

In transcribing—that is, writing out shorthand notes in ordinary longhand—a vowel written at the left side of an upright or sloping consonant is read *before* the consonant. When written to the right of a consonant, it is read *after* the consonant. With horizontal consonants, a vowel placed above is read *before* the consonant; placed below it is read *after* the consonant. It is a help to remember that phonography is read in the same way as this article viz., beginning at the top, and reading downwards from left to right.

In phonography a word is represented, not as it is spelt, but as it *sounds*. Thus, the word spelt *zerought* in longhand is written *raut* in shorthand. The student should be quite clear on this point, that the longhand spelling is not to be taken as a guide when representing a sound in shorthand.

In words containing a long vowel between two consonants, the first and second place vowels are written after the first consonant; but when a word consists of two consonants containing a third place long vowel, the vowel is written before the second consonant. Thus in the words *talk* and *take* the vowel is written after the "t" in short-

hand; but in the word *took* the vowel is written before the "k." Note.—The consonants are written without lifting the pen, and the vowels inserted afterwards. (For examples, see "Teacher," page 12.)

If we pronounce the long vowels rapidly we get the six short vowel sounds. (Refer to "Teacher," page 13.) Observe that the same signs which represent the long vowels, when written lighter represent the short vowels, thus avoiding as far as possible multiplicity of signs. The difference between long and short vowels is readily seen by comparing any pair of them—e. g. *balin* and *bat*.

The position of first and third place short vowels between two consonants is the same as that of long vowels, but a second place short vowel is written before the second consonant. This is so that we may recognize whether a second place vowel is long or short, independent of its being heavy or light.

Students should practice exercises to end of, but not beyond, No. 15 during the month, and devote any spare time to revision.

(To be continued.)

AN UNDYING MONUMENT—The *Magazin für Stenographie* calls attention to the "undying monument" erected to a stenographer "in one of the most genial of literary works of any time or people," Byron's "Don Juan" in the first canto of which the following stanza occurs:

"If you would like to see the whole proceedings,  
The depositions, and the cause at full,  
The names of all the witnesses, the pleadings  
Of counsel to nonsuit or to annul,  
There's more than one edition, and the readings  
Are various, but they none of them are dull.  
The best is that in shorthand, taken by Gurney,  
Who to Madrid on purpose made a journey."

Isaac Pitman & Sons recently issued the "Twentieth Century Edition" of their *Phonographic Teacher*, being the two million seven hundred thousandth edition.

Those of our readers who desire to help the CANADIAN SHORTHAND JOURNAL by increasing the sphere of its influence are invited to send us list of phonographers which may be available to them.