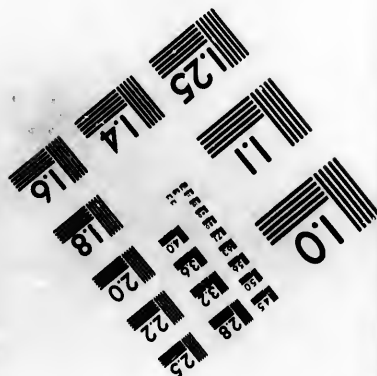
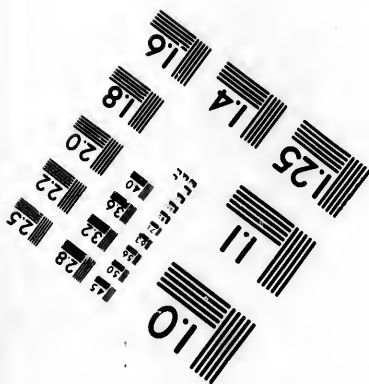
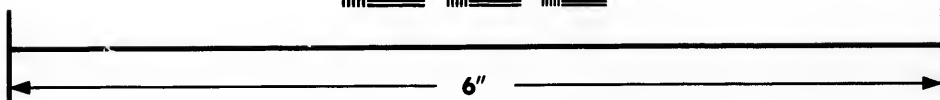
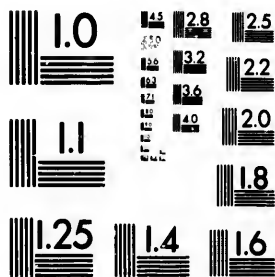


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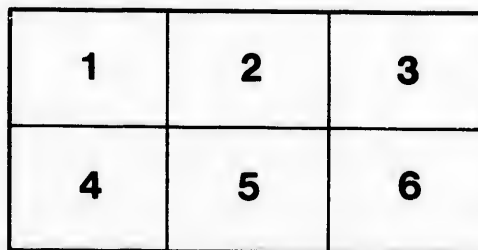
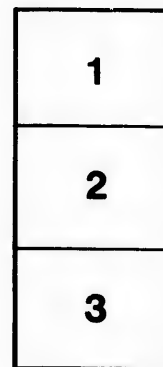
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American

Manual of Phonography.

BEING A

COMPLETE GUIDE

TO THE ACQUISITION OF

Pitman's Phonetic Shorthand.

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BY ELIAS LONGLEY.

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OSHAWA, C. W.:

WM. H. ORR, PHONETIC PUBLISHER.

1859.

Entered according to Act of Congress, in the year 1853,  
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## Preface.

IN preparing this Manual of Phonetic Shorthand, the author has had one leading object in view, namely: to furnish a means for acquiring speedily a correct and practical knowledge of the much coveted art. The books that have heretofore been used have all answered a good purpose; but they have, with one exception probably, been rendered comparatively obsolete by the introduction into the system of two or three important improvements. These are incorporated into the present work, by which it is rendered a reliable and permanent text-book.

In one important particular this treatise differs from all others heretofore published; namely, the exercises to be written by the pupil are printed in phonetic spelling.\* By this arrangement three important advantages are gained: First: the learner will be made acquainted with the philosophy and utility of phonetic spelling as applied to printing, and will generally be so well pleased with it as to become its ardent advocate. Second; in writing his exercises the pupil will be enabled to transcribe the words into Phonography more readily, for learners are very apt to be troubled by trying to get as many letters into their phonographic words as the old spelling contains, and thus make blunders; and, from inexperience in the analysis of words, there is great liability of inaccurate vocalization; but by writing from the words printed phonetically both of these difficulties will be avoided. Third: the familiarity with Phonotypy thus acquired will also

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\* An edition is also printed, of which this is a copy, in which the exercises to be written are in the common spelling, for the accommodation of such persons as do not wish to give any attention to phonotypy. This will be designated as the *romantic* edition; the other as the *phonotypic*. In filling orders the latter will always be sent unless the other is specified.

be of service to the phonographic student hereafter, in enabling him to read with ease such phonetic books and papers as he may meet with elsewhere.

In support of the utility of this feature we might give the testimony of scores of phonographic teachers and hundreds of private learners; but the following from Henry M. Parkhurst, the distinguished Congressional Reporter, will suffice here: "One phonographer thoroughly imbued with the spirit of the Spelling Reform, is worth more than a dozen who have merely taken a course of lessons. Indeed, I rather think there is more hope of a man who has never heard of Phonography, than of one who has learned it without learning Phonotypy."

Another leading feature is such an arrangement of the lessons that no word, or class of words, is required to be written until the principle has been explained by which they are written in their most approved forms. By this means, the student is not compelled to spend his time in learning to write certain words, and then suffer the discouragement of having to drop and forget the forms thus learned, and familiarize himself with new and better ones. What is once learned in this book, remains a fixed fact with the pupil in all his after use of the system. There are hundreds of persons, who, having studied Phonography through what was called the "learner's style," have not yet been able to drop it and adopt the advanced and more practical style of writing; but they will have to do it before they can be recognized as good phonographic writers; and the unlearning of their present lengthy and awkward forms for words, added to the new forms they must learn, is fully equal to learning the system from the beginning.

In consequence of this progressive arrangement, the exercises to be written necessarily possess an imperfect style of composition. And the words in each exercise being confined as much as possible to the illustration of the principle just introduced, renders necessary a resort to many circuitous ex-

pressions for the development of an idea; this harshness and quaintness, however, diminishes as successive lessons are mastered.

The Review at the close of each lesson is a new feature, and will be of great assistance to the teacher, especially to the inexperienced, in questioning his class as to what they have gone over; it will also be useful to the private learner, filling the place, almost, of an oral instructor. The questions may be asked the class either collectively or individually; the latter is generally the better way. It would be well, as often as convenient, to have the pupils illustrate their answers on the black-board.

Immediately following the explanation of each new principle is a Reading Exercise, embracing, as much as possible, words illustrative of the preceding text. This is followed by an Exercise for Writing, which should be written before progressing further, while the manner in which the words are to be formed are fresh in the mind. Then, at the close of each lesson, is a general Writing Exercise, embodying, beside the principles just presented, all that has previously been learned. This should be written by each pupil, during the interval between the meetings of the class; and at the next recitation, the pupils should exchange their manuscripts with each other, and then read, each a sentence in turn, from their written exercises. They might then be passed to the teacher for his correction.

The author would acknowledge his indebtedness to the *Phonographic Class-book* of ANREWS & BOYLE, the first textbook of the system published in America, for many of his most appropriate illustrations; and to the *Phonographic Instructor*, by JAMES C. BOOTHE, the more recent work generally used, for numerous sentences, and, in a few cases, whole paragraphs of exercises for reading and writing.

For the expression of some of the following "Advantages of Phonography," he is indebted to Prof. Gouraud, the author of a work but little known, entitled "*Cosmo-Phonography*."

## Advantages of Phonography.

PHONOGRAPHY has been defined as a philosophical method of writing the English language, with an alphabet composed of the simplest geometrical signs, which accurately represent the sounds of spoken words. It may be written six times as fast as the ordinary longhand, and is equally legible. Aside from the scientific propriety of the system, as made manifest in the Introduction which follows, the following practical advantages are worthy of consideration:

1. To professors of scientific and literary institutions—to gentlemen of the bench or the bar—to legislators in the halls of representation—to ministers of religion—to lecturers on the various arts and sciences—it presents the most invaluable aid, in enabling them to arrange, condense, and fix their thoughts, facts, arguments and proofs, in the briefest period of *time* and the shortest possible *space*, presenting, in the condensed schedule of a *small page*, a full and complete synopsis of their most elaborate speeches, orations, or discourses.

2. By its aid, the advocates in the courts of justice or the halls of trial, will be enabled to write, with ease and accuracy, either the full depositions of important witnesses, or the facts, proofs, evidences, and arguments of legal opponents, and thus be in a position, not only to meet them with readiness and strength, but eventually to thoroughly overthrow and refute them.

3. The student in the halls of science can transcribe with faithfulness, and preserve in the smallest compass, the valuable lessons of professors, and thus preserve, for the meditation of his leisure hours, a *connected whole*, instead of broken, detached, and uncertain fragments, that often serve to confuse, bewilder, or perplex.

4. Merchants, and clerks of mercantile houses, to whom *time* and *space* are really a desideratum, will find Phonography a most invaluable auxiliary; as the ease with which it can

be learned and acquired, and the facility and readiness with which it can be *written* and *read*, will enable them to transcribe their accounts, to note their memoranda, to post up their bills, and even to conduct their correspondence, in less than *one-fifth* of the ordinary time, and in a considerable reduction of the ordinary space; and as "time is *money*," it presents to them indeed a most invaluable gain.

5. To the author, editor, or general writer—to the orator, legislator, or minister—how invaluable must it be, when they reflect how many of their most brilliant thoughts and most glowing conceptions, how many of the most sparkling gems of their imaginations and the most radiant pearls of their thoughts, that in moments of genius and enthusiasm flash like electric sparks from the mind, are *forever* lost for the want of some *Daguerrean* process, like the one we present, to catch and transfix them *on the wing*, recording them on the glowing page in *all* the freshness, vigor, and brilliancy of their first conception, as rapidly as they are presented to the mind! and for the lack of which, alas! like the dazzling flash of the evanescent meteor, they fade and expire as rapidly as they are kindled, and leave but the indistinct memory of their trace behind.

6. 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 speaker (in reporting) induces habits of patience, perseverance and watchfulness, which will gradually extend, till they form habits that will be found useful through life. The close attention to the words and thoughts of the speaker which is necessary in writing them down, will naturally have a tendency to endue the mind with quickness of apprehension and distinctness of perception, whereby the judgment will be strengthened and the taste refined.

7. The memory is also improved by the practice of Phonography. The necessity for the writer to retain in his



mind the last sentence of the speaker, while he is attending at the same time to what follows, and also to penning down his words, must be highly beneficial to that faculty, which is more than any other improved by exercise. It draws out and improves all the faculties of the mind.

"Phonography," says Messrs. FOWLERS & WELLS, "we regard as one of the most important inventions of the age, and one which should be open to every person desirous of being considered educated. As a system of reporting, general correspondence, and memoranda, it is unparalleled in usefulness. In chirography, it is what the telegraphs are in agencies for transmitting thought. We employ three reporters, one in our office and two who travel with lecturers from our house. In *ten minutes* we can dictate an article for publication which we could not compose and write in two hours; besides it contains more spirit and freshness than if labored through at the slow pace of ordinary composition. Every scholar should by all means learn it."

Professor HART, Principal of the Philadelphia High School, says: "Phonography has been introduced into this institution two years and a half, and has been learned by about four hundred. Two hundred are studying it now. It is one of the regular branches of the course, being attended to three times a week during the whole of the first year. Had I not supposed it to be of much practical value, I should not have urged its introduction, a measure which I have seen no occasion to regret. Such of our students as have made Phonographic Reporting a profession, have got along in life faster, by all odds, than those in any other kind of business, and that without the possession of any special brilliancy of talents. Some of them, not yet turned twenty, are now making more money by Phonographic Reporting than the Principal of the High School, after having given himself for more than twenty years to his profession."

Said the Hon. Thomas Benton: "Had this art been known forty years ago, it would have saved me twenty years of hard labor."

"It is my humble opinion that it will eventually supersede the present system of writing, as the steam carriage train supersedes the old eight inch wheeled wagon."—*Rev. Dunbar.*

Such are the tendencies of the art this book is designed to unfold.

## Introduction.

**Progress of Improvement.**— Within the last hundred years important changes have taken place in almost every department of industry. The mechanic no longer seeks the swiftly running stream to propel his machinery, but erects his mill or factory on ground the most convenient for labor or for market, and brings the elements into subjection for the performance of his drudgery; the stage-coach horse-power, for locomotion, is almost forgotten in consideration of the iron-boned steed hitched to the enormous wheeled-palace; the sea-voyage of weary months is now performed pleasantly in as many weeks, by the application of steam to navigation; and the man of business no longer waits the rapid transmission of thought by such conveyance, but communicates through the length and breadth of our wide-spreading country with lightning speed.

Thus the genius of invention and improvement has been abroad in the land, and although for a long time she confined her skill to building steamboats and making railroads, constructing machinery and teaching the lightning how to talk, she has not altogether forgotten the world of intellect; and PHONOGRAPHY, her last, most promising and beneficent boon, presents to the world an alphabet of letters so simple and facile that he who uses it may readily keep pace with the fastest speaker.—affording a system of writing as much superior to that of the old script alphabet, as railroads are to the ancient truck-wheeled wagon, or the electric telegraph to the post boy's plodding gait.

“Our living flocks of thoughts need no longer trudge it slowly and wearily down the pen and along the paper, hindering each other as they struggle through the strait gate of the old-hand writing; our troops of feelings need no more crawl, as snails crawl, to their station on the page; regiment after regiment may now trot briskly forward, to fill paragraph after paragraph: and writing, once a trouble, is now at breathing-ease. Our kind and loving thoughts, warm and transparent, liquid as melted from the hot heart, shall no longer grow opaque, and freeze with a tedious dribbling from the pen; but the whole soul may now pour itself forth in a sweet shower of words. Phonotypy and Phonography will be of a use in the world not dreamt of, but by a few.”—*The Evangel of Love*, p. 231, by HENRY SUTTON.

We do not wish to underrate the value of the present system of writing; it has been of great service in its time, having done much in the way of civilizing and enlightening the races of men. But the state of things in the scientific world demanded a change in the character of our written language. Science is a stern ruler; her laws encircle every art, and although for a long time they may remain undiscovered or not applied, yet as the world progresses in knowledge and learns wisdom from experience, it will cause them to be developed, and future generations will derive the advantages of conforming to them. These facts have been illustrated in the various improvements to which we have alluded; and they are still to be expected in such departments as have not yet undergone the remodeling process of modern ingenuity. They take their turn in the great circle of progression; and it is the object of the present work to demonstrate the laws that apply to the art of writing, as required at this stage of the world's history.

The spirit of our age demands two new features in the art of writing: First, *Speed in its execution*; second, *System in its orthography*. In treating of the first desideratum we shall

briefly refer to the alphabet, now in use, and the habits of writing it requires.

**The Old Alphabet and Orthography.**—Like the ancient implements of industry and modes of labor, the alphabet of our fathers, was constructed at a time when the ingenuity of man had not been brought into full play. The letters are complex, and the use of them cumbersome in the extreme. To illustrate: take the letter *l* for example; to make this letter, the fingers have to perform four inflections or movements, while it represents but a simple sound; in making the letter *m* seven inflections are required, while it, too, represents but one sound; and every letter of the old alphabet is thus complex, to a greater or less degree, although they are designed each to represent but a single sound.

Now, while there is this complexity in the art of writing, in spoken language the organs of speech perform but one movement in the enunciation of each letter; and hence the labor of the penman is four or five times as great as that of the speaker; while the latter is moving off freely, as on the wings of the wind, the former is trudging at the snail's pace, weary and provoked at the contrast.

The object to be accomplished, therefore, is to present an alphabet each letter of which can be written by one inflection of the pen, so that the writer need no longer be four times distanced by the moderate speaker; and if the reader will follow us through this book, he will see that the system we are about to develop more than meets this requisition.

But a greater difficulty, if possible, than the mere substitution of a new alphabet, is to be overcome. The orthography employed in using the old alphabet is nearly as cumbrous as the formation of its letters; while its want of system makes it a study of many years to memorize the spelling of the fifty or eighty thousand words in our language.

Thus, take the sound of *a*; if we had nothing to do, in order to represent it in our common writing, but to write the one letter called *a*, the evil would be trifling compared with what

it is. But we more frequently have to write two or three, or even four letters to represent this one sound. It has, in fact, thirty-four different modes of representation, consisting of various combinations of nine different letters, a few only of which we have room to exhibit. Thus, *aa*, as in *Aaron*; *ai*, as in *pain*; *aig*, as in *campaign*; *aigh*, as in *straight*; *eighe*, as in *weighed*, &c. Now common sense, as well as the laws of science, suggests that the sound of *a* in each and all these should be written with the same letter. When this shall be done, more than *two thirds* of the labor of representing this sound will be saved; but by substituting a new letter that can be made with one movement of the pen instead of the four that *a* requires, and of the four times four that several of the above combinations require, *nine-tenths* of this labor will be avoided. In writing the sound *a* in these five words, instead of making *fifty* inflections of the pen, we will have to make but *five*!

The sound of *e* is represented in *forty* different ways. Examples: *ea*, as in *each*; *ea-ue* as in *league*; *eye*, as in *keyed*; *eig*, as in *seignor*; *eigh*, as in *Leigh*. We need not repeat that the sound of *e* in each of these words should be represented by the same letter; or that by substituting for the complex letter *e* a simple character that can be made with one motion of the pen, seven-eighths or nine-tenths of the labor in writing would be saved. These are facts that are evident, after the illustrations are presented. And we might thus illustrate the unscientific mode of representing nearly every word in our language, with equally formidable results. But we will only state the melancholy fact, that the various sounds employed in speaking the English language are each represented in from four to forty ways, and that in the large majority of cases two or more letters are required to do the service. It is also true, that there is no letter in the alphabet that uniformly represents the same sound; thus, *a* has a different sound in each of the following words: *ate*, *at*, *all*, *are*, *any*.

The consequence of this want of system is, in the language of a distinguished writer on the subject of education, that "reading is the most difficult of human attainments." And, as a further consequence, *one third* of the population of England are unable to read, and *one half* unable to write; while in the United States, the number of adult white persons who can neither read nor write, is one to every twenty who can; and this wide-spread ignorance must continue until the rudiments of education are simplified. Such inconsistencies and mischievous errors as we have referred to, are not in harmony with the developments of order and science in most other branches of industry and art, and hence they must be superseded by something truer and more expeditious; or, if not superseded, we must use the more speedy and economical system in connection with the old, as steamboats, railroads and telegraphs are used conjointly with the old modes of conveyance.

**The Phonetic Principle.**—The term *Phonetic* is derived from the Greek word  $\phi\omega\upsilon\eta$  speech. A phonetic alphabet, therefore, is one which, referring solely to speech, derives all its laws from a consideration of the *elements of speech*. To illustrate what we mean by the phrase "elements of speech," we have but to ask the reader to adjust his lips to a round position and deliver the voice as he would commence to speak the words *ode, oak, own*. Now this same sound is heard in thousands of words in our language, and is what we call an element of speech. Another element is heard in the commencement of the word *oaze* and at the termination of the word *who*. In pronouncing the words *see, say, saw, so*, we hear, at the beginning of each of them, the same kind of a sound, namely a *hiss*, which is also an element of speech, for it frequently combines with other sounds to make words. By analyzing all the words in the English language, it has been found that it is constituted of but forty-three elementary sounds; or, to be more precise, thirty-nine simple

sounds, and four compound ones, formed by the close union of certain simple sounds, which it is convenient to consider as elements. In speaking, therefore, our words consist simply in the utterance of one of these, or a combination of two or more of them; and in writing these words, common sense would suggest that each element should be represented by a single letter, that should never stand for any other sound.

It is supposed the original Phœnician alphabet, from which our present alphabet is remotely derived, was phonetic; that is, it represented the elements of speech in such a manner that when the sounds of a word were heard the writer knew immediately what letters to use, and when he saw the letters he knew at once what sounds he was to utter. But when this alphabet was adopted by the Greeks and Romans, who used sounds unknown to the Phœnicians, many of the old letters were necessarily used to represent new sounds as well as old ones, so that there was no longer any very strict accordance between the sounds and letters of words. But when other European nations, including the English, adopted the *romanic* alphabet, and used it in very different ways, inso-much that no one could guess what sound should be attributed to any one letter, almost all trace of the phonetic nature of the alphabet was lost. And hence the deplorable state of English spelling and writing, as depicted in previous pages, which, in few words, is so bad that no one can tell the sound of an unknown word from its spelling, or the spelling of a new word from its sound.

Phonetic spelling, therefore, is no new thing, and the efforts of writing and spelling reformers is simply an attempt to place the representation of the English language on the same rational basis that the most classic of the ancient languages stood, and in addition thereto to afford the means of the most rapid writing that it is possible to attain. No further argument, therefore, should be required, in presenting a system so accordant with truth and utility.

**Phonotypy.**—The word Phonotypy, from the Greek φωνη, speech, and τυπος, type, signifies the printing of language by types which represent the sounds heard in speaking; while Phonography, also from φωνη and another Greek word, γραφην, to write, signifies to write by sound, or with characters that represent the sounds heard in speech. Although the latter is the art which this work is specially designed to explain, yet a knowledge of the former will materially aid in its acquisition; and as a sufficient acquaintance with it may be obtained in a few minutes' study, we shall here present a brief exposition of it.

The forty-three elementary and diphthongal sounds that it has been found necessary to represent in a true orthography of the English language, are exhibited by the italic letters in the following words :—

eel    earth    ale    air    arm    all    oak    ooze;  
 ill    ell    am    ask    on    up    wood;  
 ice,    oil,    owl,    mute;    yea,    way,    hay;  
 pole,    bowl,    toe,    doe,    cheer,    jeer,    came,    game,  
 fear,    veer,    thigh,    thy,    seal,    zeal,    shall,    vision,  
 rare,    lull;    mum,    nun,    sing.

Of course the old twenty-six letter alphabet was incompetent to give a character for each of these forty-three sounds. And in determining upon the introduction of new letters, two important considerations presented themselves to the mind, both grounded on the fact that the romanian style of spelling already existed in printed books, and flourishes wherever our language is spoken or read. First, that those who can already read romanian spelling should have very little difficulty in acquiring phonetic spelling; and secondly, that those who are taught to read phonetically should find that the greater part of the difficulties attendant on the acquirement of romanian reading were then overcome.

In order to accomplish these two very important objects, it was necessary to use as many of the old romanian letters as



possible, in the senses which they most frequently have in the romanian spelling of English; and to make the new phonetic letters suggest the letters or combinations of letters which are most frequently employed to express their sounds romanically.

The grand object was to make English reading easy—not merely in phonetic but also in romanian spelling, in order that the large number of books already printed should be still useful, or rather should be made useful to those to whom they are at present useless—the book-blind, those who cannot read. *This has been effected.* Not only is phonetic reading so easy to those who read romanically that few find any difficulty in the matter at all, but those who have only learned to read phonetically occupy the same position in regard to romanian reading.

Out of the twenty-six romanian letters, three, *c, q, x*, have been rejected. The fifteen consonants,

b d f h j l m n p r t v w y z

are used in their usual romanian sense; that is, in the sense which the English romanian reader would naturally expect them to have in any new word, as they are pronounced at the beginning of the romanian words,

*bed, deed, fit, head, jest, lull, man, nun,*  
*peep, rare, toe, vote, woe, yes, zeal,*

The five vowels, *a, e, i, o, u*, and the remaining three consonants *k, g, s*, are to be pronounced as at the beginning of

*am, egg, in, on, up, kite, get, sup.*

New letters have been invented for the sounds expressed by the italic letters in the under-written words in the following table:

Ǝε	Eε	Ǝa	Aa	Aq	Ua	Θe	Ωo	Ωo	Wu	Ǝi
<i>eel</i>	<i>earth</i>	<i>age</i>	<i>air</i>	<i>arm</i>	<i>ask</i>	<i>all</i>	<i>oak</i>	<i>ooze</i>	<i>foot</i>	<i>ice</i>
Ɔσ	Ɔs	Wu	Ɔg	Ǝt	Ǝt	Σj	Σz	Wj		
<i>oil</i>	<i>owl</i>	<i>mule</i>	<i>catch</i>	<i>thin</i>	<i>thine</i>	<i>she</i>	<i>vision</i>	<i>sing</i>		

## The Phonetic Alphabet.

The letter		is always sounded as	The letter		is always sounded as
written	printed		written	printed	
<i>Ĉ ĉ</i>	Ĉ ĉ	<i>ee</i> as in <i>eel</i>	<i>P p</i>	P p	<i>p</i> as in <i>rope</i>
<i>Ĝ ĝ</i>	Ĝ ĝ	<i>ea</i> .. <i>earth</i>	<i>B b</i>	B b	<i>b</i> .. <i>robe</i>
<i>Ĥ ĥ</i>	Ĥ ĥ	<i>a</i> .. <i>ale</i>	<i>T t</i>	T t	<i>t</i> .. <i>fate</i>
<i>Ā ā</i>	Ā ā	<i>a</i> .. <i>air</i>	<i>D d</i>	D d	<i>d</i> .. <i>fade</i>
<i>Ĥ ĥ</i>	Ĥ ĥ	<i>a</i> .. <i>arm</i>	<i>Ĉ ĉ</i>	Ĉ ĉ	<i>ch</i> .. <i>etch</i>
<i>Ō ō</i>	Ō ō	<i>a</i> .. <i>all</i>	<i>J j</i>	J j	<i>g</i> .. <i>edge</i>
<i>Ō ō</i>	Ō ō	<i>o</i> .. <i>ope</i>	<i>K k</i>	K k	<i>k</i> .. <i>lock</i>
<i>Ŭ ŭ</i>	Ŭ ŭ	<i>oo</i> .. <i>food</i>	<i>G g</i>	G g	<i>g</i> .. <i>log</i>
<i>I i</i>	I i	<i>i</i> .. <i>ill</i>	<i>F f</i>	F f	<i>f</i> .. <i>safe</i>
<i>E e</i>	E e	<i>e</i> .. <i>ell</i>	<i>V v</i>	V v	<i>v</i> .. <i>save</i>
<i>A a</i>	A a	<i>a</i> .. <i>am</i>	<i>W w</i>	W w	<i>th</i> .. <i>wreath</i>
<i>A a</i>	A a	<i>a</i> .. <i>ask</i>	<i>W w</i>	W w	<i>th</i> .. <i>wreath</i>
<i>O o</i>	O o	<i>o</i> .. <i>odd</i>	<i>S s</i>	S s	<i>s</i> .. <i>buss</i>
<i>U u</i>	U u	<i>u</i> .. <i>up</i>	<i>Z z</i>	Z z	<i>z</i> .. <i>buzz</i>
<i>W w</i>	W w	<i>oo</i> .. <i>foot</i>	<i>Σ σ</i>	Σ σ	<i>c</i> .. <i>vicious</i>
<i>I i</i>	Ī ī	<i>i</i> .. <i>isle</i>	<i>Ξ ξ</i>	Ξ ξ	<i>s</i> .. <i>vision</i>
<i>O o</i>	Ō ō	<i>oi</i> .. <i>oil</i>	<i>R r</i>	R r	<i>r</i> .. <i>for</i>
<i>Ō ō</i>	Ō ō	<i>ow</i> .. <i>owl</i>	<i>L l</i>	L l	<i>l</i> .. <i>fall</i>
<i>U u</i>	U u	<i>u</i> .. <i>mule</i>	<i>M m</i>	M m	<i>m</i> .. <i>seem</i>
<i>Y y</i>	Y y	<i>y</i> .. <i>yea</i>	<i>N n</i>	N n	<i>n</i> .. <i>seen</i>
<i>W w</i>	W w	<i>w</i> .. <i>way</i>	<i>Ŋ ŋ</i>	Ŋ ŋ	<i>ng</i> .. <i>sing</i>
<i>H h</i>	H h	<i>h</i> .. <i>hay</i>			

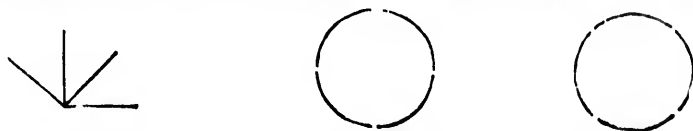
On the preceding page the whole alphabet is presented, systematically arranged; first, the long vowels; second, the short vowels; third, the compound vowels; fourth, the liquids; fifth, the consonants. In this respect, unimportant though it may seem, the new alphabet is an improvement on the old—which is little more than a string of confusion—here a vowel and there a vowel, a consonant here and another there.

In addition to the printing letters of the phonetic alphabet, the longhand script characters are presented. It will be observed, that the old letters are retained in their usual sense, and new ones introduced, having resemblance to their corresponding printed letters, and of as easy formation as possible. This alphabet is used by all practical Spelling Reformers, where the phonetic shorthand could not be read by the person for whom the writing is done; for phonetic longhand may be read, with very little hesitation, by all who can read the old manuscript. And the writer, in addition to the satisfaction of employing a scientific orthography, economizes twelve per cent of his paper and time, by dispensing with double letters, etc.

**Phonography.**—Phonography being intended for the pen alone, and the principal object being rapidity of execution, with a reliable degree of legibility, considerable license is taken as regards strictly phonetic principles. It cannot be said of phonetic shorthand that “no sound must be represented by more than one sign,” and that “no sign must represent more than one sound.” The reverse of this statement is true in frequent instances; but not in such a way as materially to impair the scientific accuracy of the system. In point of utility there are great advantages derived from having two or three forms to represent certain sounds, and no serious disadvantage.

The simplest signs which it was possible to obtain for the phonographic alphabet, are, 1st, the *dot*; 2d, the *dash*; 3d, the *straight line*; 4th, the *curve*. The dots and dashes are used to

represent the vowels; the straight lines and curves represent the consonants. The following diagrams exhibit the source from which the latter are derived, and show the different positions they occupy in representing different letters.



It will be observed that the straight line assumes four different positions, and the curved one eight; these are as many positions as can be recognized without danger of confusion; and these two simple characters can be written in these twelve positions so as to be just as distinct and legible as though this number of differently shaped letters were employed. Here, now, we have the means of representing twelve consonant sounds; but since in writing we can make either light or heavy marks, this number may be doubled by recognizing the same number of *heavy* straight lines and curves.

While it is found necessary to make each of the primitive characters heavy, in order to obtain a sufficient number, it is also found a useful and philosophical method of distinguishing between the natures of different sounds. Thus, eight of the sounds which these characters are to represent are mere *whispers*, produced by the transition of the organs of speech, from one position to another, or by the simple contact of different parts of the mouth, without any vocal sound; and there are eight others made in the same manner, but they have in addition a slightly roughened or *vocal* sound, which require a greater effort to produce them.

To follow nature, therefore, and preserve a correspondence between signs and sounds, the light signs are made to represent the light or whispered sounds, and the heavy signs to represent the heavy sounds. Thus, both the *difference* between the sounds and their *resemblance* are at once represented.

And it being so natural to represent a light sound by a light stroke, and a heavy sound by a heavy stroke, the phonographic pupil finds, after a little practice, that he makes the difference in the strokes without any thought about it. But the similarity of sound between the heavy and light strokes is so great that, if at any time the difference in the thickness of the lines is not clearly made, it will not seriously affect the legibility of the writing to the experienced phonographer. Thus, for example, if the word *Sinsinati* were written so as to be pronounced *Zinzinali*, the reader could hardly mistake the intention of the writer.

THE CONSONANTS are classified as follows:—

1. ABRUPTS.—These elements, sometimes called explosives, are produced by a total contact of the organs of speech, abruptly interrupting and exploding the outward passage of the breath, or the voice. They are eight in number, and being stiff, unyielding sounds, are appropriately represented by the eight straight, unyielding right lines, as illustrated in the following table,—the italicized letters of the words indicating the sounds represented :

<i>Whispered,</i>	\ rope,	fate,	/ etch,	— lock.
<i>Spoken,</i>	\ robe,	fade,	/ edge.	— log.

By a little observation in comparing the sound of *p* with that of *b*, in the words *rope* and *robe*, the distinction of *whispered* and *spoken*, or light and heavy, will be appreciated. As far as articulation, or the contact of the organs of speech is concerned, the consonants *p* and *b* are identical; the sound of the former, however, is produced by the breath only, while the latter requires the assistance of the voice, which commences before the lips, the organs by which the articulation is produced, are disconnected. The same remarks apply to each of the other pairs of abrupts, as the reader will discover by speaking the illustrative words in connection.

2. CONTINUANTS:—The organs of speech are in contact in the production of these elements, yet not so firmly as to totally obstruct the passage of breath, or voice; but the sounds may be continued any length of time. There are, also, eight of these elements—half of them whispered and half spoken; and as they are of a flowing, yielding nature, they are appropriately represented by curved and flowing signs; thus:

*Whispered,*    ( safe,    ( wreath,    • ) buss,    ) vicious.  
*Spoken,*        ( save,        ( wreath,        ) buzz,        ) vision.

3. LIQUIDS:—These are *r* and *l*, and are called liquids because they readily run into or unite with other consonant sounds. They are not distinguished by any variation of sound, as the abrupts and continuants, and are represented by light curves; thus:

( fall,                    for. )

4. NASALS:—The sounds of *m*, *n* and *ng*, are called nasals from the fact that the organs are brought in complete contact, and the voice driven through the nose. The *m* and *n* are represented by the two remaining light curves, and *ng* by the heavy curve corresponding to *n*, as being nearly related to that sound; thus:

( seem,                    ) seen,                    ) sing

5. COALESCENTS:—*Y* and *w* hold a medial character between the vowels and consonants; *w* being a weak sound or modification of *o* (*oo*), and *y* a modification of *e* (*ee*). They never occur in English except before a vowel, with which they closely coalesce. The following are their phonographic signs, and the words illustrating their powers.

) way,                    ( yea.

6. **ASPIRATE**:—The power of *h* is simply a breathing upon the following vowel, and is generally represented by a light dot placed before the vowel; but a consonant's form is sometimes needed, which is written thus: *h*.

**VOWEL ARRANGEMENT**:\*—In order to represent twelve vowel sounds by the two signs, a dot and a dash, a scheme similar to that of representing musical sounds by the round note is resorted to. As the vowels rarely occur except in connection with a consonant, they are indicated by the position in which the dot or dash is placed to the consonant stroke; thus, a dot placed at the beginning of a consonant represents the vowel *e* (*ee*), at the middle, *æ* (*age*), at the end, *æ* (*ah*); the dash at the beginning is *o* (*awe*), at the middle, *o* (*owe*), at the end, *o* (*oo*.) The remaining six vowels are short or brief, as compared with the foregoing six, and are appropriately represented by the dot and dash in the same manner, but made *lighter*; and all that has been said in regard to light and heavy consonants applies to the vowels. In the following illustration the vowel signs are placed to a dotted line merely to indicate the position of the dot and dash; it is no part of the vowel. The italic letters in the accompanying words suggest the vowel sounds:

·|eel,    ·|ale,    ·|arm,    -|all,    -|oak,    -|ooze,  
·|ill,    ·|ell,    ·|am,    -|on,    -|up,    -|wood,

**DIPHTHONGS**:—These being compound sounds, and all the simple characters being otherwise disposed of, they are rep-

\* For the greater simplification of Phonography, there is, ordinarily, no distinction made between the sound of *e* in *mercy* and that of *e* in *merry*; between *a* in *dare*, and *a* in *date*; nor between *a* in *fast* and *a* in *far*. The signs for representing these three sounds (*e*, *a*, and *a*), together with various foreign sounds, are provided on page 127, which may be adopted by the proficient phonographer, if he wishes to be very accurate in the representation of spoken words.

resented by complex signs. They will be understood by the following illustration:

v | isle,      ^ | oil,      ^ | owl,      ^ | new.

**TRIPHTHONGS:**—These result from the union of *w* with each of the above diphthongs, which are more convenient to represent by single characters than otherwise; thus:

l | wine,      l | quoit,      r | wound.

ORGANIC CLASSIFICATION OF CONSONANTS.

		Labials or lip sounds.		Linguo-dentals.		Linguo-palatals.		Gutturals.		
<i>Abrupts.</i>	{	<i>Whispered.</i>	/	p		t	/	ch	—	k
		<i>Spoken.</i>	\	b		d	/	j	—	g
<i>Continuants.</i>	{	<i>Whispered.</i>	∪	f	( th )	s	∪	sh		
		<i>Spoken.</i>	∪	v	( th )	z	∪	zh		
<i>Liquids.</i>				(	l	)	r			
<i>Resonants,</i>			∪	m			∪	n	∪	ng
<i>Ambigues.</i>			∪	w			∪	y	/	h

In the above division of the consonant sounds, reading in columns downwards, we begin with, (1) those formed at the lips, as *p, b, f, &c.*, and call them *Labials*; (2) we then go back to the region of the tip of the tongue and the teeth, where *t, d, &c.*, are formed, which class we term *Linguo-Dentals*, (tongue-teeth sounds;) (3) then to the hard palate or roof of the mouth, a little back of the teeth, where we find *ch, j, sh, &c.*, which we call *Linguo-Palatals*; and, finally, to the root of the tongue, near the throat, where *k, g, &c.*, are formed, which we term *Gutturals*, or *Throat-Sounds*.

A practical arrangement of the whole alphabet, for reference in study, etc., will be found on the next page.



## Phonographic Alphabet.

### CONSONANTS.

ABRUPTS.	/ p rope / b robe   t fate   d fade / g etch / j edge — k lock — g log	CONTINUANTS.	( f safe ( v save ( ð wreath ( ð wreathc ) s buss ) z buzz ) f vicious ) g vision	AMBIGUES.	) l fall ) r for ( m seem ( n seen ( ð sing ( w way ( y yea / h hand	NASALS. LIQUIDS.
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### VOWELS.

LONG.	: e eel : a ale : q arm   o awed   o ope   o fool	SHORT.	: i ill : e ell : a am   o odd   u up   u full	DIPHTHONGS.	v i isle ^ o oil ^ o owl u u dupe
-------	--	--------	---	-------------	--

REMARK.—The above is a tabular view of the phonetic alphabet. It shows the simplicity of the characters employed, as contrasted with the longhand letters of the old alphabet. It is placed in this form for occasional reference by the student; to appreciate the beauty and utility of its use, the following course of lessons must be mastered.

# Manual of Phonography.

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## Lesson 1.

### THE CONSONANTS AND LONG VOWELS.

IF the student who is desirous of acquiring the phonographic art, has attentively read the preceding introduction, and obtained a clear idea of the phonetic principle, he will find no difficulty in mastering the course of lessons which follows. Regular daily study and patient practice for a few weeks, will accomplish the object.

Let every paragraph be carefully read and compared with the accompanying illustrations, and every shorthand character and exercise copied, pronouncing at the same time the sound of the letter or word aloud.

Ruled paper should be used; even paper with a double ruling, the lines just wide enough apart to admit the proper length of the consonants between them, is a great advantage, at first, in enabling the learner to make his consonants of a uniform length.

Until the pupil becomes familiar with the signs, a pencil should be employed in preference to a pen; after which either a pen or pencil may be used;—it should be held loosely between the thumb and second finger, with the first resting on top, as in drawing or ordinary writing; or, between the first and second fingers, keeping it in place by a slight pressure of the thumb.

A good style of writing can only be obtained by endeavoring, in the commencement, to form the characters with mathematical precision. After a little experience in tracing the forms accurately, the learner will find no difficulty in executing them rapidly; the attempt to write swiftly at first, on the other hand, will not only delay the attainment, but lead to ungraceful and illegible writing.

Let the pupil now take his pen or pencil, and go through the list of consonants, writing them as on the following page, speaking at the same time the power of each letter; and carefully observing the light and heavy character of the signs, and their proper length.

1. Commence the strokes so that when of the proper length they will rest on the line of writing. The consonants should be written about the size of those given in these pages; and particular attention should, at first, be observed in writing the curved thick letters, making them thick in the middle only, and tapering to a light line toward each extremity.


2. The perpendicular and inclined consonants are written from the top downward, as  $\setminus p$ ,  $| t$ ,  $\curvearrowright r$ ; the horizontal ones are written from left to right; as  $— k$ ,  $\frown m$ ,  $\smile n$ .

3. The letter  $\frown l$ , when the only consonant in a word, is always written upward; at other times it may be written either upward or downward, as is most convenient.


4. The  $\smile sh$  is always written downward when the only consonant in a word, and either downward or upward at other times.

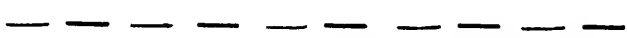
5. The aspirate  $\swarrow h$  is written upward under all circumstances.

EXERCISE ON THE CONSONANTS.

P, B 

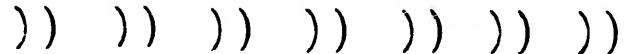
T, D 

Ch, J 

K, G 

F, V 

Th, Th 

S, Z 

Sh, Zh 

L 

R 

M 

N 

Ng 

W 

Y 

H 

## COMBINATIONS OF CONSONANTS.

6. In commencing to write a word, the first thing the learner has to do is to pronounce it slowly, and ascertain what are the elementary sounds of which it is composed, and then write the consonant signs, as heretofore directed, without lifting the pen till all are written.

7. When the first consonant to be written requires a downward stroke, it is commenced its length above the line of writing and struck to the line, and if a downward stroke follows, it is carried on below the line; thus,  $\overline{p}d$ ,  $\overline{d}p$ ; if the first consonant is a horizontal stroke, and a down-stroke follows, it is written above the line and the second one carried to it; thus,  $\overline{k}d$ ,  $\overline{ch}$ ; but if an up-stroke sign follows the horizontal, the latter should be written on the line; thus,  $\overline{m}l$ ,  $\overline{k}l$ .

8. When a straight consonant follows another of the same kind, the two are written by a stroke double the usual length; as  $\overline{kk}$ ,  $\overline{pp}$ .

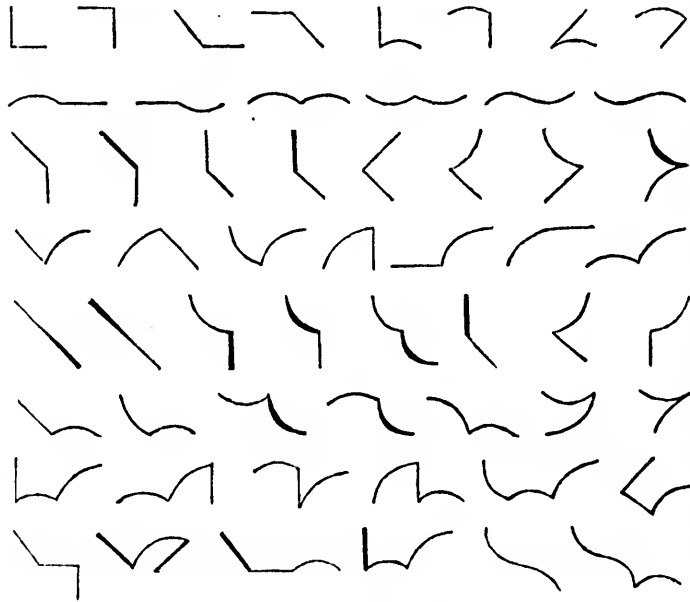
9. In reading the consonants in a word, they must of course be uttered in the order in which they were written; thus, for example, in reading  $\overline{ch}$  the  $\overline{c}$  must be read first, because it is evident it was written first, as the writer could not have begun at the angle and written the  $\overline{c}$  and then gone back and written the  $\overline{h}$ , without violating the rule requiring the skeleton of a word to be written before lifting the pen; and he could not have begun at the bottom of the  $\overline{c}$ , and written it upwards and then the  $\overline{h}$  backwards, without violating the two rules, that  $ch$  is to be written downwards and  $n$  from left to right.

It sometimes happens that a consonant which seems to be farther along than another in the line of writing,

must be read first; as  $\swarrow$ ; but from the fact that  $\nearrow$  is always to be written downward, we know the letters are to be read  $j\ell$  and not  $lj$ . By a little observation of this kind the learner will soon see at a glance, and without thought, how any word is to be read.

The exercise which follows should first be read, tracing the characters with a pointer; in doing which either the powers of the letters may be used, as  $t k$ ,  $k t$ ,  $p k$ , &c., or the names,  $te ka$ ,  $ka te$ ,  $pe ka$ , &c.; in class teaching the latter method is the best, after having drilled the learners well in speaking the simple powers of the alphabet. After reading the exercise in this way, it should be neatly copied with pen or pencil, and again read.

## EXERCISE ON CONSONANT COMBINATIONS.



## LONG VOWELS.

	· e	· a	· q	— e	— o	— o
as in	<i>eat,</i>	<i>ape,</i>	<i>arm,</i>	<i>awl,</i>	<i>oak,</i>	<i>ooze.</i>

10. The above table illustrates the manner of writing the six long vowels. The dotted line represents the length of any consonant, to which the vowel sign, (the dot or dash,) may be written in either of three places, the beginning, middle or end.

11. The heavy dot at the first place, or beginning of any consonant, is always *e*; at the second place, or middle, *a*; at the third place, or end, *q*. The heavy dash at the first place is *e*; at the second place *o*; at the third place *o*.

12. The proper sounds of these dots and dashes, in their several positions, should be well memorized. They may be designated thus:—*e* is the first place heavy dot; *a* is the second place heavy dot; *q* is the third place heavy dot; *e* is first place heavy dash; *o* is the second place heavy dash; *o* is the third place heavy dash.

13. In vocalizing the consonants, that is, in placing the vowels to them, they should be written near the strokes, but not so that they will join; thus, *e* *eve*, *e* *pay*, *e* *may*; the dashes should be written at right angles with the consonants; as, *e* *paw*, *e* *show*, *e* *too*.

14. If we wish the vowel to be read first, we place it before or above the consonant; thus, *e* *eat*, *e* *ape*, *e* *aim*, *e* *oak*; if we wish it to be read after the consonant, we write it after or below the stroke; thus, *e* *bow*, *e* *hay*, *e* *shoe*.

15. The rule for placing and reading the vowels is, that the first place is at the end where the pen began writing the consonant; thus, see the L-line in the follow-

ing exercise, where / being written upward, ε and ø are placed at the lower end, and q and ω at the top; / must be vocalized in the same manner.

The following exercise should be read over frequently, till the learner acquires the correct sounds of the vowels and their consecutive order. He will, at the same time, become familiar with many of the consonants. The sounds of the vowels are indicated by key-letters at the top of each column; and each line is preceded by the type letter of the consonant employed in the line.

EXERCISE ON THE LONG VOWELS.

VOWELS FOLLOWING CONSONANTS.

	ε	a	q	ø	ω	o
P	/	/	/	/	/	/
T						
Ch	/	/	/	/	/	/
L	/	/	/	/	/	/
M	⌒	⌒	⌒	⌒	⌒	⌒

VOWELS PRECEDING CONSONANTS.

T						
K	—	—	—	—	—	—
R	/	/	/	/	/	/



## READING LESSON, WITH A KEY.

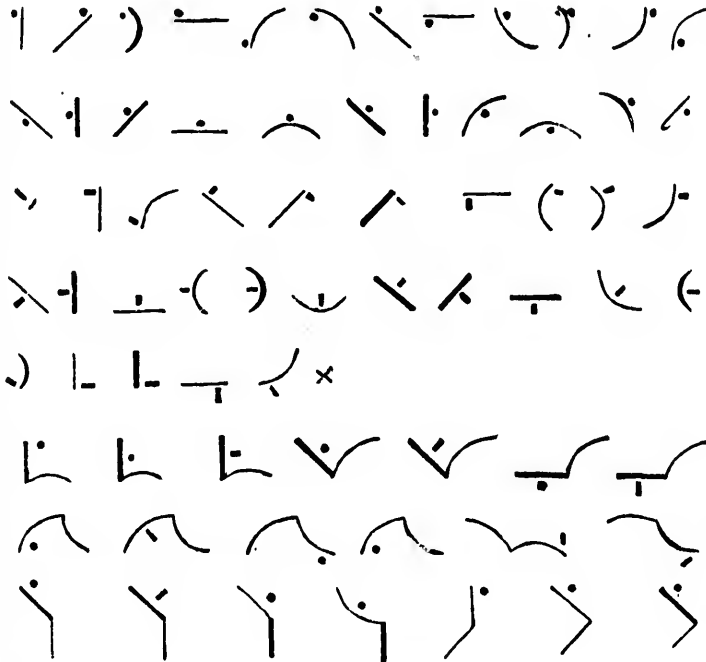
In the following exercise the learner has a key to assist him in decyphering the phonographic construction of words. It should be well studied, preparatory to reading and writing the exercises which follow.

te	tə	tō	tò
et	at	ot	ot
tem	tám	tak	tok
kat	kot	kep	køp
kel	køl	mel	møl
mek	mak	kam	kqm
pel	pal	pøl	pøl
rem	røm	qrm	tøm

After the exercise has been read once or twice, it is a good plan to lay a strip of paper over the key, and read without the aid of the printed words. Then reverse the process: laying the strip of paper over the phonographic words, and write them from memory of their form, or knowledge of their construction.

In reading the following exercise the learn must rely on his own knowledge. If he fails in remembering the consonants, he will have to turn back to page 27 to refresh his memory; and if the sounds of the vowels are forgotten, page 30 will assist him.

## READING EXERCISE I.



## ON VOCALIZING.

16. In vocalizing the consonant of a word, the first thing to be done is to ascertain whether the vowel to be written is a dot sign or a dash sign; and, secondly, what place to the consonant it should occupy.

17. If the learner's memory is not good, or his perception quick, so that he can decide these points readily, a good plan for arriving at the result is to commence at the beginning of the scale of vowels and speak them thus: *e, a, q*, (observing that thus far the signs are heavy dots, and that the remainder are dashes,) *o, o, o*, till he arrives at the one he wishes to write; just as the learner of music, when he cannot strike the proper sound of a note, commences at *do* and runs up the scale till he obtains the proper sound.

16. Words containing only horizontal consonants, if the accented vowels are first place, are written about the height of a vertical stroke above the line; as  $\overset{\cdot}{\curvearrowright}$  *me*,  $\overset{\cdot}{\text{—}}$  *key*; if the vowels are second or third place, they are written on the line; as,  $\text{—}$  *gay*,  $\overset{\cdot}{\text{—}}$  *mow*.

NOTE.—For the purpose of assisting the learner until he becomes familiar with phonetic printing, a few of the first exercises for writing will be printed in both modes of spelling.

### WRITING EXERCISE I.

FIRST PLACE DOT, *after the consonant*.—

Pea, tea, key, fee, see, she, lee, me, knee.

Pe, te, ke, fe, se, fe, le, me, ne.

*Before the consonant*.—Eat, each, eke, eve, ease, eel, ear.

Et, eq, ek, ev, ez, el, er.

SECOND PLACE DOT, *after the consonant*.—

Pay, day, gay, they, say, may, way, hay.

Pa, da, ga, da, sa, ma, wa, ha.

*Before*.—Ape, eight, aid, age, ache, ale, air, aim.

Ep, at, ad, aj, ak, al, ar, am.

THIRD PLACE DOT, *after the consonant*.—Pa, ma.

Pq, mq.

*Before*.—Are.

Ar.

**FIRST PLACE DASH, after the consonant.—**

Paw, jaw, thaw, saw, law, gnaw.  
Pe, je, to, so, le, no.

*Before.*—Ought, awed, awl, awn.  
Ot, od, ol, on.

**SECOND PLACE DASH, after the consonant.—**

Bow, toe,  
Bo, to,  
dough, foe, though, sow, show, low, know, woe, hoe.  
do, fo, do, so, fo, lo, no, wo ho.

*Before.*—Ode, oak, oath, owes, oar, own.  
Od, ok, ot, oz, or, on.

**THIRD PLACE DASH, after the consonant.—**

Coo, shoe.—  
Ko, fo.

*Before.*—Ooze.  
Oz.

**REVIEW.**—(1.) What care should be taken in writing the heavy curved strokes? (2.) What consonants are written downwards? How are the horizontal ones written? What are they? (3, 4, and 5.) What are the exceptions to these general rules? (6.) What is the first thing to be done in writing a word phonographically? What next? (7.) How are the consonants adjusted to the line of writing? (8.) When one straight consonant follows another of the same kind, how are they written? (9.) What is the order of reading the consonants in a word? (10.) How many places have consonants, to which vowels may be written? (11 and 12.) What is the sound of the first place heavy dot? The second? The third? What is the sound of the first place heavy dash? The second? The third? (13.) How should the vowels be written to the consonants? (14.) If the vowel sound of a word is heard before the consonant, to which side of the perpendicular strokes is it written? Which side of the inclined? Which of the horizontal? (15.) At which end of *l* and *h* is the first place vowel written? (16.) In vocalizing a word, what is the first thing to be determined? What the second? (18.) How are words that contain only a horizontal stroke written?

## Lesson 2.

### SHORT VOWELS—DIPHTHONGS—DOT *h*—VOCALIZING COMBINED CONSONANTS.

IF the student has become familiar with the arrangement and manner of writing the long vowels, it will be a very easy matter for him to understand and use the following scale of

#### SHORT VOWELS.

	i	e	a	o	- u	_ u
as in	<i>it</i> ,	<i>et</i> ,	<i>at</i> ,	<i>on</i> ,	<i>up</i> ,	<i>foot</i> .

The six vowel sounds above given approximate so nearly in quality to those given on page 30, the main difference being in length or fulness, that they are represented in precisely the same manner, excepting that the signs are made lighter. [See Introduction, pages 20, 21.]

19. The proper sounds of these dots and dashes, in their several positions, must be well memorized. They may be designated thus:—*i* is the first place light dot; *e* is the second place light dot; *a* is the third place light dot; *o* is the first place light dash; *u* is the second place light dash; *u* is the third place light dash.

As a general thing it is more convenient, and, except in analyzing words, it is just as well to name the short vowels with the consonant *t* after them; thus: *it*, *et*, *at*, *ot*, *ut*, *oot*.

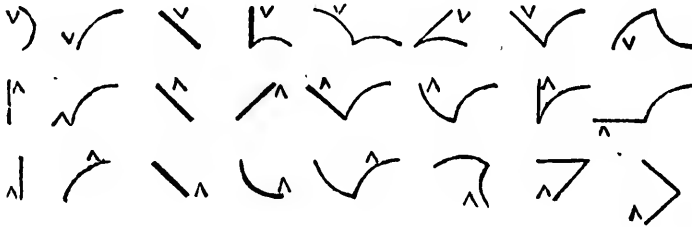


## DIPHTHONGS.

as in  $\begin{matrix} \vee \\ | \\ i \\ \text{ice,} \end{matrix}$        $\begin{matrix} \wedge \\ | \\ o \\ \text{oil,} \end{matrix}$        $\begin{matrix} \wedge \\ | \\ \delta \\ \text{owl,} \end{matrix}$        $\begin{matrix} \vee \\ | \\ u \\ \text{new.} \end{matrix}$

20. These diphthong characters, excepting  $\wedge$ ,\* occupy but two places, the beginning and end of a consonant. When written in the first place, with the point downward, the angle represents the first sound in *ice*; thus,  $\vee$  *pie*, ( $\vee$  *thy*,  $\vee$  *my*; with the point upward, in the same place, the first sound in *oil*; thus,  $\wedge$  *boy*,  $\wedge$  *coy*; with the point upward, and in the third place, the first sound in *owl*; as,  $\wedge$  *our*,  $\wedge$  *now*. The characters should be written without lifting the pen, and placed in a perpendicular position to the inclined and horizontal strokes, as well as to the vertical.

## READING EXERCISE III.



## WRITING EXERCISE III.

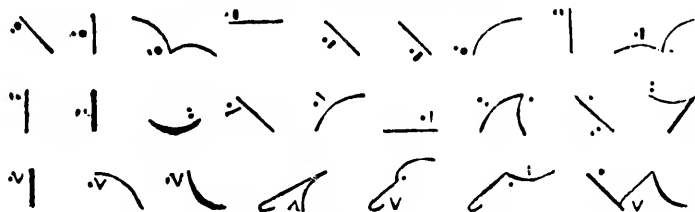
$B_i, t_i, f_i, v_i, d_i, s_i, j_i, l_i, m_i, n_i; j_s, j_z, j_l, j_r, j_si.$   $B_o, t_o,$   
 $j_o, k_o; o_l, a_n_o.$   $B_\delta, d_\delta, k_\delta, v_\delta, s_\delta, a_\delta, n_\delta; \delta_t, \delta_r, \delta_l.$

\* This, though representing, ordinarily, the pure diphthong, is also employed in an extended scheme of compound vowels, which will be treated of hereafter.

21. DOT *H*.—Since the aspirate never occurs in English except before a vowel, a briefer mode of representing it than the long sign  $\diagup$  is generally employed, namely, a light dot placed immediately before the vowel; it should be written to the left of the *dot* vowels that belong to a vertical or inclined stroke, and above those belonging to horizontals; and above the *dash* vowels of the former, and to the left of those of the latter; thus,  $\cdot$ | *hit*,  $\cdot$  *hem*,  $\cdot$ | *hod*,  $\cdot$  *her*,  $\cdot$  *home*.

Although this *h* is the same in shape as the light dot vowels, it need never lead to any mistake, from the fact that no dot vowel ever occurs immediately before another dot vowel. For the stroke, *h* will be italicized.

#### READING EXERCISE IV.



#### WRITING EXERCISE IV.

LONG VOWELS.—Het, hat, hed, hel, hal, her, har; hop, hōp, hōd, hēk, hōl, hōm.

FIRST PLACE LIGHT DOT.—Hip, hit, hig, hil, him.

SECOND PLACE LIGHT DOT.—Hed, hej, hem.

THIRD PLACE LIGHT DOT.—Hat, had, haç, hak, ham, haç, hapi.


FIRST PLACE LIGHT DASH.—Hop, hot, hog, hod.

SECOND PLACE LIGHT DASH.—Hub, hut, huf, hul, hum hup.









DIPHTHONGS.—Hjt, hjd, hjv.












## VOCALIZING COMBINED CONSONANTS.

22. In vocalizing two or more consonants it is very important to keep the vowel signs away from the angles or places where the consonants join, especially from the inside of angles, as in such positions it is impossible to tell to which stroke they belong; thus, it cannot be told whether  is the word *beam* or *balm*.

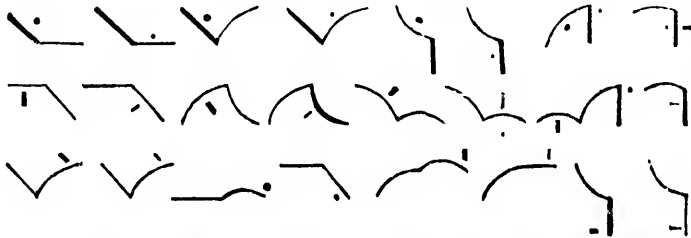
The following rules should be observed:—



*First.* When a first place vowel, or diphthong, comes between two consonants it is placed immediately after the first; as  *keep*, not , where it is before the second consonant;  *meek*, not ;  *kill*, not ;  *ream*,  *kite*, &c.

*Second.* A second place vowel, if it is long, is also written after the first consonant; as  *gate*,  *dome*; but if short, it is written before the second; as  *get*,  *dumb*; by which arrangement we are enabled to determine the sound of the middle place vowel by position, if it should not be clearly indicated by the size.



*Third.* Third place vowels, whether long or short, are written before the second consonant; as  *balm*,  *boot*,  *bad*,  *book*,  *doubt*.




## ILLUSTRATIVE EXERCISE.







*Fourth.* If two vowels come between two consonants, the first one spoken is written to the first stroke, and the next one to the second; thus,  *poem*,  *palliate*.

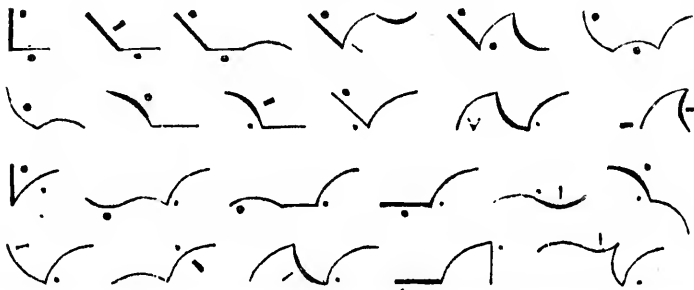
Some deviations from these rules occur in contracted forms of writing; but their general observance renders the manuscript more legible than it could otherwise be.

24. If two vowels precede the first consonant in a word, the first is written farther from it than the second; thus,  *iota*; if it terminate with two, the last is written farther from the consonant sign; as,  *idea*.

25. When the diphthong  commences a word it may frequently be united with the consonant following, without lifting the pen, as in the word *idea*, just given,  *I believe*,  *I fear*, &c.

26. In reading words of two or more consonants, it must be observed that each stroke, and the vowel-sign or signs placed to it, must be read precisely as they would be if they stood unconnected with other consonant strokes; thus,  read in this way would be considered thus:  *po-li-cy*; ,  *migh-ti-ly*. This process will be necessary till the learner can read words from their general appearance.

#### READING EXERCISE V.



## WRITING EXERCISE V.

**LONG DOT VOWELS.**—Bet, bak, b̄ar, p̄æg, b̄qm, pad, pal, p̄qm, tem, āam, t̄ar, d̄ed, dat, ḡep, ḡar, ḡer, ḡef, kep, gat, kel, gal, k̄qm, kak, jāam, q̄rk, q̄m, lep, lat, l̄qf, nav, nam, awak, aw̄ar.

**SHORT DOT VOWELS.**—Bit, pet, pad, pig, beg, bag, pil, del, rim, lip, lej, liv, mag, mej, maf, mil, milk, vali, ahed.

**LONG DASH VOWELS.**—Bot, p̄op, b̄ot, tot, d̄or, t̄ol, ḡok, j̄ok, kol, k̄ol, k̄ol, godi, form, v̄ot, f̄od, r̄om, lof, mol, m̄ov, noti, aw̄ok.

**SHORT DASH VOWELS.**—Pot, bug, buk, bodi, dot, doj, dug, kuk, foli, fali, fok, fuk, log, luk, luk, mok, mug, muj, nok, nuk.

**DIPHTHONGS.**—Pij, abid, b̄ol, ejd, ejm, abst, mij, deko, dela, avsd, alsd, enj̄o, b̄oler, fj̄ler.



Get me mj buk. F̄ belev mj b̄o. Ḡ Ma j̄ ḡo h̄om ns. Put awa mj dul nij.

**REVIEW.**—(19.) What is the sound of the first place light dot? The second? The third? The first place light dash? The second? The third? What is the short sound of *e*? *a*? *ah*? *aw*? *o*? *oo*? (20.) To what places of the consonant are the diphthongs written? Describe the sign and position of *I*. Of *ai*. Of *aw*. (21.) What is the second form of the aspirate? How distinguished from vowels? (22.) In vocalizing combined consonants, what is important? What is the rule for first place vowels? Second place? Third place? If two vowels occur between two consonants, how are they written? (23.) If two vowels precede a consonant? If two terminate a word? (24.) How may *I* sometimes be written? (25.) What is the rule for reading words containing two or more consonants and their accompanying vowels.

## LESSON 3.

### UP-STROKES *R*, *SH*, AND *L*—VOWEL WORD-SIGNS, &c.

26. In order to prevent words from running too far below the line for convenience or beauty, and to afford a variety of skeleton outlines; by which different words having the same consonant sounds may be written differently, and thus be distinguished without being vocalized, provision is made for representing several of the consonant sounds by both upward and downward strokes. This provision also makes the writing more easy of execution, since these up-strokes are all in the inclination of the line of writing, from left to right. The letters thus represented are *r*, *sh*, and *l*; the former of which, only, requires a different character.

27. The second sign for *r* is a straight line struck upward at an angle of thirty degrees; thus,  Though this character is specially available in writing words requiring two or more consonants, yet it is frequently used alone, as  *rye*; and more frequently when terminating with a circle or hook, (Lessons IV, VI,) when it is less likely to be confounded with *ch*, written downward and of nearly the same inclination; in neither case, however, is there any difficulty experienced by the adept, since the sense of the preceding words nearly always suggests what the following word is.

28. When written in connection with other consonants, there is never any ambiguity, since it can be seen

at a glance whether the stroke is written upward or downward; thus,  $\swarrow$  *tr*,  $\searrow$  *tch*,  $\nearrow$  *rt*. So that while the rule is that *ch* shall be written at an angle of sixty degrees, and *r* at an angle of thirty degrees, they may both be written at the same inclination, except when either is the only consonant in a word, and except, also, when one of them immediately follows the other, as  $\nearrow$ , in which case necessity compels one to be written at a different inclination from the other.

29. The rule that the *beginning* of a consonant stroke is where the first-place vowel is written, and the *termination* of a stroke the third-place, must be observed in vocalizing this up-stroke *r*; thus,  $\nearrow$  *reach*,  $\searrow$  *ripe*,  $\swarrow$  *charity*.

RULES FOR WRITING *R* UPWARD OR DOWNWARD.\*



30. The following rules in regard to the use of the two forms of *r*, will guide the learner to the best forms of words:





*First.* The up-stroke should be used when the following consonant is to be written downward, as in the examples above. (30.)



*Second.* When *r* is the initial letter of a word, and is followed by the s-circle, *n*-hook, (see Lessons IV and VIII,) *k*, *g*, *f*, *l*, or another *r*, the up-stroke is employed; as  $\swarrow$  *rogue*,  $\nearrow$  *rash*,  $\nearrow$  *rule*,  $\swarrow$  *rare*. But if a vowel precede *r* as the first consonant, the down-stroke is employed; as,  $\searrow$  *arc*,  $\searrow$  *Irish*,  $\swarrow$  *early*,  $\swarrow$  *error*.



*Third.* Whenever preceded by *v*, *th*, or *m*, the upward *r* is employed; as  $\swarrow$  *veer*,  $\swarrow$  *theory*,  $\swarrow$  *mire*.

\* These rules may be passed over without much studying at first; but on reviewing the lessons they should be well understood and applied.

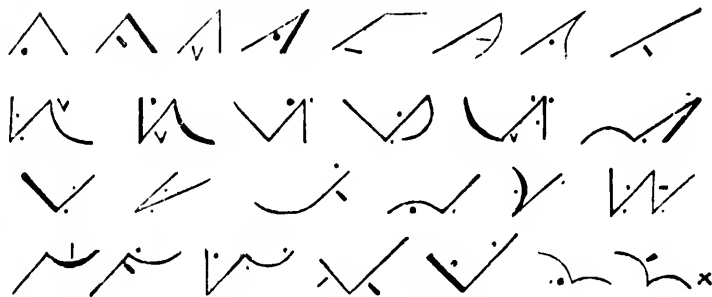
*Fourth.* Whenever followed by *n* or *ng* the up-stroke is employed;  *raining*,  *wrong*.

*Fifth.* When *r* is the final stroke consonant in a word, and followed by a vowel, the up-stroke is to be used, as in the words  *berry*,  *carry*; but if no vowel follows, the down-stroke is employed; as  *poor*,  *car*.

*Sixth.* When one *r* follows another, except at the beginning of a word when preceded by a vowel (as in *error*.) they are both written upward; as  *rarity*,  *carrier*.

*Seventh.* When followed by *m*, the down-stroke is always used; as  *room*,  *charm*.

## READING EXERCISE VI.



## WRITING EXERCISE VI.

Repel, retjir, redem, redi, ratifi, ravaj, pqrri, derjd, arjv, urj, erø; raf, rak, riketi.

Borø, feri, jvøri, teøri, kari, memøri, rotari, turøli, mer, demur, admjr.

Random, reform, rapk, reanimat, adøriø.

Borøer, bører, barier, inferior, narøer, kurier, miror, derer, ferer, karer.

[Down-stroke R.] Rem, rijm, remedi, remøv.

RULES FOR WRITING *L* AND *SH*.\*

31. *L* and *sh* may be written upward or downward without any change of form; and in vocalizing, or reading, the direction in which they were made, as in the case of the up-stroke *r*, will be known by their connection with other consonant signs; as *C*long, *∩*leave, *∠*shop, *∫*shawl.

32. The following rules will guide, as near as possible, to the most approved use of *l*:

*First.* When *l* is the initial letter of a word, and followed by *k*, *g*, or *m*, the up-stroke *l* is employed; as *∨*like, *∩*league, *∩*limb. But if a vowel precedes, the down-stroke is used, as *∠*alike, *∠*helm. When other consonants follow *lk*, *lg*, *lm*, the *l* may be written either upward or downward.

*Second.* Immediately before and after *n* and *ng*, the down-stroke is employed; as *∩*nail, *∩*link. If a down-stroke letter is to follow *l* after *n*, the up-stroke *l* must be employed; as *∩*analogy.

*Third.* When *l* is the final consonant in a word, and preceded by *f*, *v*, or upward *r*, without a final vowel, it is written downward; as *∠*feel, *∠*revile, *∠*moral. But if a vowel follows, the up-stroke is used, as *∩*folly, *∩*rely.

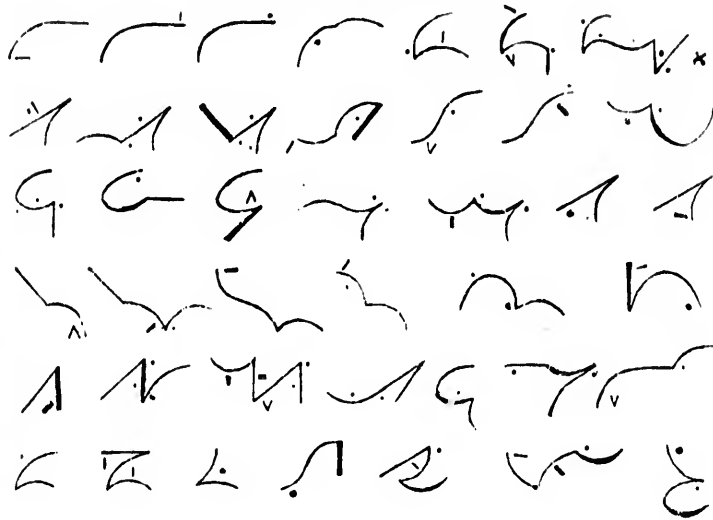
*Fourth.* After *n* and *ng*, a final *l* is always written downward, even though followed by a vowel, as *∩*lonely, *∩*kingly.

*Fifth.* Final *l*, following all other consonants but *f*, *v*, up stroke *r*, *n* and *ng*, is written upward, whether a vowel follows or not; as *∩*peal, *∩*cool, *∩*mail.

\* The same remarks will apply to these rules as are given in a note on the preceding page.

33. *Sh* is usually written downward; before *l*, however, and after *f* and *v*, it is nearly always written upward; as *shelf*, *fish*, *lavish*.

## READING EXERCISE VII.



## WRITING EXERCISE VII.

NOTE.—In this exercise and the next one, up-stroke *r* and *sh*, and down-stroke *l*, will be indicated by italic letters.

Lek, *l*jk, huk, log, lom, legasi.

*L*qng, *l*anj, *l*eyð, *l*eytili, *l*insi, *l*ung, *l*efing;—*anul*, *onli*, *kanal*;—*analitik*, *analoji*, *enlqrj*;—*fjl*, *føl*, *vjl*, *unfalig*, *revel*, *unval*.

*Rel*, *real*, *val*, *velm*, *karol*, *barol*, *peril*.

*Felo*, *fali*, *vali*, *rasi*, *reali*, *realiti*;—*menli*, *felingli*, *luvingli*;—*fjli*, *fel*, *falo*;—*daf*, *navif*, *efifensi*, *defifensi*.

*Relif*, *følif*, *publif*, *polif*, *abolif*, *rafli*.



## VOWEL WORD-SIGNS.

34. By a *word-sign* is meant the use of a single character of the alphabet to represent an entire word. This scheme is resorted to that the penman may attain greater speed in writing; and those words are chosen thus to be represented which occur the most frequently in composition; twenty-five of them actually constituting one-fourth of any given chapter or discourse, and one hundred of them amounting to almost half. The signs are so chosen as to suggest, generally, the words they represent. Words thus represented are called *sign-words*, when we wish to distinguish them from other words.

•	•	•	v	^	
the	a	and, an	I	how	
\	\			/	/
all	two	already	oh	ought	who
\	\			/	/
of	to	or	but	on	should

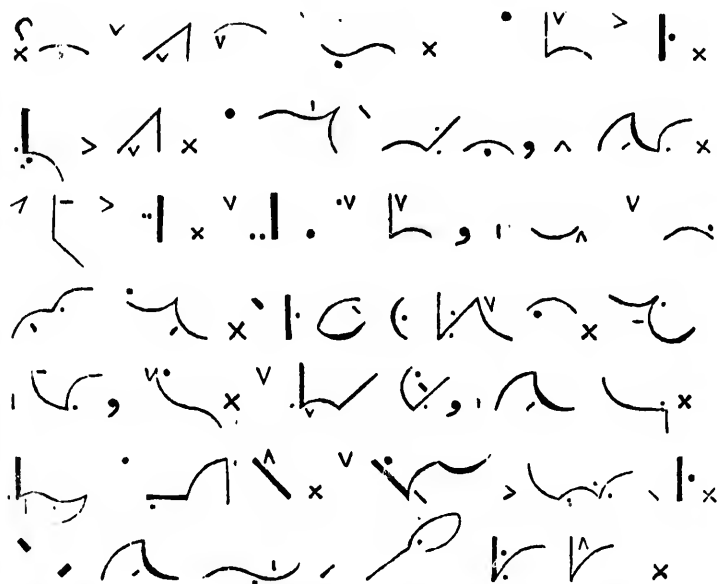
35. Only two places, the first and last, or above and on the line, are used in writing the vowel word-signs, because without a consonant it would be impossible to determine between a first and second-place position. If the word to be represented contains a first-place vowel sound, the sign is written above the line; if a second or third-place, it is written on the line. No confusion arises from bringing second-place vowels down to the third position, since, when the second-place sign is thus transferred, the third-place sign is not used as a word-sign, and when the third is used the second is not.

36. *The* is a word-sign that often follows immediately after most of the others, and in order to avoid lifting the pen to write each separately, it is joined to the preceding sign in the shape of a light tick; thus, <sup>></sup> of the, <sup>^</sup> on the, <sup>></sup> to the.

MARKS OF PUNCTUATION x period, ‡ colon, § interrogation, ¶ wonder, § grief, § laughter, { } parentheses; the comma and semi-colon may be written as in common manuscript.

An emphatic word or sentence is indicated by a waved line being drawn beneath it; thus,         ; if it is desired to indicate that a word should commence with a capital letter, it is shown by two parallel lines being written under it; thus,         

READING EXERCISE VIII.



## WRITING EXERCISE VIII.

NOTE.—In the following and a few subsequent exercises the sign-words thus far introduced will be indicated by being enclosed in quotation marks. As additional ones are spoken of, they will be indicated in the same way.

When *the* may be united with a preceding word, they will be connected by a hyphen.

Çaviti tariel zop; hijed muç rop; çeriseb no il; apered hollu  
lavlî antup us. 'Te' erð 'and' 'de' ar. A livli 'and' hapi, 'but'  
gidi, bç. F o nubip. 'Te' het 'ov-de' fir. Gø 'ta-de' dor.

He ma rit 'ol-de' tim. La it 'on-de' self. Gø 'ta' mij sop  
'and' rip 'de' bel. Ci fadi porç 'and' kω/ij sfer. Ma hqrmōni  
zop abjd in x çurg.

Følis bç! 'hs' qar 'he' lavif mij muni 'on' sō vij a pol-  
isi? 'Ol' 'hø' no 'de' rit 'fad' dō it.

REVIEW.—(26.) Which are the letters that may be written either up-ward or downward? (27.) Explain the up-stroke *r* as compared with *ch*. (28.) In words containing more than one consonant, how is up-stroke *r* distinguished from *ch*? (29.) Where are the first and third place vowels put to the up-stroke *r*? (30.) Give the first rule for writing *r*; the second, ditto; third; fourth; fifth; sixth; seventh? (31.) How is it determined when the strokes *sl*, *r*, *l* are written upward? (32.) Give the first rule for writing *l*; the second; third; fourth; fifth? (33.) Under what circumstance is *sl* nearly always written upward? (34.) What is a word-sign? Explain the difference between a word-sign and a sign-word. (35.) What is the word represented by the first place heavy dot? The third place heavy dot? Third place light dot? The diphthongs? What three words does the first place heavy dash represent? What three the third place heavy dash? What three the first place light dash? What three the third place light dash? (36.) What is the practice in writing *the* after other word-signs.

## Lesson 51.

























### THE CIRCLE *S* AND *Z*—*COM*, *CON*, *ING*, AND *MP*— CONSONANT WORD-SIGNS.







The fact that *s* and *z* represent sounds of very frequent recurrence, renders it necessary, in order to secure the greatest brevity and beauty in writing, that they be furnished with an additional sign. Indeed, each subsequent chapter of these lessons is but to introduce some more abbreviated method of writing; which, while it seems to render the system more complex, adds to it new beauty as well as value.

37. The second forms for *s* and *z* are, a small circle, made light for the first, and thickened on one side for the latter; thus, *o s*, *o z*; the thickening of the *z*-circle, however, is scarcely ever necessary, as the sense will nearly always indicate whether the circle should be *s* or *z*. Where great precision is requisite, the stroke *z* should be used.

The circle is used much more frequently than the stroke *s*; it is employed, however, only in connection with stroke consonants, except as a word-sign. The table on the following page will assist the learner in fixing in his mind the peculiar connection the circle has with each long sign; it will also be of service for reference, in writing out the exercises in the lesson.

TABLE OF THE CIRCLE S.

 sp	 st	 sch	 sk	
 sb	 sd	 sj	 sg	
 sf	 sth	 ss	 ssh	
 sv	 sth	 sz	 szh	
	 sl	 sr	 sr	
 sm	 sn	 sng	 sw	 sh

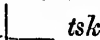
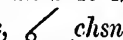

38. The stroke *y* never takes an initial circle, because not needed; it is used on its termination, however. The table presents the circle written only at the initial end of the strokes, whereas it may be written at either end, according as it is desired to read before or after the stroke; thus,  *ps*,  *ks*,  *ws*,  *hs*; and it may also, of course, be written between two strokes; thus,  *lst*,  *fsn*.

39. The learner must observe the following rules in writing the circle:

*First.* On all the straight vertical and inclined strokes it is written on the right-hand side, both beginning and end.

*Second.* On the straight horizontal signs, which include the up-stroke *r*, since it is nearer horizontal than vertical, it is written on the upper side.

*Third.* It is written on the inner or concave side of all the curved signs. Compare the foregoing with the table.

*Fourth.* When it comes between two consonants it is turned in the shortest way; thus,  *tsk*,  *chsn*,  *msn*.

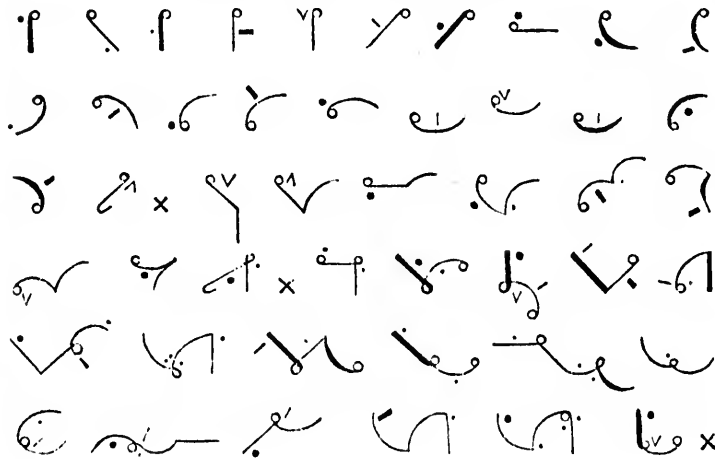
40. In vocalizing words in which the circle s is used, the vowel-signs are to be placed to the strokes before which or after which they are heard, without any reference to the circle. As rules to assist the learner in reading words containing the circle s, the following observations are sufficiently explicit:

*First.* If there is an initial circle, it is *always* read first, and then the vowel that precedes the stroke, and lastly the stroke itself; as  $\overset{v}{\curvearrowright}$  seat,  $\text{—}^{\text{—}}$  sack,  $\curvearrowright$  soul.

*Second.* If no vowel precedes the stroke, the circle, stroke, and following vowel are read, in the order named; as  $\curvearrowright^v$  spy,  $\text{—}^{\text{—}}$  stow,  $\text{—}^{\text{—}}$  scale.

*Third.* When the circle terminates a word, it is always the last to be read; as,  $\curvearrowright$  this,  $\text{—}^{\text{—}}$  goes,  $\text{—}^{\text{—}}$  looks,  $\curvearrowright$  seems,  $\curvearrowright^{\wedge}$  enjoys,  $\curvearrowright$  suppose; when written between two strokes, its relation to the vowels is always evident, as will be seen in examining  $\text{—}^{\text{—}}$  lessen,  $\text{—}^{\text{—}}$  excite.

#### READING EXERCISE IX.
















## WRITING EXERCISE IX.






Sip, sɔp, sap, sop, set, sɪd, sot, set, sej, sug, sɛk, sɔk, sav,  
sɪt, sɛt, sez, saf, sɛr, sɛr, sel, sɔl, sam, sum, sɪu, sɔn, sɪj,  
supk.

Spɪ, sta, skɪ, sla, slɔ, slɪ, snɔ. Pes, daz, ɟez, jɔz, gas,  
fez, vɪs. ʔis, dɔz, fɔz, raz, rɪs, ɛrz, las, mɪs, nɪs.

Spek, spɔk, skem, sfer, slep, slak, smɔk, smɔl, snal, sɪk.  
Bestɔ, beset, task, itself, spas, spesɪfɪ, skɪz, sɪkst, apksus,  
sedɪfus, risk, resɪt, rezn, denɪz, solas, hɔlines, ɟɔzn, mason.

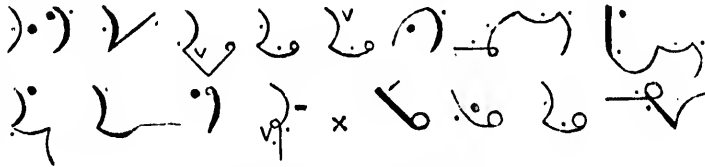
41. There are ~~four~~ cases where the long *s* or *z* must always be employed: First, when it is the only stroke consonant in a word; as,  *ace*,  *ease*,  *so*. Second, when it is the first consonant and preceded by a vowel; as  *ask*,  *escape*. Third, when two distinct vowel sounds come between the *s* and following consonant; as in the word  *science*. Fourth, when *s* or *z* is the last consonant in a word and followed by a vowel; as  *also*,  *palsy*. Fifth, when *z* commences a word; as  *zeal*,  *Zion*.

42. When the sound of *s* or *z* is heard twice in the same syllable, either of two forms may be used,  *ss*, or  *ss*; if the last sound is that of *z* the circle should be made first and the stroke be written heavy; thus,  *size*.

43. When the indistinct vowel *i* or *e* comes between *ss* or an *s* and a *z*, or between *zz*, in the middle or at the end of a word, the syllable is represented by a circle double the usual size; thus,  *pieces*,  *chooses*,  *suffices*,  *necessary*. It should never begin a word, as in *system*. In the word *exercise*, it is allowable to put the diphthong *I* in the double circle, thus, 

44. The circle is used as a word-sign for *is*, written above the line, thus, <sup>o</sup>; and for *as*, written on the line, thus, o; with the dot aspirate prefixed they become <sup>o</sup> *his*, .o *has*.

READING EXERCISE X.



WRITING EXERCISE X.

Ēsa, ĵsi, aslep, espəzal, asjnz, sjonz:—bizi, spĵsi, lazi, hersa, ekselensi, obstinasi, epilepsi, sufifensi;—zooloĵi, zero, zelusli, zigzag.

Ses, ses, sez, sez, sisorz, sizm.











Āsis, dōsez, qōzez, kisez, diskusez, vĵsez, ŋnzez, relesez, pozesor.




THE PREFIXES *COM* AND *CON*—THE AFFIX *ING*.

45. For the sake of rendering Phonography as brief as possible, a few arbitrary signs are used, for the representation of prefixes and syllables in such words as would be inconvenient to write out in full. Thus, a light dot placed at the beginning of a word expresses the prefix *com* or *con*; as, <sup>·</sup> *condemn*, <sup>·</sup> *console*; <sub>·</sub> *compare*.

46. A similar dot placed at the end of a word is used to represent the termination *ing*, when a separate syllable; as, <sup>·</sup> *aiding*, <sup>·</sup> *living*. *Ring*, *thing*, *bring*, &c., are written with the stroke <sup>·</sup>. It is often more



convenient, especially when following the circle *s* or upstroke *r*, to write the alphabetic *ng*; as  *passing*,  *confessing*,  *rising*; and after *b*, *bl*, *br*, *th*, *m*; as,  *nothing*,  *seeming*. Generally  is written for *ings*; as  *beings*,  *rejoicings*. A large dot may be used when more convenient; as  *doings*,  *headings*.





47. *MP*.—The stroke for *m* is the only one that is not given in the alphabet heavy as well as light; and in order to make good use of all the means the alphabet affords, this stroke written heavy is made to represent the not unfrequent combination of *m* with *p*, either at the beginning, middle, or end of a word; thus,  *empire*,  *temporary*,  *lamp*.

#### WRITING EXERCISE XI.

Komit, kompoz, kompil, kompøziņ, kombat, kontaminat, konterfus, konvinsiņ, konva, konspir, konspirasi, konsolatori, kousulj, konseřvatizm, konfusnes;—paiņ, hoņiņ, djiņ, etiņ, goņiņ, heriņ, feriņ.

Pump, templ, temporal, damp, jumpiņ, rump, tump, simplifi, simplisiti, egzempl, romp, lirap.

#### CONSONANT WORD-SIGNS.

On the following page is given an alphabetic arrangement of all the simple consonant word-signs. Let them be copied a few times in the order presented, which, in connection with the powers of the letters, will enable the mind to recollect the words for which they stand. The circle *s* may be added to any consonant sign for the formation of plural nouns, or the third person singular, present tense, of verbs; thus,  *things*,  *advantages*,  *comes*,  *thinks*.

CONSONANT WORD-SIGNS.

∖ up	it	/ which	— { kingdom
			{ come
∖ be	do	/ advantage	— { give-n
			{ together
( for	( think	) so	) shall
( have	( them	) was	) usual-ly
	( will	) are	
( { me, my	( { in	( { thing	
( { him, may	( { no	( { language	
( { way	( { your	( { important-ce	
		( { improve-ment	

48. In the above, and all other lists of word-signs, when a word is printed with a hyphen, as *give-n*, the sign will represent either the whole word, or only so much as precedes the hyphen, which is, by itself, another word; thus, — is either *give* or *given*. Such words being nearly alike in sound, and yet different parts of speech, or otherwise incapable of being taken one for the other, cause no difficulty to the reader.

49. Inasmuch as the horizontal strokes do not fill the space which a line of writing occupies, they are made to represent two words, as in the case of the vowel word-signs, one above the line and the other on the line—those written above the line containing first-place vowels; those on the line, second or third-place.

50. There are but three exceptions to this rule of position, (See §16,) namely: *any*, though its accented vowel is second-place, is written above the line, so that if left unvocalized it will not be confounded with *no*; *him*, containing a first-place vowel, is written on the line to keep it from being confounded with *me*; *men* is written above, to keep it clear of *man*, on the line.



## WRITING EXERCISE XII.

ƒ ljk 'nɔ' 'kɪŋdɔm' 'az' j 'dɔ' a rɛpʊblik. ʔ'Dɔ' ɔa 'tɪŋk'  
ɔa 'wɪl' 'kʊm' 'ɪp' 'tʊ-dɛ' mɔrɔk. ɔ fɛlɪj 'ɔv' ɔ 'ʃʊd' fɪl ɔj sɔl  
'ɪn' ɔɪs hɔli hɛs. Aspɛrɪtɪ lɔzɛz 'dɛ' gɛf 'ɔv' 'ɪts' dɛzɪjʊz.  
'Hɪz' lʌzɪnɛs 'ɪz' ɛksɛsɪv; 'hɛ' dɪslɪks 'hɪz' buks. 'Hɪz' fʌnsɪ  
ɪz 'yʊzɪqʌlɪ' rɪg, 'and' 'hɪz' dɛzɪjʊz fʊʌl 'ɔv' lɪf. ʔ'Hʌz' ɔɪs jʊj  
'nɔ' jʊstɪs. ɔnɛstɪ 'ɪz' rɪt pɔlɪsɪ. 'ɔl' ɛskʌp 'tʊ-dɛ' sɪtɪ  
'ɪz' hɔpɪɛs.

ʔ'Sʊd' 'dɛ' nʌm 'bɛ' pʊt 'ɔn-dɛ' sɪsɪd 'and' 'ɔn-dɛ' tɔp  
'ɔv-dɛ' bɔks. ʔ'Hs' mɛnɪ 'qr' 'tʊ' gɔ. 'ɪt' 'ɪz' 'tɔ' mʊg 'tʊ'  
dɪvɪd amʊj 'tɛm'. Lɪsn 'tʊ-dɛ' lɛsɔn, 'and' 'bɛ' bɪzɪ, 'az' a  
bɛ 'ʃʊd' 'bɛ' 'hɔ' ʌspɪrɪz 'tʊ' 'bɛ' ʌt 'dɛ' hɛd 'ɔv-dɛ' skɔl.  
Sɪnsɛr sɔrɔw 'ɪz' ɛzɪlɪ sɛn bɛsɪd fɔls. Sɔʃʌl lɪf 'gɪvz' mʊg  
hʌpɪnɛs.

(ɪsk 'nɔ' fʌsɪlɪtɪ 'ɪn' bɪznɛs ʌfʌrɪz, ʌnzɛs 'ɪt' 'bɛ' nɛsɛsʌrɪ.  
Sʊnɛt sɛnɛrɪ fɔz rɪg kʊlɔrɪz 'and' hʌndsum ʃʌdz; 'and' 'ɪt'  
gʌnjɛz ɪntʌ mɛnɪ vʌrɪd fɔrmz. Rɪgɛz 'qr' sɛt bɪ sʊm, 'az' 'dɛ'  
gɛf hʌpɪnɛs 'ɪn' ɔɪs lɪf, bɛkɔz rɛʌlɪ nɛsɛsʌrɪ, 'az' ɔa sʊpɔz.

REVIEW.—(37.) What are the second forms for *s* and *z*? (38.) Where may the circle be written? (39.) On which side of the vertical and inclined strokes is it turned? Which side of the straight horizontals? Which side of all the curves? How is it written between two strokes? (40.) How are strokes having an *s*-circle vocalized? If there be an initial circle and preceding vowel, what is the order of reading? If vowels both precede and follow, what is the order? (41.) How many cases are there where the stroke *s* must be used? What is the first? second? third? and fourth? (42.) How should the *ss* in the same syllable be written? How *sz*? (43.) What syllables does the double circle represent? What is the exception? (44.) What are the sign-words for the circle? (45.) What are the prefixes? (46.) What is the affix? When is it more convenient to write the alphabetic *us*? (47.) What is the signification of *m* made heavy? (48.) Give the words for the first eight consonant signs; for the next eight; for the next seven. (49.) What is the rule for writing words whose only consonant is a horizontal one? (50.) What are the three exceptions?








## LESSON 5.







### IMPROPER DIPHTHONGS — W-HOOK — TRIPHTHONGS.




51. The improper diphthongs are so termed because they consist of the union of consonants with vowels; namely, *w* and *y* with each of the twelve vowels;—the improper triphthongs are the union of *w* with the diphthongs *i*, *e*, and *æ*. The fact that *w* and *y* never occur in English except before vowels, and thus occur so frequently, induced the inventor of Phonography to represent each of the combined sounds by a single letter, and thus save time and space for the writer.

#### W-SERIES.

THE DOT GROUP.			THE DASH GROUP.	
long.	short.		long.	short.
we	wi		wø	wo
wa	we		wɔ	wu
wæ	wæ		wɒ	wɔ

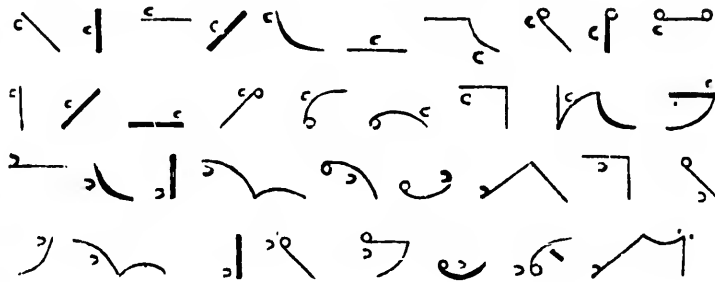
52. To obtain suitable characters for the representation of the *w*-series, a small circle is divided perpendicularly, thus , the first or left-hand half of the circle representing the union of *w* with the first, or dot series of vowels; and like them it is made heavy for the long sounds; as  *weep*,  *wage*,  *quam*; and light for the short; as  *witch*,  *dwelling*,  *wag*.

53. The second half of the circle represents the union of *w* with the second, or dash series of vowels, heavy and light; as  *warm*,  *wove*,  *woof*,  *watch*,  *worm*,  *would*.

54. The first place sign of the second series of diphthongs, both long and short, when followed by *k*, upstroke *r*, or *n*, is written in connection with such consonants; thus,  *walk*,  *war*,  *wan*.

55. These signs should be written as small as they well can be and preserve distinct semi-circles; and, like the proper diphthongs, they must always be written vertically, and not change with the different inclinations of the consonants.

READING EXERCISE XII.










WRITING EXERCISE XIII.

Wek, wat, wav, wəknes, bewal, swar, aswaj, wajez;—widt, wet, wəft, wikod, swel, kwak, ekwiti, akwies, relijkwisf.

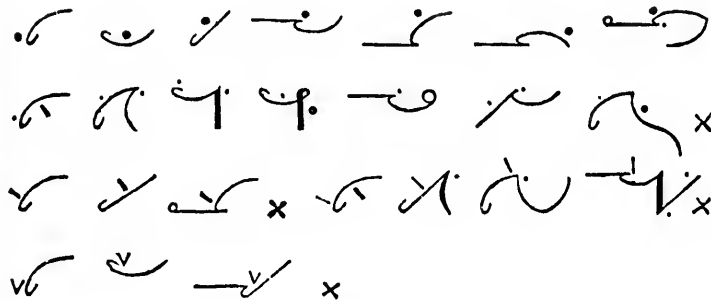
Woker, wək, wəd, wermli, kwōta, kwōrum;—wog, wud, wofij, skwolid, swomp.

Werlijk, werfar, worti, wəkipstik.

56. THE *w*-HOOK.—The half circle, light, is joined to the first end of *l*, up-stroke *r*, *m*, and *n*. to represent the simple sound of *w*; the stroke to which it is written is then vocalized as in the case of the *s*-circle; thus,  *wail*,  *worry*,  *womanly*,  *wane*.

57. The alphabetic sign must always be employed when *w* is the only consonant in a word, (except in the word-sign <sup>c</sup> *we*;) and in words that commence with a vowel, followed by *w*; and also when *w* is followed by *s*; thus,  *woe*,  *awake*,  *Wesley*.

#### READING EXERCISE XIII.



#### WRITING EXERCISE XIV.

Walip, wel, wilipli, Wilson, kwel, ekwali;—Woles, wuli;—weri, bewar, warhss, werisum;—kworel, wurk, wurkman-fip, wurfip, wurtles, wurdili.

Wompum, wumanlijk, skwemifnes;—windo, kweng, twenti, twinj, entwijn. Wjr, kweri, inkwjr, wel-beip, skwolor, elo-kwens, ekwanimiti.







Wø, awar, wjzli.



## TRIPHTHONGS.




|wi

|wɔ

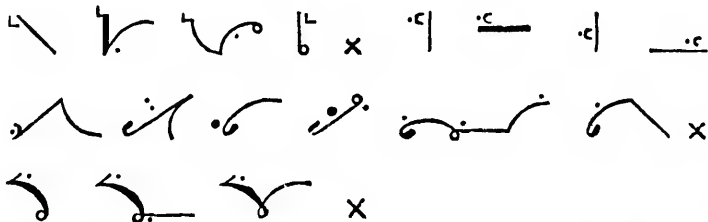
|wɜ

58. The characters with which to represent the combination of *w* with the diphthongs, are obtained by dividing a small square thus, ; the left-hand right-angle, in the first position, representing the triphthong *wi*, the other, in the first position, *wɔ*, and in the third, *wɜ*; thus,  *wife*,  *quoit*. Since the introduction of the *w*-hook to *r*, *l*, *m*, *n*, the *wɜ* character is not needed in writing English. Sometimes  may be connected with the following consonant; as  *wide*,  *wife*.

59. By placing the aspirate before these improper diphthongs and triphthongs, we get the proper representation of the first two sounds in such words as *wheat*, *whig*, *while*, (the *w* coming before the *h* in the old orthography being an inversion of the order of the elements in speaking the words;) thus,  *wheat*,  *whig*.

60. When the *w*-hook is used, the aspirate is indicated by making the hook heavy; thus,  *wheel*,  *wherefore*. But when the alphabetic *w* is employed, the aspirate is indicated by a small tick, thus,  *whiz*.

## READING EXERCISE XIV.





## WRITING EXERCISE XV.

Wjvz, kwjet, wjdnes, kwjetnes, kwot, Irikwø.

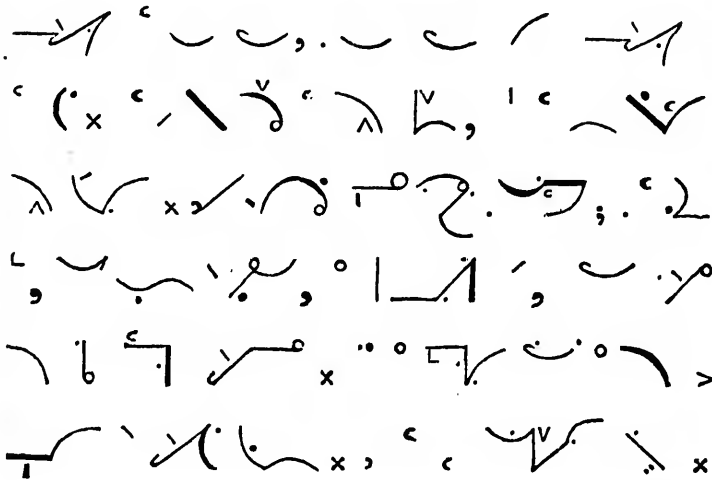
Hwip, hwjt, hwigeri;—hwarbj, hwarwid, hwarat, hwelplol, enihwar, nõhwar;—hwelbaro, hwelrit, hwaler, hwimzikaliti, hwelm;—hwens, hwjn;—hwisker, hwisler.

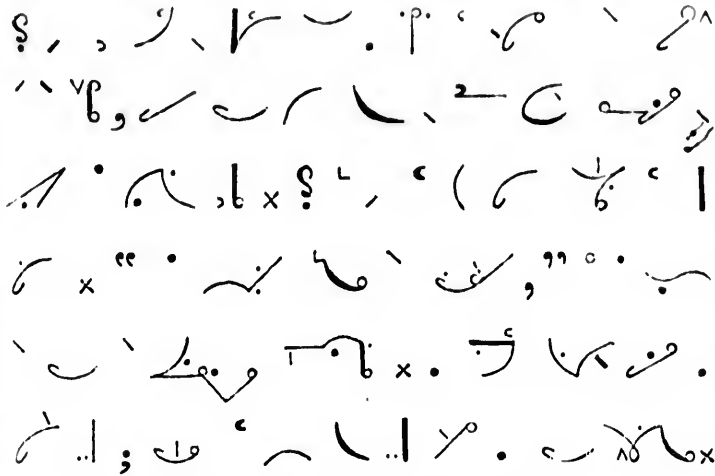
## W WORD-SIGNS.

c	c	c	>	>
we	were	with	what	would
L	L	c	c	c
why	while	when	one	where
				well

61. These word-signs, like the simple vowel-signs, are to be written above or on the line, as their positions in the table indicate.

## READING EXERCISE XV.





## WRITING EXERCISE XVI.

Bewar ov-de' wjn kup. O wjz gøs. 'We' 'wud' 'br' hapi  
 wid' 'hiz' kumpani. 'Hwɨ' 'ʃud' 'we' kil 'and' et swjn?  
 'Hwot' 'iz' 'hiz' wjʃ, 'and' 'hwɨ' 'wud' 'he' gø? 'Hwɨ', ø!  
 'hwɨ', 'mj' səl, dis apgwɨʃ.

ʃ gø awa 'hwɨ' apɨʃeti, wø 'and' apɨʃus tøl asal nø 'wun'.  
 'Wud' i 'wer' at hom. Wer wurks mizeri, 'hwɨ' pes 'gɨvz'  
 kɨm rɨpøz 'tu' 'øl'.

## Y-SERIES.

## THE DOT GROUP.

long.	short.
yē	yi
ya	ye
yq	ya

## THE DASH GROUP.

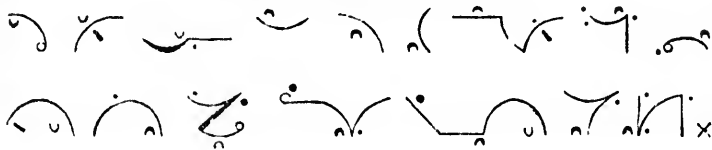
long.	short.
yē	yo
yō	yu
yō	yu

62. To obtain characters to represent the *y*-series of improper diphthongs, the small circle is taken and divided horizontally, thus,  $\frac{\circ}{-}$ ; the under half represents the dot group of vowels, and is made heavy for the long sounds; as,  $\overset{\curvearrowright}{y}ear$ ,  $\overset{\curvearrowright}{Y}ule$ ,  $\underset{\curvearrowright}{Y}azoo$ ; and light for the short; as,  $\overset{\curvearrowleft}{y}is$ , (a common but not approved pronunciation of *yes*.)  $\overset{\curvearrowleft}{y}ell$ ,  $\overset{\curvearrowleft}{y}am$ ; the upper half represents the union of *y* with the dash group of vowels, heavy and light; as,  $\overset{\curvearrowright}{y}awl$ ,  $\overset{\curvearrowright}{y}oke$ ,  $\overset{\curvearrowright}{y}use$ ;  $\overset{\curvearrowleft}{y}on$ ,  $\overset{\curvearrowleft}{y}oung$ ; *y* never occurs before *ut*, in the English language.

63. In writing, the same rules must be observed in regard to these signs as with the *w*-series. (§52.)

64. WORD-SIGNS.— $\overset{\curvearrowright}{y}e$ ,  $\overset{\curvearrowright}{y}et$ ,  $\overset{\curvearrowright}{beyond}$ ,  $\overset{\curvearrowright}{y}ou$ .

## READING EXERCISE XVI.

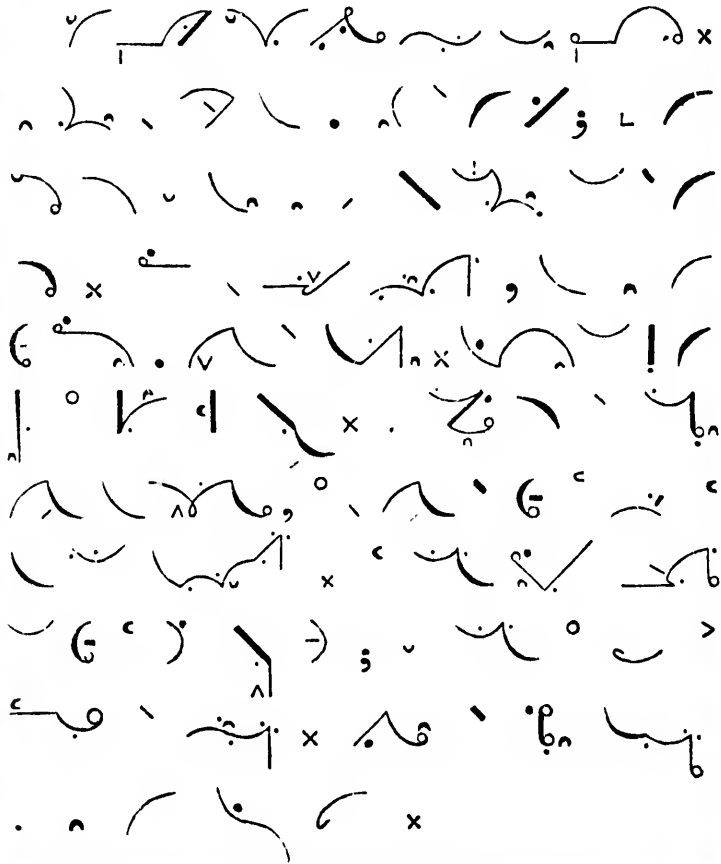


## WRITING EXERCISE XVII.

Yerli, yen, yerliq, yelöif, yelpiq, yomanri, Yokigani, yuqif,  
Nü Yörk, hüj, süt, amuz, redqş, düti, refuz, kontymeli,  
anyqal.

'De' yod 'ov' şr komüniti 'şud' eç çöz şum şar eçzaml,  
'and' felö 'it' kontinyqali. Pqr şimplisiti 'givz' 'me' şo. Şis  
Manyqal 'şud' 'be' 'yör' gid. 'It' 'iz' a wurk 'ov' yuřiliti.

## READING EXERCISE XVII.



## WRITING EXERCISE XVIII.

Ny York 'iz' a popyulus siti. 'Yow' 'no' 'hoo' i am 'yet' i am at a los 'tu' spek 'yor' nam. Humaniti 'fad' liv 'in' pes 'az' 'wun' komuniti; da 'fad' dwel 'tageder' 'in' 'ol-de' ert 'in' hqrmoni 'and' luv. If 'yow' mak falyurz 'in' diti, 'yow' 'wil' resev 'de' laf 'ov' justis. 'De' muz-bo amuzez himself 'hwil' wokij. Ho yes! ho yes! sez 'de' yuj bel-riger. 'De' yok 'ov-de' oks 'iz' hevi; 'it' golz 'hiz' nek dis worm da. 'In' daz 'ov' yor, 'hwen' 'we' 'wer' yuj.

'We' 'yuzqali' 'giv' 'dem' at srz 'for' slep, twelv 'for' wurk, 'and' for 'hwig' da 'ma' 'improv' 'in' cui 'wa'. 'De' boz i am teqij 'qr' dezirus 'ov' 'improvment'; da sem 'tu' 'bigk' 'in' dis 'wa'—'hwot' 'iz' wurf dwin at 'ol' 'iz' wurf dwin 'wel'. F hop da 'wil' olwaz liv 'up' 'tu' dis maksim, 'so' 'fal' da 'hav' sukses 'in' lij. Sun, 'giv' 'me' 'yor' er, 'and' i 'wil' teg 'yow' 'de' 'wa' 'ov' lij. Lejb 'ov' daz 'iz' 'givu' us 'for' sojal 'and' relijus 'improvment'.

REVIEW.—(51.) Explain the improper diphthongs, the triphthongs. (52.) How are those of the *w*-series represented? Which series of vowels, combined with *w*, does the left-hand half of the circle represent? (53.) What are the sounds of the right-hand half of the circle? (54.) To what consonants may the signs for *waw* and *wo* be written without lifting the pen? (55.) How should these signs be written? (56.) To what strokes does the *w* semi-circle connect and form a hook? On which side of the up-stroke *r* is it written? How does it differ in power from the improper diphthongs? (57.) When must the alphabetic *w* be employed? (58.) Describe the representation of the triphthongs. (59.) What is the phonographic representation of *wh*? (60.) How is the *w*-hook aspirated? (61.) Designate the first line of word-signs; the second.

(62.) What are the signs to represent the *y*-series? Which half of the circle represents the dot series? What are their sounds? What are the sounds of the upper half? (63.) How are they to be written to the consonants? (64.) What are the word-signs?

## LESSON 6.

### INITIAL HOOKS—THE L-HOOK EXPLAINED.

65. A peculiar characteristic of *l* and *r* is, that they readily unite with preceding consonants—they flow back into them, as it were; and hence their classification as liquids. This union, though a kind of double sound, is formed by little more than a single effort of the voice. Take, for illustration, the two words *play* and *pray*, and observe how simultaneously the *pl* and *pr* are spoken; so in the termination of the words *title* and *acre*; in the former class of words no vowel sound comes between the two consonants, of course; in the latter a very indistinct one is heard, but which it is not necessary to represent in Phonography.

66. The most philosophical and brief way of representing these combinations is undoubtedly by some distinct and uniform modification of the simple letters. The modification adopted for the *l* is that of a hook written thus:

$\setminus p, \setminus pl; \quad | t, | t; \quad \setminus f, \setminus fl, \text{ etc.}$

67. As the long consonants are heard first in the words, consistency would seem to require that they be written first and the hooks afterward; but the reverse of this is the case, for the reason that hooks on the termination of strokes may be more philosophically and advantageously employed for other purposes; and be-

sides, *pl*, *tl*, *kl*, *fl*, &c., being considered single sounds almost, the stroke and the hook must be regarded as an indivisible sign; they should actually be spoken as such in spelling and reading, i. e., as the final syllables in *apple* (*pl*), *little* (*tl*), *muffle* (*fl*), *fickle* (*kl*); and not as *p*, *l*; *t*, *l*; *f*, *l*; *k*, *l*. A distinction is thus made between *p*, *l* pronounced as two letters, and *pl* pronounced as one; the former suggests  $\checkmark$ , and the latter  $\surd$ .

68. To assist the pupil in remembering these hooks, it may be observed, that if the left hand be held up, with the first finger bent, the outline of *tl* will be seen; and by turning the hand round in the various positions assumed by the letters, *p*, *t*, *ch*, *k*, all the double consonants of the *pl* series will be formed; thus,

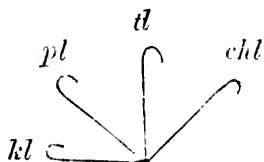













TABLE OF THE L-HOOK.



$\surd$ pl	$\int$ tl	$\surd$ chl	$\surd$ kl
$\surd$ bl	$\int$ dl	$\surd$ jl	$\surd$ gl
$\surd$ fl	$\int$ thl	$\surd$ shl	} struck up.
$\surd$ vl	$\int$ thl	$\surd$ zhl	

69. The hook is first turned, and then the long consonant struck in the usual manner. The *l*-hook, like the *s*-circle, is made on the right-hand side of the vertical and inclined straight strokes, on the upper side of the straight horizontals, and on the inside of the curves.

70. This hook to the strokes *s*, *z*, down-stroke *r*, and *ng*, is not needed, since for *sl* and *zl*, the circle is used with more advantage; as,  *slay*,  *muscle*; and the initial hook to *l*, up-stroke *r*, *m*, and *n*, is more useful as *w*. (§56)

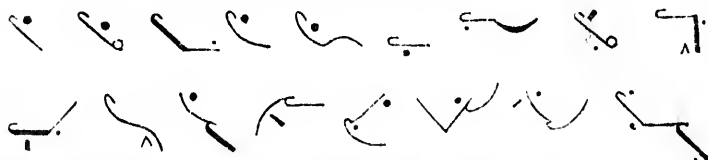
71. The *sh* and *zh* take the *l*-hook only when they are combined with other stroke consonants, and then they are *struck upward*; thus,  *essential*,

72. The stroke and the hook being considered as *one sign*, are vocalized as though no hook were used; and in writing, if a vowel precedes a hooked stroke it is written before it; thus,  *able*,  *evil*; and if the vowel follows, it must be placed after; thus,  *play*,  *close*; or a vowel may be written both before and after; thus  *ably*,  *idler*,  *declare*,  *exclaim*.

73. In some combinations of consonants it is difficult to make a good *l*-hook, but it can generally be understood, as in the word  *reply*; in some cases, however, it is more convenient to write the long *l*; as in  *accessible*.

The learner must remember that the hook *l* is to be used only when its sound follows a preceding stroke consonant; hence *lp*, *ll*, *lk*, &c., must be written with the stroke *l*.

## READING EXERCISE XVIII.


















## WRITING EXERCISE XIX.

Pla, blo, gle, flj, plɔ, aplj, oblj, aflikt, Bjbl, tjtl, kupl, plenti, blazez, klasez, regal, fikl, reklam, inflam, removal, fatal, radikal, klerikal, bufel, espezal, mqrjal, influensal.

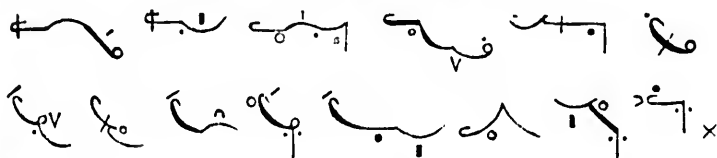
## VOCALIZING THE L-HOOK.

74. It has been stated, (§65) that the *l*-hook is designed to be used when no vowel comes between the sound of *l* and a preceding consonant, or when the vowel is but indistinctly heard; as,  *flee*,  *clay*,  *apples*,  *eagles*; but it is found very convenient, occasionally, to take a little license with the rule, and use the hook even where a vowel sound is distinctly heard between it and the stroke. Thus, in writing the word *falsehood*, it is much easier and quicker to write the hook *l*, thus  than thus, 

75. When this is done, a peculiar scheme of vocalization is resorted to; namely, the dot vowels are indicated by a small circle placed in the three positions, before the stroke for the long, and after for the short vowels; as  *delusive*,  *till*,  *legal*; when the dash vowels are to be read between the stroke and the hook, it is indicated by striking the dash through the stroke; as  *culpable*; or when its place is at the hooked end it may be written just before the hooked stroke; thus,  *tolerable*; the diphthongs, when necessary, are written as the stroke vowels; thus  *childish*, (See §110)  *qualify*.

This method of writing is used to a very limited extent; and the learner is cautioned against using it for any words but such as are designated, in this and subsequent lessons, to be written thus.

## READING EXERCISE XIX.



## WRITING EXERCISE XX.

Fölsiti, fòlskap, felò-sitizenz, fulnes, fulminat, vulgat, filosofikal, voluptuyus, konvulsiv kolonial, galvanik, kalam-iti, kolekt.

## L-HOOK PRECEDED BY THE S-CIRCLE.

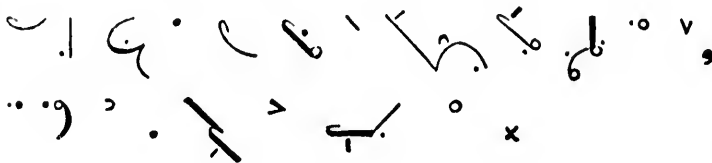
76. The s-circle is prefixed to the compound consonant signs, as well as to the simple. It is first written, and the pen carried round so as to form the hook before making the long sign; thus,  $\swarrow$  *supple*,  $\nearrow$  *sachel*,  $\swarrow$  *civilize*.

77. No new rules are required for vocalizing; it needs only to be borne in mind when the long s is to be used (§41); and that the stroke and hook are considered as one sign, and if the vowel is heard before them it is written before them; if after, it is written afterward; as in the previous examples.

78. In reading, the circle is read first, then the vowel, if one precedes the compound stroke; and lastly the compound consonant, with its following vowel, if there be one, as in *civilize* above.

79. WORD-SIGNS.— $\leftarrow$  *call*,  $\leftarrow$  *difficult-y*,  $\swarrow$  *full*,  $\uparrow$  *till* and *tell*,  $\swarrow$  *value*.





## WRITING EXERCISE XXI.

Setl, sĭdl, sutlti, siviliti, siklz, suplnes, sivilĭziņ, swivl, splĭsiņ, pestfal, posibl, fiklnes, feziĭbl, advĭzabl, displaiņ, disklozez.

NOTE.—In the following exercise, *l* is italicized when it is to be written with the hook.

EDLINES.—Edlnes 'iz' a pĭag 'tu-ĕe' skolar, 'for' unles 'he' apĭĭz himself kĭostl 'tu' 'hiz' buks, 'he' lœzez 'ol' klam 'tu-ĕe' apĭœz 'ov' 'hiz' famili 'or' 'hiz' ofĭfal superior. 'It' 'iz' samfal; 'for' 'he' 'ĭad' rekoĭekt hĕ 'hiz' famili 'hav' a rĭt 'tu' lak 'for' suntiņ yuĭfal 'in' 'him' 'tu' repa 'ĕem' 'for' tol 'and' apĭĭ-eti. 'It' 'iz' unreznabl; 'for' unles 'he' 'gĭv' 'up' 'hiz' evĭl 'wa' 'and' 'ĕw' 'hiz' dĭti fatfalĭ, 'nœ' bĭesiņ awats him, 'but' 'he' 'iz' dispĭeziņ 'tu' 'hiz' kĭas-felœz, 'tu' himself, 'and' 'tu' 'ol' pepĭ. Fĭnali, 'it' 'iz' ofal; 'for' ĭdl habits 'q' apt 'tu' bĕkum wurs, 'and' 'ĕe' evĭl 'wun' "olwaz miĭĭif seks 'for' ĭdl yœb 'tu' 'ĕw.'" 'But' 'ĕe' skolar 'hœ' fatfalĭ apĭĭz himself 'tu' wurk, 'wil' œbĭĭ 'him' 'hœ' tegez 'him', 'and' pĭez 'ol' pepĭ 'hœ' 'nœ' 'him'.

REVIEW.—(65.) Explain the peculiar character of *l* and *r*. (66.) What is the contracted form of representing them? (67.) How are strokes with *l* and *r*-hooks to be spoken? (68.) How may you remember the position of the hook? (69.) On which side of the vertical and inclined straight strokes is the *l*-hook written? Which side of the straight horizontals? Which side of the curves? (70.) To which of the strokes is the *l*-hook not written, and why? (71.) How do *sh* and *zh* take the *l*-hook? (72.) How are *l*-hook strokes vocalized? (74.) What is said about a vowel sound between the stroke consonant and the hook? (75.) How are vowels of the dot series represented in the scheme for vocalizing the hook? How the dash series? How the diphthongs? (76.) How many the *s*-circle be written to the hooked strokes? (78.) What is the rule for reading such compound strokes? (79.) What are the *l*-hook word-signs?

## Lesson 7.

### THE R-HOOK—DOUBLE CURVE FOR *THR*.

80. If the right hand be held up, with the first finger bent, the outline of *tr* will be seen, and by turning the hand round to the following positions, all the double consonants of the *pr* series will be produced.

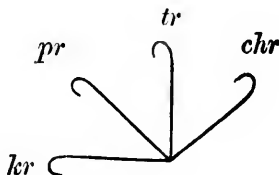

















TABLE OF THE R-HOOK.





\ pr	tr	/ chr	— kr
\ br	dr	/ jr	— gr
) fr	) thr	) shr	} struck down.
) vr	) thr	) zhr	
— mr	— nr		




81. The *r*-hook is written on the left-hand side of the vertical and inclined straight strokes, and on the under side of the straight horizontals—just the reverse of the *l*-hook.

82. It will be seen from the table that *f*, *v*, *th*, and *th* take the *r*-hook by assuming inverted positions and occupying the places of *r*, *w*, *s*, and *z*; thus,  *free*,  *over*,  *through*,  *either*, which they can do without ambiguity, since these letters never receive an initial hook. In this there is an apparent disorder, but, when properly viewed, they are in strict analogy with the straight consonants. If the character  *pl* be cut out in a piece of paper or card, and then turned over,  *pr* is produced; in the same way  *fl*, if cut in card, and reversed, gives  *fr*.

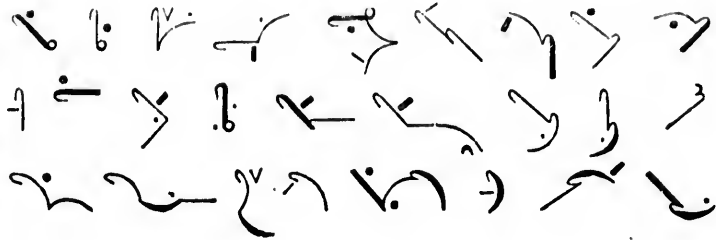
83. To indicate the *r*-hook on *m* and *n*, the strokes are made heavy, which distinguishes them from *wm wn*; thus,  *honor*,  *dinner*,  *grammar*; and as neither *mp* nor *ng* take any hook, it will not lead to any confusion.

Sometimes this hook, like the *l*-hook, has to be made rather indistinctly, as  *degree*,  *ascribe*. After  the downward *r* is used instead of the hook, as  *shaker*.

84. The remarks in regard to vocalizing the *l*-hook strokes apply in every particular to the *r*-hook strokes. It should especially be borne in mind that the hooked strokes are regarded as one letter, and spoken as the last syllable in *reaper*, *letter*, *acre*, &c., and not as *p, r*; *t, r*; *k, r*, &c.; and that as a general thing the hook is only used when no distinct vowel sound comes between another consonant and a following *r*; as in  *pray*,  *crew*,  *utter*,  *leisure*.






85. When  *tr* is preceded by  (*waw*), they may be united; as in  *water*, and all its compounds.

## READING EXERCISE XXI.

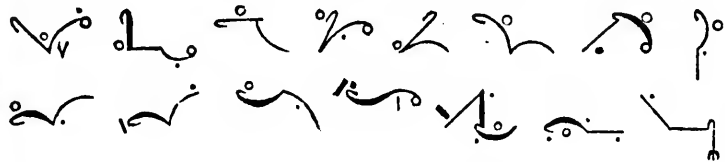


## WRITING EXERCISE XXII.

Dri, tre, dra, kri, grø, aker, øder, uper, apriz, April, aprøv, drem, brij, frek, Frijda, møver, kløver, trø, gader, erazur, plumer, murder, maner, onorabl, øverluk, øverihvar, krimiual, purgasez, transpoz, trembl, bruder, jurni, jurnal, framer, wunderful. Ceker, jøker.

86. A limited license is taken with the above rule, (§84) as in the case of the *l*-hook, and the *r*-hook is sometimes used when a distinct vowel sound comes between it and the previous consonant; in which case the same peculiar scheme of vocalization is employed; thus,  *Dear*,  *person*,  *course*,  *require*,  *posture*.











## READING EXERCISE XXII.





## WRITING EXERCISE XXIII.

Cerful, qarles, merli, nerli, Çarlız, çarkol, paragraf, şark, şarper; torni, pervers, korsli, moraliti, nort, nurif, enormiti, preliminari, fetyur.

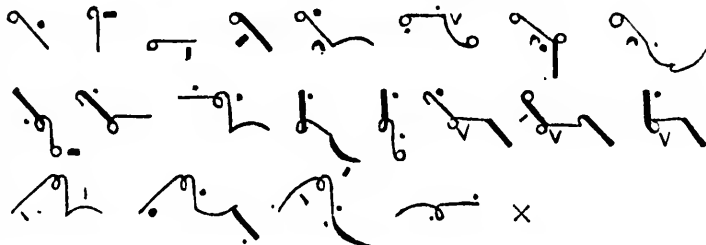
## THE R-HOOK PRECEDED BY THE S-CIRCLE.

87. The s-circle precedes the r-hook in much the same manner as it does the l-hook; thus, it might be written  *spr*,  *skr*; but since the s-circle alone never occupies the r-hook side of the straight strokes, advantage is taken of the circumstance, since a circle is more easily written than a circle and a hook, to write simply the circle; thus,  *stray*,  *scream*,  *cider*,  *succor*,  *sieger*. But with the curves this contraction cannot be made, since the simple s-circle occupies the place; hence the circle and hook must both be written; thus  *suffer*,  *summer*,  *sinner*.

88. When the s-circle and r-hook come between two straight consonants, it is often more convenient to write the hook in addition to the circle than not; as in  *prosper*,  *extra*.

89. The same rules are to be observed in vocalizing and reading that were given for the l-hook preceded by the s-circle, (§77, §78.)

## READING EXERCISE XXIII.

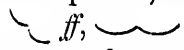

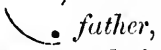

















## WRITING EXERCISE XXIV.

Sprj, stra, strik, strem, skrap, skrøpl, skriþ, streþð, strugi, stranj, stropger, super, saber, supremasi, sekresi, sijer, suferiþ, sever, simer, søner.

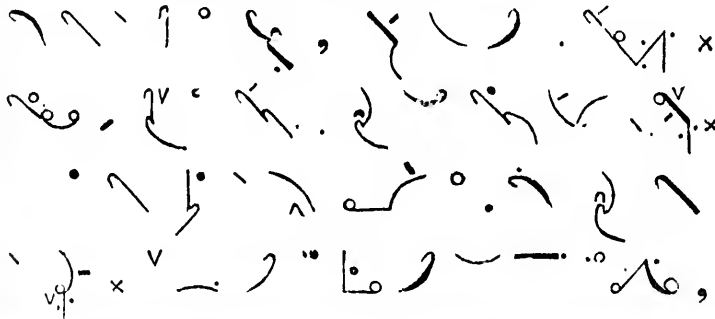
THE DOUBLE CURVE FOR *THR*.

90. When a curved stroke is repeated, an angle is made between the two; thus,  *ff*,  *nn*, which leaves at liberty, to be used for some other purpose, the *double-length* strokes. A somewhat arbitrary, though convenient use, is made of them thus: Doubling the length of a curved stroke, adds the syllable *ther* to the single strokes; thus,  *father*,  *another*. These forms are used chiefly as word-signs for *father*, *mother*, *neither* (above the line,) *another*, *rather*, *further*.

91.—*R*-HOOK WORD-SIGNS.

	principle-al		from		sure
	re-member		every		pleasure
	truth		three		Mr., re-mark more
	care		there, their		

## READING EXERCISE XXIV.





NOTE.—In the following exercise *r* is italicized when it is to be written with the hook.

### WRITING EXERCISE XXV.

SERIOUSNES AND SOBRIJETI.—Nubij nobl iz tu be had but wid seriusnes and sobrijeti. I sober person seks tu wa *de* trø 'valyq' ov tinz and tu la nø tregurz in trjflz, but 'rafer' on hwot iz 'important.' Nubij, perhaps, strijks us az so stranj and følij az tu obzerv pepl serius abst trjflz, and trjflig wid serius tinz. Sosjeti suferz konsiderabli bj *de* trjfler, hø hats sobrijeti and seriusnes, and wud soner hav foli tu ran suprem. Supljð wid stroz tu pla wid, he suferz *de* strem ov lij tu flo awa, until deð puts in hiz sikl, and separats *de* strig ov lij. Ns iz nø tjm fer sukor er eskap. He strijks wid strejð and unerij am; strips him ov ol hiz plez, stroz hiz hops intu *de* ar, and a strugl kløzez hiz karer.

It iz bød untro and stranj tu konstrø seriusnes intu sadnes, or tu konsider sobrijeti *de* sam az unhapines; fer it iz skarsli posibl tu be properli ga or trøli hapi, unles we nø hwen tu be sober.

REVIEW.—(80.) How will you remember the form of the *r*-hook? (81.) On which side of the straight strokes is the *r*-hook written? (82.) What strokes do not take the *r*-hook? In what way do *f*, *v*, *th*, *th*, take the *r*-hook? Explain this irregularity. (83.) How do *m* and *n* take this hook? (84.) What is said about vocalizing? How do you name the strokes of the *r*-hook? (86.) What is the license in regard to the use of the *r*-hook? Explain the peculiar scheme of vocalization. (87.) How is the *s*-circle prefixed to the straight *r*-hook strokes? How to the curves? (90.) What is effected by doubling the length of curved strokes? (91.) Designate the first four word-signs; the next four; the last three.

## LESSON 8.

### TERMINAL HOOKS.

92. Since the hooked strokes, although representing two elementary sounds, are written with nearly the same facility as the simple strokes, the method of hooking is applied to the termination of the consonant signs as well as to the beginning. The most useful purposes which the two terminal hooks can subserve, are to represent the very frequent sound of *n*, and the common final syllable *tion*, heard in such words as *nation*, *passion*, *physician*, &c.

TABLE OF THE *N*-HOOK.












\ pn	J tn	/ chn	→ kn
\ bn	J dn	/ jn	→ gn
\ fn	( thn	) sn	) shn <small>downward.</small>
\ vn	( thn	) zn	) zhn <small>upward.</small>
	\ rn /	\ ln /	
\ mn	\ nn	\ wn	\ yn



93. On the straight strokes the *n*-hook is written on the left-hand side of the vertical and inclined, and on the under side of the horizontal strokes, embracing, of course, the up-stroke *r*; while on the curves it is



written on the inner or concave side, whether to the left or right; as illustrated in the preceding table.

94. The *n*-hook might be written on all the strokes; but on the *ng* it would seldom, if ever, be of any advantage. The *w*-hook to the *n* answers every purpose that an *n*-hook to the *w* would.

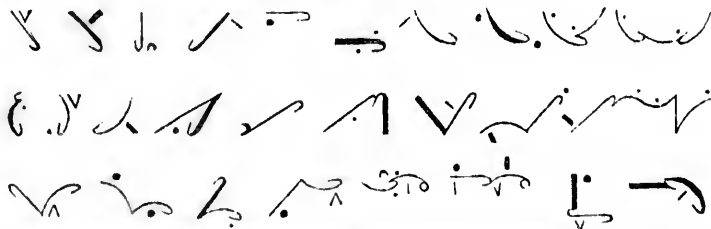
95. Of the two forms for *ln*, *shn*, the down-stroke *sh* and the up-stroke *l* are generally used, the others being employed only in connection with other strokes when the first mentioned would be unhandily written.

96. The *n*-hook is always the last thing, belonging to a stroke, to be read; thus,  *pain*,  *fine*,  *thin*,  *thine*,  *run*,  *line*. If no distinct vowel sound is heard between the stroke and the hook, no vowel sign is written; as,  *heaven*,  *ocean*; where a third place vowel sound is heard, the sign must be placed on the outside of the hook; thus,  *man*,  *than*,  *coon*; thus the vocalization is the same as in other compound strokes.

97. Strokes having an initial circle or hook, of any kind, may also have a final hook or circle; as  *plan*,  *strain*.

98. When the *n* is the last consonant in a word, followed by a vowel, it must be written at length; as  *money*,  *China*.











#### READING EXERCISE XXV.








## WRITING EXERCISE XXVI.

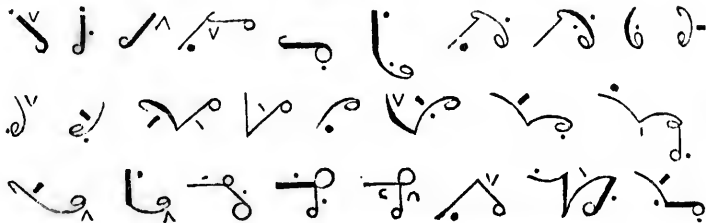
Pan, pin, bon, ton, don, gan, jon, kan, gon, fju, van, den, fin, ofan, ran, run, lon, lju, mju, mon, non, nsn;—opn, ripn, garden, fajn, organ, ofan, enlajn, morn, wornij, foln, balon, roman, waman. Brsn, dran, restran, pqrdu, burdu, refran, regan, enjon, abstan.

## THE N-HOOK FOLLOWED BY S.

99. When s follows after n, without an intervening vowel, the circle may be turned on the hook, as in the case of s preceding the l-hook; thus,  *fans*,  *man's*,  *machines*,  *refrains*. With the straight strokes, however, it is unnecessary to make both the hook and circle, thus  *pns*, since the circle itself embraces the hook, and will not be mistaken for s, which is always written on the other side of the stroke. Hence we write  *pens*,  *dunce*,  *chains*,  *mourns*,  *begins*.

100. The double circle for *nes* is conveniently used on the straight strokes, for such words as  *tenses*,  *chances*,  *consequences*; but as a double circle cannot well be formed on the hook attached to a curve, a stroke *n* must be used in such words as  *finances*,  *evinces*.

## READING EXERCISE XXVI.



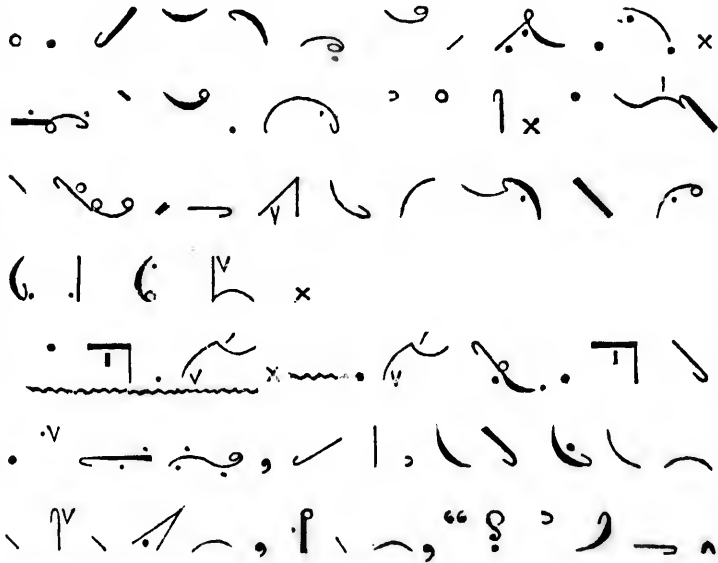
## WRITING EXERCISE XXVII.

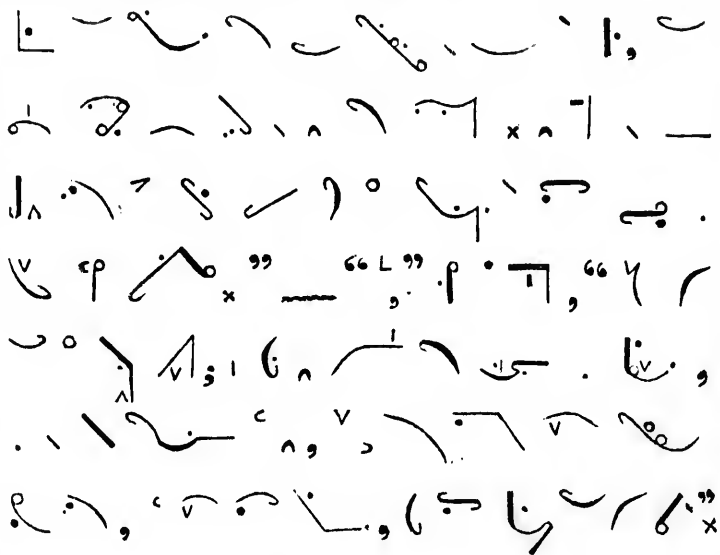
Panz, benz, ponz, tonz, çanz, ganz, mornz, burnz, funz,  
 orfanz, balans, remanz, Jermanz, pronsns; komplanz, eks-  
 planz, akordanz, kwestyonz, kristyanz, enjonz, inkljnz.  
 Prinsez, dansez, kondensez, glansez, ekspensez, konsekwon-  
 sez, pronsnsez, advansez, konfensez.

## 101. N-HOOK WORD-SIGNS.

∖ upon	→ can	} men
∖ been	∪ phonography	
∪ done	( than, thel	} opinion
✓ general-ly	∪ alone	
		} known

## READING EXERCISE XXVII.





## WRITING EXERCISE XXVIII.

KURÆIJ.—Trø kuraj haz its orijin in vertyu. Animal ferlesnes puts on ðe semblans ov kuraj, and iz ofn takn for it, bj njn st ov ten amug 'men'; but ðe falasi ov ðis 'opinyon' haz 'bin' sɔn bj 'jeneral' eksperiens, for prødens iz ekvali esensjal tu it.

Tu atan trø kuraj enter 'upon' nutig rasli, egzamin wel hwot ðe isju iz ljkli tu be, and form yør 'opinyon' befør yør begin. Hs 'kan' yø ðen fer, if yø hav gon tu wurk 'upon' 'prinsipl', and hav dun ol yø 'kan' ðø? or hwj sud yø fel a konsern for konsekvenses, hwj hav 'bin' olredi wad bj yø?

In humbl reljans 'upon' ðe asistans ov Hevn, gø opuli and wid konfidens tu finif yør planz. ðis simpl fat 'alon', ðe reljans ov gildren 'upon' a divjn Fqðer, wil kari yø salli trø.

'Remember' ðis 'trøð', hsever, 'ðar' iz 'jenerali' 'mor' trø kuraj sɔn bj a pasiv rezistans tu ðe skørn and snerz ov 'men', 'ðan' haz 'bin' sɔn in eui bodili ðefens hwotever.

Trø kuraj iz bj nø menz savaj vjølens, ner a fólhqrði insensibiliti tu ðanjer; ner a hedstrog rafnes tu run sudenli inta



it; noi a burnij frenzi broken lās 'from' de guvernij pser ov rezn; but it iz a seren, ferm detērninij—de kuraj ov a 'man' but never de fersnes ov a tiger.

REVIS ( ) What do the final hooks represent? (93.) On which side of the straight strokes is the *n*-hook written? On which side of the curves? (94.) On what strokes is the *n*-hook not written? (95.) Which forms of the *ln* and *shn* are generally used? (96.) How are the *n*-hook strokes vocalized? (98.) In what case must the stroke *n* be employed? (99.) How is the circle written to the *n*-hook on the curves? How on the straight strokes? (100.) What is the double circle when written in the *n*-hook place? (101.) Designate the straight stroke word-signs; the curved strokes.

ov  
man'

hich  
the  
hich  
hook  
yed?  
n the  
the  
rved

# LESSON 9.

## SHN-HOOK — VOWEL CONTRACTIONS — DISSYLLABIC DIPHTHONGS.


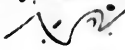
102. The *shn*-hook is somewhat arbitrary; that is, it is not entirely phonetic, in that it is but one sign used to represent three sounds; but of course the means exist in the alphabet for writing out the syllable in full, if preferred.



TABLE OF THE *SHN*-HOOK.



↘ p-shn	⊥ t-shn	↙ ch-shn	— k-shn
↘ b-shn	⊥ d-shn	↙ j-shn	— g-shn
∪ f-shn	∪ th-shn	∪ s-shn	∪ sh-shn
∪ v-shn	∪ th-shn	∪ z-shn	∪ zh-shn
∪ r-shn	↙	∪ l-shn	∪
∪ m-shn	∪ n-shn	∪ ng-shn	↙ h-shn

103. On the straight strokes, the *shn*-hook is made on the opposite side from the *n*-hook; and on the curves it is made in the position of the *n*-hook, but double its size, as illustrated above.

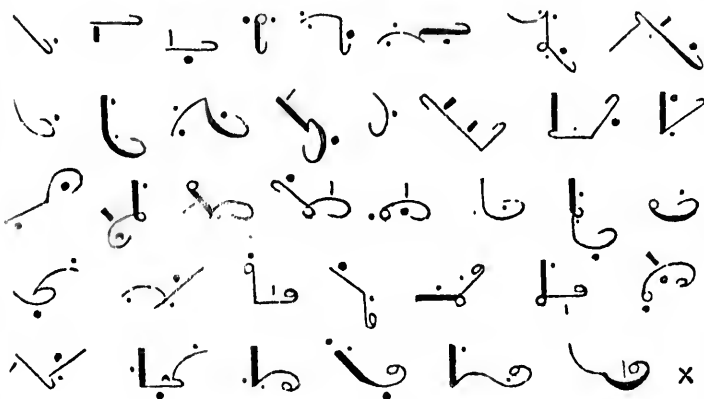
104. The most general use of this hook is at the termination of words; as ↘ *option*, ↙ *portion*. If a vowel follows the stroke on which the hook is written, it is read between the stroke and the hook; as ∪ *evasion*, ↙ *relation*, ∪ *adoration*, ∪ *consideration*.

105. The *shn*-hook is often conveniently used in the middle of a word; thus,  *dictionary*,  *revolutionary*.

106. The *s*-circle may be added by writing it distinctly on the inside of these hooks, to the straight strokes as well as the curves; thus,  *conditions*,  *invasions*.

107. WORD-SIGNS.— *objection*,  *subject*, — *occasion*.




#### READING EXERCISE XXVIII.









#### WRITING EXERCISE XXIX.


*Pafon, stafon, kompason, ambifon, kondifon, negafon, komunikafon, durafon, petifon, indikafon, fuzon, invazon, iluzon, revolufon, konsolafon, smofon, admifon, najon, amunifon. Profuzon, reformafon, selekfon, delegafon, deprivafon, supervizon, kohazon.*

*Petifoner, eksekufoner, okazonal, revolufonari. Pafonz, sedifonz, vizonz, efuzonz, mifonz, nofonz, administrafonz.*










108. VOWEL CONTRACTIONS.—The vowels being so simply and easily formed, but little is to be desired in the way of abbreviating the method of writing them; but as considerable time is lost by lifting the pen in passing from one to another, it is no small advantage to write two vowel sounds in one sign, where it can be done without ambiguity. Such a contraction is quite common in words where the short vowel *i* immediately precedes another of the simple vowels; as in the words *various*, *effluvia*, *enunciation*, *ratio*, &c. coming nearly like *varyus*, *effluvia*, *enuncyation*, &c. This coalition of vowels so nearly produces the articulations *ye*, *ya*, *yo*, *yu*, that the signs for these improper diphthongs are used in such cases; thus,  *various*,  *association*,  *ratio*.

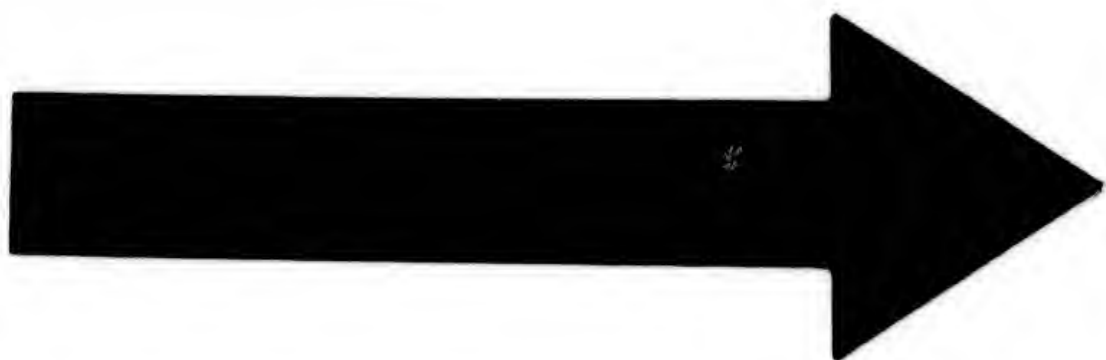
109. DISSYLLABIC DIPHTHONGS.—The following is an additional scale of diphthongs, simply formed, and some of which are very useful:—

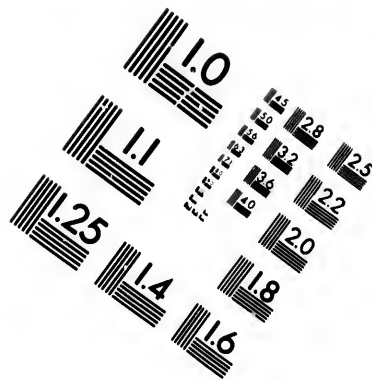
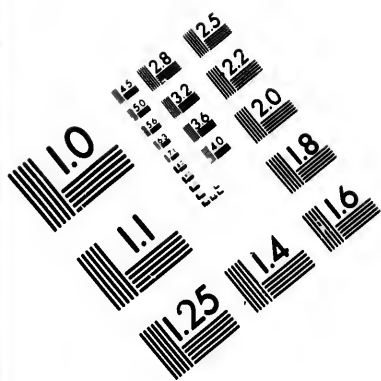
 | ei    < | ai    < | qi    > | oi    > | oi    > | oi ;  
as in  *clayey*,  *snowy*,  *owing*,  *stoic*,  *louis*.

110. The close diphthong heard in the word *aye*, though differing but little from *v* | *i*, is written thus,  | *i*.

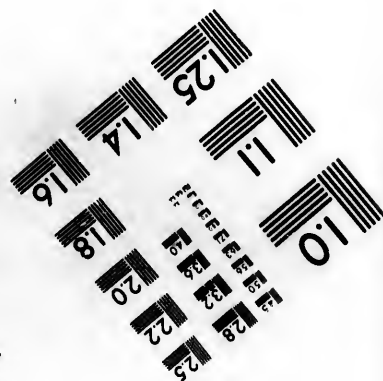
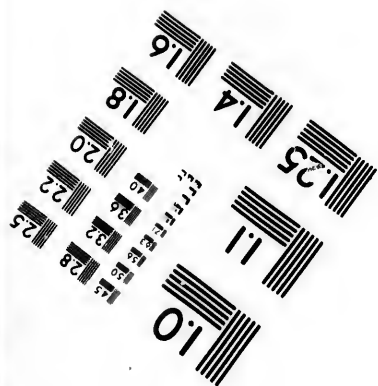
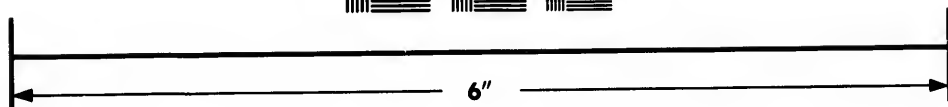
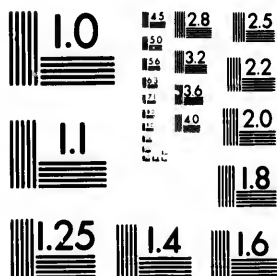
READING EXERCISE XXIX.

      ;  
   x





**IMAGE EVALUATION  
TEST TARGET (MT-3)**

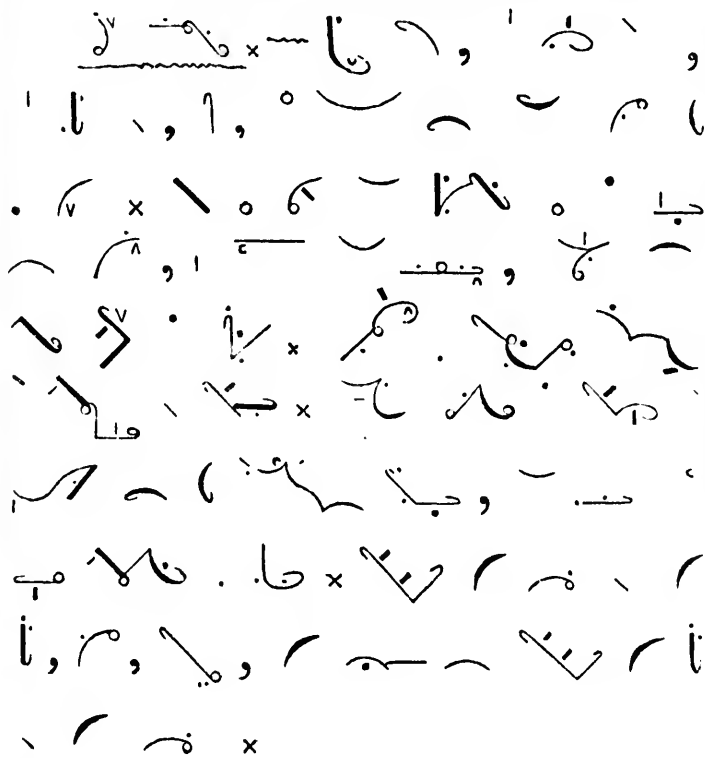


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8



### WRITING EXERCISE XXX.

· Envius, eroneus, glorius, serius, konvensiens, eksperiens, variaſon, enunſiaſon, konsiliaſon, abreviaſon, paliaſon, aleviaſon, homeopati.

Klai, floi, biloi, ſtoikal, glii.

Ambiſon iz de 'okazon' ov ſediſon, konfuſon, and deſolaſon, and aræzez 'everi' evil emøſon and paſon.

An as, pikiſ up a lionz ſkin hwiġ had 'bin' tron awa, put it on; and runiſ inta de wudz and paſtyræz, began tu bra, in imitaſon ov de lionz ror, hwiġ trø de floks inta teribl konfuſon. At leſt de øner kum aloy and wud hav bin ſtruk wið konſternaſon elſo, but 'upon' hiſ liſniſ mør kløſli, he ſøn ſe de iluſon in de vos, and ſe, mørøver, de aſez erz ſtikiſ øt.



Wid nō hezitafon he ran up tu ðe as, and wid hiz kujel bet him severli, saiy:

"Yō fōl, yō hav 'bin' ðe 'okazon' ov skarīn ðe floks, but j:l hav yō tu nō oltō yō luk ljk a ljon, yet yō bra ljk an as!"

APLIKŪΣON.—Afektafon iz sūr tu ekspōz a man tu derizon in prōpōrson tu hiz asumfon.

REVIEW.—(103.) On which side of the straight strokes is the *shv*-hook made? How is it made to the curves? (104.) How is the *shv*-hook read? (105.) How may it be used except at the termination of words? (106.) How is the *s*-circle added? (107.) What are the word-signs? (108.) Explain the vowel contractions. (109.) The dissyllabic diphthongs. How is *aye* written?

iens,  
levi-

sola-

put  
a, in  
kon-  
wif  
on se  
st.







## LESSON 10.










### HALF-LENGTH STROKES.









In consequence of the frequent recurrence of the sounds *t* and *d*, it is found very convenient, and sometimes necessary, to give them another and more contracted representation.







110. But every philosophical means has already been resorted to for the purpose of giving to Phonography the ultimatum of brevity; and if the following scheme has only the semblance of philosophy in it, it will be as much as can be expected. In chemistry, it is well known, the more a substance—a poison, or steam, for instance—is concentrated, the greater is its power: so, in order to get a repetition of the consonants *t* and *d* without writing them at length, the single strokes | and |, by being compressed into *half their length*, are made to represent the addition of a *t* and *d*. Resort is had to the same means for the addition of *t* and *d* to all the other consonants, except the strokes *y*, *w*, *h*, *ng*, which are not made half-length.














111. To illustrate this principle, suppose the word *faded* is to be written: there are three consonants in it, all downward strokes, which would carry the last *d* the length of two strokes below the line; but by making the first *d* half its usual length, another *d* is supposed to be added, and the word is thus neatly written: *faded*.

The principle is further illustrated by the following words:  *talk*,  *talked*;  *wrap*,  *wrapped*;  *live*,  *lived*.

112. A vowel before a half-length consonant is read before both letters; as  *apt*,  *east*,  *art*,  *act*; but when placed after, it is read immediately after the primary letter, and the added *t* or *d* follows it; thus,  *caught*,  *read*,  *spite*,  *contempt*,  *little*.

113. As a general thing the light strokes, when halved, are followed by the light sound *t*; as,  *thought*,  *gift*,  *fought*; and the heavy ones by the heavy sound *d*; thus,  *used*,  *moved*. Frequently, however, the heavy sound *d* is read from a half-length light consonant, and vice versa, the light sound *t* is read from a half-length heavy consonant; as,  *melted*,  *peopled*,  *alphabet*.









114. Since, however, the heavy strokes occupying the places of *r*, *l*, *m*, and *n*, are not made half-length, these four letters, when followed by a *d*, are, for the sake of distinction, made heavy; as,  *cheered*,  *old*,  *formed*; and light when a *t* follows; as,  *art*,  *delight*,  *remit*. The *l* is struck upward when *t* is to be added, and when *d*, downward, since in this direction it is more easy to make a heavy stroke.

115. Strokes beginning or ending with the *s*-circle, or either of the hooks, or both hook and circle, are also made half-length, when necessary; thus,  *speed*,  *swift*,  *treat*,  *complete*,  *freight*,  *straight*,  *settled*;  *beads*,  *mates*,  *band*,  *patient*,  *plant*,  *grand*; the order of reading being the same as in the full length strokes.



READING EXERCISE XXXI.

Pet, fat, fet, lat, mat, not, spot, skot, savd, solt, smjt, sent;—pont, bend, kontend, ordand, enjond, kjnd, refjnd, lepbend, land, mjnd;—pents, bandz, pretendz, kontents, disknts;—frend, advent, hqrdli, servd, konsumd, holdz,— [Stroke h: heted, habit, hurld,]—perild, uprjt, gqrded, deljtcd, upward, persevd, gjld, lektyurd.

121. Under certain circumstances *t* and *d* should not be represented by half-length strokes: *First*, When a vowel follows *t* or *d* at the end of a word; thus, having  *guilt*, we cannot make *guilty* by placing *y* after the half-length *l*, for it would then read *guilit*; hence the stroke *t* must be written in order to give a place after it for the vowel; thus,  *guilty*. *Second*, In many words of one syllable, where if the vowels were omitted, or indistinct, they would be mistaken for the vowel word-signs; thus,  *bad*, instead of ;  *put*, instead of . *Third*, When the half-stroke would not make a distinct angle with the preceding or following stroke, as  *amend*, instead of .

122. HALF-LENGTH WORD-SIGNS.

— { quite	— { God	— { immediate-ly
— { could	— { good	— { made
∩ { particular-ly	— { cannot	∩ { Lord
∩ { opportunity	— { account	∩ { word
( { that	— { went	∩ { told
( { without	— { wont	∩ { toward
∩ { gentlemen	— { not	( { thought*
∩ { gentleman	— { nature	∩ { after
— { great	— { might*	∩ { spirit*
— { called*	) { establish <sup>ment</sup> -ed	∩ { under
— { according-ly*	) { short*	∩ { world



## WRITING EXERCISE XXXII.

## LØRENS LÆZI, ØR LERNIJ FØNOGRAFI.

Tu lærn, ør 'not' tu lærn, 'dat' iz ðe kwestyon:  
 Hweder 'tiz nobler in ðe mjnd tu sufer  
 Æ kompleks kwiblz ov ambigytus Løghand;  
 Ør tu opøz wið pen and vøz a ðszand erorz,  
 And, bj opøziþ, end ðem?—Tu lærn,—tu rjt,—  
 And, bj Fønografi tu sa we end  
 Æ folsitiz, ðe ðszand tedyus ilz  
 Løghand prødtysez—'tiz a konsumafon  
 Devstli tu be wift. Tu rjt;—tu lærn;—  
 Tu lærn! but ðen tu wurk;—qi, ðarz ðe rub;  
 For, tu akwjr ðis qrt, hwot tøl ma kum  
 Ar i kan full of mj habits øld,  
 Sød giv me pøz; ðarz ðe respøkt  
 'Dat' maks Ørtografi ov sø løj ljf;  
 For hø wud bqr ðe inmyerabl ilz ov Løghand,  
 Its bqrbarus leyþ, its ambigytiti,  
 Its gylt-tormentij difikultiz, and  
 Its wont ov røl, tageder wið ðe tøl  
 Hwiç pasent skrijbz ov sug a sistem hav,  
 Hwen he himself 'mj' liiz relesment mak  
 Wið a Dazn Lesonz? Hø yet wud yuz  
 Æis bqrbarus relik ov sr bj-gon daz,  
 But 'dat' ðe dred ov sumþij tu be lænt,—  
 ('Dat' wek unmanli ez, from høz embras  
 Nø læzi man kan get,)—puzlz ðe wil,  
 And waks him rafer bqr øn folsitiz,  
 Æan læn ðe traþ he yet nøz nutij ov.  
 Æus indølens tø oft retqrdz ðe mjnd;  
 And ðus ðe progres ov a yustal qrt  
 Iz çekt, but not prevented; for ðe tjm  
 Wil kum hwen ðis sam bref Fønografi  
 Sæl trjmf ør its fjnal oponent.

REVIEW.—(110.) What is the second mode for representing *t* and *d*? Explain the philosophy of halving a consonant. (113.) What is the general rule for knowing whether a *t* or a *d* is added? (114.) What strokes are not written half-length? What half-length light strokes are made heavy for the addition of *d*? In what direction are the half-lengths *l* and *r* struck, for the addition of *d*? for the addition of *t*? (116.) When the circle *s* is written at the end of a half-length sign, is it read before or after the added *t* or *d*? (119.) How are words written in which *t* and *d* occur three times in succession? (121.) What is the first case in which a stroke should not be halved for a following *t* or *d*? The second? the third?

## LESSON 11.

### SPECIAL CONSONANT CONTRACTIONS.







The s-circle, initial and final hooks, and half-length stems, are contracted modes of writing that admit of general application, and of perfect vocalization. But as Phonography studies the greatest degree of abbreviation, consistent with legibility, a few combinations of consonants, and some syllables of frequent occurrence, are provided with special forms of contraction, some of which only are capable of vocalization.



Of these there are the frequent *st*, in the past participle of verbs ending in *s*, in the superlative of adjectives, and in many other words, as *pressed*, *wisest*, *stiff*; the *str* in the comparative of adjectives, &c., as *faster*, *sister*; the initial *in*, of *instruction*, *inspiration*, &c., and the final *s-shn* of some nouns, as *position*; many of which it would often be inconvenient to write with the means thus far afforded.








There are also prefixes, derived from the Latin, of frequent occurrence, but of inconvenient length, as *accom-plish*, *incon-siderate*, *recom-pense*, *enter-prise*, *circum-vent*. The method of writing these contractions constitutes the last lesson proper of the system, and is one that should receive special attention, in order that the somewhat arbitrary mode of writing shall not be forgotten.









THE LOOPS *ST* AND *STR*.




123. The plan of writing *st* in some shorter way than by the circle *s* and stroke *t*, was devised chiefly for the purpose of still farther obviating the difficulty of words running too far below the line. By simply lengthening the *s*-circle to one-third the length of the stroke on which it occurs, the sound of *t* is added; thus,  *base*,  *based*,  *rejoice*,  *rejoiced*;  *vast*,  *priest*. In other words, a loop written one-third the length of the consonant to which it is attached, represents the combined sounds of *s* and *t*, with no vowel between them; and by license it may also represent *zd*.




124. The *s* or *z* may be added for plurals, &c., by striking the loop through the long sign and forming the circle on the opposite side; as,  *beasts*,  *nests*.

125. This loop may also be written initially; as in the words  *stop*,  *state*,  *staff*,  *style*. And it may be used between two strokes, only when written to *t*, *d*, *ch*, *j*; as  *testify*,  *distinguish*,  *justify*.

126. When this loop is written in the position of the *r*-hook, like the *s*-circle it takes the additional power of *r*; thus,  *stooper*,  *sticker*; and when turned in the *n*-hook position, it assumes the power of that hook; as  *condensed*,  *against*.

227. Half-length strokes also admit of the *st*-loop, to a limited extent; as  *midst*,  *student*.

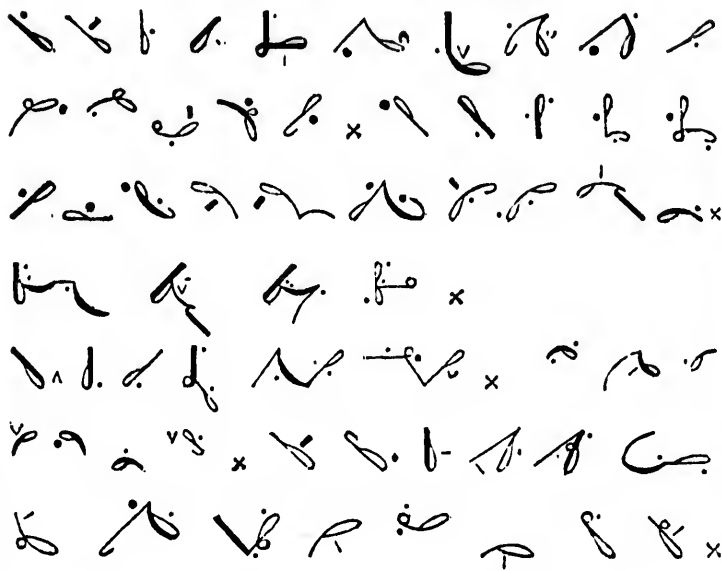
128. When a word begins with a vowel, followed by *st* or *zd*, the half-length stroke, and not the loop, must be used; as,  *history*,  *wisdom*,  *system*.

129. By extending the loop to two-thirds the length of the stroke, *r* is added; as in the words  *Webster*,  *sister*,  *master*. This loop should not be used

initially. It may be turned on the *n*-hook side of the stroke to express *nstr*; as *pnuster*; and the circle *s* may be used as with the *st*-loop; thus, *festers*, *masters*.

130. WORD-SIGN.—The *st*-loop is used as a word-sign for *first*, written on the line and inclined to the right, thus, *0*.

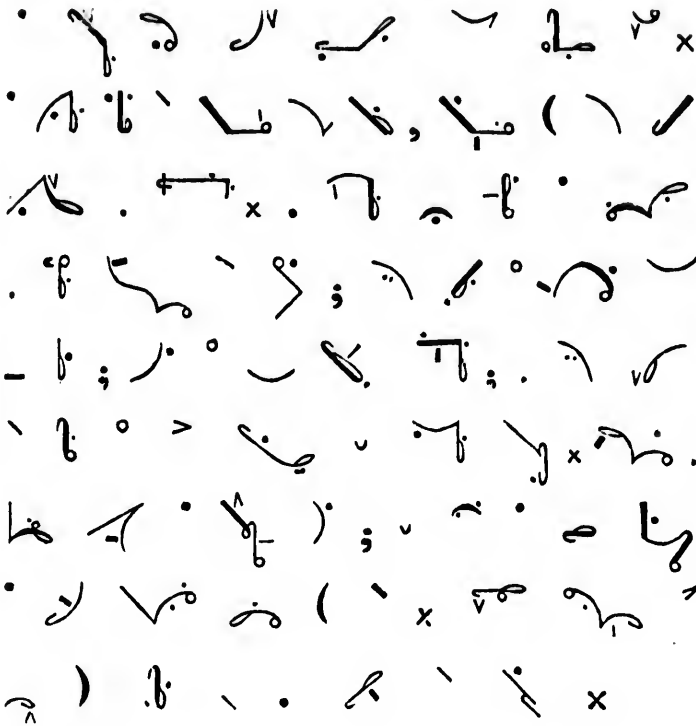
### READING EXERCISE XXXII.



### WRITING EXERCISE XXXIII.

Past, bost, dust, tast, gest, kost, gust, fest, safest, rost, arest, aræzd, rust, lest, last, mist, most, amuzd, finest, dennst;—støp, stedfast, stagnant, stiff, støv, ster, stil, stem;—stoper, stajer, stager;—listipkli, iustifikasjon;—bests, bosts, kasts, rezists, iufests, masts;—sti c, sterd, stord, stamt;—kondenst, agenst. Bøster, bluster, faster, blister, sister, imposter;—punster, spinsters. Stated, advanst, suprest, pretekst, prødøst.






## READING EXERCISE XXXIII.












## WRITING EXERCISE XXXIV.

THE TEMPEST.—On the 'first' day the master of the fast sailing vessel, in the midst of a calm, professed to see in the distant west a terrible storm approaching. At 'first' we hid, but soon the foam of the crests danced upon the waves; the blackest clouds loomed up; the fiercest lightning pierced the gloom; the fiercest and heaviest thunder made the stoutest hearts tremble. The steamer, meantime, first here, was, bresting the bilge bravely. Steadily steering for the distant port, we suprised the fierce and saffly red the land.

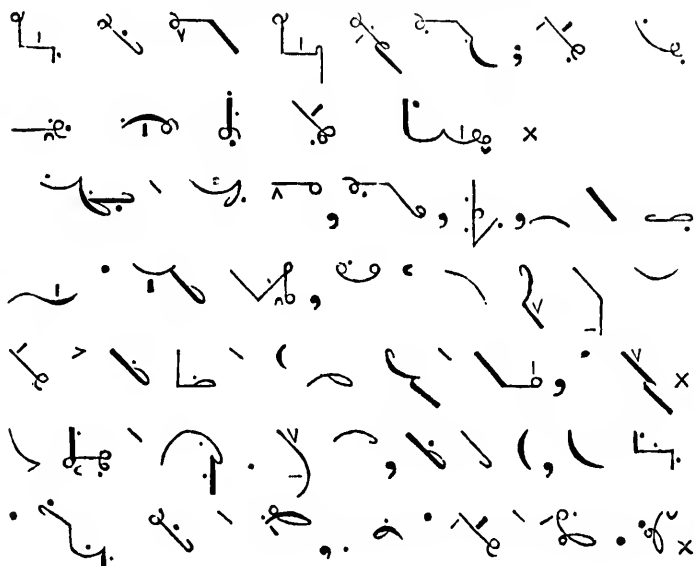
PECULIAR MODE OF WRITING *N* AND *SHN*.

131. When the sounds *spr*, *str*, and *skr* follow *n* in such words as *inspiration*, *instruct*, *inscribe*, it is impossible, with the former mode of writing *n*, to write the circle *sr* to the strokes *p*, *t*, *k*, without making it on the back of the *n*, thus , which is difficult to do, and unseemly when done. To obviate this difficulty the stroke  is permitted, in these cases, to be struck backward or vertically, as the nature of the case may require; but, as there is never occasion for any vowel but the first place *i*, the stroke for the *n* need not be written full length; indeed, it may be regarded as the *n*-hook used initially; thus,  *instruction*,  *insuperable*,  *inscription*.

132. In a considerable class of words the syllable *tion* follows after the sound of *s* or *z*, as *position*, *decision*, &c., which would require that the strokes for these sounds, with the *shn*-hook appended, be employed; but such would be inconvenient forms, and hence it is allowable to use the circle and turn a hook for *tion* on the opposite side of the stroke; thus,  *decision*,  *supposition*; the same license is allowed for the loops *st* and *str*; thus,  *molestation*,  *illustration*. This hook is used in some such words as  *persuasion*; and it may also be used when followed by the termination *al*; as,  *positional*.

133. If it be required to write the syllable *tion* after *ns*, the circle for the latter combination may be employed, and the hook turned on the opposite side; thus,  *compensation*. The plural may be formed, in all these cases, by adding the circle to the *shn*-hook; thus,  *superstitions*,  *condensations*.

## READING EXERCISE XXXIV.



## WRITING EXERCISE XXXV.

Insuperabl, instrukt, inströment, inströmentaliti, inskribd, inskrötabl;—pözison, desizon, kozafon, sivilizafon, muzizafon;—manifestafon, inkrustafon, kondensafon, dispensafon;—supözifonz, akuzafonz, ilustrafonz, sensafonz.

Studi kondensafon in yör stjl ov kompözison, för ðo it ma kost yø sum trubl at fërst, yet it wil assist yø tu master spikujiti and presizen, on ðe akvizifon ov hwig, gast and pærful rijtij iz bast. Promted bj a dezjr for ðe akvizifon ov welt, man stemz ðe sternz ov ðe ofan, landz on everi köst, in spjt ov ðe gratest danjerz arizij fröm kljmat or ðe hand ov unsiviljzd man. Relijon folöz in ðe wak ov komers, kontendij agenst its evilz; and ðus, hwjl savaj nafonz qr blest wit ðe ljt ov sivilizafon, ða qr put in pozejon ov ðe wurd ov inspirajon, and tet ðe ogust trodz ov ðe gospel dispensafon.

REVIEW.—(123.) How are *st* and *zd* written? (124.) How may the circle be added? (125.) In what situations may the loop be written? (126.) When written in the place of the *r*-hook, what power does it give the stroke? What, when written in the *n*-hook place? (127.) How should the words *midst* and *student* be written? (128.) In what case is the loop not to be used? (129.) How is *str* written? What effect does it have on this loop to place it on the *n*-hook side? If the sound of *s* follow, how is it written? (130.) What is the word-sign in this lesson? (131.) When is it necessary to use the peculiar mode of writing *n*? How is it written? (132.) Under what circumstance is the peculiar *shn* employed? How is it written? (133.) Suppose it be required to write *shn* after *ns*, how is it done? If *s* follow the *shn*, how may it be written?

## LESSON 12.

### PREFIXES AND OTHER CONTRACTIONS.

134. PREFIXES.—The following are some additional prefixes and affixes that are found convenient and suggestive with the advanced phonographer. They should be written near the word, but not joined.

*Accom* is expressed by a heavy dot, placed before the initial end of the following consonant; thus, *accompany*, *accomplice*.

*Circum*, by a small circle placed in the first vowel position of the next consonant; as, *circumstance*, *circumscribe*.

*Decom*, by | as, *decomposition*.



*Discom*, *discon*, by 6 as, *disconcerted*.

*Incom*, *incon*, by written above the other part of the word; as, *incomplete*, *inconsistent*.


*Inter*, *intro*, by in any position near the following letter; as, *interview*, *introduction*. By some kind of license the frequent word *interest* is allowed to be written thus: , the prefix *inter* being united with the stroke *st*.




*Irrecon*, by as, *irreconcilable*.



*Magna, magni*, by  written above the after part of the word; as,  *magnanimous*,  *magnify*.

*Recog*, by  as,  *recognize*.




*Recom, recon*, by  as,  *recommend*,  *reconcilable*.





*Self*, by a circle at the middle place of the next consonant; as,  *selfish*.




*Uncom, uncon*, by  written on the line; as,  *uncommon*,  *unconditional*.




It is allowable to represent a prefix which is *similar* in sound to one of the foregoing, by one of the signs there furnished; thus,  may represent *enter*, as well as *inter*; and  may represent *encum, incum*, as well as *incom, incon*.



135. AFFIXES.—The following affixes are written near the preceding part of the word:—



*Bility*, by  as,  *durability*,  *probability*.

*Ly*, by  written after the word; thus,  *patiently*,  *constantly*. But where it can be written on without lifting the pen, it is better to do so; thus,  *abundantly*.

*Ment*, by  as,  *atonement*,  *contentment*. But it may often be written without disconnecting it from the body of the word.

*Self*, by a circle, as,  *myself*. *Selves*, by making the circle double size; as,  *themselves*,  *yourselves*.

*Ship*, by  as,  *lordship*.

136. A word-sign may be used as a prefix or an affix; as,  *advantageous*,  *hereafter*.



READING EXERCISE XXXV.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
مَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا  
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ  
وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا  
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
مَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا  
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ  
وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا  
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ  
بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
مَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا  
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ  
وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا  
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ






## WRITING EXERCISE XXXVI.


Akomplifment, akomodafon, serkumfleks, serkumnavigat, dekompoz, diskontinyud, inkompatibl, inkonsolabl, interupfon, introdus, magnifisent, rekognifon, rekonsiliafon, self-ufurans, unkompromizij, posibiliti, konsekwentli, himself, horsmansip, darfor, displezur.







Lern tu akomodat yorself tu serkumstansez. Serkumstanfal evidens fud be kofusli entertand agenst hynun ljf. Be serkumspekt in ol yor waz. It is unkonformabl tu troed tu sa dat kompason, frendfip, &s., qr at de botom onli selfifnes in disgeiz; bekoz it iz we srselvz ho fel plezur or pan in de gud or evil ov utherford; for de menij ov self-luv iz, not dat it iz i dat luvz, but dat j luv mijself.





If de erd be serkumskribd at de ekwator, we obtan its gratest serkumferens, hwig iz abst 24,780 mijlz; a magnitud hwig we kan not tern inkonsevabl, oldo we ma not entertan a veri distipkt idea ov it, mug mor wud de savaj be unkonfus ov the fakt and unkonvinst, in spjt ov yor endeovorz tu prov it. For unles tanjibl prof akumpani de aserfon, yo kan not akomplif yor am, and sug prof iz unkontrvertibli imposibl. We rekomend tu ol, never tu undertak givij a serkumstanfal eksplanafon tu doz ho qr inkompetent tu understand it.



137. NOMINAL CONSONANT.—It is sometimes necessary to express one or more vowels or diphthongs without a consonant. In this case  $\uparrow$   $\downarrow$   $\downarrow$ , may be employed as outlines having no specific values, to which the vowels may be placed; thus,  $\downarrow$  *E.*, for *Edward* or *Edmund*;  $\uparrow$  *A.*, for *Alfred*;  $\downarrow$  *Eah*, an Irish family surname, &c. The dash-vowels may be struck through the nominal consonant, as  $\uparrow$  *O.*, for *Oliver*,  $\downarrow$  *U.* Proper names should be written in full when they are known.

138. **STROKE II.**—The stroke *h* is generally used when it is initial and is followed by *s*; thus,  *hasten*; also when *r* and a vowel, or *r* and some other consonant follow; thus  *hurry*,  *horizontal*,  *hurt*; also, in words that contain no other consonant than *hl*, and end in a vowel; thus,  *holy*.

139. **VOCALIZING THE LARGE CIRCLE.**—The large circle *ss* is understood to represent a syllable containing the vowels *i* or *e*, thus, *sis* or *ses*. It may be vocalized to express any vowel or diphthong; as,  *persuasive*.

140. When *p* occurs between *m* and *t*, and *k* between *ng* and *sh*, (the *p* and *k* being organically inserted in speech, in passing to the next consonant,) these letters may be omitted; thus,  *limp*,  *limped*,  *stamp*,  *stamped*,  *anxious*,  *distinction*.

In cases where *t* comes between *s* and another consonant, the *t* may generally be omitted without detriment to legibility; thus,  *mostly*,  *restless*,  *postpone*,  *mistake*.










141. **OF THE.**—The connective phrase “of the,” which merely points out that the following noun is in the possessive case, is *intimated* by writing the words between which it occurs *near to each other*, thus showing by their proximity that the one is *of the* other; thus,  *love of the beautiful*,  *subject of the work*.

**REVIEW.**—(134.) How is the prefix *accom* written? *Circum?* *Decom?* *Discom,* *discom?* *Incom,* *incom?* *Inter,* *intro;* *int-rest?* *Irrecom?* *Magna,* *magni?* *Recom;* *recom,* *recom?* *Self?* *Uncom,* *uncom?* How may *enter* be written? *Encum* *incum?* (135.) How is the affix *ility* written? *ly?* *ment?* *self?* *ship?* (136.) What is said about word-signs in this connection? (137.) Explain the nominal consonant. (138.) Under what circumstances is the stroke *h* generally used? (139.) How may the double circle be vocalized? (140.) When may *p* be omitted? *k*, and *t*? (141.) What is said of the phrase *of the*.

## Lesson 13.

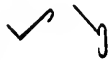




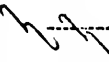
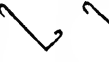
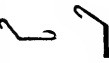
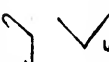
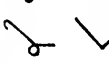
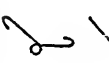





### UNVOCALIZED WRITING—PHRASEOGRAPHY, &c.

142. As in some of the preceding exercises the manner of writing certain words has been introduced that would not admit of full vocalization, the learner may commence omitting some of the least prominent vowels in his common words. As a general thing these omissions should be the unaccented vowels. But in reporting, no vowels are inserted, except an occasional one that is necessary to distinguish one word from another, where both have the same consonant outline. It requires a good degree of familiarity with the system to be able to read this style of writing readily. After reports are taken, however, it is customary to go over the manuscript and insert the prominent vowels, so that any one may afterward read it with ease.

143. Positive and negative words containing the same consonants, should be distinguished thus:—When the word commences with *r*, (except this letter is followed by *m*,) write the upward *r* for the positive word, and the downward one for the negative; thus,  *responsible*,  *irresponsible*;  *resolute*,  *irresolute*. The common words  *mortal*,  *immortal*,  *material*,  *immaterial*, may be distinguished by writing the positive on the line, and the negative above it. In all other cases, insert the initial vowel in the negative word; thus,  *illegible*, &c. The vowel should be written first, that it may not be omitted.

LIST OF WORDS CONTAINING THE SAME CONSONANTS.

*Distinguished by a difference of outline.*

-  pattern, patron
-  patient passionate
-  purpose, perhaps
-  proceed, pursued
-  property, propriety
-  preparation, appropriation proportion
-  proportioned, proportionate.
-  protection, production
-  pertain, appertain
-  prosecute, persecute
-  prosecution, persecution
-  oppressor, pursuer
-  beautify, beatify
-  birth, breath
-  Tartar, traitor, trader
-  train, turn

	attainable, tenable
	daughter, debter, <i>and</i> deter
	auditor, auditory, editor
	diseased, deceased
	desolate, dissolute
	desolation, dissolution
	idleness, dullness
	demonstrate, administrate
	agent, gentleman
	gentle, genteel
	cost, caused
	collision, coalition, collusion
	corporal, corporeal
	credence, accordance
	greatly, gradually
	favored, favorite
	fiscal, physical

	firm, frame,—form, farm
	support, separate
	steady, study,—stead
	situation, station
	sure, assure
	labored, elaborate
	learned, <i>v., adj.</i>
	writer, reader, orator, rhetor
	ruined, renewed
	impatient, impassioned
	innovation, invasion
	indefinite, undefined
	unavoidable, inevitable

This list might be greatly extended, but space will not permit it here; from the examples given, the student will learn what form to give each word, where different outlines are required for words that might be misread if written alike. Quite an extensive list of words, two or more of them having the same outline, necessarily, are distinguished by position; of which take the following: piety,<sup>1</sup> pity,<sup>2</sup> opposition,<sup>1</sup> position,<sup>2</sup> possession;<sup>3</sup> prescription,<sup>1</sup> proscription<sup>2</sup>, &c.

## ALL THE WORD-SIGNS ALPHABETICALLY ARRANGED.





















































*Those marked with a \* are written above the line.*

• A	∩ dear	∩ in*
∩ according*	∩ difficulty	○ is*
∩ account	∩ do	∩ it
∩ advantage	∩ done	∩ kingdom*
∩ after	) establish- <sup>ed</sup> <sub>ment</sub>	∩ language
∩ again	∩ every	∩ Lord*
∩ all*	○ first	∩ member
∩ alone	∩ for	∩ might*
∩ already*	∩ from	∩ more
• an, and	∩ full	∩ Mr.*
∩ are	∩ general-ly	∩ my, me*
○ as	∩ gentleman	∩ nature
∩ be	∩ gentlemen*	∩ no
∩ been	∩ give-n*	∩ nor*
∩ beyond*	∩ God*	∩ not*
∩ but	∩ good	∩ object
∩ call*	∩ great	∩ objection
∩ called*	∩ have	∩ of*
∩ can	∩ him	∩ oh
∩ cannot*	∩ how	∩ on*
∩ care	∩ I*	∩ one
∩ child*	∩ immediate-ly*	∩ opinion*
∩ come	∩ important <sup>t</sup> <sub>ce</sub> *	∩ opportunity
∩ could	∩ improve-ment	∩ or*
























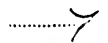











· ought*	) their, there	◁ were
∩ particular*	— thing*	▷ what*
∪ Phonography	( think	∩ when*
∩ pleasure	∪ this	∩ where
∩ princip <sup>al</sup> <sub>ly</sub>	( thought*	∩ which
— quite*	) three	∩ while
∩ remark*	· to	∩ who
∩ remember	— together	∩ why*
∩ shall-t	∩ told	∩ will
∩ short*	∩ toward	◁ with*
∩ should	∩ truth	( without
) so	· two	◁ wont
∩ spirit*	— under	∩ word
∩ subject	∩ up	∩ world
∩ subjection	∩ upon	▷ would
∩ sure	∩ usual	∩ ye*
∩ tell, till	) was	∩ yet
( that*	) way	∩ you
· the*	◁ we*	∩ your
( them	∩ well	∩ yours
∩ then	∩ went*	




























On the following page is a different class of word-signs, their signification being indicated by the position in which the sign is written to the line. Three positions are recognized: on the line, above the line, and through or below the line. In the table the line of writing is suggested by a dotted line, which will guide the learner as to where the word should be written.

	Allow		however		perfect
	another		if		practic <sup>e</sup> able
	any		itself		read
	at		kind		see
	away		large		than
	by		may		thank
	different <sup>ce</sup>		me, my		thee
	Doctor		mind		these
	down		much		those
	during		neither		though
	each		number		through
	either		other		time
	ever		ought		us
	few		our		use ( <i>verb</i> )
	had		ours		value
	happy		ourselves		view
	hear, here		out		will ( <i>noun</i> )
			own		

CONTRACTED WORDS.

In addition to the word-signs that have been given, represented by the alphabetic signs, simple and compound, a list of contracted words is given below. These are abbreviated by giving the more prominent consonants that would be employed in writing the word in full. Words having a \* affixed are written above the line.

 acknowledge	 indispensable
 acknowledged	 individual*
 because*	 influence*
 doctrine	 influential*
 especial-ly	 instruction
 expensive	 interest
 extraordinary	 irregular
 extravagant	 knowledge
 forward	 manuscript
 highly*	 myself*
 himself	 natural
 imperfect	 never
 imperfection	 nevertheless
 importance*	 new
 impracticable	 next
 inconsistent	 notwithstanding
	 now

































	peculiarity		several
	Phonetic Society		something
	Phonographer		Spelling Reform
	Phonographic		surprise
	probab <sup>le-y</sup> ility		transcript
	publi <sup>sh-ed</sup> cation		transgress
	regular		understand
	represent		understood
	represented		universal
	representation		whenever
	republic		whensoever
	respect		wherever
	responsible		wheresoever
	satisfaction		

In the complete reporting style, the list of contracted words is considerably extended; but, like the above, they are all very suggestive to the reflective student, and when met with in correspondence or elsewhere, there will seldom be any difficulty in determining what they are. The Reporter's Manual, advertised at the close of this book, contains complete lists of word-signs, contracted words, phraseography, &c., the study of which will be essential to verbatim reporting, but unnecessary for ordinary purposes of writing.

PHRASEOGRAPHY.



144. Phraseography consists in writing two or more word-signs together, without lifting the pen; and in the reporting style, it is extended to the writing of word-signs with words written in full, but not vocalized. The first sign in a phrase should be written in its natural position, while those that follow take any position that most facilitates the writing.

	all which		be able to
	any thing		could be
	are not		could not be
	as far		do not
	as far as		for instance
	as good as		he has been
	as great as		if there is
	as it has been		have been
	as soon as		I am
	as soon as possible		I am not
	as well as		I do
	at the same time		I do not

 I do not think	 I will not
 I did not	 may as well
 I have	 may be
 I have been	 must be
 I have done	 must have
 I have not	 must not
 if it	 no doubt
 if it had not	 of course
 if it were	 on account of
 in such	 ought to be
 is it not	 should be
 it is	 should have
 it is not	 should not
 it would	 so as to
 it would be	 such as can
 I will	 that is

2	there are	ε	we were
2	there are not	ε	when there is
2	there would not	ε	whether or not
2	there would not have been	ε	which would
{	think that	ε	which would not be
6	this is	ε	which it would be
/	to be	ε	which it would have been
1	to do	ρ	will not
∪	to have	ρ	will not be
∩	you should be	ε	without doubt
∩	you will	ε	with which
∩	you will be able to	ε	with which it
∩	you will not	ε	with which it is not
ε	we have	ε	who are
ε	we have not	ε	would be
ε	we have not had	ε	would not be

A word of caution is necessary against a too extensive use of phraseography; it should never be allowed to destroy the lineality of the writing, nor make difficult joinings. In either case, time will be saved by removing the pen from the paper, and commencing afresh.

In phraseography, *the*, or some other unimportant word, is occasionally omitted; as,  *in the world*;  *for the sake of*. The connective word *and* is sometimes written in connection with the following word, where it may be represented by a small horizontal stroke;  $\rightarrow$  *and the*,  $\curvearrowright$  *and which*.

### WRITING EXERCISE XXXVII.

NOTE.—In the following exercise instead of repeating the initial words of phrases every time they are to be written, they are indicated by dashes; and the other words forming a phrase are connected by hyphens.

Ol. Ol-hiz, (Ol'z) — iz lost, — hwig, — dis, — dat-iz-sed, — men, — qar, — sug-tijz, — important.

Ov. Ov-it, — hwig, — sug, — — az-qr, — me, (mj,) — mjn, (men,) — qar, — importaus, — hiz, — advantaj, — dis kjnd, — dat, — dem, — kors.

On. On-ol, — — sug, — aksnt-ov, — mj, — us, — her, — qar, — hiz, — — sjd.

Tu. Tu-it, — dō, — be, — hav, — — bin, — — dun, — sum-ekstent, — luv, — him, — dat, — meni.

Hō. Hō-iz-dis, — wud, — — not, — ma, — — not, (man't,) — kan, — nō, — qr, — — not, (qrn't.)

Σud. Σud-be, — not-be, — hav, — dō, — not-hav-sed, — — tijk-dat.

Æ. Æ-am, — ma, — — am not, or ma-not, — dō, (had,) — — not, (dōn't, hadn't) — hav, — — not, (wid huk,) — — — bin, — kan-not, — wil, — tijk, — sal, — never, — nēd, — — not-sa, — hōp, — fer, — beg, — am-veri-sori-inded, — hōp-yō-wil-not-hav-rezn-tu-rēgret, — hav-nō-dst.

Hs. Hs-kud, — kan, — iz dis, — meni, — ma, — so-  
ever. m            m            m

Yō. Yō-fud, — — not, — kud, — kan, — yō-ma, — wil, — qr, (r up-stroke) — — not, (qrn't,) — must, — — be.sęrten.



Wē. Wē-wēr, — dō, — did, — hav, — — sen, — tījk, — wē fal, — qr, (r up-stroke,) — — not, — fīnd.

Wid. Wid-it, — hwiġ, — dis, — dat, — dem, — hwiġ-yō-qr-ak-wanted, — sug-az-qr.

Wēr. Wēr-da, — wē, — dat. Hwār-iz, (hwār<sup>m</sup>z) (r up-stroke.)

Hwot. Hwot-iz, — wēr, — wud, — dō, — if, — qr, — kud-be, — — posibli.

Wud. Wud-yō, — be, — dō, — hav, — not, — not-hav-sed.

B. Bē-sed, — abl-tu. Bġ-dis, — mē, — meni, — sum-menz, — everi-menz, — sum-pēronz, — đar.

T. It-iz, — — not, — — sed, — — sōn, (the last two with a double circle,) — — mj, — ma, — kan, — kud, — wud. Ȯt-tu-be. At-sug, — prezent, — đe-sam-tġm.

D. Dō-đa, — not, (dōn't,) — — dōt.

Ċ. Hwiġ-wud, — had, — kud, — kan, — haz, — — bin, — iz-not, — qr, — — not, — ma, — mġt, — wil, (ġ-l.) Hwiġ-it-iz, — — ma, — — wud, — — kud-not-hav.

F. If-dat, — yō, — đar, (double-f above the line.) Forsug, — — az-qr, — hwiġ, — sum-tġm, — đar, (double-f on the line.) If-it-wēr, — — be, — — iz, — — had.

V. Hav-yō, — bin, — had, — sed. Veri-gud, — grat, — sam, — sērtēn, — wel, — sōn, — mug. Everi-pqrt, — wun, — pēron, — man.

H. Hġjk-dat, — yō-qr, — — wil, — — ma.

Ā. Widst-dōt, — hwiġ, — sug. Āat-it, — — iz, — — haz-bin, — — woz, — qr, — — not, — iz-not, — — tu-be, — haz, — hwiġ. Āa-wēr, — dō, — had, — hav, — ma. Āis-tġm, — da, — advantaj. Āar-wud, — kan, — kud, — — not-hav-bin, — iz, (haz,) — fal, — wil, — qr, — — sum-pēronz, — ma.

S. Sō-az, — — tu, — it-sēnz, — veri, — litl, — mug, — meni. Sug-wud, — iz, — az, — — qr, — — ma, — — kan, — — kud, — — hav, — — woz, — — wil.

Z. Iz-it, — — not. Az-it, — — wud, — — woz, — — ma, — — haz. Az-gud, — — az, — grat, — — az, — fqr, — — az, — wel, — meni, — sōn-az. Iz-not; haz-not.

Σ. Σal-be, — hav, — dō, — fīnd, — not.

L. Wil, — not, — be, — hav, — fīnd.

R. Rr-yō, — sumtġmz, — sori, — not; — yō qr veri, — — trōli.

M. Ma-be, — hav, — đa, — az-wel, — konsider. Mġt-hav, — dis, — sem. Must-be, — trġ, — dō, — kum, — gō, — sē,

— not. Møst-hapi, (møs-hapi,) -- ljkli, — important.  
Meni-tjuz, — tjiz, — mor, — ov-dem.

N. In-ol, — konsekvens, — fakt, — dis, — sug, — meni-tijz, — hiz. Eni-wun, — tij, — bodi. Nø-pørt, — dst, — rezn, — mør, — — tjm, — wun, — tij, (in full.) Ns-ser. Not, — be, — kwjt, — dat, — in, — onli, — ns, — non; ned-not. Nør-wer, — iz-dis, — qr.

### WRITING EXERCISE XXXV.

(In phraseography, and containing all the word-signs.)

#### ON IMPROVEMENT.

The following, in the construction of sentences, for the employment of all the word signs, was furnished for the early edition of Phonography by the Rev. John Hope, an English clergyman. It should be written and re-written, until every word can be put upon paper without hesitation. The words connected by hyphens should be written as phrases, without lifting the pen.

Establishments for-imprøvement and fər nolēj in-jeneral, qr impertant tjiz in a kīpdom; and ðe mør sò hwər it-iz yuzual wīð ðem tu aknolej gud prinsiplz. A Fønografik establišment in partikyular, iz an imediat advantaj tu everi jentlman or gjld, hō iz a member ov-it, and tu ol. Akerdij tu jeneral opinyon, Fønografi iz a subjekt we kud, and sud hav plezur in; wīðst it, laggwaj iz-not kwjt hwot-it-sud-be—a remqrk in-hwiç-dar-iz grat trøb, and tu-hwiç j-bipk dar-kan-be nø objekson. Agen, everi wun hō haz bōts hwiç-qr-der tu-him, or impertant tu-ðe wurd, iz kold upon tu qar for-ðem and imprøv ðem, tu-ðe fual, hwen he haz oportuniti. Hs, or on hwot prinsipl kan we be gud wīðst imprøvment. Remember ðat everi-tij iz an objekt ov impertans ðat kumz under it; and, beyond ol, ðat-ðe fūr wurd ov-ðe Lörd God woz givn for-imprøvment. Sud dar-be difikultiz in-ðe-wa ov-yør imprøvment, and ov-ðe subjekson ov-yør natyur tu Godz trøb, ðen j køl upon yø, hwj yø-kan imprøv, tu-dø-sø. After hwot j-hav töld-yø qar-dar yet objeksonz tu it. Wər ðar, an aksnt ov-dem wud olredi hav-bin gi'n. Grat and gud tjiz kan-not kum tugeder wīðst imprøvment. But sud j be töld-ðat it mjt hav-bin sò, from hwot j nø ov-ðe jeneral spirit ov ol, j tel-yø ðe trøb iz az j-hav givn it, nør kan ye objekt tu-it. In fört, jentlmen, yø ot tu establiš it az yør fərst prinsipl, ðat-yø-wil-not-giv up; but az yø hav oportuniti, hwj not dö-el ðat kan-be-dun töardz imprøvment in everi-tij in-dis-wurd; and sud it-be-dun wel, yø-wil giv plezur not tu me aløn, but tu ol.

## Extended Alphabet.

## LONG VOWELS.

1	⋮	ē	earth, <i>E.</i> ; le, <i>F.</i>
2	⋮	ā, è	à fair, <i>E.</i> ; frère <i>F.</i>
3	⋮	â	pâte, <i>F.</i>
4	⋮	ö	König, <i>G.</i>
5	⋮	eu	deux, <i>F.</i>
6	⋮	u	rue, <i>F.</i>

## SHORT VOWELS.

7	⋮	i	ici, <i>F.</i>
8	⋮	è	ètè, <i>F.</i>
9	⋮	α, a	ask, <i>E.</i> ; patte, <i>F.</i>
10	⋮	ö	Bücke, <i>G.</i>
11	⋮	o	bonne, <i>F.</i>
12	⋮	ü	Künste, <i>G.</i>

## NASAL VOWELS.

13	⋮	in	fin, <i>F.</i>
14	⋮	en	en, danse, <i>F.</i>
15	⋮	un	brun, <i>F.</i>
16	⋮	on	bon, <i>F.</i>

## CONSONANTS.

17	⋮	ch	ich, <i>G.</i> ; loch, <i>S.</i>
18	⋮	gh	einig, <i>G.</i>
19	⋮	ll	Llanelly, <i>W.</i>
20	⋮	r	amor, <i>I.</i>

In the introduction to this work (See pp. 15, 16, 17,) it was shown that an accurate analysis of the English language gave forty-three elementary sounds, including the diphthongs necessary to be regarded as simple sounds; and in the writing exercises of the phonotypic edition this number of sounds are represented, although, on account of the greater simplicity of a six-vowel scale, three vowels, (ē, ā, α,) have not been recognized in the phonographic exercises.

For the benefit of such as may wish to be as precise in the representation of correct pronunciation in their writing as it is advisable to be in printing, three additional signs for the English language are provided on the preceding page. Suitable signs are also given for the additional sounds used in the French and German, &c., which will enable those who understand these languages to employ Phonography in writing them.








Nos. 1, 2, and 9, will be recognized as English by the words *earth*, *air*, *ask*. No. 6 is so near the close English diphthong *u* in *dope*, that it may be used for that sound, leaving the sign  $\wedge$  for the combination *yu* or *yw*. No. 11 is very near the New England *o* in *stone*, *whole*, &c., and may be used by them for its representation.

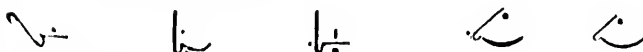
The French nasal sounds, represented by *in*, *en*, *em*, *an*, *un*, *on*, and heard in *vin*, No. 13; *temps*, No. 14; *un*, No. 15; *pont*, No. 16, are *pure vowels*, but *pronounced through the nose*, as well as through the mouth. *Temps*, for instance, contains but two sounds, namely, *t* and the 14th nasal vowel (*c*, *d*, *r*, *s*, *t*, when terminating French words, are generally silent). *Enfant* contains but three sounds; namely, the consonant *f*, preceded and followed by No. 14.

The Scotch guttural in *loch*, *nicht*, etc., and frequent, also, in German, Welsh, and other languages, is represented by —*k*, with a wave line through it. The vocal guttural, as in *scig*, is represented by the same sign thickened.

The Welsh *Ll*, which is the whispered form of the English *l* is represented by  $\frown$  with a wave line struck through it. This sound is produced by placing the tongue in the position for uttering the English *l*, but emitting breath instead of voice.

Proposed *f* and *v* Hook.

There are a few words which occur quite frequently in ordinary language, in which the down-stroke letters  and  follow     , and are themselves followed by other down-stroke signs, thus making lengthy and rather awkward forms; as in the words *perfect*, *advocate*, *chieftain*, &c. To avoid these objectionable forms, many Phonographers, both in this country and in England, have for years used the *shn*-hook on the straight strokes above given, when followed by *k*, *n*, or *ng*, to represent *f* and *v*; thus—



Instead of—



This improvement, if such it may be called, has never been permanently incorporated into the system, partly because phonographers are opposed to submitting to the inconvenience of further changes; and also on account of the fact, that it destroys the harmony of the *shn*-hook. But as the abbreviation is of some advantage to the rapid writer, and will probably continue to be used more or less, we think it best to give this explanation, in order that the writing of those who use it may be readable to others.

In using the *f* and *v* hook, it must be observed that it can only be written to the straight strokes, when followed by *k*, *n*, or *ng*, and that in these positions the hook never represents *shn*.

## American Phonetic Association.

President—BENN PITMAN, Cincinnati, O.  
 Secretary—ELIAS LONGLEY,           “  
 Treasurer—R. P. PROSSER,           “

The object of the Association is the union and cooperation of the friends of Phonetic writing and printing in the United States and the Canadas. The members are divided into the following classes:—

Class 1. Phonographers who teach the arts professionally or privately, who can not, on account of other duties, attend to the gratuitous correction of exercises of learners through the post, but who are willing to answer letters of inquiry, or letters of Phonographers solliciting advice or information on matters connected with Phonography or Phonetics.

Class 2. Phonographers who generously volunteer to correct the exercises of learners, through the post.

Class 3. Phonographers who do their utmost to spread a knowledge of the Phonetic arts in private, but who are prevented by other duties from answering letters, or attending to the correction of exercises.

Class 4. Phonoticians who do not write Phonography.

Class 5. Honorary members.

Phonographers of either class who write at the rate of 100 or more words per minute, are indicated, in the list of members, by the letter R, (Reporter.)

Phonographers who wish to cultivate a correspondence with members of kindred sentiments, are indicated by the letter C, (Correspondent.)

Conductors of and contributors to Ever-Circulating Magazines, are indicated by the letters E C, (Ever-Circulator.)

Honorary members are indicated by the \*.

Phonographers under sixteen years of age are indicated by the letter J, (Junior.)

A President, Council and other Officers are elected annually by the members of the Association.

The Council consists of fifty (inclusive of the Officers,) of those who are regarded as the most intelligent, earnest, and reliable American Phonographers and Phonoticians, to whom are submitted all matters of theory and practice on which an intelligent opinion may be desired, but on which the opinions of Phonographers might be divided.

Persons of learning and distinction who favor the Phonetic principle may become Honorary members by the concurrence of any six members of the Council.

Phonographers in the United States and the Canadas, and writers of Phonetic longhand, are eligible to membership on making a written application. Subscription of funds, voluntary. Membership renewed annually.

Persons wishing to become members should address the Secretary, stating occupation or profession, and naming the Class in which they wish to be enrolled.

The Constitution and Annual List of Members, in pamphlet form, may be obtained by addressing the Secretary and enclosing 10cts.

# Declaration of Independence.

(Passed July 4th, 1776.)

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