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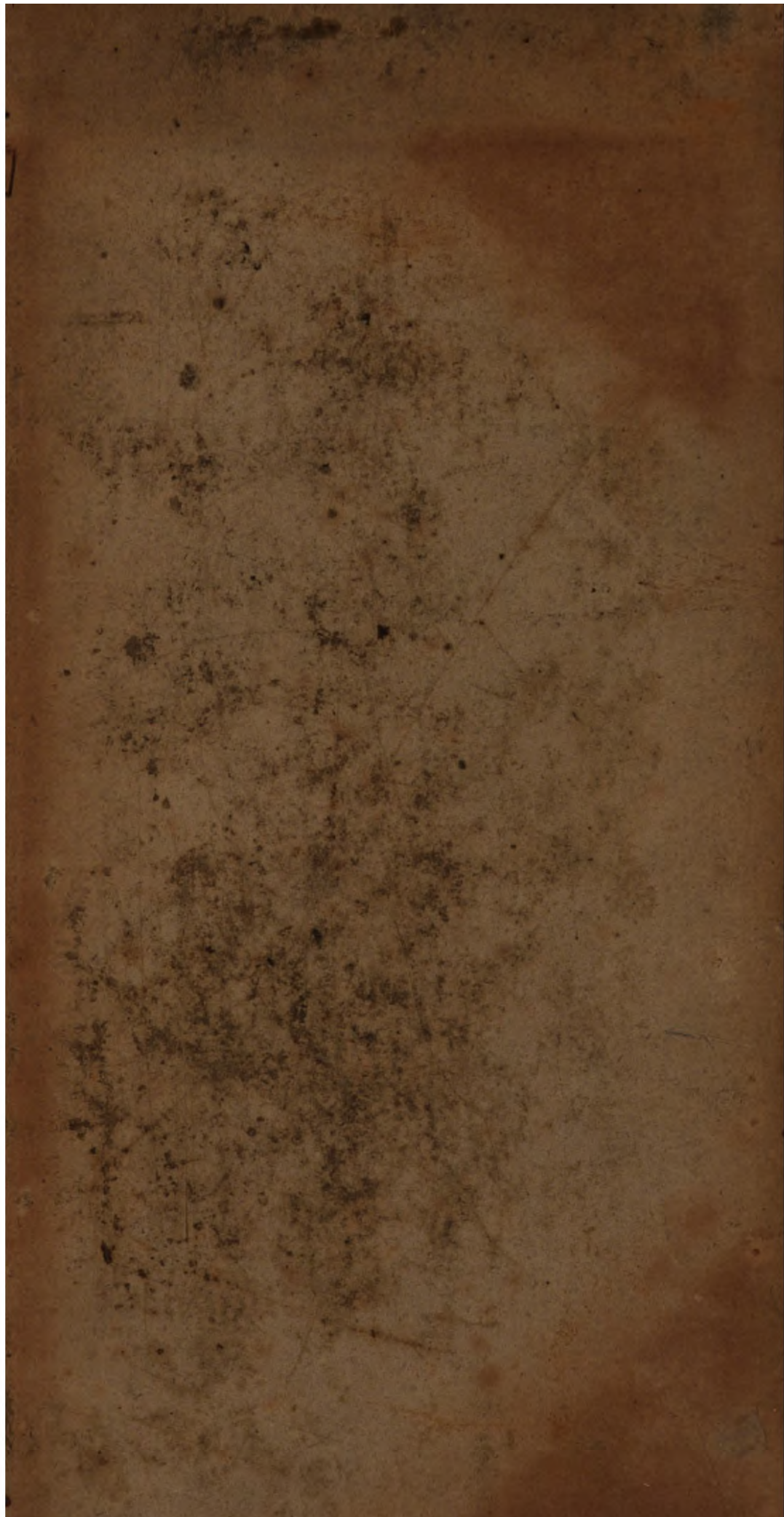
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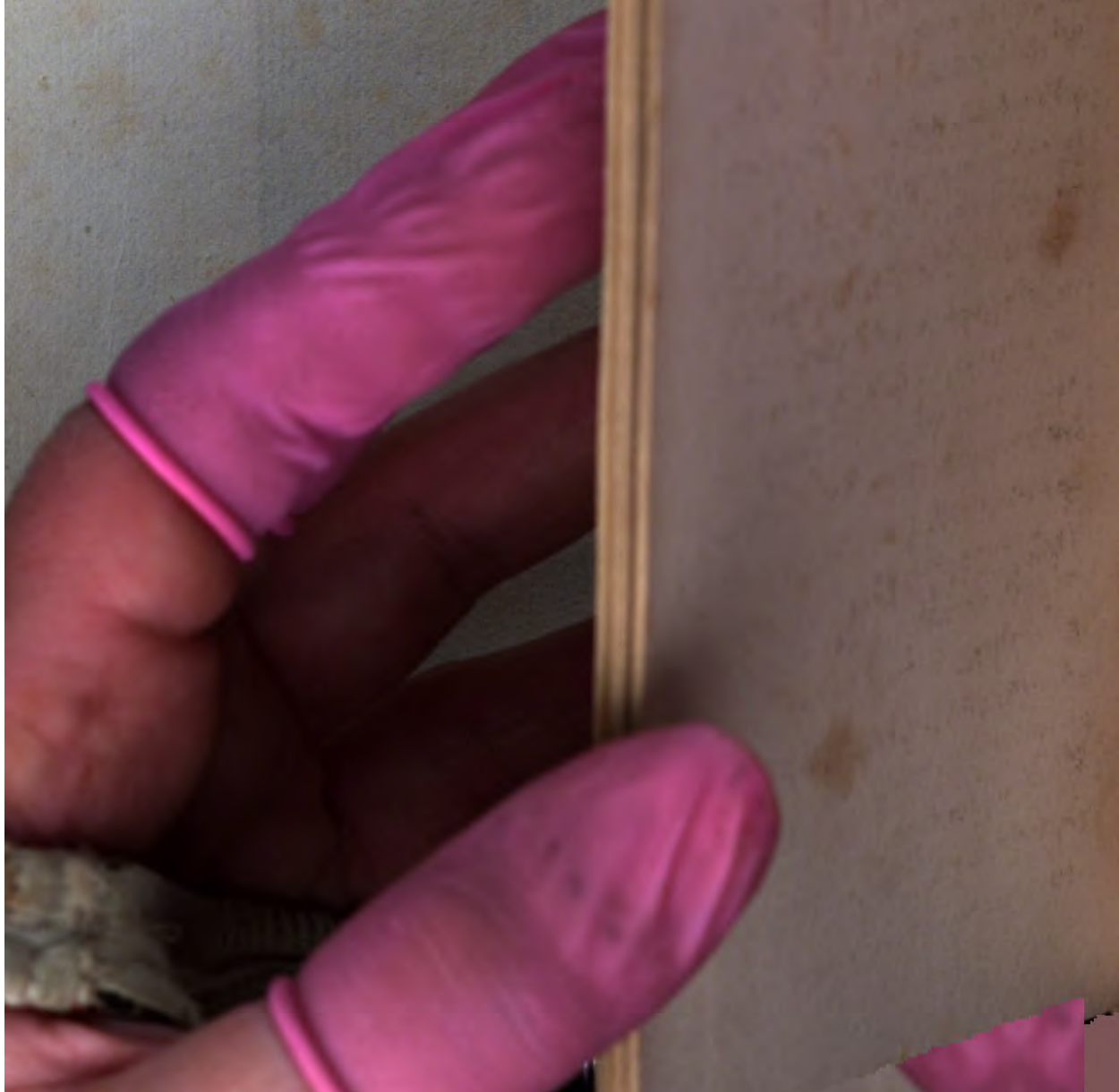




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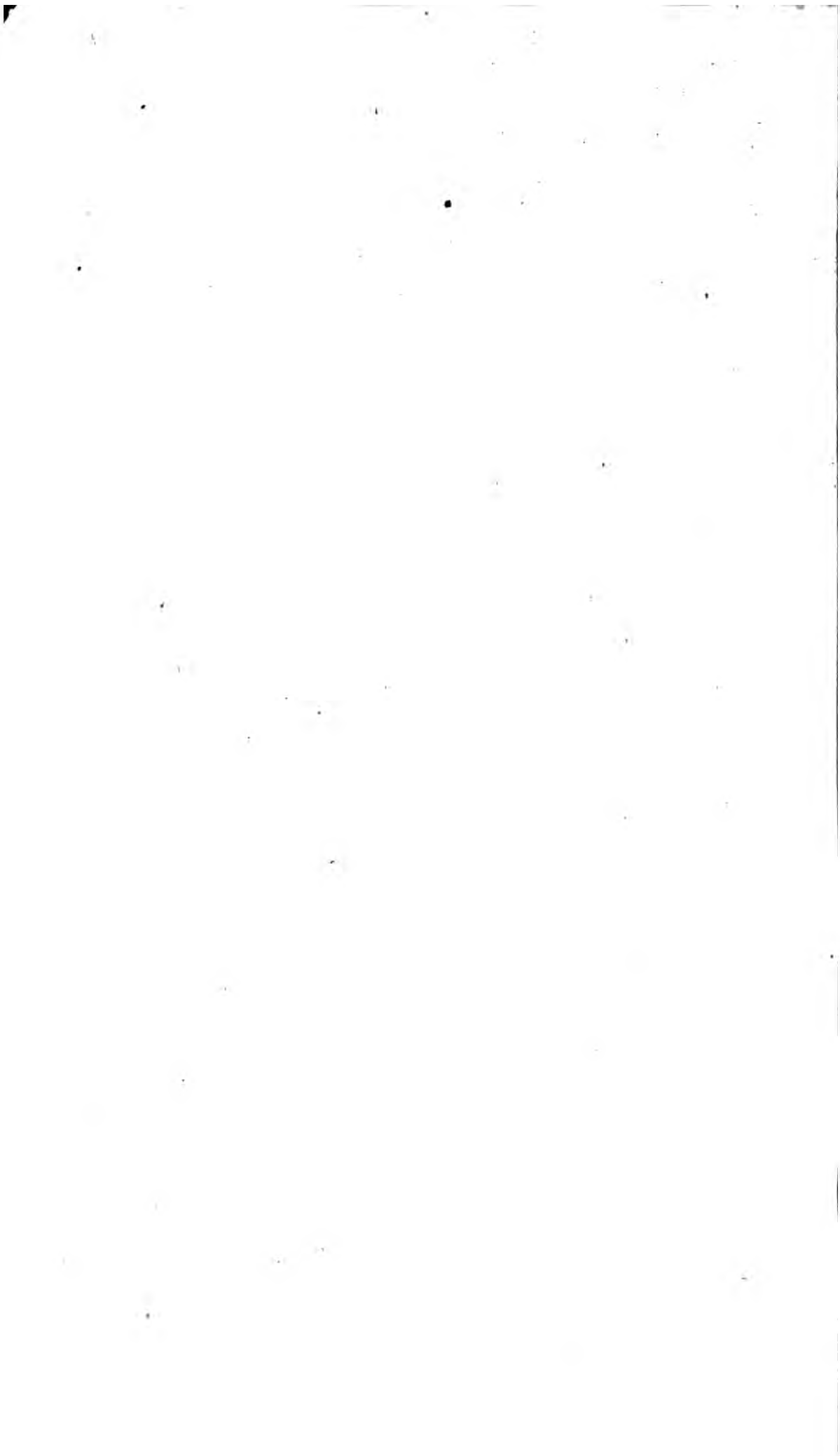
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Genesis, Chap. 1st

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THIRD EDITION, REVISED.

SHORT-HAND
EXPLAINED:
OR
A PRACTICAL EXPOSITION
OF THE
ART OF STENOGRAPHY.

ILLUSTRATED WITH PLATES.

A NEW SYSTEM.

BY JOHN BENNETT.

PRICE SIX SHILLINGS.

IPSWICH:

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LONGMAN AND CO., LONDON.**

1832.

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ENTERED AT STATIONERS' HALL.



P R E F A C E.

THE aim of this System is to produce the utmost degree of Brevity, combined however with a sufficient measure of Intelligibility to enable the practical writer to read his subject with ease and accuracy ; but the facility with which he may accomplish this desirable object will depend chiefly on himself: for, after all I believe it will be found that practical superiority in Short-Hand depends more upon individual taste, talent, and application, than upon the efficient design and nice adjustment of any particular plan whatever.

With a view of rendering the book more acceptable in point of price, this Edition has been considerably abridged ; and yet a sufficiency of matter has been retained to respond to its original design—that of explaining the art of stenography generally ; and also, of superinducing some new principles, calculated to promote its advancement.

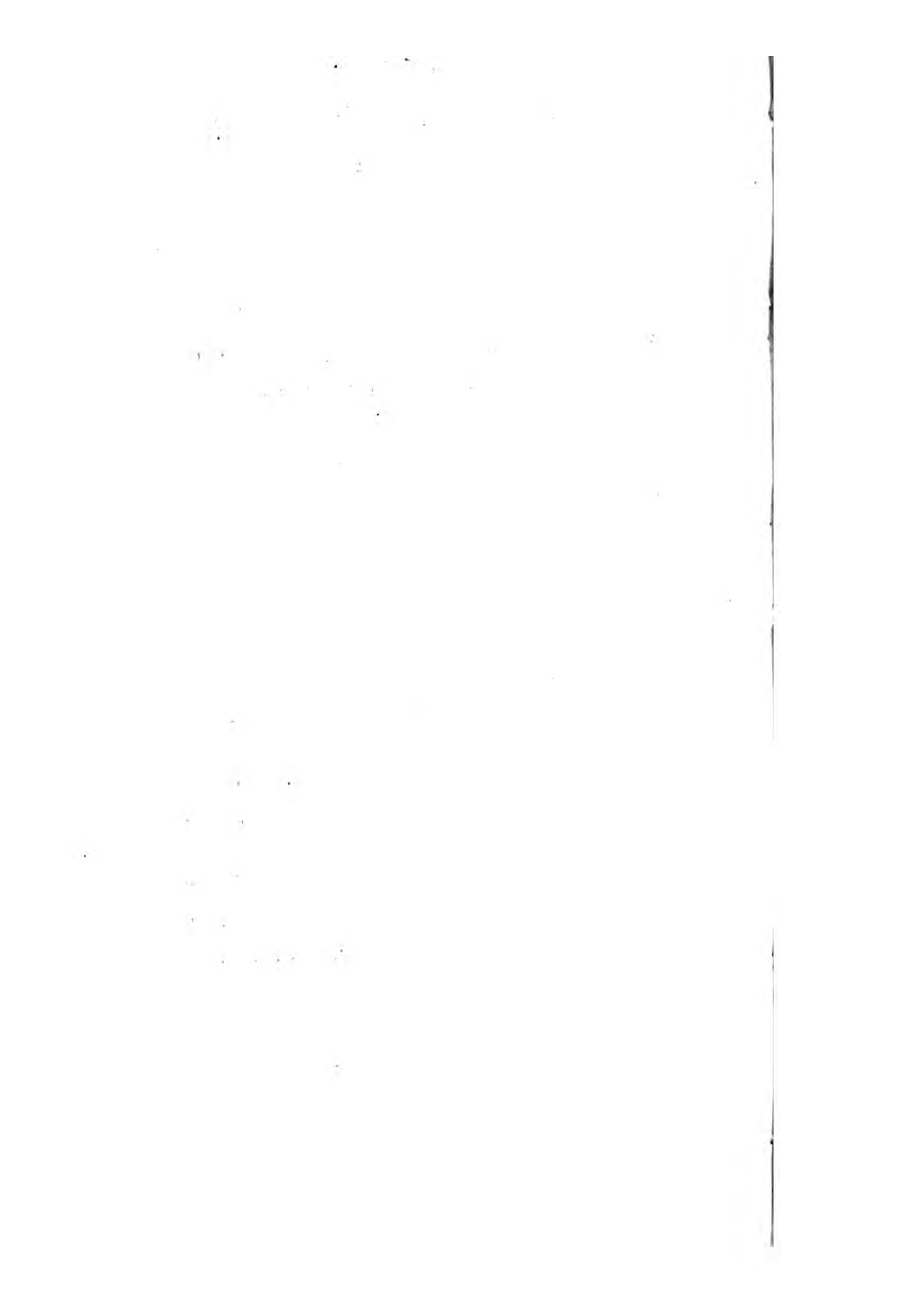


PLATE I.
1ST ALPHABET.

Let.	Char.	Significations.
b	1 o	be, by, obey, bury, but, ebb, able.
k	C	key, carry, come, common, claim, call, could.
d	\ |	do, thou, day, idea, add, aid, odd, order.
f	| |	if, off, half, full, for, from, father.
g	| |	God, good, give, go, gay, argue, agree.
h	\ \	had, head, heed, hide, hard, herd, heard.
j	)	age, edge, urge, joy, jury, just-ice, generally.
l	( |	all, ill, will, yield, heal, well, holy, Lord.
m	o	am, I am, aim, arm, him, them, me, my, more, } may }
n	u	an, in, on, one, end, any, then, when, know, } no, non. }
p	o	pay, prince, by-ciple, pal-ty.
qu	u	cue, queer, acquire, question-able.
r	| |	her, or, our, hour, year, are, hear, here-are.
s	1 o	is, has, it-he is, it-he has, its, his, us, say, so, yes, } use }
t	|	it, yet, at, out, ought, art, true, try, hit, height.
v	- -	have, I have, eve, heavy, vie, we, way, with, } very, ever-y, vary. }
w	- -	was, it-he was, were, would, word, ward, reward, } wear, we are. }
x	\ \	extra-ordinary, except-ion.
y	\ \	why, ye, you, your, you are, yours, yea.
z	| o	as, as to, it-he is as, use, ease, easy.

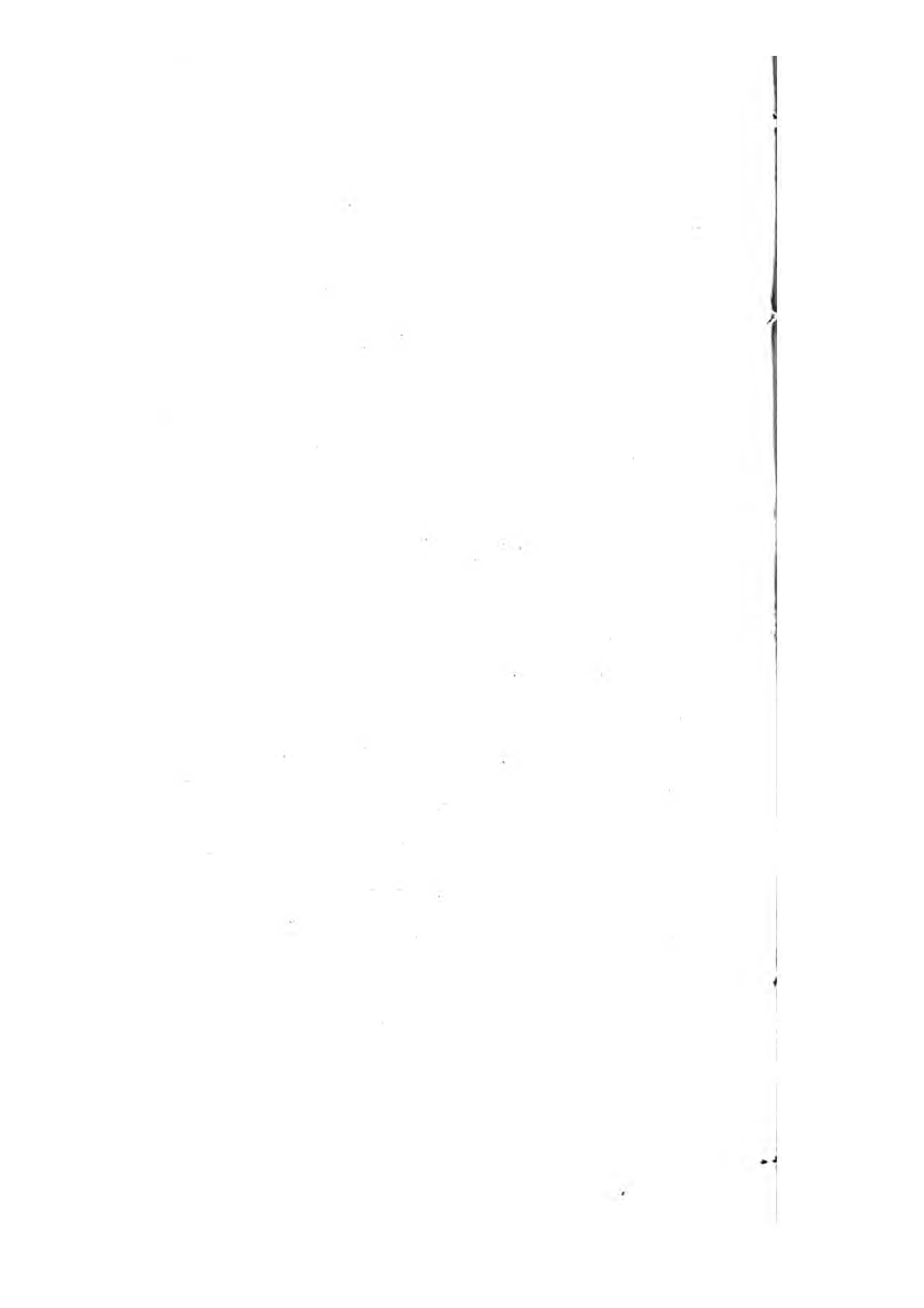


PLATE II.
2ND ALPHABET.

Let.	Char.	Significations.
ch	⌋ ꝑ	each, such, search, church, chapter, could } have. }
pj	9	page, purge, perjure, pledge, prejudice-ial.
pp	9 0	people, popular-ity, proper-ly.
sh	ꝑ ꝑ	she, shall, shape, sharp, ship, sheep, show, } superior. }
sp	ꝑ 0	spirit-ual-ity, its principle, it is principally.
squ	ꝑ	square, it is queer-a query-acquired.
ss	0	(also pp, ps, & sp.)
sv	ꝑ	save, serve, so have, so very, sever-al-ly. } severe, so that we are. }
sw	ꝑ	sway, swear, so-as we are, so would, his word } -reward, he is-has rewarded. }
th	-	they-are, this-is, these, those, that, their, there } -are, though, earth, oath. }
wh	∪	who, whom, whose, which, what, where-are- } -ever. }
sp	ꝑ	expect-ant-ance-ation, expert, explicit-ly.
sh	ꝑ ꝑ	sure-ly, assure-ance, share-er, shore, shower, } shall our. }
sp	6	spell, spill, spoil, supply, it-he is supplied.
sp	ꝑ	spare, spur, spear, aspire-ation, spring-ing } its-his power-pure. }
sp	ꝑ	it is proper, it-he is a popular.
sv	ꝑ	so save-serve-sever-al-severe-ly.
sw	ꝑ	so sway-swear, so it is worded-his word-reward } -he is-has rewarded. }
st	ꝑ ꝑ	stray, astray, strong, strength, stress, stretch- } out. }
th	ꝑ -	through, three, throw, thorough, either, other, } author, ether. }

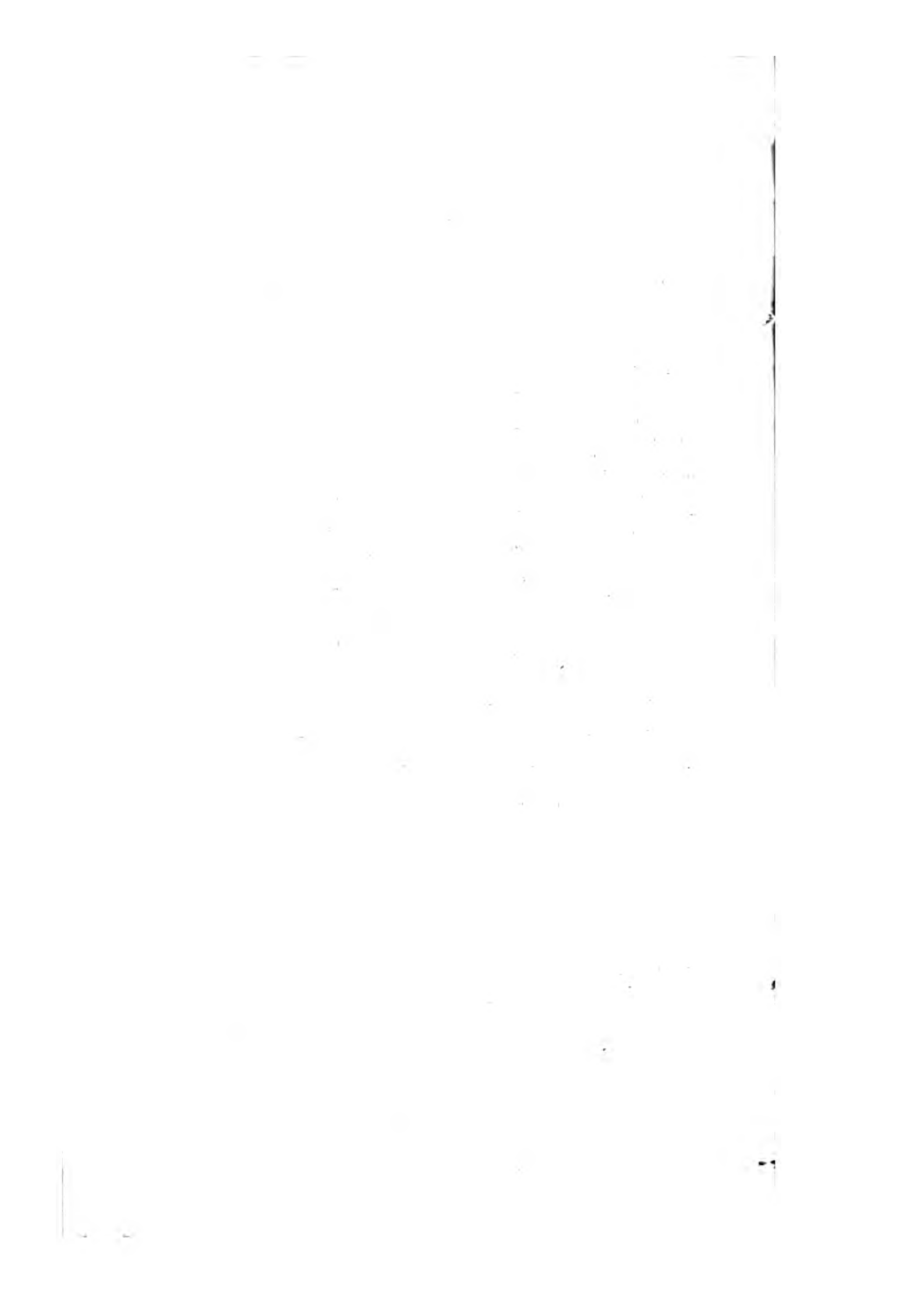


PLATE III.

PREFIXES.

TERMINALS.

Prefix	Char.	Ex.	Signification.	Term.	Char.	Ex.	Signification.
ob, obli, arbi.	|	+	obligation.	ble, able, bury.)	|	Y	enable, unable, Newbury.
up, upper, op, ob, hap, hyp.	=	∫	uphold, apply, happily.	come, con, cal, cables.)	(	2	amicable, tly.
alc, alg, alx, elqu.	∫	∫	elegant, eloquent.	dom, hood, elf, fle, ful, tical.)	∫	6	kingdom, artful, hurtful, difficult.
anc, ang, anz, inqu, in com. con.	Y	Y	anchor, anger, anxious.	gen, gent, ger, jury.)	)	S	engine, injure, y.
am, im.	∩	∩	ample, impel, employ, imply.	amble, amber, ment ary.)	∩	S	resemble, number, ornam!
ampli.	∩	∩	amplify.	amp.	∩	∩	lamp.
com, con, col, cal, contra, contro, per, pro.	(	(	commend, come, came in on.	ender, onder.)	(	∩	render, plunder.
	∩	∩	perform, er.	act, sect, ak, ag, ar, action, acation, agation, section.)	∩	+	addict, direct, dissect, deck, dig, dog, tax, tug, diction ary, dissection, taxation, conductor, contractor, destructive.
unpro.	∩	∩	unprovided.	actor.	∩	f	think, entangle.
magna, muni.	∩	∩	magnificent, munificent.	active.	∩	f	function, sanction.
sacra, circum.	∩	∩	sacrifice.	ank, ang, angle.)	∩	+	canker, conquer, er.
signi, sancti.	∩	∩	signify, sanctify.	anction, angation.)	∩	∩	instinctive, calc, calix, colleague.
sub, sup.	∩	∩	substitute.	anker, anger, onquer.)	∩	∩	calculation.
super.	∩	∩	superstition.	anctive.	∩	∩	calculator.
insub, insuper.	∩	∩	unsubstantial, insuperable.	alct, alk, alg, alx.)	∩	∩	afflictive.
MEDIATES.							
Let.	Char.	Ex.	Signification.	ap, ab, able.)	∩	∩	dup, dub, tub, dabble, table.
s, p.	o	∩	rest, repeat.	ing, ingind, thing, ording.)	∩	∩	knowing, nothing, king, according.
ps, sp, pp, ss.	o	∩	deep sense, dispense.	ings.)	∩	∩	tongues, doings.
pps, sps, pps, sss.	∩∩	∩	dispo, sess.	asp, ing, cept, sing, ping, posing.)	∩	∩	precept, pausing, pursuing.
mp.	∩	∩	trample.	ish, ship, sion, tion.)	∩	∩	heirship, irish, oration.
k, g, ct, qu, x.	∩	∩	market, make out.	passion, cession, ception.)	∩	∩	repression, recession, reception.
nk, ng, enqu.	∩	∩	think (of) this, banquet.	setf, sult.)	∩	∩	herself, result.
lk, lg.	∩	∩	reflect on, flagrant.	ever, wise, ward.)	∩	∩	never, nowise, inward, onward.
	∩	∩		ism.)	∩	∩	heroism.

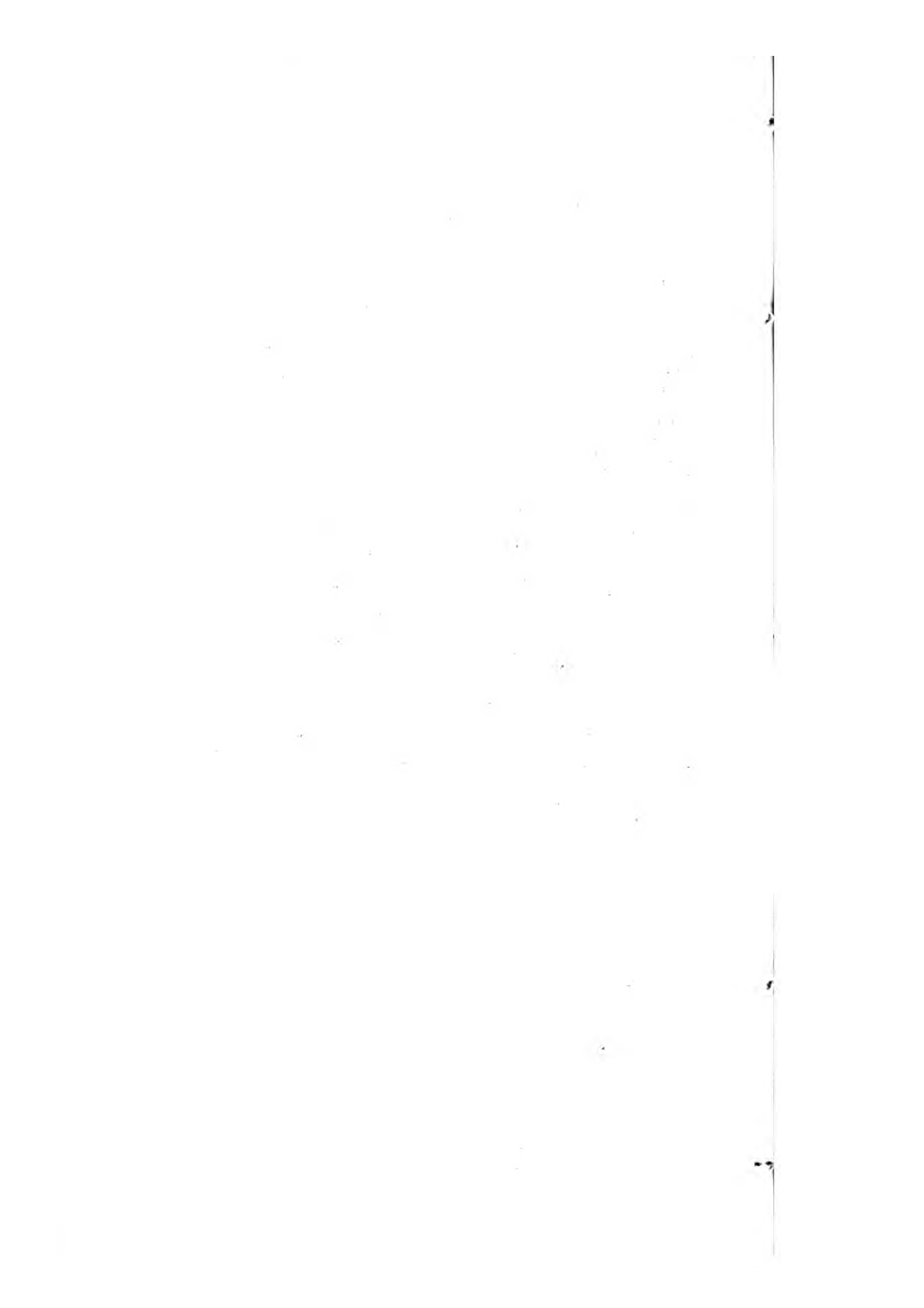
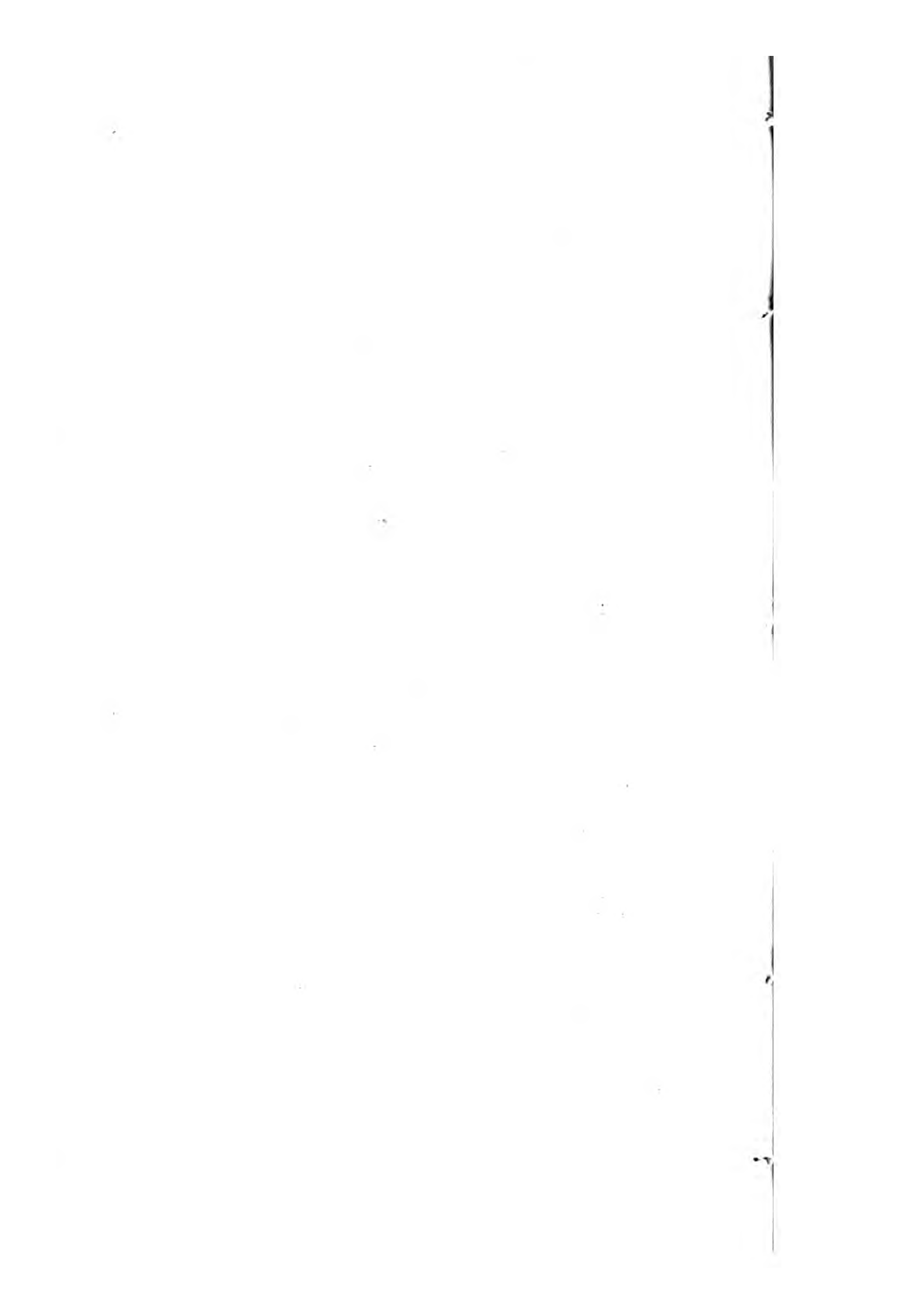


PLATE III.

PREFIXES.

TERMINALS.

Pref.	Char.	Ex.	Signification.	Term.	Char.	Ex.	Signification.
ob, obli, arbi.	|	+	obligation.	ble, able, bury.)	|	Y	enable, unable. Newbury.
up, upper, op, ob, hap, hyp.	=	∫	uphold, apply, happily.	come, con, cal, cable)	C	∩	amicable-ly.
alc, alg, alx, elqu.	∩	∩	elegant, eloquent.	dom, hood, elf, fle, ful, tical)	∩	∩	kingdom. artful, hurtful, difficult.
anc, ang, anz, inqu, in.com.con)	Y	Y	anchor, anger, anxious.	gen, gent, ger, jury, amble, amber, ment, ary.)	)	∩	engine, injure-y. resemble.
an, in.	∩	∩	ample, impel, employ, imply.	amp.	∩	∩	number, ornam ^t
ampli.	∩	∩	amplify.	ender, onder.)	∩	∩	lamp. render.
com, con, col, cal, contra, contro. per, pro.	C	C	commend, come-came in on.	act, sect, ak, ag, ax, action, acation, agation, section.)	|	+	plunder. addict, direct, dissect, deck, dig, dog, tax, tug, diction, ary, dissection, taxation, conductor, contractor, destructive.
unpro.	∩	∩	perform-er.	actor.	∩	∩	think, entangle.
magna, muni.	∩	∩	magnificent, munificent.	active.	∩	∩	function, sanction.
sacra, circum.	∩	∩	sacrifice.	ank, ang, angle.)	∩	∩	canker, conquer-or.
signi, sancti.	∩	∩	signify, sanctify.	anction, angation.)	∩	∩	instinctive. calx, calix, colleague.
sub, sup.	∩	∩	substitute.	anker, anger, onquer.)	∩	∩	calculation.
super.	∩	∩	superstition.	anctive.	∩	∩	calculator.
insub, insuper.	∩	∩	insubstantial. insuperable.	alct, alk, alg, alx.)	∩	∩	afflictive.
MEDIATES.				alction, algation.)	∩	∩	dupé, dub, tub; dabble, table.
Let.	Char.	Ex.	Signification.	alctor.	∩	∩	knowing, nothing king, according.
s, p.	o	∩	rest, repeat.	active.	∩	∩	tongues, doings.
ps, sp, pp, ss.)	o	d	deep sense, dispense.	ap, ab, able.)	|	+	precept, pausing, pursuing.
ps, s, ps, pps, sss.)	99	∩	dispossess.	ing, inging, thing, ording.)	∩	∩	heirship, irish, oration.
mp.	∩	∩	trample.	ings.	∩	∩	repression, recession, reception.
k, g, ct, qu, x.)	-	∩	market, make out.	asp, ing, cept, sing, ping, posing.)	∩	∩	herself, result.
nk, ng, enqu.)	∩	∩	think(of) this. banquet.	ish, ship, sion, lion.)	∩	∩	never, nowise, inward, onward.
lk, lg.	∩	∩	reflect on; flagrant.	passion, cession, ception.)	∩	∩	heroism.
				self, sult, ever, wise, ward.)	∩	∩	
				ism.)	∩	∩	



& distinctness.

	b	k	qu	ss	sv	sw	th	wh	sp	str	thr	ank	alk
	/	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
b	/	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
k	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
d	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
f.g	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
h.wh	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
j	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
l	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
m	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
n	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
pn	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
sn	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
qu	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
ss	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
r	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
s.g	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
t	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
v.w	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
x.y	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
ch	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
sh	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
shr	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
ssh	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
st	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
str	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
th	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
thr	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
p.t	-	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
k.qu	-	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
action	-	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
ing	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
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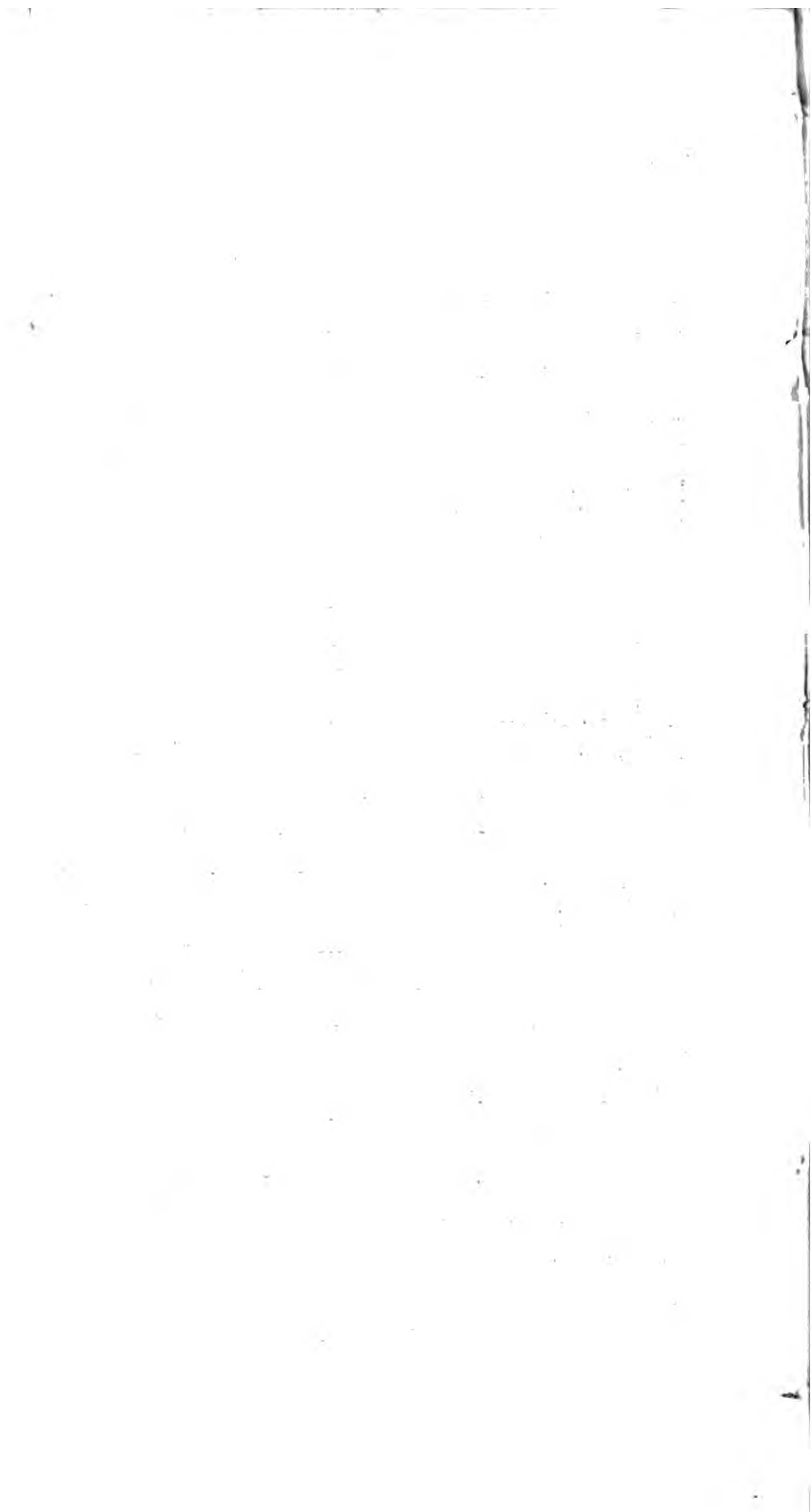


PLATE V.
CONJUGATION of VERBS.

1	have, hast.	1	it-he-might-be-so.
2	not (to) have.	2	it-he-there-might be.
3	be.	3	it-he-there-might not be.
4	not (to) be, has been.	4	it-might have been-the case.
5	do, dost, does.	5	might not have been.
6	did, didst.	6	it-he-might (have) done.
7	did not.	7	might not (have) done-it.
8	doing.	8	it-he-must not be.
9	done.	9	must not do-so-it.
10	had, hadst.	10	can, canst.
11	had had.	11	it-he-there-can be.
12	had not had.	12	it-he-there-cannot be.
13	had done-so-it.	13	it-he-can have.
14	had not done-so-it.	14	cannot have.
15	may-it, it-he-there may.	15	it-he-there-could.
16	may not, it-he may not.	16	could have been.
17	maybe, it may be-the case.	17	could have hit-thought.
18	it-he-may not be, must be.	18	could not (have) thought.
19	may have been.	19	could not (have) done.
20	may not have been.	20	was-wast-were-would not.
21	may have been done.	21	it-he is not-has not.
22	may not have been done.	22	ought-it, it ought.
23	may (have) done.	23	it-ought not to have been done.
24	may not (have) done.	24	shall not (have) done.
25	it-he-may do.	25	should be found.
26	may not do, must do.	26	he-should (have) done.
27	may have set-said.	27	it-he-will not, willing.
28	may not have set.	28	it-he-will not do.
29	may have understood.	29	it-will be seen-soon.
30	may not have understood.	30	it-will be (all the) same.

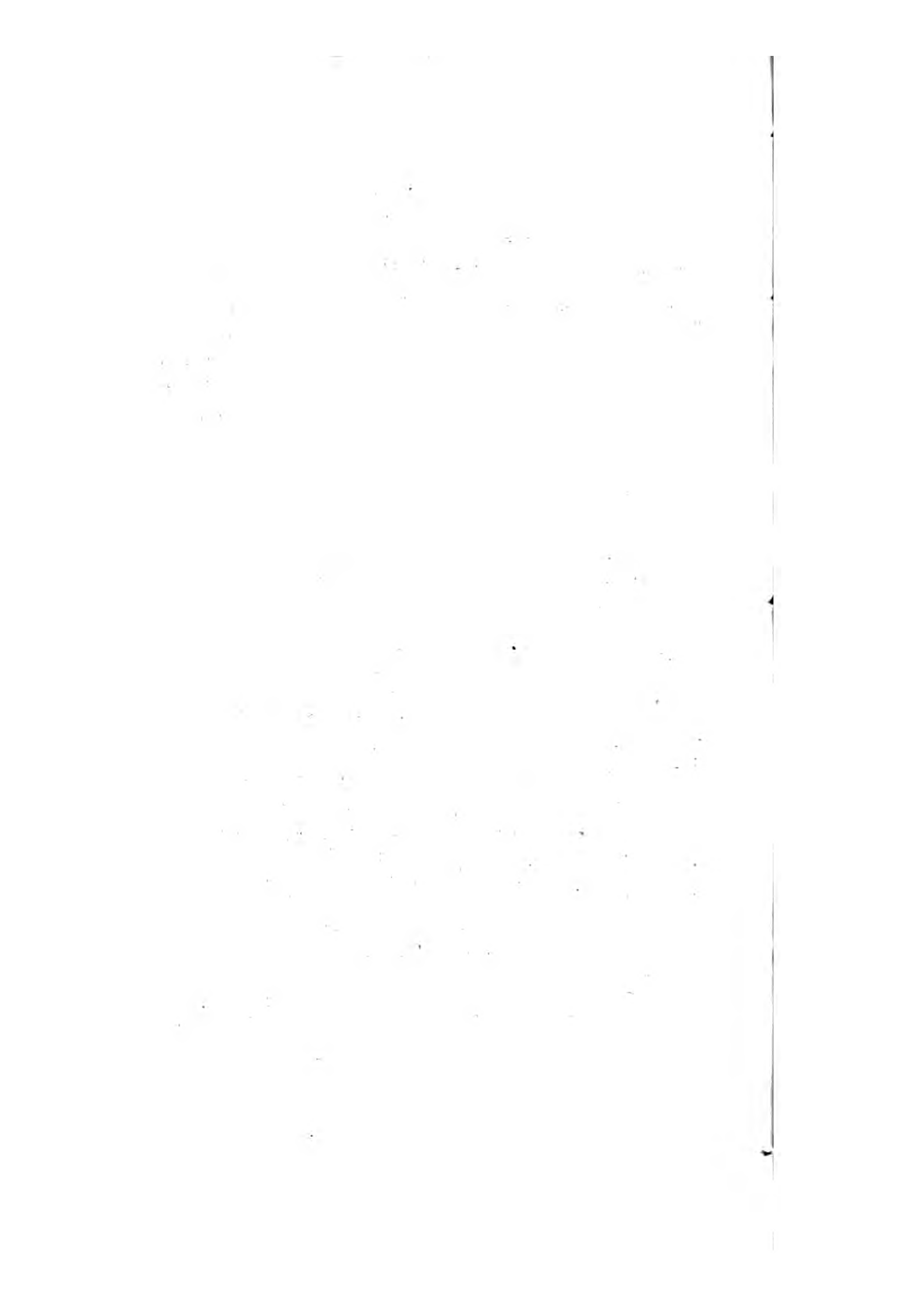


PLATE VI.
VOWELS, &c.

Let.	Char. and Place.	Significations.	Application to Cons.
<i>a</i>	—	<i>a, the, ayē, eh? ah! aha! hey!</i>	<i>āt</i> | | | <i>ta</i>
<i>e</i>	—	<i>he.</i>	<i>ēt</i> | | | <i>te</i>
<i>i</i>	·	<i>I, eye, high_er_est.</i>	<i>it</i> | | | <i>ti</i>
<i>o</i>	—	<i>O, oh! how? ho!</i>	<i>ōt</i> | | | <i>to</i>
<i>u</i>	'	<i>you, your, yours, view.</i>	<i>ūt</i> | | | <i>tu</i>

ARTICLES, &c.

·	<i>a, the.</i>	∪	<i>of an.</i>
∴	<i>of a_the.</i>	∪	<i>to an.</i>
:	<i>to a_the.</i>	∩	<i>from an.</i>
∴	<i>from a_the.</i>	∩	<i>and an.</i>
∴	<i>and a_the.</i>	∪	<i>by an.</i>
"	<i>by a_the.</i>	∩	<i>with an.</i>
"	<i>with a_the.</i>	()	<i>and.</i>

Let.	Char.	Significations of the Terminals "sion" & "cession."
<i>sh</i>	Ⓢ	<i>she, shall, shape, sharp, ship, sheep, shear, superior, shun, shine, shone, shewn, should, submit, supper.</i>
	Ⓢ	<i>shun, shine, shone, shewn, should, submit, supper.</i>
<i>ssh</i>	Ⓢ	<i>(ps-sh) popish.</i>
		<i>(ps-shn) proportion, proposition, preposition.</i>
	Ⓢ	<i>(as-ps-sh) push, partial-by.</i>
		<i>(ps-shn) passion, portion, potion, position, possession. so shall, social.</i>
Ⓢ	<i>(sp-sh) special, especial-by.</i>	
	<i>(sp-shn) suspicion, supposition, expression, aspersion.</i>	
Ⓢ	(as)	<i>(ss-sh) sash.</i>
		<i>(ss-shn) session, cession, association, assertion, so should, so shine-shone.</i>

NUMERALS.

FIGURES JOINED.

| / \ _ () ∩ ∪ ∩ ∪ ∩ ∪ ∩ ∪
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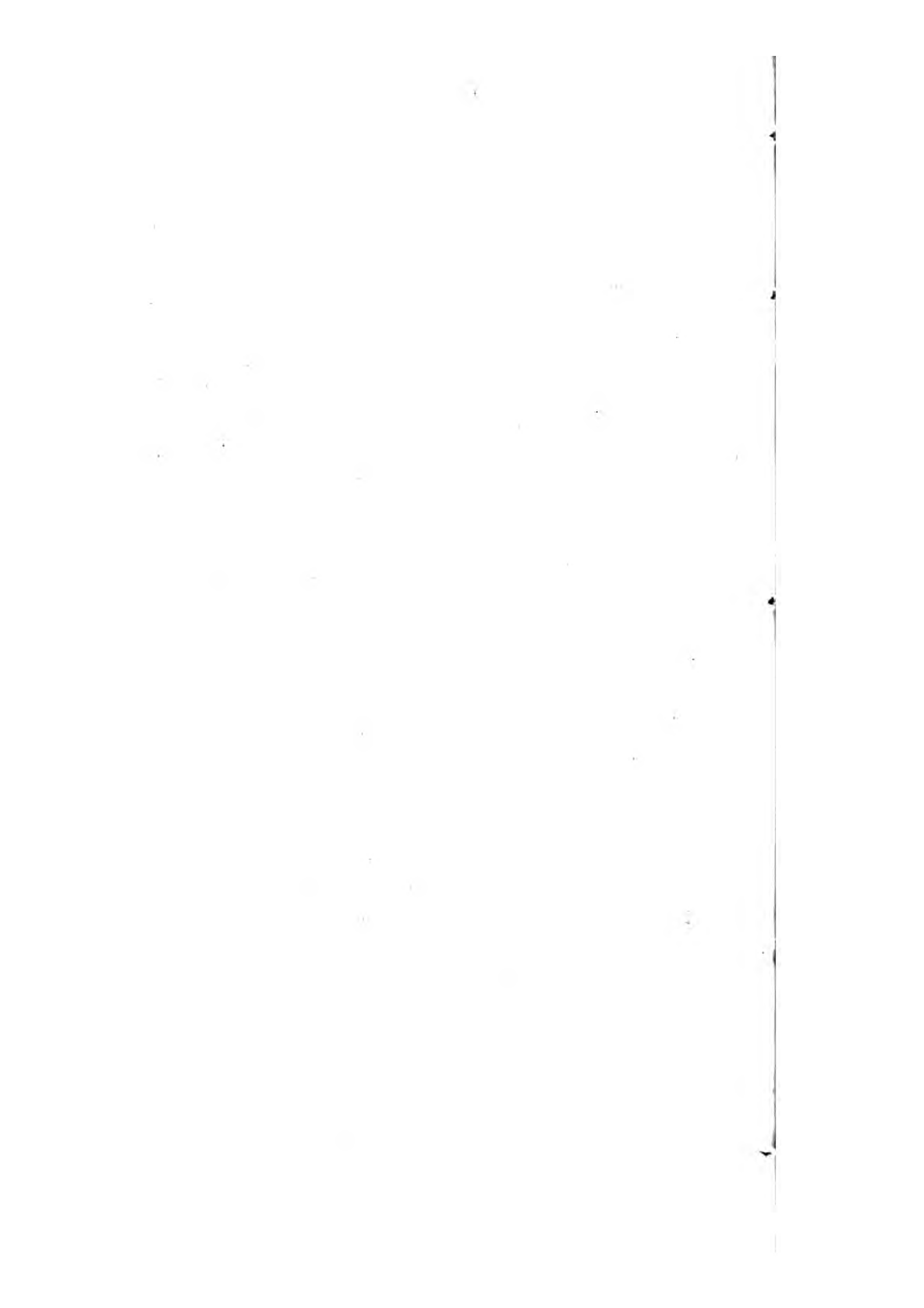


PLATE VII.
ARBITRARIES.

a	Almighty, awe-ful.	X	Christ-ian-ity, ^{examine-ation,} cross.
b	bounty-ous-ful-ly.	+	east, west, north, & south, ^{in every direction,}
d	deity, divine-ly-ity.	○	world, circle-ular, ^{round, ground,}
e	eternal-ly-ity.	⊖	throughout the whole world.
i	infinite-ly-ity.	⊕	all quarters of the globe.
σ	omnipotent-ence.	÷	both in this world ^{world to come,} & in the
ρ	providence-ent-ial-ly.	=	even, heaven-ly, ^{equal-to,} haven.
s	savior, salvation.	—	up-ward, ^{help, help, help,} hope, happy.
⊂	act, character, ^{correct, collect,} connect.	—	down-ward, done.
⊃	action, connexion, ^{correction, collection,}	○	not, wrong ^{foundation, at length,}
♯	about-the mark.	—	base, basis, ground.
♯	about to be.	┌	limit-ation, boundary.
i	above-all.	└	limits, boundaries.
!	below-the mark.	┌	enter into.
f	before.	⌋	something of this kind.
+	behind.	⌋	it is (exactly) the same thing.
⊥	beneath.	∞	manifold, may involve.
f	after-all.	∞	unfold, involve-ution.
∩	against.	∞	revolve-ution-ary.
⊂	consequence-ent-ly.	∞	circumstance-tial-ly.
∩	contrary-riety, ^{on the contrary,}	∞	under these circumstan- ^{ces,}
⊂	commandment.	∞	about him-them-me-my
⊂	condemn-atory-ation.	∞	at the same time.
∩	under-the mark-hand.	∞	notwithstanding.
∩	within, included-in.	∞	straight forward, set ^{forward-forth,}
∩	betwixt, between-the two.	∞	setting aside.
∩	medium, middle-course, ^{midst, amidst,}	∞	^{utmost importance-to us,} it is (a matter) of the
∩	over- & above, however.	∞	upon this principle.
∥	besides-all this.	h	it makes no difference.
∥	together, taken both ^{together,}	Δ	estab-lish-ment.

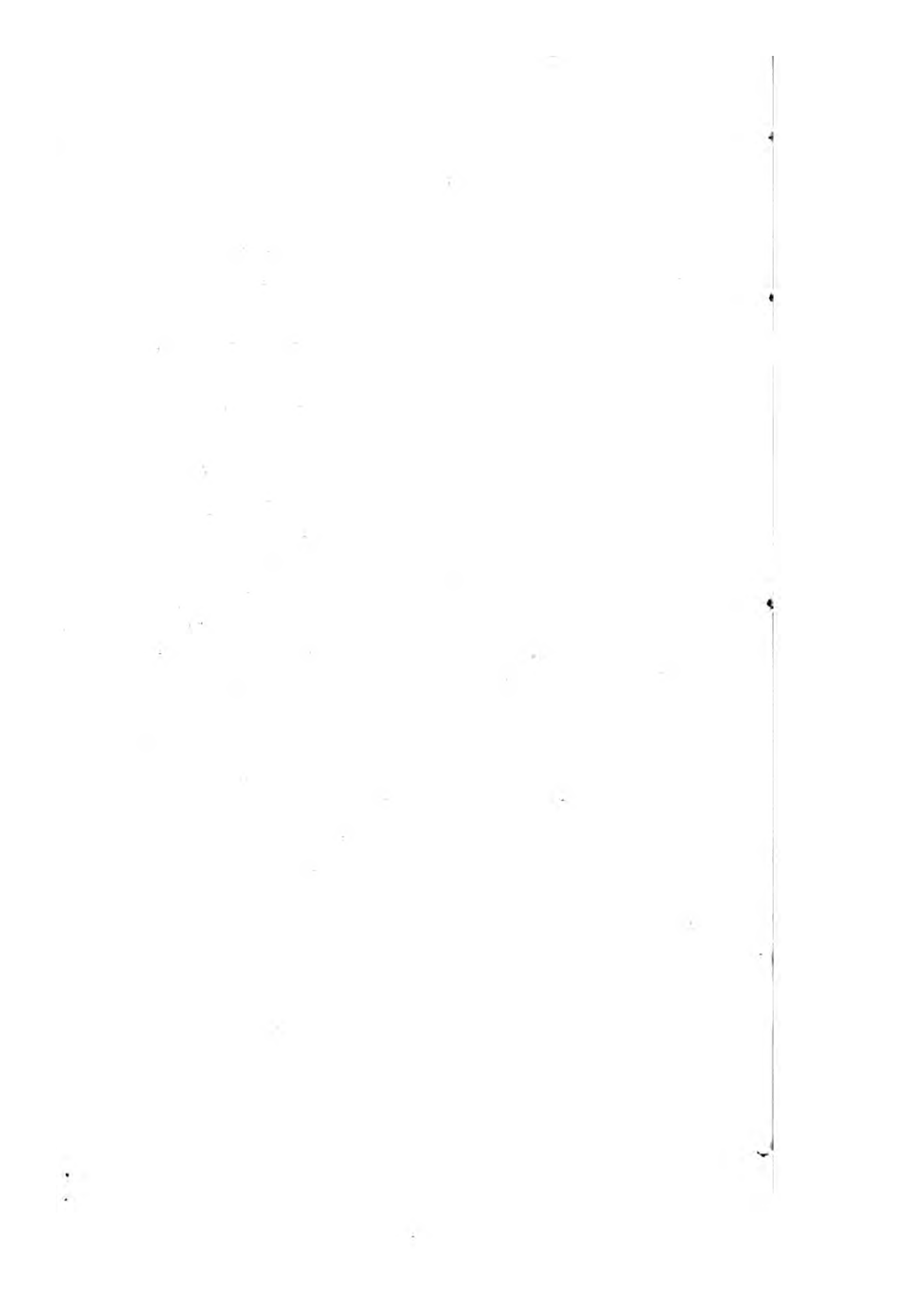
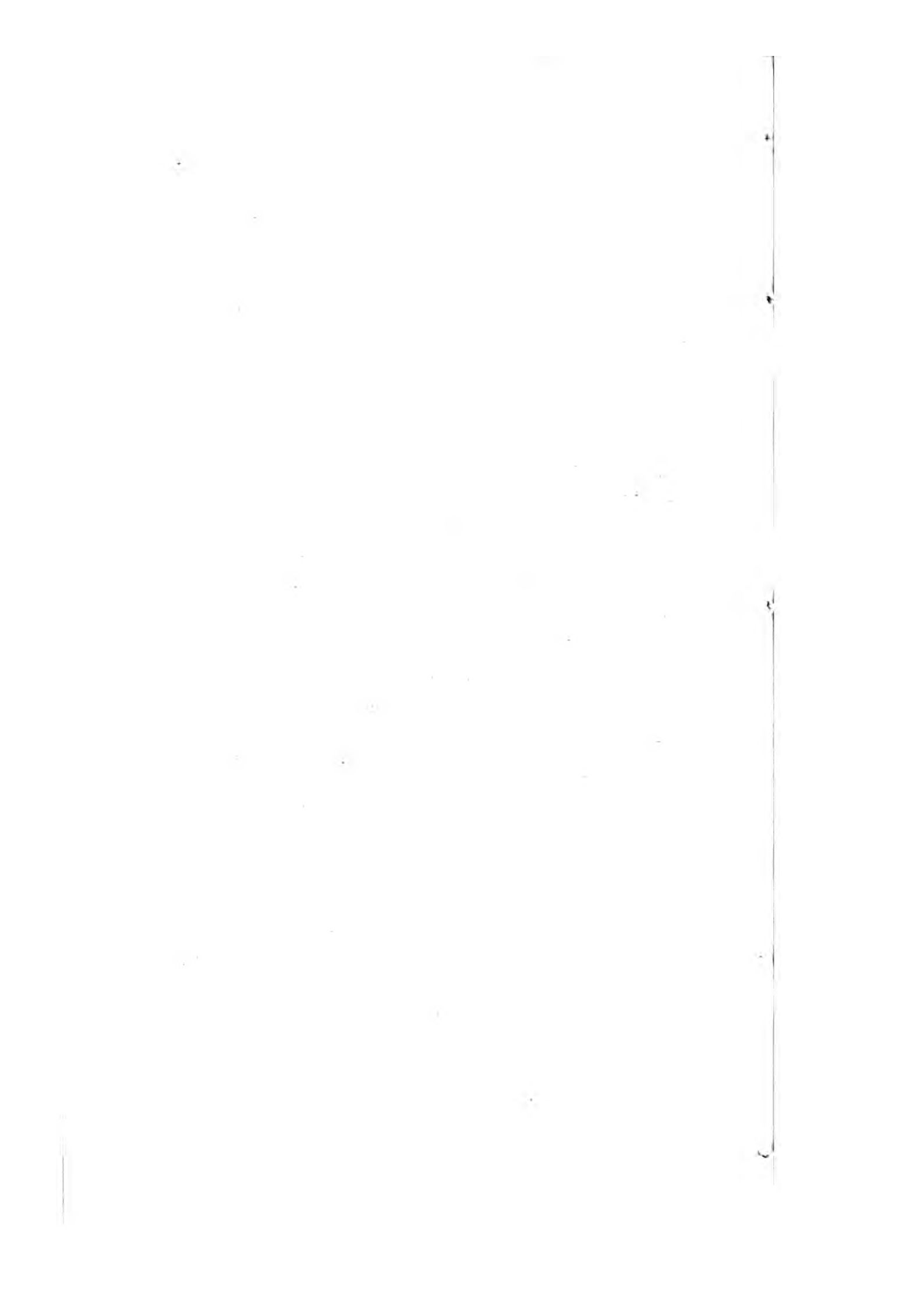


PLATE VIII.
CONJUGATIONS.

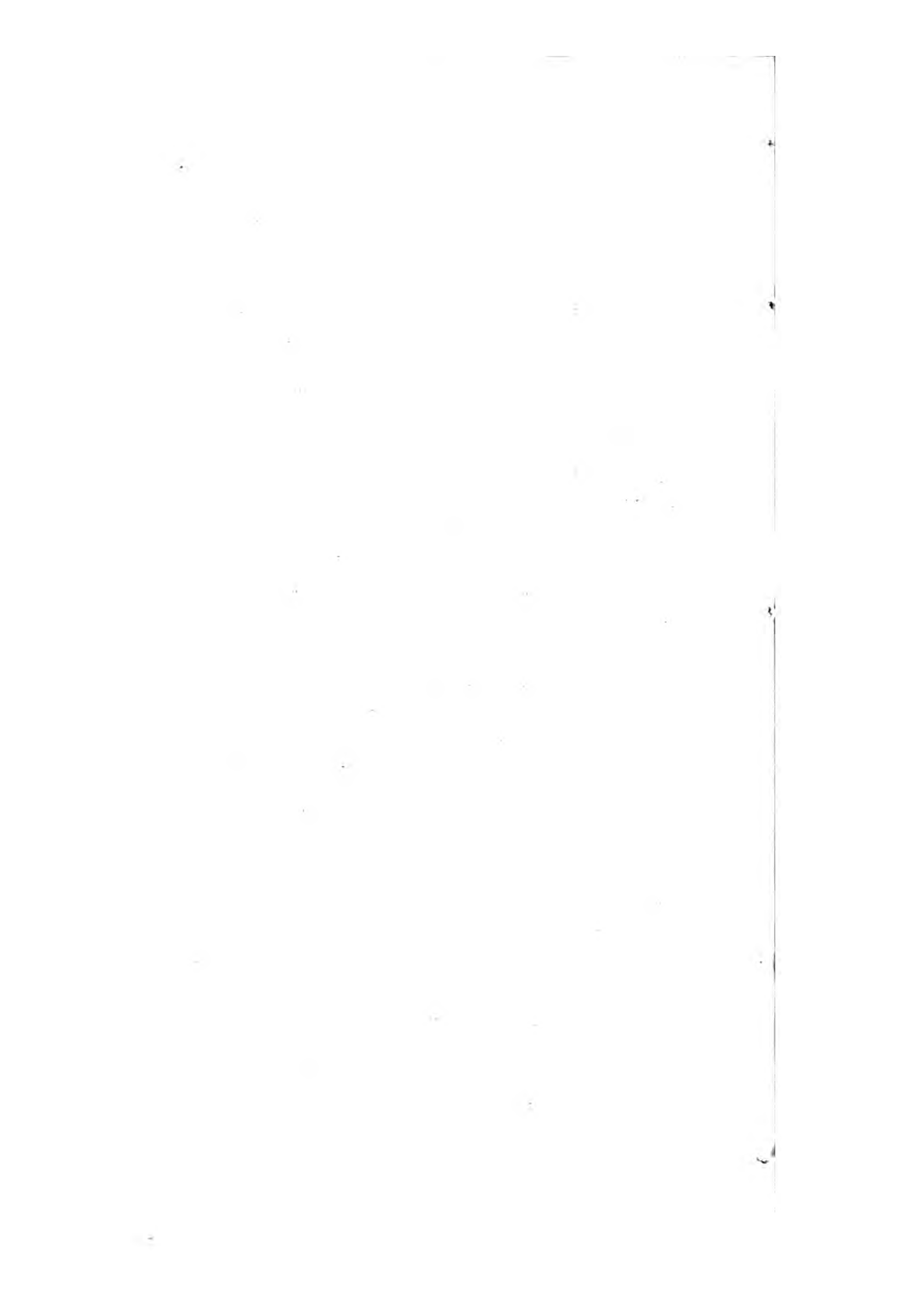
L	be this (as it) may.	Y	not at all.
M	by all means.	P	particular _{ly} , particle.
N	by no means.	Q	so much (the) better. <small>it is much better.</small>
O	by this means.	R	so much (the) worse.
P	by some means (or) <small>other.</small>	S	so much (the) more.
Q	for many reasons.	T	so much (the) less.
R	first of all.	U	it is no more than.
S	for instance.	V	it is impossible.
T	from whence (does) <small>this (arise.)</small>	W	it is an utter impos- <small>sibility.</small>
U	less (&) less, alas! alas!	X	it is painful.
V	least (of) all.	Y	it is too bad.
W	more reasonable.	Z	it is very necessary.
X	more (or) less, morals.	AA	it is very unnecessary.
Y	much less, more useless.	AB	it is very extraordinary.
Z	much less than, much <small>reason.</small>	AC	he is very willing.
AA	much more, amusement	AD	at best, deposit.
AB	much more than.	AE	at present, ought not <small>(our) reason.</small>
AC	in many instances.	AF	at all events.
AD	in many respects.	AG	at least, at last.
AE	in one sense.	AH	too little, too late.
AF	in some such way.	AI	too much, temptation.
AG	in examining.	AJ	too many, determine.
AH	in (the) first place.	AK	there is no necessity.
AI	in (the) mean time.	AL	this is (a) mistake.
AJ	in (the) mean while.	AM	this is nonsense.
AK	in this case.	AN	this is nothing.
AL	an example.	AO	this is (to) no purpose.
AM	whenever this (happens)	AP	this is very improba- <small>ble.</small>
AN	no less, any less, unless.	AQ	this is very extraordi- <small>nary.</small>
AO	no such thing.	AR	we are pretty sure.



Genesis, Chap. 1st

u. 610. =

W.Bartlett Sc.



RULES.

1. WRITE uniformly in the same manner, making use of the Arbitraries as occasion may offer.

2. Reject vowels; especially mutes and vowels in the middle of words. Exs. *k-s*, case; *n*, any.

3. In the choice of consonants, adhere to sound; rejecting dormant letters and such as are not fully articulated. Exs. *m-j*, image; *br-t*, bright; *n-ns*, enhance.

Exception. Sound may, in some measure, be departed from, when it can be sufficiently expressed by a shorter character than that usually assigned to it. Exs. *n-tr-nsh*, in-trench; *m-s*, amuse.

4. In some words, entire syllables are omitted, or otherwise diminished in quantity. Exs. *t-s-v-nj*, disadvantage; *n-st-t*, institute.

5. Superfluous words in the syntax are

dispensed with. Exs. *m-sh-s-m*, much *the* same; *m-b*, it may be *so*.

6. Infinitives of verbs suffice to express the inflexions of the present tense; and also the past tenses, when formed by *ed* or *en*. Exs. *d-l-v*, thou lovest; *v-l-v*, we loved; *th-v-g*, they have given.

Exception. When the infinitive ends with a dominant vowel, the past tenses require the usual addition of *d* or *n*. Exs. *s-d*, said, *sl-n*, slain.

7. Words having a close affinity to each other, especially those which compose the auxiliary verbs and adverbial phrases, may generally be joined together. Exs. *i-m-b-m-st-k*, I may be mistaken; *b-l-m-ns*, by all means.

THE ALPHABETS.

PLATES 1, 2.

There are twenty consonants in each of the Alphabets, and the form of each, in reference to their number and design, is as simple as possible. All the consonants have names assigned to them, as will be seen under the head of *Spelling*.

The letters of the alphabets are consonants or symbols of sound, calculated for the formation of words in a manner independent of orthographical construction: they are also applicable to various significations comprising one or more entire words. It is worthy of remark, however, that although a great number and diversity of significations are thus expressed initially, initials are never to be used, except when they apply to one of these, or some other regular and determinate significations; otherwise they will lead to obscurity and confusion.

The *g* is never pronounced like *j*.

The *th* is pronounced as in *theme*, not as in *the*.

The *wh* always signifies a word: as a consonant, its sound is expressed by the *w*: as, *w-th*, whether; *w-t*, white.

SIGNIFICATIONS

OF THE

Consonants.

It is obvious that the numerous Significations of the Consonants, if readily applicable,

must contribute very materially towards expedition; and, the condensation of sounds, with corresponding meanings, signified by the Alphabets, is, I think, consistent with the genius of the English language, so rife with monosyllables, which to express separately by the aid of vowels is an operation too tardy for the business of short-hand: at the same time this scheme does not render the reading too intricate, for, if the writer has a due acquaintance with his subject, as well as knowledge of his art, the true sense will, in most passages, be immediately apparent.

The Alphabets should be learnt by rote, so as to be able to repeat the Names and Significations of the Consonants with readiness and without hesitation: after this, the right application of the Significations, both in writing and reading, will gradually become easy and familiar.

FIRST ALPHABET.

PLATE 1.

In writing, the Letters are generally drawn downwards; the *l*, *qu*, and *r*, however, are carried up.

uniting the sound and effect of these combined letters.

However, not to rest on this consideration, the joint consonants or combinations here adverted to, which we shall take the liberty of calling **Jugations**, it falls within our province to notice, inasmuch as they are connected with and give greater effect to our method of Spelling.

Under the term **Jugations** as applicable to stenography, we do not mean to include such combinations as consist wholly or in part of dormant letters or of such as are but imperfectly articulated: as, *gh*, and *nd*; nor those which have no place in short-hand: as, *chr* and *ph*, these being signified by *kr* and *f*; nor the plural *s*; nor the signs of the present tense—*s*, *st*, and *th*.



JUGATIONS.

FIRST CLASS.

*Used either at the beginning or at the end of
Words or Syllables.*

Bl	as in	Blow ,	tumble .
* Ch	—	Chuse ,	catch .
* Sh	—	Shape ,	rush .
Sk	—	Skill ,	risk .
Sm	—	Small ,	schism .
* Sp	—	Spot ,	lisp .
St	—	Stay ,	cast .
* Th	—	They ,	both .

JUGATIONS.

SECOND CLASS.

Used only at the beginning of Words or Syllables.

Br	—	Bright .
Cl	—	Clear .
Cr	—	Cry .
Dr	—	Draw .

* The Jugations marked with an asterisk form part of the 2nd Alphabet, Plate 2; those with two stars are among the *Terminals*, Plate 3.

Where there are more than one character assigned to a Consonant, the first only is to be considered as the proper consonant, or that which may be written singly; the others being used merely as substitutes or agents, for the facility of joining. The last *s*, and *z*, are used only at the end of words, as finals: for the sake of freedom, they are made tapering, and with as much curvature as may be convenient.

The loop or turn is never used at the end of words: its proper sounds are *pe* and *es*.

The 2nd *s* is used before *k*, *f*, and the 3rd *p*: it is properly *th*, but, as the sounds are somewhat alike, it serves as an agent for *s*.

Where there are two reversed characters to a Consonant, they are called parallels: their use is to give freedom and facility to the writing.

SECOND ALPHABET.

PLATE 2.

Most of the observations in regard to the 1st Alphabet, apply to this also.

The *sp* is begun at top, leaving the *p* part

on the line ; on the contrary, the *squ* is begun at bottom, leaving the *qu* part on the line ; consequently these two characters can never be mistaken for each other, especially when joined to other letters : in like manner in forming the *spp*, the *pp* part is left on the line.

The *sv*, *spl*, *spr*, *ssv*, and *thr* are begun at bottom.

The Parallels for *ch*, and *shr* are properly *sh* ; but, as they form very convenient junctions, they are used as agents for the two former Consonants, the sounds being somewhat similar.



JUGATIONS.



There are, in the English language, several joint consonants, which, though they are expressed by combinations of two and three letters, are, nevertheless, produced by a simultaneous action of the organs of speech ; and, as the effect and design of these primary letters are thereby very much changed and obscured, these joint consonants, which generally include a liquid, might be more properly signified by secondary consonants



JUGATIONS.

9

Fl	—	Flaw.
Fr	—	Friend.
Gl	—	Glow.
Gr	—	Grow.
Pl	—	Plough.
Pr	—	Prove.
Sl	—	Slight.
Sc	—	Scale.
Scr	—	Screw.
* Shr	—	Shrewd.
Sn	—	Snow.
* Spl	—	Split.
* Spr	—	Spfain.
* Sq	—	Squeeze.
* Str	—	String.
* Sw	—	Sweep.
* Thr	—	Thrive.
Tr	—	Train.

JUGATIONS.

THIRD CLASS.

Used only at the end of Words or Syllables.

Dth	—	—	Breadth.
Ft	—	—	Soft.
** Lf	—	—	Pelf.

**	Lk	— —	Bulk.
	Lm	— —	Film.
	Ls	— —	False.
	Lv	— —	Twelve.
**	Mp	— —	Stamp.
	Ms	— —	Glimpse.
	Mt	— —	Tempt.
	{ Nc	(<i>ns</i>) — —	Chance.
	{ Ns	— —	Sense.
	Nch	— —	Branch.
	Nge	(<i>nj</i>) — —	Range.
**	{ Ng	— —	Tongue.
	{ Nk	— —	Brink.
	Nt	— —	Plant.
	Nth	— —	Length.
	Ps	— —	Lapse.
	Pth	— —	Depth.

Besides the above, there are several combined consonants at the end of words, which, though, for the sake of being more clearly understood, they have not been ranged, as such, among the foregoing Classes, have, in short-hand, the effect of and may be considered as Jugations.

JUGATIONS

Used at the end, and some of them also at the beginning of Words and Syllables.

<i>Jugations.</i>	<i>Words.</i>	<i>Pronounced.</i>
kl	Tickle.	Tikl.
sl	Whistle.	Wisl.
sn	Lesson.	Lesn.
tl	Rattle.	Ratl.
tm	Bottom.	Botm.
tn	Patten.	Patn.
vl	Rival.	Rivl.
vn	Even.	Evn.

SPELLING.

In this system, the Vowels (that is to say the notation of them as mere letters) are wholly and systematically excluded, as impediments to speed; although a portion of them, at least, has hitherto been generally considered as essential to every description of writing.

In so doing, however, it is necessary that something should be offered as a succedaneum

for these habitual assistances; and this, I think, presents itself in the use of the common vowel, or *e* understood, which, being invariably applicable to, as if inherent in each consonant, requires not the application of any mark.

The letter *e* is designated as the *common* vowel, because it is not only in the most frequent request, but is more assimilated than any other to the generality of vowel-sounds.

The method of using the *e* or common vowel, is to sound it, at pleasure, either before or after, or both before and after each consonant; by which means three variations of articulation are, if necessary, obtained, whereby the proper sense is, as it were, mechanically elicited. The plan is certainly very difficult, but not insurmountable. Compare several of the significations in the 1st and 2nd Alphabets with the systematic sounds expressed in the two following tables: as, *eb*, *ebb*, able; *be*, *be*, *by*, bury; *ebbe*, obey.

SPELLING,
OR
PRONUNCIATION OF THE CONSONANTS.

FIRST ALPHABET.

<i>Name.</i>	<i>Pronounced.</i>
Be.	Eb, be, ebbe.
Ka.	Ek, ke, ekke.
De.	Ed, de, edde.
Ef.	Ef, fe, effe.
Ghe.	Eg, ghe, egghe.
Hod.	— he —
Ja.	Ej, je, ejje.
El.	El, le, elle.
Em.	Em, me, emme.
En.	En, ne, enne.
Pe.	Ep, pe, eppe.
Que.	— que, ecque.
Er.	Er, re, erre.
Es.	Es, se, esse.
Te.	Et, te, ette.
Ve.	Ev, ve, evve.
Wod.	— we —
Ex.	Ex, — exe.
Yi.	— ye —
Zed.	Ez, ze, ezze.

SECOND ALPHABET.

<i>Name.</i>	<i>Pronounced.</i>
Che.	Che, ech, eche.
Pej.	Pej, epej, pejje.
Pep.	Pep, epep, peppe.
She.	She, esh, eshe.
Spe.	Spe, esp, espe.
Sque.	Sque, — esque.
Ses.	Ses, esses, sesse, essesse.
— (as <i>ps</i>) Pes, eppes.	
Sev.	Sev, essev, sevve, essevve, esve.
Swe.	Swe, eswe.
Eth.	Eth, the, ethe.
Hom.	— — —
Exp.	Exp, — expe.
Sher.	Sher, esher, sherre, esherre, shre, eshre.
Spel.	Spel, espel, spelle, espelle, sple, esple.
Sper.	Sper, esper, sperre, esperre, spre, espre.
Spep.	Spep, espep, espeppe.
Sosev.	Sosev, essesev, sosevve, essesevve.
Soswe.	Soswe, essoswe.
Ster.	Ster, ester, sterre, esterre, stre, estre.
Ther.	Ther, ether, therre, etherre, thre.

SPELLING.

SPELLING WITH SINGLE CONSONANTS.

<i>Cons.</i>	<i>Spelt.</i>	<i>Meaning.</i>
<i>b-t</i>	be-et	beat.
<i>b-t</i>	eb-et	abbot.
<i>k-s</i>	kes	case.
<i>k-s</i>	ek-es	accuse.
<i>d-n</i>	ed-en	ordain.
<i>d-r</i>	de-er	doer.
<i>f-n</i>	ef-en	often.
<i>f-n</i>	fen	find.
<i>g-l</i>	eg-el	eagle.
<i>g-l</i>	ghe-el	goal.
<i>j-r</i>	ej-er	urge our.
<i>j-r</i>	je-er	enjoy our.
<i>l-j</i>	el-ej	allege.
<i>l-j</i>	el-eje	elegy.
<i>l-j</i>	lej	liege.
<i>m-n</i>	em-en	amen.
<i>m-n</i>	em-en-e	harmony.
<i>m-n</i>	men	man.
<i>n-s</i>	en-es	in his.
<i>n-s</i>	nes	news.
<i>p-r</i>	per	pure.

<i>Cons.</i>	<i>Spelt.</i>	<i>Meaning.</i>
<i>q-t</i>	quct	quite.
<i>q-t</i>	ecque-te	equity.
<i>r-s</i>	er-es	arouse.
<i>r-s</i>	res	rows.
<i>s-t</i>	es-et	is it.
<i>s-t</i>	set	set.
<i>t-n</i>	et-en	attain.
<i>t-n</i>	ten	tone.
<i>v-s</i>	ev-es	have us.
<i>v-s</i>	ve-se	we see.
<i>w-l</i>	wel	while.
<i>w-l</i>	wel-e	wily.
<i>x-l</i>	ex-el	exile.
<i>y-r</i>	ye-er	ye are.
<i>z-l</i>	zel	zeal.
<i>z-l</i>	ez-el	as all.

SPELLING WITH CONJUNCT CONSONANTS.

<i>Cons.</i>	<i>Spelt.</i>	<i>Meaning.</i>
<i>ch-t</i>	ech-et	each heart.
<i>ch-t</i>	chet	cheat.
<i>p-j</i>	pej	page.
<i>p-j</i>	pej-e	perjury.
<i>p-j</i>	ep-ej-e	apogee.

<i>Cons.</i>	<i>Spelt.</i>	<i>Meaning.</i>
<i>pp-r</i>	pep-re	popery.
<i>sh-s</i>	esh-es	ashes.
<i>sh-s</i>	she-es	she is.
<i>sp</i>	esp	asp.
<i>sp-s-s</i>	spes-es	spacious.
<i>sq-l</i>	squel	squall.
<i>sq-l</i>	esquel	he has quelled.
<i>ss-m</i>	sesm	schism.
<i>ss-n</i>	esses-en	assassin.
<i>ss-t</i>	ses-ette	society.
<i>ss-t</i>	esses-e-te	associate.
<i>ps-l</i>	pesl	parcel.
<i>ps-l</i>	epesl	apostle.
<i>sv-n</i>	sevn	seven.
<i>sv-n</i>	essevn	as seven.
<i>sv-t</i>	sev-ette	severity.
<i>sv-t</i>	es-ve-et	as we ought.
<i>sw-t</i>	swet	sweet.
<i>sw-t</i>	es-wet	as white.
<i>th-n</i>	eth-en	heathen.
<i>th-n</i>	then	thin.
<i>xp-r-s</i>	exp-res	express.
<i>xp-t-t</i>	expe-tet	expedite.
<i>shr-n</i>	esher-en	usher in.
<i>shr-t</i>	sher-te	surety.
<i>shr-n</i>	shren	shrine.
<i>spl-t</i>	espelle-et	it is palliated.

<i>Cons.</i>	<i>Spelt.</i>	<i>Meaning.</i>
<i>spl-t</i>	splet	split.
<i>spr-s</i>	sperre-es	spurious.
<i>spr-s</i>	spres	spruce.
<i>spr-t</i>	spret	spread.
<i>spr-th</i>	esp-reth	his breath.
<i>spp-t</i>	espeppe-te	his property.
<i>ssv-s-b</i>	essosev-es-eb	it is so serviceable.
<i>ssv-n-t</i>	sosevn-te	so seventy.
<i>ssw-f-t</i>	sosweft	so swift.
<i>ssw-t</i>	essoswet	it is so sweet.
<i>str-l</i>	ster-el	sterile.
<i>str-l</i>	strel	stroll.
<i>str-m</i>	strem	stream.
<i>thr-l</i>	etherre-el	ethereal.
<i>thr-n</i>	thren	throne.

Words containing Jugations, as also those which combine the plural *s* with the preceding Consonant, and even those that admit of some of the Prefixes and Terminals, are spelt in the same manner and on the same principle: as *sk-ch-t*, skech-et, sketch out; *r-ls*, rels, rules; *b-s-v-sh*, eb-sev-esh, observation.

PREFIXES AND TERMINALS.

PLATE 3.

The design of the Prefixes and Terminals is, by means of a defined power or destination given to Consonants and other marks, to designate those sounds or syllables (generally prepositions and terminations) which most frequently occur at the beginning and at the end of words; and which could not be so shortly, nor, in some cases, so distinctly signified by letters limited to the expression of single articulations.

For the sake of expedition, those marks or characters that are intended to touch or intersect some other mark or character, are not to be written until the whole Word, or combination of characters of which they form a part, is otherwise finished; the pen is then to be lifted and these distinctive marks affixed, but they must nevertheless be read in the order in which they appear.

In some systems prepositions are written separately, and smaller than the rest of the word to which they belong, but this expedient to ascertain their presence detracts from the

requisite expedition of short-hand; in our plan therefore they are written in line and of the same size as other characters.



JUNCTION OF CONSONANTS.

PLATE 4.

This Plate exhibits the facilities which this plan affords of joining the Consonants and other characters. The characters at the top of the Table are to be used as initials; and as, for the most part, the junctions and unions include no more than two characters, those on the left, if the characters joined are to be taken for words, must unavoidably be considered as finals: underneath the former and opposite to the latter is the junction or union sought. Thus the junction *t-n*, which forms the word *ten*, is found under *t* and opposite to *n*; and the union *w-th*, which forms the word *worth*, is under *w* and opposite to *th*.

Combinations of two characters in one simple mark, as *m-m*, *w-th*, are said to be united rather than joined.

In the writing of short-hand, it is proper to complete every combination of characters,

or short-hand word, even though it should consist of twelve or fourteen characters, comprising perhaps eight or nine common words, without lifting the pen: in fact there is no necessity for breaking off in any part of a combination, for the second character always commences at the point where the first terminates, the third where the second terminates, and so on to the end.

It is with a view to freedom and neatness, that several of the characters, when joined or united, do not preserve that geometrical correctness of figure they separately admit of; but are blended in free and flowing lines, more adapted to practice than a rigid adherence to their primary and separate formation: at the same time, it is necessary that these new forms or modifications, though free, should, as well as the foregoing, be written with the utmost precision.

Some combinations of two characters admit of two modes of joining: where this is the case, they must not be used indiscriminately, as each admits of its peculiar significations, which is an advantage as to intelligibility: thus *k-n* is written in one uniform line in order to express *can*, *canst*, (Plate 5), and in two lines or distinct letters, as in the Plate,

to signify *command, commend, come in*; and *m-m* in union, as in the Plate, may denote *member*, and, when formed in two lines, it may serve to express, *armament, my aim, more harm.*



DIVERSITY OF MEANINGS.

Learners ought not to be dismayed at observing the diversified meanings set against the Consonants; for a similar ambiguity subsists in oral language, which, taking its words separately, charges even orthography itself with more significations than it can distinctly supply, apart from the matter with which it is connected: observe the almost incredible number of meanings of the words *line, head, go, &c.* and even of the prepositions *of, to, &c.* which are of continual recurrence; and then say how it is that words can, without obscurity, be destined to convey so many different interpretations. The thing would be inexplicable, were it not that, in point of fact, very little difficulty arises on this point; for the import of the words even of a rapid speaker are immediately understood: you

may mistake the drift of his argument, but there is seldom any doubt as to the specific meaning of his phrases.



UNIFORMITY.

It is necessary that every writer of shorthand, if he would be understood by others, should invariably form all his combinations, as well as single characters, according to the sense and connexion in which they are to be taken, uniformly in one particular way: not that single characters and combinations of characters, or conjugations, are limited to one sense, though in the case of long conjugations it generally is so; nor that every word is always written alike, for that must depend on the matter with which it is connected, and on the facilities which a choice of characters presents in the designation of any particular meaning; but that every phrase and entire sense should constantly present on paper the appearance peculiar to that phrase or sense;—to be plain, to write every subject and part of a subject, at all times the same, without the least variation.

Besides the advantages of general intercourse derivable from this regular method of writing, there is another use, consequent on uniformity, connected with the advance of the scholar; for, by this means, he gradually becomes acquainted and familiarized with the appearance and figure of combinations as well as of separate characters; and the result is, that the appointed and well known sense of passages instantly presents itself to the mind, so as to supersede entirely the necessity of the process of Spelling. This plan is, in my opinion, far preferable to the usual mode of introducing superfluous letters in words, in order to meet the ideas of learners; and then of gradually diminishing these superfluous letters, according to their increasing talent; whereby they are put upon the twofold and irksome task of learning and unlearning these chameleon words or combinations two or three times in succession.

For this reason, I would have the youngest beginner write, under the direction of a master, precisely in the same way as the most expert adept; the difference consisting, not intrinsically in the matter, but in speed and neatness of appearance.

PENMANSHIP.

The pen should be fine, and held lightly near the point, and in a more upright position than is required for running-hand.

As far as it may be convenient, all the characters should be of an equal thickness, except the final *s*, which, as already remarked, is finished in a tapering manner.

In making the dots, the pen should rest on the paper long enough to discharge a sufficient quantity of ink, without any additional motion after it is so placed; by which means the business is expedited, and the pen is not so soon spoiled.



LINEALITY.

In short-hand, attention must be paid to lineality, otherwise the writing will not only be disfigured but rendered indistinct.

According to the usual mode of writing, the general current of short-hand is directed from left to right, and written on a line, real or imaginary. The lines should be, usually,

about one-third of an inch apart, the height of the *t* being one-fourth of that quantity, or the twelfth part of an inch.

It is proper that learners, especially those who are not good pen-men, should begin with ruled lines, first of all double and afterwards single; in which case, the size of the characters may be enlarged, the distance between the lines being increased in proportion.

Initials, prefixes included, and all separate characters are written on the line, or, in the case of double lines, between the lines. The level of some of the characters which are joined in succession, must depend upon the direction of the initial and following characters: it may be on the line, or it may be a little above or below it; but it should not deviate from it either way more than twice the length of the *t*. Characters which run on a level above or below the line may be written a little smaller than the rest. In conjugations inclining downwards, the perpendicular marks may, in some cases, be shortened in size, in others abridged, in number, so as to keep them within due limits.

CONTRACTION.

When two letters of like denomination, and intended to convey a similar sound, fall together, either by meeting in the same word or by ending one word and beginning the next, they are, in conjugations or combinations of characters, sufficiently expressed by one only. Exs. *s-m-r*, summer; *n-s-m-sh*, in some measure.

Common abbreviations are generally applicable in short-hand; and their component letters may, in most cases, be joined. Exs. *m-p*, M. P.; *d-d*, D. D.

But, in some instances, it is better to depart from the usual mode of abbreviation. Exs. *d-m-l*, Adm.; *l-m-n*, Ald.



CONJUGATION OF VERBS.

PLATE 5.

The principal features in the Conjugation of Verbs are the natural connexion of the words, and the peculiar application of the loop and straight line, (*th*), the former to signify *not*, and the latter to denote *have*.

It is not to be understood, that either the single characters or conjugations contained in the *Plate* admit of no other significations than those specified: they are more or less susceptible of diversified meanings; although, generally, their construction falls within those limits.

V O W E L S.

PLATE 6.

Although, in this system, the notation of vowels, considered simply as letters, are rudimentally and wholly dispensed with in the general expression of language; yet there are sometimes occasions in which they may, with good effect, be introduced as aids: such as in the case of proper names, technical terms, foreign languages, implements of trade, &c.; in short, on the occurrence of very uncommon and difficult words.

Of the sixteen simple vowel-sounds, there is never any occasion to signify those which are short: viz. *a*, *e*, *i*, *o*, *u*, and *oo* short: the remaining ten may be sufficiently expressed by the five vowels, according to the following classification:—

CLASSIFICATION OF THE VOWELS.

o, oh.

e.

i, oi.

o, ou, au.

u, oo.



APPLICABILITY OF VOWELS.

Vowels are affixed to consonants, initially and finally, according to their proper place: Exs. *a-cl-a*, *eclat*; *l-e*, *lee*; *e-l-i*, *Eli*; *o-k-n-e*, *Orkney*; *o-y-e*, *Owhyhee*; *o-l*, *awl*; *p-o*, *poh!*; *u-t-p-n*, *Utopian*; *g-u*, *gout*; *a-d-u*, *adieu*.

When the broad *a* follows another vowel-sound, the diphthong or triphthong is sufficiently expressed by the first vowel. Exs. *i-s-a*, *Isaiah*; *n-o*, *Noah*.

Distinct vowels may be written compactly, each in its relative place. Exs. *l-e-o*, *Leo*; *a o-i-o*, *the Ohio*.

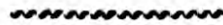
The place of a vowel does not refer absolutely to the line, but to the consonant to which it belongs, whether such consonant be on the line or not. Exs. *r-l-a*, *Rolla*; *b-t-o*, *bateau*.

Vowels in the middle of words may, in most cases, be signified by placing *a*, *e*, and *i* under, and *o* and *u* over the preceding consonant. Exs. *k-a-st*, Castor; *l-v-sl-u-s*, Helvoetsluys.

When the vowel cannot conveniently be placed above or below, it may be put after the preceding consonant. Exs. *f-e-f*, fief; *f-i-t*, fiat.

When the sense of a word does not readily present itself, even by spelling, the whole of the vowel-sounds may be applied mentally, as if actually written.

Vowels may be applied at a fit opportunity, after a sentence or subject is otherwise finished.



ARTICLES, &c.

PLATE 6.



The articles are a species of arbitraries, which, as they frequently occur, are very useful in reading.

The articles in the second column are known as such by the smallness of their size, although they are formed like the letters of the alphabet.

The conjunction *and* is joined to the fol-



lowing character, in such a way as not to disturb its place or position. For this purpose a choice of marks is given, resembling letters in form, but much smaller, one or other of which will easily join with almost any consonant.



THE TERMINALS

“SION” AND “CESSION.”

PLATE 6.

These marks, though terminals, may, when standing alone, be considered as arbitraries: the meanings to which they are applied, cannot, perhaps, be so well signified in any other way.



NUMERALS.

The Numerals are a kind of arbitraries; and as these are so contrived as to be easily joined, they are more adapted to short-hand than the Arabic figures: it may be further observed, that, by their easy junction, they are not only well fitted to express casual

numbers; but that, as they are shorter and more readily formed, even when written separately, than common figures, they are calculated to expedite the business of arithmetic.

There are two parallels for 9, and two for 0; and the 1 and 2, when joined to other figures, may be made either upwards or downwards: 1, 2, 3, 5, and 6 are doubled by means of the loop. 4 is trebled by putting a loop at the end of it. By these expedients, the joining and lineality, in every case, is facilitated. The first 0 is used when the figures are placed separately, as in ciphering. In setting down vulgar-fractions, the figures must be made proportionably small; but there is no need for the intervening line between the numerator and denominator. In money accounts, it is preferable to set down the farthings—1, 2, 3, leaving out the denominator, instead of the usual method— $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$; the pence, if consisting of two places of figures, as well as the pounds and shillings, in the like case, being joined.

Care must be taken always to set the 1 exactly upright, in order to distinguish it from the 2 and 3.

In noting large numbers, every point or comma at the right of figures is equivalent to

three ciphers: thus 2, signifies 2,000; 3,, 3,000,000; and 1,,, 1,000,000,000.

A point at the left of separate figures, denotes that each figure is equal to three of like denomination: thus ,5 signifies 555; ,66 666,666; and ,8, 888,000.

As, in numeration, the three first places of figures, viz. the units, are capable of being joined together, the thousands, in like manner, of being joined together, and so on; there is no need to insert the comma in the usual way, merely to distinguish the thousands from the units, the millions from the thousands, &c.

As the numerals are formed the same as letters, when figures and words are written promiscuously, the former are known by a short line set over them.

Cardinal and ordinal numbers are equally denoted by figures.

Numbers may be expressed either literally or arbitrarily, as they are in common writing; and, when the former method happens to be shortest, and a reliance can be placed on the context, it is to be preferred. Exs. *n-n-l*, one only; *t-s*, two eyes; *thr-m-n*, three men.

Ordinal numbers may also be written with letters in preference to figures, when conve-

nient. Exs. *a th-t-m*, the third time; *a s-k-w-k*, the second week; *a f-s-m-n*, the first man.



ARBITRARIES.

PLATE 7.

Until we are able to abridge writing more than I find it possible, when composed of letters only, a limited and ascertained selection of arbitraries will always be of considerable advantage in accelerating the speed of the stenographer, and in making his writing more easily understood; and although systematists may, by affecting to despise these extraneous aids, excite a misplaced confidence in their literal strength, no short-hand writer, whatever may be his plan, can practically dispense with these necessary appendages. The consequence of a systematic exclusion of arbitraries is, that each individual is left to invent and shift for himself as he can, and the probability is, that confusion ensues, to the discomfort of the reader, and the deterioration of the art itself.

Arbitraries, generally speaking, have no express reference to letters, but immediately

convey to the mind the reality of objects and ideas, before those objects and ideas can be resolved into a verbal or literal shape: they are, therefore, the most simple materials of which Universal Language can, if at all, be constructed. The general use of the Arabic figures, which are a species of arbitraries, and other abstract marks applicable to literature, among different nations foreign to each other in country and language, might be adduced as an illustration of the truth of this proposition.

Punctuation is generally dispensed with in short-hand, but the period, the colon, and all obvious divisions of a subject are denoted by clear intervals of thrice the length of the common interval between words. A still longer interval serves to mark the paragraphs and principal heads of a subject.

Considered merely as aids, some of the marks commonly made use of in punctuation may be applied in the usual way, and others modified, as follows:—

The notes of admiration and interrogation, the parenthesis, and the brace may be marked and placed in the usual way.

Semicolons and commas may be denoted; the former by two commas and the latter by

one only, written under the preceding word instead of after it.

Notes are written in the middle of the page, and immediately after the subjects to which they refer; and an asterisk placed over the first and last word suffices to mark their limits.

Besides the arbitraries exhibited in the Plate, there are some others which require description. They are as follows:—

From—To. A separate line drawn from one word or figure to another signifies the prepositions *from* and *to*, as applied to that word or figure. Exs. *j—j*, from age to age; *5—6*, from five to six.

Forward, Forth. A short line joined to the preceding letter, drawn forward, and used finally, signifies *forward* or *forth*. Exs. *s-t—*, set forward, set forth; *k—*, came forward, came forth.

Reiteration. A line under a word or words shews that such word or words are repeated. Exs. *w-n-f*, wonderful! wonderful!; *l*, holy, holy, holy.

Omission. When a repetition does not immediately occur, a comma points out the place where such repetition is to be introduced. Ex. *s-t-p-s-b* *th n-s-ns sh-sk-p*, *is*

it possible that innocence should escape, *is it possible that, &c.*

Continuation. As in common writing, a long line at the end of a passage denotes that the subject is continued, though not inserted. Ex. *i l r-s andg-n-t m-f ands f*——, I will arise and go unto my father, and say—father,——.

Difficulty. A line placed over a word or words denotes difficulty, or the presence of some extraneous matter: it is affixed to proper names, titles honorary and official, technical terms, foreign languages, common appellatives, &c. The application of this mark rests entirely at the discretion of the writer, since its utility depends upon circumstances, and its occasional use or disuse does not vitiate or affect the unity and formation of words.

Obliteration. In case of error, two lines drawn through a single word, or one line through two or more words, denote obliteration or that the matter thus intersected forms no part of the text.

Antithesis. A sloping curved line set after a word denotes antithesis or contradistinction in respect to that word. This mark is of great use, as it abridges the matter very con-

siderably, and at the same time admits of the most precise construction. Exs. *v-t*), virtue and vice; *n-th-pr*), neither poor nor rich.

Over, Above, Under, Below. The designation of this arbitrary consists in placing a dot either above or below the character to which it relates, according to its intended signification. Exs. *ġ-r-n*, overgrown; *î*, above it; *l-t*, underlet; *p-r*, below par.



CONJUGATIONS.

PLATE 8.



The conjugations are a further elucidation of our plan, and are intended to assist the learner in his progress. They are of probable frequent occurrence, in consequence of their idiomatical complexion; and they are also easy of formation, and neat in appearance.



SPECIMEN.

PLATE 9.



Plate 9 contains a Specimen of the general appearance and efficiency of the cipher, re-

sulting from a System which in many respects may be considered New, as is detailed in the preceding Plates, Rules, Instructions, and Explanations. It will also, the subject being in the hands of every one, supply an easy initiatory exercise, to engage the learner's attention and talents.

FINIS.

BY THE SAME AUTHOR.

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