial experience may be obtained from the remaining lessons, which will furnish reading exercises.

OPEN MONOSYLLABLES,

which consist of a vowel followed by two consonants, may be contracted by omitting the last consonant,—reducing *act* to *ac* (1), for example,—the derivatives being formed by adding the affixes to the contraction as usual: *acting* (2): *actor* (3): *action* (4): *counteract* (5). Compare *acute* (6) with *actuate* (7); note *actual* (8) and *activity* (9)—in the latter one ending is omitted.

(10) This great painter had shown a taste for *art* ever-since his boyhood.—The first word that will occur to the reader when he sees shaded *r* on the line is the word *are*; the latter, however, cannot be preceded by the preposition *for*; and, besides, the context points strongly to the noun *art*.

(11) Will-you-please give-your seat to-this old-man; for we-should always show such courtesy to old-age.—It requires no guessing here to read *ol-man* for *old man*, and *ol-age* for *old age*.

When we look at the word *actual*, for example, or at a word like *eventual* (12), we notice that the word is written almost in full, and how the vowel-sound of the medial syllable is clearly shown by crossing the consonant of the first syllable with the initial stroke of the last syllable. This principle may also be extended to other words of similar construction; for example, *gra-ual* will readily be taken for *gradual* (13). See also *graduation* (14): *manual* (15),—written *ma-ual*: *stimulant* (16): *stipulation* (17),—note how in the latter two words the *i* is well shown by shading *t* at the bottom. Another illustration is offered by the words *occupy* (18) and *occupation* (19). The following examples show that a prefix added does not impair the general rule: *congratulate* (20): *congratulation* (21): *evacuation* (22): *infatuation* (23); all these outlines could not be mistaken for any other words: *congra-uate* could not read *congraduate*, since there is no such word. Note also *population* (24), *distribution* (25), and *contribution* (26); in the latter two the *i* is indicated by the *tion* stroke crossing *t* in high position.

(27) The acting chairman said, that-though he-was actuated as-much by-human feelings as-the-other members of-the-board, yet under-the present regulations of-the-house, he-could-take-no action in-the-matter; nor could-he appropriate any money for distribution, unless the actual state of things was brought before-the-committee in-the usual manner.—This sentence shows how safe these contractions are, since every outline in it suggests very strongly the word it represents. Observe the phrases *that-though*, *as-the-other*, and *he-could-take*. Note how the low position of the initial vowel-stroke is substituted for *u* in *usual*, written *ooshl*.

LOGOGRAMS

have all been shown in the previous lessons. They have been collected in this lesson, however, and are arranged alphabetically with a view to convenience of reference. On the shorthand sheet they are arranged according to their shorthand signs*, so that they may

* Such words as *again*, *across*, etc., in the shorthand sheet are found among the *g*'s and *c*'s, as the latter are more conspicuous than the *ay* stroke which also forms a part of them. Words like *above*, however, where the *ay* stroke is very obvious, are found among the *e*'s, the *a* stroke being the alphabetical sign for *e*, the second vowel in the alphabet.

readily be referred to when the eye meets them ; in the list below they are arranged according to their initials. For practical work it is very important that the stenographer be perfectly familiar with the logograms, and a lack of this knowledge will greatly impair his speed.

REFERENCE LIST OF LOGOGRAMS AND RELATED OUTLINES.

| | | | |
|--------------------|--------------------|-----------------------|-----------------|
| A (41) | could (66) | mention (117) | still (116) |
| about (43) | course (67) | much (77) | such (107) |
| above (42) | cross (68) | must (110) | the (126) |
| according (61) | did (40) | never (84) | them (76) |
| across (62) | do, does (37) | nobody (86) | these (109) |
| after (121) | during (106) | not (122) | this (108) |
| again (49) | even (136) | nothing (85) | thus (127) |
| against (50) | ever (99) | notwithstanding (125) | till (124) |
| all (91) | every (104) | now (83) | to, too (123) |
| almost (94) | everything (105) | of (90) | true (128) |
| alone (70) | extra (63) | often (47) | truth (129) |
| also (93) | extraordinary (64) | on (80) | until (133) |
| although (95) | fit (45) | only (73) | up (130) |
| always (96) | for (46) | our (102) | upon (81) |
| am (75) | from (48) | out (29) | utmost (134) |
| among (87) | fulfil (132) | over (137) | very (135) |
| and (28) | full (131) | perhaps (98) | was (92) |
| any (147) | fully (74) | present (97) | we (138) |
| apart (44) | great (51) | question (69) | were (100) |
| are (103) | had (38) | remain (88) | what (140) |
| be (30) | has, have (52) | reply (59) | which (142) |
| because (32) | he, him (53) | satisfy (115) | who (54) |
| been (82) | how (55) | shall (71) | will (72) |
| behind (33) | in (56) | she (118) | without (141) |
| besides (34) | instead (57) | should (39) | world (143) |
| between (35) | into (58) | something (111) | would (139) |
| beyond (36) | just (60) | somewhat (112) | yes (144) |
| but (31) | manufacture (79) | somewhere (113) | yesterday (146) |
| can (65) | mean (89) | speak (119) | yet (145) |
| circumstance (114) | member (78) | special (120) | your (101) |

READING EXERCISE.

(148) MR. L. F. SWEENEY,

(149) Baltimore, Md.

Dear Sir :—

(150) I-have-made a careful examination of-the books of-the Celluloid Mfg. Co., of-which firm I-am-the assignee, and am now ready to-supply-you with-the information desired. (151) The cause (of the) present trouble seems-(to)-be a loan which-the-company had obtained against collateral security. (152) The latter declined rapidly in-value, where-upon-the bank at-once demanded the return of-the money. (153) Although-the books of-the company show quite a large amount on-the sinking fund, they-were-not able to-meet-the obligation in-the-short-time which-the-bank granted, as-the collections on-their outstandings had-been very poor lately. (154) Even-the-fact that-their treasurer is-also-one-of-the stock-holders of-the Clearing House, could-not induce-the bank to-change its decision ; as-there-were rumors current that some-few-weeks ago, the company was compelled to-dishonor a draft for quite a large sum owing to-lack of funds. (155) The C. M. Co. claim, however, that-it-was owing to-a dispute about-a shipment which-they-say they-had-bought f. o. b., while-the shipper claims they-did-not.

(156) The assets of-the Company by far exceed the liabilities, and if matters are-not rushed too-much, the creditors will-get 100 cents on-the dollar. (157) It-is only (a) question-(of)-time, when-the available property can-be realized ; and so-far-(as)-I-know, I-do-not-think that-you-will-lose a cent. (158) It-is-altogether probable that, with-the-good prospects which-have lately stimulated the market, it-might-be-well to-let-them resume business at-an early

date. (159) There-is-no-doubt that-if-they-could-make-the contemplated improvements in their machinery, as-they-were about to-do when-the unfortunate turn of matters interfered with-their plans, they-could very rapidly satisfy all claims against-them.

Yours very truly,

ROBERT B. ERBING.

ANNOTATIONS.—(150) *In* is omitted from examination, in analogy to communication. As is illustrated by the word *celluloid*, there are some few outlines in which it would be inconvenient to express the “oi” sound by placing the *i* stroke low; in cases of this sort, the general practice is to substitute “i” for “oi.” See how well the “ee” sound of *assignee* is shown. Look at the phrase *to-supply*; since *s* starts with an upstroke, the medium *t* may be phrased with it, and *s* may be traced in the direction in which it is most conveniently joined with the following *p*.

(151) Note the phrase *seems-(to)-be*, where *seems* is contracted. See how *mp* is placed low in *company*, where *o* has the short “u” sound. *Company* has been abbreviated to *Co.* in the succeeding sentences. Unaccented *e* is omitted from *collateral*, admitting of blending *t* and *r*.

(152) See how *where* and *upon* are joined, the low position of *n* being indicated by its downward direction.

(153) The *out* dot (in *outstanding*) is clearly shown to be in low position, although it is not placed below the writing line.

(154) Observe the outlines for *even-the-fact* and *is-also-one-of-thc*. In *stockholder*, where both words are contracted, the ending *er* is added to the contraction for *hold*, to form the derivative (*holder*). See how *r* and *ing* are blended in the final contraction of *clearing*. The *u* is replaced in *induce* by “oo.” Note also the phrase *some-few-weeks-ago*.

(155) When the name of a firm is repeated, the initials alone need be used. The *out* dot is replaced by the “a” stroke in *about a*; care must be taken that the two strokes are not of equal length, however, so that the outline cannot be mistaken for an equal-mark. The commercial abbreviation *f. o. b.* is phrased.

(156) The phrase *are-not* illustrates again how safe the phrases are, even though they may sometimes combine into an outline that has a meaning of its own. *Are-not* has the same outline as *rat*, which does not fit into the sense of the sentence. See how *100 cents* is written.

(157) In this connection *avail* can be nothing but *available*. Note the short outline for *so-far-(as)-I-know*. One *l* is omitted from *that-you-will-lose*.

(158) Note the phrasing of *all* and *together*, resulting in *altogether*. See how clearly *the* is shown in *with-the-good*. Look at the phrase *it-might-be-well*, where *w* can hardly read anything but *well*. The initial contraction for *date* cannot be taken for *day*, as the latter would be written by the long *ay* stroke above the line.

(159) Observe the phrases *that-if-they-could-make* and *about to-do*; also the substitution of *er* for *ur* in *turn*.

WRITING EXERCISE ON LOGOGRAMS.

LETTER TO A YOUNG MAN WHO HAS JUST LEFT COLLEGE.

My Dear Henry:—

I understand that-you-are about to¹ leave *school and to-enter-the field* of commercial activity. According to-what-I-heard,² you-have *well fulfilled-your duties during-your stay at-the school, and have graduated with honors, upon which I sinc(ere)ly congratulate-you. On-my *last visit, I-*told-you that I-should probably not see-you-again³ for-some-time, and I therefore take*-this opportunity to write-you a-few fatherly⁴ lines, and to-warn-you against-the dangers that-may beset-your *path. I-did⁵-so when your older brother started* on-his career, and he appreciated my words* so-much that-I-am inclined* to-do-the same in-your-case.

In-order to-*achieve success in life, it-is-not necessary to be possess(ed) of extraordinary talents, or to be favor(ed) by a special stroke* (of) *good-luck. Never *count on such *chances. Instead of waiting for success, *work for it from-the very start*⁶. Just do your duty manfully and *conscientiously. I-could⁷ mention many instances,⁸ where men with ordinary intellect, but with-an extra supply of persistency, rose in-the-world; while-many a genius has remained unknown, because he *relied too-much upon his ingenuity. If-the

Lesson 17. *i v u ~ ~ ~ ~ ~ x x x ~ ~ ~ 10 7 5 e j - h , b ' s .*
 " *20 u u ; , c e e j o n l i d . 12 f f f e f t u x u*
20 25 f t 27 t o n b u e e x u v , e e
e , l o f e s z ~ ~ ~ ~ ~ p y z , t r o o k u p , 9 f e n .

Reference List of Logograms and Related Outlines.

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|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----|----|----|----|----|
| 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 |
| 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 |
| 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | | | | | |
| 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | | | | | |
| 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | | | | | |
| 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | | | | | | | | | | | | |

148 149 150
2, e u e e b n - n i s u e l o e u l t e s s o n . 2
~ e t o , e . 151 o n l y e t t r u s o n . 152 o d e r
153
20 u u e e o t e e . e l o e r j - s w e o e e l
20 s o p e e j o r n e f e s - i . 154 e f o r e r e e r ,
155
o s e r n o s i p e j b o n e o f s . 157 p r e s e n t
158
o - e e . 159 e g e y n e p e r e r e e r e e r e e e e
160
161

opportunity for the proper employment of your talents does not present itself right away, do not *become discouraged; it often comes *unexpectedly, and then proves* a boon to those who are ready for it. I presume*⁹ that you want to *become a useful member of your community, and¹⁰ that you are as ambitious a *young *man as ever left college. For this reason, it is perhaps *hardly necessary that I say anything further on this point, taking* it for *granted that you are not *afraid to use your best endeavors to accomplish your purpose.

There are some things, however, which most men learn only through the bitter school*¹¹ (of) experience. It is of these *points that I will speak :

Above all things, be true to your honorable principles; be true to them until the end (of) your days. You can have no bet(ter) model in this *respect than your father, who was one¹² (of the) most *respected manufacturers of your city. If you live up to his standard, you will indeed be a worthy* son. Beware of an overindulg(ence) in pleasure and amusements,¹³ which will *sap your energy and *distract it from the channel in which it ought to run. When *invited to a social¹⁴ affair which takes*.*place during business hours, reply, courteously but firmly*, that you cannot *attend; such recreations, no *matter how tempting* they may be, should always be left to the leisure hours.

Never be idle; many a man has gone astray for *want of something to do. Our talents and powers* must be exercised, lest we lose them. It is not necessary, of course, that you should spend every minute of your life at work. But be as careful in the choice* of your recreations as you should be in the choice* of your *friends. A pastime should always mean improvement* of some *sort; it should *divert the *mind from the routine of business, yet *enrich its craving for everything that is good, true, or beautiful.

Physical recreation should be used to strengthen your muscles and *give health to your body.

As to your *work, do not put off till to-morrow what you can do to-day; "to-morrow" is an uncertain(ty), to a very large *extent.

Remember also that, while the ambition to accumulate wealth is laudable, since much¹⁵ good can be accompl(ished) by those who possess it, money is not everything. Repudiate by your career the vicious saying that "every man has his price*." Nothing would *drag you down more than the *consciousness of having swerved from the path (of) duty for (the) sake of material gain, or of anything else that might be held out¹⁶ to you as a reward.

You will no doubt remember the story of the man who *went to town*¹⁷ with his son, *leading a mule, and who followed the *advice of everybody who chose to *give it to him, until he saw the folly of such a course. *Advice, particularly from somebody older and more experienced than yourself, is always valuable and should be gratefully *received. But do not depend entirely upon the opinions of anybody who offers *advice; for nobody knows your business as well (as) you should.

Be unselfish and generous. Believe that men, as a rule, are honest; but be cauti(ous) not to *place yourself in the power* of others, since selfish *intentions may lurk behind the professions of apparent *friends. Try to have only such *friends as you can be proud* of; have few whom you know to be true rather than many whom you know but superficially. This may *sound somewhat skeptical. I do not *wish to say, however, that you should be filled with suspicion of everybody with whom you come into contact, as trustworthy* people are in the majority; yet even trustworthy* people may be caused by a tempting* opportunity or harsh necessity to *cast aside all consideration for others. For this reason be careful as to your confidants.

Wherever you may go and with whomever you may deal*, try to *leave behind you a pleasant impression, by being courteous to all alike. The *man who *crouches before his superiors and tyrannizes his subo(r)dinates is especially detestable.¹⁸

Never *indulge in gossip, nor speak ill about other¹⁹ people, without having just cause. Much trouble can thus be *avoided, and you can *live in peace with all the world. Notwithstanding these precautions, you may occasionally *come across quarrelsome persons with whom you will have to cross *swords; for, while you should never *attack unjustly, neither should you *give in before unjust *attacks. But be careful to repulse²⁰ * them in a dign(ifi)ed manner, without bitterness²¹ or malice, and with the sole pur(pose) of assert(ing) and maintaining the right.

Never say "Yes" when you feel* that you ought to say "No"; even if at first* it may not be easy for you to do so. Let nothing inter(fere) with what careful *reflection has con-

vinced you to be-the right *path for-you to pursue.²² Let yesterday be the *teacher of to-day, and see that to-morrow *finds you better-than to-day. Always *live within your *income, and so-that-you-can put* *aside a penny for-a rainy day. If-this-rule were heeded by everybody, there would-be a-good-deal less unhappiness in-the-world.

Remember that Richelieu said, "There-is-no such word* as fail." While it-is beyond-human power* to-accomplish the impossible, honest, earnest, persevering *efforts must surely *bring a reasonable amount of success. That-you-may-have-a full measure of-this success is-the sincere wish of

Your uncle

WILLIAM.

ANNOTATIONS.—¹ Place the *a* stroke over the *t* in *about*. ² Nothing would be gained here by contracting *heard*, since *i* forms the natural connective line between *h* and *rd*. ³ Cross *see* with the initial *a* stroke of *again*. ⁴ *Father* (where *er* may be dropped) is well contracted initially by shading *f* and placing it high. ⁵ Blend *d* of *did* with *s* of *so*. ⁶ The words *start* and *stop* illustrate the nice distinctions made by initial and final contraction; the former is more conveniently contracted finally, while initial contraction is employed in the latter. ⁷ Place *k* of *could* under the *i* stroke, instead of below the writing line. ⁸ Use the *i* sign. ⁹ The basic syllable of *presume* is more conveniently contracted initially. ¹⁰ *Th*, shaded and above the line, may be followed by the *t* stroke in *and-that*, so as to facilitate crossing with *are*. ¹¹ The term "school of experience" is so well known that *school* may well be contracted finally. ¹² *One* may be shown well by tracing *n* downward, joining it with *h* by means of a small loop. ¹³ Substitute "oo" for *u*. ¹⁴ Let *o* be absorbed by the initial curve of *sh*. ¹⁵ *M* may be blended with the *encc* stroke, which must be extended below the line to show the low position of *much*. Care should be taken that the high position of *s* is also clearly shown. ¹⁶ *H* on the line, with the *out* dot below it, is perfectly clear for *held-out*. ¹⁷ As said before, words like *town* may be contracted when they occur in phrases. ¹⁸ Show well the shading of *l* for *able*. ¹⁹ Place the *a* stroke above *other*. ²⁰ Use the short vowel-stroke to show the short sound of the basic syllable *pulse*, contracting the word to *re-uls*. ²¹ *Bitterness* is spelled *bitrnes*. ²² *Ur* is not accented in *pursue*, and may, therefore, be replaced by *er*, when *r* is omitted, as usual.

REVIEW QUESTIONS.

1. Review the logograms.
2. How are derivatives formed from contractions?
3. What is the "basic syllable" of a word?
4. How are words with basic syllables contracted?
5. How are prefixes treated in connection with words having a basic syllable?
6. When may open syllables be contracted?
7. What is done to shorten the outlines for words that contain a medial "u" sound?

Lesson 18.

Handwritten symbol or character.

1. The first part of the text is a list of numbers and symbols, possibly representing a sequence or a set of data. It includes numbers like 315, 2, 75, 10, 3, 50, 811, 80, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

22. The second part of the text continues the list of numbers and symbols, including 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Lesson No. 18.

READING EXERCISE.

LIQUID AIR.

(1) ONE-OF-THE latest wonders (of) science is liquid-air, (the) first ounce of-which cost something-like three thousand dollars. (2) A scientist has recently succeeded in manufacturing it on a commercial basis, however, consuming only about fifteen minutes for-the process. (3) He reduced-the air to-about 300° below zero, and subjected it to a pressure so-great that-it-took 800 cubic feet (of) atmosphere to produce 1 cubic foot of liquid-air. (4) The new substance is practically colorless, but has a slight bluish tint, suggesting the blue of the skies. (5) There-are in-fact two liquids, liquefied nitrogen and liquefied oxygen. (6) If kept cool, liquid-air may-be preserved for 36 hours, and can-be shipped to other cities in specially prepared tin cans. (7) Unless very-great precautions are-taken, it-will gradually mingle with-the surrounding air.

(8) Owing to its powerful tendency to-evaporate, it-will boil vigorously, when-taken-up in-a cup. (9) The inventor asked his friend to dip his finger into-the liquid, cautioning him to-withdraw it quickly. (10) When-this advice is followed, no harm can result, as-the moisture of-the-hand under-the influence of-the frightful cold forms a thin vapor cushion, which protects the hand like-a glove. (11) But a second's delay would cause a severe burn, or a frost bite at-the least. (12) Iron dipped into-the liquid becomes very brittle, while its tensile strength increases, in-which conditions it-remains for a short-time. (13) Copper, silver, gold, and-the majority (of) other metals are-not-so affected; neither is leather, but rubber becomes as brittle (as) a china plate.

(14) We-can form an adequate idea (of) the enormous amount of cold developed by liquid-air, when-we-are told that-it-will freeze mercury and alcohol perfectly rigid, and-that meat or butter left in-the fluid a few minutes will-be frozen so-hard that-they-can-be pulverized into-a fine dry dust with-a hammer. (15) This suggests the usefulness of liquid-air, when applied to refrigeration. (16) With its aid, meat or-other perishable eatables can easily be shipped to-any distance. (17) By means (of) a properly regulated apparatus, it-could-be used for cooling houses, theatres, etc. (18) The War Department has ordered tests for its application in cooling guns in action. (19) Since it-will easily boil, it-may yet supplant steam and electricity as-a motive power; and as it-can-be confined to-a small space, it-would-be of great advantage in submarine or aerial navigation. (20) In-short, as-soon (as) it-can-be practically applied, it bids fair to-work another revolution, as-great as-that caused by-the advent of-the steam engine or-the utilization of electricity. (21) While-this-may-be only the dream of inventors just-at-present, there-is-no-doubt that-the future has still some marvelous possibilities in store for-us. (From *McClure's Magazine*.)

ANNOTATIONS.—Observe how the outline of *liquid* is simplified by the omission of *w* (of *qu*).

(1) Note the frequent group *one-of-the*. The words *liquid* and *air* occur frequently together in this article and may therefore be phrased, as they belong together in sense.

(2) Note *comrsh* blended in *commercial*; a short vowel must be read between *com* and *rsh*, as no word could start with the combination *comrsh*.

(3) Notice the phrasing in *to-about*, which is justifiable inasmuch as the *a* stroke in *about* is made with a slight upward tendency. The final, unaccented syllable is dropped in pressure. Look at the phrase *that-it-took*; nothing would be gained here by omitting the *t* of *that*, as the hand must go up to the top-line in order to start the *it* stroke. Note the difference between the cipher for 100 and the degree mark.

(4) The *i-t* stroke above the line can only mean *slight*, as *quite* (the only other word which might come into consideration here) would come before the article, instead of following it. Instead of "a slight bluish tint," the phrase would then be "quite a bluish

tint." Observe *sh* placed high in *bluish*. In *skies*, the final contraction is more convenient than is the initial.

(5) The outline for *liquefied* is further simplified by the omission of *w* (of *qu*), of the medial syllable *ef* (which in this word is pronounced almost like *if*), and of *ed* (the past participle ending). Observe also how well the sign of equality indicates the repetition of the word *liquefied*.

(6) Note the initial contraction for *tin* and *caus*; the plural is here so obvious that it need not be indicated in the contraction.

(7) Note the frequent and convenient phrase *are-taken*, where the ending of *taken* is dropped; the outline is unmistakable. The only other meaning that might suggest itself at the first glance would be *rack*; but there could be no long *k* in this word. The contracted outline for *surrounding* could not be taken for *sour*: *s* would stand below the line and would be shaded in the latter.

(8) The ending must be written in *owing*, as *o* by itself would be mistaken for *of*. Note the contraction of *powerful*. Observe also the phrasing of medium *t* and the suppression of the unaccented *o* in *to-evaporate* (*evaprâte*). On the same principle, *g* and *r* are blended in *vigor* (which sounds like *vigr*); to this outline is added *ly* to form *vigorously*, the first ending (*ous*) being omitted. Observe also the convenient phrase *when-taken-up*.

(9) See how the final syllable *or* (= *er*) is added to the contraction for *invent*, forming *inventor*. *Ip*, in connection with *finger* and *liquid*, will readily be taken for *dip*; and *fing* can mean nothing but *finger*.

(10) See how *when* and *this* are phrased. Observe the contraction for *result* (*resu*) where the short vowel-stroke following *s* indicates that the vowel-sound follows, showing plainly that this outline is an initial contraction. *Moist* is subject to initial contraction, to which *ether* (*ture*) is added to form *moisture*. *Influ* will at once suggest *influence*. The ending in *eushion* may likewise be dropped.

(11) Note the final contraction in *frost*.

(12) *Pt* (showing the end of the word) followed by *into-the-liquid*, will at once suggest *dipped* (*dipt*).

(13) *Go* will not be read for anything but *gold* in this connection. *Br* (placed low) can be used to advantage in *rubber* (*rubr*).

(14) *Adequate* is simplified by the omission of *w* (of *qu*). In *mercury* the substitution of related sounds is applied so that the word becomes *merkery*. Since the vowel in the last syllable is obscure, we may write it *merkry*; and since no word can start with the combination *mr*, we may blend the latter and join it to *kry*, writing *mkry*. *H* being omitted from alcohol, *o* is not repeated, so that the outline becomes *alcol*. Observe the phrase *so-hard*, where *hard* is contracted initially; the phrase reads literally *s-ha*, a sounding as in *hard*, as is indicated by the shading and high position of *h*. See how well medium *st* placed low is employed in *dust*.

(15) Note the difference between *suggest* and the outline for *subject*: the prefix *sub* is placed low, while *j* is low in *suggest*.

(16) Note the phrase *or-other*. See how clearly the initial *ce* is shown in *eatables*, where the syllables *able* are represented by shaded *a*. *Pt* above the line in this connection will at once suggest *shipt*.

(17) Note the contraction for *regulat(ed)*; also, the outline for *uscd*, written *oosd*. *Ete*, is abbreviated as in longhand.

(18) *War Department*, *tests*, and *in action*, point unmistakably to the meaning of *g* placed low, which can only be *guns*.

(19) *Ie* in *electric* being an ending, it may be omitted when the ending *ity* is added.

(20) Observe the initial short *ce* stroke for *in* in the phrase *in-short*. In *revolution*, *rv* is blended; the *r* should be carefully shown, however, and the rest of the *v* should be joined almost at an angle, so that it ends well to the left. Even if this outline were traced carelessly, it could read only *regolution*, which word has no meaning. *U* is replaced by "oo" in *utilization*, and "e" takes the place of the second *i*.

(21) Note the common phrase *while-this-may-be*. *Future* is practically a monosyllable, since no syllable is added to *fuch* where *ch* ends with the *r* stroke; we can, therefore, contract it finally, crossing its initial stroke with the preceding word (if possible), as shown in *that-the-future*. See again how clearly the blending *rv* is shown in *marvelous*; this blending

should be done very carefully, so as not to conflict with *rg*. Observe the ending *ities* in *possibilities*.

NEW YORK, September 5, 1898.

(22) MESSRS. PALMER, MCCARTHY & Co.,
Worcester, Mass.

Gentlemen :—

(23) We-beg-(to)-acknowledge receipt-(of)-your-favor (of) recent-date, and shall promptly comply-with-your request, although we-doubt whether-the underwriters would accept such a risk, as-they (have) been exceedingly particular for-some-time-past. (24) But we-shall-do-all in-our power to-arrange this-matter to-your satisfaction.

(25) As-to-your-other inquiry, we-beg-(to)-state that-the duty on-this-class (of) goods is 34 per cent. *ad valorem*, according (to) the new-tariff. (26) We-shall-be-pleased to-take-charge of-the-consignment as-soon-(as)-the steamer arrives. (27) According (to) reports received from-the Maritime Exchange, she-is-expected toward-the latter-part (of) the week. (28) We-shall advise-you-by wire of-her arrival. (29) The inspector promised to-accommodate-us, we-think we-can-get-the shipment through (the) Custom-House in-a week-or-so, and shall then forward it by fast freight.

Yours truly,

HAYWARD SIMPSON & Co.

ANNOTATIONS.—(22) See how well the medium *str* (placed low) can be used in *Worcester*.

(23) In such familiar phrases as *we-beg-(to)-acknowledge*, no particular attention need be paid to the initial *ay* stroke in the syllable *ack*.—Observe how well *t* of *recent* and *d* of *date* flow into each other. See how *the* is added to *r* in *whether-the*; if we should blend *th* on the right side of *r*, the latter would lose its identity. One *r* is omitted from *underwriters*. Look at the brief phrase *for-some-time-past*; the phrase *for-some-time* is familiar, and *past* (contracted to *pa*) is added, *p* (shaded) being blended with the *m*.

(24) Note the phrase *we-shall-do-all*, and see how safe the final contraction is in the phrase *in-our our*, which will at once be read for *in our power*.

(25) See how large *t* and medium *t* are joined in the phrase *we-beg-(to)-state*. Note also the phrase *on-this-class*, the latter word being contracted. *D* and *v* are blended in *ad-valorem*; the phrase is abbreviated as in longhand *ad val*. Since *to* is always required after *according*, it may be omitted.

(26) In the frequent phrase *to-take-charge*, the last word (contracted initially) is joined to *take*. The vowel-stroke after *ch* shows that it is an initial contraction.

(27) *It* is omitted from the word *maritime*. The *ay* stroke in *she-is-expected* is treated in the same manner as in the phrase *we-beg-(to)-acknowledge*. Note the phrase *latter-part*; instead of *latter*, we write simply *lat*, which is joined with the final contraction of *part*.

(28) See how nicely *you* is shown by crossing in *advise-you-by*.

(29) Observe the contraction *fast freight*. Note how *n* is connected with *s* in *Simpson*.

WRITING EXERCISE.

[*Extract from a Speech of President McKinley at the Atlanta Peace Jubilee, November, 1898.*]

"Sectional lines no-longer mar the *map (of) the United-States¹; sectional feeling* no-longer *holds *back the love we-*bear one-another. Fraternity² is-the national anthem, sung by a chorus (of) 45 *States and our Territories³ at-*home and beyond the seas. The Union⁴ is once-more-the common altar of-our love and loyalty⁵, our devotion⁶ and sacrifice⁷.

The *old *flag waves again over us in peace with new glories which your sons and ours have this year* ad(ded) to its sacred folds. What-*cause we-have for rejoicing*, *saddened only by-the-*fact that so-many of-our *brave men fell on-the field* or sicken(ed) and di(ed) from *hardship and expo(sure), and others returned bring(ing) *wounds⁸ and disease from-which-they-will long suffer.⁹

The memory-of-the dead will-be a precious legacy, and-the disabl(ed) will-be-the nation's care. A nation which-cares for its disabled soldiers¹⁰ as we-have-always-done will never lack future *defenders. The national cemeteries for-those-who *fell in battle are proof¹¹ that-the-dead are car(ed) for, and-the *living have-our love. What an army of silent sentinals we have; and with-what loving care their graves are kept. Every soldier's *grave *made during our unfortunate Civil¹² War is-a tribute¹³ to American valor.

And while, when-those *graves were *made, we differed¹⁴ *widely about-the-future* of this Government, these differ(ences) were long ago settl(ed) by-the arbitrament¹⁵ of arms, and-the time has now *come in-the evolution¹⁶ of sentiment and feeling* under-the providence of God, when, in-the-spirit of fraternity, we-should-share with-you in-the-care of-the graves-of-the Confederate¹⁷ soldiers.”

ANNOTATIONS.—¹ Shorten *U.-S.* ² Here the “er” sound may be substituted for the “ur” sound. ³ The medial syllable *it* is omitted in *territories*. ⁴ Substitute “oo” for *u* in *Union*. ⁵ Omit *t* in *loyalty*, in accordance with rule given in Lesson 10. ⁶ *O* in *devotion* is shown by means of a loop. ⁷ Omit *ij* in *sacrifice*. ⁸ Bring out well the long “oo” sound by means of the long vowel-stroke. ⁹ Drop *r*. ¹⁰ The word *soldier* presents a case which occasionally confronts the writer of any shorthand system. If this word is written in full, it will be found a rather lengthy outline; and we therefore use its Reporting Style contraction. *Soldier*, being a word of the same class as *preacher* and *future*, so far as pronunciation and accent are concerned, we contract it finally by writing the last syllable (*jer*) above the line, thus showing that this is the end of the word. “The brave *jer* was wounded twice” is perfectly plain, when we know that *jer* is the end of the word. This word was chosen for the purpose of showing how shorthand deals with cases of such long words. ¹¹ *Proof* is easily written in full, by blending *p*, *r*, and *u*. ¹² In analogy to *dear*, *sr* blended may be lengthened above the line. ¹³ Cross *tr* with medium *t* in high position. ¹⁴ Blend *df*, extending the *d* loop above the line. ¹⁵ *A* is almost silent in *arbitrament*. ¹⁶ *O* in *evolution* is slighted by the voice, and therefore need not be written. ¹⁷ Blend *d* and *r* in *Confederate*, omitting the *e* between these letters.

Lesson No. 19.

READING EXERCISE.

NEWS GATHERING IN WAR TIME.

(1) THE man who hands his penny to-the news boy, and then leisurely glances over-the news gathered from-all-over-the world, has scarcely an idea what costly things these news items are to-the-great paper that gets them at first-hand. (2) The latter point has been well illustrated by the experience of these papers during-the Spanish-American troubles. (3) When-the Maine was blown-up in Havana, a New York paper at-once telegraphed instructions to its representatives in Cuba and-in Key West, to-engage divers to-examine-the wreck. (4) A thousand dollars had-been-spent by-the-time-the divers were brought to-the spot, ready to-go-down into-the water; the government would-not allow the examination, however, and-the expedition was abandoned. (5) After-the catastrophe reporters rushed into-the-city, where-the Spanish censor saw to it that-their task was-not-so easy; they-were never sure that-the news which-they-had obtained with so-much trouble would reach their papers. (6) Within-(a)-week after that eventful day it-was-almost-impossible to-get any telegraphic news at-all from Havana owing to the strictness (of the) censor. (7) Then-the great journals hired swift little boats and tugs, which-in-some-cases cost as-much (as) \$9,000 a month; in addition to-this the papers had to-defray-the running expenses, and had to insure-the boats against-the extra risk. (8) They-also had to pay heavy fees for-the pilot, customs, and light-house service at every port where-they stopped. (9) No Bill (of) Lading was necessary for-their cargo; for it consisted only of a little package of "Copy," which a man could easily put in-his vest pocket, and which-was telegraphed to-the editor. (10) As-the-rate from Key West to New-York is five cents a word, it-will-be-seen that-an account of 2000 words was quite an expensive affair; dispatches sent from Cuba were still more expensive. (11) Although-the censor was very severe, he-was-no-match-for-the shrewd American news gatherer, and unwittingly allowed telegrams to pass, which, if-their true contents had-been known to-him, would certainly have caused trouble for-the sender. (12) For-example, the request of a reporter who cables to-his editor, "Send-me \$500 at once, wire instructions," sounds very harmless to-the officer, who-is-glad to-see American money come into-the country. (13) In New-York, however, the message reads something quite different. (14) According to-the code arranged before-hand for-the-occasion, it-means: "Battle off St. Thomas, Vizcaya sunk." (15) If-the telegram had called for \$600, it-would-(have) announced-the same battle, but-the sinking (of a) different ship. (16) If, instead (of) "wire" the word "cable" (instructions) had-been used, it would indicate that-the battle occurred off-the Haytian coast, etc. (17) The Spanish-American War has again shown that-the war correspondent is-not only ready to-endure hardships, but to face danger as-well, and to-do his-share in relieving-the sufferings of-the wounded.

(18) Speaking of-the deeds of-these heroes (of the) Press, reminds-me (of) a feat which-was-made-possible only by-the quick wit of-the reporter and by-the liberal management of-his paper. (19) When-in-the Franco-German War at Sedan, the French emperor and his army had capitulated, the correspondent of a great New York paper hurried to-the nearest telegraph station, to-wire-the news home. (20) While-he-was giving his dispatch to-the operator, he-saw-the representative of a rival paper enter, who-was also very anxious to-get-the important news across-the ocean. (21) But-the first correspondent was determined that-his paper should-have-the news before any other could-get them. (22) Consequently, when he-was-through with-his account (of the) surrender, he immediately started another dispatch, explaining-the situation, and then commenced to dictate as-slowly (as)-he-could a-few chapter(s) from his pocket guide, so-as-to prevent his rival from-using-the wire, while his paper could get out the news by-means (of an) "extra."

ANNOTATIONS.—Notice the brief outline for *gathering*, where *e* (between *th* and *r*) is omitted.

(1) When it occurs the second time, *gathered* may be contracted to *g* shaded; for, since the ending *er* may be dropped, the word becomes a monosyllable. Notice also the unaccented syllable *urc* omitted in *leisurely*. See how well the first *r* is brought out in the group *from-all-over-the*. In *scarcely*, the ending *ly* is added to the initial contraction *ska*. Note the phrasing of the final contraction of *first* with the initial contraction of *hand*.

(2) Note the *encc* stroke placed high and shaded in *experience*, indicating clearly the sound *ience*.

(3) Since *blown* and *up* belong together in sense, they may be phrased. As all shortening devices are justified in shorthand, *N. Y.* crossed, reading actually *New-Y.*, represents the name of the city. See how clearly the initial vowel-sound is shown in *to-engage* and *to-examine*.

(4) *Sp* (for *spent*) shows how safe these contractions are; the outline can hardly be taken for *speak* in this connection. The final contraction for *spot* (where *o* has the "a" sound) represents the whole word with the exception of initial *sp*. Observe *r* and *m* blended in *government*.

(5) Observe the complete outline for *catastrophe*, where *o* is obscure and is, therefore, replaced by *e*. Observe *r* and *th* blended in *where-the*.

(6) In *within-a-week* the article is omitted. The final contraction is used for *day*. Note the group *it-was-almost-impossible*. It is not advisable to drop the *ing* from *owing*, as stated in a previous lesson.

(7) Observe the group *which-in-some-cases*.

(8) Obscure *o* is replaced by "e" in *pilot*. The unaccented last syllable is dropped from *service* without impairing the legibility of the outline.

(9) *Bill of Lading* is another of those compound words which may be represented by the first syllable of the first word and the last syllable of the last. Note *r*, *s*, and *t* blended in *vest*; the vowel *must* be read between *v* and *st*, since no word can start with the combination *vs*.

(10) *Expensive* reads actually "exp-iv;" an *expiv affair* will hardly read anything but "expensive affair." See how *s* is added to the singular form *dispatch*, and how *sent* is safely contracted initially.

(11) Note the convenient blending of *ch* and *f* in the group *he-was-no-match-for-the*, where *match* is written in full to better advantage than if it were contracted. The same applies to the word *gatherer*. The syllable *ing* is omitted from *unwittingly*.

(12) The group *for-ex(ample)*.

(14) In *St. Thomas*, the abbreviation *St.* is also used in shorthand. The Spanish pronunciation of *z* is *th*, which explains the presence of this sign in *Vizcaya*.

(16) Note the convenient final contraction for *coast*.

(17) Look at the outline for *correspondent*, derived from *correspond*. Since the bulk of the word is clearly indicated by writing *corresp.*, it is hardly necessary to show the vowel-sound of *spond*; and as the context here clearly implies the word *war correspondent* the ending *ent* may also be omitted, leaving *war corresp.* See how *oo* is substituted for *u* in the final contraction for *endure*. Observe the ending *ps* (for *ships*) in *hardships*, where *hard* is contracted. See also how *wounded* is contracted initially.

(18) Observe *s* added to the contraction for *deed*. Note the frequent group *reminds-me*, actually written *remi-me*. Look also carefully at the group *which-was-made-possible*. See how *quick* and *wit* are contracted finally; and how *liberal* (*libral*) is written in full.

(19) The short *u* in *capitulated* is replaced by *e*. *To-ire-the news* is unmistakably "to-wire-the-news."

(21) *Determ* will be safe for *determined*, the more so as it is preceded by *was*. Note *other*, where low position is indicated by placing it under the *any* stroke.

(22) It is hardly necessary to add any other syllable to the outline *conseq.* Note the contraction *get out*, where the *out* dot stands under the *g*, which represents the word *get* in full with the exception of final *t*. See how conveniently *ptr* blended can be used in *chapters*, where *s* is omitted.

1. In the first part of the lesson we shall see how the
 various parts of the sentence are connected together.
 2. We shall see how the subject and the predicate are
 connected together.
 3. We shall see how the object and the predicate are
 connected together.
 4. We shall see how the adverbial phrases are
 connected together.
 5. We shall see how the prepositional phrases are
 connected together.
 6. We shall see how the infinitive phrases are
 connected together.
 7. We shall see how the participial phrases are
 connected together.
 8. We shall see how the gerund phrases are
 connected together.
 9. We shall see how the noun phrases are
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 connected together.
 23. We shall see how the noun phrases are
 connected together.
 24. We shall see how the adjective phrases are
 connected together.
 25. We shall see how the adverb phrases are
 connected together.

WRITING EXERCISES.

ORIGIN OF THE UNITED STATES NAVY.

(The figures are to be written with the aid of the shortening devices.)

AMONG-SOME papers found * some-time-ago in-an old mansion in Delaware was a sheet * with-the following account :

At a caucus in 1794, consist(ing) of Iward, Morris, and Ellsworth of-the Senate, Ames Sedgwick, Smith, Dayton, and others of-the Representatives, and of Secretaries Hamilton and Knox, to-*form a plan for-a national navy, Smith *began-the figuring as secretary of-the *meeting. Hamilton then took*-the pen, and instead (of) minuting the *proceedings, he amused-himself by-mak(ing) a variety of flourishes during-the discussion.

In-consequence of-the plan adopt(ed) at this *meeting, a *bill was *reported for *build-ing six frigates, which *formed the *foundation of-the American navy.

The figuring¹ at-the *top² of-the page consists of five lines, and is as follows :

| | |
|----------------------------------------------------------------|-----------|
| First* cost* of a Frigate, 44 guns, of 1300 tuns and provision | |
| for 6 months | \$150,000 |
| 350 men | 51,000 |
| Provisions for 6 months | 11,000 |
| Total | 212,000 |

Then follows an estimate of the annual cost of such a vessel.

CONTRACT.

THIS AGREEMENT*, made this twenty-fifth day* (of) January, 1899, by and between the John F. Collins Co., of Chicago, Ill., and F. D. Camp, of Philadelphia, Pa., witnesseth :

I. Party of the first part³ agrees to-employ party of the second part⁴ in-the capacity (of) *General-*Manager, for-the territory *comprising Pennsylvania,⁵ New York, New Jersey, Delaware, and-the District of Columbia.

II. Party of the second part shall open an office in-the-city of Philadelphia, to be known as-the Eastern Office of the John F. Collins Co.

III. The *expense of opening said office and of *conducting it shall-be-*borne by party of the first part. But it-is *expressly under(stood) that party of the second part shall-have-no power or authority to *contract debts or to-*make contracts *involving a *sum in excess of \$50, without-having first* obtained the writ(ten) *consent (of the) party of the first part.

IV. *Perfect and complete* records and books (of) account shall-be-*kept⁶ at, and *concerning the business of the said Eastern Office ; which books and records shall at-all-times be-open⁷ to-the *inspection (of the) party of the first part or its-duly* *appointed and authorized *representative. It-is-also agreed that-a complete* *statement of the affairs of said office shall-be furnished once a *month to party of the first part ; and that-a *Cash *Statement shall be furnished not-*less-than once a week* to party of the first part.

V. Party of the second part shall-have-the power* to-*engage salesmen and such other help as he-may *find necessary in-his judgment* to *conduct the business properly.

VI. Party of the second part also agrees to-devote-his-entire-time and attention to-said business in-the inter(est) of party of the first part.

VII. Party of the second part also agrees not to-engage in-the same-line (of) business in-the territory above mentioned within three years* after-the expiration⁹ of-this *contract.

VIII. In consideration of-his serv(ices), party of the first part agrees to pay to party of the second part a salary of \$3000 per year, payable in *monthly installments of \$250.

IX. If at the expiration (of the) first* year*, the business *conducted by-the party of the second part shall have proved* unprofitable, this *contract shall terminate. If-the business of the said Eastern Office shall-have proved profitable, this contract shall remain in *force, unless dissolved by either party, notice to-that-*effect to be *given in writing thirty days prior to-the date (of) expiration.

In witness whereof,¹⁰ we have hereunto¹¹ *set our hands and seals* the day* and year* first* above written.*

WITNESS.

..... (SEAL)
 (SEAL)

ANNOTATIONS.—¹*Figuring* is written *fgring*. ²*Top* can be nicely contracted initially, placing (large) *t* high and shading it. This outline offers a good illustration of the nice distinctions made possible by the large and the medium *t*. If the medium *t* were shaded above the line, we should know that it must be the end of the word, since it cannot be used initially; and as large *t* at the end of a word is traced upward, we know that it cannot be shaded. It is unnecessary, therefore, to indicate by means of the vowel-stroke that this is the initial part of a word. Final contraction here would be much less convenient; for *p* (in addition to being shaded and in high position) would have to be provided with an initial vowel-stroke, to show that the vowel-sound precedes it.

³The commercial stenographer is occasionally required to write out contracts, in which the vocabulary is usually very limited; so that, if the stenographer be familiar with the matter, the outlines may be shortened considerably. Two stereotyped phrases in these commercial and legal forms are the words *party of the first part*, and *party of the second part*.⁴ Although the Reporting Style for these phrases is quite brief, it is not necessary to use it, since the abbreviations *p 1* and *p 2* may be employed, writing the letter *p* in shorthand. ⁵As said before, the usual abbreviations (in shorthand characters) are used for names of states, territories, etc. Compare the outlines for *New York*.

⁶*K* can hardly be taken for anything but *kept* in this connection. ⁷*B* and *o* may be joined, but should not be blended. ⁸*D* is omitted from *duly*, the vowel-stroke being crossed with *t* (of *its*). ⁹*Expiration* may be shortened to the unmistakable outline *expration*. ¹⁰Here *where* and *o* must not be blended, as *of* would thereby lose its identity; the two outlines may be joined, however. ¹¹We have seen that in compounds of *here*, such as *heretofore*, *h* placed high is used for *here*; the same rule applies in *hercunto*.

Lesson No. 20.

THE following remarks, while offering

PRACTICAL SUGGESTIONS,

form at the same time a writing exercise.

Graphic Shorthand, as presented in the preceding pages, is now brief enough for the requirements of the Commercial¹ or Literary² Amanuensis. Those who wish to fit themselves for verbatim reporting are referred to the Reporting Style, which will supply simple and logical rules for contracting the outlines for all words*, so that they will be able to follow faithfully and rapidly the voice of the orator.

Having master(ed) the principles set forth in this book, you should now give earnest attention to

SPEED PRACTICE.

A good test as to whether you are sufficiently familiar with shorthand³ for this purpose, is your ability to write without hesitation⁴ the outline for any word* † you may hear, and to phrase *naturally*,—that is, you must be able to decide readily whether or not it is advisable to phrase certain groups of words.* These conditions are absolutely⁵ essential, if speed* practice is to have the desired results. If you have not yet reached this stage, confine your efforts to writing clear and neat outlines.

As to practice material, shorthand is an exception to the general rule, in as much as it admits of serv(ing) two masters at a time; while writing for speed,* you can at the same time use such topics as are of interest to you, or such as are of practical value to you in your career. If you are a student (of) law, legal books or articles are of most service to you; if you are fitting yourself for the railroad service, you should use articles or books pertain(ing) to it; if you intend to enter business life, acquaint* yourself with commercial correspondence, and in particular with the vocabulary of any special line (of) business which you may have in view. The larger your vocabulary, the better your chance of becoming an efficient stenographer, for you cannot do good work if you meet in your dictation many words* which you never heard* before. A good method for broadening your vocabulary is afforded by the editorial page of a high-class newspaper, which touches* upon all subjects of general interest.

Having selected your material, write at first slowly from the text; then copy the article several times, each time slightly increasing your speed. See that the outlines are as brief⁶ as you can make them, without losing in legibility, and see that you have made good use of phrasing. Again we say, unless the outlines are legible, speed* is of no avail. Having assured yourself that you have written* the article correctly, have it dictated to you at such a rate* (of) speed that you will just be able to follow. In other words*, the dictator should not allow you time enough to think for more than a fraction of a second before tracing the outlines of the words* you heard.* This rate may vary: it may be only 60 ‡ words* (or even less) at the start, and should gradually increase. The minimum speed* for actual office work is 75 words*; but you should obtain a speed* of at least 100 words* (a) minute, and should keep on practising until you can take 110 words. If you wish to go beyond that, you should study the complete Reporting Style* of the system. When the dictation is finished, do not read your notes at once, for your memory would assist you too much, so that the trial* would not be a true test of the legibility of your notes. Let them "dry" for a few days, and then see if you can read them. If you come across an outline which is not intelligible to you at the first glance, look at it closely for a few seconds; then read on. The context will probably give you a clue to the meaning of the doubtful word*. It is probable that in the rush caused by your efforts to keep abreast of the dictator, you have made some outlines care(less)ly,—possibly you have not contracted

† This applies also to the logograms, which should be thoroughly mastered before speed practice begins.

‡ The rate refers to the number of words written in one minute.

them as-much (as) you-would had-you written them at leisure. Such points should-be carefully noted and corrected. Then write-the same article over again several-times, being careful to-avoid*-the *mistakes *made at-the first* dictation test. Then have-the⁷-matter dictated to-you several-times, each-time at-a speed* slight(ly) *increased, provided that-you-can *keep-up with-the speaker. If-your speed* is 80 words* (a) minute, for-example, it-would-be detrimental to-your practice to-follow a speaker who utters 100 words* a minute. The expression "words* a minute"⁷ refers only to the average of a test extending over at least ten minutes; if-you-can write 1120 words* in ten minutes, your speed* is 112, but unless you-can sustain your speed* for at-least *half an hour, you-cannot-do any practical *work at-that-*rate. With dilig(ent) practice, however, it-will-not-take*-you long until-you-can maintain your speed* for-one hour or even longer.

By follow(ing)-the above suggestions, you-will-be-able to-increase your speed* consider-(ably) when writing familiar *matter. You-should then *proceed to practice writing *new*-matter. Have-some-one dictate to-you something which-you-have-never read before. This exercise should also be left to "dry" for a-few days, and should then be read with careful *attention to-the *mistakes; after-these (have) been corrected and not(ed), have-(the)-same-matter dictated to-you-again, *applying to it the usual⁸ reading test, as *suggested in-the foregoing paragraphs.⁹ You-will *find that, under-this training, your speed* on new-*matter will gra(d)ually become almost as-great as that on familiar *matter.

When a long word* occurs more than once, it-may-be *shortened consider(ably) *more-than at first. This *applies also to proper names, which-may-be represented by-the initials alone, which should be underlined. In-a political address, for example, the words *Democratic Party* and *Republican Party* might be represented conveniently and safely by *D. P.* and *R. P.* *respectively, both groups being underlined; again, in-a letter on railroad matters, when-the word* *locomotive* occurs frequently, it-may-be *represented (after its first occurrence) by *r* shaded at the *top and *standing above-the line, the outline actually reading *ive*, the position above-the line indicating that it is the end of a word*. The abbreviation can *hardly be taken* for anything else in-this letter; and-the safe(ty) with-which it-can-be used will-be *increased by-the *context. The same abbreviation may *stand for *Representative* in-a political letter. Each line of *work will *admit of abbreviations peculiar to itself, and as-said-before, the extent to which abbreviation may-be applied, *depends entirely upon the familiarity of-the stenographer with-the subject of his notes.

Another help, which-will assist-you in-the acquirement* of *good stenographic *forms, is-the reading¹⁰ of stenographic literature¹¹. It-is surprising how-much influence such reading practice (has) in-the *acquirement of speed*. The *mind unconsciously *absorbs correct outlines, which-will at-once occur to-the writer, when-his¹² pen is trying to follow the speaker.

Since all super(fluous) strokes* and flourishes should-be *omitted in shorthand, it-is *hardly necessary to-mention that-all useless movements-of-the hand should also be eliminated. The hand—that is, the third and fourth fingers (the rest of the hand should *never* touch the paper)—should-not *leave the paper while writing; and in passing from-one outline to-another the pen-or-pencil should-be lifted only enough to-*avoid making any strokes* on-the paper. When leaves are to be turned over, this should-be done entirely by-the left hand, while the right hand is writing.

In-your efforts to write rapidly the hand will-be tempted* to-*glide rapidly as-well, and you-may fall* into-the habit of *spreading your outlines unnecessarily,—that-is, you-may put* only five words* on a line which has space enough for eight. It-is obvious that for practical reasons the space between the different outlines should-not-be too-large, so-that not much time is wasted in moving the pen from-one to-the other. Neither should-you fall* into-the opposite extreme*, and *crowd your outlines too-*close together, thus impairing the legibility of your writing. Just enough pressure should-be maintained upon-the pen-or-pencil to-exert complete* control over it; additional pressure is so-much muscular effort wasted, and will soon tire-you out.

ANNOTATIONS.—¹ Write as shown in Lesson 18. ² Suppress *e*, and omit *ar*. ³ Both *short* and *hand* should be contracted initially and then phrased. ⁴ Blend *h* and *s*. ⁵ The *ab* dot is sufficient here. ⁶ Shade *f* at the top. ⁷ Blend *h* and *th*. ⁸ Write *oozhl*. ⁹ *Gr* shaded will stand for *graph*. ¹⁰ There is hardly anything gained in contracting *reading*. ¹¹ Suppress *e*. ¹² The outline for *his* may remain on the line.

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NOTICE.—When only the page is given, the heading will, in most cases, readily indicate the paragraph looked for. When the number of the lesson and the word is given, it refers to the first example of the rule in question.

* In looking up the lesson, the student may be guided by the page number of the Shorthand Plate, as shown in the index.



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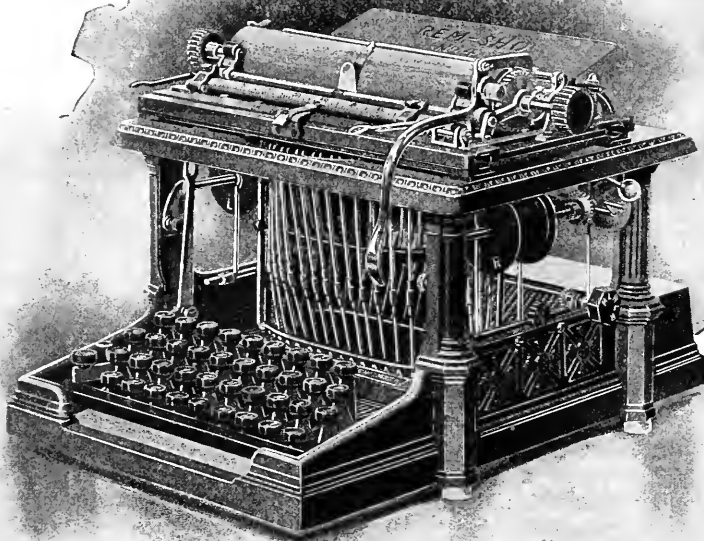
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Argentine Republic.—Gabelsberger system taught at Collegio Nuevo, Buenos Ayres.

Austria.—The system of Gabelsberger is used almost exclusively; is taught in the public schools in the following languages: German, Italian, Czechish, Polish, Ruthenian, Slavonian, and Croatian, and is used exclusively in the legislative bodies, the Council of the Realm and the Delegations, and in the seventeen provincial Diets, for the official stenographic record. For instruction in schools, only the Gabelsberger system is permitted.

Brazil.—An adaptation of the Gabelsberger system has been issued at Rio de Janeiro.

Bulgaria.—Gabelsberger shorthand introduced and taught in schools by the government; it is also used in the National Assembly.

Denmark.—Gabelsberger shorthand used in Parliament. Instruction in the system given in the (Government) Training School for Parliamentary Reporters, also in the Naval Officers' School.

Finland.—Gabelsberger system used in Parliament and in the High Schools.

Germany.—Gabelsberger shorthand taught in High Schools, used in the Reichstag and in the National Assemblies of the Federal States (with one exception). Used in the courts and in the army. The Royal Stenographic Institute at Dresden is the *only government Shorthand University* (of academic rank) in the world, and has been established in the interest of Gabelsberger shorthand exclusively.

Hungary.—Gabelsberger shorthand introduced in High Schools, and used in the Hungarian Parliament.

Greece.—Gabelsberger system used in the National Council at Athens.

Italy.—Stenography is hardly used in this country; but in a few Government Technical Schools, and by seventeen societies, the Gabelsberger system is taught.

Norway.—Mr. Chappelen, Chief Parliamentary Shorthand Writer at Christiana, writes: "We use here the system of Gabelsberger exclusively."

Russia.—At the "Government Competition" the prize was equally divided between the Gabelsberger system and the Stolze (which is based on the Gabelsberger) system.

Servia.—Gabelsberger shorthand is used in the Senate.

Spain.—Gabelsberger system is used to a limited extent.

Sweden.—With three exceptions, all of the thirty-four parliamentary reporters use Gabelsberger shorthand.

Switzerland.—From 1876 to 1881, thirty-six larger or smaller works, by official commission, were executed by Swiss stenographers of the Gabelsberger system.

The above report was published in 1893, but the data were compiled in 1889-90. Since then, the system has spread considerably. According to the Dresden Year Book,—which furnishes official statistics,—Gabelsberger's system of shorthand is now used in the following languages: English, German, French, Spanish, Portuguese, Italian, Swedish, Norwegian, Danish, Finnish, Dutch, Bohemian, Polish, Hungarian, Croatian, Slovenian, Ruthenian, Servian, Bulgarian, and Greek.

FROM PEOPLE WHO USE THE SYSTEM.

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"I take pleasure in informing you that Gabelsberger Shorthand has been used in the office of Messrs. Heidelbach, Ickelheimer & Co. for the last twelve years with satisfactory results. I trust that the text-book which you are publishing will gain many friends to that system in Philadelphia."—I. J. ADLER, *Stenographer, Heidelbach, Ickelheimer & Co., Bankers, New York City.*

"I take much pleasure in stating that I use the Gabelsberger Graphic Shorthand system to my own and to my employers' satisfaction. I consider the system the best of all existing ones."—EDWARD BERNARD, *with Kessler & Co., Bankers, 54 Wall Street, New York City.*

"I would like advance papers on Stenography, as I have written Shorthand for many years, but think the Graphic system the best I have seen thus far."—GEO. H. ERVIN, *Troy Sheet Metal Co., Troy, N. Y.*

"I have been a student of Graham's, Osgoodby's, Munson's, Longley's, Burnz's, etc., and have the text-books of all of them, besides some other well known authors; but, as a system, I prefer the Gabelsberger to any that I know of."—R. BARNARD, *Office of M. P. Hayes, Sheriff and Tax Collector, Bridgeport, Mono County, Cal.*

"I have practiced Gabelsberger Shorthand for a number of years, and have been much impressed with its beauty, legibility, and speed, and above all things, *its educative force.* There is no system, so far as I know, which *appeals so much to the reasoning power* of the student as does the Gabelsberger system."—F. M. WIEMER, *Principal, First District School, Milwaukee, Wis.*

"I am an old Isaac Pitman Phonographer, but find the rising generation do not master it as well as they should, and if your system is as good as it seems to be from the sample you sent me, I think I can use it to advantage among students who are not willing to put in the necessary time on the Geometric systems."—E. PRING, M.D., *San Francisco, Cal.*

"I have been getting into the system from the lessons you sent me . . . and so far am pleased with it. I must say here that I have practiced and taught the various Pitmanic styles for nearly fifteen years; also learned and taught several systems radically different from the Pitmanic, which knowledge makes it easier to get into and form a practical idea in regard to what a system is worth, than otherwise. . . . I would like very much to pursue the Graphic with your kind assistance."—W. H. WAGNER, *Teacher of Shorthand, High School, Los Angeles.*

"I began to study the Gabelsberger system a little over a year ago, and I can now report trials with much greater ease than I could after ten years' practice with the Pitman system. The Gabelsberger Shorthand is the system."—G. F. HOFF, *Anthracite, Cal.*

(The word *the* was underlined by Mr. Hoff.)

"I like the system very well so far as I have examined it, and I hope I shall be more satisfied with it as I advance. I have studied thoroughly several systems of shorthand, but I am dissatisfied with all the Geometric systems."—JAMES F. LEDDY, *Whitestone, L. I.*

"I am sorry I am not yet able to write to you in shorthand, as I have somewhat neglected the study of this system, owing to the fact that I can write Pitman sufficiently well for my present needs. I am, however, so well impressed with the Gabelsberger system, that I shall keep at it, as I am convinced that it is more legible than the Pitman system, and I believe that I personally can trace the characters faster than the Geometric ones, that is, I shall be able to after a little practice, as I can write longhand very rapidly."—W. LOVEDAY, *Box 1526, Tacoma, Wash.*

"I am now studying the reporting style, and am even more pleased with it than with the corresponding style. I have had some experience with the Pernin system with its uniform omissions of the final parts of the words, and must say that I consider the varied omissions of your system far superior. I also find Graphic Shorthand very much easier on my hand than the Geometric systems, where the outlines are always a stumbling block by reason of their awkwardness."—JOHN C. MURDOCH, *Golden Valley, Cal.*

"Must say that I like the study very well, and I think that it has at least one great advantage over the old systems of shorthand, not having so many intricate characters to be committed and confuse the learner, which also renders it capable of being retained when not practically employed.

"I think, too, by exercising the same continuance required in the study of the old systems, any one should become equally proficient in a shorter time than by the old methods. In short, I think this a plain, practicable system."—P. J. FLOOD, *Agent, Adams Express Co., Nobles-town, Pa.*

"I have done all the problems and will send them to you in a few days after I do the lesson in Shorthand, which I think is better than the Pitman system, as I have tried it."—WM. OHM, *Smithsonian Institute, Washington, D. C.*

"Thank you for your kind expression of opinion in regard to the legibility of my writing. It seems to me that the system ought to get the credit for this. I have found in my work that the legibility of the system is beyond praise."—J. BLACK, *Denver, Col.*

"I use Graphic shorthand now in place of my Geometric system, and I am sure it has many advantages over the latter. It is certainly more legible, and easier to write. I have always found the reading of my notes a matter of great annoyance; but I never, as yet, had trouble in making out my Graphic notes."—FRED. S. FLEMING, *Fruit Vale, Cal.*

"Your Graphic course of stenography I consider fine, and shall study it with pleasure, and, I hope, with profit."—KATE EAGLES, *Teacher, Lancaster, Pa.*

"I like the system."—JAMES D. CLIFFORD, *N. Y.*

"Your system of stenography I find very easy, and don't find any trouble in keeping the letters in mind."—A. POEHMANN, *Syracuse, N. Y.*

"I have just started in on the stenography—I am delighted with it."—H. H. DAY, *Lan-singburg, N. Y.*

"Would that all shorthand writers knew its unequalled advantages."—REV. P. WALTER STAHEY, *Carrolltown, Pa.*

"I gave up practicing shorthand until a month ago, when I began to take it up again, and to my surprise found that I had practically lost nothing. I regard this as the highest recommendation of the system, for I had practiced it only four months last year, and had not touched it in ten months. I find it invaluable in taking notes while interviewing, and one night last week took a column interview from dictation by the system."—FRED. D. SCHRADER, *Washington Post, Washington, D. C.*

"The undersigned, having studied and taught the shorthand system invented by Gabelsberger for about thirty years, is exceedingly glad to learn that in its adaptation to the English language it is to be pushed in this country by the well known publishing house of J. B. LIPPINCOTT COMPANY, of Philadelphia. Success to the new undertaking!"—F. W. STELLHORN, *President, Capital University, Columbus, Ohio.*

"Having studied some years ago the German system of Gabelsberger's Stenography, which I understand is about to be introduced in this country by the J. B. LIPPINCOTT COMPANY, of Philadelphia, I can heartily recommend the system, and hope that the above firm may be successful in introducing the same."—E. P. MAYSER, *Pastor, Zion's Lutheran Church, Lancaster, Pa.*

". . . . My experience has been a very satisfactory one as regards the system in question. I came to this country in 1882. . . . While up to that time I had never dreamt of using the Gabelsberger system for any other language than German, force of necessity made me apply it to the English, and I succeeded beyond expectation. I have since occupied, at various times, positions as stenographer for German and English in the best mercantile houses, such as Messrs. Ladenburg, Thalman & Co., Wm. Steinway & Sons, and for the last eleven years I have been with the banking house of Messrs. August Belmont & Co. . . . I welcome most heartily such a work as you propose to publish, since it will no doubt tend to win many new friends in this country for our beautiful and well-tried system."—ADOLPH FRANK, *Head Stenographer, August Belmont & Co., New York City.*

"I know the Gabelsberger-Richter shorthand, and believe *it has a fine future before it.* The world's universal shorthand will be a script system with joined vowels; there is no doubt about that. It admits of abbreviation not possible with Geometric systems; and the latter, as the weaker, will evidently drop out. Of course this is dreadful heresy, but I was never one of those prejudiced people who think that wisdom will die with (Pitmanic) phonography. I think the Germans have laid hold of the best end of the stick, and that the universal shorthand will come from Germany, or be based upon a German system."—J. L. COBBIN, *Court Reporter, South Africa.*



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