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SYNOPSIS
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THE
SYNOPSIS

OF



NEW AND REVISED EDITION :

ACCOMPANIED BY EXTENDED "READING EXERCISES," AND BY THE
"CORRESPONDENT'S LIST" OF WORD-SIGNS, CONTRAC-
TIONS, PHRASE-SIGNS, PREFIXES, AND AFFIXES.

ADAPTED TO THE USE OF
CLASSES AND PRIVATE STUDENTS.

BY

ANDREW J. GRAHAM, A. M., M. D.—

FOR MANY YEARS VERBATIM REPORTER OF LEGISLATIVE, LEGAL, POLITICAL,
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1853 TO 1891, ET SEQ —(THE UNIVERSAL PHONOGRAPHER, THE COSMO-
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SIS OF ENGLISH GRAMMAR, ETC.

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NEW EDITION :
WITH EXTENDED "READING EXERCISES" AND "CORRESPONDENT'S LIST"
OF WORD-SIGNS AND CONTRACTIONS, AND PREFIXES AND AFFIXES.

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PREFACE.

This New and Revised edition of this Manual or Class-Book consists of—

1. "THE SYNOPSIS" —presenting briefly, and progressively, and unmistakably, all the principles of the Elementary, or Corresponding, Style of Standard Phonography, the Best and General system of Short-hand writing. This part corresponds nearly to the coarse-print portion of the Corresponding-Style part of the Author's "Hand-Book of Standard Phonography," a complete text-book of the entire System.

2. "THE CORRESPONDENT'S LIST"—comprising an alphabetical list of Word-Signs, Contractions, Phrase-Signs, Prefixes, and Affixes of the Corresponding Style.

3. "READING EXERCISES"—illustrating and applying the principles of each section of the Synopsis; concluded with several pages of connected reading matter, with an interlinear translation—which is a great advantage to the student.

To adapt this work to the most extended use as a class-book, the pronouncing-style print of the text of preceding editions has been replaced by the common orthography.

To insure the utmost accuracy and clearness of illustration, the exercises and lists in this work have been produced by the Author's Stereography, which seems better adapted than any other process for the production of phonographic pages.

It is the wish of the Author that this volume may contribute much to the diffusion of a beautiful and highly useful Art, to the improvement and popularization of which he has devoted many and the best years of his life.

METHODS OF STUDY.

There are two methods of study which may be pursued by the phonographic student: One, to obtain a knowledge of the more general features of the Art, as by the study of this work or the Little Teacher (which is in pocket form, and goes over the same ground as this but more briefly); and the other, to obtain a most thorough knowledge by studying full and logically-arranged statements of the greater and minor features of the Art, and by rendering these statements familiar by much practice of ample illustrative reading and writing exercises, as by the use of the Author's "Hand-Book of Standard Phonography."

Those desirous of becoming excellent phonographers may combine both methods, studying the Hand-Book thoroughly, using the Synopsis as a mean

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of review, and carrying the Little Teacher as a pocket companion, to serve at odd moments as a convenient reminder of the contents of the larger books.

(The Correspondent's List of the Little Teacher is the same as in this work, but the text is but eight primer pages; and the exercises are briefer than those here given, yet exemplifying each principle.)

When the Hand-Book has been familiarized up to its Reporting-Style chapter, the student should read and copy the First Reader, which is an extended exercise in the Corresponding Style—so called because suited for correspondence and other common uses of the Art, where legibility is of more importance than speed. The matter of the Key to the First Reader should be written in Phonography, and errors corrected by comparison with the engraved pages.

The Second Reader is intended to be studied in connection with the Reporting-Style Chapter of the Hand-Book.

The Dictionary gives, by its unmistakable name-system, the best modes of writing words and phrases for the Corresponding and Reporting Styles, and is invaluable to writers of either style.

SUGGESTED PROGRAMME OF LESSONS.

A Course of Eight Lessons.—Lesson 1., § 1-11; 2., § 12-17; 3., § 18-45; 4., § 46-65; 5., § 66 to p. 29; lessons 6, 7, 8 on the Interlinear matter and on the Lists

A Course of Twelve Lessons.—1., § 1-11; 2., § 12-17; 3., § 18-25; 4., § 26-34; 5., § 35-45; 6., § 46-54; 7., § 55-65; 8., 66 to p. 29; lessons 9, 10, 11, 12, on portions of the Interlinear Reading matter and of the Lists, the student being required to read the shorthand, covering the Key, to write phonographically any of the words, and to describe and make the sign for any contracted word, prefix or affix.

KEY TO PRONUNCIATION.

As pronunciation will need to be indicated occasionally in the subsequent pages, the following Key should be observed by the student:

ā, ē, etc., long; a, e, etc., short; u as in *full*, and as o in *to*; ū as in *ŭp*; æ as ai in *air*; ɔ as a in *all*; ò as o in *for*, *long*; ä as a in *ah*; à as a in *art*; â as a in *ask*; ũ as oo in *too*; dh for the spoken *th*, as in *then*; and th for the whispered *th*, as in *thin*; zh for the spoken sound corresponding to the whispered *sh*. (·). Accent; thus, ak'sent. (.) Syllable-mark; thus, in.kwĭr

For ordinary purposes I do not distinguish between o and ò; a, à, and â; e and é; simply because the different situations of these sounds are sufficient distinction for ordinary purposes. In the Standard-Phonographic Dictionary these distinctions are always carefully indicated.

THE SYNOPSIS.


CHAPTER I.

SIMPLE CONSONANTS.

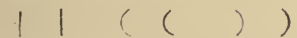
§ 1. *Simple Consonant-Signs and Their Names.*

NOTE.—The *Power*, or *Sound*, of each letter can readily be derived from its *Name*, as in the case of the common letters which are properly named.

1. LEFT-INCLINED STROKES AND THEIR NAMES.


 Pee Dee Ef Vee Ar Way

2. PERPENDICULAR STROKES.


 Tee Dee Ith Dhec^o Es Zeo

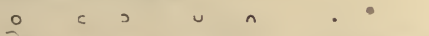
3. RIGHT-INCLINED STROKES.


 Chay Jay Ish Zhay Lay Yay Ray Hay

4. HORIZONTAL STROKES.


 Kay Gay Em En Ing

5. BRIEF SIGNS, OR BREVES.


 Iss Wèh Wúh Yèh Yúh Hay-dot, or Hèh

^o Same sound as the word *the*, or *thee*; that is, *dh* represents the spoken sound of *th* in *the*.

Manner of Writing the Consonants.

§ 2. *Left-Inclined* and *Perpendicular* letters are always written downward.

§ 3. *Horizontal* letters are written from left to right.

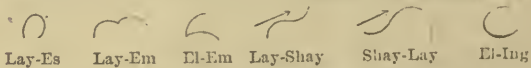
§ 4. Of *Right-Inclined* letters, some are written downward and some upward.

1. / Chay, / Jay, (Yay,) Zhay are always written downward.
2. (a). When standing alone,) sh is always written downward.
(b). When joined with other *stroke-signs*, it may be written upward or downward, as may be most convenient; thus:



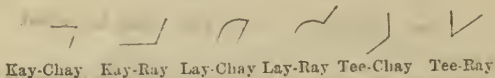
(c). When written downward, it is called *Ish*; when written upward, *Shay*.

3. (a). When standing alone, (l, is always written *upward*.
(b). When joined with other *stroke-signs*, it may be written upward or downward, according to convenience; thus:



(c). When written upward, it is called *Lay*; and *El* when written downward.

4. (a). The straight sign for τ is invariably written upward—and when standing alone, at an inclination of about thirty degrees.
(b). It is thus distinguished from *Chay*, which standing alone is written at an inclination of about sixty degrees; that is, less slanting than *Ray*; thus: / Chay, / Ray.
(c). When *Chay* and *Ray* are joined to other *stroke-signs*, they are distinguished by their direction; *Chay* being always written downward, while *Ray* is invariably written upward; thus:



5. *Hay* is invariably written upward.

Manner of Joining the Consonant-Strokes.

§ 5. The manner of joining the simple consonant-strokes is shown by the following examples :



Names: Pee-Kay Tee-Chay Ray-Kay Ray-Chay Gay-Gay Tee-En Bee-En



Pee-En Vee-En Ith-En Lay Ar Lay-Es Lay-Isu En-En Em-Em



Em-Ing Dee-Teo Tee-Dee Pee-Bee Bee-Pee Dee-Vee Vee-Gay Bee-Ing

NOTE.—Carefully read and copy ¶ 7. *a, b, c, d*, on p. 6 of the Reading Exercises, par. *a* being combinations of straight lines, par. *b* being combinations of straight lines and curves, and par. *c* showing combinations of curves. Par. *d* helps the reading of the consonant combinations by inserting longhand vowel-signs. The shorthand vowel-signs have not yet been explained.

Of the Brief Consonant-Signs and the Mode of Joining.

§ 6. The circle is joined —

1. *To the Straight Lines* by a motion contrary to that of the hands of a clock; thus :



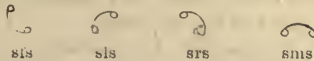
sps sts schs sks srs hs
Named: Spees Stees Iss-Chays Iss-Kays Iss-Ray-Iss Hays

2. *To the Hook of H*—by making the hook into a circle; thus :



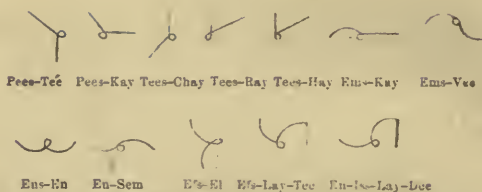
s-h
Named: Iss-Hay

3. *To Curves*—by following the direction of the curve; thus :

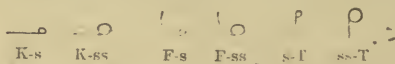


sis sls srs sms
Named: Iss-Efs Slays Sars Sems

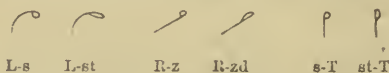
4. *Between Two Strokes*—by turning the circle in the most convenient manner; thus :



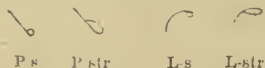
§ 7. (a). The circle may be enlarged to add *s* or *z*; thus :



(b). Made into a small loop to add *t* or *d*; thus :







(c). Made into a large loop to add *tr*; thus :





(d). The small circle may be added to a loop or to a large circle; thus :



§ 8. (a). The large circle is called *Ses* or *Sez*.

(b). The small loop is called *Stéh*, or its sound is joined to the name of the stroke with which the loop is joined; thus :
 *Steh-Bee*;  *Steh-Fee*;  *Bee-Steh*, or *Beest*;  *Steh Ar*, or *Star*.

(c). The large loop is called *Ster* always without the accent when joined to a stroke; thus :
 *Bee-ster*;  *Dee-ster*.

(d). The *Ster* loop is joined only at the end of a stroke. There is another sign (to be hereafter explained) for *str* at the beginning of words, as in *strap*.

§ 9. (a). The brief sign for *w*—that is, \curvearrowright Weh or \curvearrowleft Wuh—is called Brief Way.







(b). The brief sign for *y*--that is, \curvearrowright Yeh or \curvearrowleft Yuh—is called Brief Yay.

§ 10. *Brief Way* is joined at the beginning of strokes—

1. As a *Hook*—to Lay, El, Ray, Em, or En; thus:

	wl		wr		wm		wn		gwr
Named: Wel		Wer		Wem		Wen		Iss-Wer	

2. At an *Angle*—to all other letters; thus:

					
Weh-Tee	Weh-Dee	Weh-Jay	Wuh-Kay	Weh-Vee	En-Weh Dee

§ 11. *Brief Yay* is always joined at an *angle*; thus:

						
Yeh-Tee	Yuh-Kay	Yuh-Ray	Yeh-En	Yuh-Lay	Yeh-Ar	Yuh-Em

CHAPTER II.

VOCALIZATION AND ASPIRATION.

§ 12. *Vocalization*.—(a). In Phonography, to *vocalize* means to write, according to rule, the vowels of a word. (b). In Phonography the vowels are written beside the consonants.

SIMPLE VOWELS.

§ 13. By using a dot and a dash, and making them *heavy* and *light*, to correspond to *long* and *short* vowels, and by writing them in three different places beside the consonant-strokes, twelve different signs are obtained, which, for ordinary purposes, are sufficient for the representation of the simple vowels; (b). two related sounds, in some instances, being grouped under one sign.

Dot Vowels.

§ 14. ē (as in *eel*) is represented by a heavy dot opposite the beginning of the consonant; i (as *i* in *it*), by a light dot in the same place; —ā (as *ai* in *ail*) or æ (as *ai* in *air*), by a heavy dot opposite the middle; ě (as *é* in *ell*) or ê (as *e* in *her*) by a light dot in the same place; ä (as *a* in *ah*) or à (as

a in *art*), by a heavy dot opposite the end; \bar{a} (as *a* in *at*) or \acute{a} (as *a* in *ask*), by a light dot in the same place.

Dash Vowels.

§ 15. \circ =*au* (as *a* in *all*) or δ (as *o* in *lost*) is represented by a heavy dash opposite the beginning of the consonant; δ (as *o* in *on*) by a light dash in the same place; \circ (as *o* in *old* or \circ (as *o* in *none*), by a heavy dash opposite the middle; \bar{u} (as *u* in *up*), by a light dash in the same place; $-u$ = $\delta\delta$ (as *oo* in *cool*), by a heavy dash opposite the end; u = $\delta\delta$ (as *u* in *full* or *oo* in *cook*), by a light dash in the same place.

§ 16. This plan of representing the vowels is illustrated in the following Scheme, in which the vowels are placed by an upright stroke, or letter Tee, to show their respective places; namely, opposite the beginning, middle, or end of a consonant.

§ 17. Vowel-Scheme.

LONG :

•	•	•	—	—	—
\acute{e}	$\bar{a}, \bar{æ}$	$\bar{ä}, \acute{a}$	\circ, δ	δ, \circ	$u = \delta\delta$
eel	ail, air	ah, art	all, or	old, none	fool

SHORT:

i	\acute{e}, \acute{e}	$\bar{ä}, \acute{a}$	\bar{u}	$u = \bar{u}$	$u = \delta\delta$
it	ell, her	at, ask	ou	up	full

REM. 1. See examples of the use of these vowel-signs in paragraphs 11, 12, and 13 of the Reading Exercises, Part II of this work, which paragraphs should now be read and copied several times.

REM. 2. The vowels may be memorized by aid of the following lines :

	FIRST GROUP—DOT-VOWELS.	SECOND GROUP—DASH-VOWELS.
Long—	Near <i>eight</i> palms	Saw so blooming
Short—	Which <i>aid</i> lad	Hobb's lut stood
	Beginning Middle End	Beginning Middle End

In these lines, *palms* should be pronounced as if written *pahms*.

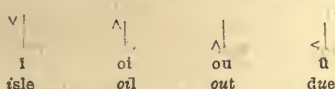
DIPHTHONGS.

§ 18. A Diphthong is a co-alition, or union, of two simple vowel-sounds, pronounced in one syllable; as in *oil out, pure*=*p ur*.

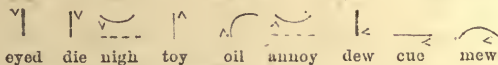
§ 19. The diphthongs may be divided, with reference to the intimacy of the connection of their elements, into *Close* and *Open* Diphthongs.

Close-Diphthong Signs.

§ 20. The four close diphthongs are represented by small angular marks, whose direction and place are indicated by the following illustrations :



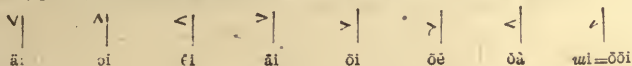
EXAMPLES :



Carefully read and copy paragraph 14, *a, b, c, d*, in the Reading Exercises.

Open-Diphthong Signs.

§ 21. The open diphthongs are represented by angular marks, whose form, place, and direction are shown by the following illustration :

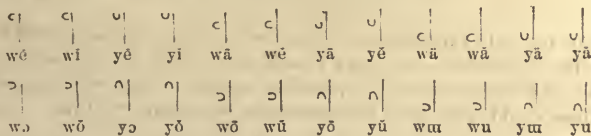


EXAMPLES :

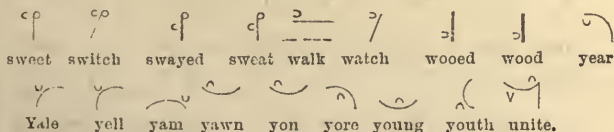


Brief Way and Yay Written in the Vowel-Places.

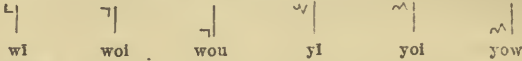
§ 22. Brief Way or Yay, instead of being *joined*, is sometimes written *beside* a consonant stroke, so as to indicate (or suggest) the following vowel ; indicating that it is a *do*-vowel if *Weh* or *Yeh* is used – a *dash*-vowel if *Wuh* or *Yuh* is used ; – and indicating that the vowel is **LONG** or **SHORT**, according as the sign is **HEAVY** or **LIGHT** ; thus :



EXAMPLES :



§ 23. Of the diphthongs, wi, woi, wou are sometimes most conveniently written by small right angles; while yi, yoi, yow are represented, by brief Yay joined with the diphthong; thus:

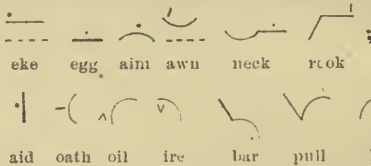


EXAMPLES:

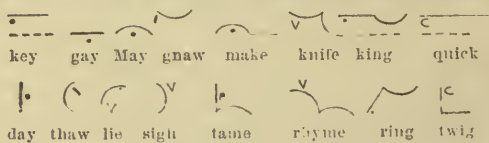


Order of Writing and Reading Vowels.

§ 24. (a). When a vowel is placed ABOVE a horizontal consonant, or to the left of any other, it is read BEFORE the consonant; thus:

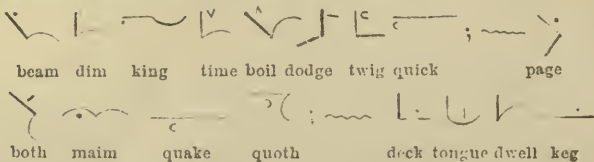


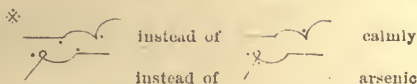
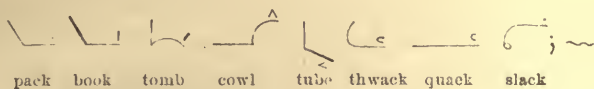
(b). When a vowel is placed BELOW a horizontal consonant or to the right of any other, it is read AFTER the consonant; thus:



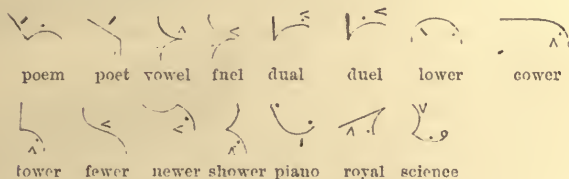
Vowels Between Strokes.

§ 25. (a). All First-place and Long Second-place vowels are written After the first stroke; ALL OTHER VOWELS are written BEFORE the second stroke (as in examples in the preceding section, except when greater clearness would result from non-observance of the rule ^o); thus:





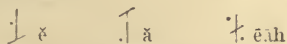
(b). When *two* vowels occur between two strokes, one vowel is written to each, if that can be conveniently done: otherwise both are written by one, placing nearest the sign the nearest vowel; thus:



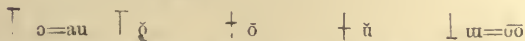
Mode of Writing Separate Vowels.—Nominal Consonant.

§ 26. A consonant-sign which is not to be pronounced, but which is used merely to show the place of a vowel, should be canceled —

(a). Either by striking an oblique line through it at any convenient point; thus:

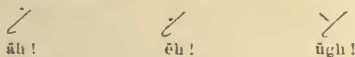


(b). Or by writing the vowel-sign, if a dash, through it at a right angle; thus:



REM. 1. AS the consonant when canceled has no value as the sign of a consonant—that is, has the form, but not the power of a consonant—it is called a Nominal Consonant.

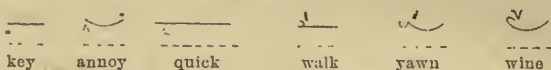
REM. 2. In writing ah! eh! ugh! the Hay stroke (without cancellation) serves to show the vowel's place; thus:



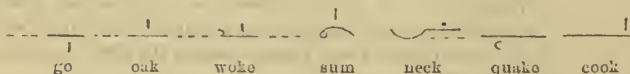
Position of Words.

§ 27. Words composed entirely of horizontal consonants should be written ABOVE the line, when the only, or accented, vowel is first-place; when

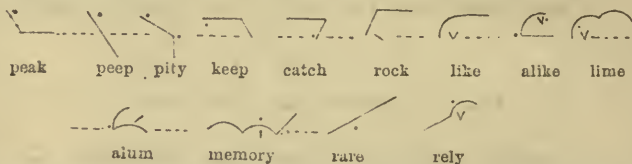
otherwise, they should be written on the line. Hence *key, annoy, quick, walk, yawn, wine*, are written ABOVE the line; thus :



while *go, oak, woke, sum, neck, quake, cook* should be written on the line; thus :



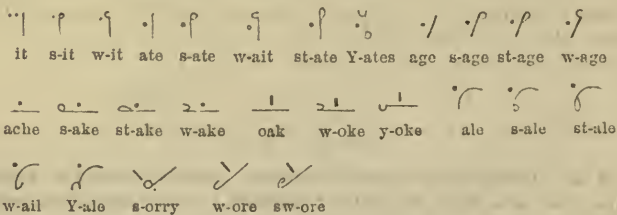
§ 28. Words having a full-length stroke not horizontal, should have the FIRST such stroke resting on the line of writing, which is what is called the second position; thus :



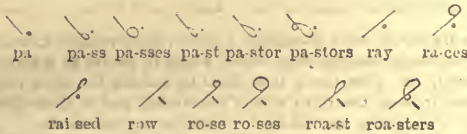
REM. Above the line of writing is called the FIRST position; on the line, the SECOND position; through, or below the line, the THIRD position. *Key* is written in the FIRST position; *peak, peep, pity, keep, catch* (in the examples just given) are said to be in the SECOND position, because the first stroke not horizontal rests on the line. The third position when required by the student will be more fully defined and exemplified.

Vocalization of Consonant-Strokes with Brief Signs Joined at the Beginning or the End.

§ 29. (a). In reading a consonant-stroke with a brief sign joined at the beginning, read the brief sign first, and next, the consonant-stroke with the vowel or vowels beside it, precisely as though no brief sign were prefixed; thus ;

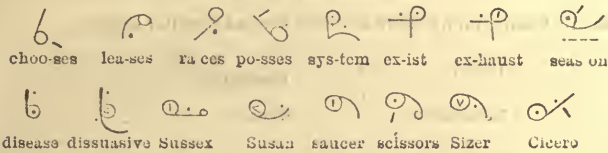


(b). A brief sign joined at the end of a consonant-stroke is read last; thus :



Vocalization of the Large Circle.

§ 30. The large circle (named Ses) is used to represent a syllable containing the vowel ē (as in m t.) It may be vocalized for other vowels by writing their signs within the circle; thus :

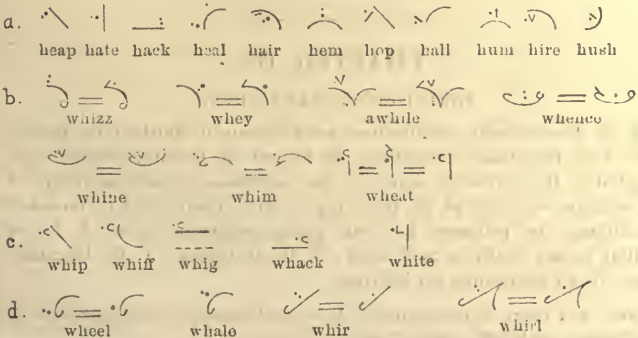



Aspiration.

§ 31. Aspiration, in Phonography, is the expression of *h*.


§ 32. There are five modes of aspiration :

(a). By a light h-dot beside the vowel; (b). By a small h-tick prefixed to the consonant; (c). By a small h-dot beside the brief sign for *w*; (d). By making the Way-hook heavy; (e). By the Hay stroke; as shown in the following illustrations :



e. 

hoe hay haste ahead haughty holy hasten ah! eh! ough! Ohio Soho


REM. 1. The Hay stroke, as in paragraph e, above, is convenient in such words as *hay, ah, eh, Ohio, ahead, haughty, holy, hasten*, where it serves as a sign by which to write a vowel. In *Soho*, the *s* is prefixed by making the hook into a circle. Iss-Hay has the circle on the right side of the stroke, and is thus distinguished from Iss-Ray, , which has the circle on the left of the stroke.

REM. 2. The H-tick is rarely used in aspiration of vowels or brief Way; but is very serviceable in the reporting-style as a word-sign for *he*.

REM. 3. The paragraph No. 30 in the Reading Exercises about "A white hnt, half hid by a huge hedge," is valuable as an aid in memorizing the different modes of Aspiration.

Punctuation and Accent.

§ 33. In Phonography there are used several peculiar signs :

Period	x	Pleasantry	
Exclamation	|	Hyphen	- /
Grief	x	Dash	~
Interrogation	|		

REM. 1. The favorite period-sign in the reporting style is a slanting stroke like Chay-Chay.

§ 34. *Accent* is denoted by a small cross near the vowel; thus:

	
arrows	arose

CHAPTER III.

GROUP-CONSONANT SIGNS.

§ 35. Phonography obtains over most systems of shorthand a decided and very important advantage, in respect of brevity, facility, and legibility, by providing signs for the expression of certain groups of consonants, such as 'pl, pr, pf, pln, prf,' etc. There are five modes of modifying the primary, to form group-consonant signs: 1. By an initial hook; 2. By a final hook; 3. By widening; 4. By lengthening; 5. By shortening (or halving).

REM. As a chart or programme of these modifications (which are now to be particularly explained), consider the following cut:

tl	tr	tlr	trl	n-str	tf	tn	t-shn	t-tive	ts-eshon
									etc.
m	m ^b _p	ng	n ^k _g r	n	n ^t _d r th	tt	tlt	trl	etc.

I. INITIAL HOOKS.

1. *The El-Hook.*

§ 36. (a). A small hook on the circle-side (see § 6) and at the beginning of any consonant-stroke (except *l, r, m, n, ng, s, z, w, h*), indicates that an *l* follows the stroke-consonant; thus:

pl tl chl kl
 fl thl shl yll

(b) *Shel* and *Zhel* never stand alone, have their hooks at the bottom, and are always written upward.

REM. 1. The reporter uses a large initial-hook on *Em, En, Ray.* for *l*; thus:

ml nl rl

The *El-hook* must be made large in these cases, to distinguish it from the *Way-hook*. See § 10.

REM. 2 To remember what letters *do not take the El-hook*, it may be observed that *l, r, m, n*, take (as previously arranged) an initial hook to prefix *w*; that *ng, s, z, w*, with an initial hook for *l*, would conflict with more important uses of the signs (provided further on); and that *Hay* already has a hook at the beginning.















REM. 3. The *El-hook* signs are named *Pel, Bel, Tel, Chel, Kel, Fel, Thel, Shel, Zhel*, etc.

REM. 4. A vowel written beside an *El-hook* sign should be read before or after both of the consonants of the group, according as the vowel is written before or after the group sign; thus:

apple plea eagle glow awful flaw



2 *The Ar-Hook*

§ 37. (a). Signs to indicate the combination of *r* with a preceding consonant except *s, z, l, r, m, n, ng, w, y, h*, are obtained by turning over sidewise the corresponding *El-hook* signs, except *Shel, Zhel*, which are turned over endwise, thus:

pl  tl  chl  kl  fl  thl  shl 
 pr  tr  chr  kr  fr  thr  shr 

(b). Shcr and Zher have their hook at the top, and are always written downward.

§ 38. *R* may be added to Em and En by a small initial hook, provided they are widened; thus :















 mr  nr

REM. The widening of Em and En when they take the Ar-hook serves to distinguish *mr* and *nr* from *Wem* and *Wen*. See § 10.

§ 39. In some cases when an El-hook or Ar-hook sign is joined to a preceding letter, the hook cannot be perfectly formed, as in

 reply  explore  dimmer  armor  tiger



§ 40. The El-hook and Ar-hook signs are not named Pee-El, Pee-Ar, etc., which would indicate two letters joined; but by adding for the El-hook signs the syllable *el*, and for the Ar-hook signs the syllable *er*, to the sound of the primary letter modified by the hook; thus :



 Pel  Tel  Chel  Kel  Fel  Thel  Shel; etc.
 Per  Ter  Cher  Ker  Fer  Ther  Sher; etc.

§ 41. A vowel written beside an El-hook or Ar-hook sign should not be read between the two consonants, but *before* or *after* BOTH, according as it is written *before* or *after* such sign; thus :

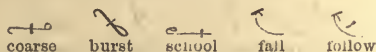
 apple  plea  offer  free  cater  tree

§ 42. When vowels are to be read *between* the consonants denoted by an El-hook or Ar-hook sign, they are written thus :

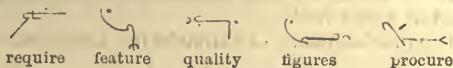
1. Dots are made into circles (outline dots), written (a) *before* the group-sign, if the vowel is long; thus:  dark; (b) *after* the group-sign, if the vowel is short; thus,  term; (c) or *either side* of the group-signs when the preceding distinctions (a and b) cannot be conveniently made; thus,

 engineer;  paralyze.

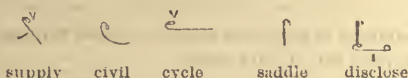
2. DASHES are written *through* the group-sign, thus :



3. ANGLES or SEMI-CIRCLES are written through the group-sign ; or, if more convenient, for the first place, at the beginning - for the third place, at the end, of the group-sign ; thus :

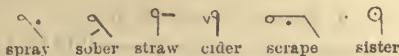


§ 43. The small circle (Iss) may be prefixed to an El-hook sign ; thus :

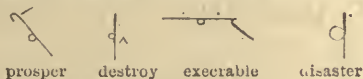


§ 44. (a) Making an Ar-hook into a small circle, prefixes s ; - into a large circle, prefixes s-s -

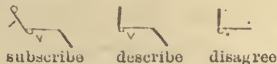
1. To any of the straight-line Ar-hook signs when preceded by no stroke ; thus :



2. To any of the straight-line Ar-hook signs when preceded by a stroke in the same direction ; thus :

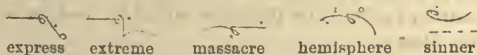


3. To Ker or Ger preceded by a straight stroke in the direction of Pee, Tee, or Chay ; thus :



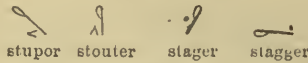
4. To Per or Ber preceded by a straight stroke in the direction of Chay or Jay ; thus : Jasper.

(b). IN ALL OTHER CASES, the circle is prefixed by writing it distinctly within the hook ; thus :



REM. Per, Ber, etc., with a circle at the beginning, may be named Iss-Per or Sper, Iss-Ter or Ster ; with a large circle, Ses-Per, Ses-Ter, etc.

§ 45. (a). The Ster-loop is never prefixed to an Ar-hook sign ; (b) and the Steh-loop is prefixed, only to the straight-line Ar-hook signs, when preceded by no stroke, by making the hook into a small loop ; thus :



3. The Hook for In, Un, En.

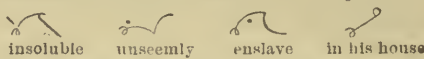
§ 46. *N* initial, for such syllables as *in*, *en*, *un*, or *on* may be expressed by a back hook —

1. At the beginning of a straight-line Iss-Per sign ; thus :



inseparable inscribe unscrupulous unscrew unstrung insecure

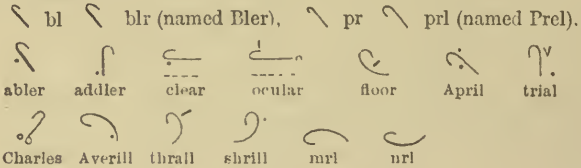
At the beginning of any other stroke ; to avoid turning a circle on the convex side of *En* ; thus :



REM. This hook may be called the *In-hook*, or simply *In*.

4. Reporting *Ler* and *Rel* Hook.

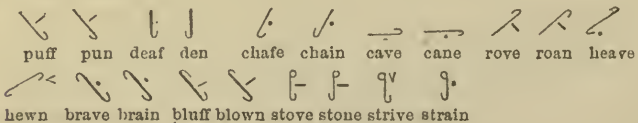
§ 47. The reporter occasionally enlarges the small *El*-hook, or *Ar*-hook, to add to an *El*-hook sign the sound of *r*—to an *Ar*-hook sign, the sound of *l* ; thus :



II. FINAL HOOKS.

1. Hooks for *F*, *V*, or *N*.

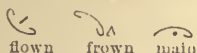
§ 48. *On the Straight Lines*.—*F*, *v*, or *n* may be added to any straight line (with or without an initial hook, loop, or circle), by a small final hook ; written for *f* or *v*, on the circle side (§ 6) — and for *n*, on the contrary side ; thus :



REM. 1. The Ef-hook signs are named Pef, Bef, Pelf, Tef, Tlef, or Telf, Chref or Chref, etc.

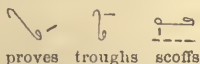
REM. 2. The En-hook signs are named Pen, Ben, Chlen or Chel'en, Pren, Bren, etc

§ 49. *N* added to Curves—*N* may be added to any curve-sign by a small final hook on the concave, or circle, side (see § 6); thus :



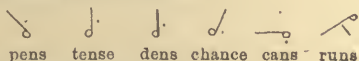
§ 50. A vowel *after* a stroke with an Ef- or En- hook is read *before* the hook. See examples in §§ 48, 49.

§ 51. *S* or *z* may be added to an Ef-hook sign by a small circle, written within the hook ; thus :

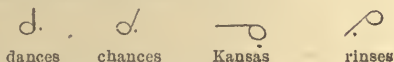


§ 52. Making the En-hook on a straight line—

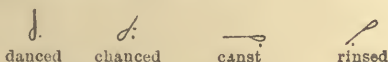
1. Into a SMALL CIRCLE, adds *s*; thus :



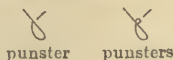
2. Into a LARGE CIRCLE, adds *s-s*; thus :



3. Into a SMALL LOOP, adds *st*; thus :



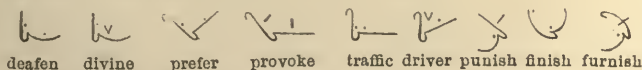
4. Into a LARGE LOOP, adds *str*; thus :

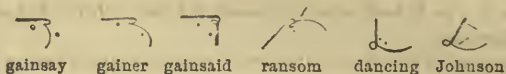


§ 53. *S* or *z* may be added to an En-hook on a curve, by a small circle written distinctly within the hook ; thus :



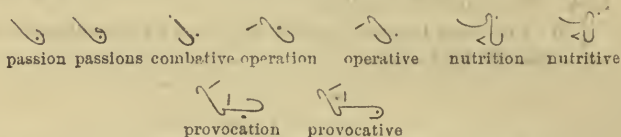
§ 54. The Ef- and En- hooks, when more convenient than a stroke, are occasionally used in the middle of a word ; thus :



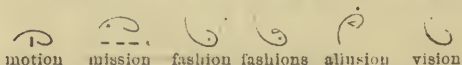


2. Large Hook for Shon and Tiv.

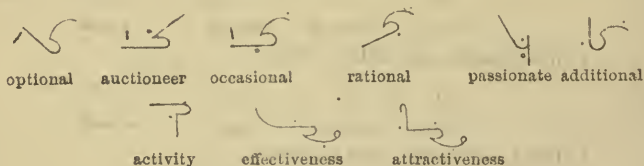
§ 55. *Shon and Tiv added to Straight Lines.*—The syllables shon (=tion, -sion, etc.) and tiv may be added to any straight line (with or without an initial hook, loop or circle) by a LARGE HOOK; written for Shon on the circle-side; and on the contrary side for Tiv; thus:



§ 56. *Shon Added to Curves.*—The syllable shon may be added to curve-consonants by a large final hook on the concave, or circle side; thus:



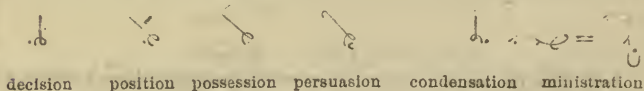
§ 57. The Shon and Tiv hooks are sometimes used in the middle of a word; thus:



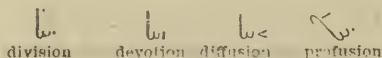
3. The Small Hook for Shon.

§ 58. The syllable shon may be added by a small hook.

1. To a Circle or Loop; thus:



2. To an Ef-Hook; thus:



REM. 1. (a) This hook is called the Esh'on-hook, or simply Esh'on (b). It is added in a few instances to the En-hook.

REM. 2. Efshon or Veeshon is usually employed instead of the Ef hook with Esh'on.

§ 59. Esh'on may be vocalized—

1. *When joined to a Circle or Loop*—by writing a *first-place* vowel before the hook ; a *second-place* or *third-place* vowel, after the hook. See examples in § 58, 1.


2. *When Joined to an Ef-Hook*—by writing the vowel, of whatever place, BESIDE the hook. See examples in § 58, 2.

§ 60. Esh'on may be followed by a circle or by a stroke ; thus :



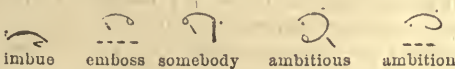
physicians possessions devotional transitional conversational sensational

III. WIDENING.

§ 61. (a) Em may be widened ; thus,  ; to indicate the addition of the sound of *p* or *b* ; thus :



imp pump romp imposition impostor impugn impatience



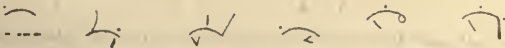
imbue emboss somebody ambitious ambition

(b). This sign may take an En- or Shon- hook, but no *initial* hook.

(c). This sign is named Emp or Emb, according to use for *np* or *mb*.

REM. The heavy Em with an *initial* hook is used for *mr*, to distinguish Mer from Wem. See § 38.

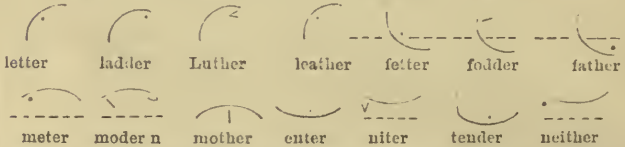
§ 62. A vowel written beside Emp or Emb should not be read between the two consonants, but before or after both, according as it is written above or below ; thus :



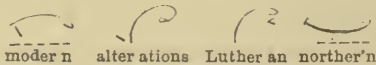
imp shampoo umpire imbue emboss embody

IV. LENGTHENING.

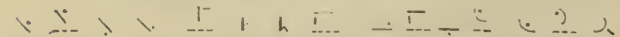
§ 63. Doubling the length—

1. *Of Ina*, adds *lr*, or *gr*; thus:2. *Of any other Curve*, adds *tr*, *dr*, *thr*, or *dhr*; thus:REM. For phrase-writing, *Ing* may be lengthened to add *thr*=*their, they are, there, other*.

§ 64. Sounds added by lengthening a curve should be read—

1. *After the vowel following the stroke*; thus:2. *Before any sounds expressed by a final hook, loop, or circle*; thus:§ 65. In determining the *position* of a lengthened curve, regard the second half as a distinct sign, and place the first half in the proper position, according to the rules previously given, in §§ 27 and 28.

V. HALVING, OR SHORTENING.

1. *Halving to Add Either T or D*.§ 66. Either *t* or *d* may be added to certain signs, by halving them:1. *To Any Unhooked Consonant-Strokes*, except ^o *El* or *Lay, Em, En, Ar, Ing, Way, Yay, Emp* or *Emb*; thus:

pate beat apt pat dot debt doubt caught act God get feet fate east showed
 paid bead pad Dodd got feed fade

2. To Any Hooked Consonant-Stroke ; thus :

pray	prate	dry	dried	play	plate	glow	gloat	fly	flight	wield	
	prayed			played		glowed					
warred	wind	went	paved	paint	bent	blend	sprained	drift	drained	clift	cleaved
ward				pained	benl						
patient	cautioned		find	fount	fashioned	ancient	sanctioned				
	negatived		found								

© REM. These exceptions to the halving principle may be memorized by the forms

l- r- m- n y- w- mp- ng

The first four (*l, r, m, n*) are subject to special treatment in halving, which forbids the halving of the second four (*y, w, mp, ng*).

2. Halving to Add *T* to a Light, or *D* to a Heavy, Sign.

§ 67. By halving the curve-signs for *l, r, m, n*. , *t* or *d* is added according as the shortened letter is made *light* or *heavy*; thus :

late laid art hard met mode net need

(a). Let when standing alone, is invariably written upward, and usually when joined to other strokes.

(b). Eld is always written downward.

§ 68. The shortened letters are Pet, Bed, Plet, Bled or Beld, Art, Ret, Met, Med or Emd, Ned or End, Peeshont, Deeshond, Pent, Peft, etc.

§ 69. Reading and Vocalization of Shortened Letters.

1. Read a shortened letter (with the vowel or vowels beside it, if any) precisely as though it were a full-length sign.

2. Add the sound denoted by halving.

3. Add the sound of the final circle or loop, if any.

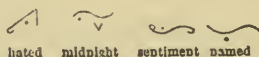
Thus, taw-t=taught; fē-t=feet; tauk-t=talked; drif-t-s=drifts; plan-d=planned; studen-t-s=students; ar-t=art; mid-st=midst; stāt-d=stated.

§ 70. When a vowel occurs after a consonant which may be added by halving--

- (a). The vowel must be omitted, as in ant'c'pate=anticipate;
- (b). Written before a following consonant-stroke, as in wisd-o-m;
- (c). Or the consonant must be expressed by a stroke, and the vowel written after it, as in uni'y, notice.

— • —
Junction and Position of Shortened Letters.

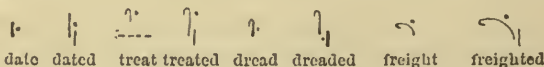
§ 71. A shortened letter must not be joined to another stroke; except when it would be easy, by reference to their junction, length, width, curvature, or some other particular, to distinguish the joined signs from any other letter or letters; as—



Hence we must write—



§ 72. When it would not be allowable to join a shortened letter, it is occasionally better to lap it than to write its equivalent full lengths: thus:

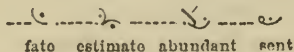


§ 73. When the first, or only, inclined or perpendicular stroke of a word is a half length letter, that letter should be written—

1. Half the height of a Tee above the line, that is, in the *first position*, when the accented (or only) vowel is *first-place*; as in



2. On the line, that is, in the *second position*, when the accented (or only) vowel is *second-place* or *third-place*; as in



§ 74. There have now been presented the General Principles of Standard or American Phonography. Aside from the most advantageous use of Stenographic materials for the expression of sounds, exhibited in these general principles - speed and ease of writing are derived chiefly from the use of certain expedients and principles of contraction; which, however, it is not the province of The Synopsis to present. They are fully set forth in the author's work, entitled, "The Hand-Book of Standard or American Phonography," in the chapter on Contractions and Expedients and in the chapter on the Reporting Style. A general idea of the nature of these expedients may be given by stating -

1. That certain words because of their frequent occurrence, or for other sufficient reasons, are expressed by word-signs, that is, by a portion of their signs; as Ef for *for*; Fer for *from*; Per for *principle*; Iss-Bec for *subject*; Jen for *general*. See Correspondent's List of Word-Signs and Contractions, pages 1-9.

2. That certain prefixes and affixes which it would be tedious or difficult to write in full; are contracted, Dec, for instance, being written for *discom-*; En, for *incom-*; Iss, for *self-* or *-self*; Ef, for *for* or *fore*; Ish, for *ship*. A light dot at the commencement of a word signifies *inj*; a heavy dot, *ings*. See pages 10 and 11 of the following List.

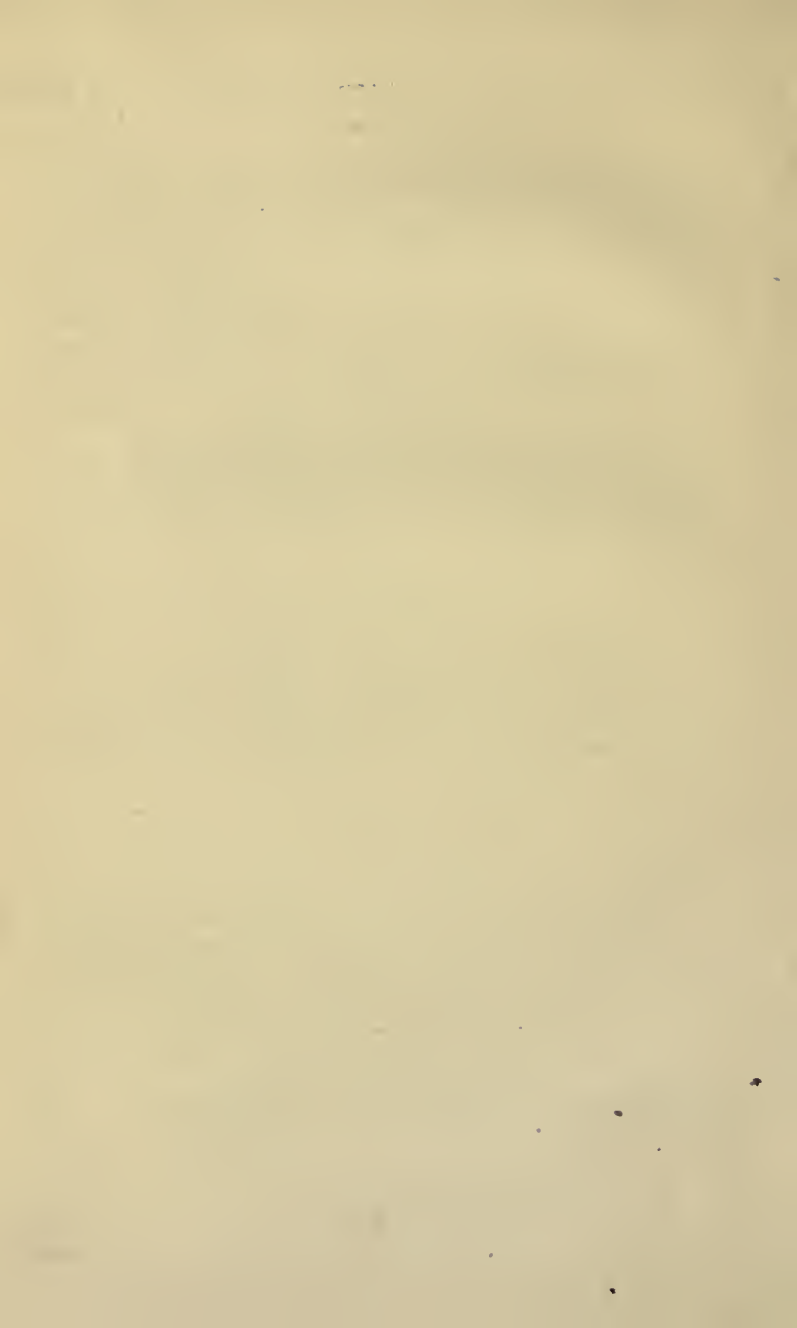
3. That one or more consonants, in other cases, may be omitted whenever the full expression would necessitate a tedious or difficult outline, and the omission would not endanger legibility; as, p from *tempt*, k from *ank-shus*=*anxious*, t from *mostly*, l from *intelligene*, c=k from *destruction*.

4. That unimportant vowels are often omitted.

5. That phrase-writing, or joining two or more words of a phrase, is often resorted to; as in writing 'in-my, in-this, by-this, for-which, if-you-are, it-is,' etc. The proper writing of many thousands of phrases is indicated in the Standard-Phonographic Dictionary.

6. Words which must, and may readily, be supplied to complete the sense or construction, are sometimes omitted; as *have* before *been* and *done*; *a* from such phrases as 'for a moment', 'in a word'; *and* from such phrases as 'by and by', 'over and over'; *of* from such phrases as 'word of God', 'kingdom of Heaven'; *of the*, connecting words, are usually omitted, and implied by writing the adjacent words near to each other.

These expedients, when properly employed, not only increase the speed and ease of writing, but add materially to its legibility.



CORRESPONDENT'S LIST
OF
WORD-SIGNS
AND
CONTRACTIONS
OF
STANDARD PHONOGRAPHY.
BY ANDREW J. GRAHAM.

Entered according to Act of Congress, in the year 1869, by ANDREW J. GRAHAM, in the Clerk's Office
of the District Court of the United States, for the Southern District of New York.

NEW AND IMPROVED EDITION.

Entered according to Act of Congress, in the year 1879, by ANDREW J. GRAHAM, in the Office of the
Librarian of Congress, at Washington, D. C.

A.		B.		C.	
a. Hand-Book, 671, 114	am not. 246, 2	away	away		
able	an-d. 71; 114;	awe	awe		
abler	and a-n	awed	awed		
ables	and but	awes	awes		
about	and h-as	awful-ly	awful-ly		
above. See before	and h-is	ay-e=ai. 102	ay-e=ai. 102		
according	and should				
accordingly	and the				
account	another				
accountable-y	any				
accounted	anybody				
acknowledge	anywhere				
acknowledged	anything				
acknowledgment	are				
advantage	are you				
advantages-ous	you are				
advantageously	are not				
after	who are not				
after the	you are not				
afterward	as. 252, R. 7				
again	as a-n				
all	as h-is (has)				
all h-is(has)	as if				
all its	as the				
almost	as to				
also	as it				
all the	as its, as it is as it has				
although	as it would				
always	as not				
alone	astonish-ed-m't				
already	at				
am	at all				
	aware				

	cared		either		from you
	careful-ly		entire		full
	carefulness		entirely		fuller
	carelessness		equal-ly		fullest
	came		equaled		fulness
	common		establish-ed-ment		fully
	commoner		even	G.	
	commonest		ever		gave
	commonly		every		general-ly
	could		everything		gentleman
	could not		every way		gentlemen
E.			everywhere		give-n
	dear		eye		Gcd
	dear friend		eyed		good
	dear sir		eyes		goodness
	dearer		eying		great
	dearest	F.			greater
	did		familiar-ity		greatest
	did not		farther, further		greatly
	differ-ed-ent-ee		few		greatness
	difficult-y		fewer	H.	
	disadvantago		fewest		had
	do		first		had been
	do you		the first		had not
	does		for		has. 37, R. 1.
	done		for the		has been
	done not		for you		has his
	down		for your		has it
	during		forever		has it been
	during a-n		forward		has it not
	during the		from		has not
E.			from his		has not been
	each		from the		have. 182, R. 1.

	have been		I hear		in his
	have not		I hope		in me (my)
	have you		I know		in such
	he		I may		in that
	he is (has)		I might		in the
	hear		I must		in these
	heard		I see		in this
	her, here		I shall		in those
	herself		I think		in thr. 211
	high		I understand		in which
	higher		I was		inconsistent
	highest		I will		inconsistency
	high		I wish		indiscriminate- ion
	highness		I would		indispensable-y
	highly		if		influence
	him		if a-n		influential-ly
	himself		if the		in order
	his. 252, R. 8.		if it		in order that
	his is (has)		if its, if it is (has)		in order to
	hope		if it is (has) not		intelligence
	hoped		if it were		intelligent
	how		I have		intelligible-y
	however		I have been		interest
	K.		I have not		interested
	i. 163		immediate-ly		interesting
	I am		important-ce		investigation
	I can		impossible		irregular-ity
	I did not		impossibility		is
	I do		impossibilities		is a-n
	I do not		improve-d-ment		is the
	I had		in		is to
	I had not		In a-n		is as (his)
	I have. 201		inasmuch		is it

is its		knew	might not
is it not		know	might not have been
is not		knowing	mind
it		knowingly	minded
it is (has)		knowledge	more
it is (has) not		known	moreover
it may		L.	more than
it may not		language	Mr.
it might		let	Miss
it might be		let the	Misses
it might not		let them	Mrs.
it must		lets, let us	much
it must be		Lord	much more
it should		M.	must
it should not		made	must be
it was		man	must have
it was not		manner	must have been
it will		manuscript	must not
it would		matter	must not have been
it would not		material	my
its		may	my dear sir
itself		may be	myself
it will		may not	N.
it will be		may not be	nature
it will have		may not have been	natural-ly
it will not		me	near
it will not be		member	nearer
K.		men	nearest
kingdom		mere	nearly
kind		merely	never
kinder		might	nevertheless
kindest		might be	new
kindness		might have b'n	newer

	newest		of these		or a-n
	New York		of this		or the
	no		of those		other
	no better than		of which		other than
	nobody		of you		otherwise
	no one		of your		ought
	nowhere		often		our
	none		often		our own
	nor		often		ours-elf
	not. 201, R. 5; 221, R. 4.		Oh! O!		ourselves
	nothing		on		out
	notwithstanding		on a-n		over
	notwith'standing the		on account		over a-n
	now		on all		over the
	number-ed		on his		owe
	O.		on it		owed
	object		on me (my)		owes
	objected		on our		owing
	objector		on that		own
	objection		on the		owned
	objectionable		on the contrary		owner
	objective		on their		P.
	of. 201, R. 4.		on them		particular-ly
	of a-n		on which		particularity
	of course		on you		peculiar-ly
	of his		ono		Phonography
	of it		one's, once		phonographer
	of other		only		phonographic
	of our		not only		pleasure
	of that		onward		pleasurably
	of the. 248		opinion		practicable.
	of their		opportunity		practicability
	of them		or		principle al

probable-ility	should be	than. 201, R. 8.
put	should have	thank-ed
Q.	should not	that
quite	should the	that are
R.	should you	that is (has)
rather	so	that were
rather than	so as	that you
read	some	the 70; 113
reader	somebody	the other
read	some one	thee
refer-ence	sometimes	their. 211
in reference	somewhere	them
with reference	something	themselves
refer-ences	somewhat	then
regular-ity	spirit	there. 211
remark-ed	<i>spirited</i>	there are
remarkable-y	<i>spiritual-ly</i>	there will
remember-ed	Standard Phon-	there was
remembrance	ography	there would; <i>rs.</i>
represent	Standard Phon-	Dhred ³
represent-ed	ographer	these
representation	Standard - Phon-	they
representative	ographic	they have; <i>rs.</i>
S.	subject	Dh ²
see	subjected	they are. 211
several	subjective	they will
shall	sure	they will not
shall be	are you sure	thing
sh ^l have	quite sure	think
shall have been	very sure	<i>thinker</i>
shall not	surprise	this
she	<i>surprised</i>	this is (has)
should	<i>surprises</i>	those
	T.	thou-gh
	tell	thought


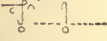




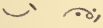
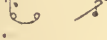
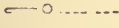



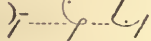
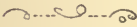
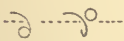



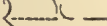
)	through	⌒	understand	⌒	we may
)	throughout	⌒	understood	⌒	we may not
(	thus	⌒	until	⌒	we will
(	thy	⌒	until it	⌒	we will not
(	thine	⌒	until its (It is it has)	⌒	well
(	thymself	⌒	up	c	were
⌒	till	⌒	upon	⌒	were not
⌒	till it	⌒	us, use	⌒	what. what is (has)
⌒	till its	⌒	use=yuz	⌒	whatever
⌒	till it is (has)	⌒	used	⌒	whatsoever
⌒	to. 229	⌒	usual-ly	⌒	when
⌒	to a		V	⌒	whenever
⌒	to the	⌒	value	⌒	whensoever
⌒	to have	⌒	valuable	⌒	where
⌒	to his	⌒	valued	⌒	wherever
⌒	to be	⌒	very	⌒	wheresoever
⌒	together	⌒	very certain	⌒	whether
⌒	altogether	⌒	very good	⌒	which
⌒	told	⌒	very great	⌒	whichever (have)
⌒	toward	⌒	very well	⌒	which will
⌒	towards		W.	⌒	which will have
⌒	transcript	⌒	want	⌒	which will not
⌒	transgress	⌒	wanted	⌒	while
⌒	transgressed	⌒	was	⌒	who-m
⌒	transgressor	⌒	was it	⌒	who is (has)
⌒	transgression	⌒	was not	⌒	whoever (have)
⌒	truth	⌒	way	⌒	whole
⌒	true	⌒	we	⌒	whose
⌒	truthfully	⌒	we do	⌒	why
⌒	truthfulness	⌒	we have	⌒	will
⌒	too, two	⌒	we shall	⌒	will be
	U.	⌒	we are	⌒	will have
⌒	under	⌒	we are not	⌒	will not

⌋	wish	⌋	without	⌋	you
⌋	wished	⌋	word	⌋	you are
c	with	⌋	world	⌋	you can
s	with a-n	⌋	<i>worldly</i>	⌋	you have
⌋	with it	o	would	⌋	you may
s	with the	⌋	would have	⌋	you might
⌋	with these	⌋	wd have been	⌋	you should
⌋	with this	2	would not	⌋	you will
⌋	with those	⌋	wd not hv been	⌋	your
⌋	with which		Y.	⌋	your own
⌋	with your	⌋	ye	⌋	yours-elf
⌋	within	⌋	yet	⌋	yourselves

PREFIX-SIGNS.

Accompany		Magnanimous	
Circumstances		Magnetic	
Cognate		Magnify	
Comply, Commence		Miscompute	
Contain, Connect		Misconduct	
Contradict		Noncompliance	
Controvert		Nonconducting	
Countersign		Recognize	
Decompose		Recommend	
Discomfort		Reconcile	
Discontinue		Recumbent	
Encompass		Selfish	
Entertain		Uncombined	
Foreseen		Unconcerned	
Incognito		Unrecognized	
Incomplete		Unreconciled	
Inconstant		Unrecompensed	
Incumbent		<p>Syllables may be prefixed to these signs (see H. P., p. 111, R. 2), as <i>unforeseen</i>, <i>uncontradicted</i>.</p>	
Interfere			
Introduce		<p><i>Word-Signs</i> are sometimes used as prefixes: <i>afternoon</i>, <i>undergo</i>.</p>	
Irreconcilable			

AFFIX-SIGNS.

BLE-Y: plausible-y, sensible-y	
BLENESS, FULNESS: questionableness, [truthfulness]	
FOR-E: therefor-e, wherefor-e	
ING: doing, coming	
ING A-N-D: eating a-n-d, giving a-n-d	
ING the: taking the, losing the	
INGLY: knowingly, amazingly	
INGS: tracings, ravings	
LESSNESS: carelessness	
LTY, RTY: debility, formality, prosperity	
LY: deeply, safely, homely, manly	
MENTAL-ITY: instrumental-ity	
LOGY: zoology, physiology, genealogy	
SELF: himself, one's-self, man's-self	
SELVES: ourselves, our own selves	
SHIP: Lordship, friendship	
SOMENESS: irksomeness	
SOEVER: whatsoever, whosoever, how- [soever]	
Word signs may be used as affixes, as in <i>thereto, hereafter</i>	

READING EXERCISES.

TO ACCOMPANY

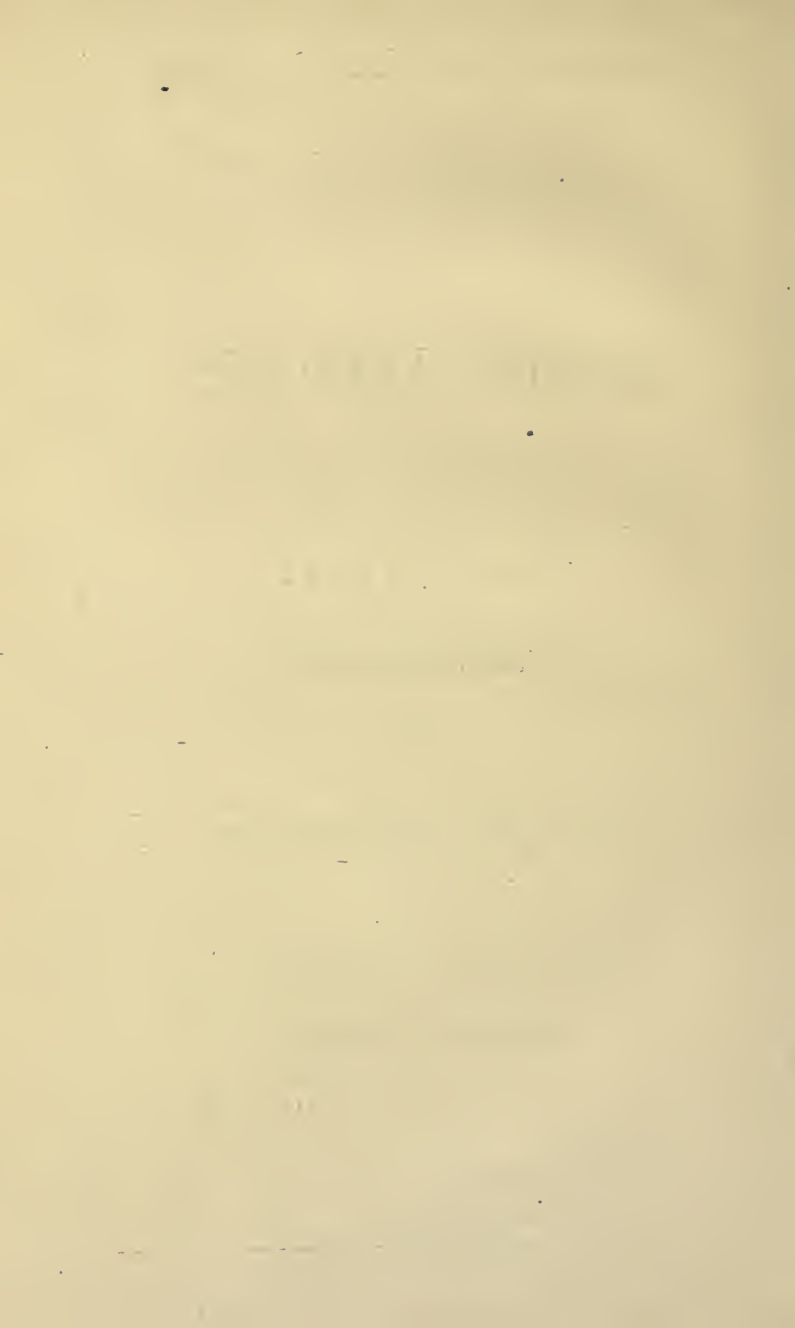
THE SYNOPSIS

OF

STANDARD PHONOGRAPHY.

ANDREW J. GRAHAM,

AUTHOR AND PUBLISHER



INTRODUCTION.

These Reading Exercises furnish practice on each section of the "SYNOPSIS OF STANDARD PHONOGRAPHY." They should be used thus:

1. Having studied the section or sections of the Synopsis referred to at the head of each portion of the Reading Exercises, read the exercise repeatedly, until it can be read without hesitation.

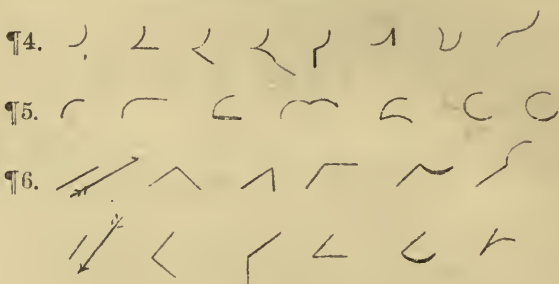
2. Then copy the exercise until the characters can be readily and neatly written.

In this manner, the sections being *progressively studied*, and, by practice in reading and writing, *rendered thoroughly familiar*, there will be avoided the difficulties of *cursorly study* and *insufficient practice*. After completing the Exercises on the sections of the Synopsis, read and copy repeatedly the connected reading matter of subsequent pages. Learn each day a *few* of the signs in the Lists, until the entire list of word-signs and prefixes and affixes are perfectly familiar.

By this recommended course of study and practice, with this little work, the pupil will acquire a *thorough knowledge* of the Elementary, or Corresponding, Style of Standard Phonography—a style demonstrated by mathematical comparisons to be superior, in point of brevity, and in every other respect, to *reporting styles* of other systems.

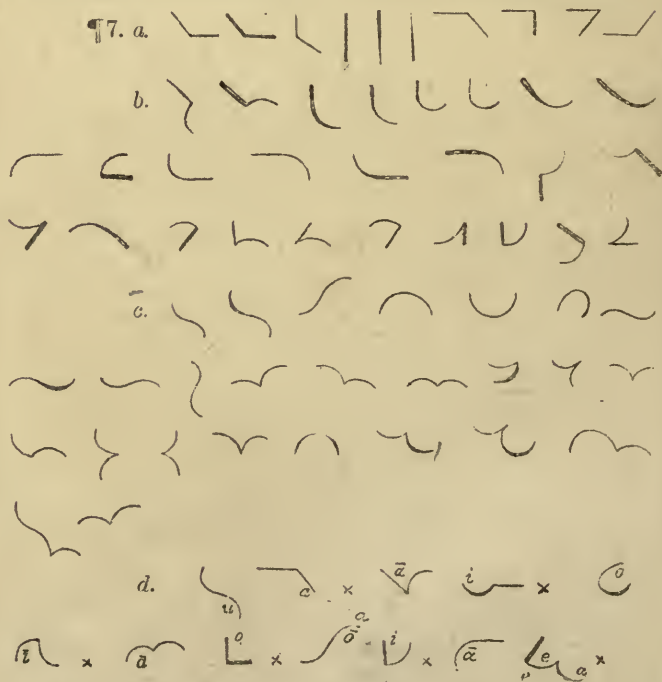
This style answers for all the purposes of shorthand—even for *reporting* for EXPERT penmen, by simply omitting to a great extent the vowels. But those who wish to become *reporters*, should review the Corresponding Style, as presented in the Hand-Book of Standard Phonography; after which, the Reporting Style as taught in that work should be thoroughly studied, as there directed.

In the Hand-Book, the *coarse* print corresponds nearly to the text of the Synopsis, while Remarks and Notes (presenting various Details, and Cautions, and References) and Questions useful for becoming a thorough phonographer, are given in the accompanying fine print.



ON § 5.

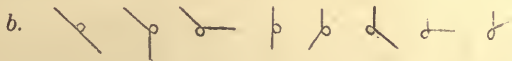
MANNER OF JOINING CONSONANT STROKES.



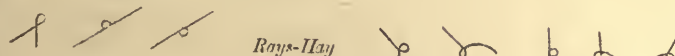
ON § 6.—JOINING THE CIRCLE.

¶ 8, a. 

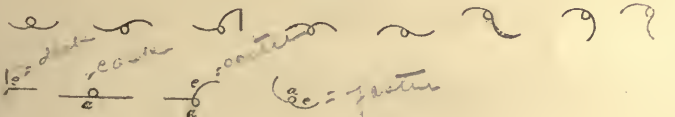


b. 

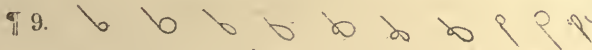
¶ *Tees-Hay* 

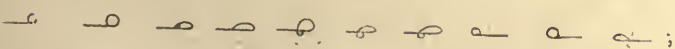
 *Rays-Hay*

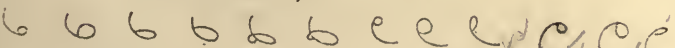


 *(e = e after)*

ON § 7, 8.—MODIFYING THE CIRCLE.

¶ 9. 







*Pushing a circle
the round
95-201*

When the circle sign is... whether in vowel or... circle comes first

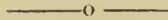
hi *co*
 diseases,  recesses,  thesis,  exercises.

ON § 9, 11.—BRIEF W AND Y.

¶ 10, a. 

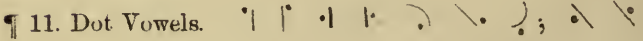
b. 

¶ 



CHAPTER II.—VOCALIZATION AND ASPIRATION.

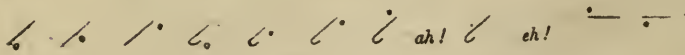
ON § 12-17.—SIMPLE VOWELS.

¶ 11. Dot Vowels. 













¶ 12 Dash Vowels. 7 7 - 7 7 - 7 7 ; 7 7

7 7 / 7 7 7 7 - (7 7) - 7 7 7 7 x

7 7 7 x 7 7 7 7 7 7 7 7 x 7

7 7 7 7 7 7 7 7 x 7 7 x

7 7 7 - 7 7 - 7 7 7 x

¶ 13. 7 7 (7 x 7 7 (7 x 7 7

7 7 x 7 7 7 7 7 x 7 7 7 7 x ° his

7 7 x 7 7 (you) 7 7 7 ?



ON § 18-20.—CLOSE DIPHTHONGS.

¶ 14. a. 7 7 7 7 7 7 7 7 7 7

7 7 = 7 7 x 7 7 7 7 7 7 7 7 7 7 x 7 7 7 7

7 7 x 7 7 7 7 7 7 x

b. 7 7 7 ; 7 7 7 7 ; 7 7 x

c. 7 7 7 = 7 7 7 7 ; 7 7 7 7 ;

¶ 18. W with a Diphthong.

¶ 19. Y with a Diphthong.

¶ 20.

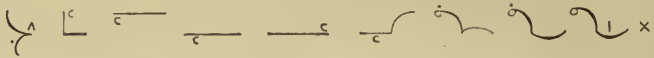
(yē=beyond)



ON § 24, 25.

¶ 21.

¶ 22.



¶ 23.—*Vowels between Strokes:—*

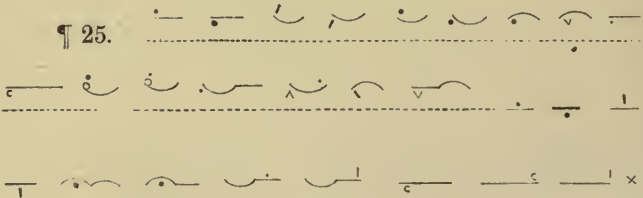
a. All First-place and Long Second-place vowels are written after the first stroke; all other vowels are written before the second stroke (as in examples in preceding paragraph); except when greater clearness would result from non-observance of the rule, as instead of *calmly*; instead of *arsenic*.

b. When two vowels occur between two strokes, one vowel is written to each, if that can be conveniently done; otherwise both are written by one, placing nearest the sign the nearest vowel; as, *power*.

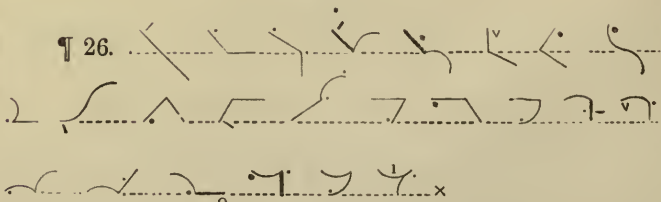
ON § 26.



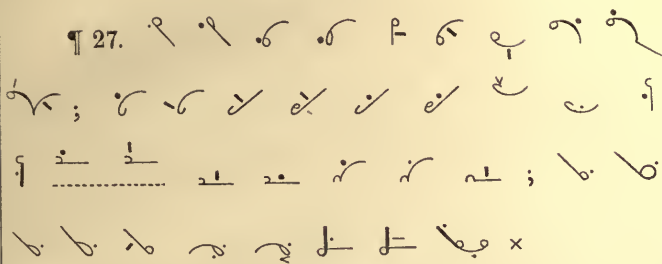
ON § 27.



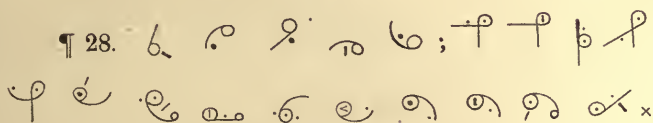
ON § 28.



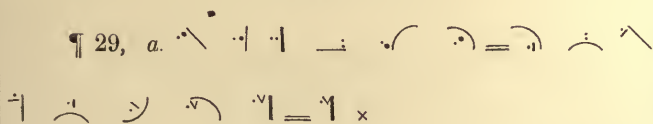
ON § 29.

¶ 27. 

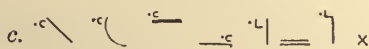
ON § 30.

¶ 28. 

ON § 31, 32.

¶ 29, a. 

b. 

c. 

d. 




























e.         ;

   x

¶ 30. .   ,   \ .  /  ,  .   ,

 ( )      ,               

 ,  .b ,   ,   ,   ,     ,    ,   ,   ,   ,  

. (and) , (who)   ! not ?



















ON § 33, 34.


¶ 31. x             


CHAPTER III.—GROUP CONSONANT-SIGNS.

ON § 36.—THE EL-HOOK.


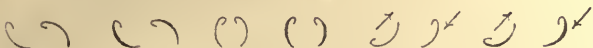
¶ 32.                




    ml  nl  rl

 win  wd  wr


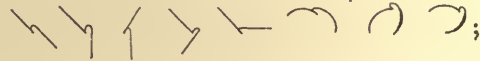
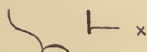
 mr  nr . (See § 10. 1.)

ON § 37, 38.—THE AR-HOOK.

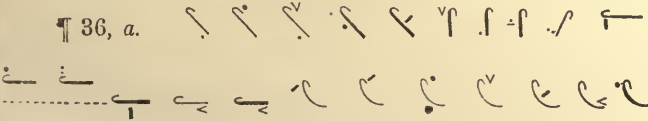
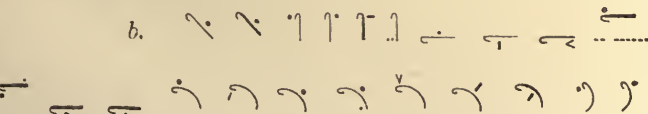
¶ 33. 


¶ 34. 



ON § 39.

¶ 35, a. 
 b. 


ON § 41.—VOCALIZATION OF INITIAL-HOOK SIGNS.

¶ 36, a. 
 b. 

١- ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ x

¶ 37, a.

٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠

٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠

٤١ ٤٢ ٤٣ x

b. ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢

٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢

٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢

٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢

٨٣ ٨٤ ٨٥ ٨٦ x

¶ 38, a.

٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦

٩٧ ٩٨ ٩٩ ١٠٠ ١٠١ ١٠٢ ١٠٣ ١٠٤ ١٠٥ ١٠٦

١٠٧ ١٠٨ ١٠٩ ١١٠ ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦

١١٧ ١١٨ x

b. ١١٩ ١٢٠ ١٢١ ١٢٢ ١٢٣ ١٢٤ ١٢٥ ١٢٦ ١٢٧

١٢٨ ١٢٩ ١٣٠ ١٣١ ١٣٢ ١٣٣ ١٣٤ ١٣٥ ١٣٦ ١٣٧

Handwritten cursive letters and symbols, including a cross at the end.

¶ 39, a.

Handwritten cursive letters and symbols.

Handwritten cursive letters and symbols, including a cross at the end.

b. Handwritten cursive letters and symbols, including the word "has" in Latin.

Handwritten cursive letters and symbols, including a cross and the word "has".

Handwritten cursive letters and symbols, including a cross and the word "etc. = et cetera".

Handwritten cursive letters and symbols.

Handwritten cursive letters and symbols, including a cross at the end.

ON § 43.—SPECIAL VOCALIZATION.

¶ 40. Handwritten cursive letters with various diacritics and symbols.

Handwritten cursive letters with various diacritics and symbols.

Handwritten cursive letters with various diacritics and symbols, including a cross.

ON § 44.—ISS PREFIXED TO EL-HOOKS.

¶ 41. Handwritten cursive letters with various diacritics and symbols.

Handwritten cursive letters with various diacritics and symbols, including a cross.

ON § 44, 45.—INITIAL MODIFICATIONS OF AR-HOOKS.

¶ 42, a.

b.

a.

d.

¶ 43.

¶ 44.

ON § 46.—IN-HOOK.

¶ 45 a.

2 3 4 5 6 7 8 9 10 11 12
 13 14 15 16 17 18 ;
 19 20 21 22 23 ; 24 25

ON § 47.—LER AND REL HOOKS.

¶ 46. 1 2 3 4 5 6 7
 8 9 10 11 12 13 14
 ¶ 47. 15 16 17 18 19 20 ; 21
 22 23 24 25 26
 ¶ 48. 27 28 29 30 31 32 33
 34 35 36 37

ON § 48, 50.—EF-HOOK.

¶ 49. 1 2 3 4 5 6 7 ; 8 9
 10 11 12
 ¶ 50. 13 14 15 16 17 18 ; 19 20 21
 22 23 24 25 ; 26 27 28 29 30 31 32

ON § 51-53.

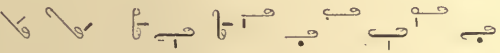
CIRCLE ADDED TO EF AND EN HOOKS.

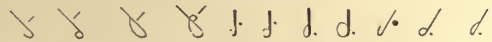
¶ 54, a. 

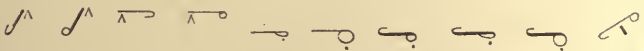
b. 




c. 

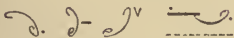
¶ 55, a. 

b. 



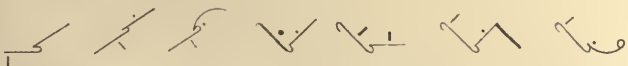


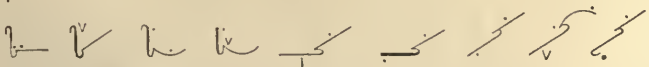
c. 



ON § 54.—EF AND EN HOOKS BETWEEN STROKES.

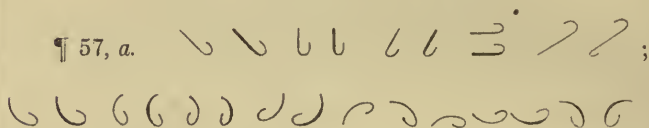
¶ 56, a. 

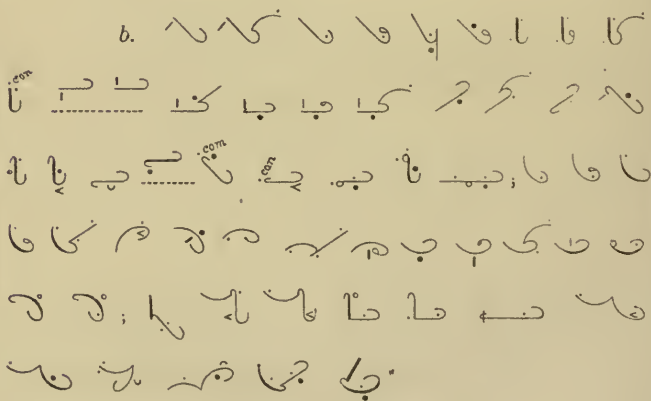




b. 

ON § 55-57.—SHON-HOOK.

¶ 57, a. 

b. 

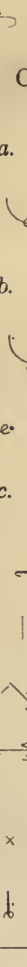
ON § 55-57.—THE TIV-HOOK.

¶ 58, a. 

b. 

Handwritten cursive letters and symbols, including a sequence of strokes and a hook.

ON § 58-60.—ESHON HOOK.

¶ 59, a. 

; 


b. 

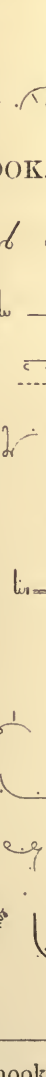




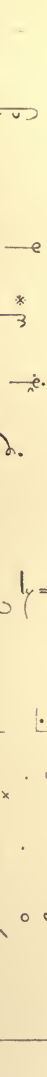
c. 

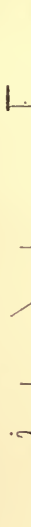


¶ 60. 





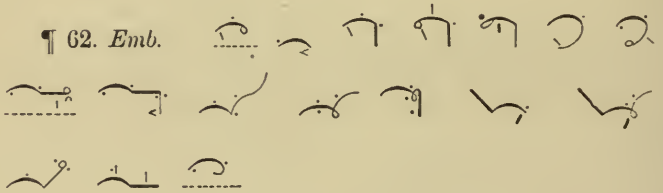




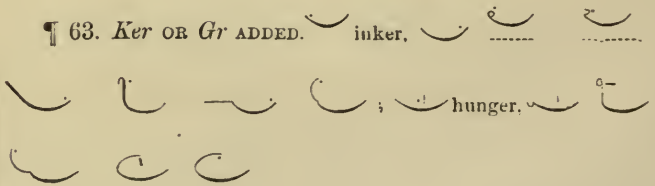
* Added, in a few instances, to the En-hook.

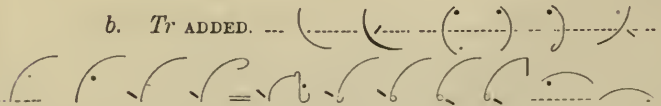
ON § 61, 62.—WIDENING EM.

¶ 61. *Emp.* 

¶ 62. *Emb.* 

ON § 64 —LENGTHENING.

¶ 63. *Ker* OR *Gr* ADDED.  inker, hunger.

b. *Tr* ADDED. 

material,

c. *Dr* ADDED.

d. *Thr* ADDED.

e. *Dhr* ADDED.

ON § 66-73.—SHORTENING.

¶ 64. *T* ADDED.

٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

¶ 65. *D* ADDED. ١٠١ ١٠٢ ١٠٣ ١٠٤ ١٠٥ ١٠٦ ١٠٧ ١٠٨ ١٠٩ ١١٠ ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦ ١١٧ ١١٨ ١١٩ ١٢٠ ١٢١ ١٢٢ ١٢٣ ١٢٤ ١٢٥ ١٢٦ ١٢٧ ١٢٨ ١٢٩ ١٣٠ ١٣١ ١٣٢ ١٣٣ ١٣٤ ١٣٥ ١٣٦ ١٣٧ ١٣٨ ١٣٩ ١٤٠ ١٤١ ١٤٢ ١٤٣ ١٤٤ ١٤٥ ١٤٦ ١٤٧ ١٤٨ ١٤٩ ١٥٠ ١٥١ ١٥٢ ١٥٣ ١٥٤ ١٥٥ ١٥٦ ١٥٧ ١٥٨ ١٥٩ ١٦٠ ١٦١ ١٦٢ ١٦٣ ١٦٤ ١٦٥ ١٦٦ ١٦٧ ١٦٨ ١٦٩ ١٧٠ ١٧١ ١٧٢ ١٧٣ ١٧٤ ١٧٥ ١٧٦ ١٧٧ ١٧٨ ١٧٩ ١٨٠ ١٨١ ١٨٢ ١٨٣ ١٨٤ ١٨٥ ١٨٦ ١٨٧ ١٨٨ ١٨٩ ١٩٠ ١٩١ ١٩٢ ١٩٣ ١٩٤ ١٩٥ ١٩٦ ١٩٧ ١٩٨ ١٩٩ ٢٠٠

٢٠١ ٢٠٢ ٢٠٣ ٢٠٤ ٢٠٥ ٢٠٦ ٢٠٧ ٢٠٨ ٢٠٩ ٢١٠ ٢١١ ٢١٢ ٢١٣ ٢١٤ ٢١٥ ٢١٦ ٢١٧ ٢١٨ ٢١٩ ٢٢٠ ٢٢١ ٢٢٢ ٢٢٣ ٢٢٤ ٢٢٥ ٢٢٦ ٢٢٧ ٢٢٨ ٢٢٩ ٢٣٠ ٢٣١ ٢٣٢ ٢٣٣ ٢٣٤ ٢٣٥ ٢٣٦ ٢٣٧ ٢٣٨ ٢٣٩ ٢٤٠ ٢٤١ ٢٤٢ ٢٤٣ ٢٤٤ ٢٤٥ ٢٤٦ ٢٤٧ ٢٤٨ ٢٤٩ ٢٥٠ ٢٥١ ٢٥٢ ٢٥٣ ٢٥٤ ٢٥٥ ٢٥٦ ٢٥٧ ٢٥٨ ٢٥٩ ٢٦٠ ٢٦١ ٢٦٢ ٢٦٣ ٢٦٤ ٢٦٥ ٢٦٦ ٢٦٧ ٢٦٨ ٢٦٩ ٢٧٠ ٢٧١ ٢٧٢ ٢٧٣ ٢٧٤ ٢٧٥ ٢٧٦ ٢٧٧ ٢٧٨ ٢٧٩ ٢٨٠ ٢٨١ ٢٨٢ ٢٨٣ ٢٨٤ ٢٨٥ ٢٨٦ ٢٨٧ ٢٨٨ ٢٨٩ ٢٩٠ ٢٩١ ٢٩٢ ٢٩٣ ٢٩٤ ٢٩٥ ٢٩٦ ٢٩٧ ٢٩٨ ٢٩٩ ٣٠٠

٣٠١ ٣٠٢ ٣٠٣ ٣٠٤ ٣٠٥ ٣٠٦ ٣٠٧ ٣٠٨ ٣٠٩ ٣١٠ ٣١١ ٣١٢ ٣١٣ ٣١٤ ٣١٥ ٣١٦ ٣١٧ ٣١٨ ٣١٩ ٣٢٠ ٣٢١ ٣٢٢ ٣٢٣ ٣٢٤ ٣٢٥ ٣٢٦ ٣٢٧ ٣٢٨ ٣٢٩ ٣٣٠ ٣٣١ ٣٣٢ ٣٣٣ ٣٣٤ ٣٣٥ ٣٣٦ ٣٣٧ ٣٣٨ ٣٣٩ ٣٤٠ ٣٤١ ٣٤٢ ٣٤٣ ٣٤٤ ٣٤٥ ٣٤٦ ٣٤٧ ٣٤٨ ٣٤٩ ٣٥٠ ٣٥١ ٣٥٢ ٣٥٣ ٣٥٤ ٣٥٥ ٣٥٦ ٣٥٧ ٣٥٨ ٣٥٩ ٣٦٠ ٣٦١ ٣٦٢ ٣٦٣ ٣٦٤ ٣٦٥ ٣٦٦ ٣٦٧ ٣٦٨ ٣٦٩ ٣٧٠ ٣٧١ ٣٧٢ ٣٧٣ ٣٧٤ ٣٧٥ ٣٧٦ ٣٧٧ ٣٧٨ ٣٧٩ ٣٨٠ ٣٨١ ٣٨٢ ٣٨٣ ٣٨٤ ٣٨٥ ٣٨٦ ٣٨٧ ٣٨٨ ٣٨٩ ٣٩٠ ٣٩١ ٣٩٢ ٣٩٣ ٣٩٤ ٣٩٥ ٣٩٦ ٣٩٧ ٣٩٨ ٣٩٩ ٤٠٠

٤٠١ ٤٠٢ ٤٠٣ ٤٠٤ ٤٠٥ ٤٠٦ ٤٠٧ ٤٠٨ ٤٠٩ ٤١٠ ٤١١ ٤١٢ ٤١٣ ٤١٤ ٤١٥ ٤١٦ ٤١٧ ٤١٨ ٤١٩ ٤٢٠ ٤٢١ ٤٢٢ ٤٢٣ ٤٢٤ ٤٢٥ ٤٢٦ ٤٢٧ ٤٢٨ ٤٢٩ ٤٣٠ ٤٣١ ٤٣٢ ٤٣٣ ٤٣٤ ٤٣٥ ٤٣٦ ٤٣٧ ٤٣٨ ٤٣٩ ٤٤٠ ٤٤١ ٤٤٢ ٤٤٣ ٤٤٤ ٤٤٥ ٤٤٦ ٤٤٧ ٤٤٨ ٤٤٩ ٤٥٠ ٤٥١ ٤٥٢ ٤٥٣ ٤٥٤ ٤٥٥ ٤٥٦ ٤٥٧ ٤٥٨ ٤٥٩ ٤٦٠ ٤٦١ ٤٦٢ ٤٦٣ ٤٦٤ ٤٦٥ ٤٦٦ ٤٦٧ ٤٦٨ ٤٦٩ ٤٧٠ ٤٧١ ٤٧٢ ٤٧٣ ٤٧٤ ٤٧٥ ٤٧٦ ٤٧٧ ٤٧٨ ٤٧٩ ٤٨٠ ٤٨١ ٤٨٢ ٤٨٣ ٤٨٤ ٤٨٥ ٤٨٦ ٤٨٧ ٤٨٨ ٤٨٩ ٤٩٠ ٤٩١ ٤٩٢ ٤٩٣ ٤٩٤ ٤٩٥ ٤٩٦ ٤٩٧ ٤٩٨ ٤٩٩ ٥٠٠

٥٠١ ٥٠٢ ٥٠٣ ٥٠٤ ٥٠٥ ٥٠٦ ٥٠٧ ٥٠٨ ٥٠٩ ٥١٠ ٥١١ ٥١٢ ٥١٣ ٥١٤ ٥١٥ ٥١٦ ٥١٧ ٥١٨ ٥١٩ ٥٢٠ ٥٢١ ٥٢٢ ٥٢٣ ٥٢٤ ٥٢٥ ٥٢٦ ٥٢٧ ٥٢٨ ٥٢٩ ٥٣٠ ٥٣١ ٥٣٢ ٥٣٣ ٥٣٤ ٥٣٥ ٥٣٦ ٥٣٧ ٥٣٨ ٥٣٩ ٥٤٠ ٥٤١ ٥٤٢ ٥٤٣ ٥٤٤ ٥٤٥ ٥٤٦ ٥٤٧ ٥٤٨ ٥٤٩ ٥٥٠ ٥٥١ ٥٥٢ ٥٥٣ ٥٥٤ ٥٥٥ ٥٥٦ ٥٥٧ ٥٥٨ ٥٥٩ ٥٦٠ ٥٦١ ٥٦٢ ٥٦٣ ٥٦٤ ٥٦٥ ٥٦٦ ٥٦٧ ٥٦٨ ٥٦٩ ٥٧٠ ٥٧١ ٥٧٢ ٥٧٣ ٥٧٤ ٥٧٥ ٥٧٦ ٥٧٧ ٥٧٨ ٥٧٩ ٥٨٠ ٥٨١ ٥٨٢ ٥٨٣ ٥٨٤ ٥٨٥ ٥٨٦ ٥٨٧ ٥٨٨ ٥٨٩ ٥٩٠ ٥٩١ ٥٩٢ ٥٩٣ ٥٩٤ ٥٩٥ ٥٩٦ ٥٩٧ ٥٩٨ ٥٩٩ ٦٠٠

٦٠١ ٦٠٢ ٦٠٣ ٦٠٤ ٦٠٥ ٦٠٦ ٦٠٧ ٦٠٨ ٦٠٩ ٦١٠ ٦١١ ٦١٢ ٦١٣ ٦١٤ ٦١٥ ٦١٦ ٦١٧ ٦١٨ ٦١٩ ٦٢٠ ٦٢١ ٦٢٢ ٦٢٣ ٦٢٤ ٦٢٥ ٦٢٦ ٦٢٧ ٦٢٨ ٦٢٩ ٦٣٠ ٦٣١ ٦٣٢ ٦٣٣ ٦٣٤ ٦٣٥ ٦٣٦ ٦٣٧ ٦٣٨ ٦٣٩ ٦٤٠ ٦٤١ ٦٤٢ ٦٤٣ ٦٤٤ ٦٤٥ ٦٤٦ ٦٤٧ ٦٤٨ ٦٤٩ ٦٥٠ ٦٥١ ٦٥٢ ٦٥٣ ٦٥٤ ٦٥٥ ٦٥٦ ٦٥٧ ٦٥٨ ٦٥٩ ٦٦٠ ٦٦١ ٦٦٢ ٦٦٣ ٦٦٤ ٦٦٥ ٦٦٦ ٦٦٧ ٦٦٨ ٦٦٩ ٦٧٠ ٦٧١ ٦٧٢ ٦٧٣ ٦٧٤ ٦٧٥ ٦٧٦ ٦٧٧ ٦٧٨ ٦٧٩ ٦٨٠ ٦٨١ ٦٨٢ ٦٨٣ ٦٨٤ ٦٨٥ ٦٨٦ ٦٨٧ ٦٨٨ ٦٨٩ ٦٩٠ ٦٩١ ٦٩٢ ٦٩٣ ٦٩٤ ٦٩٥ ٦٩٦ ٦٩٧ ٦٩٨ ٦٩٩ ٧٠٠

٧٠١ ٧٠٢ ٧٠٣ ٧٠٤ ٧٠٥ ٧٠٦ ٧٠٧ ٧٠٨ ٧٠٩ ٧١٠ ٧١١ ٧١٢ ٧١٣ ٧١٤ ٧١٥ ٧١٦ ٧١٧ ٧١٨ ٧١٩ ٧٢٠ ٧٢١ ٧٢٢ ٧٢٣ ٧٢٤ ٧٢٥ ٧٢٦ ٧٢٧ ٧٢٨ ٧٢٩ ٧٣٠ ٧٣١ ٧٣٢ ٧٣٣ ٧٣٤ ٧٣٥ ٧٣٦ ٧٣٧ ٧٣٨ ٧٣٩ ٧٤٠ ٧٤١ ٧٤٢ ٧٤٣ ٧٤٤ ٧٤٥ ٧٤٦ ٧٤٧ ٧٤٨ ٧٤٩ ٧٥٠ ٧٥١ ٧٥٢ ٧٥٣ ٧٥٤ ٧٥٥ ٧٥٦ ٧٥٧ ٧٥٨ ٧٥٩ ٧٦٠ ٧٦١ ٧٦٢ ٧٦٣ ٧٦٤ ٧٦٥ ٧٦٦ ٧٦٧ ٧٦٨ ٧٦٩ ٧٧٠ ٧٧١ ٧٧٢ ٧٧٣ ٧٧٤ ٧٧٥ ٧٧٦ ٧٧٧ ٧٧٨ ٧٧٩ ٧٨٠ ٧٨١ ٧٨٢ ٧٨٣ ٧٨٤ ٧٨٥ ٧٨٦ ٧٨٧ ٧٨٨ ٧٨٩ ٧٩٠ ٧٩١ ٧٩٢ ٧٩٣ ٧٩٤ ٧٩٥ ٧٩٦ ٧٩٧ ٧٩٨ ٧٩٩ ٨٠٠

٨٠١ ٨٠٢ ٨٠٣ ٨٠٤ ٨٠٥ ٨٠٦ ٨٠٧ ٨٠٨ ٨٠٩ ٨١٠ ٨١١ ٨١٢ ٨١٣ ٨١٤ ٨١٥ ٨١٦ ٨١٧ ٨١٨ ٨١٩ ٨٢٠ ٨٢١ ٨٢٢ ٨٢٣ ٨٢٤ ٨٢٥ ٨٢٦ ٨٢٧ ٨٢٨ ٨٢٩ ٨٣٠ ٨٣١ ٨٣٢ ٨٣٣ ٨٣٤ ٨٣٥ ٨٣٦ ٨٣٧ ٨٣٨ ٨٣٩ ٨٤٠ ٨٤١ ٨٤٢ ٨٤٣ ٨٤٤ ٨٤٥ ٨٤٦ ٨٤٧ ٨٤٨ ٨٤٩ ٨٥٠ ٨٥١ ٨٥٢ ٨٥٣ ٨٥٤ ٨٥٥ ٨٥٦ ٨٥٧ ٨٥٨ ٨٥٩ ٨٦٠ ٨٦١ ٨٦٢ ٨٦٣ ٨٦٤ ٨٦٥ ٨٦٦ ٨٦٧ ٨٦٨ ٨٦٩ ٨٧٠ ٨٧١ ٨٧٢ ٨٧٣ ٨٧٤ ٨٧٥ ٨٧٦ ٨٧٧ ٨٧٨ ٨٧٩ ٨٨٠ ٨٨١ ٨٨٢ ٨٨٣ ٨٨٤ ٨٨٥ ٨٨٦ ٨٨٧ ٨٨٨ ٨٨٩ ٨٩٠ ٨٩١ ٨٩٢ ٨٩٣ ٨٩٤ ٨٩٥ ٨٩٦ ٨٩٧ ٨٩٨ ٨٩٩ ٩٠٠

٩٠١ ٩٠٢ ٩٠٣ ٩٠٤ ٩٠٥ ٩٠٦ ٩٠٧ ٩٠٨ ٩٠٩ ٩١٠ ٩١١ ٩١٢ ٩١٣ ٩١٤ ٩١٥ ٩١٦ ٩١٧ ٩١٨ ٩١٩ ٩٢٠ ٩٢١ ٩٢٢ ٩٢٣ ٩٢٤ ٩٢٥ ٩٢٦ ٩٢٧ ٩٢٨ ٩٢٩ ٩٣٠ ٩٣١ ٩٣٢ ٩٣٣ ٩٣٤ ٩٣٥ ٩٣٦ ٩٣٧ ٩٣٨ ٩٣٩ ٩٤٠ ٩٤١ ٩٤٢ ٩٤٣ ٩٤٤ ٩٤٥ ٩٤٦ ٩٤٧ ٩٤٨ ٩٤٩ ٩٥٠ ٩٥١ ٩٥٢ ٩٥٣ ٩٥٤ ٩٥٥ ٩٥٦ ٩٥٧ ٩٥٨ ٩٥٩ ٩٦٠ ٩٦١ ٩٦٢ ٩٦٣ ٩٦٤ ٩٦٥ ٩٦٦ ٩٦٧ ٩٦٨ ٩٦٩ ٩٧٠ ٩٧١ ٩٧٢ ٩٧٣ ٩٧٤ ٩٧٥ ٩٧٦ ٩٧٧ ٩٧٨ ٩٧٩ ٩٨٠ ٩٨١ ٩٨٢ ٩٨٣ ٩٨٤ ٩٨٥ ٩٨٦ ٩٨٧ ٩٨٨ ٩٨٩ ٩٩٠ ٩٩١ ٩٩٢ ٩٩٣ ٩٩٤ ٩٩٥ ٩٩٦ ٩٩٧ ٩٩٨ ٩٩٩ ١٠٠٠

¶ 66. *T* AND *D* ADDED. } ١٠٠١ ١٠٠٢ ١٠٠٣ ١٠٠٤ ١٠٠٥ ١٠٠٦ ١٠٠٧ ١٠٠٨ ١٠٠٩ ١٠١٠ ١٠١١ ١٠١٢ ١٠١٣ ١٠١٤ ١٠١٥ ١٠١٦ ١٠١٧ ١٠١٨ ١٠١٩ ١٠٢٠ ١٠٢١ ١٠٢٢ ١٠٢٣ ١٠٢٤ ١٠٢٥ ١٠٢٦ ١٠٢٧ ١٠٢٨ ١٠٢٩ ١٠٣٠ ١٠٣١ ١٠٣٢ ١٠٣٣ ١٠٣٤ ١٠٣٥ ١٠٣٦ ١٠٣٧ ١٠٣٨ ١٠٣٩ ١٠٤٠ ١٠٤١ ١٠٤٢ ١٠٤٣ ١٠٤٤ ١٠٤٥ ١٠٤٦ ١٠٤٧ ١٠٤٨ ١٠٤٩ ١٠٥٠ ١٠٥١ ١٠٥٢ ١٠٥٣ ١٠٥٤ ١٠٥٥ ١٠٥٦ ١٠٥٧ ١٠٥٨ ١٠٥٩ ١٠٦٠ ١٠٦١ ١٠٦٢ ١٠٦٣ ١٠٦٤ ١٠٦٥ ١٠٦٦ ١٠٦٧ ١٠٦٨ ١٠٦٩ ١٠٧٠ ١٠٧١ ١٠٧٢ ١٠٧٣ ١٠٧٤ ١٠٧٥ ١٠٧٦ ١٠٧٧ ١٠٧٨ ١٠٧٩ ١٠٨٠ ١٠٨١ ١٠٨٢ ١٠٨٣ ١٠٨٤ ١٠٨٥ ١٠٨٦ ١٠٨٧ ١٠٨٨ ١٠٨٩ ١٠٩٠ ١٠٩١ ١٠٩٢ ١٠٩٣ ١٠٩٤ ١٠٩٥ ١٠٩٦ ١٠٩٧ ١٠٩٨ ١٠٩٩ ١١٠٠ }
 See § 67. }

١١٠١ ١١٠٢ ١١٠٣ ١١٠٤ ١١٠٥ ١١٠٦ ١١٠٧ ١١٠٨ ١١٠٩ ١١١٠ ١١١١ ١١١٢ ١١١٣ ١١١٤ ١١١٥ ١١١٦ ١١١٧ ١١١٨ ١١١٩ ١١٢٠ ١١٢١ ١١٢٢ ١١٢٣ ١١٢٤ ١١٢٥ ١١٢٦ ١١٢٧ ١١٢٨ ١١٢٩ ١١٣٠ ١١٣١ ١١٣٢ ١١٣٣ ١١٣٤ ١١٣٥ ١١٣٦ ١١٣٧ ١١٣٨ ١١٣٩ ١١٤٠ ١١٤١ ١١٤٢ ١١٤٣ ١١٤٤ ١١٤٥ ١١٤٦ ١١٤٧ ١١٤٨ ١١٤٩ ١١٥٠ ١١٥١ ١١٥٢ ١١٥٣ ١١٥٤ ١١٥٥ ١١٥٦ ١١٥٧ ١١٥٨ ١١٥٩ ١١٦٠ ١١٦١ ١١٦٢ ١١٦٣ ١١٦٤ ١١٦٥ ١١٦٦ ١١٦٧ ١١٦٨ ١١٦٩ ١١٧٠ ١١٧١ ١١٧٢ ١١٧٣ ١١٧٤ ١١٧٥ ١١٧٦ ١١٧٧ ١١٧٨ ١١٧٩ ١١٨٠ ١١٨١ ١١٨٢ ١١٨٣ ١١٨٤ ١١٨٥ ١١٨٦ ١١٨٧ ١١٨٨ ١١٨٩ ١١٩٠ ١١٩١ ١١٩٢ ١١٩٣ ١١٩٤ ١١٩٥ ١١٩٦ ١١٩٧ ١١٩٨ ١١٩٩ ١٢٠٠

١٢٠١ ١٢٠٢ ١٢٠٣ ١٢٠٤ ١٢٠٥ ١٢٠٦ ١٢٠٧ ١٢٠٨ ١٢٠٩ ١٢١٠ ١٢١١ ١٢١٢ ١٢١٣ ١٢١٤ ١٢١٥ ١٢١٦ ١٢١٧ ١٢١٨ ١٢١٩ ١٢٢٠ ١٢٢١ ١٢٢٢ ١٢٢٣ ١٢٢٤ ١٢٢٥ ١٢٢٦ ١٢٢٧ ١٢٢٨ ١٢٢٩ ١٢٣٠ ١٢٣١ ١٢٣٢ ١٢٣٣ ١٢٣٤ ١٢٣٥ ١٢٣٦ ١٢٣٧ ١٢٣٨ ١٢٣٩ ١٢٤٠ ١٢٤١ ١٢٤٢ ١٢٤٣ ١٢٤٤ ١٢٤٥ ١٢٤٦ ١٢٤٧ ١٢٤٨ ١٢٤٩ ١٢٥٠ ١٢٥١ ١٢٥٢ ١٢٥٣ ١٢٥٤ ١٢٥٥ ١٢٥٦ ١٢٥٧ ١٢٥٨ ١٢٥٩ ١٢٦٠ ١٢٦١ ١٢٦٢ ١٢٦٣ ١٢٦٤ ١٢٦٥ ١٢٦٦ ١٢٦٧ ١٢٦٨ ١٢٦٩ ١٢٧٠ ١٢٧١ ١٢٧٢ ١٢٧٣ ١٢٧٤ ١٢٧٥ ١٢٧٦ ١٢٧٧ ١٢٧٨ ١٢٧٩ ١٢٨٠ ١٢٨١ ١٢٨٢ ١٢٨٣ ١٢٨٤ ١٢٨٥ ١٢٨٦ ١٢٨٧ ١٢٨٨ ١٢٨٩ ١٢٩٠ ١٢٩١ ١

٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

١٠١ ١٠٢ ١٠٣ : [Let for Eld] ١٠٤ ١٠٥ ١٠٦

¶ 67. (§ 70). ١٠٧ ١٠٨ ١٠٩ ١١٠ ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦ ١١٧ ١١٨ ١١٩ ١٢٠ ١٢١ ١٢٢ ١٢٣ ١٢٤ ١٢٥ ١٢٦ ١٢٧ ١٢٨ ١٢٩ ١٣٠ ١٣١ ١٣٢ ١٣٣ ١٣٤ ١٣٥ ١٣٦ ١٣٧ ١٣٨ ١٣٩ ١٤٠ ١٤١ ١٤٢ ١٤٣ ١٤٤ ١٤٥ ١٤٦ ١٤٧ ١٤٨ ١٤٩ ١٥٠ ١٥١ ١٥٢ ١٥٣ ١٥٤ ١٥٥ ١٥٦ ١٥٧ ١٥٨ ١٥٩ ١٦٠ ١٦١ ١٦٢ ١٦٣ ١٦٤ ١٦٥ ١٦٦ ١٦٧ ١٦٨ ١٦٩ ١٧٠ ١٧١ ١٧٢ ١٧٣ ١٧٤ ١٧٥ ١٧٦ ١٧٧ ١٧٨ ١٧٩ ١٨٠ ١٨١ ١٨٢ ١٨٣ ١٨٤ ١٨٥ ١٨٦ ١٨٧ ١٨٨ ١٨٩ ١٩٠ ١٩١ ١٩٢ ١٩٣ ١٩٤ ١٩٥ ١٩٦ ١٩٧ ١٩٨ ١٩٩ ٢٠٠

٢٠١ ٢٠٢ ٢٠٣ ٢٠٤ ٢٠٥ ٢٠٦ ٢٠٧ ٢٠٨ ٢٠٩ ٢١٠ ٢١١ ٢١٢ ٢١٣ ٢١٤ ٢١٥ ٢١٦ ٢١٧ ٢١٨ ٢١٩ ٢٢٠ ٢٢١ ٢٢٢ ٢٢٣ ٢٢٤ ٢٢٥ ٢٢٦ ٢٢٧ ٢٢٨ ٢٢٩ ٢٣٠ ٢٣١ ٢٣٢ ٢٣٣ ٢٣٤ ٢٣٥ ٢٣٦ ٢٣٧ ٢٣٨ ٢٣٩ ٢٤٠ ٢٤١ ٢٤٢ ٢٤٣ ٢٤٤ ٢٤٥ ٢٤٦ ٢٤٧ ٢٤٨ ٢٤٩ ٢٥٠ ٢٥١ ٢٥٢ ٢٥٣ ٢٥٤ ٢٥٥ ٢٥٦ ٢٥٧ ٢٥٨ ٢٥٩ ٢٦٠ ٢٦١ ٢٦٢ ٢٦٣ ٢٦٤ ٢٦٥ ٢٦٦ ٢٦٧ ٢٦٨ ٢٦٩ ٢٧٠ ٢٧١ ٢٧٢ ٢٧٣ ٢٧٤ ٢٧٥ ٢٧٦ ٢٧٧ ٢٧٨ ٢٧٩ ٢٨٠ ٢٨١ ٢٨٢ ٢٨٣ ٢٨٤ ٢٨٥ ٢٨٦ ٢٨٧ ٢٨٨ ٢٨٩ ٢٩٠ ٢٩١ ٢٩٢ ٢٩٣ ٢٩٤ ٢٩٥ ٢٩٦ ٢٩٧ ٢٩٨ ٢٩٩ ٣٠٠

¶ 68 (§ 71) ٣٠١ ٣٠٢ ٣٠٣ ٣٠٤ ٣٠٥ ٣٠٦ ٣٠٧ ٣٠٨ ٣٠٩ ٣١٠ ٣١١ ٣١٢ ٣١٣ ٣١٤ ٣١٥ ٣١٦ ٣١٧ ٣١٨ ٣١٩ ٣٢٠ ٣٢١ ٣٢٢ ٣٢٣ ٣٢٤ ٣٢٥ ٣٢٦ ٣٢٧ ٣٢٨ ٣٢٩ ٣٣٠ ٣٣١ ٣٣٢ ٣٣٣ ٣٣٤ ٣٣٥ ٣٣٦ ٣٣٧ ٣٣٨ ٣٣٩ ٣٤٠ ٣٤١ ٣٤٢ ٣٤٣ ٣٤٤ ٣٤٥ ٣٤٦ ٣٤٧ ٣٤٨ ٣٤٩ ٣٥٠ ٣٥١ ٣٥٢ ٣٥٣ ٣٥٤ ٣٥٥ ٣٥٦ ٣٥٧ ٣٥٨ ٣٥٩ ٣٦٠ ٣٦١ ٣٦٢ ٣٦٣ ٣٦٤ ٣٦٥ ٣٦٦ ٣٦٧ ٣٦٨ ٣٦٩ ٣٧٠ ٣٧١ ٣٧٢ ٣٧٣ ٣٧٤ ٣٧٥ ٣٧٦ ٣٧٧ ٣٧٨ ٣٧٩ ٣٨٠ ٣٨١ ٣٨٢ ٣٨٣ ٣٨٤ ٣٨٥ ٣٨٦ ٣٨٧ ٣٨٨ ٣٨٩ ٣٩٠ ٣٩١ ٣٩٢ ٣٩٣ ٣٩٤ ٣٩٥ ٣٩٦ ٣٩٧ ٣٩٨ ٣٩٩ ٤٠٠

٤٠١ ٤٠٢ ٤٠٣ ٤٠٤ ٤٠٥ ٤٠٦ ٤٠٧ ٤٠٨ ٤٠٩ ٤١٠ ٤١١ ٤١٢ ٤١٣ ٤١٤ ٤١٥ ٤١٦ ٤١٧ ٤١٨ ٤١٩ ٤٢٠ ٤٢١ ٤٢٢ ٤٢٣ ٤٢٤ ٤٢٥ ٤٢٦ ٤٢٧ ٤٢٨ ٤٢٩ ٤٣٠ ٤٣١ ٤٣٢ ٤٣٣ ٤٣٤ ٤٣٥ ٤٣٦ ٤٣٧ ٤٣٨ ٤٣٩ ٤٤٠ ٤٤١ ٤٤٢ ٤٤٣ ٤٤٤ ٤٤٥ ٤٤٦ ٤٤٧ ٤٤٨ ٤٤٩ ٤٥٠ ٤٥١ ٤٥٢ ٤٥٣ ٤٥٤ ٤٥٥ ٤٥٦ ٤٥٧ ٤٥٨ ٤٥٩ ٤٦٠ ٤٦١ ٤٦٢ ٤٦٣ ٤٦٤ ٤٦٥ ٤٦٦ ٤٦٧ ٤٦٨ ٤٦٩ ٤٧٠ ٤٧١ ٤٧٢ ٤٧٣ ٤٧٤ ٤٧٥ ٤٧٦ ٤٧٧ ٤٧٨ ٤٧٩ ٤٨٠ ٤٨١ ٤٨٢ ٤٨٣ ٤٨٤ ٤٨٥ ٤٨٦ ٤٨٧ ٤٨٨ ٤٨٩ ٤٩٠ ٤٩١ ٤٩٢ ٤٩٣ ٤٩٤ ٤٩٥ ٤٩٦ ٤٩٧ ٤٩٨ ٤٩٩ ٥٠٠

¶ 69 (§ 72) ٥٠١ ٥٠٢ ٥٠٣ ٥٠٤ ٥٠٥ ٥٠٦ ٥٠٧ ٥٠٨ ٥٠٩ ٥١٠ ٥١١ ٥١٢ ٥١٣ ٥١٤ ٥١٥ ٥١٦ ٥١٧ ٥١٨ ٥١٩ ٥٢٠ ٥٢١ ٥٢٢ ٥٢٣ ٥٢٤ ٥٢٥ ٥٢٦ ٥٢٧ ٥٢٨ ٥٢٩ ٥٣٠ ٥٣١ ٥٣٢ ٥٣٣ ٥٣٤ ٥٣٥ ٥٣٦ ٥٣٧ ٥٣٨ ٥٣٩ ٥٤٠ ٥٤١ ٥٤٢ ٥٤٣ ٥٤٤ ٥٤٥ ٥٤٦ ٥٤٧ ٥٤٨ ٥٤٩ ٥٥٠ ٥٥١ ٥٥٢ ٥٥٣ ٥٥٤ ٥٥٥ ٥٥٦ ٥٥٧ ٥٥٨ ٥٥٩ ٥٦٠ ٥٦١ ٥٦٢ ٥٦٣ ٥٦٤ ٥٦٥ ٥٦٦ ٥٦٧ ٥٦٨ ٥٦٩ ٥٧٠ ٥٧١ ٥٧٢ ٥٧٣ ٥٧٤ ٥٧٥ ٥٧٦ ٥٧٧ ٥٧٨ ٥٧٩ ٥٨٠ ٥٨١ ٥٨٢ ٥٨٣ ٥٨٤ ٥٨٥ ٥٨٦ ٥٨٧ ٥٨٨ ٥٨٩ ٥٩٠ ٥٩١ ٥٩٢ ٥٩٣ ٥٩٤ ٥٩٥ ٥٩٦ ٥٩٧ ٥٩٨ ٥٩٩ ٦٠٠

ON § 74.—EXPEDIENTS.

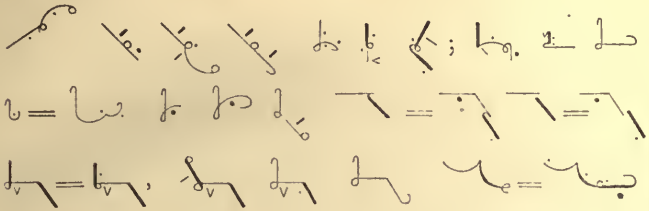
¶ 70. WORD-SIGNS AND CONTRACTIONS. (For a complete List of the Word-Signs and Contractions of the Corresponding Style, see Part II. of this work.)

¶ 71. PREFIXES. ٦٠١ ٦٠٢ ٦٠٣ ٦٠٤ ٦٠٥ ٦٠٦ ٦٠٧ ٦٠٨ ٦٠٩ ٦١٠ ٦١١ ٦١٢ ٦١٣ ٦١٤ ٦١٥ ٦١٦ ٦١٧ ٦١٨ ٦١٩ ٦٢٠ ٦٢١ ٦٢٢ ٦٢٣ ٦٢٤ ٦٢٥ ٦٢٦ ٦٢٧ ٦٢٨ ٦٢٩ ٦٣٠ ٦٣١ ٦٣٢ ٦٣٣ ٦٣٤ ٦٣٥ ٦٣٦ ٦٣٧ ٦٣٨ ٦٣٩ ٦٤٠ ٦٤١ ٦٤٢ ٦٤٣ ٦٤٤ ٦٤٥ ٦٤٦ ٦٤٧ ٦٤٨ ٦٤٩ ٦٥٠ ٦٥١ ٦٥٢ ٦٥٣ ٦٥٤ ٦٥٥ ٦٥٦ ٦٥٧ ٦٥٨ ٦٥٩ ٦٦٠ ٦٦١ ٦٦٢ ٦٦٣ ٦٦٤ ٦٦٥ ٦٦٦ ٦٦٧ ٦٦٨ ٦٦٩ ٦٧٠ ٦٧١ ٦٧٢ ٦٧٣ ٦٧٤ ٦٧٥ ٦٧٦ ٦٧٧ ٦٧٨ ٦٧٩ ٦٨٠ ٦٨١ ٦٨٢ ٦٨٣ ٦٨٤ ٦٨٥ ٦٨٦ ٦٨٧ ٦٨٨ ٦٨٩ ٦٩٠ ٦٩١ ٦٩٢ ٦٩٣ ٦٩٤ ٦٩٥ ٦٩٦ ٦٩٧ ٦٩٨ ٦٩٩ ٧٠٠

٧٠١ ٧٠٢ ٧٠٣ ٧٠٤ ٧٠٥ ٧٠٦ ٧٠٧ ٧٠٨ ٧٠٩ ٧١٠ ٧١١ ٧١٢ ٧١٣ ٧١٤ ٧١٥ ٧١٦ ٧١٧ ٧١٨ ٧١٩ ٧٢٠ ٧٢١ ٧٢٢ ٧٢٣ ٧٢٤ ٧٢٥ ٧٢٦ ٧٢٧ ٧٢٨ ٧٢٩ ٧٣٠ ٧٣١ ٧٣٢ ٧٣٣ ٧٣٤ ٧٣٥ ٧٣٦ ٧٣٧ ٧٣٨ ٧٣٩ ٧٤٠ ٧٤١ ٧٤٢ ٧٤٣ ٧٤٤ ٧٤٥ ٧٤٦ ٧٤٧ ٧٤٨ ٧٤٩ ٧٥٠ ٧٥١ ٧٥٢ ٧٥٣ ٧٥٤ ٧٥٥ ٧٥٦ ٧٥٧ ٧٥٨ ٧٥٩ ٧٦٠ ٧٦١ ٧٦٢ ٧٦٣ ٧٦٤ ٧٦٥ ٧٦٦ ٧٦٧ ٧٦٨ ٧٦٩ ٧٧٠ ٧٧١ ٧٧٢ ٧٧٣ ٧٧٤ ٧٧٥ ٧٧٦ ٧٧٧ ٧٧٨ ٧٧٩ ٧٨٠ ٧٨١ ٧٨٢ ٧٨٣ ٧٨٤ ٧٨٥ ٧٨٦ ٧٨٧ ٧٨٨ ٧٨٩ ٧٩٠ ٧٩١ ٧٩٢ ٧٩٣ ٧٩٤ ٧٩٥ ٧٩٦ ٧٩٧ ٧٩٨ ٧٩٩ ٨٠٠

¶ 72. AFFIXES.

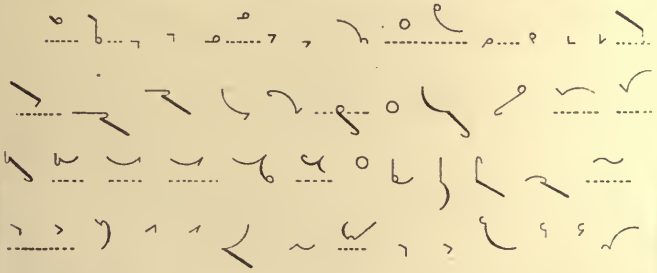
¶ 73. CONSONANTS OMITTED.



¶ 74. VOWELS OMITTED.

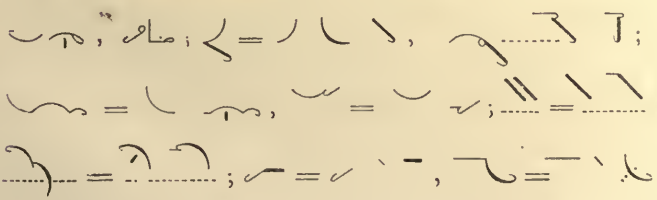


¶ 75. PHRASE-WRITING. (See Part II. of this work)



¶ 76. WORDS OMITTED.

[of the ...]

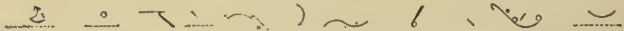


INTERLINEAR READING EXERCISES.

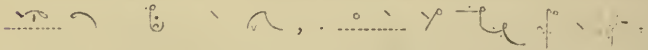
Word-signs, Contractions, and Prefix- and Affix- signs of the Corresponding Style, are used in the following exercises. The student is thus afforded an opportunity of learning them gradually and easily. Part III of the Synopsis contains a complete list of them. As soon as the phonography can be read with ease without reference to the key, cover the phonography, and phonograph the words of the translation, and correct by reference to the shorthand. Continue this practice until the entire key can be written through without an error. Then, to become a proficient and correct writer of the beautiful Art, it will be necessary only to make the use you naturally will of the shorthand characters in all your private writing, referring to the Standard-Phonographic Dictionary, to determine the proper outlines, whenever you may have doubt.

BENEFITS OF SHORTHAND.

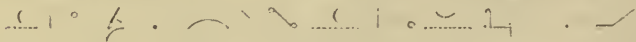
Each word written Separately.



Shorthand is capable of imparting so many advantages to persons in



almost every situation of life, and is of such extensive utility to society,



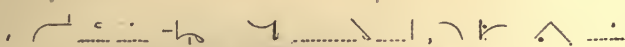
that it is justly a matter of surprise that it has not attracted a greater




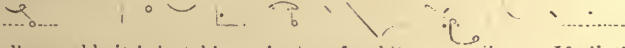
share of attention, and been more generally practiced. In America, at

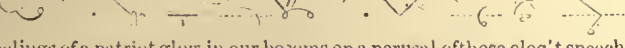


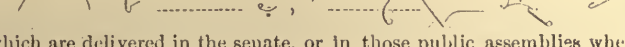
least, this art may be considered a national blessing, and thousands

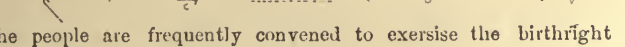
 who look with the utmost indifference upon it, are daily reaping the

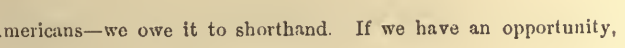
 fruits of its cultivation. It is scarcely necessary to mention how


 indispensable it is in taking minutes of public proceedings. If all the

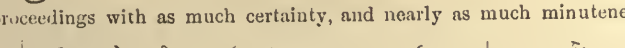
 feelings of a patriot glow in our bosoms on a perusal of those eloq't speeches

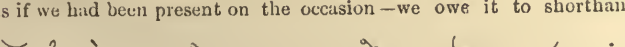
 which are delivered in the senate, or in those public assemblies where

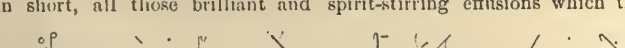
 the people are frequently convened to exercise the birthright of

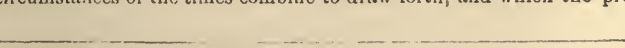
 Americans—we owe it to shorthand. If we have an opportunity, in


 interesting judicial cases, of examining the evidence, and learning the

 proceedings with as much certainty, and nearly as much minuteness

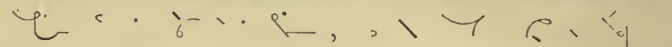
 as if we had been present on the occasion—we owe it to shorthand.

 In short, all those brilliant and spirit-stirring effusions which the


 circumstances of the times combine to draw forth, and which the press



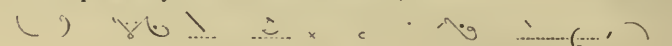
transmits to us with such astonishing celerity, warm from the lips and



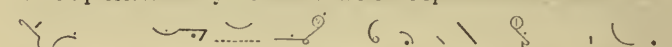
instinct with the soul of the speaker, would be entirely lost to posterity,



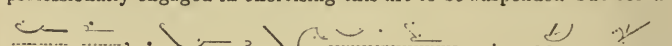
and comparatively little known to ourselves, but for the facilities afforded



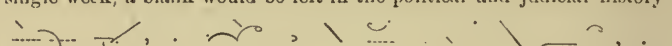
for their preservation by shorthand. Were the operations of those who are



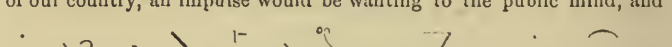
professionally engaged in exercising this art to be suspended but for a



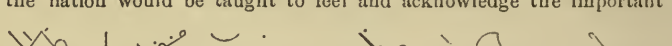
single week, a blank would be left in the political and judicial history



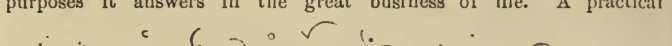
of our country, an impulse would be wanting to the public mind, and



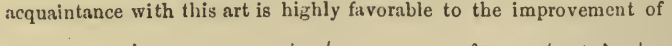
the nation would be taught to feel and acknowledge the important



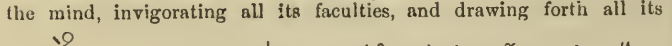
purposes it answers in the great business of life. A practical




acquaintance with this art is highly favorable to the improvement of



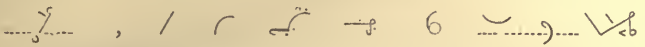
the mind, invigorating all its faculties, and drawing forth all its




resources. The close attention requisite in following the voice




of the public speaker, induces habits of patience, perseverance, and



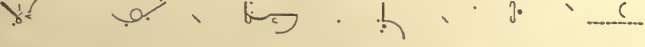
watchfulness, which will gradually extend themselves in other pursuits



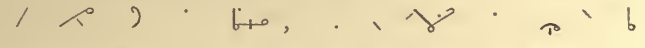
and avocations, and at length inure the writer to exercise them on




every occasion in life. When writing in public, it will also be



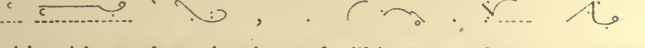
absolutely necessary to distinguish and adhere to the train of thought



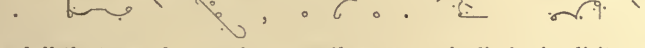
which runs through the discourse, and to observe the modes of its



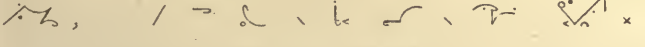
connection. This will naturally have a tendency to endue the mind



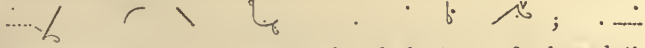
with quickness of apprehension, and will impart an habitual readiness



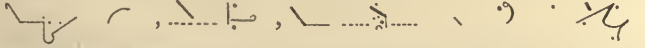
and distinctness of preception, as well as a methodical simplicity of



arrangement, which cannot fail to conduce greatly to mental superiority.













The judgment will be strengthened and the taste refined; and the













practitioner will, by degrees, become habituated to seize the original











precision, vigilance, and perseverance." The facilities it affords to the acquisition of learning ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance, or when desired, the very words, of lectures, sermons, et cetera, is an accomplishment attended with so many advantages that it stands in no need of recommendation. Nor is it a matter of small importance that by this Art the youthful student is furnished with a ready means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this Art materially contributes to improve the student in the principles of grammar and composition. While tracing the various forms of expression by which the same idea can be conveyed, he is insensibly initiated in the science of universal language, and particularly in the











knowledge of his native tongue. The facility with which it enables a











person to commit his own thoughts to the safety of manuscript also











renders it an object peculiarly worthy of regard. By this means many











ideas which daily strike us, and which are lost before we can record them











in the usual way, may be snatched from destruction, and preserved











till mature deliberation can ripen and perfect them. In addition to these











great advantages, Science and Religion are indebted to this inestimable











Art for the preservation of many valuable lectures and sermons, which











would otherwise have been irrecoverably lost. With so many vouchers











for the truth of the remark, we can have no hesitation in stating it as our

opinion, that since the invention of printing no cause has contributed






more to the diffusion of knowledge and the progress of refinement, we

might also add, to the triumphs of liberty and the interests of religion,

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than the revival and improvement of this long-neglected Art. Such

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are the blessings which shorthand, like a generous benefactor, bestows

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





indiscriminately on the world at large. But it has additional and

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

peculiar favors in store for those who acquire a knowledge of it. The

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
advantages resulting from the exercise of this Art are not, as is the

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





case with many others, confined to a particular class of society; for

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



though it may seem more immediately calculated for those whose

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





business it is to record the eloquence of public men, and the proceedings

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


of popular assemblies, yet it offers its assistance to persons of every

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rank and station in life—to the man of business as well as the man of

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science—for the purpose of private convenience as well as of general










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information.—*Altered from Gawtress.*










DILIGENCE.

With use of Phrase-Writing.










It-is wonderful how much is-done in-a-short-space, provided we set
 about-it properly, and-give our-minds wholly to-it. Let any-one devote
 himself to any art or science ever so strenuously, and-he will still
 have leisure to-make considerable progress in-half a-dozen other
 acquirements. Leonardo da Vinci was a-mathematician, a-musician,
 a-poet, and-an anatomist, besides being one of the greatest painters
 of-his age. Michael Angelo was a-prodigy of versatility of talent—
 a-writer of sonnets which Wordsworth thought worthy of-translating,
 and-the friend of Dante. Salvator was a-lutenist and-a satirist. Sir
 Joshua Reynolds' discourses are more ciassical and-polished than any
 of-his pictures. Let a-man do all he can in any one branch of study,
 he must either exhaust himself, and-have a-doze over it, or vary his

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








pursuits, or else lie idle. All-our real labor lies in a-nut-shell. The

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






mind makes, at some period or another, one Herculean effort, and-the

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








rest are mechanical. We-have to-climb-a steep and-narrow precipice at

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



first, but after-that, the way is broad and-easy, where we drive several

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accomplishments abreast. Men should-have one principal pursuit









        

which-may both agreeably and-advantageously be diversified with









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lighter ones.—*Hazlitt.*









APHORISMS.

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







Many who appear to-be struggling against adversity are happy ;

 ,        x









and-more, although possessed of-great wealth, are most-wretched.

       ; 

The former support their adverse fortune with firmness, the latter

    x    

inconsiderately abuse their prosperity. — *Tacitus.* Time effaces

  ,     x   x

speculative opinions, but confirms-the judgments of nature.—*Cicero.*

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