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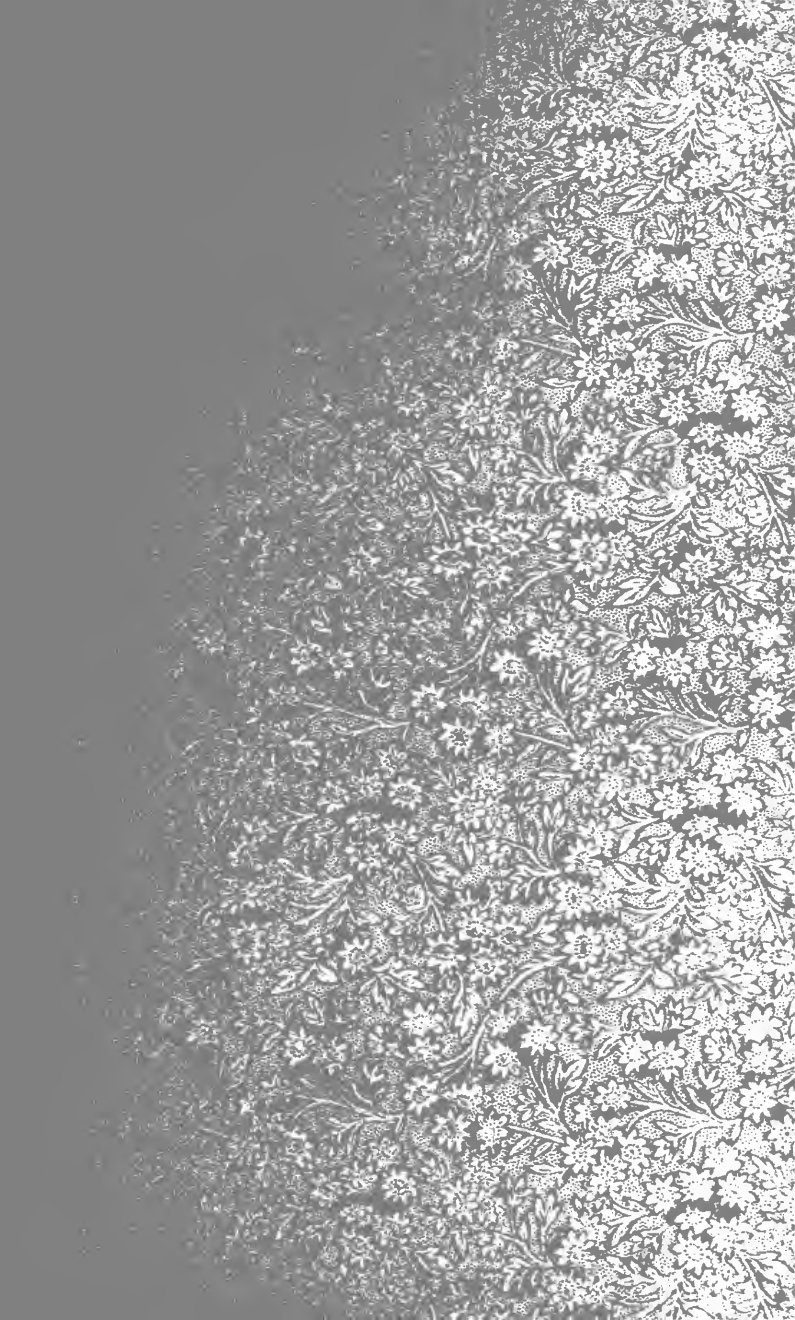


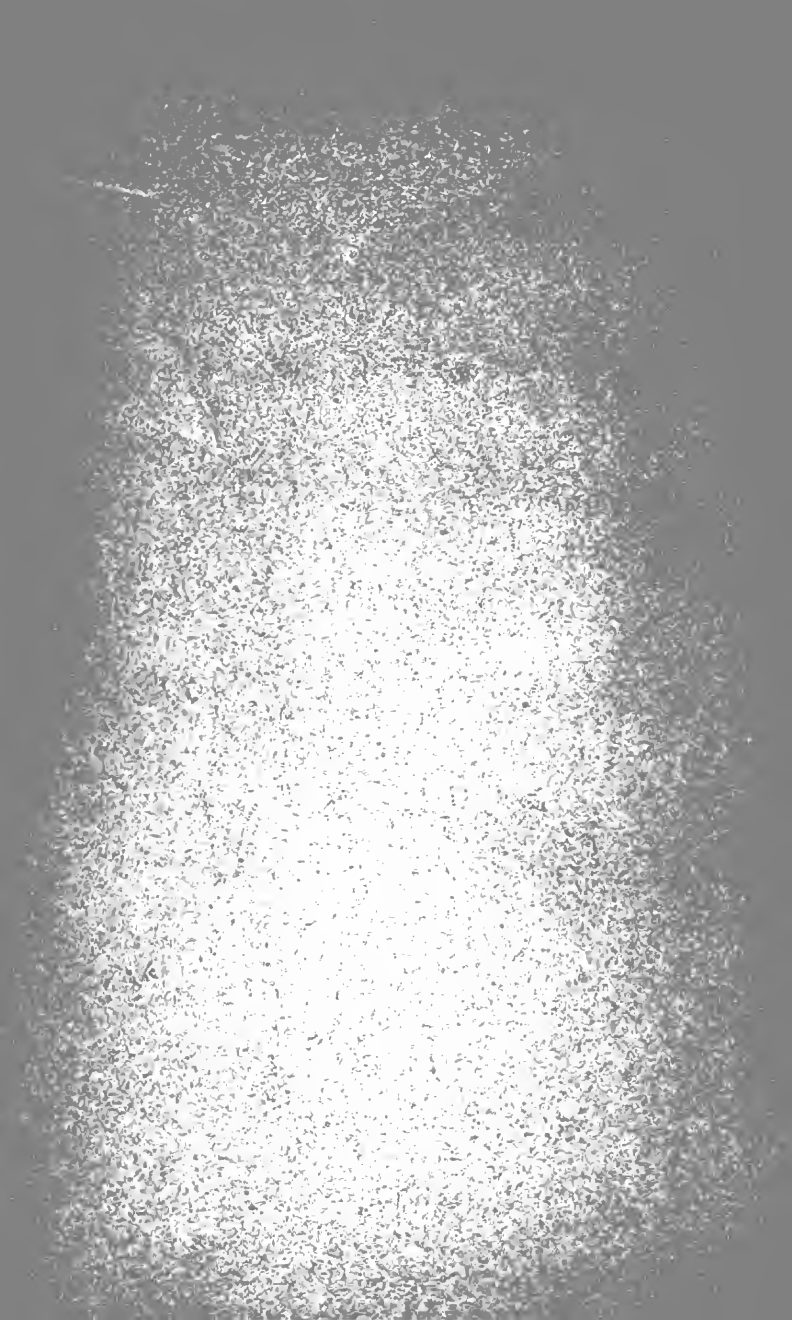
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GRAHAM'S
SYNOPSIS
of
STANDARD
PHONOGRAPHY.




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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,
TECHNICAL, SCIENTIFIC, AND RELIGIOUS MATTERS, AND CONDUCTOR OF
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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this work to the most extended use as a class-book, the pronouncing-style print of the text of preceding editions has been replaced by the common orthography.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

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*; v as in *ūp*; æ as ai in *air*; o as a in *all*; ò as o in *for, long*; ä as a in *ah*; à as a in *art*; á as a in *ask*; u 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.kwír

For ordinary purposes I do not distinguish between o and ò; a, à, and à; 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.


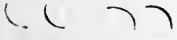
CHAPTER I.

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 Dhee^o Es Zee








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 Wéh Wúh Yéh Yúh Hay-dot, or Héh

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

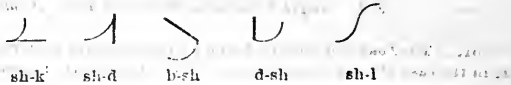
Manner of Writing the Consonants.

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

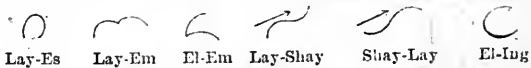
§ 3. *Horizontal* letters are written from left to right.

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

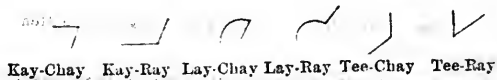
1. / Chay, / Jay, (Yay,) Zhay are always written downward.
2. (a). When standing alone,) sh is always written downward.
(b). When joined with other stroke-signs, it may be written upward or downward, as may be most convenient; thus:



- (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 π 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-lug Dee-Tee 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 loughand 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 scs 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 :



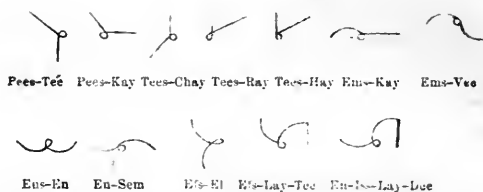
s-h
Named: Iss-Hay

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

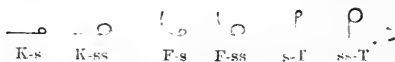


sis sls srs smis
Named: Iss-Efs Slays Sars Semis

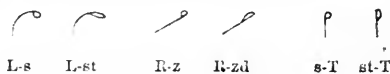
4. Between Two Strokes—by turning the circle in the most convenient manner; thus :



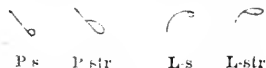
§ 7. (a). The circle may be enlarged to add *s* or *z*; thus :



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







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



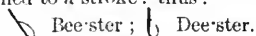
(d). The small circle may be added to a loop or to a large circle ; thus :



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

(b). The small loop is called *Steh*, 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 :



(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, *W*eh or *W*uh—is called Brief Way.




(b). The brief sign for *y*—that is, *Y*eh or *Y*uh—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	Wei-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. *e* (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; *ē* (as *e* in *ell*) or *é* (as *e* in *her*) by a light dot in the same place; *ā* (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. $o=au$ (as *a* in *all*) or δ (as *o* in *lost*) is represented by a heavy dash opposite the beginning of the consonant; \circ (as *o* in *on*) by a light dash in the same place; \bar{o} (as *o* in *old* or \bar{o} (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 :

					
\bar{e}	\bar{a}, \bar{e}	\bar{a}, \bar{a}	\circ, δ	δ, \bar{o}	$u=\delta\delta$
eel	ail, air	ah, art	all, or	old, none	fool

SHORT :

					
\bar{i}	\bar{e}, \bar{e}	\bar{a}, \bar{a}	\bar{o}	$u=\bar{u}$	$u=\delta\delta$
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.			
<i>Long</i> —	Near	eight	palms	Saw	so	blooming
<i>Short</i> —	Which	aid	lad	Hobb's	hut	stood
	Beginning	Middle	End	Beginning	Middle	End

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

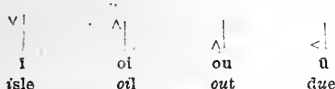
DIPHTHONGS.

§ 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.

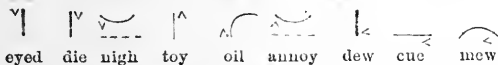
§ 19. The diphthongs may be divided, with reference to the intimacy of the connection of their elements, into *Close* and *Open* Diphthongs.

Close-Diphthong Signs.

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



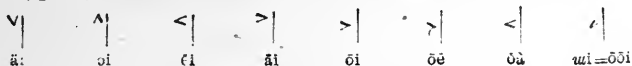
EXAMPLES :



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 :

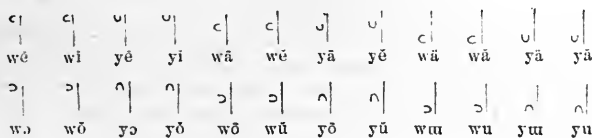


EXAMPLES :

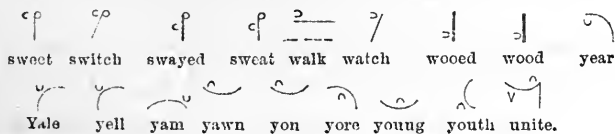


Brief Way and Yay Written in the Vowel-Places.


§ 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:

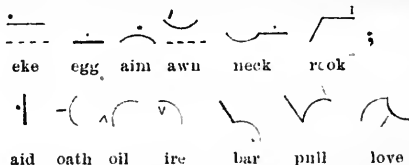

wi *woi* *wou* *yi* *yoi* *yow*

EXAMPLES:

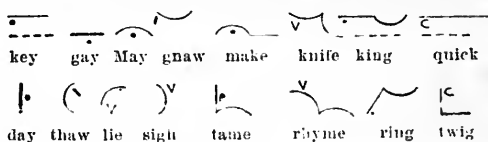

twice *buoy* *geni* *Honeeye* *miaou*

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:

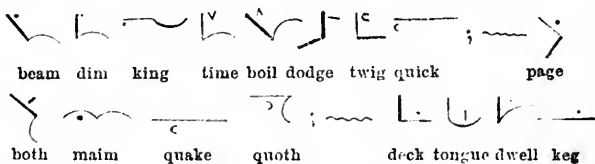

eke *egg* *aim* *awn* *neck* *rook*
aid *oath* *oil* *ire* *bar* *pull* *love*

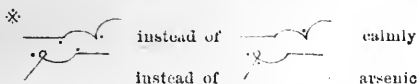
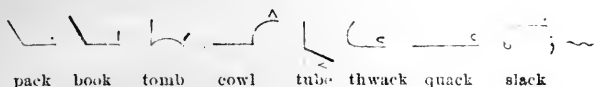
(b). When a vowel is placed BELOW a horizontal consonant or to the right of any other, it is read AFTER the consonant; thus:


key *gay* *May* *gnaw* *make* *knife* *king* *quick*
day *thaw* *lie* *sigh* *tame* *rhyme* *ring* *twig*

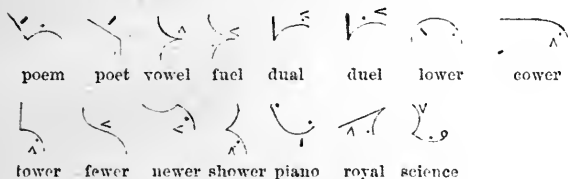
Vowels Between Strokes.

§ 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:


beam *dim* *king* *time* *boil* *dodge* *twig* *quick* *page*
both *maim* *quake* *quoth* *deck* *tongue* *dwell* *keg*



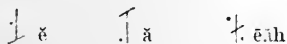
(b). When two vowels occur between two strokes, one vowel is written to each, if that can be conveniently done: otherwise both are written by one, placing nearest the sign the nearest vowel; thus:



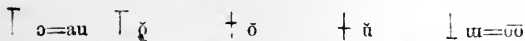
Mode of Writing Separate Vowels.—Nominal Consonant.

§ 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:

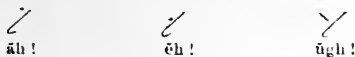


(b). Or by writing the vowel-sign, if a dash, through it at a right angle; thus:



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.

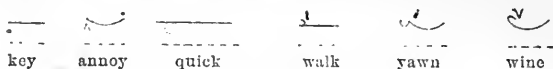
REM. 2. IN writing ah! eh! ugh! the Hay stroke (without cancellation) serves to show the vowel's place; thus:



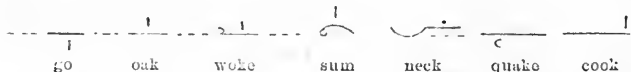
Position of Words.

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

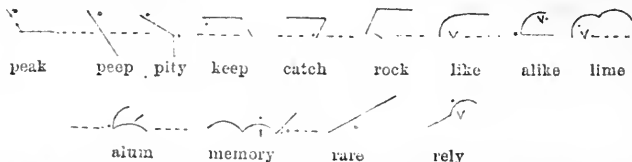
otherwise, they should be written on the line. Hence *key, annoy, quick, walk, yawn, wine*, are written ABOVE the line; thus :



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



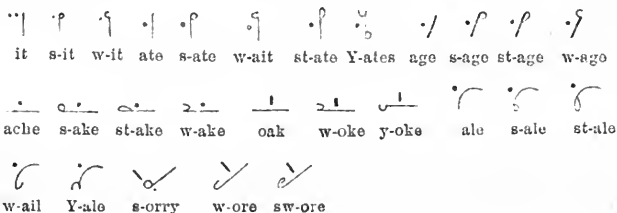
§ 28. Words having a full-length stroke not horizontal, should have the FIRST such stroke resting on the line of writing, which is what is called the second position; thus :



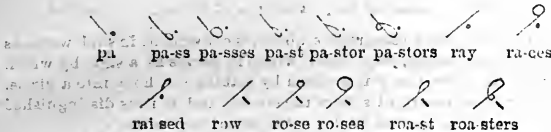
REM. Above the line of writing is called the FIRST position; on the line, the SECOND position; through, or below the line, the THIRD position. *Key* is written in the FIRST position; *peak, peep, pity, keep, catch* (in the examples just given) are said to be in the SECOND position, because the first 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 ;

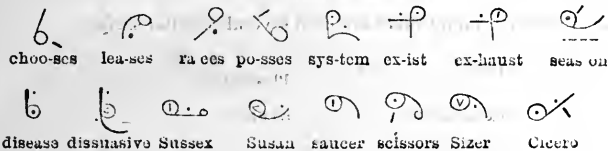


(b). A brief sign joined at the *end* of a consonant-stroke is read last; thus :



Vocalization of the Large Circle.

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

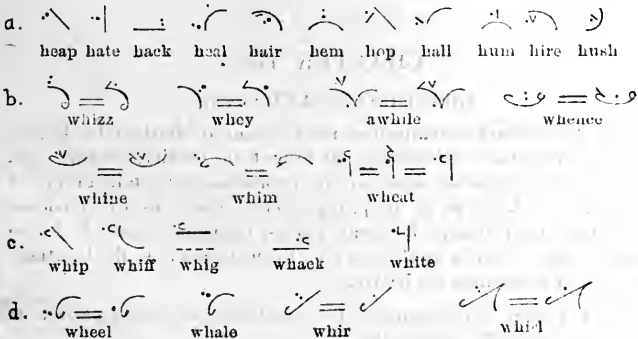


Aspiration.

§ 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! ugh! 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 hut, 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	 x	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
m	m ^b _p	ng	n ^k _g r	n	n ^t _d r ^h	tt	tlt	trt	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 yl

(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). Sher 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.

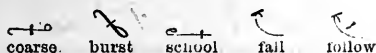
§ 41. A vowel written beside an El-hook or Ar-hook sign should not be read between the two consonants, but *before* or *after* BOTH, according as it is written *before* or *after* such sign; thus :

 apple  plea  offer  free  cater  tree

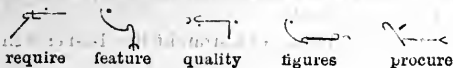
§ 42. When vowels are to be read *between* the consonants denoted by an El-hook or Ar-hook sign, they are written thus :

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.

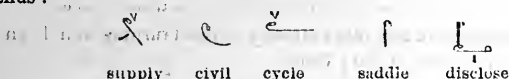
2. DASHES are written *through* the group-sign, thus :



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 :

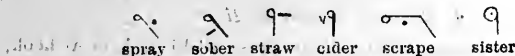


§ 43. The small circle (Iss) may be prefixed to an El-hook sign ; thus :

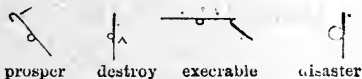


§ 44. (a) Making an Ar-hook into a small circle, prefixes s ; - into a large circle, prefixes s-s -

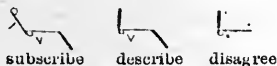
1. To any of the straight-line Ar-hook signs when preceded by no stroke ; thus :



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

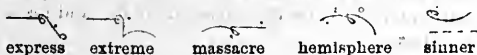


3. To Ker or Ger preceded by a straight stroke in the direction of Pee, Tee, or Chay ; thus :



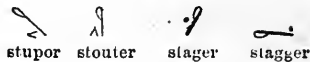
4. To Per or Ber preceded by a straight stroke in the direction of Chay or Jay ; thus : Jasper.

(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.

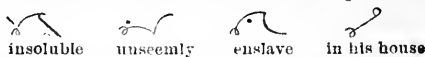
§ 46. *N* initial, for such syllables as *in*, *en*, *un*, or *on* may be expressed by a back hook —

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 :

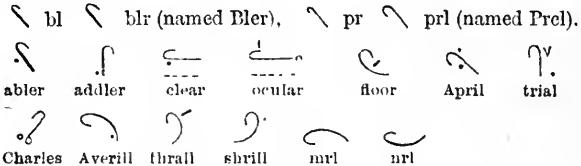


insoluble unseemly enslave in his house

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

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

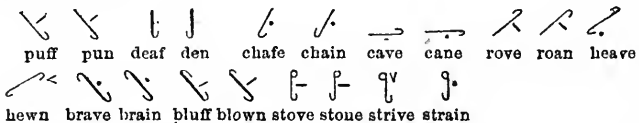
§ 47. The reporter occasionally enlarges the small *El*-hook, or *Ar*-hook, to add to an *El*-hook sign the sound of *r*—to an *Ar*-hook sign, the sound of *l*; thus :



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 Cherf, etc.

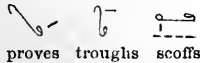
REM. 2. The En-hook signs are named Pen, Ben, Chlen or Chel-en, Pren, Bren, etc

§ 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 :



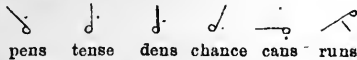
§ 50. A vowel *after* a stroke with an Ef- or En- hook is read *before* the hook. See examples in §§ 48, 49.

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

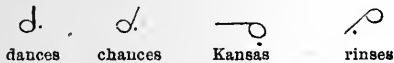


§ 52. Making the En-hook on a straight line—

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



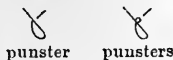
2. Into a LARGE CIRCLE, adds *s-s*; thus :



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



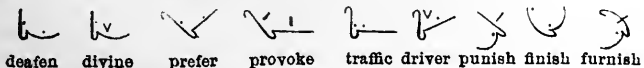
4. Into a LARGE LOOP, adds *str*; thus :

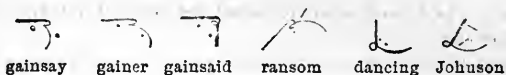


§ 53. *S* or *z* may be added to an En-hook on a curve, by a small circle written distinctly within the hook ; thus :



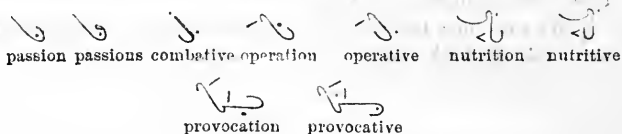
§ 54. The Ef- and En- hooks, when more convenient than a stroke, are occasionally used in the middle of a word ; thus :



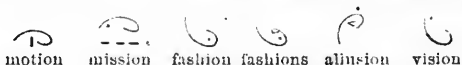


2. Large Hook for Shon and Tiv.

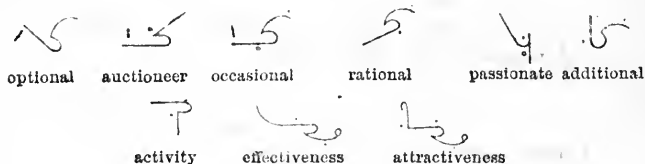
§ 55. *Shon and Tiv added to Straight Lines.*—The syllables shon (=tion, -sion, etc.) and tiv may be added to any straight line (with or without an initial hook, loop or circle) by a LARGE HOOK; written for Shon on the circle-side; and on the contrary side for Tiv; thus:



§ 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:



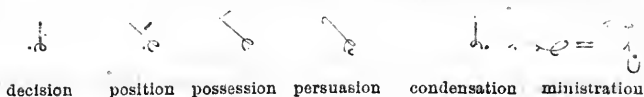
§ 57. The Shon and Tiv hooks are sometimes used in the middle of a word; thus:



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 :



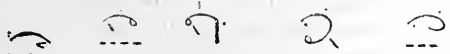
 physicians possessions devotional transitional conversational sensational

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



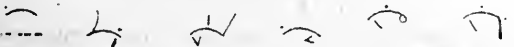
 imbue emboss somebody ambitious ambition

(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 *mp* or *mb*.

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

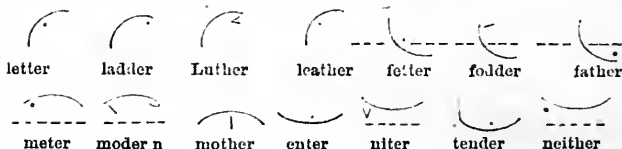
§ 62. A vowel written beside Emp or Emb should not be read between the two consonants, but before or after both, according as it is written above or below ; thus :



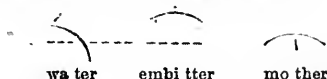
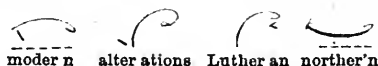
 imp shampoo umpire imbue emboss embody

IV. LENGTHENING.

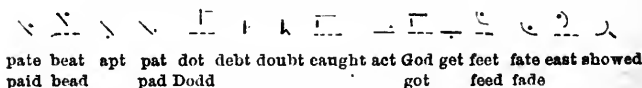
§ 63. Doubling the length—

1. *Of Ing*, adds *kr*, 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 *El* or *Lay, Em, En, Ar, Ing, Way, Yay, Emp* or *Emb*; thus:

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	cliff	cleaved	
ward				pained	bend							

patient	cautioned		find	fount	fashioned	ancient	sanctioned		
	negated		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	lard	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, Pest, 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.

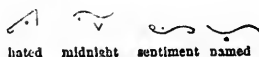
§ 70. When a vowel occurs after a consonant which may be added by halving--

- (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 unity, notice.

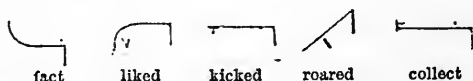
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Junction and Position of Shortened Letters.

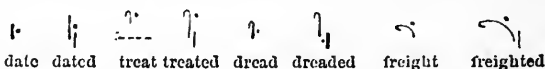
§ 71. A shortened letter must not be joined to another stroke; except when it would be easy, by reference to their junction, length, width, curvature, or some other particular, to distinguish the joined signs from any other letter or letters; as—



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:

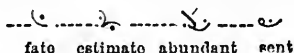


§ 73. When the first, or only, inclined or perpendicular stroke of a word is a half length letter, that letter should be written—

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 *in-*; 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 *anck-shus*=*anxious*, t from *mostly*, l from *intelligen e*, 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.






























































































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



























































































	cared		either		from you
	careful-ly		entire		full
	carefulness		entirely		fuller
	carelessness		equal-ly		fullest
	came		equal-ed		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.			every where		give-n
	dear		eye		God
	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-ly		few		greatness
	difficult-y		fewer	H.	
	disadvantag-e		fewest		had
	do		first		had been
	do you		the first		had not
	does		for		has, 37, R. 1.
	lone		for the		has been
	do not		for you		has his
	down		for your		has it
	luring		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
	highly		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
	I.		I have not		interested
	I. 103		immediate-ly		interesting
	I am		important-ly		investigation
	I can		impossible		irregular-ity
	I did not		impossibility		is
	I do		impossibilities		is a-n
	I do not		improve-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 h'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	sterner	our own
nor	stentest	ours-elf
not. 201. R. 5;	Oh! O!	ourselves
221. R. 4.	on	out
nothing	on a-n	over
notwithstanding	on account	over a-n
notwith'standing	on all	over the
the	on his	owe
now	on it	owed
number-ed	on me (my)	owes
O.	on our	owing
object	on that	own
objected	on the	owned
objector	on the contrary	owner
objection	on their	P.
objectionable	on them	particular-ly
objective	on which	particularity
of. 201. R. 4.	on you	peculiar-ly
of a-n	one	Phonography
of course	one's, once	phonographer
of his	only	phonographic
of it	not only	pleasure
of other	onward	pleasurably
of our	opinion	practicable,
of that	opportunity	practicability
of the. 248	or	principle al
of their		
of them		

	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 ether
	read		some one		these
	refer-ence		sometimes		their. 211
	in reference		somewhere		them
	with reference		something		themselves
	refers-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-		Dhied ³
	represent-ed		ographer		these
	representation		Standard - Phon-		they
	representative		ographic		they have; <i>rs.</i>
	S.		subject		Dhied ²
	see		subjected		they are. 211
	several		subjection		they will
	shall		subjective		they will not
	shall be		sure		thing
	shall have		are you sure		think
	shall have been		quite sure		<i>thinker</i>
	shall not		very sure		this
	she		surprise		this is (has)
	should		surprised		those
			surprises		thou-gh
			T.		thought
			tell		

	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
	thyself		up		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		whenever
	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
⌋	with	⌋	world	⌋	you can
⌋	with a-n	⌋	worldly	⌋	you have
⌋	with it	⌋	would	⌋	you may
⌋	with the	⌋	would have	⌋	you might
⌋	with these	⌋	wd have been	⌋	you should
⌋	with this	⌋	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.

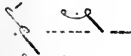
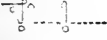
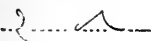
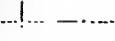
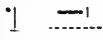







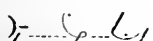
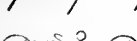

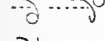



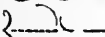
Accompany	
Circumstances	
Cognate	
Comply, Commence	
Contain, Connect	
Contradict	
Controvert	
Countersign	
Decompose	
Discomfort	
Discontinue	
Encompass	
Entertain	
Foreseen	
Incognito	
Incomplete	
Inconstant	
Incumbent	
Interfere	
Introduce	
Irreconcilable	

Magnanimous	
Magnetic	
Magnify	
Miscompute	
Misconduct	
Noncompliance	
Nonconducting	
Recognize	
Recommend	
Reconcile	
Recumbent	
Selfish	
Uncombined	
Unconcerned	
Unrecognized	
Unreconciled	
Unrecompensed	

Syllables may be prefixed to these signs (see H. P., p. 111, R. 2), as *unforeseen*, *uncontradicted*.

Word-Signs are sometimes used as prefixes: *afternoon*, *undergo*.

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.

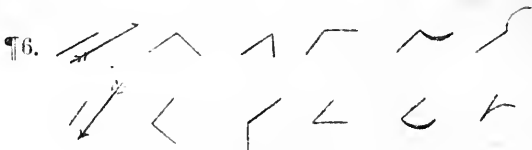
2. Then copy the exercise until the characters can be readily and neatly written.

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.

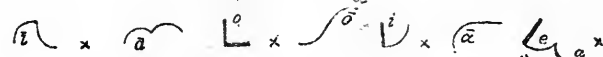
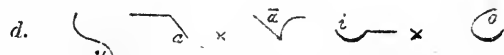
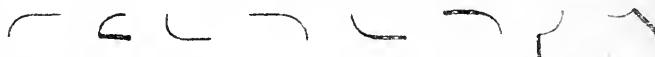
This style answers for all the purposes of shorthand—even for *reporting* for EXPERT penmen, by simply omitting to a great extent the vowels. But those who wish to become *reporters*, should review the Corresponding Style, as presented in the Hand-Book of Standard Phonography; after which, the Reporting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

1st stroke
2nd stroke
3rd stroke
(see = 2nd stroke)

ON § 7, 8.—MODIFYING THE CIRCLE.

¶ 9.

When the double sign is used does a vowel come in... whether in vowel or... circle comes first...

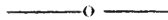
diseases, recesses, thesis, exercises,

ON § 9, 11.—BRIEF W AND Y.

¶ 10, a. *w w w w w w w w*

b. *y y y y y y y y*

y y y y y y y y



CHAPTER II.—VOCALIZATION AND ASPIRATION.

ON § 12-17.—SIMPLE VOWELS.

¶ 11. Dot Vowels. *i i i i i i i i*

e e e e e e e e

o o o o o o o o

u u u u u u u u

ah! eh!

o o o o o o o o

¶ 12 Dash Vowels. 7 7 - | | - 2 ; 2 2

2 2 / / 2 2 - (()) - 2 2 2 2 x

7 2 | x ↗ 2 2 2 2 2 2 x 7

7 7 2 2 2 2 2 2 x 2 2 x

2 | 2 - (-) - 2 2 x

¶ 13. 2 . | (. x 2 2 (2 x 2 7

| 7 x 2 2 7 | 2) x 2 2 7 x ° his

2 2 x | 2 (you) 2 ° 2 ?



ON § 18-20.—CLOSE DIPHTHONGS.

¶ 14. a. 2 = 2 2 2 2 (2) 2 2

2 = 2 x ↗ 2 2 2 2 lie x 2 2 2

2 2 x 2 2 2 2 x

b. 2 / 2 2 ; 2 = 2 2 2 ; 2 2 x

c. 2 | 2 = 2 2 2 2 ; 2 2 2 2 ;

—[^] or —[^] or —[^] —[^] —[^] —[^] x —[^] —[^] —[^] —[^] x

d. | < \ < / < \ ; / < / < ;

—^z or —^z —^z —^z or —^z —^z x

e.) ^ — ^ | ^ x ^) | x ^)

) x (^ ^ ^ —[^] x ^ | . | .



ON § 19, 21.—OPEN DIPHTHONGS.

¶ 15. ^v ay or aye=äi) ayes, ^v / Cäiro, | |

^ / Haughey, ^ ^ ^ \ ^ ^) > | >




ON § 22, 23.—W AND Y WITH VOWELS AND DIPHTHONGS.


¶ 16. W with a Vowel. 'c 'c 'z 'z

\ ' ' ' ' ' ' ; — / — | | — | |



¶ 17. Y with a Vowel. 'y 'y ^ ^ ^

^ ^ ^ — ^ — ^ (^ x

¶ 18. W with a Diphthong. 

¶ 19. Y with a Diphthong. 

¶ 20. 

 (yö==beyond) 



ON § 24, 25.


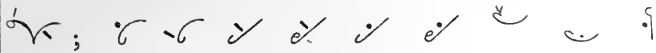


¶ 21. 



¶ 22. 




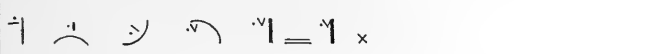
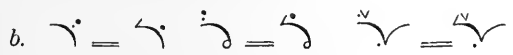
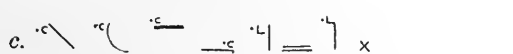

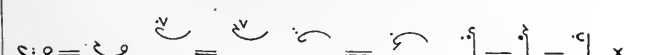
ON § 29.

¶ 27. 




ON § 30.

¶ 28. 


ON § 31, 32.










¶ 29, a. 

 b. 
 c. 
 d. 



e.        ;

   x

¶ 30. .   \ .   .   ,

\ (     ,   )

 ,  ,  ,  ,  ,  ,  ,  ,  ,

. (and) , (who)  ! not ?








ON § 33, 34.

¶ 31. x        

CHAPTER III.—GROUP CONSONANT-SIGNS.

ON § 36.—THE EL-HOOK.

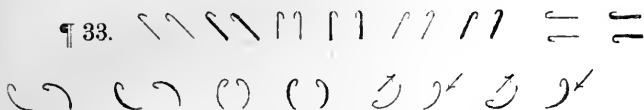
¶ 32.         

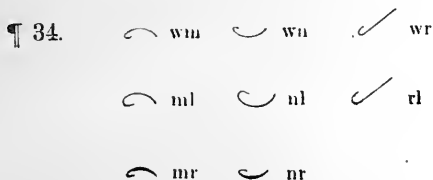
    ml  nl  rl

 wn  wd  wr

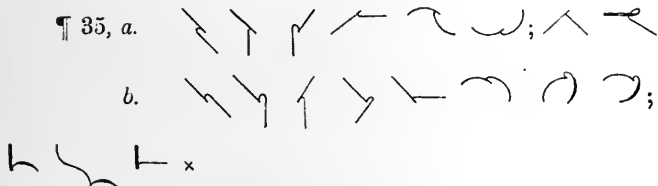
 mr  nr . (See § 10. 1.)

ON § 37, 38.—THE AR-HOOK.

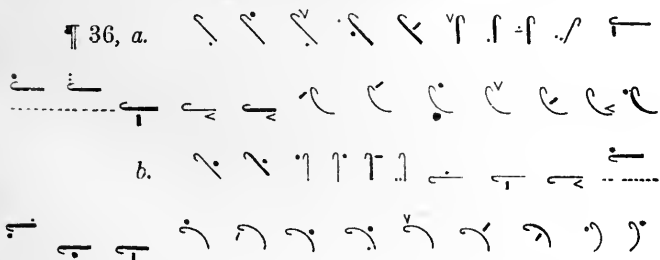
¶ 33. 

¶ 34. 

ON § 39.

¶ 35, a. 

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

¶ 36, a. 

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 script.

Handwritten cursive letters and symbols, including a cross and a comma.

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

Handwritten cursive letters and symbols.

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

ON § 43.—SPECIAL VOCALIZATION.

¶ 40. Handwritten cursive letters and symbols, including a semicolon.

Handwritten cursive letters and symbols.

Handwritten cursive letters and symbols, including a cross.

ON § 44.—ISS PREFIXED TO EL-HOOKS.

¶ 41. Handwritten cursive letters and symbols, including a semicolon.

Handwritten cursive letters and symbols, including a cross.

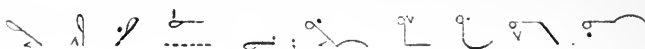
ON § 44, 45.—INITIAL MODIFICATIONS OF AR-HOOKS.

¶ 42, a. 



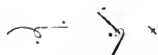


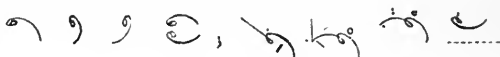
b. 



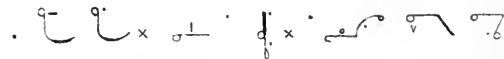
a. 

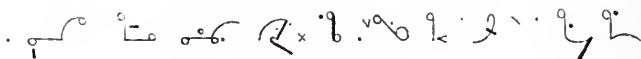
d. 



¶ 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

ON § 47.—LER AND REL HOOKS.

¶ 46. 1 2 3 4 5 6 7

8 9 10 11 12 13 14

¶ 47. 1 2 3 4 5 6 ; 7

8 9 10 11 12

¶ 48. 1 2 3 4 5 6 7 8 9

10 11 12 13

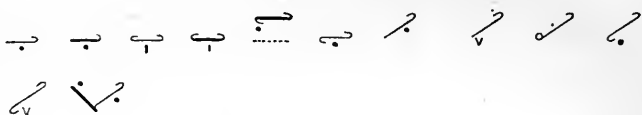
ON § 48, 50.—EF-HOOK.

¶ 49. 1 2 3 4 5 6 7 ; 8 9

10 11 12 13

¶ 50. 1 2 3 4 5 6 ; 7 8 9

10 11 12 13 ; 14 15 16 17 18 19 20

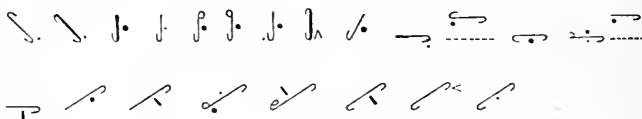


ON § 49-50.—EN-HOOK.

¶ 51. ;



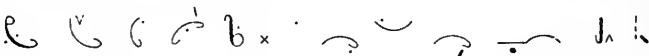
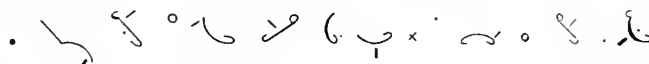
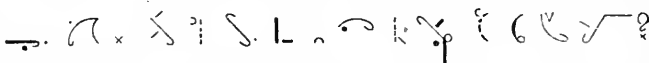
¶ 52, a.



b.



• ¶ 53.



ON § 51-53.

CIRCLE ADDED TO EF AND EN HOOKS.

¶ 54, a. 

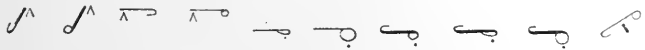
b. 




c. 

¶ 55, a. 

b. 



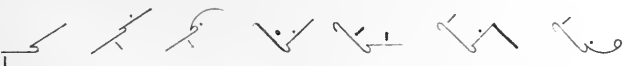


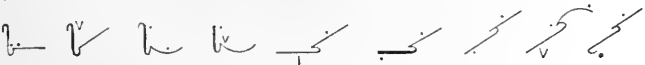
c. 



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.

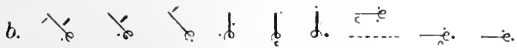
b.

Handwritten cursive letters and symbols, including a large 'L' shape, a 'y' shape, and various loops and curves.

ON § 58-60.—ESHON HOOK.

¶ 59, a. 

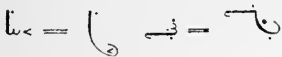


b. 





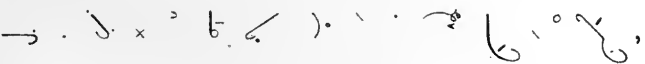
c. 



¶ 60. 



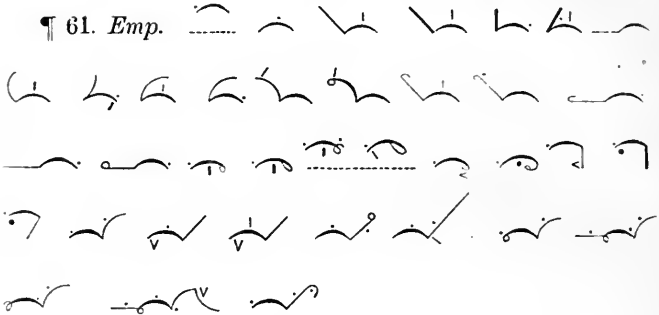


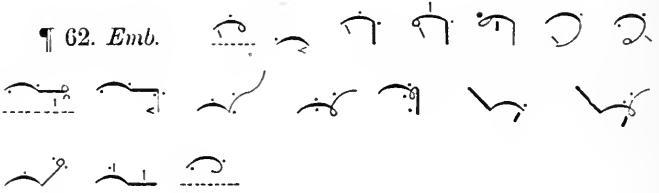




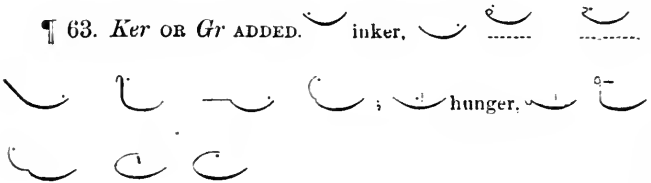
* Added, in a few instances, to the En-hook.

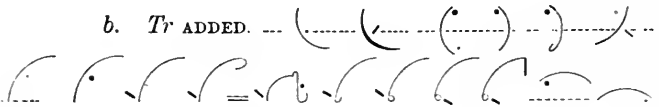
ON § 61, 62.—WIDENING EM.

¶ 61. *Emp.* 

¶ 62. *Emb.* 

ON § 64—LENGTHENING.

¶ 63. *Ker* OR *Gr* ADDED. 

b. *Tr* ADDED. 

material,

c. *Dr* ADDED.

d. *Thr* ADDED.

e. *Dhr* ADDED.

father,

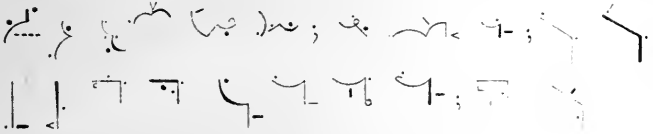
ON § 66-73.—SHORTENING.

¶ 64. *T* ADDED.

6v 

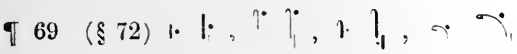
 [Let for Eld]

¶ 67. (§ 70). 



¶ 68 (§ 71) 



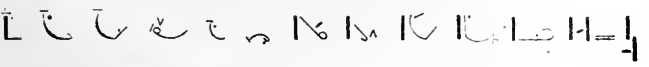
¶ 69 (§ 72) 

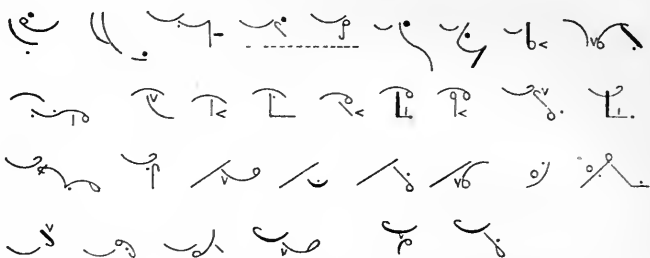
ON § 74.—EXPEDIENTS.

¶ 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.)

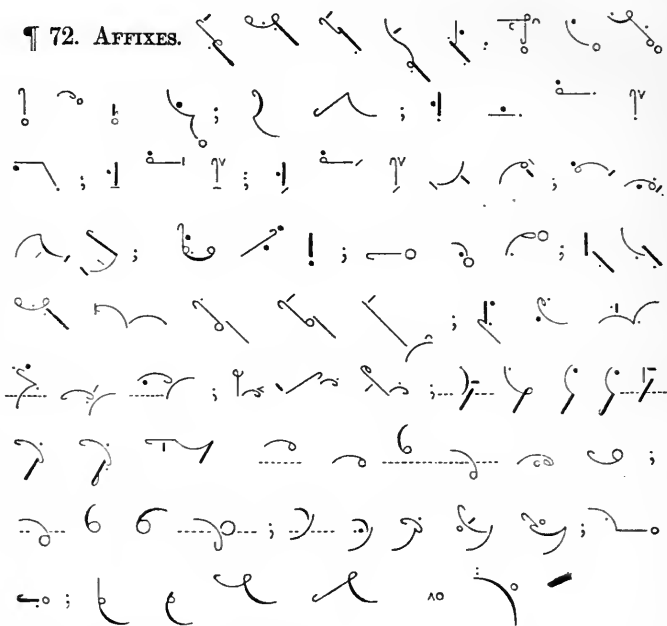
¶ 71. PREFIXES. 



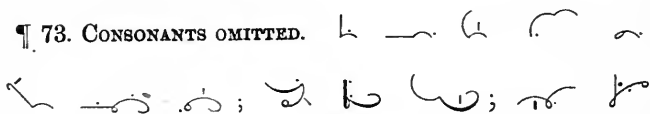


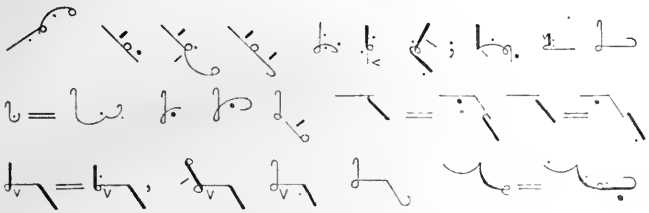


¶ 72. AFFIXES.



¶ 73. CONSONANTS OMITTED.

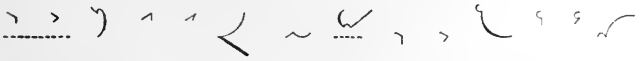
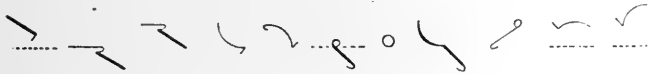




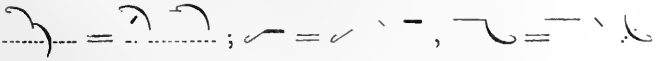
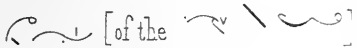
¶ 74. VOWELS OMITTED.



¶ 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

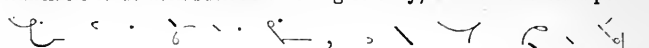
as if we had been present on the occasion—we owe it to shorthand.

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

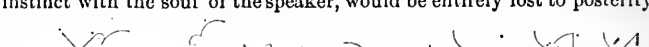
circumstances of the times combine to draw forth, and which the press



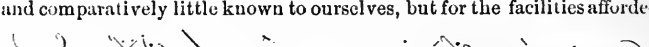
transmits to us with such astonishing celerity, warm from the lips and



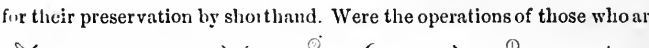
instinct with the soul of the speaker, would be entirely lost to posterity,



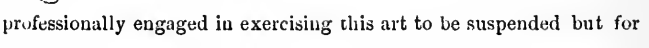
and comparatively little known to ourselves, but for the facilities afforded



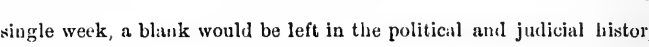
for their preservation by shorthand. Were the operations of those who are



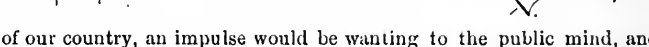
professionally engaged in exercising this art to be suspended but for a



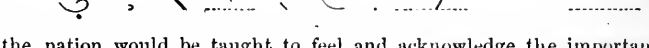
single week, a blank would be left in the political and judicial history



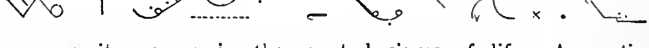
of our country, an impulse would be wanting to the public mind, and



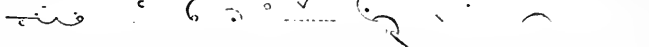
the nation would be taught to feel and acknowledge the important




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




acquaintance with this art is highly favorable to the improvement of



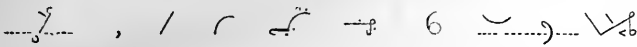
the mind, invigorating all its faculties, and drawing forth all its




resources. The close attention requisite in following the voice




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



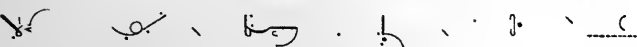
watchfulness, which will gradually extend themselves in other pursuits




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



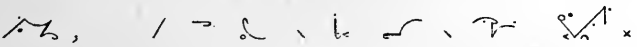
connection. This will naturally have a tendency to endue the mind




with quickness of apprehension, and will impart an habitual readiness



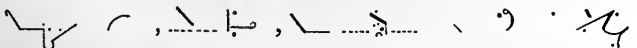
and distinctness of preception, as well as a methodical simplicity of



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,

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

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

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

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

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

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

though it may seem more immediately calculated for those whose

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

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

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

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

information.—*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 classical 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.*











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







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

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









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

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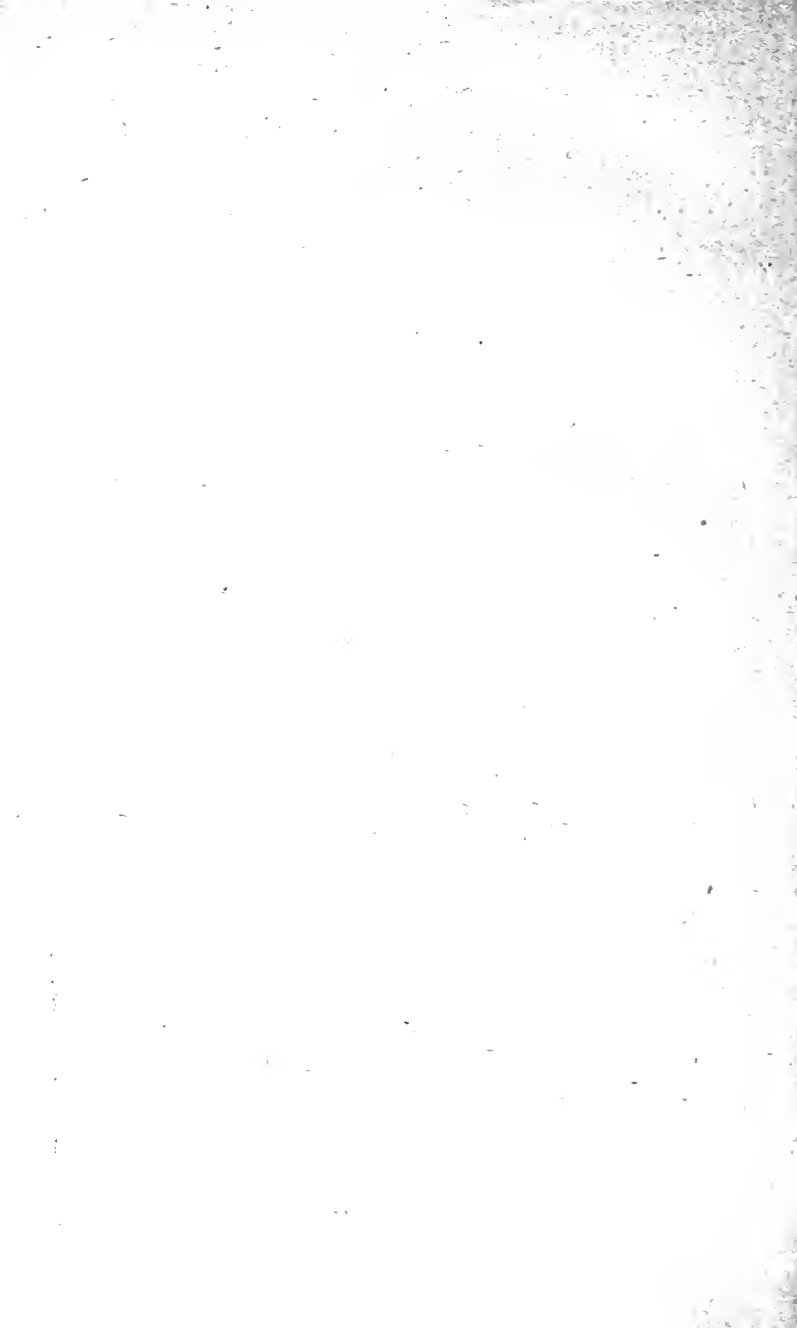
 The former support their adverse fortune with firmness, the latter

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

  ,       x  

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



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