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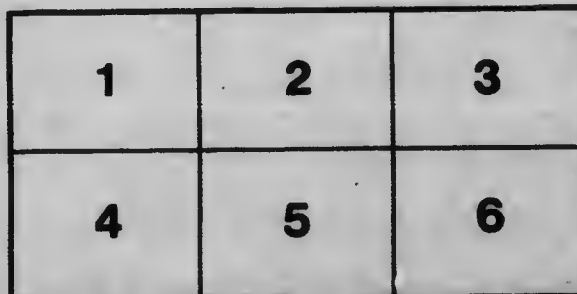
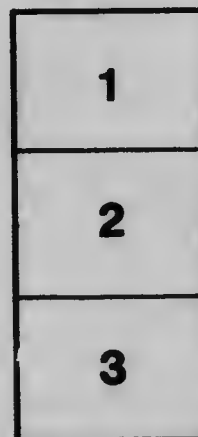
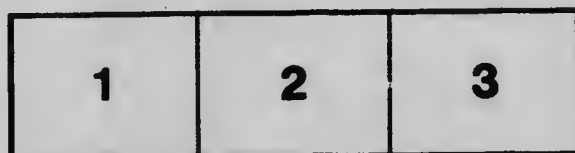
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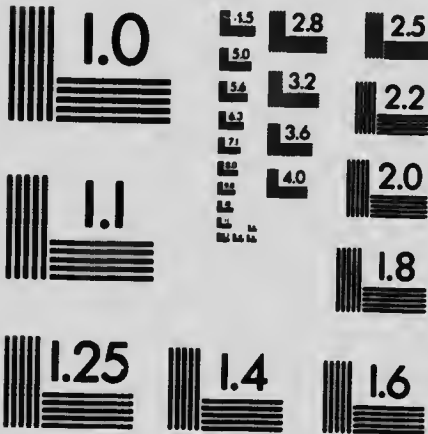
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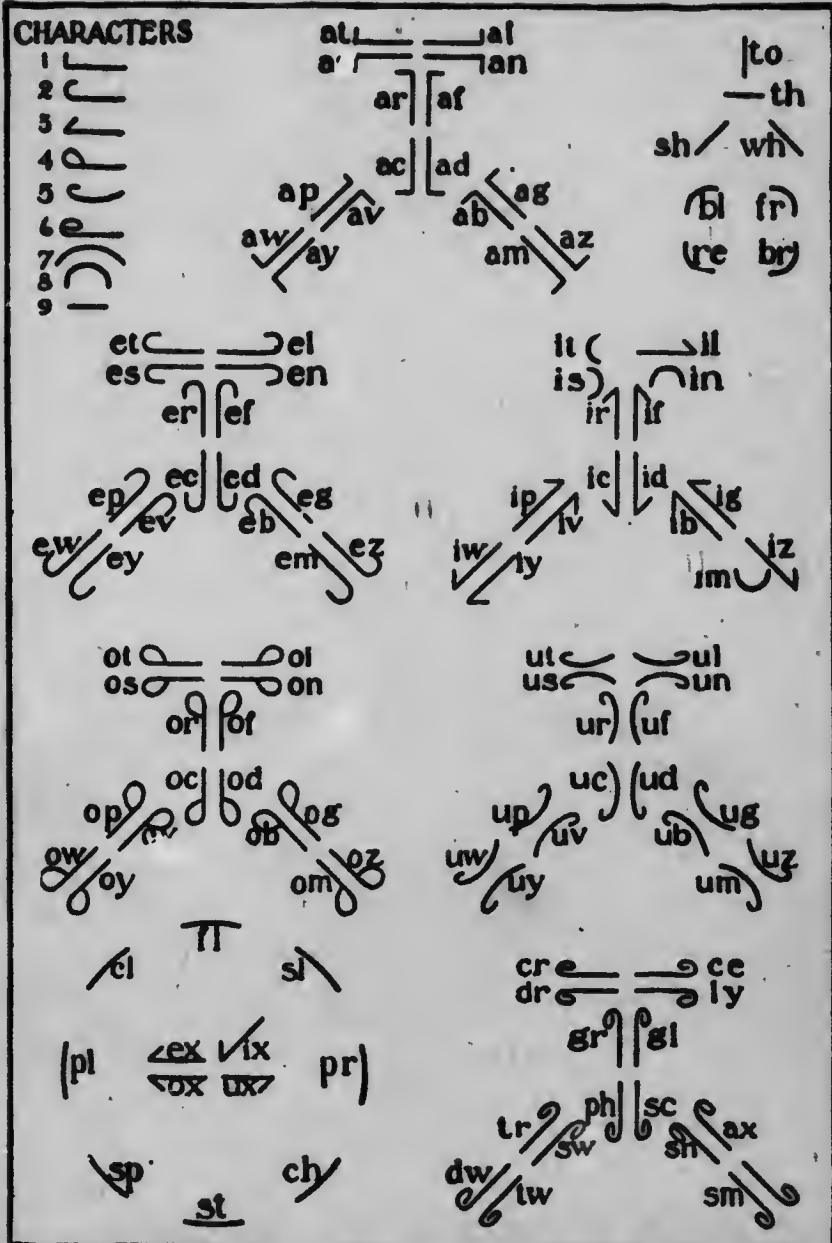
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THIS SYSTEM CAN BE LEARNED IN ONE-FOURTH OF THE TIME
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THIS BOOK CONTAINS FULL INSTRUCTIONS, AND A
DICTIONARY WHICH SHOWS HOW TO
WRITE ANY WORD

By

Robert Boyd, B.A.
(University of Toronto)

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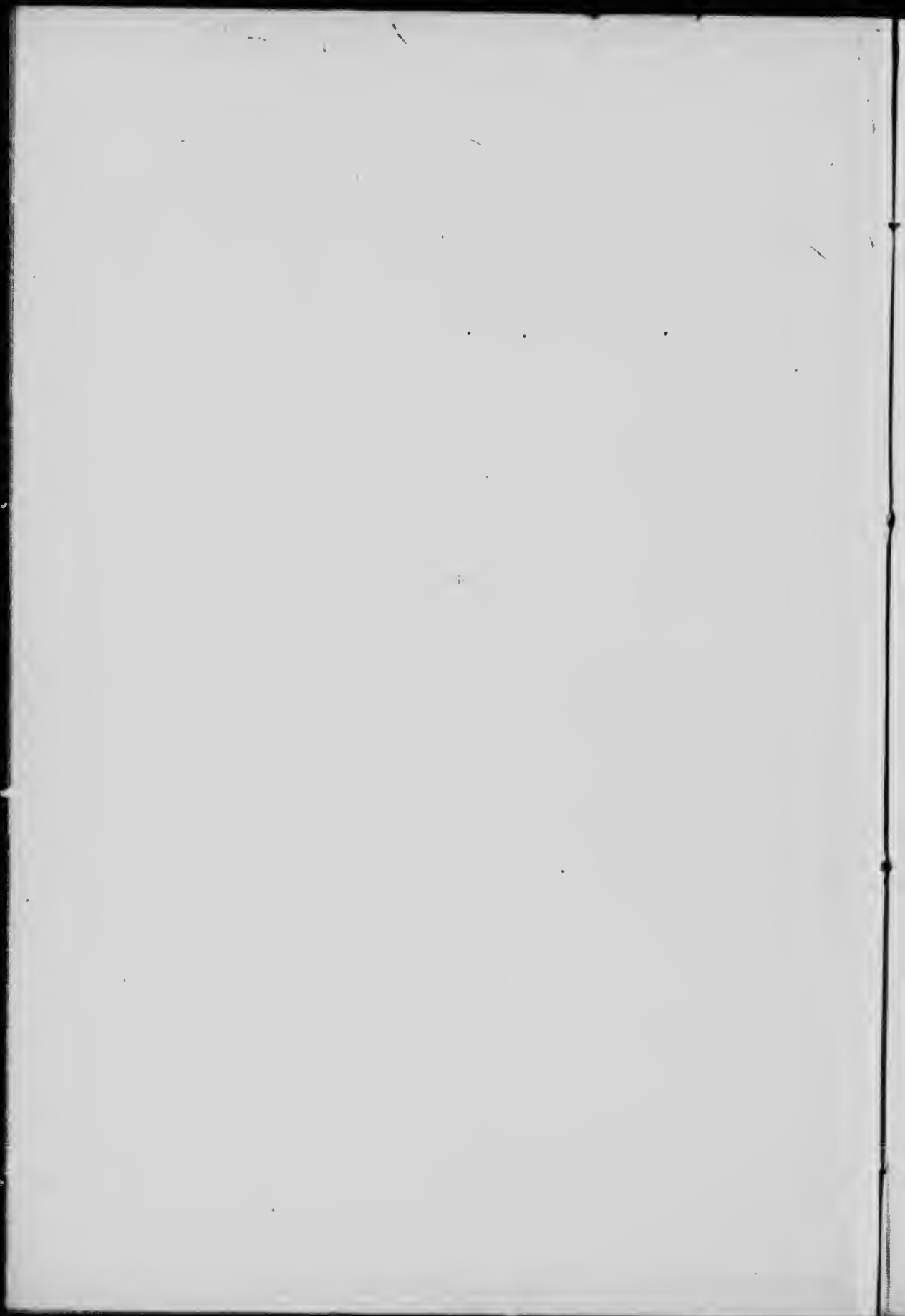
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CHARACTERISTICS OF THE BOYD SYLLABIC SYSTEM.

1. It is a natural and Scientific System based on the syllable, and has System, Simplicity, Legibility, Brevity and Speed.
2. The number of angles is minimized.
3. Each word is a complete line.
4. The differentiations are not delicate but distinct.
5. The different characters are nine in number.
6. Syllables occurring most frequently are represented by the most easily formed characters.
7. Characters are free from the restrictions of copy lines.
8. No shading or dots are necessary in the formation of characters.



PREFACE.

A great many books dealing in one way or another with the art and practice of shorthand have been written and published. But the majority, indeed we might with equal justice say all of them, have been limited in circulation, and in a sense limited also in utility, because only the shorthand expert was able to read and use them understandingly. This has not been the fault of the authors of these works. Many of these shorthand treatises have been admirable both in conception and execution. The difficulty has, rather, lain at the very root of their subject, at the cumbersome complexity of the systems they essayed to analyse and explain; at the insuperable obstacles interposed by the very nature of these systems to any attempt to translate their intricacies into easily understandable formulas. There are some things which baffle the skill of the most adept. The most able shorthand authorities in the world have tried time and again to set down the rules of their art in such form that the novice might gain therefrom practical proficiency in shorthand writing without the necessity of other instruction, and have always failed. And in such a task men would be obliged to go on heaping up failure after failure until the end of time. For the old shorthand systems absolutely cannot be mastered without personal instruction. Occasionally cases may be noted where some learner of abnormal pluck, diligence and stick-to-it-tiveness has managed to learn some one of the old systems after a manner without oral lessons. But it is almost invariably the fact that these phenomenally persistent students never become really expert shorthand writers. They are never able to quite overcome their original handicap. This serves to confirm our previous statement that under the old shorthand systems, treatises on the art were neither comprehensive nor practically

valuable to the very persons whose interests in such works would naturally be greatest, namely, would-be learners of shorthand, except of course, as an auxiliary to class room instruction.

It is therefore with a feeling of profound gratification that the writer of these lines presents the present work to the public, a gratification which he feels he can justifiably allude to here, in as much as his part in the preparation of this work has been that of publisher only. It might be added, a publisher who is a zealous believer in, and writer of the system herein treated. This book is a treatise on shorthand, but it treats of a new kind of shorthand.

The Syllabic System of Shorthand is based on principles radically different from those of any other shorthand system ever hitherto devised. Those principles, however, are so simple, so natural, so seemingly obvious in their possibilities, that it seems utterly inexplicable why they have not long since been seized upon by seekers after simplification and improvement in shorthand methods. We cannot, in other words, understand how it is that the syllabic principle should not have been previously thought of by shorthand investigators. Possibly it had been thought of, but its possibilities and advantages not fully perceived. This is not a point, however, which we need follow further here. The most important fact for us now is that the Syllabic principle has become the keystone of a system which is revolutionizing shorthand writing, and will ultimately replace all other systems at present used.

As its name would suggest, the Syllabic System is a mode of writing by characters that represent syllables, rather than by single letters, as in longhand, or by characters representing consonants and consonant combinations, as in other shorthand systems. The natural division of all language, either spoken or written, is in words, and of all words into syllables. If words are to be subdivided into their component

parts, as must of necessity be done for the purposes of shorthand writing, it is not only advantageous to make the syllable the unit of separation, but also logical and natural. Shorthand systems founded upon the subdividing of words according to vowel and consonant combinations, are doing homage to artificial and unnatural distinctions. It has been assumed and maintained by the most eminent theorists on phonographic principles, since phonography is, in effect, a sort of sign writing according to an alphabet of sounds, instead of an alphabet of letters, that the various vowel and consonant sounds supplied the most rational basis for shorthand systems. This, however, is a most erroneous view, based upon a misconception of the relations of shorthand to spoken language. The end of a syllable is the only resting place in either spoken word or written line. A syllable is, in itself, a complete thing. It does not have the full significance of a word, but it does give an integral significance of its own. Letters have to be combined into syllables before they assume any distinct entity, either of sound or of sense. The syllable, therefore, furnishes the logical basis for shorthand writing.

The first thought that will in this connection suggest itself to persons unfamiliar with the Syllabic System is that it will require the use of a very large number of different characters. The letters of the alphabet can be combined into almost numberless syllables. But—and here is the kernel of the whole matter—only a small number of syllables are actually used in either speech or writing. The vast majority of the syllables that could be formed from the letters of the alphabet are, in reality, practically never used, because they are not needed. The live working syllables of the English language are just 112 in number. And even among these there are a good many that do not often make their appearance in common speech. This, to anyone who has never studied the matter, may seem almost incredible. But it is an absolute fact as will be readily seen when you have delved further into this book. And it is this

which makes possible the wonderful simplicity of the Syllabic System, in which simplicity lies its basic superiority over other shorthand systems. By an extremely ingenious and yet easily understandable method, a few simple characters are made to do exactly the same work that in other systems requires a most elaborate and complicated code.

Think of the stupendously tedious toil faced by the student of the old systems ; think of the innumerable rules and characters whose significance he had to learn and whose use he had to master ; think of the months and months of unremitting application and ceaseless drudgery before he could acquire anything like the proficiency required in actual work, and then ask yourself if the Syllabic System—the average student of which is able in four weeks' time to take dictation at the rate of from 100 to 125 words a minute, and read his notes as readily as longhand—is not indeed as wonderful an invention, and one of as great importance to the commercial world as even wireless telegraphy.

It may be permissible to say, in this connection, that the writer does not speak from hearsay, or from the theoretical standpoint, but from a most intimate and familiar knowledge of the possibilities of the Syllabic Shorthand in its every phrase. On these points we do not theorize ; *we know*. The Syllabic System is not an untried experiment. It is being taught in a large number of Syllabic Shorthand Colleges throughout the British Empire and the United States. Hundreds of competent and thoroughly practical stenographers are being graduated from these colleges every month ; 1 thousands of other ambitious young men and women are taking courses in the Syllabic Shorthand by the correspondence method. And it is a fact which no living man can gainsay that the graduates of these schools are as proficient in their profession and as competent to handle any class of commercial dictation with the highest possible speed and accuracy, as those students who learn shorthand by the old systems which

take five times as long to learn and cost, in most cases, at least five times as much for tuition. He who has mastered the Syllabic System possesses the best equipment possible for shorthand writing. The writer of these lines has been able to test this point hundreds of times. He has had scores of graduates from his college tell him how absolutely their knowledge of Syllabic Shorthand covered every phonographic requirement in the positions they had been able to secure and hold through its agency. He has had many employers of these graduates tell him how admirable an equipment for their work these students seemed to possess and what splendid satisfaction their work was giving. And he believes as firmly as he believes in his own existence, that fifty years from now (perhaps much sooner) Syllabic Shorthand will be in practically universal use, to the absolute displacement of all other shorthand systems.

The Syllabic System has been developed and perfected just at the time when the creation of such a system is of vast importance to the business world. Good shorthand writers are in constantly increasing demand, owing to the immense and growing amount of correspondence entailed in the conduct of all classes of modern business—the yearly increase in which may be easily verified from postal records—and the supply of shorthand writers falls far short of equalling the demand. There can be no question that this demand will go on growing year after year. Shorthand is becoming an indispensable factor in every business house where any large amount of correspondence is handled. And as the commerce of this continent daily widens, so must the need for qualified shorthand writers broaden also.

Under the Syllabic System this need can and will be filled. This system opens the shorthand field to anyone of average mental capacity and ordinary application who desires to take it up. And this brings us to a still more important point in the Syllabic System, namely, the inestimable advantages it offers to would-be learners of shorthand.

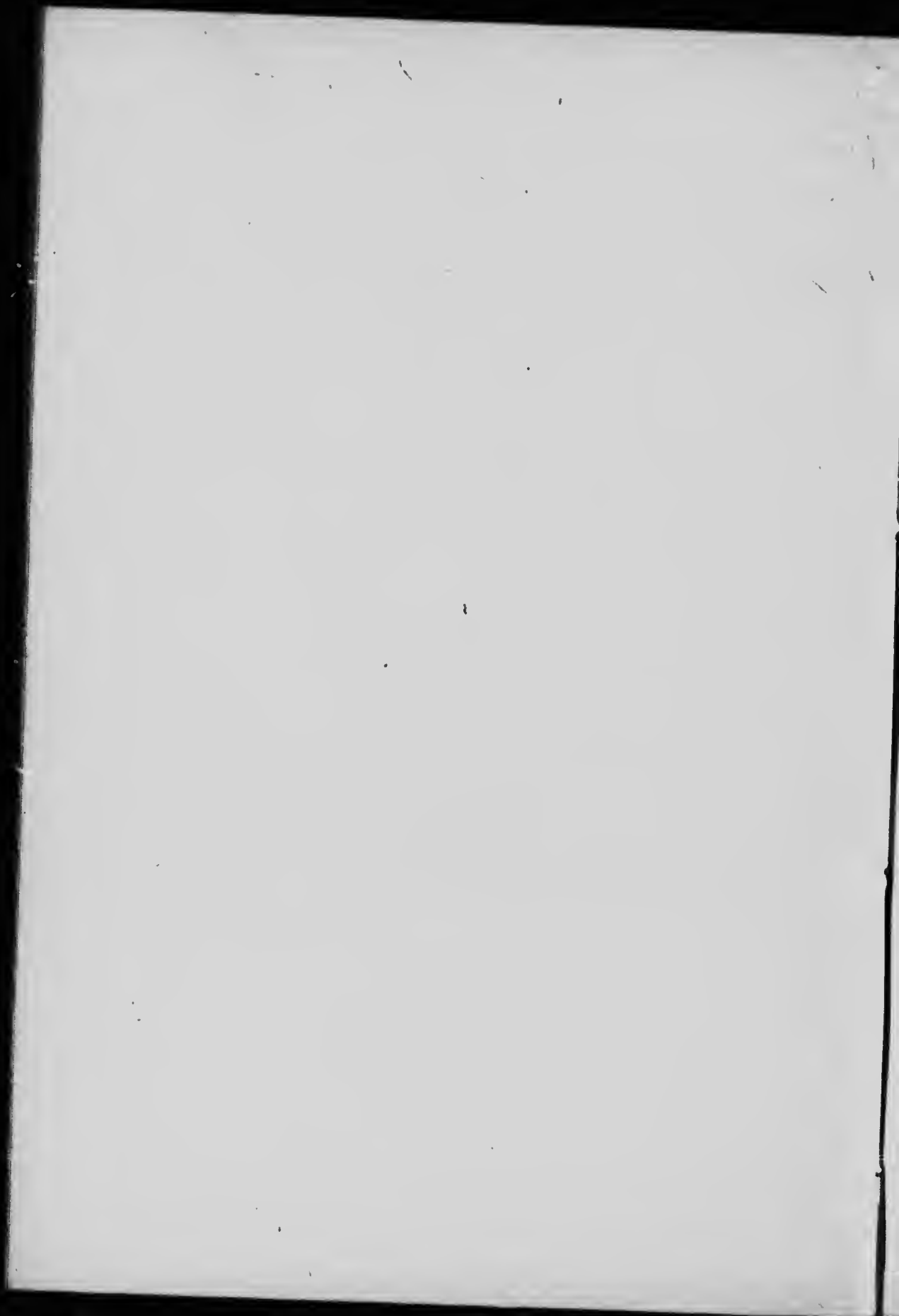
Few things which a man or woman can learn will add more to their earning capacity than a practical knowledge of shorthand. A workable knowledge of shorthand not only affords a chance for those already employed in subordinate and ill-paid positions to vastly improve their prospects, but equips young people who have had no business experience whatsoever with a fitness for a very important class of work. The stenographer's chances for advancement are infinitely greater than those of the clerk, the book-keeper, the salesman or any minor employee ; for the reason that the stenographer is in constant touch with the head of the firm or its principal managers and gains an insight into its management and methods. The clerk knows nothing of the business beyond his or her own counter.

The stenographer, through whose hands the concern's most important correspondence passes, naturally becomes familiar with the inner details of business management, with business procedure and policy, with the conduct of large affairs, and above all, with the executive affairs of that particular firm ; and is obviously, much more likely to ultimately attain a managerial position than the man or woman who spends all day waiting on customers or adding up a column of figures. There are hundreds and hundreds of bright young people who recognize these facts and have often thought of studying shorthand, but the heavy cost and the months and months of wearisome study before one can obtain a fair speed in actual work has deterred them from doing so. To all such, and to all ill-paid persons who are vitally interested in increasing their earning capacity, the Syllabic System offers a short route to complete shorthand proficiency.

WILLIAM T. MOON.

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INTRODUCTION.

THE nineteenth century will ever be memorable for its strides of development along the lines of scientific discovery. The forces of nature have become, to a large extent, the servant of man and not his master. In the mechanical world the substitution of machinery in many cases has eliminated the operations of the hand. Great upheavals have taken place in the field of discovery and invention, but a little reflection will show how narrow the scope has been, and that in many phases the desired goal has stood far-set.

The art of writing, from a universal standpoint, has undergone no appreciable change by way of speed or legibility through the course of its history from its earliest records. The twenty-six characters known as the alphabet in our language had their origin in the ancient Hebrew or Semitic language, which was made up of characters resembling shapes of various objects in nature. In those ancient days when thought was recorded upon skins of animals, papyrus, barks of trees, and blocks of wood or stone, when commerce had necessitated no extensive correspondence, brevity in writing was a small consideration. Present conditions, dependent upon a highly developed commerce, have produced new demands in chirography, and our slow and irritating process of committing thought to paper suggests modification.

Characters which are formed in imitation of crude shapes of animals and processes of driving them, are still used to-day with little modification, and from a practical standpoint we still perform the operation of swinging the oxgoad, and riding the double-humped camel with sated complacency. In the art of

writing we have been patronizing the stage coach, as a means of transportation, when we might have had a parlor car at cheaper rates.

In many words of very frequent occurrence the writing which obtains to-day is wonderfully crude. For example, the words "the" and "with," monosyllabic in sound, and each pronounced with one effort of the vocal chords, are long in formation and are not in harmony with the processes of the mind. For the last two hundred years repeated attempts have been made to shorten our system of writing, but the mechanical operations devised are not satisfactory, as the writing is indistinct and so laborious to learn that only the few, after many months of memorization of hundreds of disconnected rules, are capable of recording the words of a speaker with a partial degree of accuracy.

The consonants in our language, which alone the old systems represent in shorthand, are not sounds but mere articulations, and consequently the name "phonetic," as applied to the old systems of shorthand, is a misnomer. The name might appropriately be applied in the old systems if the vowels were represented with the consonants, but if this were done, the so-called shorthand would be longer than the longhand. The name "phonetic," according to the scientific principles of acoustics, can only be applied to a distinct, individualized sound as represented in syllables.

The title "Syllabic Shorthand" has been applied for many years to systems based entirely on the letter, and differs in no particular from so-called phonetic systems. The reason why this name should have been used is difficult to find. The only explanation appears to be that the systems have no system, that the representations of sounds are in accordance with no sound, that there is no beginning, middle or end, and that it matters not what name may be given to it.

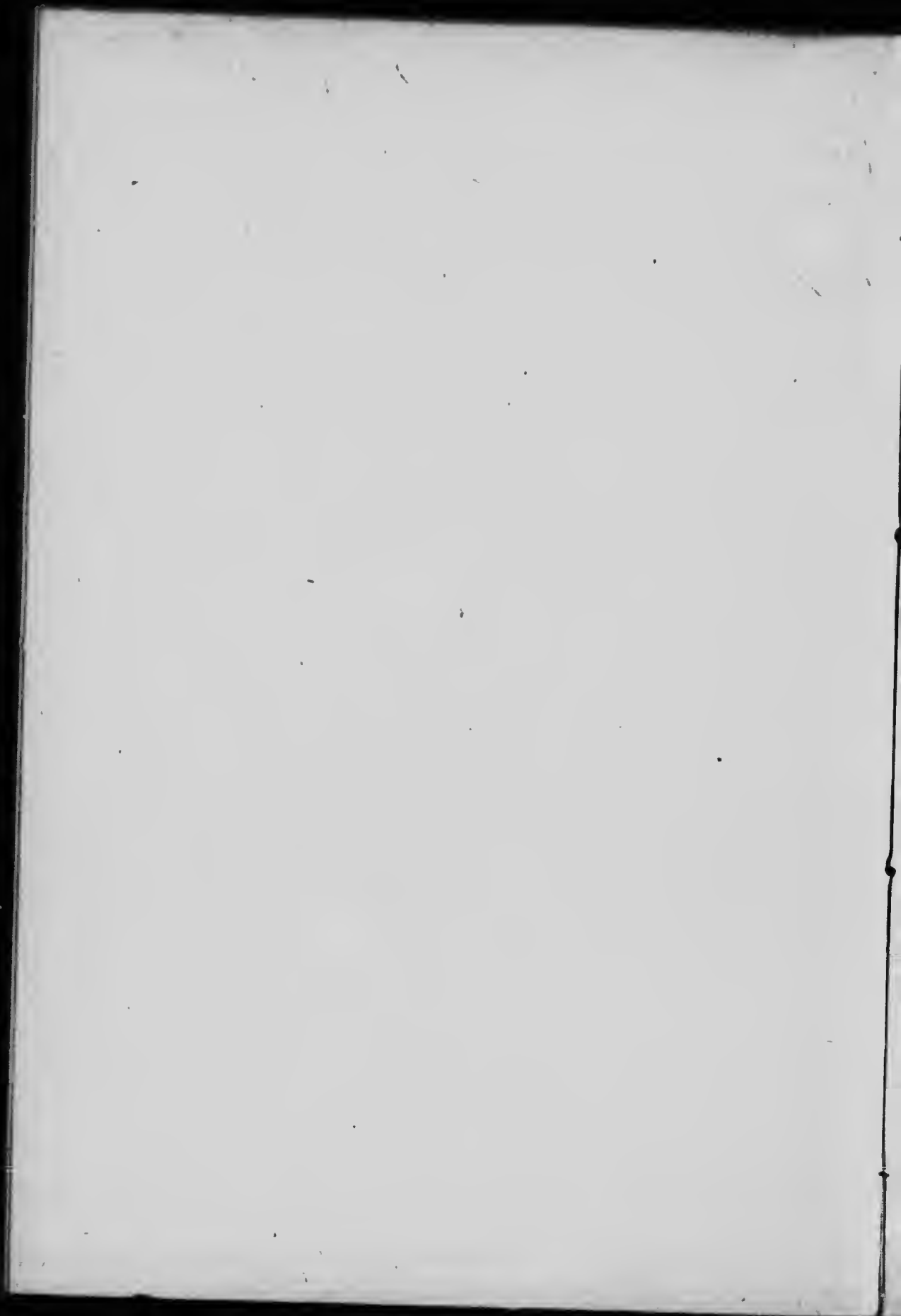
The word "syllabic" is derived from two Greek words; the first means "with" or "together with," and the second means

"to take" or "to place," so that the word is applicable to the union of two or more letters in one sound. Our words, for the purpose of clearness in spelling or pronunciation, are divided into syllables. The old notion obtained that the number of syllables in our language was very great, even tens of thousands; but this belief is a mistake. It is possible to form tens of thousands of syllables from the alphabet, but many of these syllables are difficult to pronounce and very unpleasing to the ear. The natural instincts of the human race chose only the most euphonious, and these are 112 in number, and of this number about fifty are rarely used.

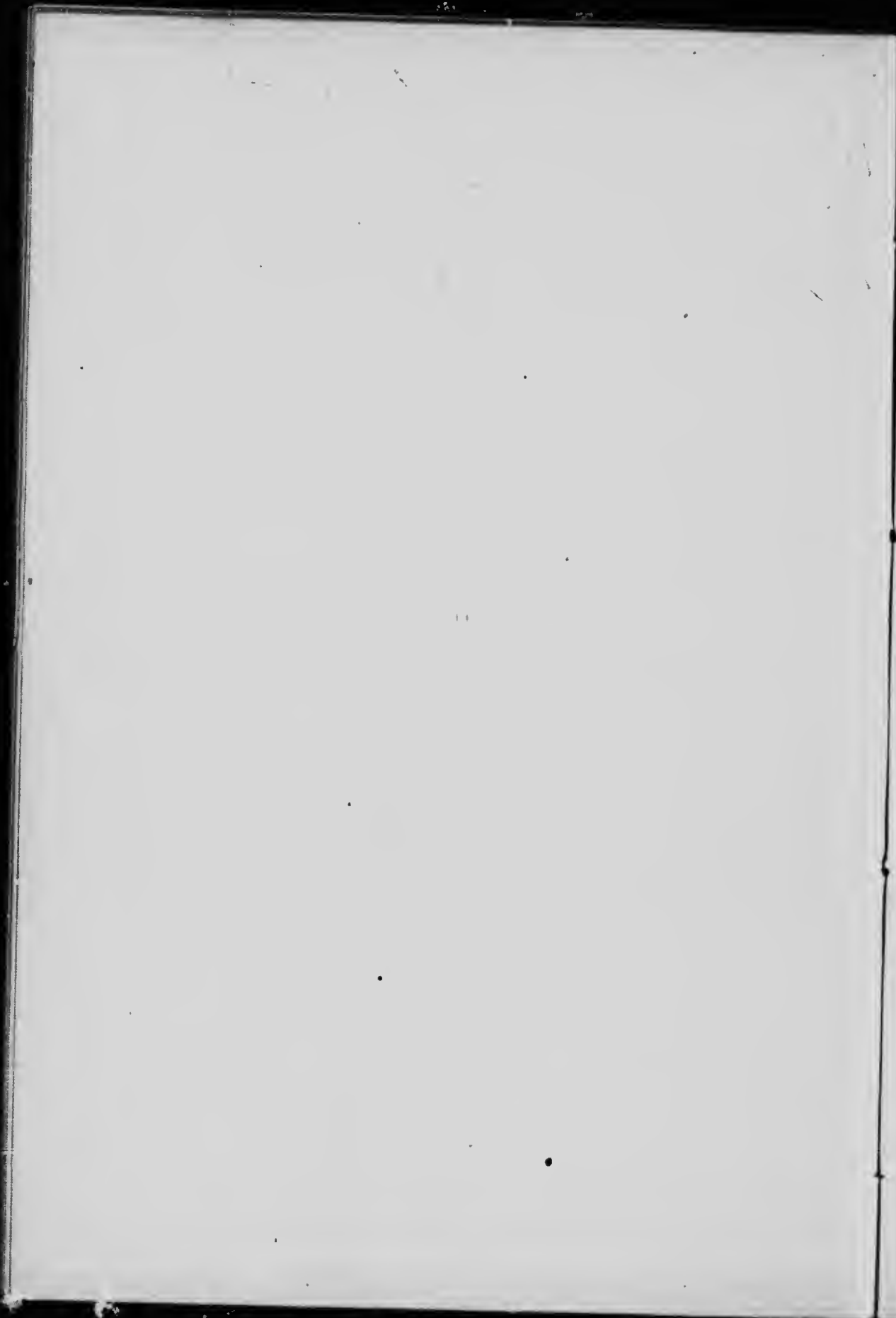
The proposal to employ characters to represent syllables at first suggests the thought that this involves the use of a vast number of characters; but nine different characters, arranged in different positions, with three rules, are sufficient to obtain the differentiation of each syllable. This explains how in one month the average student may attain a speed of 100 words per minute, and this speed, by subsequent practice, can be extended to 200 words per minute, and the writing is read as easily as longhand.

The voice is given by nature. Its elements are pure, brief, and admit of little alteration. The characters which represent voice sounds are purely human, and are subjected to change and improvement. The movements of the hand in writing may be made to correspond to the movements of the vocal organs in speech. This book sets forth the principles upon which these operations are practical.

ROBERT BOYD.



PART I.



I.

THE CHARACTERS.

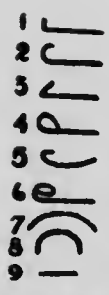
 THE characters used in the Syllabic System of Shorthand are nine in number, as shown in the accompanying design. The student's first step is to fasten these firmly in mind and then practice for at least an hour in making them. Practice until you can make them without any variation. Be exact. Learn to make the characters twice—a thousand times—alike. Once you have acquired the skill of making each character just so, your notes will never present the least difficulty when you are ready to read them.

Plate I shows the sixteen varied positions which each of the first five characters assumes. Note that character 1 represents all syllables in *a*; character 2 all syllables in *e*; character 3 all syllables in *i*; character 4 all syllables in *o*; character 5 all syllables in *u*.

Note that character 1 assumes sixteen different positions—four horizontal, four vertical, four right oblique and four left oblique. The same arrangement holds for all of the first five characters (with the exception of the *i* character, in which four variations—*it*, *is*, *in* and *im*—are made for the sake of simpler characters).

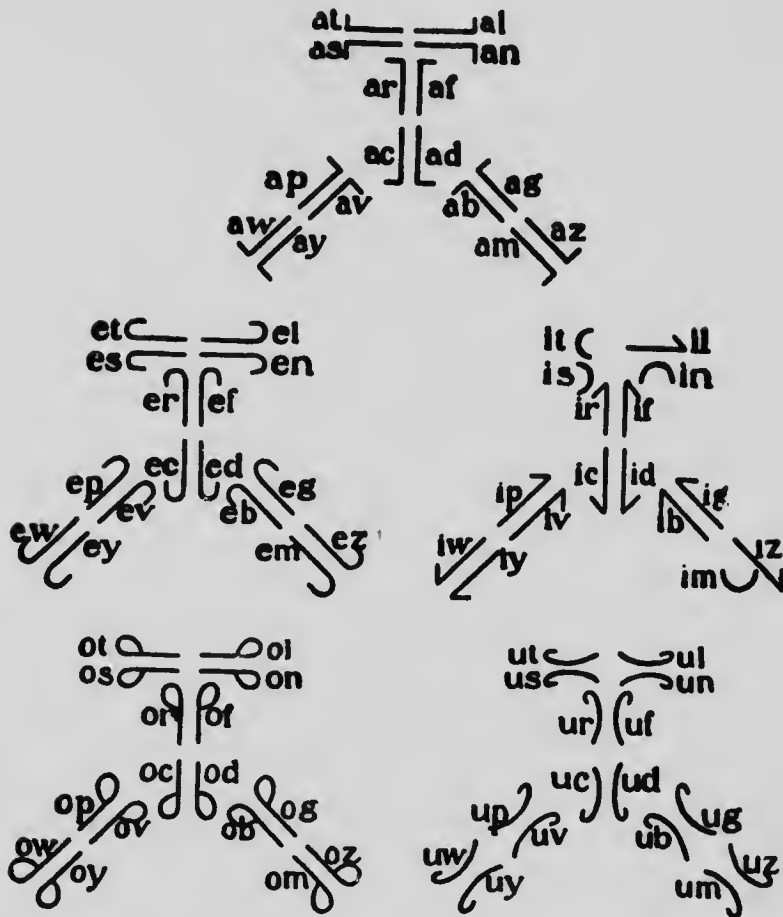


PLATE I.

Note that in each of the five groups characters representing *t*, *s*, *l*, and *n* are horizontal; e.g., *al*, *el*, *il*, *ol*, and *ul* are horizontal. Characters representing *r*, *c*, *f*, and *d* are vertical; e.g., *ar*, *er*, *ir*, *or*, and *ur* are vertical. Characters representing *p*, *w*, *v*, and *y* are oblique, and are made with an upward movement at an angle of forty-five degrees. Characters representing *b*, *m*, *g*, and *z* are oblique, and are made with a downward movement at an angle of forty-five degrees.¹

Note that each character assumes sixteen different positions. Fix firmly in mind the fact that :

- t, s, l, n*, characters are horizontal ;
- r, c, f, d*, characters are vertical ;
- p, w, v, y*, characters are oblique (upward movement) ;
- b, m, g, z*, characters are oblique (downward movement).

When you have learned the sixteen positions for one vowel you know them for five, hence you know the positions of eighty syllables.

REVIEW.

1. How many groups are formed from the first five syllables ?
2. How many syllables has each group, and are their positions the same ?
3. How many different and distinct syllables are formed by the first five characters ?
4. Is there any way by which you may learn 80 syllables by learning 16 ?
5. How many exceptions are there to the fourth question ?

EXERCISES.

1. Write out all of these characters in a row, then close the book and under each character write the letters for which it stands.
2. With the book closed write the *a, e, i, o* and *u* groups as they are written in Plate I.
3. Practise these exercises until you are perfectly familiar with every character, whether it is in the group or standing alone. No progress can be made until you have mastered these elements.

¹The syllables *iw, iy* and *nw* do not occur in ordinary English. They appear in the Plate to complete the group.

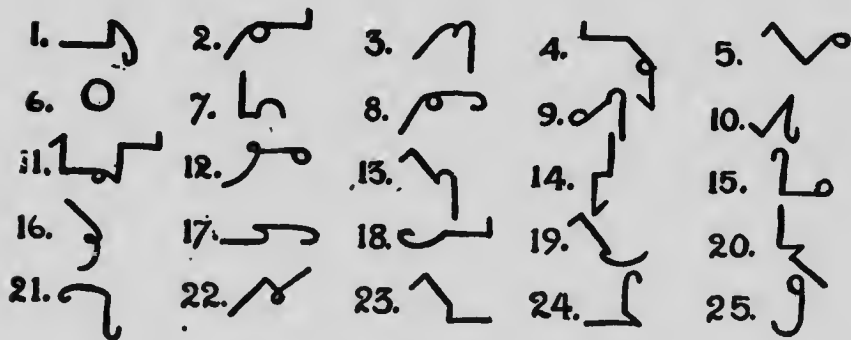
The consonants *j, h, q, k*, and *x* will be considered in a subsequent lesson, together with double consonants and special characters introduced for the sake of speed.

RULE I

JOINING SYLLABLES.

In this system of shorthand each word is a complete line, regardless of the number of syllables. The pen should not be raised in forming any word. *Each character is added to the right of the preceding one, and the movement tends to the right, upward or downward, as convenience permits.*

Note how the syllables are joined in the following exercise :—


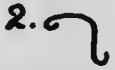
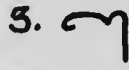
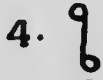
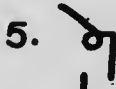
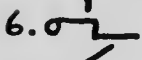



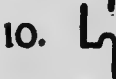

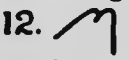
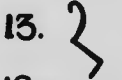
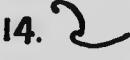
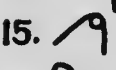
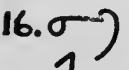

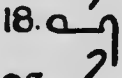
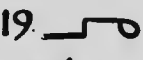
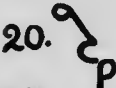
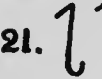

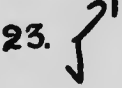
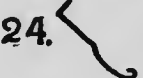



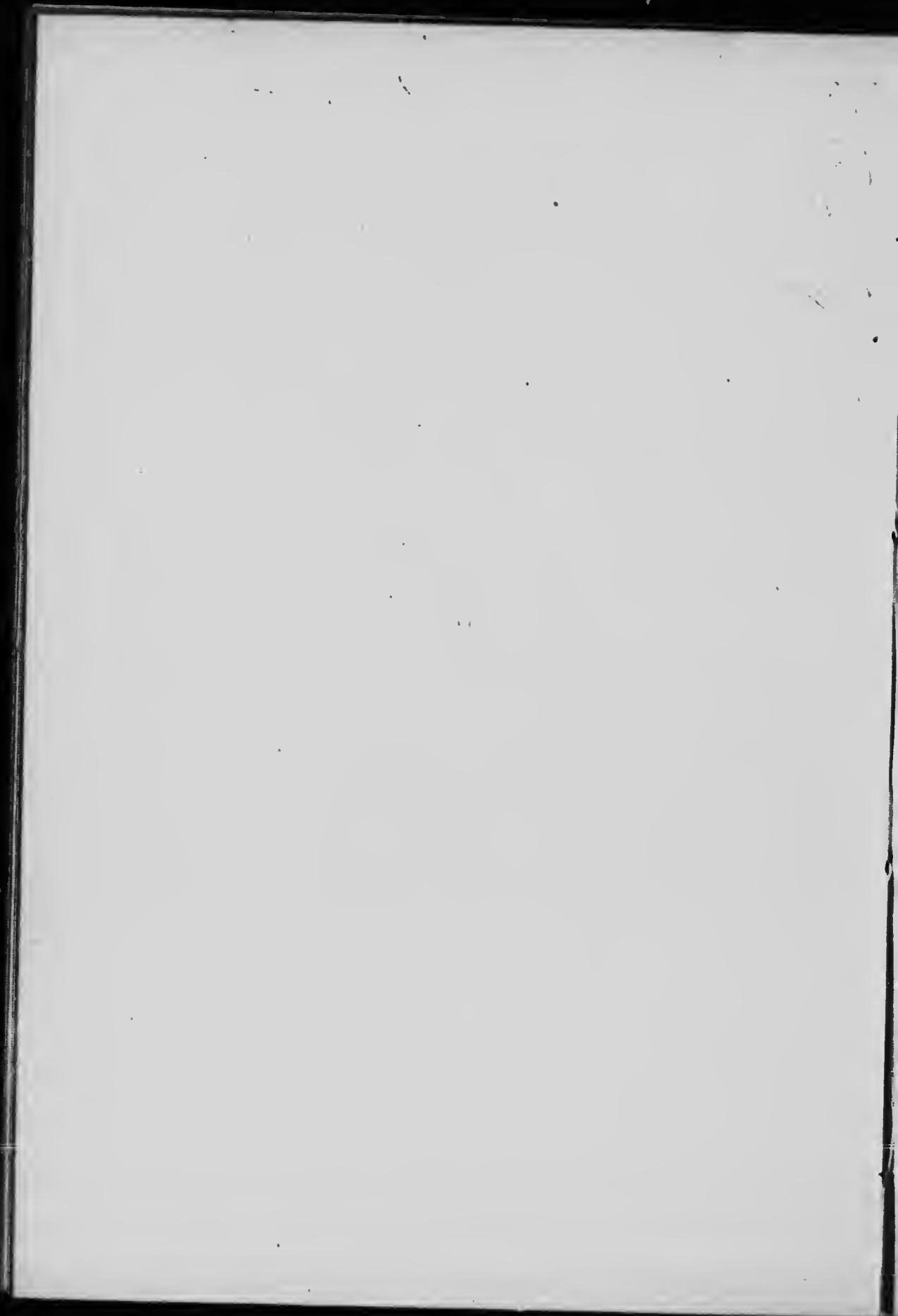
- | | | | | |
|--------------|----------|-------------|-----------|-------------|
| 1. alum | 2 oval | 3. ever | 4. atomic | 5. abov(e) |
| 6. it is | 7. adin | 8. oven | 9. ower | 10. awed |
| 11. ironical | 12. upon | 13. aber | 14. acid | 15. erol |
| 16. emur | 17. elen | 18. utal | 19. abut | 20. adag(e) |
| 21. used | 22. avoy | 23. abat(e) | 24. ilef | 25. imor |

Write the shorthand for the following (write the words with their numbers and opposite each write the proper character):—

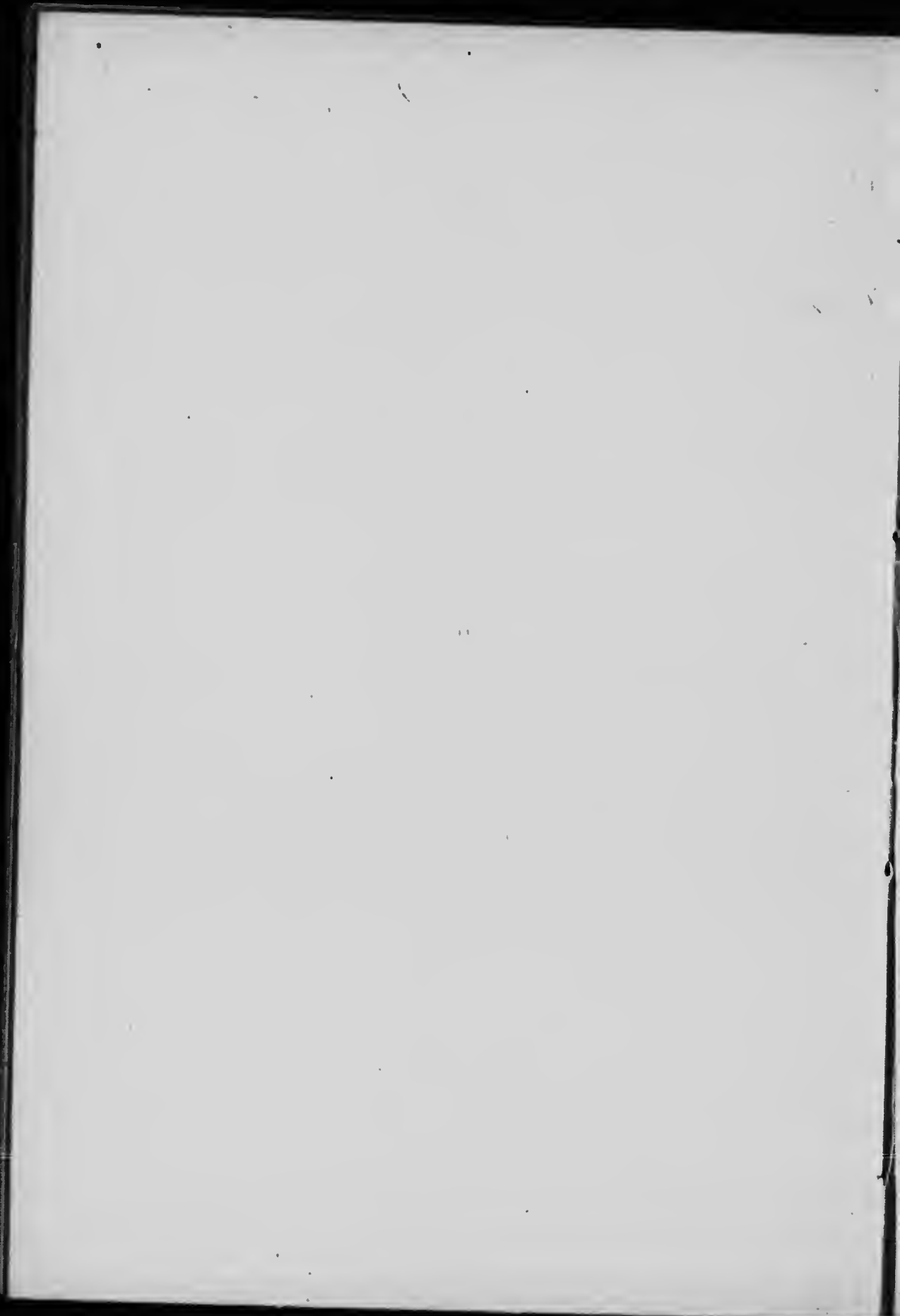
- | | | | | |
|----------|----------|----------|----------|----------|
| 1. ager | 2. abam | 3. arue | 4. away | 5. abim |
| 6. esaz | 7. enuf | 8. erod | 9. etum | 10. evic |
| 11. init | 12. isac | 13. ipay | 14. imen | 15. ibet |
| 16. oran | 17. oval | 18. opal | 19. ober | 20. over |
| 21. upas | 22. utaw | 23. oral | 24. user | 25. unit |

Write the following characters with their numbers and opposite each write the word which it represents :—

- | | | | | |
|---|---|---|---|--|
| 1.  | 2.  | 3.  | 4.  | 5.  |
| 6.  | 7.  | 8.  | 9.  | 10.  |
| 11.  | 12.  | 13.  | 14.  | 15.  |
| 16.  | 17.  | 18.  | 19.  | 20.  |
| 21.  | 22.  | 23.  | 24.  | 25.  |



PART II.



II.

CONSONANTS.

PART I. took up the various characters used in the Syllabic System of Shorthand in the five vowel groups. The student is now ready to take up the subject of consonants. Of the five characters used in the five vowel groups, the second character, or *e* syllable, is the most easily written, therefore the *e* syllable is taken as a basis of the character for the consonants.

RULE II.











































To write any one of the sixteen consonants use the e syllable one-half the size that it is written in the e vowel group. For example, t is written one-half the size of et; l is written one half the size of el; and so on for all of the sixteen consonants; thus, to write the word ten, write t one-half the size of et and add the syllable for en.

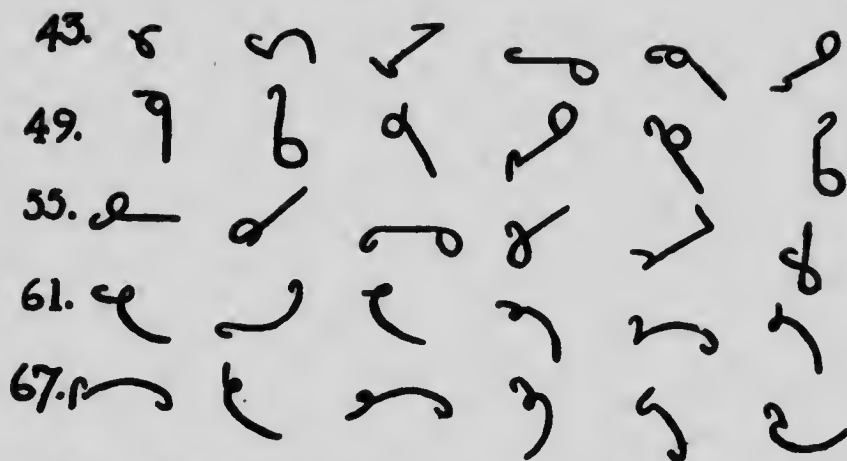
As the student becomes more practiced the initial consonant of many words may be discarded, as there is no possible chance for confusion. Similarly, consonants beginning a syllable in the middle of a word (medial consonants) may be discarded, as also may final consonants except in making delicate discriminations.

EXERCISES.

1. Write the character for each of the following sixteen consonants: *t, s, l, n, r, c, f, d, p, w, v, y, b, m, g, z*. The characters for these consonants need not necessarily be one-half the size of the corresponding *e* syllable, but may be written as small as possible. The only consideration is that they be distinct. In beginning it will be to the student's advantage to write them one-half size. After practice they may be reduced in size and finally, as suggested above, in many cases they may be totally discarded.

2. The following words show how the initial consonants are joined to vowel syllables. (Practice these until you are perfectly familiar with them and can write them rapidly.)

1.						
7.						
13.						
19.						
25.						
31.						
37.						



- | | | | | | |
|---------|---------|---------|---------|---------|---------|
| 1. tar | 2. sat | 3. lad | 4. nap | 5. ran | 6. can |
| 7. fag | 8. day | 9. pad | 10. war | 11. van | 12. may |
| 13. gav | 14. ted | 15. sew | 16. mud | 17. leg | 18. net |
| 19. gun | 20. red | 21. rew | 22. den | 23. pet | 24. web |
| 25. yew | 26. bid | 27. was | 28. men | 29. gem | 30. tin |
| 31. sir | 32. lip | 33. nip | 34. rib | 35. cid | 36. fit |
| 37. fig | 38. did | 39. tip | 40. win | 41. vim | 42. big |
| 43. mit | 44. gin | 45. zip | 46. ton | 47. sob | 48. lop |
| 49. nor | 50. rod | 51. cob | 52. fop | 53. bog | 54. pod |
| 55. wot | 56. vow | 57. yon | 58. boy | 59. nap | 60. God |
| 61. tug | 62. sup | 63. lug | 64. nub | 65. run | 66. cub |
| 67. fun | 68. dug | 69. pun | 70. bur | 71. yum | 72. but |

Write in shorthand the following (write the words with their numbers, and opposite each write the proper character).

- | | | | | | |
|---------|---------|---------|---------|---------|---------|
| 1. tar | 2. sap | 3. lad | 4. nap | 5. ray | 6. cab |
| 7. fag | 8. dan | 9. pal | 10. wag | 11. can | 12. yam |
| 13. bar | 14. mat | 15. gas | 16. zag | 17. ten | 18. set |
| 19. led | 20. new | 21. red | 22. fed | 23. dew | 24. peg |
| 25. wet | 26. yet | 27. bed | 28. met | 29. get | 30. tip |
| 31. sit | 32. lip | 33. nil | 34. rip | 35. fig | 36. dip |
| 37. pin | 38. wit | 39. vis | 40. bid | 41. gib | 42. zip |
| 43. toy | 44. sot | 45. log | 46. not | 47. rod | 48. cow |
| 49. fog | 50. don | 51. pot | 52. won | 53. bon | 54. yon |
| 55. boy | 56. mot | 57. God | 58. tub | 59. sun | 60. lug |
| 61. nut | 62. rub | 63. cup | 64. fur | 65. dug | 66. pup |
| 67. fun | 68. bun | 69. nub | 70. gut | | |

Write the following characters with their numbers, and the words which they represent :—

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	32	33	34	35
36	37	38	39	40	41	42
43	44	45	46	47	48	49
50	51	52	53	54	55	56
57	58	59	60	61	62	63
64	65	66	67	68	69	70
71	72	73	74	75	76	77
78	79	80	81	82	83	84
85	86	87	88	89	90	91
92	93	94	95	96	97	98
99	100	101	102	103	104	105
106	107	108	109	110	111	112

113	114	115	116	117	118	119
120	121	122	123	124	125	126
127	128	129	130	131	132	133
134	135	136	137	138	139	140
141	142	143	144	145	146	147
148	149	150	151	152	153	154
155	156	157	158	159	160	161
162	163	164	165	166	167	168
169	170	171	172	173	174	175
176	177	178	179	180	181	182

PART III.

III.

CHARACTERS NUMBER 6, 7, 8 AND 9.

IN PARTS I. and II. only the first five of the nine characters of this system have been used. After a thorough mastery of these characters the student is ready for the remaining four, which are more or less arbitrary, though quite as simple and as easily learned as the others.

Notice that character 6 falls into a group similar to the vowel groups, and is used in writing the following:—*cr, dr, ce, ly, gr, ph, gl, sc, tr, dw, sv, tw, sn, sm, ax.* (There is no syllable for the character at the lower right hand corner.)

cr *ce*
dr *ly*
gr *gl*

tr *ph* *sc* *ax*
dw *sv* *tw* *sn* *sm*

ei *st*
pl *ex* *ix* *pr*
ox *ux*
sp *st* *ch*

The use of character 7 may be shown, as in the accompanying design, by a broken circle. The eight different positions which it assumes determine the following double consonants:—*pl, cl, fl, sl, pr, ch, st, sp.*

Four other characters are shown in this design, namely, *ex, ox, ix, ux.* These characters must not be confused with the character for the *i* syllable of which they would form a part but for the simpler characters used in that group to take their place.

Character 8 is used in four different positions, as shown in the accompanying design, namely, to represent *bl, fr, re, br.*

(bl) (fr)
(re) (br)

Character 9, the simple straight line, is used to represent the four double consonants shown in the accompanying design — *to, th, sh, wh.*

|to
—th
sh / wh

The student now has before him all the characters of this system in all the different positions which they assume, with the exception of several convenient characters, speed forms, and phrases, which will be considered in PART IV.

RULE III.

It is necessary to explain that *all monosyllables beginning with a consonant, other than those shown in the preceding designs, are represented by the corresponding e syllable written in the regular way.*

For example, *my* equals *em* and is written with the *em* character.

The following are all the monosyllables beginning with a consonant which are represented by the corresponding *e* syllable written in the regular way.

be, by or bye.

do, die or dye.

go.

lo, lee or lea.

me, my or may.

no.

pa or pie.

so, see or sea.

via.

we.

you or ye.

NOTE.—Thus *be* and *by* are both written with the *eb* character, but the context will readily show which of the two words the character represents.

Until the student becomes well practiced in the use of the characters it will be well to write the words in full. For example, the final *d* should be added to *en* to make *end* in order to distinguish it from *no* which is written with the *en* character.

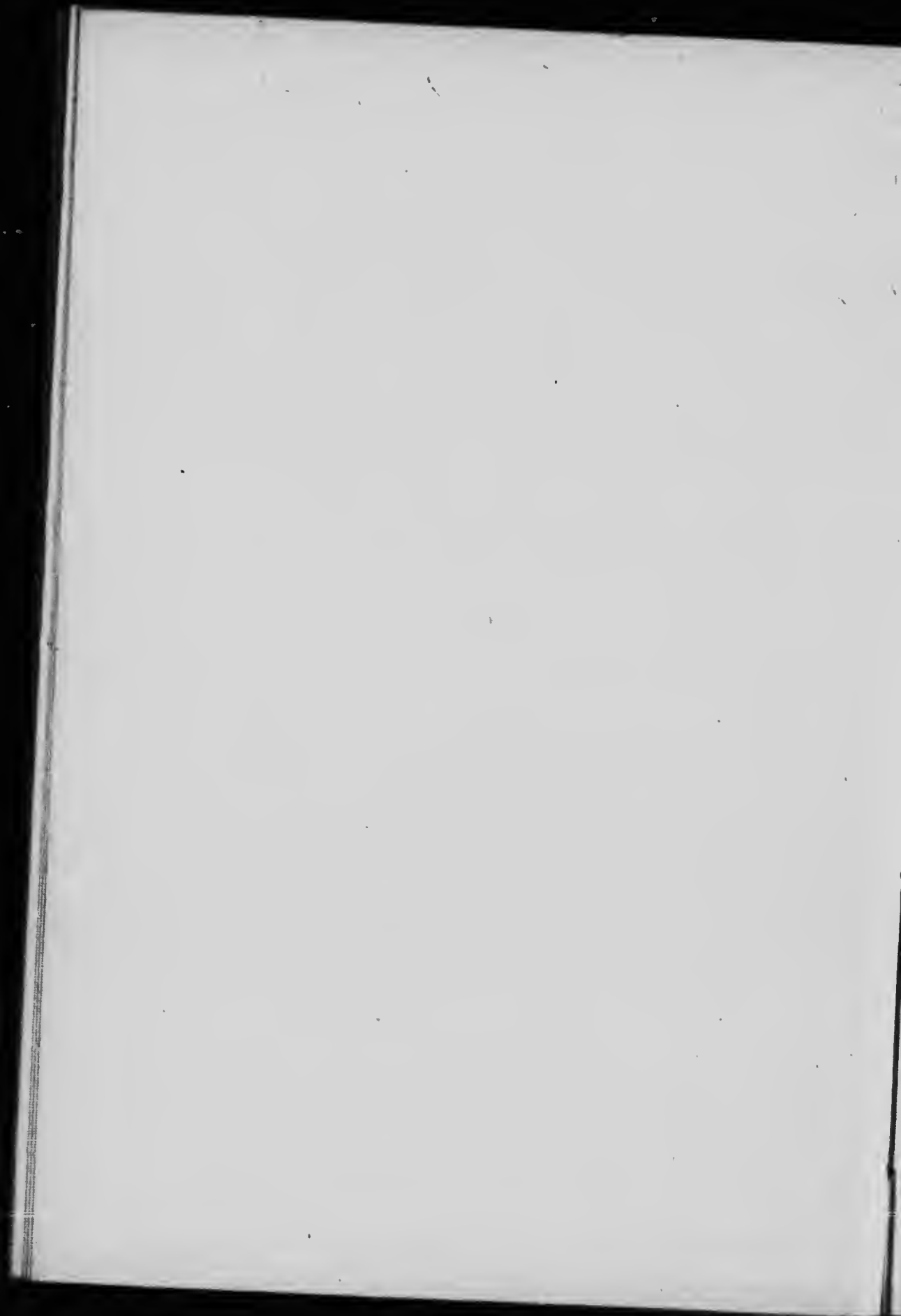
EXERCISES.

Write in shorthand the following words, using the characters above.

- | | | | |
|------------|------------|-------------|-------------|
| 1. crab | 2. dray | 3. once | 4. gladly |
| 5. grower | 6. Philip | 7. scow | 8. tremble |
| 9. draw | 10. swim | 11. dwindle | 12. twelve |
| 13. snow | 14. smut | 15. axel | 16. explore |
| 17. oxalic | 18. luxury | 19. prow | 20. chew |
| 21. stab | 22. spit | 23. plan | 24. plod |
| 25. flap | 26. slit | 27. prod | 28. to |
| 29. the | 30. when | 31. shad | 32. blow |
| 33. from | 34. read | 35. bribe | |

Write the following sentences in shorthand :

1. Time and tide wait for no man.
2. With the surrender of Cornwallis, the Revolution practically ended.
3. Never reveal the business dealings of your employer.
4. Trusting to receive an early reply.
5. We are in receipt of your favor of.
6. There is no excellence without great labor.



PART IV.

IV.

SPEED FORMS, PHRASES, WORDS AND LETTERS.

PARTS I., II., and III. contain all the shorthand characters used in this system, except the characters for the vowels *a*, *e*, *i* and *o*, when these letters alone form a syllable; the consonants *h*, *j*, *k* and *q*; speed forms and phrases. These features of the system have been withheld from the student to avoid any possible confusion. As the regular forms have been fully explained in the preceding parts, the student, if he has fully mastered them, is ready to go on with the work presented in Part IV., the last.

No special punctuation marks are required. The regular punctuation marks are not similar to any characters of the system and their use cannot possibly lead to confusion.

SINGLE VOWELS, *a*, *e*, *i*, *o*.

To represent *a*, *e*, *i*, and *o* when standing alone use the following signs and letters: *a* = *c*; *e* unchanged; *i* = *ɹ*; *o* = unchanged.

CONSONANTS, *h*, *j*, *k*, *q*.

The letter *h* is silent except as an initial letter, and in case it is necessary to make a delicate discrimination the letter may be represented by a tick placed before a character. The same tick after a character represents final *y* or *ty*, as shown on page 42.

The letter *j* has no separate character. The sound may be represented by the letter *g*. The letter *j* may be represented by the character for *i*. No confusion can arise from this substitution.

The letters *k* and *q* are represented by the character for *c*; *qu* is represented by the sign for *ux*.

SPEED FORMS.

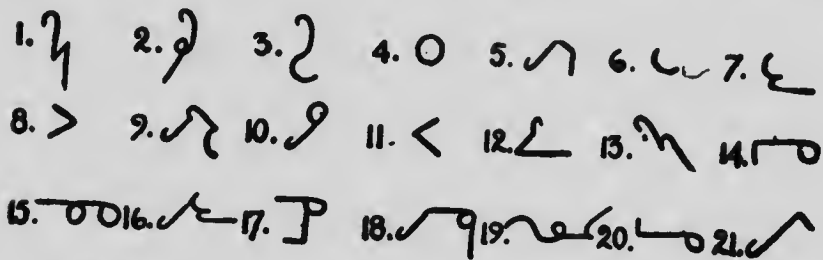
The following abbreviations and special characters are of extreme importance. Fast writing demands their use. Practice them until you are perfectly familiar with them. Write several short sentences in which the speed forms occur. It is upon the student's mastery of these forms that the degree of success depends.

ay = a = ˆ	could = ud = 6
been = b = ^	the though or thee = th = -
can or came = c = J	they them or think = ½ th = -
did or done = d = ˆ	that = double th = -
he = longhand (e)	co: com or come = v
for = f = r	ent or ant = ^
get got getting or gotten = g = ˆ	ing = in = ^
a tick thus (ˆ) placed before a character represents (h) after a character (y) or (ty)	some = om = ˆ
j = i = ˆ	something = ˆ
k = q = c = ˆ	home = om & tick before = ˆ
lay laid or lain = l = -	any = an & tick after = -
make made or making = m = ˆ	anything = -
now or new = n = ˆ	fill or fell = fl = ˆ
the longhand (o) is used in some words thus—(o oath) and (o ought.)	street = st = ˆ
put = p = ˆ	call = cl = ˆ
qu = ux = ˆ	sell = sl = ˆ
are = r = ˆ	from = fr = ˆ
say said or same = s = ˆ	able or able to = bl = ˆ
take look or taken = t = ˆ	have or favor = av = ˆ
with = w = ˆ	A loop thus (o) represents the letter (s) and is chiefly used with the syllables of the large and small circle
your = y = ˆ	place = pl & loop (s) = 6
when why who whose or whom = wh = ˆ	price = pr & loop (s) = ˆ
what or which = ½ wh = ˆ	tion or sion = ½ sh = ˆ
shall she or wish = sh = ˆ	trans or across = x
should = ½ sh = ˆ	circum = ˆ
each such much or check = ch = ˆ	le = el = ˆ
would = od = ˆ	se = selves = ce = ˆ
	x = ex = ˆ
	wr = r = ˆ

PHRASES.

The Boyd Syllabic System affords special facility and clearness in phrasing for speed. In the selection of syllables opportunity is given for the exercise of individual judgment and taste. In long words generally the first or first two syllables are sufficient. Affixes are known from the context.

The following phrases are so frequently used in correspondence that it will be to the student's advantage to learn them as they are written here :



- | | |
|--|---|
| 1. Dear Sir : | 2. Yours truly. |
| 3. Yours respectfully. | 4. It is. |
| 5. We may be able to. | 6. In regard to.
Referring to.
Concerning the matter. |
| 7. In reply to your letter. | 8. More than.
Greater than. |
| 9. We shall be pleased to. | 10. We hope. |
| 11. Smaller than.
Less than. | 12. For example. |
| 14. As soon as. | 13. By and by. |
| 16. We are in receipt of your
letter. | 15. One by one. |
| 19. In our last letter to you. | 17. On account of. |
| | 18. We enclose herewith. |
| | 20. At once. |
| | 21. We have. |

LIST OF GENERAL BUSINESS PHRASES.

We shall have ✓	I hope we shall be
This is }	able to ✓
We shall be pleased to	I know that you will
hear from you by	give this your best
return mail ✓	attention. ✓
To say that ✓	We will be pleased
To say that we are	to hear from you. ✓
unable to ✓	Would say that. ✓
I shall have much	We would say that this
pleasure ✓	is the first we have
He is ✓	heard of this. ✓
In regard to the matter ✓	We hope ✓
I am in receipt of your	Would be able to ✓
telegram ✓	That we ✓
We might be able to ✓	That you shall be
This is the first we have	able to ✓
heard of this ✓	That price ✓
I shall be unable to ✓	We beg to say that ✓
In reference to ✓	We are in receipt of
We would say that we	your esteemed favor ✓
are doing ✓	Do not insist ✓
To be able to make ✓	To call on the first ✓
I shall be obliged ✓	I will ✓
As far as possible ✓	I will have ✓
In consideration thereof ✓	We beg to acknowledge
Bill of lading ✓	receipt of your favor. ✓
As soon as possible ✓	Of course ✓
Yours very truly, }	Should think ✓
Dear Madam, }	So that ✓
As far as we may be able	It is impossible ✓
to do so. ✓	That such ✓
	As soon as received ✓

LIST OF GENERAL BUSINESS WORDS

knowledge	↪	corporation	↪
advertisement	L	currency	↪
information	↪	custom	↪
remarkable	↪	deficiency	↪
assignee	↪	inefficiency	↪
accumulate	↪	disburse	↪
accept	↪	drawer	↪
cashier	↪	elevator	↪
character	↪	embezzle	↪
clerk	↪	employ	↪
clerical	↪	enterprise	↪
collateral	↪	establish	↪
combination	↪	exchange	↪
commerce	↪	expect	↪
commercial	↪	finance	↪
committee	↪	foreign	↪
commission	↪	forgery	↪
company	↪	freight	↪
competent	↪	guarantee	↪
competition	↪	honesty	↪
superintendent	↪	esteemed	↪

LIST OF GENERAL BUSINESS WORDS

communicate	↘	transit	xc
instructor	↘	circumstance	↘
correspondence	f	college	↘
legibility	↘	different	↘
department	h	vessel	↘
straightened	↘	speech	↘
satisfactory	↘	persist	↘
support	q	expression	↘
manufacture	λ	surrounding	2
reasonable	↘	representative	λ
considerable	λ	substitution	↘
confidence	λ	similar	↘
following	o	reimburse	↘
irregular	i	vicinity	↘
consummate	↘	recent	↘
presume	λ	consequence	↘
neighborhood	↘	phrasing	↘
success	h	recite	λ
addressed	↘	subject	↘
practical	h	sincerely	↘
insolvency	↘	rectify	λ

LIST OF GENERAL BUSINESS WORDS.

investment ~	remuneration ~
invoice ~	respectfully ~
merchandise ~	specialty ~
method ~	especial ~
miscellaneous ~	responsible ~
negotiate ~	secretary ~
parcel ~	salary ~
partner ~	deduction ~
persuade ~	scheme ~
petition ~	stipulate ~
possession ~	surety ~
preparation ~	swindler ~
application ~	testimonial ~
proposition ~	valuable ~
appraise ~	transaction x ~
proposal ~	transubstantiation x ~
purchase ~	ecclesiastical ~
rebate ~	celestial ~
recommend ~	transformation x ~
remittance ~	

BUSINESS LETTERS.

In the following letter note the characters used for such phrases as "your favor," "at hand," "in reply," "would say that," "must be," "we think," "you will," "we might be able to," "we have," "in reference," "we would," "to hear," "you soon," "we are," and "very truly yours." Practice writing this letter and the letters that follow until you can write them at an average speed of 100 to 150 words per minute.

Chicago, Ill., June 10th, 1902

John Jones, Esq.,

Chicago:

Dear Sir:-

Your favor of the 9th inst. at hand, and in reply would say that the store and basement 152 Vine Street, must be rented together. We think that if you will make us an offer of \$2300 on a lease of two or three years, we might be able to secure the store and basement for you, and in case you had no use for the basement, we should have no difficulty in securing you a tenant for it.

We have several parties talking in reference to the rental of this store, and we would urge prompt action should you desire to secure it. Hoping to hear from you soon, we are,

Very truly yours,

J. W. Cross, Esq.,
Toronto, Ont

Toronto, Ont., Aug. 18th, 1902.

Dear Sir:-

We are in receipt of your letter of the 15th inst and in reply would say that we shall have in all probability a new proposition to make you in regard to the store on King Street by the first of the month. We know of no location so suitable to your line of business as the site above mentioned, and think it would be impossible for you to secure a better store at the rate specified in our last letter. We regret to say that this is the best offer we can make, and as to further terms we will meet you as far as possible.

Hoping to have a favorable reply, we are,

Very truly yours,

3

J. W. White, Esq.,

Chicago, Ill.

Montreal, Jan. 13, 1903.

Dear Sir:-

In reply to yours of the 10th inst., we would say
 that the goods you ordered were sent to your town on the same
 day that the invoice was sent to you. If these goods have
 not as yet reached you, kindly let us know by return mail,
 and we will find out from the Canadian Express Co., what the
 cause of the delay is, and take the necessary steps to have
 them delivered to you.

Thanking you for past favors, and hoping that the delay
 will not seriously inconvenience you, we are,

Very truly yours,

Montreal, Aug. 11, 1903.

F. D. Lyons, Esq.,

Montreal, Que.

Dear Sir:-

We are in receipt of your esteemed favor of the
8th inst., in regard to securing a number of Passes for the
coming year, and hereby take pleasure in making you the
following proposition:

If you will kindly send us a copy of the wording you
desire for the Passes, we will submit to you an original
design, and should the same not suit you, you are under no
obligation to us. When submitting the design to you, we will
enclose our price list, from which you will be able to get
our lowest rates on any quantity you desire. Should you not
require the original design we will only enclose our price
list, as it would be useless to forward same, if not desired.

Trusting you will consider the above proposition
favorably, and that we may hear from you at your earliest
convenience, we are,

Yours very truly,

3

EXERCISES.

1. Write the following sentences for practice in the use of single vowels and consonants *h, j, k*, and *q*:

1. He came as quickly as possible.
2. I took the oath of office to-day.
3. O, see the sun.
4. Always make your notes just as clear as possible.
5. How is this word written?
6. Do not be satisfied with inferior results.

2. Write the following sentences using the speed forms where they should be:

1. It is apparent that he will be successful.
2. Where can I go for water?
3. Twenty men went with him.
4. Would you believe what he said?
5. Always examine your work carefully.
6. Take time to be thorough. Haste makes waste.

Write the following sentences in shorthand:

1. The day is cold, and dark and dreary ;
It rains and the wind is never weary ;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.
2. A knowledge of drawing is the foundation of all pictorial expression.
3. My very chains and I grow friends,
So much a long communication tends
To make us what we are.

4. Our birth is but a sleep and a forgetting.

5.

October 1, 190 . .

Geo. M. Jones & Co.,
Chicago, Ill.

Gentlemen :—

In reply to your favor of the 27th ultimo we beg leave to say that on account of sickness our Mr. Jones will be unable to leave the city for ten days or two weeks.

Yours respectfully,

6.

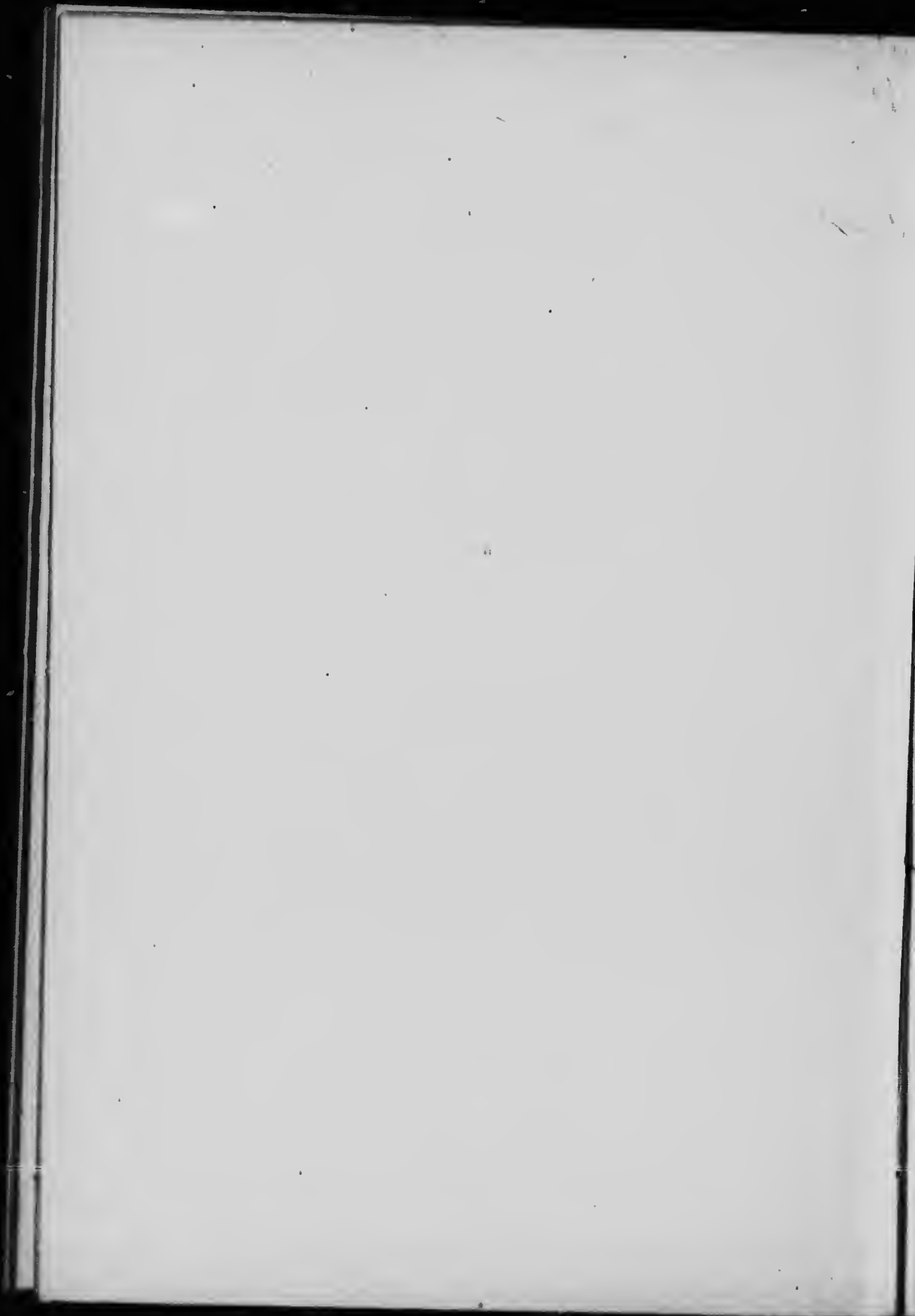
October 10, 190 . .

Mr. S. T. Colder,
New York.

Dear Sir :—

We enclose herewith estimate for doing the work specified in your favor of the fifth inst. We may be able to complete the work in thirty days less time than your specification calls for. At any rate we will be pleased to give your work our best attention, and feel confident that it will meet with your approval.

Yours truly,



PART V.

V.

BOYD'S SYLLABIC SHORTHAND DICTIONARY.

THE purpose of this Dictionary is to show how the several characters are joined in forming words. Since a certain number of syllables, with initial, medial and final consonants, form all words in the language, it follows that words in shorthand can only be formed by a union of the characters representing these syllables.

Frequently there are more than one way of joining characters, but as a general rule there is one way which is the best for speed and clearness. In the following pages great care has been taken to show the characters joined in the most convenient way.

A large number of possible combinations are not used, but this dictionary shows all the combinations ordinarily used in forming any word in the English language. For example, in the word *explanation*, the tabulated combinations will show how *ex* is joined to *pl*; how *pl* is joined to *an*; how *an* is joined to *at*; and how *at* is joined to *on*.

























All silent letters are omitted. There is no doubling of letters. Words which have a peculiar spelling in English are spelled in shorthand according to sound.

For example, *walk* is spelled *woc*; *thought, thot*; *beech, bch*; *bath, bth*; *cash, csh*; *east or cost, cst*; *city, cty*; *dust, dst*; *death, dth*; *each, ech*; *east, est*; *past, pst*; *reach, rech*; *speech, spch*; *teeth, tth*; etc., etc., etc.






























All combinations have been arranged in alphabetic order.


































BOYD'S SYLLABIC SHORTHAND DICTIONARY.


































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
































<p>Abel </p> <p>abet </p> <p>abic </p> <p>abod </p> <p>abon </p> <p>abr </p> <p>abs </p> <p>abut </p>	<p>acer </p> <p>acor </p> <p>acr </p> <p>act </p> <p>acum </p> <p>acus </p> <p>adam </p> <p>adap </p>	<p>adip </p> <p>adis </p> <p>adit </p> <p>adop </p> <p>ador </p> <p>adul </p> <p>afar </p> <p>afec </p>
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afer		alot		anit	
afor		alow		anon	
afr		amid		anoy	
agan		amon		apen	
aged		amor		aper	
agon		ampl		apos	
alas		anal		apoy	
alay		anar		arac	
alev		anat		aran	
alit		anent		aren	
alon		anex		aros	


































asas		atac		avoy	
asay		aten		awac	
ased		atom		awar	
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asoc		aven		axis	
asum		avoc		axle	
asur		avow			
B					
Bab		baf		bam	
bac		bag		ban	
bad		bal		bap	






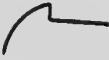

















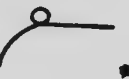









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bas		beg		bez	
bat		bel		bib	
bav		bem		bic	
baw		ben		bid	
bay		bent		bif	
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bed		bev		bip	


































bir		bler		blow	
bis		bles		bob	
bit		blet		boc	
biv		blew		bod	
blac		blin		bof	
blad		blis		bog	
blam		bloc		bol	
blas		blom		bom	
blaz		blon		bon	
bled		blor		bor	
blen		blot		bos	

bot		brot		bug	
bow		brow		bul	
box		bsc		bum	
boy		bsh		bun	
brac		bsm		bup	
brag		bsn		bur	
bran		bst		bus	
bras		bth		but	
bred		bub		buv	
brim		bud		buy	
brom		buf		buz	


































C

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cad		cay		cer	
caf		ceb		ces	
cag		cec		cev	
cal		ced		cey	
cam		cef		cez	
can		ceg		char	
cap		cel		chas	
car		cem		chat	
cas		cen		chec	

chep		cim		clar	
cher		cin		clat	
chid		cip		claw	
chim		cir		clay	
chin		cis		cloc	
choc		cit		clod	
chur		civ		clog	
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cil		clap		cof	





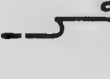


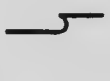


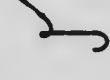











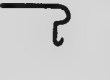










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cop		cran		cun	
cor		crep		cup	
cos		crop		cur	
cot		csh		cus	
cov		cst		cut	

D

Dab		dav		dem	
dac		daw		den	
dad		day		dent	
dag		daz		dep	
dal		dch		der	
dam		deb		des	
dan		dec		det	
dap		ded		dev	
dar		def		dew	
das		deg		dey	
dat		del		dib	

dic		dob		dot	
did		doc		dov	
dig		dod		dow	
dil		dof		doz	
dim		dog		dpl	
din		dol		dpr	
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























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























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efec		else		epar	
efem		elth		epel	
efor		emen		epen	
egan		emer		epin	
egot		empl		epod	
elat		emul		eres	
elep		end		ern	
eler		ened		eron	
elev		enent		esap	
elm		enir		esar	

esem		ever		excr	
esen		evoc		exed	
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













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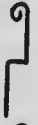































Fab		fat		fem	
fac		fav		fen	
fad		fay		fer	
faf		faz		fes	
fag		fch		fet	
fal		fcl		fev	
fam		feb		few	
fan		fec		fey	
fap		fed		fez	
far		fef		fib	
fas		fel		fic	

fid		flam		flip	
fif		flan		flit	
fig		flap		floc	
fil		flar		flcd	
fim		flat		flog	
fin		flaw		flop	
fir		flay		flor	
fis		fled		flos	
fit		flet		flow	
flac		flew		fob	
flag		flim		foc	


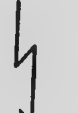
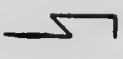











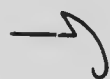













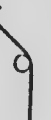




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fog		fral		fub	
fol		fram		fud	
fom		fras		fug	
fon		frat		ful	
fop		fray		fum	
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






























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Gab		gaw		gib	
gad		gay		gid	
gag		geb		gig	
gal		ged		gil	
gam		gel		gim	
gan		gem		gin	
gap		gen		gir	
gar		gent		glad	
gas		ger		glar	
gat		ges		glas	
gaz		get		glim	

glos		graf		gron	
glow		gram		grop	
gob		gran		grow	
god or good		grap		gsh	
gog		gras		gub	
gol		gray		gud	
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gov		grip		gus	
grad		grol		gut	


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ibon		ific		ilit	
ical		ifid		illum	
icent		ifin		imen	
icit		iged		iment	
icly		iget		imin	
idel		igin		imod	
ident		igor		imor	
ider		ilab		inos	


imp		iran		isip	
impl		irat		isol	
impr		ireg		ison	
inan		irin		isul	
inent		irit		itan	
iner		iron		item	
inin		isan		itent	
inoc		isar		iter	
inur		ised		itin	
inv		isem		iton	
iper		isin		iver	

J


Jam 

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L

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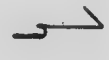

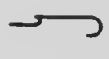














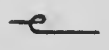











lch 

leb 





























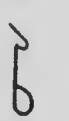




lec 

led 

lef 

leg		lig		lof	
lem		lil		log	
len		lim		lom	
lent		lin		lon	
lep		lip		lop	
ler		lis		lor	
les		lit		los	
let		liv		lot	
lev		lob		lov	
lib		loc		low	
lid		lod		loy	

lsh		luc		lup	
lsp		lug		lur	
lst		lul		lus	
lth		lum		lut	
lub		lun		luv	
M					
Mab		mam		mat	
mac		man		may	
mad		map		maz	
mag		mar		mch	
mal		mas		mcb	

mec		mid		mom	
med		mil		mon	
meg		mim		mop	
mel		min		mot	
mem		mir		mos	
men		mis		mot	
ment		mit		mov	
mer		mob		mow	
mes		moc		msh	
met		mod		mst	
mic		mol		mth	

mud



muf



mug



mul



mun



mup



mur



mus



mut



N

Nab



nac



nag



nal



nam



nan



nap



nar



nas



nat



nav



naw



neb



nec



ned



neg



nel



nem



nen



nent



ner



BOYD'S SYLLABIC SHORTHAND.

nes		niv		now	
net		nob		nst	
nev		noc		nub	
new		nod		nud	
nic		nol		nug	
nid		nom		nul	
nig		non		num	
nil		nor		nun	
nim		nos		nup	
nip		not		nus	
nir		nov		nut	

O

Oban		ocus		ogin	
ober		odif		olal	
obey		odin		oled	
obin		odor		olent	
obs		ofen		olin	
obst		ofer		olv	
očan		ofic		once	
ocar		ofil		ond	
ocas		ogan		onen	
ocin		oged		onei	
ocur		ogel		onin	

BOYD'S SYLLABIC SHORTHAND.

only		orig		otel	
onor		oris		oten	
onos		oron		oter	
opal		ort		oth	
open		osal		otin	
opin		osed		otom	
opon		osif		oved	
opos		osin		oven	
oral		oson		over	
oran		osos		oves	
ord		oted		owed	

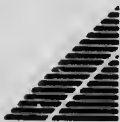
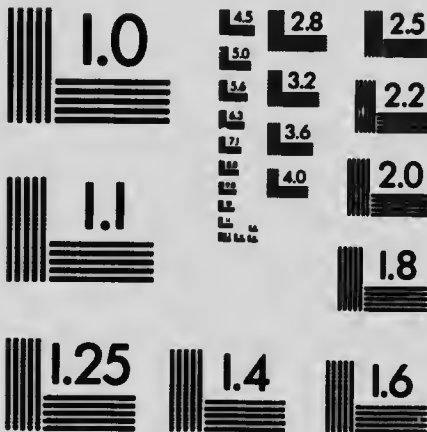
P

Pac		paw		pep	
pad		pay		per	
pag		pch		pes	
pal		peb		pet	
pam		pec		pev	
pan		ped		pew	
pap		peg		phes	
par		pel		phil	
pas		pem		phon	
pat		pen		pic	
pav		pent		pig	



MICROCOPY RESOLUTION TEST CHART





















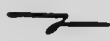




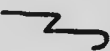

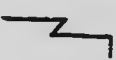

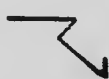
(ANSI and ISO TEST CHART No. 2)




































APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax































pil		poc		prat	
pin		pod		pray	
pit		pol		pres	
plad		pom		pric	
plan		pon		prid	
plat		pop		prim	
ples		por		prin	
plod		pos		prob	
plot		pot		pron	
plow		nov		prop	
plum		pow		prov	

prow		puc		pun	
prud		pud		pup	
psh		puf		pur	
pst		pug		pus	
pth		pul		put	
pub		pum		puz	
Q					
Quac		quar		ques	
quad		quel		quic	
qual		quen		quin	
quan		quer		quiz	

R

Rab		rat		rel	
rac		rav		rem	
rad		raw		ren	
raf		ray		rent	
rag		raz		rep	
ral		reb		rer	
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ran		rech		rest	
rap		red		ret	
rar		ref		rev	
ras		reg		rew	































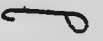


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ric		rob		rot	
rid		roc		rov	
rif		rod		row	
rig		rof		roy	
ril		rog		rsh	
rim		rol		rub	
rin		rom		ruc	
rip		ron		rud	
ris		rop		ruf	
rit		ror		rug	


















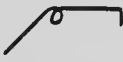





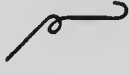








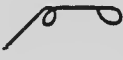
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rum		rup		rut	
Sab		S			
		sap		scar	
sac		sar		sch	
sad		sas		scud	
saf		sat		scum	
sag		sav		sec	
sal		saw		sed	
sam		say		sef	
san		scan		seg	

sel		shad		sher	
sem		shal		shew	
sen		sham		shim	
sent		shap		shin	
sep		shar		ship	
ser		shav		shoc	
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




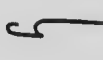





















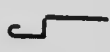





BOYD'S SYLLABIC SHORTHAND.

shov		sir		slew	
show		sis		slid	
shut		sit		slim	
sib		slam		slip	
sic		slap		slit	
sid		slat		slop	
sif		slav		slot	
sil		slay		slow	
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sip		slet		smal	























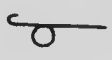





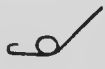




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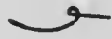


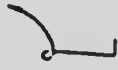








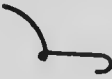






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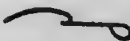
















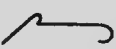

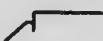

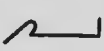





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







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