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DANIELS' GRAPHICS:

◁MONOLITERAL▷

Phonography,

Based on an Alphabet Modeled after the Arabic Numerals.

Cursive Short-Hand,

Based on Phonography.

38  
112  
1893

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By WM. W. DANIELS.

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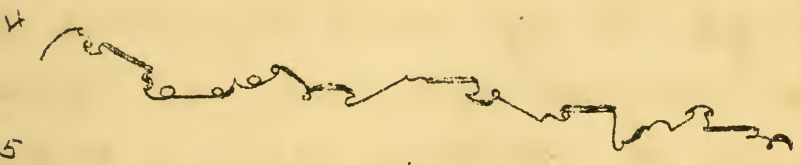
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Neu bebbe en baysoyl fr le  
refygaw zyeowm ey do was=  
won. <sup>2</sup> Aurbest fr obbesnes,  
to le zyeowm ey le oeneses  
yarcowen, <sup>3</sup> ey esslon en by  
bureyer boqr, by lezre solo,  
ey abes le gdo <sup>4</sup> ey geouyeb  
oblyk beyceswzn asle yz  
asaw~~ten~~ new beurebesse  
to <sup>5</sup> gzn leon, asle obbesu ey  
neofates by yeseose qn enon  
hoozle <sup>6</sup> bōzhoob ey es le  
sreb. Es uelob, fr efuoyesnes  
asle omes qe aruo seozt. <sup>7</sup> Ey  
waf rzu le le gonozoe so  
ey zyeoe meqzste, by bureyer  
<sup>8</sup> es nen mefzre, enu gorsuegon  
ey gsee, ebeo asle reszues,  
asle le onw~~re~~ wcyos <sup>9</sup> los.

An efuoyesnes en zuz=  
bas by le abesse ey seozt,  
us goarben en by le abesse





у иже ес лоу. Ес ле боудс у  
генерал ан гро ан у есбоури-  
гал есбур. Ле гро ога мер аб-  
вем у ес есбур, ен, лас ес фе  
сфо гро небуе, ес ес ес ле  
гро, ге ем ес ес есбур.  
Ес ге ло ес анно есбур ес  
ес есбур есбур, ге ем  
ес ес ле есбур есбур у ен.

~~~~~

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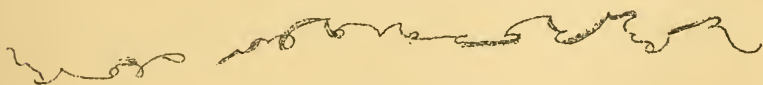
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The following from Hobbes,  
an old English author, is well worth  
memorising:

"Cossasun of le useyewes=  
ues of geobn, were en ghes of estea=  
uashes, beugrusi 530 of 581 es  
6006, sek esoe le 6006 le 58 sek,  
for le 3000 - ask were en 580,  
le sekussu of les le 6006; Geo,  
seko 3000 sek ussu ras, gerd  
s geoyre estea-uashes of geobn,  
le 6006"



Spoken words are oral sounds, conventionally used, as tokens of our thoughts, feelings and emotions.

Written words are visual symbols, conventionally used as tokens of our thoughts, feelings and emotions.

Letters are visual marks or characters used to express or suggest words.

If letters are used exclusively as phonetic symbols, to accurately express spoken words, the writing is properly styled Phonographic.

Orthography is that system of word representation which treats letters, partly as

phonetic or sound symbols, and partly as ideologic or idea producing symbols. It contends, for instance, that the elements disarticulated by the tongue in the words right, rite, write, wright, should be retained in the written words, because they entered into the original, and hence, it insists, the true words, and are significant of the differences in meaning. Orthography also uses di- and triliteral combinations to represent sounds. Of consequence, the sounds of spoken words are not expressed, but only more or less proximately suggested. A brief history of orthography with its principles will be found on another page.

Words are monosyllabic when uttered with a single impu-



ulse of the voice; dissyllabic, when  
with two impulses; trissyllabic, with  
three impulses; polysyllabic, with  
four or more impulses.

The true Radical words  
represent or express original ideas.  
Any word which cannot be, or  
which has not been, referred to  
some other allied word or words,  
must be considered a radical  
word, regardless of the time it  
came into use. The true radicals  
are the words of the original  
mother tongue, — that spoken  
before Babel & babble. They are  
now lost, but their remains are  
yet recognised in the basic el-  
ements of words which sprang  
from them, and express the same  
or ideas akin to those they expr-  
essed. A primitive radical,  
stripped of its vowel elements,

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would be reduced to its basic elements. The radical part of a derivative word, stripped of its vowel elements, is reduced to its <sup>significant</sup> ~~thematic~~ elements. Each of these thematic elements, or their equivalents, in allied words, as correspond with each other, are supposed to be identical with the basic elements of the lost original which gave them birth.

Derivative words are those which spring from radicals, and constitute the bulk of words in use. A derivative word is simple when monosyllabic, or when composed of two or more syllables, neither of which is a word, prefix or suffix. A complex derivative word is one which contains a radical element, conveying to the word its central or thematic signification, associated with one

or more modifying elements, called prefixes or suffixes, which diversify this signification.

Words are compound when formed by the union of two or more complete words.

A prefix is a significant element, consisting of a word or a part of a word, placed before a word or a radical element to modify its signification. The word or radical element it modifies is the thermal element of the word. The difference between a prefix and a preposed letter as grammatic variants, is that the latter has no special signification, but simply varies the form of the word, and, according to the intent, its meaning, while the former has a comparatively uniform signification, and similarly modifies all thermal elements to

which it is prefixed. Prefixes are simple and compound. A simple prefix consists of a single significant element; as, OVERACT, EXACT, EMIT, ADMIT, ANNEX, <sup>CONSTRUCT.</sup> The prefixes, EX and AD in the first words contract to E and A in the second. A compound prefix is formed by the union of two or more simple prefixes; as, INEXACT, REANNEX, RECONSTRUCT, UNRECONSTRUCT.

A Suffix is a significant element, consisting of a word, or a part of a word, added to a word or a radical element to ~~sign~~ <sup>modify</sup> by its signification. The word or radical element modified, is the theme of the word. The difference between a suffix and a subjoined letter as grammatic modifiers, is that the latter simply varies the form of the word and its meaning, as intended, while the former has a compara =

fairly uniform signification, and sim-  
ilarly modifies all themes to which  
it is suffixed. Suffixes are simple  
and compound. A simple suffix con-  
sists of a single significant element;  
as, MONEYLESS, SPITEFUL, SENSATION,  
SPACIOUS. A compound suffix con-  
sists of a union of two or more  
simple suffixes; as, SPITEFULLY,  
SENSATIONAL, SPACIOUSNESS, SENSATIONALLY.

Themes may be modified by  
the joint use of prefixes and  
suffixes; as, OVERACTING, EXACTNESS,  
RECONSTRUCTION.

Generally, radical elements  
may be disclosed, by cutting off all pre-  
fixes and suffixes, but sometimes a  
contracted compound will remain,  
which may defy further anal-  
ysis.



It is the province of Gram-  
mar to classify words into parts of  
speech, and to prescribe rules for their  
use in the construction of sentences.  
"Good language, however, depends less  
upon the laws of grammar than upon  
practice and natural aptitude. A clear  
head, a quick imagination, a sensitive  
ear, go far towards rendering rhetor-  
ical precepts needless. He who  
daily hears and reads well framed  
sentences, will more or less tend  
to use them. People ignorant of the  
rules and principles of grammar,  
are often able to express themselves  
with tolerable accuracy."

Sharr, in his *Outlines*  
of *English Literature*, tells us that

the English language contains about 40,000 words, which he took the pains to count and classify, as follows:

|        |                |
|--------|----------------|
| 20,500 | Nouns,         |
| 40     | Pronouns,      |
| 9,200  | Adjectives,    |
| 8,000  | Verbs,         |
| 2,600  | Adverbs,       |
| 69     | Prepositions,  |
| 19     | Conjunctions,  |
| 68     | Interjections, |
| 2      | Articles.      |

The dictionaries name the parts of speech to which each word belongs, but it should be understood, that except interjections which really imply associated words, not expressed, no word becomes a part of speech, until it takes its place in the sentence. It there becomes such part as its syntax makes it — a noun, if it has the syntax of a noun, an adjective, if it has the syntax of



an adjective, &c.

In like manner words vary their significations, according to the words in which they are presented in the sentence. The following slip cut from a newspaper, is presented in illustration:

"A Sleeper is one who sleeps.

A Sleeper is that in which a Sleeper sleeps. A Sleeper is that on which the Sleeper runs while the Sleeper sleeps. Therefore, while the Sleeper sleeps in the Sleeper, the Sleeper, the Sleeper carries the Sleeper over the sleeper under the Sleeper, until the Sleeper which carries the Sleeper, jumps the Sleeper and wakes the Sleeper in the Sleeper, by striking the Sleeper, and there is no longer any Sleeper sleeping in the sleeper, on the Sleeper."

Q. and A. on the condition

and also of the fact, that other words in English, have many different significations — among them, *blorr*, to which Webster gives twenty eight definitions, and, *block*, to which Johnson, it is said, gives about fifty — there seems to be very slight grounds for the claim to four different spellings for the words *rite*, *right*, *write*, *wright*, pronounced precisely alike.

We are told by Alex. Haller that some laborers in English parishes, have less than 200 words in their vocabularies; that the well-educated Englishman seldom uses more than 14,000 different words; that Milton used only about 8,000; that eloquent speakers, accurate thinkers and close reasoners, who avoid vague and general expressions, may rise to the command of 10,000 words; that Shakespeare, who displayed a greater

variety of expression than probably  
any writer in any language, pro=  
duced all his plays with about  
15,000 words.

An Orthographic alpha=  
bet is a series of letters sufficient  
in number to enable the writer to  
suggest, more or less proximately, the  
spoken words of the language. In Eng=  
lish orthography, probably less than  
fifty words are accurately expressed;  
such as, so, no, he, we, be, etc.  
Chinese characters, like English or=  
thography, have phonetic elements  
which suggest the sounds of the  
spoken word. The Chinese stu=  
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dent has this advantage however,  
over the English Student: The for-  
mer, with the aid of his phonetic  
element, which suggests the sound,  
and of the picture character which  
suggests the idea, attends only to the  
association of character, idea and  
word, while the latter, as he is  
usually taught orthography, wastes  
his time in attending to the asso-  
ciation of the sounds of the spoken  
words with their irrational liter-  
al construction, and with scarcely  
any reference to the ideas they  
represent. The consequence is, that  
though we have the noblest Tongue  
ever yet produced, the average English  
speaking individual is unable to ex-  
press his ideas with becoming  
accuracy, and falls back on slang.

A Phonographic Alphabet  
should be monoliteral - that is, it



should contain a letter for each simple speech sound, and also one for each compound sound of such frequent recurrence as to entitle it to alphabetic representation. The only limit to the number of letters proper to include in the series, is the capacity of the graphic materials to furnish distinct and facile forms of practical value. It is essential that the written and printed forms of a language should correspond. With a monoliteral alphabet, spelling or word construction is the literal expression of the word as it is pronounced, and proceeds with the same precision and accuracy as characterize numbers. The principal advantages to be derived from monoliteral expression, are,  
1<sup>st</sup> The average adult student will be able to learn to read in a few

week's time; 2<sup>o</sup>, he can give the  
time he now largely wastes on  
orthography, to the study of analog-  
ies and definitions, and thus in-  
crease his capacity to express  
his ideas, and proportionately as-  
cend in the scale of rational beings;  
3<sup>o</sup>, instead of being ashamed of "bad  
spelling", so called, & his native ef-  
fort is in the direction of philosph-  
ical and consequently good spelling,  
he will be ashamed of bad pronun-  
ciation, and seek to correct it. He  
will not fail to provide himself with  
a proper standard, and hence, we  
might reasonably expect the time  
to come, when English speaking  
people, everywhere, will in truth  
speak one tongue; 4<sup>th</sup>, as he is  
not interested in Etymology, but  
that than it will enable him to in-  
crease his stock of useful vocables,



he will not seek to penetrate beyond into the realms of Philology. On the principle of the "greatest good to the greatest number," letters owe him this much. Professors of Languages, Philologists and others will yet remain who will take care of the world's past linguistic experiences, and continue to draw valuable lessons therefrom; <sup>5<sup>th</sup></sup> the causes which now operate changes will largely disappear because we shall be able to more adequately use the ample means we now have of expressing our ideas.

Letter interchange properly belongs to Etymology, but as it forms the basis on which the author has constructed his monoliteral alphabet, the student should have some understanding of the laws governing it, and to this end, should have also some theory in explanation of the causes which produced the phenomena.

Ethnologists divide mankind into two distinct and broadly marked races - settlers and wanderers. As both are essential in her economy, she has never failed in any age or in any clime, - in the most civilized communities, as well as amongst the rudest tribes of men, to produce both races in due proportions. Into the families alike, of the restless wanderer and of the home-loving settler, are born children, which inherit, in marked contrast, the characteristics of either race. The settlers are peaceable, industrious and provident, and in the rudest stages of society, are mostly herdsmen and tillers of the soil. The wanderers possess extraordinary powers of enduring privations, are comparatively insensible to pain, delight in warfare, and in the rudest stages of society,

~~are mostly hunters and warriors.~~

live on what they acquire by depredations on their own and neighboring communities. Dr. Adam Smith, who made extensive observations, and a profound study of the habits of wanderers, assures us that they "vary their speech, and adopt new words, with the intent of concealing their designs and exploits, and rendering their ideas unintelligible to all but members of their own community."

Here doubtless is the secret of what is called interchange - a word which does not cover all the features connected with the phenomenon, though "variation" does

"Languages," says Skinner, "are not carved out by a senate of grammarians, but by the untutored, uncouth, rule-defying mob, that awful tyrant who has mutilated, butchered,



crucified, racked and stretched, by all sorts of tortures, the innocent language." The work of the scholar has been restricted to systemizing, polishing and refining language.

If it were possible to frame a language entirely new, it would not be impossible to enforce its sudden adoption by any people, to the exclusion of their mother tongue. But, variations of speech on the principles of interchange, <sup>are</sup> easy; indeed, often natural, because organic.

The vowel sounds in our little words the and to, are subject to considerable variation, in easy, natural speech. A following a light consonant in the same syllable, is organically changed to t; as, based, packed, mixed, stuffed &c., Thomson is asked if he spells his name "with or without a t" because in pronunciation the organs

on account of the ~~various~~ <sup>various</sup> imper-  
fections, whether proper or not in the writ-  
ten name. Thus, natural variations  
doubtless originally suggested "variations  
with intent" which are entirely arti-  
ficial, but in harmony with natu-  
ral laws. The result of artificial  
variations to those left ignorant of  
the principles regulating them, would  
be, apparently "new words" and  
"speech unintelligible." The first vari-  
ation doubtless represented the identical  
idea which the original word expressed,  
and subsequent variations, modifica-  
tions of that idea. Hence Etymology  
assumes that resemblances and con-  
sistencies in sounds and meanings,  
between words, wherever found,  
are evidence, that such words  
spring from the same original idea.  
Such evidence, as our examples will  
largely show, are to be found in all



languages, and abundantly testify to  
the existence in the remote past,  
of one language spoken by all men  
— a common mother tongue. The  
words of this original tongue, now  
lost, constitute the true roots of all  
languages. Max Müller tells us that  
the Latin language can be reduced  
to about 300 roots; Fieda made out  
less than 400 in German; Count de  
Yebelin less than 400 in French; Font-  
mont, 300 in Greek; Bayses less than  
300 in Chinese. Original words doubt-  
less consisted of a few elementary  
articulations, chosen perhaps be-  
cause of a fancied resemblance  
between sounds and things. In de-  
rived words, their remains barely are  
found to exceed three letters, which  
fact renders it probable that they  
were all monosyllabic.

Vowels are those elements

of Speech which serve to unite Consonants and render them audible. Consonants cannot be uttered at all, except concurrently with vowels. Vowel and voiced are words derived from the same radical, and are generally used as equivalents, or interchangeably as adjectives, but this is misleading. Vowel sounds are not necessarily voiced sounds. Within range they are as distinct in whispered as they are in voiced speech. In their production the parts of the organs do not touch one another, but are more or less contracted, thus modifying the mouth cavity, and incidentally the sound passing through it, much on the same principle, that the size and length of the aperture of reeds, modify the sounds they emit. Vowels are hence the Euphonic and musical El-

elements of speech. Their use as syntactical elements is restricted to a few interjections, expressive of the emotions. They are largely used however, as modifiers of the logical elements into grammatic forms; as, he, have, her; man, men; this, these, those, thin; strike, stroke, struck, etc. Distinctions based on vowels are, etymologically, without value. A, e, i, o, u, w, h, and y, are used in English to represent vowel sounds. When so used, they are etymologically, the equivalents of each other, and besides, any one of them is the equivalent of any two or more of them in combination, and vice versa. Thus, when representing vowel sounds only, a is the equivalent of ea, or ea, or au, or ey, or ah, etc; and vice versa. As modifiers or variants they may shift their position with reference to associated consonants - that

is, from a position, before, they may be placed after or inserted between the consonant; or several words may be reduced to any less number; or one may be increased to two or more.

The Consonant Sounds of speech are the peculiar effects produced by the stoppage or interruption of vowel sounds during their passage through the mouth cavity. In the production of these effects, the organs are the instruments of the mind: Hence the consonants are the significant, <sup>logical</sup> elements of speech. The palate is made to vibrate between the root of the tongue and the wall of the throat, directing the breath through the mouth or nose; the point of the tongue is made to vibrate, or strike against the teeth or gums, thus compressing or checking the issuing breath; the lips are made to strike each other



or partially close, and on stop or res-  
tard the breath. The result is, the  
consonant sounds, which are classed  
in groups or families, according to  
the organ chiefly instrumental in  
their production. Those by the pal-  
ate are called palatals or gutturals,  
those by the lips, labials; those by the  
teeth, dentals; by the nose, nasals;  
by the tongue, linguals. Certain fam-  
ily sounds are very similar, as  
the organs are very slightly altered  
to produce them. The pairs, k, g —  
p, b — f, v, — t, d, — s, z — n, m —  
are such sounds, and are called  
Cognate (Same kind) sounds. The differ-  
ences between consonant cognates are due to  
the adjustments of the parts and their points of  
contact at the time of utterance, rather  
than to any presence or absence of the voice,  
as is generally supposed. P, for instance,  
breathes sharply at the lips, but <sup>is changed</sup> ~~is changed~~

is one in the expression of the name, caused by the curling of the tongue and consequent enlargement of the mouth cavity. We would remark in this connection what was intended to be said in another, that the principles which governed in the choice of forms for letters in the earlier alphabets are not now fully understood. Some of them were evidently suggested by nature, S is the type of the hissing serpent, B a picture of the lips, and N in Hebrew, a fair portrayal of a strongly aquiline nose.

As variants of the forms of words expressing allied or kindred ideas, consonants, like the vowels, are subject to transpositions, augmentations, elisions and interchanges, in the latter respect, as a rule, according to the principle of family equivalents. Any consonant element, whether consisting of a single consonant, or a doubled consonant, or of two or more consonants in combination, is the equivalent



of any other consonant element of the same family. *ch* and *gh* when they represent both consonant sounds, are equivalents of palatals. *th* is generally the equivalent of *gn*. *W* sometimes represents palatals and sometimes labials. ~~th~~ *wh*, *h*, and *y* may be considered hybrids.

The most conspicuous violation of these laws is that due to the corruption of *ç* and *g*, which runs parallel in many European languages. That of *ç*, which originally had the sound of palatal *k*, but in English is given the sound of dental *s* or displaced altogether, is particularly deplorable. The English corruption is said to be due to the fact that during the fourteenth century the language was threatened with a disagreeable excess of guttural sounds, which the tongue then began to largely reject or modify. These rejected gutturals are now recognized

in

in English Orthography as silent letters, and as a rule, the sounds of the modified gutturals, are those styled c and g, soft, heard in the words, cease, germ. A striking illustration of the corruption of c, is afforded in the changes it has effected in the name of the great Roman orator, Cicero. In Latin, the name was doubtless pronounced Kikero; in Italian it is pronounced Cechero; in Spanish, Thethero; in German, Tetsero; in French, Sesero; in English Cicero.

In the continental vowel scale I has the sound of E long in English. This sound blended quickly with a following vowel, gives into the sound we now represent with y. Isaac and Yakb, Joseph and Yosep, were formerly written for Jacob and Joseph. I and y are palatal equivalents only when they represent basic elements of the palatal family.

From the principles we have

stated, and the examples we shall now  
adduce in illustration, it must appear  
plain, THAT THE RADICAL PART OF ANY  
DERIVED WORD IS ITS THEME; THAT THE  
CONSONANT ELEMENTS COMPOSING THE  
THEME ARE ITS SIGNIFICANT THEMAL  
ELEMENTS, ONE OR MORE OF WHICH OR  
THEIR EQUIVALENTS MUST HAVE ENTERED  
INTO THE COMPOSITION OF THE ORIGINAL  
WORD. WHEN WORDS ALLIED IN  
MEANING ARE FOUND TO CONTAIN ONE  
OR MORE SIGNIFICANT THEMAL ELE-  
MENTS IN COMMON, THEY MAY BE HELD  
TO HAVE ORIGINATED FROM THE SAME  
RADICAL WORD. THE LETTERS THEY  
HOLD IN COMMON, ON THE PRINCIPAL OF  
EQUIVALENTS, ARE THEIR BASIC LET-  
TERS. (ALL OTHERS ARE WORDWORKING, OR  
GRAMMATICAL VARIANTS OR MODIFIERS.

The original of the word father  
was probably one of the first words to come  
into use among men. It would probably  
have not only represented paternity but



as the ideas expressed now by Chief, pri-  
mice, supremacy. Let us assume that  
p, t and their equivalents are the basic  
letters, and try the dictionaries for allied  
words - words of similar meanings - which  
contain one or more of these letters. We  
can give space for only a few of the  
hundreds found:

English, father, first, fore, over, upper,  
prince, prime, prior, pope, papa,  
parent, priest, parson, rabbi,  
abbot, patriarch, veteran, &c

Anglo Saxon - , faedar, frae, freo, frum,  
fryceca, abbod

Dutch, vader, voor, over,

Danish, faetar, for, over, praep, pave

Icelandic, faedar, lurr, frum, efri, yfir  
Lavar, Pápi, aboti, ve

German, vater, vor, abot, pope, pfaffe

Greek, pater, pera, pro, upper.

Latin, pater, primus, pro, pra,

French, pater, papa, rabbin,

Italian, Spavone, pira, papasso, pive,

Spanish, padre, papas, rabino,

Welsh, tad, ffat, pwi, trai, pot, pad;  
 Irish, galhair, for, prím, bat, breas,  
 Russian, {poka;  
 Polish, {pym, pierrt, popi, papiez,  
 Hebrew, {ofat, paroch;  
 Chinese, obli, phrah, rabbi;  
 Chinese, fu;  
 Chaldee, abu;  
 Arabic, sabuna, fara, bahr, rabb,  
 {badr, buabua, ruhban;  
 Persian, {padat, fara, fat, bat, ubat,  
 {bari, babu, pak, ruhban;  
 Sanscrit, {tataba, bahr, vanya, pata,  
 {pur, pra, upari, nabhi.  
 Hindu, {fura, param, bara, bar, pro,  
 {upri, upat, bhopa, babu  
 Turkish, bet, papasso, ruhban,

Let us now try for words repre-  
 senting circularity or roundness, noticed for  
 perhaps in the form of the sun, and  
 the movement of ascending smoke. Assu-  
 ming that etc are the basic letters,  
 we give from the multitude found, the  
 following.

English, circle, circlet, circuit, circus,



circlet, circulate, circumlocute, ...  
 circumfacent, circumference, cycle, cyc-  
 clid, cyclone, cyclopaedia, cyclometer,  
 cinglo, cincture, precinct curl,  
 wheel, <sup>volvo</sup> wheel, <sup>reals, rolls,</sup> whirl, <sup>turne,</sup> twine, twist,  
 crescent, curve, swerve, swing,  
 swirl, crook, crook crane,  
 crank, cruise, <sup>vert, sphere</sup> writhe, <sup>reath,</sup> breathe,  
 wriggle, wrench, <sup>waru</sup> warp,  
 girt, gird, <sup>sphere, spirall</sup> skirt, <sup>garland,</sup> girdle,  
 gyrate, rotate, tour turn,  
 wound, wind, coil, collar, <sup>hatter,</sup>  
 helix, helical, globe, <sup>orb</sup> gimlet, <sup>subst.</sup> etc.  
 wheel,

Welsh, { geyr, cyfan, alw, grinniau, eron,  
 { gnd, ys, get, eut, acht, tro, troi,  
 { iron, turn, derf, ffal,

Irish, grainne, cruinn, cruinne, fal;  
 Greek, <euros, chorenma, terras, trochos,  
 helix, poles,

Latin, gyros, spira, spiraea, orbis  
 Sanscrit, gha, vol, vit, vitta.

Spanish, { *carro, Esfera*  
 Polish, { *Kolo, Kolo, Kolo, K. L. mas, Kolo,*  
           { *Esfera,*  
 Arabic, { *Khuld, kolKat, kawal, yarak,*  
           { *rakawiq*  
 Persian, { *ghal, ghoshad, gal gasht,*  
           { *dera, darraui*  
 Hindu, { *Khalla, gol, ghera, warna;*  
           { *daira, dauwan*  
 Zulu Kafir, *gumela, pohla.*  
 French, *ephere, cerne, tourner, tout,*  
           *roue, traquet.*

The English words *beat, cart,*  
*ry and drag* are doubtless derived from  
 the same original idea. We may try for  
 words containing *bit, or, or, or,* but will  
 confine our selection of sample words to  
*br* and equivalents — and to English words:

*Beast, beer, borrow, barrow, barge,*  
*baronate, boat, bore, born, borne, birth,*  
*beard, burden, bairn, baby, brot,*  
*bring, brought, brig, bride, bridge,*

bred, breed, brood, berry, brook, fetter,  
ferry, fruit & fruct, fecund, fertile, farm,  
fortune, fork, and hundreds of complex  
derivatives into which these words  
enter as thematic elements.

The English words seat, set, site  
are doubtless from the same original.

Assuming st and their equivalents to be basic  
letters, we find that the following words  
which have similar meanings and  
corresponding basic elements - hence  
derived from a common original:

Sit, sat, seat, set, setter, settle, saddle,  
sofa, see & a bishop's seat or jurisdiction > lead,  
sow, sown, cedar, sod, sedge, seige, session,  
cessile, sedate, sediment, situate, stool,  
stood, stand, stay, staid, straggly, statue,  
still, stipend, stump, stumble, stat,  
stff, and hundreds of English complex  
derivatives into which these words  
enter as themes.

From English, nose, and NS

for basic letters, we derive the following words, each denoting something concerning the nose: nose, nostril, nasal, nozzle - reversing the order of the basics, we have, snout, snore, snort, snut, sneeze, snut, snuff, snuffle, snicker, snaff, snarl, snaf, snuff, and many complex derivations into which these words enter as themes.



If monosyllabic spelling is better than disyllabic - if Phonography is better than Orthography, why did the nations adopt, and why have they adhered to the latter?

The answer involves a consideration of the history and principles of Orthography.

The Phoenicians, if not the inventors of letters, were doubtless the first to make an extensive use of them. They possessed a commerce which extended as far East as England, and as far West perhaps as India. Their language must have been - only a few removes at most from the original mother tongue, of which the languages then spoken, constituted so many dialects. Dealing 2ten =



ively with other nations, they had prob-  
ably discovered the laws of interchange,  
and hence understood and appreci-  
ated the consonants as the logical  
elements. Their alphabet consisted of  
fifteen letters. Its suggestive power  
was sufficient for, say, 5,000 words,  
— as many perhaps as they employed.  
Owing to the peculiar condition of lan-  
guage at that time, more than two  
or three vowels were not needed,  
and excess tended only to confuse.  
Correspondents using their alphabet,  
might write in a different lan-  
guage — Hebrew, for instance — and  
yet make themselves understood,  
as the departure from the origin-  
al tongue, could not, among neigh-  
boring peoples at least, have been  
very great.

The Grecian Era followed.  
The Greeks adopted the Phœnician

alphabet, but made such progress in civilization that they soon found it incapable of expressing adequately, the words of their greatly increased vocabulary. Instead of seeking it aside however they naturally sought to render it equal to the requirements of their tongue, by the addition of new letters. Linearity and curviness had doubtless already been established as essential features in alphabetic writing. With these as essentials and the Phoenician alphabet as the model, it was then, and remains to this day, an impossibility to construct out of the only graphic materials available the same we now use a monosyllabic alphabet for the Greek language. After the twenty fourth letter the Greeks stopped adding new letters to their alphabet, evidently because

successive  
Each new form became more and  
more cumbersome, or tedious and  
difficult to write. They were forced  
to adopt combinations of two simple  
letters to represent the sounds for which  
they had failed to provide alphabetic  
expression, and here we have the  
origin of diglitteral expression, so  
called. Our theory of its cause which  
led to the adoption of this device, is  
sustained by facts as obvious as is  
the result of the assumption that two  
and two are four. If the reader would  
fully appreciate the dilemma in which  
the Greeks found themselves, when they  
attempted, as they doubtless did, to pro-  
vide a monoliteral alphabet for their  
language, let him try to amend the  
English alphabet by the addition of  
new letters of facile form which flow  
into each other at the line of writing,  
as to render it monoliteral for the

English tongue, which requires about the same number of letters as the Greek. Except three letters — *u*, a form as common as *m*, *i*, which requires to be doubled, and *u*, which as ordinarily written is virtually a duplication of *u* — the English alphabet is the same as the Roman which was modeled after the Greek. True, the Greeks might have succeeded by extending the use of diacritic marks, which they invented, but they evidently refused to do this and abundantly exhibited, both wisdom and good taste in their preference for dilute words. Our diacritic letters *t* and *i* are as many as we want in English, except for the use of teachers and learners.

The nations using alphabets have adopted the Greek dilutional scheme, each modifying to suit its own ideas of



Captivity. The English have adopted words from all other languages, & do not care so much that their Language has been aptly styled "the Mississippi of Roman Tongues." If an adopted word does not suit their Tongue, it is changed with a ceremony until it does, but changes of the written word to conform, are stubbornly resisted, because the written is deemed the True word.

The result of all this, is our hodge-podge spelling called Orthography, which, to be at all consistent, requires us to spell in this fashion: B-e-t, beat, but suggests bet, so call it bet; b-e-a-t, be-ate, but suggests beat, call it beat; qu-i-t, quite, but suggests quit, call it quit; qu-i-t-e, qu-ite, but suggests quite, call it quite; tough, unpronounceable, call it tuff. This is about as rational as words be the use of figures after this manner:



Two and two are four, but suggest forty,  
call it forty; twenty and twenty are  
forty, but suggest four, call it four.

The answer to our question  
is briefly — the Greeks made a  
mistake which the nations  
adopted and have adhered to.

Graphic materials are the  
visual marks used to <sup>written</sup> form letters.

The letters in common use are styled  
script, and printed, raised, ornamental  
and other letters are modeled after them.

The written and printed forms of a lan-  
guage, for obvious reasons, must cor-  
respond. Long-hand is the script style  
of writing familiar to all. The letters  
connect at the line of writing, and the  
easy flow of one into the other at that  
point, is favorable to the most rapid  
execution. Skilful penmen write not  
only words, but whole lines without  
lifting the pen. In constructing his  
system of short-hand, the author has  
kept these important features, curves,  
ness and linearity, constantly in  
view, and believes that he has achieved

of each the largest measure possible for short-hand, and thereby secured for the writer the greatest speed of which he is capable.

There are three styles of Long-hand, known as Running, Vertical and Back hands. To show the movements of the pen in each of these styles, we write <sup>a word</sup> in angular letters modeled after script letters of each style, followed by the same word in corresponding script:

Long Long  
Long Long  
Long Long

The connecting strokes between the letters, it will be observed, are horizontals and inclines, the latter, if about the same degree of inclination in each angle, it is also, which is important to the student of the hand, that the hand naturally gives

more inclination to strokes formed by it with an upward movement, than to those, with a downward movement.

We find in the forms of these example words, all the materials used in Short-hand - the straight line, the curve line, the wave line, the circle. The dot may be considered a visible point beginning an imaginary line. In Long-hand the lines and circles are modified to conform to the line of writing, and the direction of the stroke, its length, and thickness are without significance, while in Short-hand, the routine must go in whatever direction the character, correctly formed, take. So a short character means one thing, a halved short, another - a long one, something else - a lengthened long, yet another, a small circle, something different



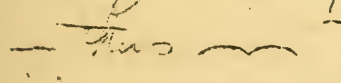

from a large one - a flattened circle or loop something else; the straight, the curve, the wave, the thin, the thick, the horizontal, the vertical, the inclined, the up, the down strokes, each means something different from the others.

It must now be apparent to the student, that although the letters of a short-hand alphabet are simpler in form than the letters of a long-hand alphabet, the former, for the reasons we have stated, are in scope of expression, ~~are~~ greatly superior to the latter.

A line in writing is a mark connecting two points. In short-hand we have the imaginary line which is the course the pen would take, in directly connecting two points on opposite sides of the paper.

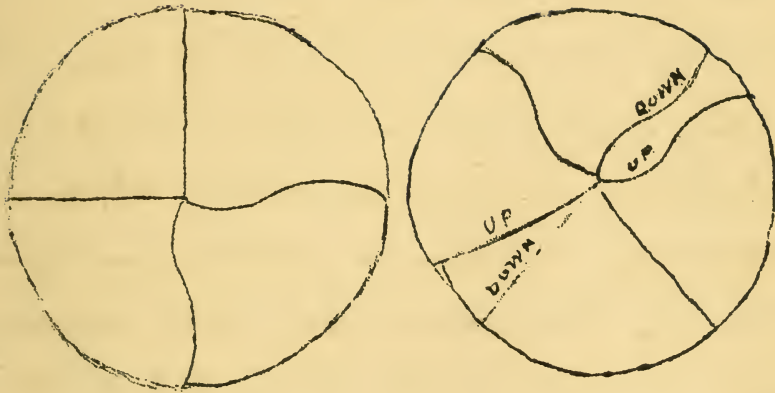
If a line is direct from

from point to point, it is said to be straight; if the points of beginning and ending are identical, and the course of the line is ~~not~~ around another point, kept throughout at an equal distance, the form is a circle or ring; if the pen stop half way in its movement around such central point, the product is a half circle or deep curve; if the pen move in a curve, but takes a shorter course from point to point than that traversed by ~~the pen~~ in the half circle, the curve is said to be more or less shallow or flattened, according to its deviation from the half circle. Flattened curves are the kind used in short-hand writing. A ring letter is a circle, followed by a connected stroke called its stem. Remember, that the stems of ring letters, are invariably initial,

and there can be no hesitation in recognising them. THE RING IS THE HEAD OF THE RING LETTER. If the ring of a ring letter is left open, or only half formed, the formation is a hook, large or small, according to the size of the ring. HOOKS BELONG TO RING LETTERS ONLY, A FACT WE MAY TAKE OCCASION TO REPEAT, BECAUSE IT MUST BE REMEMBERED, TO RECOGNISE RING LETTERS IN THEIR MANY TRANSFORMATIONS. When in the formation of a ring, curve or hook the pen travels in the same direction as the hands of a clock, the movement is said to be forward; when it travels in the opposite direction the movement is backward. Curves are joined by the same movement — thus  } { x Curves joined by both movements are called waves; thus  } { x Strokes that begin and end at points, at or

Equidistant from the line of writing,  
are horizontal strokes; those which  
begin and end at points in the course  
of any imaginary line, directly from  
the top to the bottom of the paper,  
are vertical or perpendicular strokes;  
those which lean towards the line  
of writing are inclined strokes.  
But little experience is necessary to  
enable the writer to readily recognize  
in a leaning stroke, the direction  
the hand took in executing it, as  
the hand gives, as we have already  
stated, more inclination to upward  
than to downward formed strokes.  
The unformed student should  
study the following diagrams,  
until he is able to readily  
point out each of the strokes  
we have described.





A thin or hair line is one drawn with a fine point, or with very light pressure on pen or pencil. In proportion as a line is made heavy or thickened purposely, it is more or less shaded. We say purposely, because a line intended to be light but, by mistake or accident, made heavy, must nevertheless be accounted a light line. The slope = 65

renewed writer, in hurried work, may fail to present many characters clearly, not, just, to himself, at least, but, ins ent herein is apparent, and hence for his reading, the writing is entirely legible. The advanced writer of this system, may largely dispense with shading. A soft pencil is best for short-hand as considerable skill is necessary to shade with an upward stroke of the pen. Use soft, unglazed paper, and for light lines, but little more pressure than the weight of a soft pencil would give, and very slight additional pressure is required to secure the necessary distinction for heavy lines.

There are four lengths of stroke tails. The standard length is called full length or long. The others are about half the lengths of the long — hence called also, half-lengths. Ring-tails belong

to these two classes only - shorts and  
longs - EXCEPT WHEN THEY LOSE THEIR  
INITIAL RINGS O                      WHEN THE SHORTS  
MAY BE HALVED OR THE LONGS LENGTH-  
ENED, IF NECESSARY FOR DISTINCTION.

A halved short is called also a tick,  
and a lengthened long is also called  
a double length. The following are  
samples of the four lengths, which,  
whatever may be the standard,  
must be relatively maintained,  
EXCEPT AS TO RING LETTERS AS ABOVE  
STATED, otherwise there will be  
liability to error in reading:



Rings are said to be large or  
small. Ring letters with curve stems  
of the same length and direction, represent  
cognate Monocanants, the small ring let-  
ter representing the light sound of the pair  
and the large ring letter, the heavy sound,  
e.g.

thus, s t, s d -- b s b g; a p a b, v f, v g,  
 z k, z g, j c, j j; a u, a b, o n o u, i  
 If preferable, they can be written with  
 rings of one size; thus s t, s d, b s, b g,  
 &c., indicating distinctions by the  
 relative lengths of the stems.

Ring letters are subject to thirty  
~~eight~~ <sup>nine</sup> distinct transformations covering  
 all the favorite consonant groups of  
 English speech; as follows:

1. Straightening its curve adds  
 n, thus, s n, s n, o l n, s t n, s d n, v f n, v g n

2. Waving its curve adds m;  
 thus, s t m, s d m, a p m, z k m, j c m.

3. Looping its ring, or revers-  
 ing the course of the pen after forming  
 its ring, without changing the curve, adds  
 r; thus v p r, z k r, s t r, s d r, or v p r,  
 s t r.

4. Looping <sup>its ring</sup> and straight-  
 ening its curve, or reversing the pen  
 after forming its ring and then straight-  
 ening its curve, adds l; thus v p l, z k l, s t l, s d l, or v p l,  
 s t l.



Tensing its curve, adds l; thus o ll, & kl,  
a bl & sl; or o kl, a pl & lo

5 Substituting a small hook  
for its ring without change of curve,  
except to have short for light, and long  
other long for heavy sound, prefixes t;

thus, o tll, a tll, o tll, o tll.

6 Substituting a large hook,  
without change of curve, produces th; thus  
o tht, a tht, o tht, o tht.

7 Adding a small terminal  
hook without other change, adds st;  
thus, o stt o bst o stt o stt.

8 Adding a large terminal  
~~ring~~ hook, without change adds sd; thus  
o sdd e ksd e psd o sdd o sdd.

9 Straightening stem and adding  
small terminal hook with forward  
motion adds nt; thus, o pnt, o pnt,  
o pnt, o pnt, o pnt.

10 - Same as nine, except, large  
hook, adds nd; thus o nnd, o nnd.

11 — Same as 9 except small  
hook with backward motion; <sup>adds ns or nt</sup> thus  
→ nns; ↗ nns ~ pns 3 dns

NOTE. — These stem letters do not  
take hooks, BUT RING LETTERS ONLY  
TAKE HOOKS. This renders the charac-  
ters in last examples, and all since  
early constructed, perfectly distinct.

12 Same as 11 except large  
hook with backward movement, adds  
<sup>ns or nt</sup> thus ↗ nnts, ↗ nnts.

13 Dropping ring and adding  
small terminal hook, without change  
of stem, adds ch; thus, ↗ nsh, Pesh,  
see not following 11.

14 Dropping ring and adding  
large terminal hook without change  
of stem, adds sh; thus ↗ nshu, ↗  
mshu, Pshu, Pzshu.

15 Dropping ring, straightening  
stem, and small terminal hook,  
forward movement adds t; thus,

spt, > bt, > ft, > vt, / st — nt <sup>mt</sup>

16. Same as 15 except large terminal hook, add ~~mt~~<sup>d</sup>; thus — nd —> md > td / sd

17. Same as 16 except small terminal hook, backward movement, add s or z; thus, > nt — ls —> ns <sup>ms</sup>

18. Same as 17 except large hook, add ~~mt~~<sup>mts</sup> or ~~st~~<sup>pts</sup>; thus, / sts —> nts, —> mts, > pts.

19. Converting ring to small hook and straightening stem, ~~st~~ prefixes s; thus — st — sl, — sn — sm, / st / ss / sz

20. Same as 19 with small terminal hook, forward movement, add nt; as / nt, / prefixes s and add t; thus —> st —> snt / st / snt / st / snt

21. Same as 20 with large terminal hook, forward movement, ~~st~~ prefixes s and add d; thus,

20  $\text{ssd}, \text{ssd} \rightarrow \text{snd}, \rightarrow \text{smo}.$

22 Same as 21 except small hook with backward movement; ~~prepares s~~ prepares s and adds s or z, thus  $\text{ssd} \rightarrow \text{szs} \rightarrow \text{smo}$   
 $\text{ssps} \rightarrow \text{sps}$   $\text{sschs} \times$  Initial s hook may be either backward or forward. Remember again that hooks belong to ring letters only, and do not attach to waves or plain stroke letters.

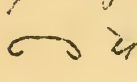
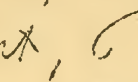
23 Same as 22 except large terminal hook, backward movement, prepares s and adds ts or tz, ds or dz; thus  $\rightarrow \text{ts} \rightarrow \text{ts} \rightarrow \text{ts} \rightarrow \text{ts}$   
 $\text{ssst} \rightarrow \text{sft}$

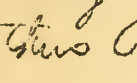

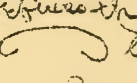
24 Substituting large initial hook and straightening stem, prepares s and adds t; thus  $\rightarrow \text{sst}$   
 $\rightarrow \text{sst}$   $\rightarrow \text{spt}$   $\rightarrow \text{spt}$   $\rightarrow \text{sst}$



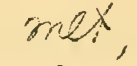
25 Same as 24 with small terminal forward hook, prepares s and adds it; thus  $\rightarrow \text{sst}$   $\rightarrow \text{sst}$






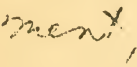
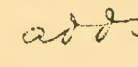
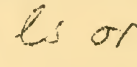



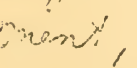

for initial ring and adding small  
terminal hook, inside of curve,  
protrudes,  $\frac{7}{8}$  and adds  $\frac{1}{2}$  thus,  
  $\frac{1}{2}$  that,   $\frac{1}{2}$  that

32 Same as 31 except  
large terminal hook inside curve;  
thus   $\frac{1}{2}$  that,   $\frac{1}{2}$  that,   $\frac{1}{2}$  that.

33 Same as 4 except  
small terminal hook added with  
forward movement, adds  $\frac{1}{2}$  thus  
  $\frac{1}{2}$  that,   $\frac{1}{2}$  that,   $\frac{1}{2}$  that

34 Same as 4 except large  
terminal hook, forward <sup>added</sup> movement;  
thus   $\frac{1}{2}$  that  $\frac{1}{2}$  that,   $\frac{1}{2}$  that,   $\frac{1}{2}$  that

35 Same as 34 except  
small terminal hook, backward move-  
ment, adds  $\frac{1}{2}$  or  $\frac{1}{2}$ ; thus,   $\frac{1}{2}$  that,  $\frac{1}{2}$  that,  
  $\frac{1}{2}$  that,   $\frac{1}{2}$  that,   $\frac{1}{2}$  that or false.

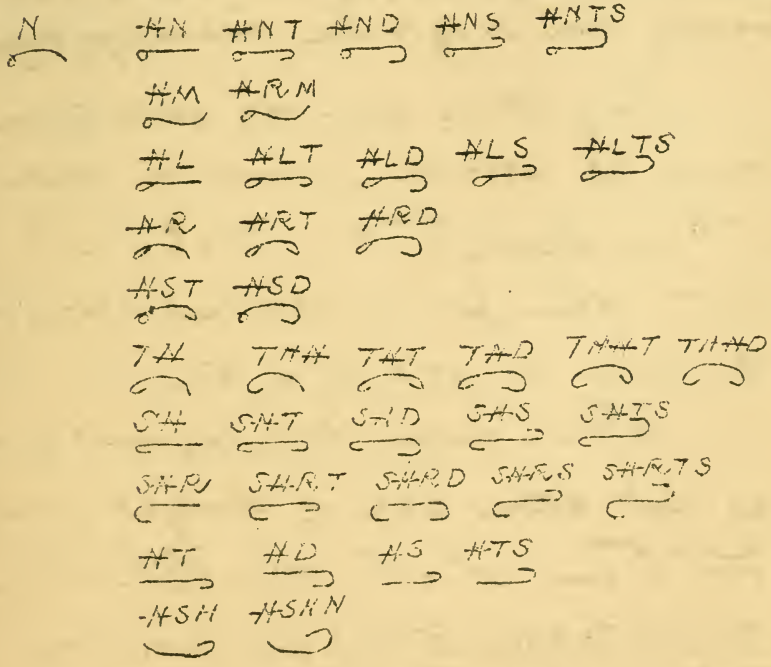
36 Same as 35 except  
large terminal hook, backward move-  
ment, adds  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$  or  $\frac{1}{2}$ ; thus,  
  $\frac{1}{2}$  that,  $\frac{1}{2}$  that,   $\frac{1}{2}$  that

37 Same as 3 except small terminal hook added inside curves, adds  $ri$ ; thus  $\text{ort} \rightarrow \text{mit} \rightarrow \text{Kant}$ .

38 Same as 3 except large terminal hook, inside curves, adds  $rd$ ; thus  $\text{e prod, o lrd, u bords}$ .

39 Reversing after forming the ring and changing the curve into a wave, adds  $(rm)$ ; thus,  $\text{form, w totm, q groom}$

VIEW OF THE TRANSFORMATIONS OF N.



The movement of the pen in tra-

cing

Horizontals, is from left to right, thus



Perpendiculars, from top to bottom of the paper; thus 1 2 3 4 5

Inclines leaning toward the left, downward;

thus, 1 2 3 4 5

Inclines, leaning toward the right,

either downward or upward. The following are struck.

Superiorly Upright a, c, e d, b, s, b, with which, s, with red

Inferiorly, round x, g, for f, h, t, too, d, too, e, g, o, l, h,

Ring letters close into each other

and may be struck forward or backward;

thus, the equal  $\infty$ ,  $g = c$ ,  $r = s$ ,  $o$

EXCEPT, when pen is reversed after forming the main stroke of it, l, etc.

Initial hooks take the inside of

curves and either side of straight stems;

thus  $\underline{\quad} = \underline{\quad}$   $\checkmark = \checkmark$  etc REMEMBER -

HOOKS BELONG TO RING LETTERS ONLY. Never attach a hook to any plain straight, plain curve, or ANY ~~THE~~ WAVE CHARACTER.




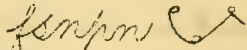

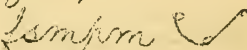
Plain curves connect with an angle as do also waves; thus

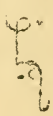


When two straight lines meet indicate the point of joining by a sharp cross at right angles; thus if you join



Wave stems may be indicated by the direction the pen takes in forming the circle following. Compare,

|                                                                                          |                                                                                          |
|------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| 2 points                                                                                 | 2 points                                                                                 |
| 2 points,                                                                                | 2 points                                                                                 |
| marks,  | points  |
| marks,  | points  |

Capitals may be indicated by dots placed at such point as will indicate the letter intended; thus,  Tom Jones;

 Tom Smith

Vocalization is expressing, suggesting or indicating the vocal sounds of words.

Our word characters are the simplest strokes, selected to give lineality to the writing, as far as possible, and are used, as are the vowel sounds in speech, to connect words and syllables, which may be joined continuously until a colon, dash, period or new paragraph is reached. No movement is without its signification. We have no rule of position — nothing except the punctuation marks stated, which renders it necessary to disconnect words. Phrasing may proceed until the writer reaches such point on the paper as he chooses to leave off and begin a new phrase. Lined paper is unnecessary,

68 ~~67~~

so is added nothing to the legibility of the writing, which may be done by the experienced writer, in the dark or without looking at the paper.

Consonant sounds are announced, when the vowel sound precedes; as, ap, ay, air, earth; pronounced when the vowel sound follows; as, pa, gay, pre.

Only one vowel, as a rule, is admissible for each word, and that ~~as~~ should be the most suggestive, ~~vowel~~, which ~~as~~ a rule, --- is the first vowel in announced sounds, ~~at~~ the first or last vowel in pronounced sounds. IN THE WRITING IT PRECEDES THE CONSONANT ELEMENTS of the word. Its ~~proper~~ proper position is indicated, first, by the rule for denoting announced and pronounced sounds, — second, by the sense of the line, called the context. All (ring) letter forms, without exception, and all other characters except those

which, are specially chosen to represent other sounds, INDICATE ENOUNCED SOUNDS WHEN WRITTEN LIGHT, and AN-ENOUNCED SOUNDS WHEN SHADED; Thus,

e pap e fog, a apple, a able,  
 nashun, Com. n. cashun  
 e convocation, e inspection  
 e defmashun, e deglutition.

When necessary to connect a syllable it may be done by writing its suggestive consonant element, preceded by its vowel; thus, e bladders, e fondly.

When necessary, the final vowel of a word may be written, and is readily recognised as such, because the vowel following it belongs to the next word; as e many men.

Vowels may be largely dispensed with in writing, but to what extent, depends upon the writer — his experience, familiarity with the



subject of his notes, ability from memory to utilize brief suggestive forms etc. Vowels are to be dropped, only as experience shows that they may be safely dispensed with. Short-hand in its briefer forms is a make-shift, and like hurriedly written long hand, is often decipherable only by the writer to whom it may be perfectly legible.

Most morphables may be expressed or fairly suggested, especially, by a single vowel followed by one or two letters, or by one of the contracted forms of single letters, which, because their simple combinations with the vowels, are subject to six hundred and twenty <sup>four</sup> others, which are compounds covering many thousands of the most commonly occurring words.

Not unlike the head of man in this respect the heads of words of two or more syllables, suggest their individuality more strongly, AS A RULE, than any other part. And of the following elements, if necessary, as many only as are required to recall the word to mind.

The words thoughts, thinks, things, are derived from the same original. Thought and thing are co-extensive in their meaning. The term thing may be used to designate each individual existence, simple or compound, whether it relates to object, occurrence or phenomena, or to substance, actions, quality, limitation, position, etc., be such object and its attributes, real, as when cognizant to our touch, vision or experience, or imaginary, as when restricted to the mental and emotional Experiences of our nature.

We are sufficiently accurate when we say that there are twenty-two or twenty-seven sounds heard in English speech. All are agreed as to the number of consonant simple, but as to the vowel simple, some claim two or three more than others, of sounds having fine shades of difference. We can well afford to dispense with such as require a highly educated ear to detect. Twenty-seven distinct sounds are sufficient. With only four of a series of ten figures we are able to express 9,999 numbers; with five, 99,999. Of course words are not formed on the same principle. There are certain favorite sounds, also significant combinations known as roots,

complexes and syllables, which enter  
into their <sup>composition</sup> ~~formation~~. Even on the  
journal, the disparity of beauty  
even sounds the furthest words is  
inconceivable.

A simple sound is one that  
cannot be separated into two or more  
constituent elements.

There are 12 simple vowel  
sounds, which, are usually grouped in  
families by lexicographers, and divided  
into long and shorts. These terms  
are misleading, as vowels are <sup>usu-</sup>  
ally long or short according to the  
stress or accent put upon them in  
utterance. In a monosyllabic alphabet  
every vowel has its name, which is  
its sound. A disyllabic alphabet necessi-  
tates the use of words to represent  
differences between the sounds it  
admits and those it excludes. Long,  
short, broad and Italian, <sup>are</sup> simply names



When used to denote distinctions between English vowels. The long sounds are the alphabetic name sounds — three simple and two compound — indicated by a short dash over the letters. The short sounds not alphabetically represented, marked by a short half dash over them. The broad sound is indicated thus ^ and the Italian thus, ˇ

### TABLE OF ENGLISH SIMPLE VOWELS

|           |         |         |           |           |
|-----------|---------|---------|-----------|-----------|
| A FAMILY. | ă (at)  | ā (ate) | â (art)   | â (all)   |
| O         | ö (odd) | ō (ook) | oo (foot) | oo (ooze) |
| E         | ë (egg) | ē (eke) |           |           |
| I         | ï (it)  |         |           |           |
| U         | û (up)  |         |           |           |

Of these 12 simple sounds, only three are represented in the English alphabet. I long and U long, which are represented, are compound sounds, the former, by the blending of ä or â with a following ē or ï; the latter, of ē or ï with a following oo

Two compound sounds sufficiently impor-  
tant to be entitled to alphabetic (or =  
representative, are also excluded, but ~~at~~  
sometimes orthog.aphically represented by  
ou and oi. The former is a compound  
of ö or ä with a following oo; the latter  
of â with ü.

It is impossible to utter a  
consonant sound without the aid of a  
vowel. Indeed, vowels are shaped by the  
organs in utterance, and these shapes  
are the consonants. Learning to spell,  
or to name orally the letters forming  
a word, precedes learning to write.  
We must have names for letters to en-  
able us to spell. It would no doubt  
help the student to teach him early  
that the alphabetic name of the letters,  
might change in the word. Instead, for in-  
stance, of teaching him to say ar-ä-pe,  
rap, teach rā-ä-äp, and explain until  
he understands the principles involved

This is no doubt the proper method of teaching Phonography, but it might not be adapted to Orthography.

The following table of simple consonants, numbering fifteen, is classed in family groups. Twelve of them form six pairs of cognates, each of which has its light and heavy sound, the former of which we indicate by a small half-circle over them, and the latter by a short dash.

TABLE OF ENGLISH SIMPLE  
CONSONANTS.

|           |                                  |   |                                  |
|-----------|----------------------------------|---|----------------------------------|
| Labials.  | $\overset{\circ}{P}$ , $\bar{B}$ | — | $\overset{\circ}{F}$ , $\bar{V}$ |
| Dentals   | $\overset{\circ}{T}$ , $\bar{D}$ | — | $\overset{\circ}{S}$ , $\bar{Z}$ |
| Gutturals | $\overset{\circ}{K}$ , $\bar{G}$ | — | — H.                             |
| Nasals    | $\overset{\circ}{N}$ , $\bar{M}$ |   |                                  |
| Lingual   |                                  | — | L R                              |

The English alphabet provides one or more letters to represent each of these sounds. It also provides for the following compound sounds: J =  $\bar{G}$  before vowels; Q =  $\bar{K}$  before vowels; W =  $\bar{V}$  before vowels; Y =  $\bar{F}$  or  $\bar{V}$  before vowels.  
X =  $\bar{K}$

The author finished writing his book on April 29. On looking over the proofs, he finds these two pages inadvertently left blank and so many other evidences of what may be taken for carelessness or unjustifiable haste, that he feels constrained to say this in Explanation:

From March, 1874 to April 15, 89, as Book-keeper and in other Capacities, I have been in the employ of The Singer Mfg. Co. On the day last named I received notice, that in accordance with the demands of the Home Office that Expenses should be reduced it had been decided to dispense with my services, and throw my work on others who could attend to it. In consideration of my long service, I was generously accorded two weeks' pay without being required to render service for it. I instantly resolved to bring out this work, and by this form as I had not the means to pay for engraving and printing. I had perfected the systems about a year previously, and had partly written what was intended for it.



an exposition of them. As the responsible head of a family, the emergency required that I should bring out the work in two weeks if I could make the all important & great and better connections. It had also to be compressed within the narrowest limits, without the omission of any essential feature. Much of what had been written was struck out, and what remained was in such a chaotic condition that the whole work had to be rearranged, and besides this much new matter found, in illustration. The work as newly conceived and elaborated, went directly upon the stencils. My hours of daily labor began at six A. M. and sometimes extended to one A. M. Only one hundred copies are to be issued, and all except paper and fifth page will be the work of my hands.

Under the circumstances, the author begs that the purchaser will generously overlook the poor typography, the many errors, and such other imperfections as may be naturally attributable to the same as stated.

St. Louis,  
April 30<sup>th</sup> 89.

There are certain vocalized consonants,  
~~not provided~~ similar to  $\text{t}^{\text{h}}$ , which are  
not provided for alphabetically, but or-  
thographically as follows:  $\text{t}^{\text{h}} = \text{t}^{\text{h}}$   
 $\text{d}^{\text{h}} = \text{d}^{\text{h}}$   $\text{s}^{\text{h}} = \text{s}^{\text{h}}$   $\text{g}^{\text{h}} = \text{g}^{\text{h}}$   $\text{m}^{\text{h}} = \text{m}^{\text{h}}$   
 $\text{t}^{\text{h}} = \text{t}^{\text{h}}$  There are also certain aspir-  
ated consonants not provided for alpha-  
betically, but orthographically as follows:  
 $\text{t}^{\text{h}} = \text{t}^{\text{h}}$   $\text{t}^{\text{h}} = \text{d}^{\text{h}}$   $\text{c}^{\text{h}} = \text{t}^{\text{h}}$   $\text{c}^{\text{h}} = \text{c}^{\text{h}}$   $\text{z}^{\text{h}}$   
 $= \text{z}^{\text{h}}$

Orthography is necessarily the  
basis of short-hand. The student should  
just give his attention to the former  
until he is able to readily substitute  
phonographic for orthographic ex-  
pression. We shall now give lists  
of words expressed in both forms,  
followed by the same words in short-  
hand. Remember, we learn by comparing  
and taking notice of analogies & differences.

~~77~~ 78

Phon. Cap. Eps - Sm. Let. ps.  
Eps. epts

---

S-H Letter \ (Added for cap. 7  
e e

---

Orth. Cap. money Sm. Let. money =  $\frac{5}{2} \frac{00}{00}$  or  
Thou, not

---

Phon. Cap. Ods - Sm. Let. ds  
Uds, ds

---

Shortened Letter \ (Added for cap. 7  
e e

---

Orth. Cap. I - Sm. Let. i (long =  $\frac{ä}{ä}$  or  $\frac{ä}{ä}$ )

Bind, sign, my, died, guide, dye,  
buy, eye eye. Note. U is euphonicaly  
inserted between y and i in guide to denote  
that g has its hard sound. So in quiet, but not  
in gilt. Their meanings and syntax were thus





Orth. Capital A, small letter a (long)

The letters representing this sound have  
a line drawn under them.

able, ale, pain, Paanam, goal,  
gauge, day, eight, they, great.

---

Phon. Cap. E, small e

Et, ee, gas, Heed, est,  
wee, he, see le woe

---

Short vowel Letter — (dotted for Cap)

e e e e e e  
e e e e e e

---

Orth. Capital A — small letter a (short)

hat, air, at prayer, there, their,  
sweat, laugh,

---

Draw, oo, goat, law, lao, mao,  
way.

---

S-H Letter — (Dotted for Cap)

u u u u u u u

Orth. Cap. A - Sm. Let à (Italian)  
Art, harr, quarr

---

Phon. Cap. Cl - Sm. Let l  
Clos, nos, wlos

---

S-H Letter ~ (Dotted for Cap)  
~ ~ ~

---

Orth. Cap. A - Sm. Let â (blood)  
Water, fraud, law, form, broad,  
brought, uoc

---

Phon. Cap. Ch - Sm. Let h  
gho, yohk, oh, yhos, fohk,  
fohe, h

---

S-H Letter ~ (Dotted for Cap)  
~ ~ ~ ~ ~

---

Orth. Cap (none) Sm. Let. <sup>= ai</sup> (none)  
Boy, toll

---

9/78

Orth Cap E - maru. i (long)

Evil, feat., seize, field, cleam,

mate, Kay, people, marine. This sound  
and short i are cyrates.

---

Phon. Cap E - in Let e

Eyes, yet, uen, yet, roes,

oes, re yes, roes.

---

S-H Letter - (Dot for Cap)



---

Orth Cap E, in. Let i (short)

Dress, measure, leapard, said, any,

says, friend, bury.

---

Phon Cap Z - in. Let o

hosu, ozno, ozplot, uzo, zee,

uon, uozo, zoe

---

In-h? Letter - (Dotted for Cap)



Orth. Cap. U - Sm. Let. ū (short)

Up, done, her, dollar, ofa, hear, dos,  
blood, gracious, sir, zephyr.

This sound seems to have a strong affinity  
for announced it, which it completely assumes  
later when unaccented. It has a similar  
but less marked affinity for l. From

such words as centre, theatre, peddle,  
mills, it may just as well be omitted  
and closed with such compounds as  
pr, tr, el, in prop, trap, clap &c.

---

Orth. Cap. E - Sm. Let. e

Ep, hes, res, best, use, rest  
her, fock, voce, us, neye.

---

S-H. Let. e ~ (short) for Cap. e

e ~ e ~ e ~ e ~ e ~ e ~ e ~ e

---

Orth. Cap. U - Sm. Let. ū (long) =  $\frac{\bar{u}}{o}$

Duty, mute, dus, fand, new,  
manner, adieu, view, beauty, sure, flow



Phon Cap. Q. In Let  $\frac{q}{q}$

h<sub>q</sub>q<sub>q</sub>, s<sub>q</sub>q<sub>q</sub>, b<sub>q</sub>q<sub>q</sub>, y<sub>q</sub>q<sub>q</sub>, s<sub>q</sub>q<sub>q</sub>, s<sub>q</sub>q<sub>q</sub>q<sub>q</sub>,  
a<sub>q</sub>q<sub>q</sub> q<sub>q</sub>q<sub>q</sub> f<sub>q</sub>q<sub>q</sub> q<sub>q</sub> q<sub>q</sub> q<sub>q</sub>

---

Short-hand Letters & Letters for Cap

~ ~ ~ ~ ~  
~ ~ ~ ~ ~

---

Orth. Cap. O - In Let  $\frac{o}{o}$  (short)

On, hoy, fond, was. This sound  
and  $\frac{a}{a}$  are equated, the difference being chiefly  
in their lengths. We compound the vowel sound  
in our mouth  $\frac{o}{o}$ , the Germans, with  $\frac{au}{au}$   $\frac{a}{a}$

---

Phon Cap. Cc - In Let  $\frac{c}{c}$

Cc, cc, cc, cc, cc.

---

Short-hand Letters & Letters for Cap

~ ~ ~ represented by ~ ~ ~  
~ ~ ~

---

Orth. Cap O - Sm Let o (long)  
So, roll, note, door, toe, boat,  
though, grow, four, yeoman, row, learn

---

Phon Cap O - Sm Let o  
ho, oo, so, too, go, fo,  
lo, wo, yo, ro, so, fo.

---

S-H Letter o {notes for Cap O  
o o o o o o o o o o o o

---

Orth. Cap O - Sm Letter o = oo  
half, good, put, could

---

Phon Cap G - Sm Let g  
goy, vye, gye, rye.

---

Short-hand Letter G  
G G G G

---

Orth Cap O - Sm Let o = oo  
Do, moon, canoe, youth, truth

86

juce, neu drent

---

Phon Cap G - In Lett of  
Hog, og, Hseg, Hgu, wog, og, loq

---

Short-hand Letter  
w b z y k a y k b k

---

Orth. Cap J - In Lett t.

---

Jop, but missed miscub.

---

Phon Cap k - Small Letter  
kag, faw, vau, vep

---

S-H Letter e <sup>stroke, upward.</sup> <sub>Lettered for Cap 7</sub>

< A Pung-Letter subject to the changes noted on pp. >

w v o o o

---

Orth. Cap D - In Lett d  
Dog, bad

Phon Cap th - cin ctr 6  
theo, job.

Short-hand Letr o <sup>Struck upward</sup> Boi for Cap >

Let Ring Letter subject to the changes noted on p. 7

oo ~

Orth Cap S, - Sm Letr. s (+C soft)

ass, face, case, civil

We would caution the student against

doubling letters, the necessity for which rarely happens in Phonography. Doubling is an orthographic device for denoting sound. We write caned, canned, hoped, hopped, robbed, robbed, orthographically, but phonographically ally rssb, rassb, rogs, rege, osfb, oefb, because there is obviously no need of doubling when we have a letter for each sound.

Phon. Cap U - Small Letr u

hosu, yu, neu, ueyeo



*stroke upward*

Short hand Letter 6  $\left\{ \begin{array}{l} \text{L: Both for Cap} \\ \text{L: Both for Cap} \end{array} \right.$

Let Ring Letter subject to the changes noted on pp 7



Orth Cap L - in g

Leal, razz, raze, rays, buzz, Xebes

Phon Cap N - in Letr n

Neo, on, on, on, fen, nefer

*Stroke upward*

Short hand Letr 6  $\left\{ \begin{array}{l} \text{L: Both for Cap} \\ \text{L: Both for Cap} \end{array} \right.$

Let ring letter subject to the changes noted on pp 7

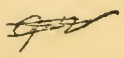


Orth Cap K - in Letr k (hard @)

kite, est, school, look figure.

Phon Cap R - small let r

raw, raw, wrap, ser, ger



Orth Cap 'U' - small Letr q (hand)  
Uood, dog, egg, Uerkin, rouge,

---

Phon Cap U - sm. Letr u  
Uy, keu, 30, ueores, osv.

---

Shorthand Letr 9 (dot for cap)  
9 9 9 9 ee

---

Orth Cap (none) sm Let (none) ch = t  
Charm, much, match, vermicelli

Ti and tu in Christian and culture, organically glide into a sound very similar to this, but Roueras and Roerap are doubtless preferable forms.

---

Phon Cap U sm Letr u  
Uloo, ver, var, ueoerere

---

Shorthand Letr 9 (dot for cap)

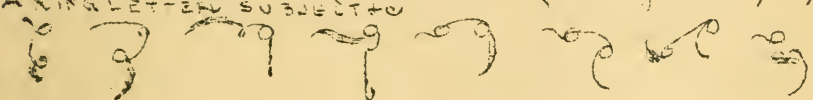
Letting letter subject to the changes noted on pp 7  
9 9 9 9 or 9  
90

Orth Cap J - Sm. Lett  $\left\{ \begin{array}{l} \text{also 54-7} \\ = 57h \end{array} \right.$

joy, rejoice, region, gorgeous,  
marriage, venture, venture, soldier,  
grandeur. When de au de precede a vowel  
sound in the same syllable, they generally  
glide into this sound, in easy natural  
speech.

Orth Cap K - Sm. Lett  $\neq$

key, quest, oaks, whore, caost,  
yeorge, usdzo, voastgo.


Short-hand Letter J (dot for cap)  $\rightarrow$   
A SINGLE LETTER SUBJECT TO  


Orth Cap X - Sm. Lett x  $\leftarrow = ks \rightarrow$

This sound is always preceded by a vowel.

box, locks, oaks, oaks, cheques

Orth Cap K - Sm. Lett  $\neq$   
key, key, ky, ky, key

Short-hand Letter J (dot for cap)  
A ring either subject to the change noted on p. 7  


Orth Cap X - in letter x (=gs)

When x precedes a syllable beginning with a vowel it generally gives into the sound.

Exalt, exist, exert, eggs, rays

Phon Cap Y - in Letter y

Byhow, byes, byes, by, oay

Short-hand Letters 9 (down) or 6 (dot) for Cap  
A ring letter subject to the changes noted on pp 4

Orth. Cap Q - small letter q (=koo)

Quiet, Acquaint

This sound is often etymologically the equivalent of wh. hood Qui, Quae, Quod, &c. Who, Which, where, what, &c.

Phon Cap W - small letter w

Wen, wess

Short-hand Letter 9 (down) dot for cap

A ring letter subject to the changes noted on pp 7

3 2



Orth Cap  $\langle \text{no} \rangle$   $\langle \text{no} \rangle$   $\langle \text{no} \rangle$  =  $\langle \text{no} \rangle$

Why, When, Whither — largely  
interrogative. See remarks on  $\langle \text{no} \rangle$ .

---

Phon Cap  $\langle \text{no} \rangle$  in Let.  $\langle \text{no} \rangle$   
 $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$

---

S-H Let  $\langle \text{no} \rangle$  dot for cap.

Let ring letter subject to all the changes denoted on pp 7  
 $\langle \text{no} \rangle$   $\langle \text{no} \rangle$  =  $\langle \text{no} \rangle$

---

Orth Cap  $\langle \text{no} \rangle$  — in Let.  $\langle \text{no} \rangle$   $\langle \text{no} \rangle$  before vowels

Always initial in words and syllables except  
when it forms part of a labialized consonant,  
as  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$  or. Any consonant that is  
susceptible may be labialized by adding  $\langle \text{no} \rangle$   
sound.

$\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$

---

Phon Cap  $\langle \text{no} \rangle$  — in Let.  $\langle \text{no} \rangle$   
 $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$ ,  $\langle \text{no} \rangle$

Short hand Lett 3d row, det for Cap  
Letting letter subject to the change noted on pp 7  
7 7 7 7 7 7 7

---

Orth Cap, C - small letter p  
Pen, nap

---

Phon. Cap of small letter q  
Spee, sep

---

Short Letters on 2d row for caps  
Letting letter subject to the change noted on page >

---

Orth. Cap B - small letter b  
Out, tub

---

Phon. Cap of - small letter f  
Spee, sep

---

Short Letters on 2d row for caps  
Letting letter subject to the change noted on page >

Orth Cap F - In Letr of L = weak ph  
Fat, if, physic, sough

---

Phon Cap Y - In Letr of  
Yes, ey, yoner, ocf

---

Short hand Letr ~ Lett for Cap

Letting letter subject to the changes noted on pp 7  
~ ~ ~ ~

---

Orth Cap V - In Letr of  
Vine, evil, nephew, Stephen

---

Phon Cap Y - In Letr of  
Yes, eyes, eyeg, Meeyes

---

S - H. Letr ~ Lett for Cap

Letting letter subject to the changes noted on pp 7  
~ ~ ~ ~

---

Orth Cap R - In Letr of  
Run, rhetoric, fear, care, tree

In English, Spanish spelled it is seldom heard,  
and pronounced it in many of its connec-  
tions is quite unheard. Centre, caper, etc.,  
are pronounced as if spelled *cahtre*, *capir*.  
It is doubtless best in such words to  
write them as if it had assimilated *ü*,  
rather than *ü*, it; thus *cahtre*, *capir*. The  
sound *ü* is organically injected between  
it and almost all vowels which precede  
it in the same syllable. It should not be  
written on this account alone.

---

Phon. Cap. Co - Small Letter o  
Does, oassors, yes, nas, soe

---

S-H. Letter o - *Ö* *Ö* for capy  
Lt Ring Letter subject to the change, *ö* *ö* *ö*

---

Orth. Cap L - Sm Letr l,  
Love, fall  
Phon. Cap O Sm Letr o  
Oey, yho



S-H Letter or (Dotted for Cap) 7

Letting letter subject to the changes noted on page 7

---

Orth Cap M - Small Let m

Man, cim

---

Phon Cap S - Small Let s

This letter connects with the following from the top.

Sas, ss

---

S-H Letter or (Dot for Cap) 7

Letting letter subject to the changes noted on page 7

---

Orth Cap N - Small Let n.

Nap, pen

---

Phon Cap S - Small Let s

Let s without its horizontal strokes, and connects with the following letter from the bottom.

Sag, gs

Other Letter  $\alpha$  (outfit, cap)

Let Ring Letter subject to the change noted on page 7

$\alpha$   $\alpha$

---

This finishes out review of the Ring Letters, each of which may undergo sixty nine distinct changes, described elsewhere in part which treats of graphic materials.

---

Grill. Cap (none) in Lot (none) No  
Always announced - the voice preceding  
Opening, tongue, being

---

Other Cap (none required) Small Letter  $\alpha$   
 $\alpha$  with horizontal stroke, & connecting from both  
goes, see, fees

---

S-H Letter  $\alpha$  (no cap required)  
This letter is shaded - its sound always announced

$\alpha$   $\alpha$   $\alpha$

Orthographer announced: nk  
Wink, think

---

Orth. Expression: ss

---

S-H Letters & (underlined)

in exp. regard - always announced

3 3

---

Orth. Announced: ng in <sup>change</sup> change

Orth. Expression: ss, ss

S-H Letters & th, always announced

3 ~

---

Orth. Announced: ng in <sup>change</sup> change

Orth. Expression: ss, ss

S-H Letters & th, always announced

3 3

---

Orth. Announced: ng in change

Orth. Expression: ss

S-H Letters & th, always announced

3

Orth. announced <sup>in</sup> <sup>spring</sup> in <sup>the</sup> <sup>spring</sup> <sup>of</sup> <sup>1880</sup>  
Phon. Expression <sup>of</sup> <sup>the</sup> <sup>same</sup>  
S-H Letter <sup>of</sup> <sup>the</sup> <sup>same</sup>, always announced.

---

Orth. announced <sup>in</sup> <sup>the</sup> <sup>interest</sup> <sup>of</sup> <sup>the</sup> <sup>Bank</sup>  
Phon. Expression <sup>of</sup> <sup>the</sup> <sup>same</sup>  
S-H Letter <sup>of</sup> <sup>the</sup> <sup>same</sup>, always announced.

---

Orth. announced, <sup>in</sup> <sup>the</sup> <sup>interest</sup> <sup>of</sup> <sup>the</sup> <sup>Bank</sup>  
Phon. Expression <sup>of</sup> <sup>the</sup> <sup>same</sup>  
S-H Letter <sup>of</sup> <sup>the</sup> <sup>same</sup>, always announced.

---

Orth. announced <sup>in</sup> <sup>the</sup> <sup>sample</sup>  
Phon. Expression <sup>of</sup> <sup>the</sup> <sup>same</sup>  
S-H Letter, <sup>of</sup> <sup>the</sup> <sup>same</sup>, always announced.

---

Orth. announced <sup>in</sup> <sup>the</sup> <sup>sample</sup> <sup>of</sup> <sup>the</sup> <sup>Bank</sup>  
Phon. Expression <sup>of</sup> <sup>the</sup> <sup>same</sup>  
S-H Letter <sup>of</sup> <sup>the</sup> <sup>same</sup>

Any letter contractions are often preferable to the letter. Can be used as supporting signs for many of

of or, of or





Orth. ngu in <sup>language</sup> language

Phon. Sops.  $ngv = ngso$

Dawek, Dawet

S-H Letter  $\epsilon$  <sup>short</sup> ~~short~~, always pronounced

$\epsilon$   $\epsilon$

---

Orth. Cap K - in Let. k

Always pronounced except when it is joined to an aspirated consonant; as kh, th, sh &c.

Kat, kam, karok, hope

---

Phon. Cap L - in Let. l

Law, law, law, law

---

S-H Letter  $i$  <sup>thin</sup> ~~short~~, always pronounced

Thicken for  $li$ ; lengthen for  $lii$ ; lengthen and thicken for  $lii$  - all pronounced

$i$ ,  $i$ ,  $i$ ,  $i$

Orth. Cap. Y - Small Lett. y { = e before vowels }

I sometimes represents the consonant sound of the letter, which as a consonant is always pronounced.

Yet, you, filial, Bagnio, Cognac

Phon. Cap. Z - Small Lett. z

Yes, Zes, Zestaro, Zazz, Zazzar

Short-hand Lett. - thin; <sup>Letter 17</sup> thicken to add

r; lengthen to add rs; lengthen and thicken to add l; thus - r, - yr, - yr, - yr, - yr all pronounced.

Year - Year

Orthographic

th

Ther, thut, thuro, thal

Phon. Cap. K - Small Lett. k  
kes, kes, kes, kes

Shorthand letters ( Box for Cap  
Make thin for Enormous sound & thick for announced.

~ ~ ~ ~

Orth th etc

Then, there, other - a thicker sound than the  
preceding th.

Others Cap H - small letters  
Hes, lao, etc.

S-H Letter ( Same as above )

The Initials is also provided for in  
the ring letter contractions. Example words  
in this and last paragraph may be in-  
ferred thus: ~ or ~, ~ or ~  
~ or ~, ~ or ~, ~ or  
~, etc

Orth th, etc, th

Alth, Shall, machine, special, ocean,  
conscience, mission, nation, sugar.

The sounds expressed by sh, si, ti and te gene-  
rally slide into this sound when they pre-



and words in the same syllable.

Phon <sup>Cap.</sup> Letter Ue - Small letter ue

Ue, uew, uebes, ueghed, uebes  
uebesu, uebes, uebes, uebes

Short-hand Letters: } thin  
                                  } down, pronounced  
                                  } thick  
                                  } down, pronounced  
                                  } thin  
                                  } down, pronounced  
                                  } thick  
                                  } down, pronounced

~ ~ ~ ~ ~  
~ ~ ~ ~ ~  
Commutative = ~

Orthographic      qu, etc. <sup>qu</sup>  
Quere, vicion, gharjet

See remarks on sh  
Phon. Cap. N - Small Letter ns  
Ingo, Venes, womeno  
Short-hand Letters - same as sh

We have exhausted our stock of  
Shorthand graphic materials for English use.  
The principles on which our Shorthand  
is based are applicable to any language.  
For foreign use it would be necessary  
to more or less, reassign <sup>certain</sup> the letters.

There is not any need of such  
change, however, in our Phonographic al-  
phabet, as we have ample materials  
left to provide for any of the European  
sounds we have omitted, so our  
alphabet may be made international  
in scope.

Phon. Cap. 2 — Small letter 2 may  
represent German ch. — heard also in Scotch,  
Lush, Polish and Spanish.

Phon Cap 111 or 12 (both modeled after  
the figure 4) may represent German mod-  
ified g. Small Letter 111

Phon Cap 10 — Small letter b — may

be used for German *ü* also heard in French and other languages.

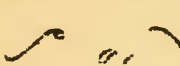
Open Cap *f* - Small letters may be used for German *ff*. as in *pfled*.

Open Cap *O* - Small letters *o* may be used for French *oi* as in *pois*.

For Phonography, Longhand punctuation marks are used, but for shorthand, marks to represent the more frequently occurring stops are selected with a view to giving ~~to giving~~ the writing lineality, as far as possible. For the

Lemma, use *S* or *~*, struck in the direction of the line of writing, connecting the words, without adding the pen. The comma *o* may

are unshaded. For  
Semicolons — Use shaded strokes,  
like the commas, struck in the  
same way. For the ~~dot~~

Colon — Use comma terminal  
ring with a small wing, struck in  
the direction that will bring nearest  
to the line of writing, thus  
. If the last letter is a wide  
letter, the wing may attach directly to  
the stroke, thus:

Life is short, and is long.



After a colon begin a  
new phrase

A TERMINAL RING IS NOT A LET-  
TER, BUT A PUNCTUATION MARK TO WHICH  
YOU CANNOT ATTACH A FOLLOWING LET-  
TER. For a dash

Dash, use a small <sup>terminal</sup> ring, flattened or looped, <sup>otherwise</sup> ~~otherwise~~  
wing otherwise the same directions



for colon. For the

Period — use a large terminal ring. To begin a new paragraph, <sup>to collect</sup> look up flat: ten the large terminal ring. For

Interrogation, use comma marks ending with q; thus P q. Continue to proceed after this mark, if desirable. For

Exclamation — use comma marks with x, thus P x. For

Parentheses — use comma marks thus P ( )

Length or P ~ Affirmation ~  
Objection P Reception P

Accent is intonation of stress laid upon a syllable. Its function is logical, when the object is to denote the correct signification of the word; as 'Ede, Ede', object

object', absent, absent'. Its function is euphonic, when the object is to render the word harmonious in cadence and measure; thus reprobate, coalesce, benefactor, inconspicuous. Accent may fall on the radical syllable; as in 'revert', 'inclose'; or on a subordinate one, as in, 'disorder', 'imprint'.

Emphasis to the sentence is what accent is to the words. Emphasize successively the words and phrases in the following question, indicated by the figures 1, 2, 3, 4, 5, 6, 7, and see how many different answers are required.

Will you drive <sup>1</sup> Dexter, <sup>2</sup> through the field, <sup>3</sup> to town, <sup>4</sup> & <sup>5</sup> carry <sup>6</sup> <sup>7</sup>

We have only two word signs, as will be seen by the list which now follows. We take the pains to describe each carefully because it is important that the <sup>beginner</sup> ~~beginner~~ of shorthand should write them correctly. ~~For the light lines~~ <sup>The beginner should use a soft lead pencil, with soft and spread paper. For the light strokes, bear very lightly on the pencil - and secure by a feather to its weight - and for the heavy strokes, only slightly increased pressure.</sup> These little words are very important, some of them indicating the position of the words which follow them, thus and otherwise, helping the learner to recall to mind the sense of the notes. The following are INVARIABLELY all ~~light and heavy~~ <sup>light and heavy</sup>:

The ~~to~~ of ~~two~~ ~~and~~ ~~with~~ ~~which~~

Over, down and left - In, down and left.

TABLE OF Orth. Phon. & S-H ALPHABETIC EQUIVALENTS.

| LINGUALS  | NASALS                        | VOWELS        | LABIALS       | DENTALS       | PALATALS      |
|-----------|-------------------------------|---------------|---------------|---------------|---------------|
| MOD. AFT. | MOD. AFT.                     | MODELED AFTER | MODELED AFTER | MODELED AFTER | MODELED AFTER |
| 0         | 5                             | 6             | 8             | 1             | 8             |
| 1         | 2                             | 7             | 9             | 2             | 9             |
| 58-96     | 81                            | 83            | 86            | 59-102        | 103           |
| 9         | g                             | 85            | 87            | 6             | 102           |
| 58-97     | 58-65-97                      | 82            | 94            | 59-60-87      | 90            |
| 1         | 2                             | 81            | 94            | 6             | 91            |
| 81        | 58-98                         | 82            | 94            | 61-88         | 90            |
| 79        | 98                            | 79            | 93            | 101           | 89            |
|           | WORD SIGNS III                |               | 95            | 101           | 92            |
|           | VOCALIZATION 68               |               | 96            | 101           | 101           |
|           | PHONOLOGICAL CHANGES 58 to 65 |               | 97            | 101           | 101           |
|           | PUNCTUATION 107 to 109.       |               | 98            | 101           | 101           |
|           | FOREIGN BOUNDS 106-107        |               | 99            | 101           | 101           |
| Fr. 2     |                               |               | 107           | 101           | 106           |
| 107       |                               |               | 107           | 101           | 106           |



The following useful 2-H letters are provided for compound sounds which are not represented specially in the foregoing Phon. Alphabet. For examples of their use, see the pages indicated by figure under each character.

|    |     |     |        |    |      |
|----|-----|-----|--------|----|------|
| nk | ngk | ngp | ngs    | ng | ngro |
| 2  | 2   | 2   | 2 [on] | 2  | 2    |
| 99 | 99  | 99  | 102    |    | 100  |

|         |         |     |     |     |     |
|---------|---------|-----|-----|-----|-----|
| ntk     | ntst    | mp  | mb  | im  | En  |
| ↙<br>up | ↙<br>up |     |     | ↘   |     |
| 100     | 100     | 100 | 100 | 101 | 101 |

The words found among the consonant groups are, of course, not to be reckoned as belonging to them. The principles followed in the choice of forms for the letters, and their assignment to places in the alphabet were, that the more important word sounds were allotted to the shortest and most familiar

the forms, and that each form should take its place in the alphabet according to the figure after which it was modelled. Family sounds were referred to such figures as provided the requisite number of letters, and these similar forms for similar sounds.

Our letters being modelled after the figures, the writer using them soon learns to recognize the figures in their forms. Every word, every name, has its exact numerical Equivalent. This is a valuable feature which may be utilized in many ways. For little files, for instance, the name Jones - 7054 - suggests for his letter its exact place in a file arranged in numerically ascending order. If the ~~file~~ should be found to be too large to run consecutively, and hence, deemed best to divide it, Jones

113

place in the file should be, either  
400 in the fourth Division, or 98 in  
the 5<sup>th</sup> Division, or 7 in the 6<sup>th</sup>  
Divisions. Address may be conveniently  
by arranged on this plan. An index  
one of 100 pages numbered from 00 to  
99, forty lines to the page, will furnish  
room for 4,000 names. 500 pages,  
5 each, from 00 to 99 - 20,000 names.  
Some name on the 100 page index or  
some on the 54<sup>th</sup> page; on the 500  
page index, it would come on the  
8<sup>th</sup> half of the five pages numbered  
54. By ~~using~~ we should like to  
keep for future reference anything  
said about the Hariff = 5204 =  
10039, or about Snakes = 4657 =  
4657, or anything else, the name  
or subject suggests its exact place  
in the files.

The figures written ~~previously~~  
on the alphabetical page preceding this

refer to pages on which will be found examples of the use of such letters.

Graphic language, in one sense is written language - connected thought made visible on paper.

The author in these pages has endeavored to show what words are; how their meanings are varied by letter change; by prefixes and suffixes, by accent and emphasis, by their use in the sentence, and the views by which they are therein presented. He has also endeavored to point out and illustrate the differences between the vowels and consonants as constituent elements of words.

These are the underlying principles of language, more



important to be understood than  
Grammar, which as far as its Syn-  
tax is concerned is simply com-  
mon sense applied to the choice  
and use, <sup>and order</sup> of words as integers of  
sentences. Its orthography, however,  
is in defiance of common sense.

The student's first aim sh<sup>d</sup>.  
be to understand these princi-  
ples, and with them only in view,  
sh<sup>d</sup>. read the book from begin-  
ning to end, passing over all  
that pertains to other matters.  
If one reading should prove in-  
sufficient, re-read until the object  
is attained.

Now take up Phonogra-  
phy. Turn to the alphabetic page,  
{ 112 } and observe that the figures  
2 and 7 are the models for letters  
representing the Palatal group; 1 and  
4 for the Dentals. 8 and 9 for  
the 117

the Labials; 5 for Nasals, 0 for  
Linguals, and 3 and 6 for Vowels.  
Observe in what respect each letter  
is alike or unlike the figure after  
which it is modeled, also likeness  
and unlikeness with respect to  
each other, and wherein the sounds  
they represent are alike or unlike.  
Learn to refer each letter promptly  
to its model and to the group  
to which it belongs. As soon  
as able to do this, and without  
waiting to fully learn the power  
of each Phonographic letter, turn  
to the examples of orthographic  
and phonographic spelling begin-  
ning on page 79 and compare the  
spellings. In doing this you will  
learn the powers of the Phono-  
graphic letters. Go entirely through  
these examples and continue until

You are able to cover the *Allos*, *Saon* =  
= *plan* from view and readily and cor=  
rectly reproduce them from their orth.  
forms.

You are now ready to take up  
Short-hand. Turn to the Alphabetic page  
again, and give your attention first to the  
ring letters only. Notice the directions in  
which they are struck and the differ=  
ence the size of their rings. Learn to  
refer each letter readily to the family  
group in which it appears. Notice the  
movements of the organs of speech in  
uttering its sound, and you will soon  
be able to do this. When you have suc=  
ceeded, and without waiting to learn the  
other letters, turn to page 65 and study  
the 39 transformations of the ring letter  
m, to each of which every one of  
the other ring letters <sup>is</sup> ~~are~~ subject. To  
clearly show what letters are added by  
changes of its form, and their positions

before, after or both, we have struck  
a line through the *n* which the let-  
ter represents, and those remaining are  
the ones added, and will be added to  
any other ring letter by a like change  
of its form. Rings looped, or the pen re-  
versed after forming them add *l* or *r* ac-  
cording to the stem. Rings converted into  
initial hooks, prefix *s*, *t* or *th*, according  
to size and the stem. Terminal hooks, for-  
ward movement (clock) add *t* or *d*, ac-  
cording to size, and backward move-  
ment *s*, *z*, *to*, *ty*. Terminal hooks, in-  
side of curves add *lt*, *lo*, *ot*, *od*,  
*et*, *ed*, *eh*, *ehw*, according as the ring  
is looped, or the pen after forming it  
is reversed or not reversed, or the  
ring retained or dropped. The forms  
largely suggest these changes, so it  
is not difficult to associate them  
in the mind. When this has been  
fairly done, turn again to the  
~~#2.3~~ 920



examples of Phon and Orth spelling,  
and study the short-hand forms of the  
same words. Remember that one vowel  
only is admissible for each word, if the  
consonants which follow are sufficient  
to recall the word, but if not, as many  
more syllables as necessary may be  
added, each beginning with a vowel,  
UNLESS THE CONSONANTS JOIN EASILY  
WITHOUT THE VOWELS. The vowels, other-  
wise ALWAYS PRECEDE AND CONNECT  
WORDS, their position, if initial, being  
indicated by a shaded consonant; if  
following the first, second or third letter,  
by unshaded consonants, as after  
g, et or ett. in letter, steer, strant.  
The sense of the lines or context will  
generally suggest the correct word, but  
if any doubt, suppress the word more  
accurately. Go entirely through the  
list of example words in short-hand  
and order each ming letter form to its  
~~#2~~ 121

Change as shown in the table of  
"transformations. As you proceed  
you will also learn the vowel char-  
acters, and other letters representing  
announced and unannounced sounds,  
not provided for in the alphabet.  
After going over and over these ex-  
amples, until you can cover them  
from view, and reproduce them  
from their Orth or Phon forms, turn  
to the reading exercise found on the  
first pages of the book. If in read-  
ing them, there should not be found  
something you do not understand,  
read such portions of the book as you  
think may furnish the explanation.  
When able to read the S. H. Exercise  
fairly well, cover it from view, and  
try to reproduce it from the Phonograph-  
ic version. Now go through likewise  
the reading exercises at the end of  
the book.

If the student is a fluent and intelligent reader of orthographic composition on topics of general interest, he should be able to learn to read fluently both systems L Phon and D'Nealian within two months at the outside, and that without the aid of a teacher. Speed will come in proportion, as by practice, THE MUSCLES ARE EDUCATED to trace the forms, WITHOUT CONSCIOUS EFFORT ON THE PART OF THE MIND.

In conclusion, the author begs to add, briefly touching himself and his work: For many years he was a writer of one of the many stenographic systems styled Phonography - systems of Isaac Pitman and his copyists. He found the system answered him well, as a means of *officium* *uller's* 4,000 word man (see page 16) - the ordinary man of

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business - with whose ideas and  
modes of expression he soon be-  
came so saturated as to enable  
him to do with the scantiest  
outlines, and often without any  
notes at all; but, when he essayed  
to follow the man of 10,000 words,  
his stock of word signs were to-  
tally inadequate, and the necessary  
number were not to be attained  
and retained, without entering the  
field of professional reporters  
and remaining constantly in it.  
Dr. Lindley, in the Preface to his  
Tachygraphy, estimated at the time  
he wrote, that, of the 60,000 per-  
sons in this country who had bought  
Phonographic (as entitled) text books,  
"probably not more than 600 became  
expert reporters, probably a thou-  
sand more gained a degree of speed  
equal only to what they might have



acquired in a simpler, plainer style, while at least 498,000 failed to make it answer their end for which they sought."

Believing that Short-hand could be so simplified as to be within the comprehension and ability of all capable of understanding and writing long-hand, the author began, about fifteen years ago, his life work, of which, this little volume is the out come. During the time he has bought and studied every system of short-hand within his reach, and has invented, written and discarded as many, perhaps, as a hundred different systems. His progress was laborious, and at times the chances of success appeared desperate, but in spite of all, he was urged on by a hope that never quite deserted him, and a zeal <sup>that</sup> never flagged.

This system was approached by degrees, and in the end, amounted to a discovery.

Except letters, accompanying orders for his book, which should cover a money order, or registered remittance of \$2.00 per copy, the author reserves the right to answer or leave unanswered, all other communications, unless the reception of his work by the public should prove so favorable as to furnish him with the necessary leisure. He will consider it, A SPECIAL FAVOR, however, if students of his systems will write him their experiences, or call his attention to anything he may have failed to make clear. He will also feel thankful for "marked copies" or just criticisms of whatever form, whether

favorable or unfavorable. If unworthy, the author has no desire that his work should live; if worthy, it will surely survive all unjust attacks, from whatever quarter they come.

1612 Pine St

St Louis, Apr 29/1889

William Woodfall, the son of the celebrated printer of the Public Advertiser, in which the letters of Junius first appeared, undertook, without assistance, the arduous task of reporting the debates of both houses of Parliament day by day, in his father's paper. He was known to sit through long debates of the House of Commons, without making a single note of the proceedings and afterwards to write out full and faithful accounts of what had taken place, extending often to sixteen columns. The remarkable exertions of this famous reporter, gave the newspaper which he wrote a celebrity, which compelled other papers to aim at the same fullness and freshness in their Parliamentary reports. What Woodfall accomplished by excessive bodily and mental exertion, his contemporaries succeeded in bringing to a higher degree of perfection, by the division of labor, and thus, in time,

127

Woodfall, Y.

2

3

4

5

6

7

8

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12

each morning paper, had secured the assistance of  
 one efficient body of reporters, each of whom  
 might in turn take notes of the debate, and submit  
 a portion of it to the press, several hours  
 before the whole debate was concluded



A journeyman hatter, on commencing business for himself, was anxious to get a handsome signboard, with a proper inscription. This he composed himself as follows: "John Thompson, Hatter, Makes and Sells Hats for ready money" with the figure of a hat subjoined. He thought he would submit it to his friends for amendments.

The first he showed it to, thought the word hatter, tautologous, because followed by the word, "makes hats" which showed he was a hatter. It was struck out. He next observed that he thought the word make might as well be omitted, because his customers would buy, by whomsoever made, if the hats were good and suited them. He struck that out also. At this he said he thought the words for ready money were useless, as it was not

the custom of the place to sell on credit, every one who purchased expected to pay cash. These were parted with and the inscription then stood: "John Thompson sells hats." Sells Hats! says his next friend. Why, who expects you to give them away? "What then is the use of the words?" It was struck out and hats was all that remained attached to the name of John Thompson. Even this inscription, brief as it was, was reduced ultimately to "John Thompson," with the figure of a hat cut joined.

## THE HATTER.



"O THE  
[Handwritten text in a cursive script, consisting of approximately 14 lines of text.]

INTERLINEAR VERSIONS

LORD'S <sup>OF THE</sup> PRAYER.

Our Father, who art in Heaven:

Ado Glico, ng, los es Dveys:

Hallowed be Thy name: Thy kingdom come:

Thy will be done in earth, as it is in Heaven:

Thy will be done in earth, as it is in Heaven:

Give us this day our daily bread:

And forgive us our trespasses, as we

forgive them that trespass against us:

And lead us not into temptation; but

deliver us from evil. Amen.

Deliver us from evil. Amen.

Deliver us from evil. Amen.

Deliver us from evil. Amen.

Deliver us from evil. Amen.

Deliver us from evil. Amen.

Deliver us from evil. Amen.



If the pronunciation in the following  
Phon. systems in foreign languages should be found  
to be not entirely correct, it will be no proof  
that our alphabet will not represent those tongues  
as accurately as it does English. Several of the  
sign bear citizens of America, read the prayer aloud  
to the author, who gives specimens AS HE HEARD  
THEM — PERHAPS NOT CORRECTLY.

ITALIAN.

Padre nostro, che sei nei cieli,

Sylhoē seubos, rō us so rēwe

sia santificato il nome, tu venga

uscisse dabbeyrloō so soe, egr yssuo

il regno, tu sia fatta la volontà, tua

et ossis, egr use yll al yssess, egr

così in tu cielo come in terra, facci

rene es rēsoō, rōso es beol. Nelre

oggi il nostro pane quotidiano a rimet-

te et seuso yll rōsoeas s ossis:

faci i nostri, debite siccome noi li

ere a seuso befer ussoe soe et

rimettiamo ai nostri debitori e non ci

osseseas a seuso beferes s oss re

indare in pentagone e libradì dal

esssoe et osseseas s ossore bas

mal. Amen

oloe

SPANISH.

Padre nuestro, que estas en  
 Ihu xristo, que estas en  
 los cielos, santificado sea tu nombre  
 Ihu xristo, que estas en los cielos  
 venga a nos tu reino, hagase tu  
 voluntad asi en la tierra como en  
 el cielo. El pan nuestro de cada  
 dia danosle hoy, y perdonanos  
 nuestras deudas asi como nosotros  
 perdonamos a nuestros deudores, y no  
 nos dejes caer en tentacion, mas  
 libranos de todo mal.

FRENCH. (R. trilled)

Notre Père qui êtes aux  
 cieux, que votre nom soit sanc-

tifié, que votre règne arrive,  
 que votre volonté soit faite  
 sur la terre comme au ciel.

Donnez nous aujourd'hui notre pain  
 quotidien, pardonnez nous nos offenses  
 comme nous les pardonnons

à ceux qui nous ont offensés,  
 ne nous laissez pas succomber à la  
 tentation, mais délivrez nous du mal.

GREEK { As pronounced by  
a native Greek. }

Πατερ ημων ο εν τω ουρανω  
 δεησο εως τω εν κειν σου  
 αγιασθητω το ονομα σου Ελθετω η βασι-  
 λεια σου ως η βασιλεια σου εν ουρανω  
 ιλια του γενηθητω το θελημα σου  
 εως η βασιλεια σου εν ουρανω  
 ως εν ουρανω και επι της γης του  
 ου εν κειν σου εν κειν σου  
 αρτον ημων του επλουσιον εως ημεν ση-  
 λους εως εως εως εως εως  
 μερου και αφες ημιν τα οφειλματα  
 αδικους ης ημεν εως εως εως εως  
 ημων ως και ημεν αφισμεν τοις οφειλ-  
 εως ου ης εως αγε εως εν αγε-  
 ετοις ημιν και μη ημας εις πειρασ-  
 εως εως ης εως εως εως εως  
 μον αλλι ημας απο του πονηρου αμην  
 εως εως εως εως εως εως εως





# LATIN

As pronounced by an Italian Organist.

Pater noster qui in caelis, Pater

Deus, qui sedes ad dexteram

Patris. Adveniat regnum

tuum. Fiat voluntas tua, sicut in

caelis. Quia tuus est regnum et

terra. Panem nostrum

quotidianum da nobis hodie. Et

non inducas in

temptationem, sed libera nos a

malis. Amen

Et ne nos inducas in

temptationem, sed libera nos a

malis. Amen

Et ne nos inducas in

temptationem, sed libera nos a

malis. Amen

Et ne nos inducas in

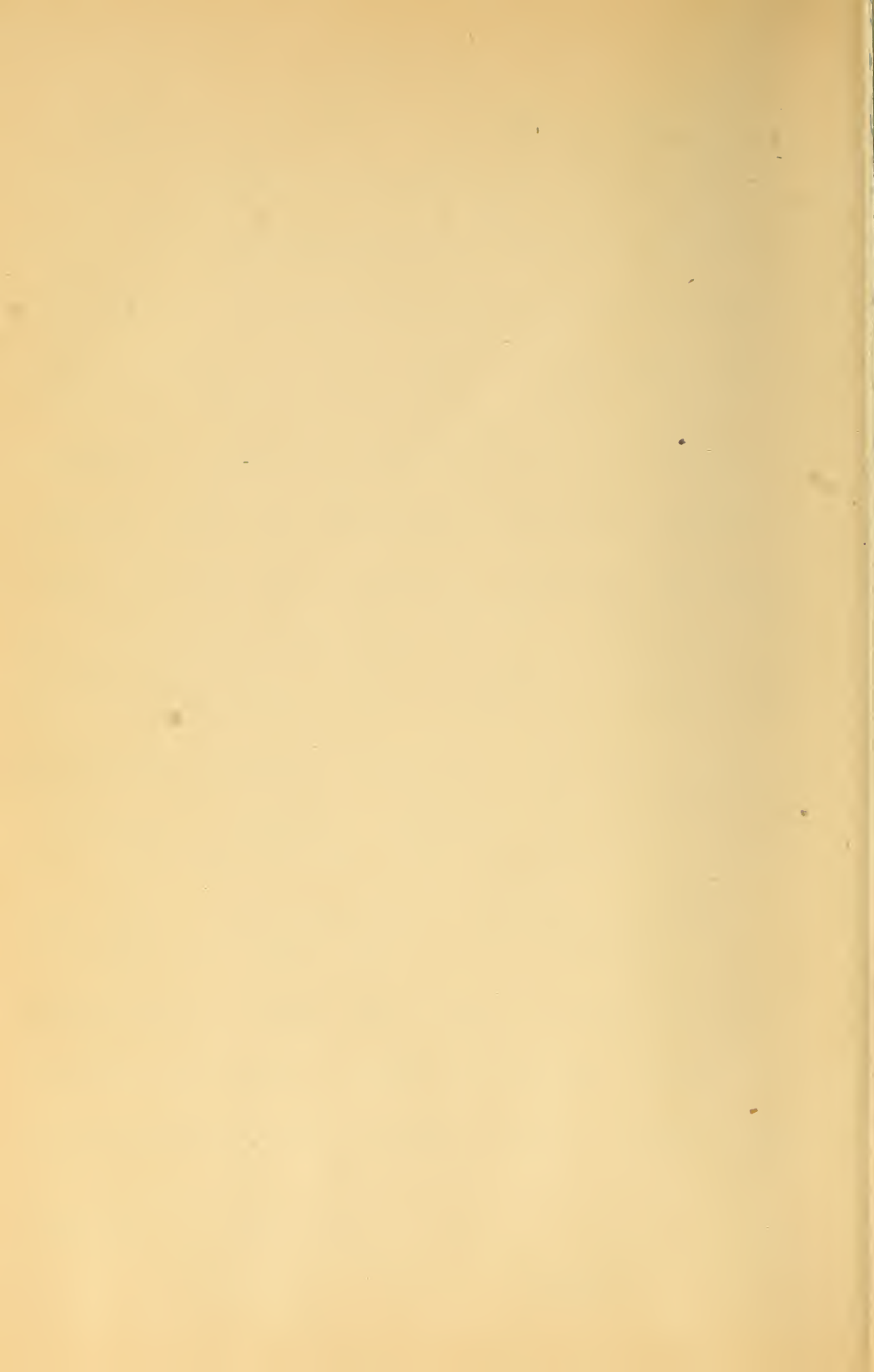
temptationem, sed libera nos a

malis. Amen

Et ne nos inducas in

temptationem, sed libera nos a













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