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RICHARDSON'S  
TREATISE  
ON  
SHORT-HAND  
BY WHICH  
MORE MAY BE WRITTEN IN ONE HOUR,  
THAN IN  
*AN HOUR AND A HALF*  
BY ANY OTHER SYSTEM HITHERTO PUBLISHED;  
ALSO A  
SHORT AND EASY METHOD  
BY WHICH ANY PERSON MAY DETERMINE,  
Whether it will  
ENABLE HIM TO FOLLOW A SPEAKER.

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FOURTH EDITION, CORRECTED.

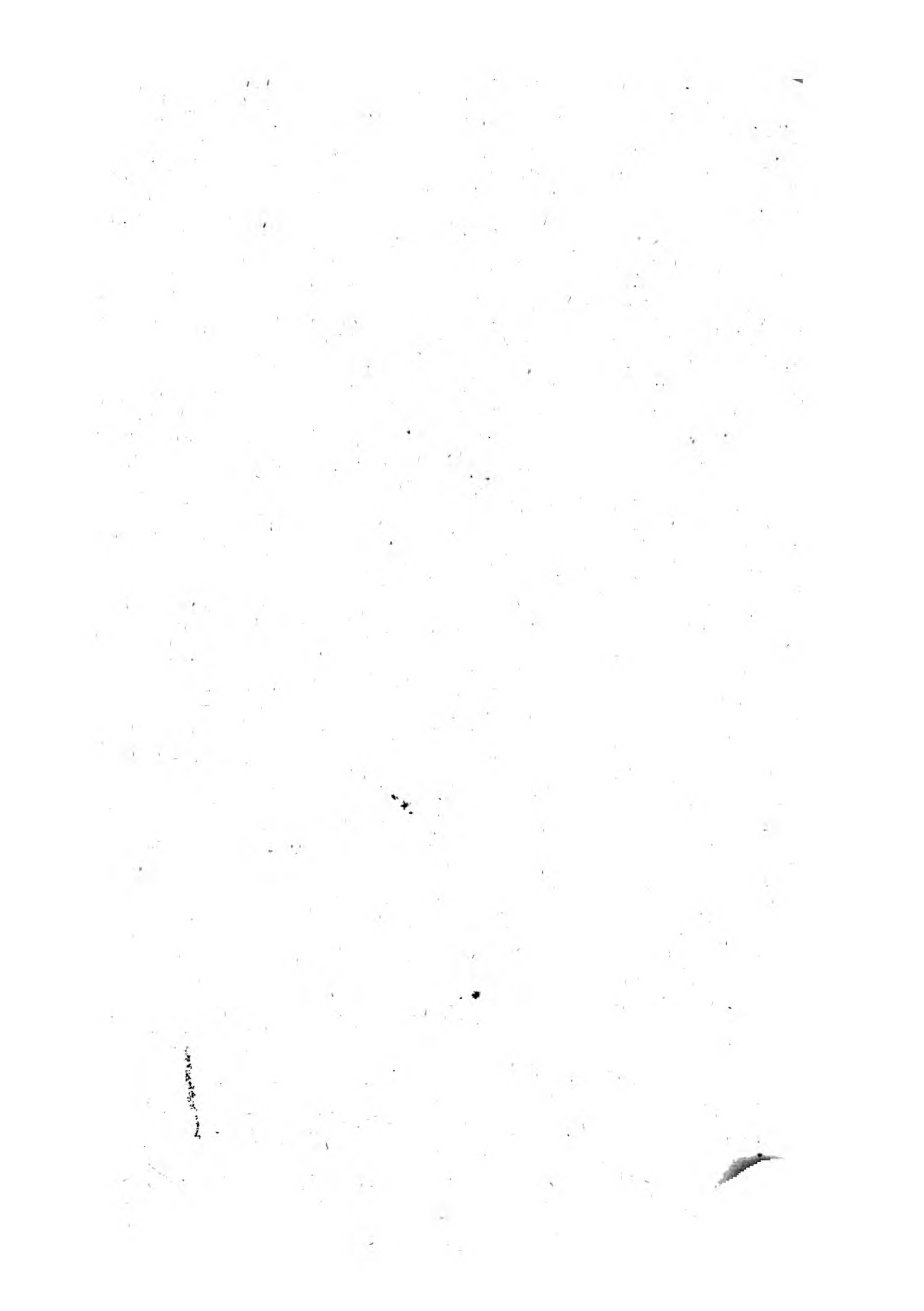
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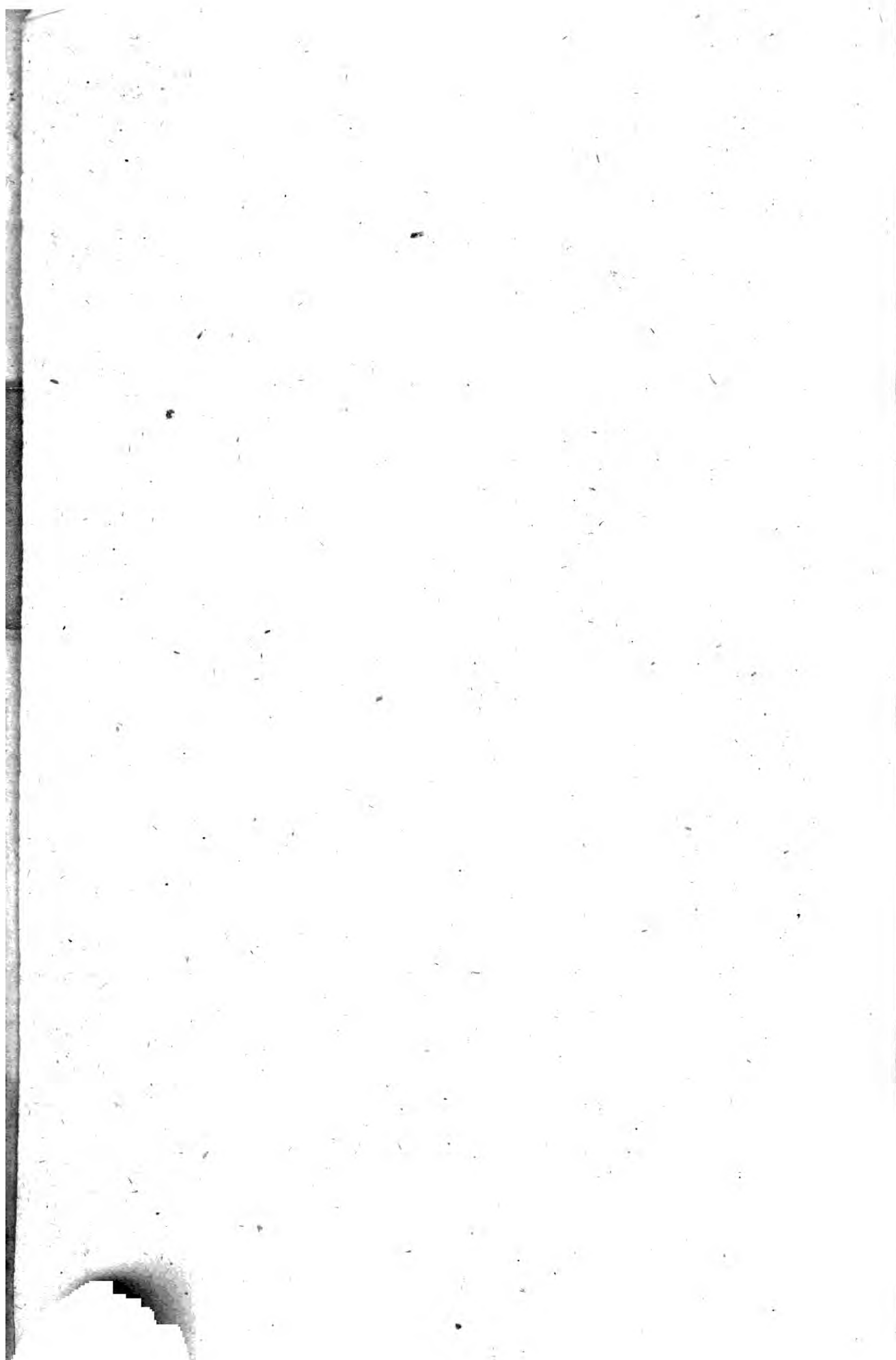
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FOR B. CROSBY AND CO. STATIONERS' COURT.

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A  
NEW SYSTEM  
OF  
SHORT-HAND,

BY WHICH  
MORE MAY BE WRITTEN IN ONE HOUR,  
THAN IN  
*AN HOUR AND A HALF*  
BY ANY OTHER SYSTEM HITHERTO PUBLISHED;  
Which is here fully demonstrated by  
A FAIR COMPARISON  
WITH  
*ONE OF THE BEST SYSTEMS EXTANT:*

ALSO A  
SHORT AND EASY METHOD  
BY WHICH ANY PERSON MAY DETERMINE,  
EVEN BEFORE HE LEARNS THIS SYSTEM,  
Whether it will  
ENABLE HIM TO FOLLOW A SPEAKER.

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By *SAMUEL RICHARDSON*,  
Late Teacher at Chester.

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LONDON:

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And Sold by all the Booksellers in Liverpool, Chester, and Warrington; J. Guthrie, Edinburgh; Heaton, Leeds; Clarke & Co. Manchester; Poole, Taunton; Ridge, Newark; Jackson, Louth; Drakard and Rooe, Stamford; Robinson, Nottingham; Marsden, Colchester; Richardson, Bristol; Meyler, Bath; Farraby, Hull; Holden, Halifax; Thompson & Co. Birmingham; Gardner, Bolton; and all other Booksellers.

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1810.



## CONTENTS.



### CHAP. I

PAGE

*INTRODUCTION*,.....1

### CHAP. II.

*On comparative Stenography in general*,.....2

### CHAP. III.

*The System with which this is compared*,.....5

### CHAP. IV.

*The Comparison.*

### CHAP. V.

*The comparison continued*,.....14

### CHAP. VI.

*The Comparison concluded*,.....17

### CHAP. VII.

*Can we follow a Speaker?*.....22

### CHAP. VIII.

*Objections obviated*,.....24



## CONTENTS.

### CHAP. IX.

<i>Directions for the Learner,</i> .....	26
<i>The Lines explained,</i> .....	ib.
<i>Manner of writing on them,</i> .....	28
<i>Words expressed by Dots and Commas,</i> .....	29
<i>Prepositions,</i> .....	31
<i>Terminations,</i> .....	32
<i>Persons, Moods, and Tenses,</i> .....	33
<i>Explanation of Stenographic Examples,</i> .....	34
<i>Contents of Stenographic Plates</i> .....	50

## PREFACE.

IN the first edition of this work, the Reader was invited to apply to the Author for the removal of any difficulty he should meet with in learning this method of Short-writing ; but although that edition is now sold off, no such application has been made. This, together with the character which the Reviewers have given of this work, seems to warrant a presumption that no considerable difficulty is to be met with ; and therefore to attempt any further elucidation seems at present unnecessary.

There is, however, one advantage attending this system which the Author himself had overlooked, and which some of his Readers doubtless hear with pleasure ; a great part of the abbreviations may be neglected, and yet the writing will be about one third shorter than any other. The abbreviations that may be thus neglected, are those contained in the *seventh, eighth, tenth, and eleventh*

plates. Without any assistance from these, the letter against waste of time (plate 13) may be written only with 313 marks, which is 212 less than Dr. Mavor uses to write the same. This will be a great relief to those who have retentive faculties; for all abbreviations must be committed to memory. Yet those who are more industrious, will doubtless avail themselves of every method by which the writing is made shorter.

There is another idea which I would suggest to those who choose to rule their own paper:—The frequent interruption of the pen's motion, in ruling the short perpendicular line, makes the work rather tedious. But if in ruling this line, red ink be substituted for black, the line may be continued, like the other perpendicular, from the top to the bottom of the paper. To avoid the frequent change of pen, which this method would otherwise require, *all* the black lines may be ruled first.

It may be of use to remark also, that learners are apt to spend too much time in forming the commas used in this system. This is occasioned by imitating too closely the form of *printed* commas—a single touch of the pen, as in common writing, is sufficient.

I shall just add,—what is here said of Mr. Hodson's Short-hand, is continued in this edition, chiefly because some particular modes of abbreviation are exemplified in the plate which refers to him.

*Direction for the Binder.*  
**Place the Plates at the end of the Book.**

A  
NEW SYSTEM  
OF  
STENOGRAPHY.

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CHAP. I.

INTRODUCTION.

**T**HE number of different schemes of short writing already in use, is so far from superseding the necessity of another, that this is one thing which calls for it. Certainly this art would be more extensively useful, if all who use it were to write by one and the same method; but this can never be expected to take place, until some system appears which shall be considerably and manifestly superior to all others. Amongst the various systems in use, there are some which, undoubtedly, possess very great merit; but their difference from each other, in point of excellence, is either so small, or so little known, that a young beginner may suppose it is of little or no importance which scheme he adopts. While he views the matter in this light, he may either take the first which comes to hand, or satisfy himself with a very superficial inquiry; or the mere convenience of cor-

responding with a friend who may use a particular method, will sometimes determine his choice. And then, although he should be afterwards convinced that his adopted method was not the very best, yet, having been at the trouble of learning it, he may think that the comparative excellence of another scheme, may not be so great as to pay him for the time and pains of forgetting his own, and beginning all his labour again. Therefore, before any one system can become general, it must have, not only positive worth, but also great comparative excellence—it must be, not only good, but also by far the best. Moreover its excellence must be made to appear by a fair comparison with others: a consideration which will, I hope, be a sufficient apology for the comparison I am about to draw.



## CHAP. II.

### ON COMPARATIVE STENOGRAPHY IN GENERAL.

**E**VERY succeeding system must be supposed to claim a preference to all which have gone before. If not, why was it compiled and published? If it does, let its Author prove, or at least attempt to prove its superiority, by a fair comparison with some one or more of those systems which, at the time being, obtain a preference among competent judges of the art. By this means even a learner may be able to decide upon the comparative merit of a new system.

I have said (1) that the comparison should be *fair*; and (2) that it should be made with one or more of those systems which at present obtain a preference amongst the learned. I shall therefore make some observations necessary to guide us in making a fair comparison; and then give my reasons for singling out that particular system with which I intend chiefly to compare.

1. "The art of short-hand was invented for the purpose of committing to writing our own thoughts or the verbal or written discourses of others, with the greatest possible dispatch, consistent with an easy legibility."—Therefore that system in which *brevity* and *legibility* unite in the greatest degree, must needs be the best.

2. *Beauty* is a desirable, but it is an inferior property: it must therefore give place to the two former. It has been said, that "shortness and beauty are the same." And it is granted, that "difficult characters, and unnatural joinings, not only deform the writing, but also require more time than such as are natural and easy. So far the above maxim is true: but if extended further it is false; for a combination of many strokes, which will require a longer time to write may not only equal, but even surpass in beauty, a combination of fewer, for which a shorter time will serve."

3. *Space*, too, is an inferior object; for short-hand was not invented for the purpose of saving *paper*, but *time*: "and it is impossible to determine the



comparative length of expedition of two different systems of short hand, from the respective spaces which any thing written by them may occupy. If the same paragraph were written by two different schemes, that specimen which should take up the most room, might nevertheless require the shortest time; because there might be in it fewer strokes, fewer angles, and fewer removals of the pen from the paper; and the characters themselves, and the angles which occur, might be more natural and easy."

4. *Brevity* may be obtained at too great an expence of *legibility*; for the former can never give superior merit to any system which does not possess a sufficient degree of the latter. If we cannot read our own writing it must be useless.

5. *Legibility* may be studied to the too great neglect of *brevity*; which must ever be the case were we to follow the established rules of orthography; but this is what no modern system prescribes. A sufficient degree of legibility, with the greatest possible brevity, is acknowledged to constitute the perfection of stenography.

6. To attain these ends, the *alphabet*, together with all other characters used in the system, should be formed with care and skill. The excellency of stenographic characters consists, (1) in their simplicity; (2) in their being easily distinguishable from each other; (3) their aptitude to unite together with ease and neatness, without confounding their difference; (4) in their competency to express

all the articulate sounds in the language or languages for which they are designed; and (5) in the fittest characters being appropriated to each letter.

7. *Abbreviations* excel in proportion to the fewness of the rules, and the degree of brevity produced by them without injuring legibility.

8. He that would compare two systems together, should attend to Mr. Palmer's admonition:—"Nothing can be more preposterous than the procedure of short-hand writers, in order to determine the comparative excellence of their own systems. After writing a few words, expressed in the shortest manner of all others in their respective schemes, he who has chanced to have written the most concisely, triumphs in the idea that his short-hand is the best; without recollecting that a *few* words cannot determine in such an inquiry, and without thinking how far *legibility* is concerned in the question."



### CHAP. III.

#### THE PARTICULAR SYSTEM WITH WHICH I SHALL COMPARE.

**I**T would be *absurd* to compare with obsolete systems—*useless* to compare with those which are known to be inferior—and *tedious* to compare with *all* those which may now be contending for superiority.

It will be sufficient therefore to single out *one of the best*, and compare with it.

The systems which, in my opinion, excel all others which I have examined, are Mr. GURNEY's and Dr. MAJOR's, both living authors. But I do not go entirely by my own judgement in this matter. The compilers of the *ENCYCLOPEDIA BRITANNICA* have said (and I suppose we may allow them to be pretty good judges) "No one appears to us to have simplified and improved the art so much as Dr. MAJOR.—To those who wish to become proficient in short writing, we earnestly recommend his publication, which in many schools of the first reputation now forms a deserved class book."—To this high recommendation, I shall take the liberty to add a quotation from the Author's own preface to an edition of his book, dated March 1, 1792:—"Twelve years are now elapsed since this system was first presented to the public; and during that period the Author has been in the constant practice of writing it, and corresponding in it with such ladies and gentlemen as did him the honour to submit their proficiency to his inspection, and to authenticate the facility and value of the acquisition. Of encomiums of his work he could produce a handsome display from some whose slightest praise is fame; but the public being now no stranger to the performance, he thinks it more becoming to thank it for its indulgence, than to boast of its partiality. It is enough for him that amid contending rivals this work has stood its ground, and proved in some

measure its right to the title of UNIVERSAL.—He has availed himself of every hint for its improvement which he could derive from the suggestions of friends, or the strictures of critics; and he now considers it as incapable of alteration for the better.”

From what is said above, I am led to consider Dr. MAVOR's System as of all others the most proper to compare with; and if I draw a *fair* comparison I hope our author, as a friend to this art, will approve of the liberty I take. For the rest, the Public must, and *will* judge.

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#### CHAP. IV.

##### THE COMPARISON.

**I**N comparing this system with Dr. MAVOR's, I shall begin with the characters which constitute our alphabets; and speak of their *simplicity—distinction—junction—competency*—and of the character which is *appropriated* to each letter.

##### 1. *Simplicity of Characters.*

As to the comparative simplicity of our characters, this will appear by inspection. See plate 1. Yet I must observe, first with respect to the

*Vowels:*

Dr. Mavor omits all *intermediate* vowels; so do I; and here, therefore, there is no difference. When vowels begin words, Dr. M. sometimes omits them; but in general he expresses them by dots or commas. These, no doubt, are in themselves the most simple marks that can be made; but then it must be remembered that they are always attended with a removal of the pen from the paper, which made Mr. Macauley consider them as equal to complex characters. Whatever be in this, my method of expressing incipient vowels must be more simple than dots or commas, or any other method which I have seen used by others; for I can express very incipient vowel, with the greatest possible legibility, without any other sign than the *place* on which I lay my pen when beginning to write the following consonant. This will be further explained in its proper place. Since, therefore, *initial* vowels are thus expressed, and *intermediate* vowels are omitted, the *final* vowels are all that we have occasion to write. These are expressed in Dr. M.'s system, like initial vowels, by *dots* and *commas*; for the Doctor deemed *points* alone insufficient to express all the vowels; but although this might be the case with respect to *initial* vowels, the objection will not equally apply to vowels *final*; because some of our vowels *never* occur at the end of English words—others but *seldom*, which are mostly provided

for in this system by other means—and others are pronounced so much alike, that one mark, with the help of *connexion*, may do very well for both. We therefore express the sound of *a* and *e* final, by a dot at the top; *o* and *u*, by a dot at the bottom of the last consonant; and *i* and *y*, by a dot in a situation between the former two. This is exemplified, plate iii. I suppose it will be allowed that this is the most simple and expeditious method of managing the vowels that has hitherto been thought of. I shall now speak of the

*Consonants.*

I have already observed, that the comparative simplicity of our consonants will best appear by *inspection*; and shall only add, that of the seventeen distinct characters which form Dr. M.'s alphabet, seven are complex; whereas all mine are simple. I use the word *simple* here, in a less strict sense; for the characters which Dr. M. uses for *h* and *w*, and which I use for *b*, *g*, *p*, and *x*, may, in a more strict case, be called complex, as being compounded of a curve and a right line; but as the curve and right line glide so imperceptibly into each other, that it is hard to say where one ends and the other begins; and as these marks seem to be as readily formed as simple curves, they may pass for simple characters. But if it be insisted upon that these characters also must be called *complex*, then I say there are *nine* of them in Dr. M.'s alphabet,

and only *four* in mine. As to the characters for double and triple consonants, although I have an advantage here also, I shall pass it over for the sake of brevity.

### 2. *The Distinction of Characters.*

That all my characters are perfectly and easily distinguishable from each other, will be seen by a slight examination. The only characters which are alike are the *r* and *s*; but these are perfectly distinguished from each other when joined to other characters, because the *r* is always drawn upwards and the *s* downwards. And when the *r* stands alone it is expressed by an inverted comma. See plate iii. But I must acknowledge that Dr. M.'s characters are also sufficiently distinct from each other.

### 3 *The Junction of Characters.*

That all my characters will unite with ease and neatness, without confounding their difference, will appear by consulting plate ii. where every two characters are united in every way wherein it is possible they can meet. Here I think I have the advantage of Dr. M. in two respects. (1) When two perpendicular, horizontal, or oblique right-lined characters come together, he directs that the line should be made twice its usual length; but I think my method is more compact and legible; which is, to begin all such right lined characters with a loop. See the

manner of writing *bt*, *dd*, *nn*, *pn*, *rr*, *nx*, and *tt*, plate iii.—*ss* is an exception to the general rule. (2) In joining Dr. M.'s *f*, *g*, *x*, *sh*, *thr*, and *str*, to a preceding character, we are not at liberty to turn the loop which begins these characters in the way which may be most natural and easy; for as the identity of these characters depends upon the direction in which the loop is turned, we are often obliged to stop the natural motion of our pen, and fall into an ugly and difficult way of joining. But all the loops used in my scheme (except the termination *ing*) may be turned either way, as may happen to be most easy and natural in joining. The like may be said of the hooked characters for *p*, *x*, *h*, and *pr*; and also of the semi-elliptical characters for *pl*, and *thr*. See plate iii.

#### 4. Competency of Characters.

Although my alphabet is composed of the most simple marks, and each mark sufficiently different from the rest, yet there is a competent number of them to express all the different sounds in the English Language; at least they are as sufficient for this purpose as Dr. Mavor's. I have spoken already of the vowels; the alphabet is completed thus—we have characters for fourteen consonants, viz. *b*, *d*, *f*, *g*, *k*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *w*, *x*, which, with six vowels, make twenty letters. The rest are provided for thus:—The letter *c*, always sounds either soft like *s*, or hard like *k*; therefore these



letters will supply its place.—The letter *g* will supply the place of *j*.—When *h* begins a word it is expressed by the place on which we lay our pen when beginning the following letter; when it follows *c*, *s*, or *t*, it is expressed by one or other of the characters which stand for *ch*, *sh*, *th*; therefore we need no character for *h*; yet I have given one, plate iii.—The letter *q* never occurs in the English Language without the vowel *u* immediately following; therefore we have one character for *qu*.—When the letter *v* begins a word, it may be expressed, like all other initials, by the place on which we begin the following consonant; and in all other cases its place is supplied by *f*.—The letters *s* and *z* sound so much alike, that one character will do for both.—Thus the twenty-six letters of our common alphabet are all provided for. Here, however, I claim no advantage over Dr. Mavor; except that the lines afford me a method of expressing *ou* at the beginning of words, which cannot be done by his system.

##### 5. *The Appropriation of Characters.*

As to the particular characters taken to express each letter, the reader cannot be a competent judge of this, until he proceed to use them. The rule, however, which should guide us in this important point is, to construct the alphabet so, that those characters which recur most frequently may be most easily formed; yet due care must be em-

ployed to assign to those letters which most frequently occur in *conjunction*, such characters as will *join* with the greatest ease and expedition. I have paid particular attention to this rule; and as I had been in the habit of writing by Mr. Gurney's system, for years before I thought of my own, I have only made such alterations in his alphabet, as appeared to me conducive to the ends here pointed out. However, I acknowledge that Dr. Mavor has shewn great skill in these points, and I claim no advantage over him here, but what the reader himself shall discover.

Thus far upon the comparison of *alphabets*.

## CHAP. V.

## THE COMPARISON CONTINUED.

I SHALL now speak of *Prepositions*, *Terminations* and the use of *Initials* in expressing *whole words*:

1. *Prepositions*.

Dr. Mavor judiciously rejects all arbitrary marks for prepositions, and expresses them by their *initials*. Thus in all words beginning with the preposition *trans*, he writes the letter *t*, then lifting his pen from the paper, he writes the remainder of the word separate from, but close to the said letter *t*. And so of all other prepositions which are to be abbreviated. Short and easy as this method is, mine is far more so; for I express all such prepositions simply by beginning the remainder of the word on the *place* which stands for the *initial* of the preposition. For instance, if I have to write any word which begins with the preposition *trans*, I lay my pen on a certain *place* which stands for the letter *t*, and from thence, without raising pen from paper, I write the remainder of the word. And so of all the rest. This, with other hints I have given concerning letters' *places*, will seem strange to one who has looked no farther into this book; but let him

have a little patience, and all shall be made plain and easy.

## 2. Terminations.

Dr. MAJOR's terminations and mine are, in general, pretty much alike: the chief difference respects words ending in *s*. In common writing, this letter occurs at the end of words more frequently than any other; for besides its frequent occurrence in other cases, it is generally employed to express our plural number. But in short-hand it must occur still oftner, because it is always used to express the soft sound of *c*. Therefore, to abbreviate this termination must be of considerable importance; for although the advantage in each instance taken singly, may be but small, yet as these instances occur so very often, they must upon the whole tend greatly to shorten our work. I have before observed, that Dr. MAJOR doubles all right-lined characters by making them twice their usual length. Now curvilinear characters may as well be drawn twice their usual length, as those which are formed by a straight line. What I propose therefore is, that, with a few exceptions, in all words ending in *s*, that letter shall be omitted, and the preceding a consonant drawn twice its usual size. This will save the time of stopping the motion of the pen to form an *angle*, in instances innumerable.

### 3. *Words expressed by their Initials.*

Dr. MAJOR, in common with others who have laboured in this art, makes every letter in the alphabet stand for one, two, or more different words; and in all such instances, the initial, with the help of connexion, is rightly deemed sufficient to discover the word intended. Moreover, Dr. M. has said, he has not increased the number of these abbreviations to the third part of what he might have done without injuring legibility. Now my system is more favourable to this mode of contraction than any other whatever; because, as will be seen, we have *four* different ways of expressing every single character, and this with the greatest ease, expedition, and perspicuity. Consequently we can safely make each letter stand for four times as many words as if we had but one way of writing them. This cannot properly be called using arbitrary characters; because the letter which is thus put for a whole word, is always the initial of that word. Nor ought it to be considered as too much for the memory; for if our alphabet consisted of four times our number of letters, it is not to be doubted that our short-hand writers would still make each letter stand for two or more words. However, if any one should think it too much labour to commit *all* these abbreviations to the memory, he may use as

few of them as he pleases, and leave the rest to others who may either be more industrious, or have better memories. Only he must allow that they may *all* be used by those who can retain them without endangering legibility.—I might here speak of other modes of contraction, but shall hasten to the conclusion of our comparison.



## CHAP. VI.

## THE COMPARISON CONCLUDED.

**T**HEORY is often found fallacious. Let us come to actual experiment, and in this way, calculate the advantages our theory promises, and ascertain their amount.

In plate xii. you see the Lord's prayer, written first according to Dr. MAJOR'S system, and then twice over by my own; first without, and then with the help of my new invented lines. It is plain at first sight that I have the advantage considerably in each, but it is the *last* which I shall here enlarge upon.

In comparing these specimens, as to conciseness, we must count every distinct stroke, dot, and comma. By a distinct stroke I mean, any line which by its shape or situation, is distinguishable

from another. But to prevent misunderstandings here, I shall be more particular.

I reckon *three* distinct marks in the first word of Dr. M's example, viz. a dot, a right line, and a small stroke at one side of that line, The second word consists of *four* distinct marks, viz. two circles, and two right lines. The third word is *one* single mark, being only a right line with a small bending at one end. The fourth word consists of *two* distinct marks—the fifth consists of *one*—the sixth of *three*—the seventh of *two*—the eighth of *one*—the ninth of *two*—the tenth of *two*—and the eleventh of *six*—and so of the rest. If this explanation be duly attended to, I expect that no two persons will differ *much* in counting the number of distinct marks in any of the given specimens.

Dr. Mavor uses (if I reckon right) about 123 distinct marks in writing the Lord's prayer: I write it with about 63; the difference is 60.

In plate xiii. you will find a letter to a friend against waste of time. To write this letter, Dr. M. uses about 525 distinct marks, and I write it with 276. The difference is 249.

Plate xiv. contains the first twenty-one verses of the twenty-ninth chapter of Job. Dr. Mavor has written this also; but I think it unnecessary to transcribe any more of his examples. Suffice it to say, that he uses about 646 distinct marks to write these verses, and I write them with 393; the difference is 253.

Plate xv. is occupied by Fabricius' reply to Pyrrhus. This, too, is one of Dr. Mavor's examples. In writing it, he employs about 768 distinct marks; I use 467; the difference is 301.

There are other specimens in Dr. Mavor's treatise, and I have found upon trial that the above difference is pretty uniform through the whole.

It is obvious, however, that the difference is somewhat greater in one specimen than in another. Therefore the fair way of estimating the true difference is to add all the given examples together, and thus see what difference there is upon the whole, taking one with the other. Thus:

In writing the foresaid examples, Dr. Mavor uses about 2060 distinct marks; I write them with about 1199; the difference is 861—This difference is considerably above one half the number of marks I take to write the whole; which shews that I can write all these examples *once*, and *above one half* over again, in the time that I could write them *once only* by Dr. Mavor's system.

I shall now place this advantage in another light, by turning the difference in a number of distinct marks into a difference of time, and shew how many minutes will be saved by my system, in one hour's writing.

Let us suppose, then, that the aforesaid examples may be read, audibly and distinctly, as a good



speaker would address his hearers; let us suppose, I say, that all these examples may be thus read, in the space of six minutes.\* If they may be *read* in that time, it is plain we must be able to *write* them in that time, if we would keep up with a speaker. If this be the true time of reading and writing these specimens, we are bound to make 1199 distinct marks with our pen in that time; for this is the number of marks I use in writing the said specimens. We have seen that Dr. Mavor uses 2060. Now we ask, if 1199 marks require six minutes, how many minutes will 2060 require? The answer is 10 minutes, and some seconds. Hence it is plain that in 6 minutes writing we save 4. Let us ask again, if in 6 minutes writing we save 4 minutes, how many minutes shall we save in one hour? The answer is, 40. Thus it appears that I can write as much by my own method in one hour, as I could by Dr. Mavor's in an hour and forty minutes.

This comparison, though not so minute as it might be, may serve to give the reader an idea of the advantages attending this method of short-writing. To those who would investigate more narrowly, I must observe,

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\* Any one may satisfy himself about this, by reading the examples referred to, as they are printed at the end of the book. But although I thought it more natural to state the question according to the TRUE time of reading and writing these examples; yet the reader may easily perceive, that any other supposed time would equally shew the true difference between the two systems. So that if I had allowed only 4 minutes, or if I had said 8, still there would be 40 minutes saved in one hour's writing.

1. The Reader will perceive that in the above calculation I dropped some seconds of time, which, if carried into the final account, would have made the time saved in an hour's writing to be 43, instead of 40 minutes.

2. There are a greater proportion of the *shorter* characters in my examples, than in Dr. M.'s. All the characters we use may be reduced to two classes. In the *first* we may place *dots, commas, and simple right lines*; and in the *second, curves, right lines turned a little at one end, and circles*. Of the first, which consists of the shortest marks, there are in Dr. M.'s examples, 1140; and of the second class, there are 920; making in all the 2060 characters with which he writes the said examples. But in mine there are 830 of the shorter class, and only 369 of the longer. Now 830 are more in comparison with 369, than 1140 are with 920.

3. In writing the aforesaid examples, Dr. M. raises his pen from the paper 1104 times; I do so 879 times. Consequently, in about six minutes writing, he takes pen from paper 225 times oftener than I do; which in one hour's writing amounts to a difference of 2250 removals of the pen.

I shall now proceed to shew, that although my method of short-writing has so great an advantage in point of *brevity*, it is, nevertheless, at least *as legible* as Dr. Mavor's. This will appear at once by consulting page 44. Here you see the forementioned *Letter against waste of time*, written in our

common alphabet characters. In the line marked *C*, the words are spelled in the common way; the line marked *M*, shews the degree of legibility in Dr. Mavor's short-hand; and the line marked *R*, shews that of my own. Only I must apprise the learner, that in every instance where a whole word is signified by its *initial* in short-hand, I have here printed the word *in full*.—The example here referred to, will at once serve to shew the comparative legibility of the two schemes, and also to give the learner an idea of the mode of spelling practised by short-hand writers in general.

I shall only add, that the particular example which I have singled out for the purpose of comparison in point of *legibility*, is one of those wherein I have the greatest advantage with respect to *brevity*.



## CHAP. VII.

### CAN WE FOLLOW A SPEAKER?

**W**HAT has been already said will, I suppose, be sufficient to convince some readers, that this system will, when they are perfect masters of it, certainly enable them to follow a speaker. For since we must believe that Dr. Mavor's system will enable some very expert writers to perform this, we may reasonably conclude that a system which so far ex-

ceeds his in brevity, will enable others to do so, although they should not be the quickest writers in the world.

Another consideration which may help the learner to form a judgment upon this question is—In the given specimens there are about 940 words, written with about 1199 simple dots, commas, and lines. From hence it is easy to calculate, that we are bound to make no more than *four* of these simple marks, in the time occupied by a speaker in pronouncing *three* words. And seeing that many of the said words consist of *two, three* or *more* syllables, every one of which requires a distinct motion of the organs of speech, it is plain that the speaker must move his tongue quicker than we do our fingers, or else we shall be obliged to wait for him.

But the learner may prove the question before us, in a way which must remove all doubt. Let him read the given specimens,\* as they are printed at the end of the book, and note the number of minutes they took in reading. Let him then try how many *random* marks he can make in the same space of time. If he finds he can make 1199, he must be convinced that, when he has learned to write shorthand, as readily as he writes long-hand, he will then be able to follow a speaker. I know that an ordinary writer may make about 250 distinct marks

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\* Viz. The Lord's Prayer; a Letter against waste of time; Job xxix. and Fabricius' reply to Pyrrhus.

with his pen in one minute ; he must be able to make above 300 in that time if he follows a speaker by Dr. Mavor's method ; but if he uses mine, he is not bound to make above 200.



## CHAP. VIII.

### OBJECTIONS OBVIATED.

**O**UR new-invented *lines* are intended, among other things, to express the first letter of every word we write. To this end there are as many distinct places among the lines, as there are letters in our alphabet, and these places are called by the names of our letters. So that in writing any word, we lay our pen on the *place* which stands for the initial of that word, and from thence we proceed to write the second letter. Those who have been used to express vowels by beginning the following consonant in the vowel's place, will readily comprehend my meaning : to others it shall be fully explained in its proper place.

Now to this method of expressing the initial of every word, some may say, " It will cost us more time to consider about the proper place to lay our pen, than it would to write the initial letter." I confess I once suspected that this might be the case, and the objection appeared so formidable, that I had thoughts of laying aside this use of the lines.

But reasoning on the subject made the objection appear less weighty, and experience convinced me that there was nothing in it; for my pen moves now as readily to the right line, without any previous consideration at all, as the finger of a harper to the right string.

Musing upon this scheme, I recollected with what ease and readiness I used to express intermediate vowels in short-hand, in a way similar to this of expressing initials. But then the vowels' places were fewer in number, and consequently easier distinguished at first sight.

I recollected, however, that I had seen in a printing-office, the setter of the press, and the distributor of the letters, perform a task similar to this. The little boxes before them, which are far more numerous than the distinct places on our lines, contain every one its proper letter; and the artist's hand moves to the right spot as naturally, and with as little premeditation, as is necessary for us. Shall a short-hand writer, thought I, confess himself incapable of equal dexterity?—But these men have served an apprenticeship to this business, and seven years are too long to be learning short-hand.

Standing by the side of a little child one day, as she was playing a lively air on her piano-forte, and observing with what rapidity her little fingers flew from key to key, I asked her mamma whether she had been *seven years* in acquiring such readiness. Upon hearing that she had not been in the world

much above that time, I thought I must either continue my lines, or acknowledge that I was not near so clever as little Miss. I was ashamed of the latter; but those who are not so, will continue to object to the line, and must leave them for the use of this little child and her equals.

But some may say, "The time spent in ruling the paper is equal to that saved in writing." Suppose this to be true, is it nothing to a short-hand writer to have it in his power to do so much of his work before the time of writing arrives? Is it no advantage to one who has to follow a speaker, that he can write a considerable part of an oration with his ruler, before the orator opens his lips? But this objection wholly vanishes, when it is considered that we may have our paper ruled by others at a small expence.



## CHAP. IX.

### DIRECTIONS FOR THE LEARNER.

1. **T**HERE are three horizontal, and two perpendicular lines. See plate iv. fig. 1.
2. These five lines furnish us with twenty distinct places, which places are pointed out by twenty dots. See figure 2.
3. These twenty places are to be named after the twenty letters which are seen, figure 3. And the

*order* in which these letters are placed, shews the particular letter after which each place is named. That is, the *place* on the lines (fig. 2.) which corresponds with the place of A (fig. 3.) is to be called *a*: the place on the lines (fig. 2.) which answers to the place of E (fig. 3.) is to be called *e*. And so of all the rest. The *places themselves*, I say, are to be thus named; and these dots and letters are fixed on these places, only to shew the name of each place; for when the dots and letters are away, still these *places* are to be called *a, e, i, o, u, b, d, f, g, h, l, m, n, p, r, s, t, w, x, y*.

4. The first lesson, therefore, is to fix the stenographic alphabet in the memory, as delineated, fig. 3. For by learning the letters as they stand *here*, you will at the same time learn the names of the *places* on which they stand.

5. When this is done, you may proceed to consider figures the 4th and 5th of the same plate. In fig. 4. you see eight places more; four above the lines, and four below them; and fig. 5. shews you the names of these eight places.—I might have united this lesson with the former, but thought it would be easier for the learner to divide them thus.

6. Beside the characters which you see in the last-mentioned plate, there are others, plate iii. fig. 2, 3, 4, which you should also fix well in your memory; and if you are a young beginner in stenography, you are advised to proceed slowly, and



master one thing before you proceed to a second. It would be well if you could restrain your impatience so far as to spend some time in writing all the characters singly, before you attempt to join them; and you should aim at neatness, beauty, and great exactness in the shape of your letters.

7. When you can name all the characters readily, and also their corresponding places on the lines, you may begin to use them in writing *single words*. For which purpose you must rule your paper according to the specimen given, plate iii. fig. 1. These lines, you see, are no more than a continuation or extension of the three horizontal and two perpendicular lines before mentioned.

8. Our manner of writing and spelling is exemplified in a very easy way, plate v. which I shall explain thus:—to write the word *at*, I lay my pen on *a* (the *place* so called) and write the character for *t*;—*end*, is written by laying the pen on *e*, and making *nd*;—*inference*, is written by laying the pen on *i*, and writing *nfrns*; *offer*, by laying the pen on *o*, and writing *fr*;—*utter*, lay the pen on *u*, write *tr*;—*bend*, lay pen on *b*, write *nd*;—*did*, pen on *d*, and write *d*;—*few*, pen on *f*, write *w*;—*get*, pen on *g*, write *t*;—*kill*, pen on *k*, write *l*;—*lend*, pen on *l*, write *nd*;—*men*, pen on *m*, write *n*;—*new*, pen on *n*, write *w*;—*pen*, lay that instrument on *p*, and write *n*;—*risen*, pen on *r*, write *sn*;—*sin*, pen on *s*, write *n*;—*turn*, pen on *t*, write *rn*;—*word*, pen on *w*, write *rd*;—*examine*, pen on *x*,

write *mn*;—*yet*, pen on *y*, write *t*;—*young*, pen on *y*, write *ng*;—*held*, pen on *h*, write *ld*;—*chance*, pen on *ch*, write *ns*;—*shameful*, pen on *sh*, write *mfl*;—*thoughtless*, pen on *th*, write *tls*;—*ours*, pen on *ou*, write *rs*;—*quit*, pen on *qu*, write *t*;—*stratagem*, pen on *str*, write *tgm*;—and so of all the rest.

9. Before you begin to write whole sentences, it will be proper to get in memory the signification of the characters when alone; or, which is the same thing, the meaning of dots and commas in the letters' places. For this purpose, consult plates vi. vii. In the first of these you see that a dot in the place called *a*, stands for the article *a*, and at other times, for the conjunction *and*. But if instead of a dot you make a comma in the place called *a*, then this comma stands for two words at once. viz. the conjunction *and*, with the article *the*, or else some one or other of the pronouns, *he*, *she*, *it*, *they*. So that a comma in *a*, always signifies *and the*, or *and he*, or *and she*, or *and it*, or *and they*. This may appear at first sight to be taking great liberties with legibility; but a little consideration will serve to shew that the connexion will always determine which couple of words the comma is intended to express. If it stands for *and the*, it must needs be followed by a *substantive* to which the article *the* points, and which will not agree with either *and he*, *and she*, *and it*, or *and they*; for we never say, *and he man*, *and she table*, *and it pen*, &c. So that when a

substantive follows a comma in *a*, the comma must signify *and the*.—Again, when the comma is not followed by a substantive, and must therefore either signify *and he*, *and she*, *and it*, or *and they*, we may always know which of these is intended by what goes before. For the words *and he*, must always be preceded by the mention of some *male*; *and she*, by a female; *and it*, by a thing; and *and they*, by some persons or things of either gender. The like may be said of similar contractions which follow; and I am the more explicit upon them, because, for aught I know, this mode of contraction is perfectly new, very safe, and exceedingly useful. And I may add, it may be used with equal ease and safety by a person who does not understand the grammatical phrases used above in its defence.—To proceed: in this plate you see also, that a dot in the place called *b*, stands for either *be*, *by*, or *beyond*; but a comma in the same place signifies either *by the*, *by him*, *by her*, *by it*, or *by them*. A dot in *d*, is *do*, *die*, *duty*, *duties*; but a comma in the same place, is *day*, *days*, *daily*. A dot in *e*, is *ever*, *every*; a comma there is, *every one*, or *every where*. And so of all the rest —There is a similar use made of dots and commas, plate vii. only it is to be noticed, that these are distinguished from the former by being removed one place more to the right hand. For instance, a dot in *a*, is here said to stand for *above* or *away*; and a comma in the same place is, *accord*, *accorded*, *according*, *accord-*

*ingly*, or *about*; but this dot or comma is not like those mentioned before, to be made in the *first* a's place you come to, but in the *second*; and thus an empty place will always precede these latter dots and commas.—Although there are so many words expressed in this way, yet they are in general so adapted to assist the memory, that they will be sooner learned than one quarter the number of other words. For instance, the words in the first column of plate vi. consist chiefly of three sorts: First, *pronouns*; secondly, *words followed by pronouns* in the second column; and thirdly, *monosyllables which have but one consonant, and end with a vowel*; such as, *be, by, do, die, foe, gay, go, joy, key, lay, lie, no, &c.* And if you try to write any of these little words, you will easily guess the reason of expressing them by dots.—The second column in this plate will speak for itself.—The collection of words in plate vii. is neither so extensively useful, nor so well suited to assist the memory, as the former. I shall only observe concerning them, that they consist partly of such *prepositions* as are used separately; and this will be some help to the memory of the grammarian.

10. After you have got in memory as many of the foresaid contractions as you judge convenient, you may proceed to the inseparable prepositions, plate viii. which need but little explanation. Here you see a dot on the second place of *a*, with the prepositions *anta, anti, advan*, opposite to it. This is

to shew that the place on which the dot stands, is called *anta*, *anti*, or *advan*. The first word of the second column shews you how to use this place, viz. if you have to write the word *advance*, you lay your pen on the place called *advan*, and write *s*, which is *advans*. And so of all the other words in this plate.

11. You should next turn your thoughts to the *terminations*, plate ix. The first and third columns contain the terminations, and the second and fourth columns shew you how to use them. Some of these terminations, you see, are used separately, others are joined to the preceding part of the word. The letter *k* is used to express *act*, *ect*, *ict*, *uct*; but in the two first cases the *k* is begun in the vowel *a*'s place; in the third case it is begun in the vowel *i*'s place; and in the last, it is begun in the vowel *u*'s place\*. The reason of this is obvious, viz. because *act* begins with *a*; *ict*, with *i*; and *uct* with *u*. You will observe a similar distinction in other terminations. A dot below, signifies, *ity*; and two of them, *ities*: see *city*, *cities*. The termination *lay*, *low*, *ly*, may be joined to the preceding part of the word, and the convex side may be either turned to the right, as in *delay*, *below*, or to the left, as *only*.— This is the character we use for *qu*; but as we never write *qu* at the end of words, this termination can

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\* I call these the **VOWELS'** places, because they are the places where we should make dots, in order to express final vowels. See plate iii.

never be mistaken for *qu*. The termination *ing* and *ings*, are the same, and so are *tion* and *tions*; except that in the singular number you may see I turned my pen in the same direction you do when you wind up your watch; but in the plural number the pen is turned in the contrary direction. In most other cases, when the letter *s* should terminate a word, it is omitted, and the preceding consonant is made twice its usual size.—The termination *ture* is expressed by the letter *t*, drawn upwards: see *texture*.

12. You may now consult plates x. xi. where you have examples of the persons, moods, and tenses. The first thing to be done here, is to fix in memory the *characters* which stand for the *pronouns*; which you see in the first column. This done, consider the second and third columns, where you see the *places* which stand for the *auxiliary* or *helping verbs*. Here you see that the second place of *o*, stands for the verb *do*; the second place of *d*, stands for the verb *did*; the second place of *h*, stands for *have*; and so of the rest.\*—When you have learned the characters for pronouns, and the places of the verbs, you may begin to join them together, according to the examples given. Thus, if you would write the

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\* I must confess there is some degree of arbitrary rule here, and cannot expect that Englishmen will like it the better for that; neither indeed do I; but I submit to it for the sake of other advantages. However, although this mode of contraction is worth the trouble of learning, those who do not like it, are not bound to use it.

words *I do*, you have only to lay your pen on the place called *do*, and write the character which stands for *I*.—Or if you have to write the words *I did*, lay your pen on the place which stands for *did*, and make the same character as before. But if instead of *I do*, or *I did*, you had to write, *we do*, *we did*, it is only necessary to write the character for *we*, instead of that for *I*, and so of the rest.—Again: suppose the negative particle *not* was to be joined to either of the former expressions, it may be done by adding the letter *t* to the pronoun: as you see in the words, *I do not*, *I did not*. In like manner, if the verb *be* was to be joined, it is to be done by adding the letter *b*; as you see in the example, *I might not be*. Or when the word *been* is to be joined, you need only add the letter *n*; as in the example, *I have not been*. And when the verb *have* is to be joined to a preceding pronoun and auxiliary verb, it is done by adding the letter *v*; as in the example, *I may have been*.—In such cases, you have only to remember that the auxiliaries *be*, *been*, *have*, and the particle *not*, are expressed by the letters *b*, *n*, *v*, and *t*, respectively. Upon these principles all the given examples are written. We must here make an exception in favour of the word *ought*; for we have one place for *ought*, another for *ought to*, and a third for *ought not to*. So that if you want to write the words, *I ought*, lay your pen on the place called *ought*, and write the pronoun *I*; if you would write, *I ought to*, lay

your pen on the place called *ought to*, and write the pronoun *I*, as before; and if the words, *I ought not to*, are to be expressed, lay your pen on the place called *ought not to*, and still write the pronoun *I*, without more.—There are two particulars here of which I must speak. First, in the above rules, and in most of the given examples, the pronoun is read before the verb; but in some cases the pronoun must follow, as when a question is asked, *Ought not these?* Observe, therefore, whenever the verb is to be read before the pronoun, you proceed as usual, only you must conclude with an inverted comma, according to the last example, plate xi. Another thing I must notice is this, namely, we have made three different uses of the *second* places of the letters on the lines; (1) to express whole words by means of dots and commas; (2) to express inseparable prepositions, by writing thereon the latter parts of words; and (3) to express the auxiliary verbs, when the pronouns are written in these places.—Now it may occur to the young beginner, that the two last-mentioned uses of these places are so much alike, that, in reading, he will find it difficult to know one from the other, or to tell when he is to read them as prepositions, and when as auxiliary verbs. But experience will make this easy. And if at first he finds it too much for him, let him write all his inseparable prepositions with a dot, according to the last example, plate vii. The word referred to is, *circumvent*. The shortest way of writing



this word, is to lay the pen on the place called *circum*, and write the letters *vnt*. But instead of this, the learner may make a dot in the said place, and close beside it write *vnt*.

13. Lest I should omit any thing that might be useful to the learner, I shall now go over two of the written examples, and shew, word by word, how each is expressed. The first shall be the Lord's prayer, written without the use of the lines; and the second, the letter against waste of time, written with the lines.

*First*, the Lord's prayer.—Our (write the character for *ou*, and the letter *r*.) Father (the letter *f*, and the character for *thr*.) which (the letter *w* stands for *which*.) art (*rt* is sufficient, sounding the *r* full.) in (*n* in *i*'s place.) heaven (*h* stands heaven.) hallowed (lay pen in *a*'s place, and write *lwd*, which is *alwd*.) be (the letter *b*.) thy (*th* stand for thy.) name (*nm*.) thy (*th*) kingdom (*k* is kingdom.) come (*km*.) thy (*th*.) will (*wl*.) be (*b*.) done (*dn*.) on (lay pen on *o*'s place, and write *n*.) earth (lay pen on *e*, and write *rth*.) as (lay pen on *a*, and make *s*.) it (lay pen on *i*, and make *t*.) is (lay pen on *i*, and make *s*.) in (*n* in *i*'s place.) heaven (*h*.) give (*gv*.) us (lay pen on *u*, and make *s*.) this (*th* made twice its usual size, because in most words ending with *s*, that letter is omitted, and the preceding letter is enlarged.) day (*d* with a dot in *a*'s place.) our (character for *ou*, and letter *r*.) (daily (*d*, with the termination *ly*.) bread (*brd*.) and (dot above the line.) for-

give (*frgv.*) us (lay pen in *u*, and make *s.*) our (character for *ou*, and letter *r.*) debts (the letter *d*, and *t* made twice its usual size, for the reason before given.) as (lay pen in *a*, and write *s.*) we (*w*, which is the character for the pronoun *we*; but when we write without the lines, the pronouns must all be made above the imaginary line on which you write.) forgive (*frgv.*) our (as before.) debtors (the letters *dt*, and *r* made twice its usual size.) lead (*ld.*) us lay pen on *u*'s place, and write *s.*) not (write *nt.*) into (lay pen on *i*'s place, write *nt* and dot in *o*'s place.) temptation (*tmt*, with the termination *tion.*) but (*bt.*) deliver (*dlvr.*) us (as before.) from (*f* stands for *from.*) evil (lay pen on *e*'s place, and write *vl.*) amen (lay pen on *a*'s place, and write *mn.*)

*Secondly*, Letter against waste of time.—Converse (comma in *k*'s second place.) often (pen on *o*, write *fn*) with (pen on *w*, write *th.*—This character, when alone, must always be drawn upwards; but when joined to others, it may be drawn either upwards or downwards.) yourself (dot in *y.*) and (dot in *a*) neither (pen on *n*, write the character for *thr.*) lavish (pen on *l*, write *v* and the character for *sh.*) your (dot in *y.*) time (pen on *t*, write *m.*) nor (pen on *n* write *r.*) suffer (pen on *s*, write *fr.*) others (pen on *o*, write the character for *thr*, and the letter *s.*—The letter *s* might have been omitted here; but this mode of contraction may be used or not, according as conveniency or fancy dictates) to (dot in *t.*) rob (pen on *r*, write *b.*) you (dot in *ou*) of it

(comma in *o*.—This, and all other contractions, are according to the rules laid down.) many (pen on *m*, write *n*, and dot in *y*'s place.) of (dot in *o*.) our (pen on *ou*, write *r*.) hours (pen on *ou*, write *rs*; for *h* at the beginning of words may be omitted, when any advantage is gained thereby) are (dot in *r*.) stolen (pen on *s*, write *tl**n*.) from us (comma in *f*.) and (dot in *a*.) others (pen on *o*, write *thrs*) pass (dot in *p*.) insensibly (pen on the preposition *in*, write *s*, and *n*, twice its usual size, and finish with the termination *bly*; which together make *insnsbly*.) away (dot in *a*'s second place.) but (pen on *b*, write *t*.) of (dot in *o*.) both (pen on *b*, write *th*.) these (pen on *th*, write *s*.) losses (pen on *l*, write *s* twice its usual size.—Observe, when any other letter is made twice its usual size, it stands for itself and the letter *s* also; but when the letter *s* is made twice its common size, then it must be read as *ss*.—Observe also two letters of one name are never written together in short-hand, without a supposed vowel between.) the (dot in *th*.) most (comma in *m*.) shameful (pen on *shame*, and write *fl*.—See plate viii.) is (pen on *i*, write *s*.) that which (comma in *th*) happens (pen on *h*, write the character for *pn* twice its common length.) through (dot in the second place of *th*.) our (pen on *ou*, write *r*.) own (pen on *o*, write *n*.) neglect (pen on *n*, write *gl* and the termination *ect*. Observe, this termination may often be written without taking off the pen.) if (pen on *i*, write *f*.) we (dot in *u*; which stands for *us* or *we*.) take (pen

on *t*, write *k*.) the (dot in *th*.) trouble (pen in *tr*, write *bl*.) to (dot in *t*.) observe (pen in *obs*, write *rv*.) we shall (lay your pen on the place of the auxiliary *shall*, and write the character for the pronoun *we*.) find (pen on *f*, write *nd*.) that (pen on *th*, write *t*.) one (pen on *w*, write *n*; for in shorthand we spell as we pronounce.) considerable (dot in *k*.) part (pen on *pr*, write *t*.) of (dot in *o*.) our (pen on *ou*, write *r*.) time (pen on *t*, write *m*.) is (pen on *i*, write *s*.) spent (pen on *s*, write *pnt*.) in (pen on *i*, write *n*.) doing (pen on *d*, write the termination *ing*.) evil (pen on *e*, write *vl*) and the (comma in *a*) other (pen on *o*, write the character for *thr*.) in (pen on *i*, write *n*.) doing (as before.) nothing (dot in *o*) or (write *r* in *o*'s place.) in (write *n* in *i*'s place.) doing (as before.) what (write *t* in *w*.) we should not (write the pronoun *we*, and the letter *t*, in the place called *should*.) do (dot in *d*.) we do not (lay your pen on the verb *do*, and write the pronoun *we* and the letter *t*.) seem (write *m* in *s*.) to (dot in *t*.) know (dot in *n*.) the (dot in *th*.) value (pen on *f* or *v*, write *l*, and dot in *u*'s place.) of (dot in *o*.) time (*m* in *t*.) nor (in *n* write *r*.) how (comma in *ou*'s second place.) precious (pen on *pr*, write the character for *sh*, and the letter *s*.) a (dot in *a*.) day (comma in *d*.) is (in *i* write *s*.) nor (in *n* write *r*.) do (dot in *d*.) we (dot in *u*.) consider (dot in *k*.) that (in *th*, write *t*.) every (dot in *e*.) moment (in *m* write the termination *ment*.) brings (in *b* write *r*, and the termination *ings*.) us (dot in *u*.) nearer

(dot in the second place of *n*.) our (in *ou* write *r*.)  
 end (in *n* write *d*.) reflect (in *r* write *fl*, and the  
 termination *ect*.) upon (comma in *u*'s second place.)  
 this (in *th* write *s*.) I (dot in *i*.) intreat (in the pre-  
 position *in* write *trt*.) you (dot in *ou*.) and (dot in  
*a*.) keep (in *k* write *p*.) a (dot in *a*.) strict (dot in  
*str*.) account (in *a* write *knt*.) of (dot in *o*.) time (in  
*t* write *m*.) procrastination (in *pr* write *k*, the cha-  
 racter for *rst*, the letter *n*, and the termination *tion*.)  
 is the (comma in *i*.) most (comma in *m*.) dangerous  
 (in *d* write *ngr*, making *r* twice its common length.)  
 thing (in *th* write *ing*.) in (in *i* write *n*.) life (in *l*  
 write *f*.) nothing (dot in *o*.) is (in *i* write *s*.) properly  
 (in *pr* write the character for *pr*, and the termination  
*ly*.) ours (in *ou* write *rs*.) but (in *b* write *t*.) the (dot  
 in *th*.) instant (in the preposition *in* write *s*, and the  
 termination *tant*.) we (dot in *u*.) breath (in *br* write  
*th*.) in (in *i* write *n*.) and (dot in *a*.) all (in *a* write  
*l*.) the (dot in *th*.) rest (in *r* write *st*.) is (in *i* write *s*.)  
 nothing (dot in *o*.) it is (in the verb *is* write the pro-  
 noun *it*.) the (dot in *th*.) only (in *o* write *n*, and the ter-  
 mination *ly*.) good (in *g* write *d*.) we (dot in *u*.) possess  
 (in *p* write *ss*.) but (in *b* write *t*.) then (in *th* write  
*n*.) it is (as before.) fleeting (in *f* write *lt*, and the  
 termination *ing*.) and the (comma in *a*.) first (in *fr*  
 write *st*.) comer (in *k* write *mr*.) robs (in *r* write *b*  
 twice its common length.) us (dot in *u*.) of it (comma  
 in *o*.) men (in *m* write *n*.) are (dot in *r*.) so (dot in  
*s*.) weak (in *w* write *k*.) that (in *th* write *t*.) they  
 (dot in *th*.) think (in *th* write *nk*.) they (dot in *th*.)

oblige (in *o* write *blg.*) by (dot in *b.*) giving (in *g* write *v*, and the termination *ing.*) of (dot in *o.*) trifles (in *tr* write *fls.*) and (dot in *a.*) yet (in *y* write *t.*) reckon (in *r* write *kn.*) that (in *th* write *t.*) time (in *t* write *m.*) as (in *a* write *s.*) nothing (dot in *o.*) for which (comma in *v.*) the (dot in *th.*) most (comma in *m.*) grateful (in *gr* write *tfl.*) person (in *pr* write *sn.*) in the (comma in *n.*) world (comma in *w*'s second place.) can (in *k* write *n.*) never (in *n* write *vr.*) make (in *m* write *k.*) amends (in *a* write *mn*, making *n* twice its usual length.) let (in *l* write *t.*) us (dot in *u.*) therefore (dot in the second place of *th.*) consider (dot in *k.*) time (in *t* write *m.*) as the (comma in *s.*) most (comma in *m.*) valuable (in *v* write *l*, and the termination *ble.*) of (dot in *o.*) all (in *a* write *l.*) things (in *th* write the termination *ings.*—Observe, when this termination is joined to another character, the plural number is distinguished from the singular by the direction of your pen in forming the circle; but when it is alone, this is impossible, and therefore you must express the plural *ings*, by making the circle twice its usual size.) and (dot in *a.*) every (dot in *e.*) moment (in *m* write the termination *ment.*) spent (in *s* write *pnt.*) without (comma in the second place of *w.*) some (in *s* write *m.*) improvement (in *m* write the character for *pr*, the letter *v*, and the termination *ment.*—Note, the sound of an initial vowel is sometimes included in the following consonant.) in (in *i* write *n.*) virtue (comma in the second place of *v.*) or (in *o* write *r.*) some (in *s* write

*m.*) advancement (in the place called *advan*, write *s*, and the termination *ment.*) in (in *i* write *n.*) goodness (in *g* write *dns.*) as the (comma in *s.*) greatest (in *gr* write *tst.*) sublunary (in the preposition *sub* write *lnr*, and dot in *y*'s place.) loss (in *l* write *s.*)

14. There are some other methods of abbreviation practised by short-hand writers, but I have made little or no use of them. I shall, however, mention two or three of the chief.—(1) When a word is long, and the connexion will afford much help in fixing the sense, it may be sufficient to write the first, first and second, or first, second and last letters. Our lines afford us such help that we can always express the two first letters of a word with one simple stroke. Therefore when words are to be thus abbreviated, lay your pen on the place of the initial, and write the second, or the second and last consonant. And if you leave a wider space than usual between the abbreviated word and the word preceding it, this will shew that the word is not written in full. If you wish to help the sense still more, instead of joining the last letter to the second, remove your pen from the paper, and place it at the top for a substantive, on a line with the second letter for an adjective, and the bottom for a verb or participle.— I have not used this mode of abbreviation any where, except in the specimen on modesty and assurance; nor would I have used it here, only Mr. Hodson has done so. (2) When there is a repetition of one

or more words in a sentence, the repetition may be expressed by making a dot right over the repeated words. For instance, if you had to write, "*Whatsoever things are honest, whatsoever things are pure,*" &c. you might express the repetition by making a dot over the three first words. (3) When opposites come together, the last may be expressed by drawing a right line through the former. For instance, if you would write *bashfulness and impudence*; you may express the words, *and impudence*, by drawing a line through *bashfulness*.—This is exemplified in the specimen on modesty and assurance.

15. There are three characters, plate iii. by which you may express the words, *every one, any one, no one*, in connexion with the auxiliary verbs, after the manner of the other pronouns. This is exemplified in the beginning of the specimen on modesty and assurance; which begins with, "*Every one ought to.*"—And the mark for *which*, may also express *what*.

16. If you rule your own paper, I know of nothing better for the purpose than *ink*, made sufficiently pale by the addition of water.

17. If you should ever think it necessary to write initial or intermediate vowels, the way is pointed out at the foot of plate iii. See fig. 7, 8.

18. If points or stops must be used, defer them until your writing is finished, and then make them *with red ink*.



19. Although I have only directed that *final s* should be expressed by enlarging the preceding consonant, yet, when the writer finds it convenient, he may safely use this method even in the middle of words. See the word *consubstantiation*, plate iii

## POSTSCRIPT.

**I** HAVE now seen Mr. Hodson's short-hand. He writes the foresaid specimen on modesty and assurance, with about 630 distinct marks; I write the same with about 390; the difference is 240; which is still above one half the number I use in all; consequently my title-page still holds true.—I shall only add, my short-hand is far more legible than Mr. Hodson's

## COMPARATIVE LEGIBILITY.

C. Converse often with yourself, and neither lavish  
 M. knvrs often with yourslf and nthr lvsh  
 R. converse ofn wth yourself and nthr lvsh

C. your time, nor suffer others to rob you of it. Many of  
 M. your tm nr sfr othrs to rb you of it mny of  
 R. your tm nr sfr othrs to rb you of it mny of

C. our hours are stolen from us, and others pass  
 M. or ours are stln from us and othrs ps  
 R. our ours are stln from us and othrs pass

C. insensibly away; but of both these losses the  
 M. insnsbly awy bt of bth ths lss the  
 R. insnsbly awy bt of bth ths lss the

C. most shameful is that which happens through our  
 M. most shmful is that which hpns through or  
 R. most shameful is that which hpns through our

C. own neglect. If we take the trouble to observe,  
 M. on nglk if we tk the trbl to obsrv  
 R. on nglct if we tk the trbl to obsrv

C. we shall find that one considerable part of our  
 M. we shall fnd that one knsdrable prt of or  
 R. we shall fnd tht wn considerable prt of our

C. time is spent in doing evil, and the other in  
 M. tm is spnt in ding evl and the othr in  
 R. tm is spnt in ding evl and the othr in

C. doing nothing, or in doing what we should not do  
 M. ding nothing or in ding wht we shd nt do  
 R. ding nothing or in ding wht we should not do

C. We don't seem to know the value of time, nor  
 M. we dnt sm to know the vlu of tm nr  
 R. we dnt sm to know the vlu of tm nr

C. how precious a day is; nor do we consider that  
 M. hw prss a de is nr do we knsdr that  
 R. hw prshs a day is nr do we consider tht

C. every moment brings us nearer our end. Reflect  
 M. every mment brings us nrr or nd rfect  
 R. every mment brings us nrr our end rfect

C. upon this I intreat you, and keep a strict  
 M. upn ths i intrt you and kp a strk  
 R. upon ths i intrt you and kp a strkt

C. account of time. Procrastination is the most  
 M. aknt of tm prkrstntion is the most  
 R. aknt of tm prkrstntion is the most

C. dangerous thing in life. Nothing is properly  
 M. dngrs thing in lf nothing is prprly  
 R. dngrs thing in lf nothing is prprly

C. ours but the instant we breathe in, and all the  
 M. ors bt the nsnt we brth in and al the  
 R. ours bt the instnt we brth in and al the

C. rest is nothing ; it is the only good we possess ; but  
 M. rst is nothing it is the only gd we pss bt  
 R. rst is nothing it is the only gd we pss bt

C. then it is fleeting, and the first comer robs us  
 M. thn it is flting and the frst kmr rbs us  
 R. thn it is flting and the frst kmr rbs us

C. of it. Men are so weak that they think they  
 M. of it. mn are so wk tht they thnk they  
 R. of it mn are so wk tht they thnk they

C. oblige by giving of trifles, and yet reckon that  
 M. oblg by gvng of trfls and yt rkn that  
 R. oblg by gvng of trfls and yt rkn tht

C. time as nothing, for which the most grateful  
 M. tm as nothing for which the most grtful  
 R. tm as nothing for which the most grtfl

C. person in the world can never make amends.  
 M. prsn in the wrld kn nvr mk amnds  
 R. prsn in the world kn nvr mk amns

C. Let us therefore consider time as the most  
 M. lt us therefore knsdr tm as the most  
 R. lt us therefore consider tm as the most

C. valuable of all things ; and every moment spent  
 M. vable of all things and every mment spnt  
 R. vable of al things and every mment spnt

C. without some improvement in virtue, or  
 M. without sm mprvment in vrtu or  
 R. without sm imprvment in vrtu or

C. some advancement in goodness, as the  
 M. sm advnsment in gdns as the  
 R. sm advansment in gdns as the

C. greatest sublunary loss.  
 M. grtst sblnry ls  
 R. grtst sblnry ls

## CONTENTS OF THE PLATES.

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### PLATE XII.

#### THE LORD'S PRAYER.

**O**UR Father which art in Heaven; hallowed be thy name; thy kingdom come; thy will be done on earth, as it is in heaven: give us this day our daily bread, and forgive us our debts, as we forgive our debtors: lead us not into temptation, but deliver us from evil: Amen.



### PLATE XIII.

#### LETTER AGAINST WASTE OF TIME.

**C**ONVERSE often with yourself, and neither lavish your time, nor suffer others to rob you of it. Many of our hours are stolen from us, and others pass insensibly away; but of both these losses, the most shame-

ful is that which happens through our own neglect. If we take the trouble to observe, we shall find that one considerable part of our life is spent in doing evil, and the other in doing nothing, or in doing what we should not do. We don't seem to know the value of time, nor how precious a day is, nor do we consider that every moment brings us nearer our end. Reflect upon this, I intreat you, and keep a strict account of time. Procrastination is the most dangerous thing in life. Nothing is properly ours but the instant we breathe in, and all the rest is nothing; it is the only good we possess; but then it is fleeting, and the first comer robs us of it. Men are so weak that they think they oblige by giving trifles, and yet reckon that time as nothing, for which the most grateful person in the world can never make amends. Let us therefore consider time as the most valuable of all things, and every moment spent without some improvement in virtue, or some advancement in goodness, as the greatest sublunary loss.



## PLATE XIV.

JOB XXIX. 1—22.

**M**OREOVER Job continued his parable, and said, Oh, that I were as in months past, as in the days when God preserved me; when his candle shined upon my head, and when by his light I walked through dark-



ness; as I was in the days of my youth, when the secret of God was upon my tabernacle; when the Almighty was yet with me; when my children were about me; when I washed my steps with butter, and the rock poured me out rivers of oil; when I went out to the gate through the city; when I prepared my seat in the street. The young men saw me, and hid themselves, and the aged arose and stood up. The princes refrained talking, and laid their hand on their mouth. The nobles held their peace, and their tongue cleaved to the roof of their mouth. When the ear heard me, then it blessed me; and when the eye saw me it gave witness to me; because I delivered the poor that cried, and the fatherless, and him that had none to help him. The blessing of him that was ready to perish came upon me, and I caused the widow's heart to sing for joy, I put on righteousness, and it clothed me; my judgment was a robe and a diadem; I was eyes to the blind, and feet was I to the lame; I was a father to the poor, and the cause which I knew not I searched out. And I brake the jaws of the wicked, and plucked the spoil out of his teeth. Then I said, I shall die in my nest, and I shall multiply my days as the sand. My root was spread out by the water, and the dew lay all night upon my branch. My glory was fresh in me, and my bow was renewed in my hand. Unto me men gave ear, and waited, and kept silence at my counsel,

## PLATE XV.

## FABRICIUS'S REPLY TO PYRRHUS.

**A**s to my poverty, you have indeed, sir, been rightly informed. My whole estate consists in a house of but mean appearance, and a little spot of ground, from which by my own labour I draw my support. But if by any means you have been persuaded to think, that this poverty makes me less considered in my country, or in any degree unhappy, you are extremely deceived. I have no reason to complain of fortune; she supplies me with all that nature requires; and if I am without superfluities, I am also free from the desire of them. With these I confess I should be more able to succour the necessitous, the only advantage for which the wealthy are to be envied; but as small as my possessions are, I can still contribute something to the support of the state, and the assistance of my friends. With regard to honours, my country places me, poor as I am, upon a level with the richest; for Rome knows no qualification for great employments, but virtue and ability. She appoints me to officiate in the most august ceremonies of religion; she entrusts me with the command of her armies; she confides to my care the most important negociations. My poverty does not lessen the weight and influence of my counsels in the senate. The Roman people honour me for

that very poverty which you consider as a disgrace ; they know the many opportunities I have had in war to enrich myself without incurring censure ; they are convinced of my disinterested zeal for their prosperity ; and if I have any thing to complain of in the return they make, it is only the excess of their applause. What value then can I set upon your gold and silver ? What king can add any thing to my fortune ? Always attentive to discharge the duties incumbent on me, I have a mind free from self reproach, and I have an honest fame.

  
PLATE XVI.

## ON MODESTY AND ASSURANCE.

**E**VERY one ought to cherish and encourage in himself the modesty and assurance I have here mentioned. A man without assurance is liable to be made uneasy by the folly or ill-nature of every one he converses with. A man without modesty is lost to all sense of honour and virtue. It is more than probable, that the prince above mentioned possessed both these qualifications in a very eminent degree. Without assurance, he would never have undertaken to speak before the most august assembly in the world; without modesty, he would have pleaded the cause he had taken upon him, though it had appeared ever so scandalous. From what has been said, it is plain, that modesty and assurance are both amiable, and may very well meet in the same person. When they are thus mixed and blended together, they compose what we endeavour to express when we say a modest assurance; by which we understand the just mean between bashfulness and impudence.

I shall conclude with observing, that as the same man may be both modest and assured, so it is also

possible for the same person to be both impudent and bashful. We have frequent instances of this odd kind of mixture in people of depraved minds, and mean education; who, though they are not able to meet a man's eyes, or pronounce a sentence without confusion, can voluntarily commit the greatest villanies, or most indecent actions. Such a person seems to have made a resolution to do ill even in spite of himself, and in defiance of all those checks and restraints his temper and complexion seem to have laid in his way.

Upon the whole, I would endeavour to establish this maxim, that the practice of virtue is the most proper method to give a man a becoming assurance in his words and actions. Guilt always seeks to shelter itself in one of the extremes, and is sometimes attended with both.

PLATE I.)

*A comparative view of several Alphabets.*

	<i>Byrom</i>	<i>Palmer</i>	<i>Gurney</i>	<i>Mavor</i>	<i>Richardson</i>
<i>a</i>	.	.	(	.	.
<i>b</i>	) (	r r	1	c	r
<i>c</i>	.	.	.	.	.
<i>d</i>	c	e g	\	)	\
<i>e</i>	.	.	✓	.	.
<i>f</i>	\	\	r	p p	)
<i>g</i>	e	g p	r	g p	r
<i>h</i>	g d	g	r	r	.
<i>i</i>	.	.	✓	.	.
<i>j</i>	g a	.	.	.	.
<i>k</i>	e e	e r	c	\	c
<i>l</i>	p b e	b p	c	\	c
<i>m</i>	)	)	)	)	)
<i>n</i>	(	(		(	
<i>o</i>	.	.	r	.	.
<i>p</i>	)	c	)	p	r
<i>q</i>	g	p	g	e p	.
<i>r</i>	/	/	v	r	/
<i>s</i>			/		
<i>t</i>	-	-	-	-	-
<i>u</i>	.	.		.	.
<i>v</i>	.	)	>	g	.
<i>w</i>	p b	)	>	r	r
<i>x</i>	d g	r	x	g	)
<i>y</i>	g	g	r	.	.
<i>z</i>	.	.	.	.	.

*up -  
down*

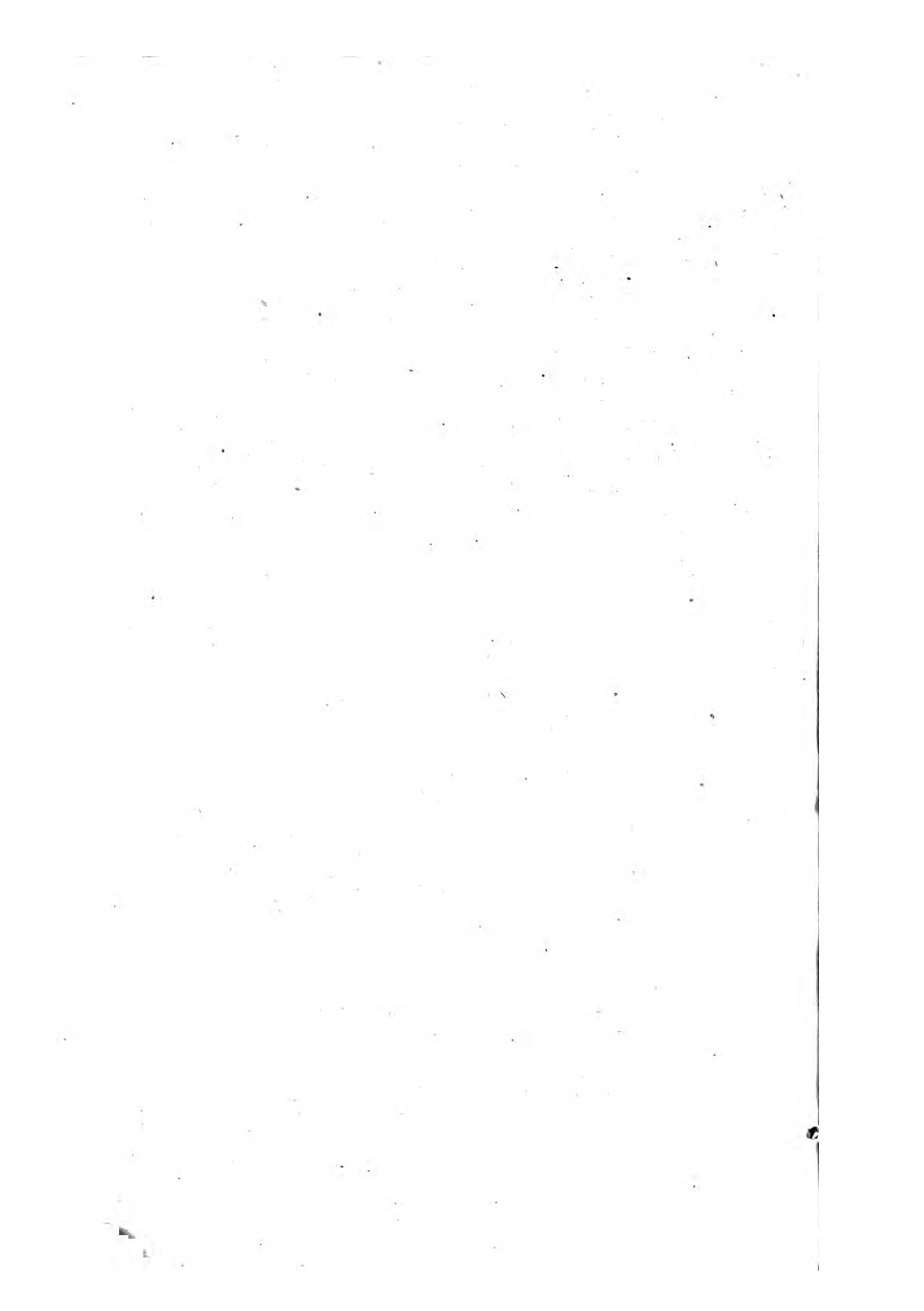
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# II

*the characters used in this system.*

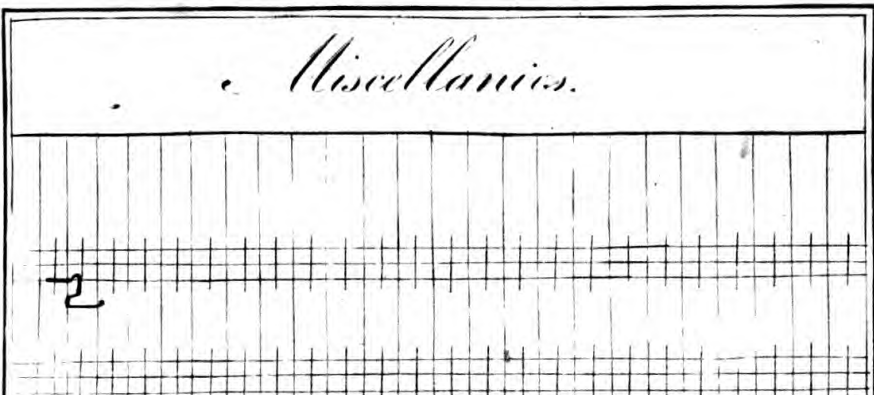
t	w	x	qu	th	ch	sh	st	est	rth	pl	tion	ing
1	1	1	1	1	1	1	1	1	1	1	1	1
p	v	z	b	r	w	z	l	t	2	u	z	z
q	v	z	z	v	w	z	l	r	e	n	v	v
r	v	z	z	w	w	z	l	r	2	u	z	z
s	v	z	b	r	w	z	l	t	2	u	z	z
t	v	z	b	r	w	z	l	t	2	u	z	z
u	v	z	b	r	w	z	l	t	2	u	z	z
v	v	z	b	r	w	z	l	t	2	u	z	z
w	v	z	b	r	w	z	l	t	2	u	z	z
x	v	z	b	r	w	z	l	t	2	u	z	z
y	v	z	b	r	w	z	l	t	2	u	z	z
z	v	z	b	r	w	z	l	t	2	u	z	z
aa	v	z	b	r	w	z	l	t	2	u	z	z
ab	v	z	b	r	w	z	l	t	2	u	z	z
ac	v	z	b	r	w	z	l	t	2	u	z	z
ad	v	z	b	r	w	z	l	t	2	u	z	z
ae	v	z	b	r	w	z	l	t	2	u	z	z
af	v	z	b	r	w	z	l	t	2	u	z	z
ag	v	z	b	r	w	z	l	t	2	u	z	z
ah	v	z	b	r	w	z	l	t	2	u	z	z
ai	v	z	b	r	w	z	l	t	2	u	z	z
aj	v	z	b	r	w	z	l	t	2	u	z	z
ak	v	z	b	r	w	z	l	t	2	u	z	z
al	v	z	b	r	w	z	l	t	2	u	z	z
am	v	z	b	r	w	z	l	t	2	u	z	z
an	v	z	b	r	w	z	l	t	2	u	z	z
ao	v	z	b	r	w	z	l	t	2	u	z	z
ap	v	z	b	r	w	z	l	t	2	u	z	z
aq	v	z	b	r	w	z	l	t	2	u	z	z
ar	v	z	b	r	w	z	l	t	2	u	z	z
as	v	z	b	r	w	z	l	t	2	u	z	z
at	v	z	b	r	w	z	l	t	2	u	z	z
au	v	z	b	r	w	z	l	t	2	u	z	z
av	v	z	b	r	w	z	l	t	2	u	z	z
aw	v	z	b	r	w	z	l	t	2	u	z	z
ax	v	z	b	r	w	z	l	t	2	u	z	z
ay	v	z	b	r	w	z	l	t	2	u	z	z
az	v	z	b	r	w	z	l	t	2	u	z	z





# PLATE III.

## Miscellaneous.



*Consubstantiation* *Fig. 1*

*lt did gt un pu rr nr At rst stg rth*  
*p e e o d e e e p*  
*Fig. 2*

*he pe pt pr thr ou qu ch sh th*  
*u u u u u u u u u u*  
*Fig. 3.*

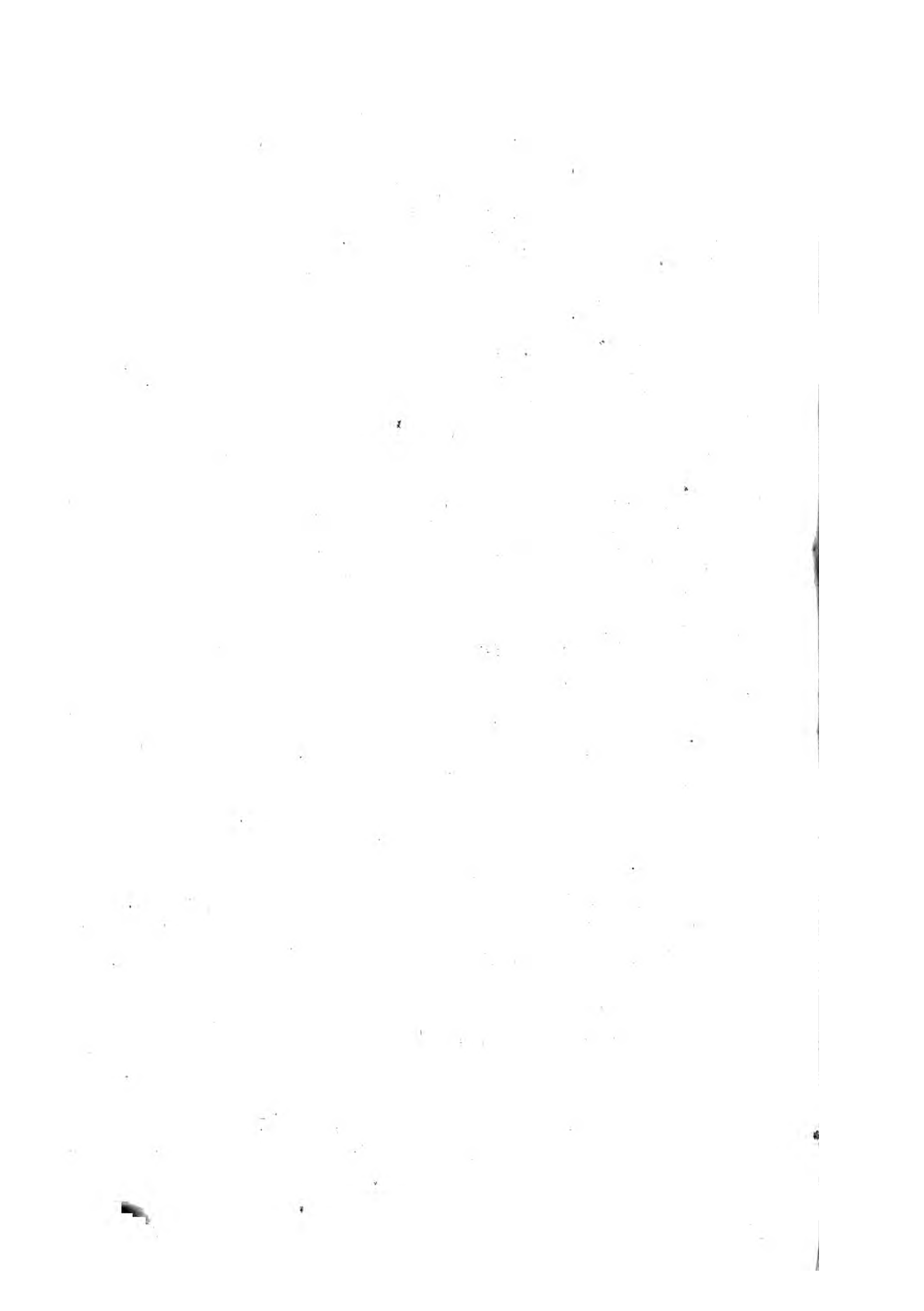
*r e anyone everyone no one*  
*u u u u u u u u u u*  
*Fig. 4*

*pa or se pi or sy po or su*  
*l l l*  
*Fig. 5.*

*na or ne ni or ny no or nu*  
*u u u u u u u u u u*  
*Fig. 6.*

<i>as as es es</i> <i>l l l l</i>	<i>is is ip ip</i> <i>l l l l</i>	<i>os os us us</i> <i>l l l l</i>
<i>Fig. 7.</i>		

<i>an an en en</i> <i>l l l l</i>	<i>in in yn yn</i> <i>l l l l</i>	<i>on on un un</i> <i>l l l l</i>
<i>Fig. 8</i>		



# PLATE IV.

## The Lines explained.

Fig. 1.

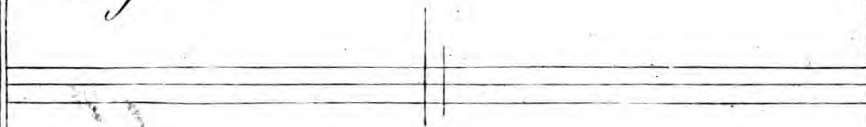


Fig. 2.

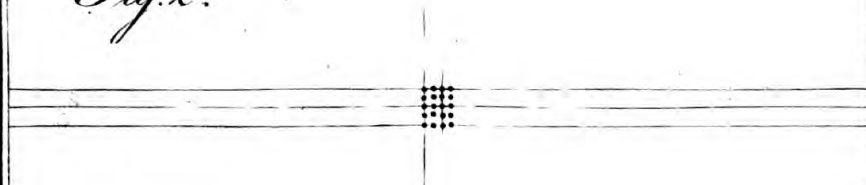


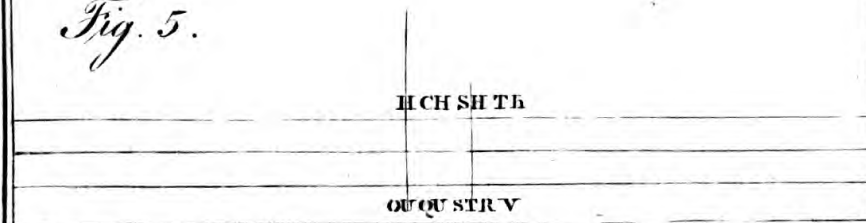
Fig. 3.

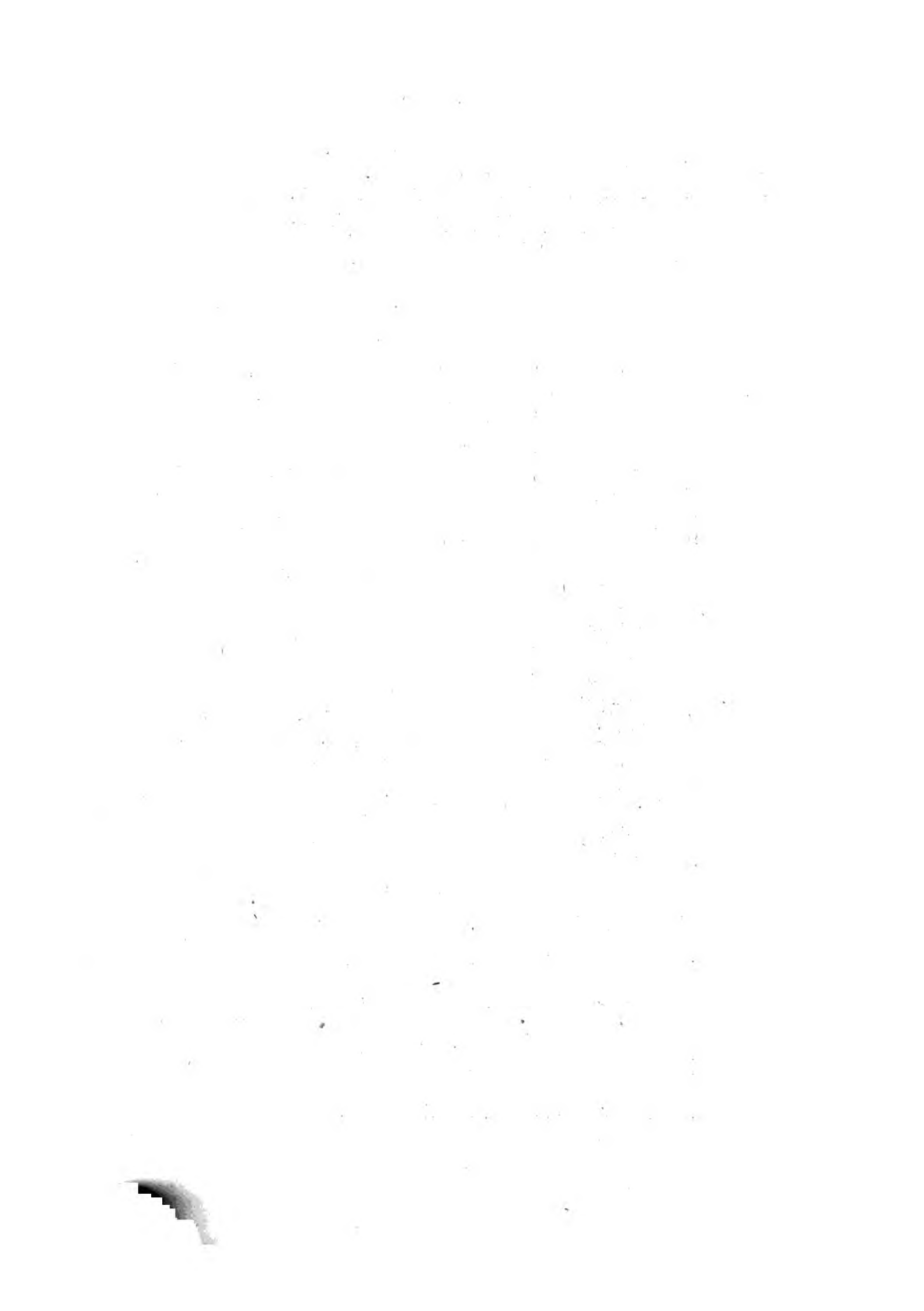
ABL S	• 7 6 /
EDMT	• \ 3 1
I F N W	• 2 - 2
OGPX	• 5 4 -
UKRY	• C / •

Fig. 4.



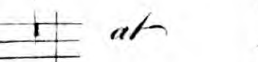
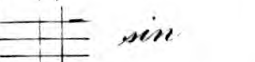

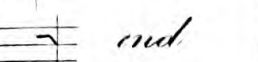
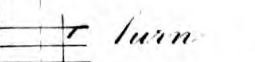


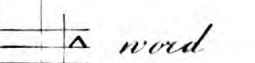


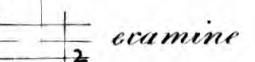


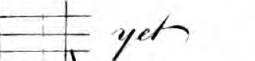


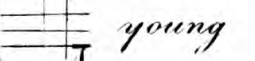


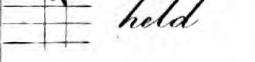

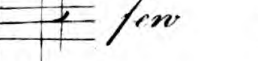
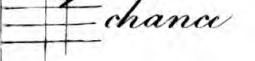


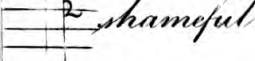
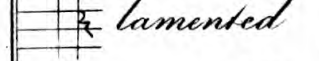

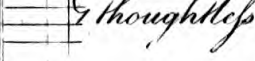

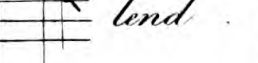
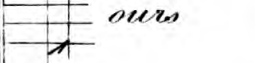

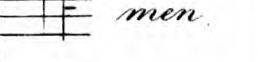
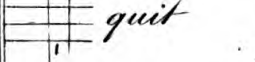

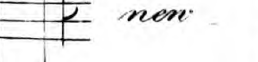
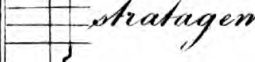




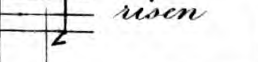


Fig. 5.

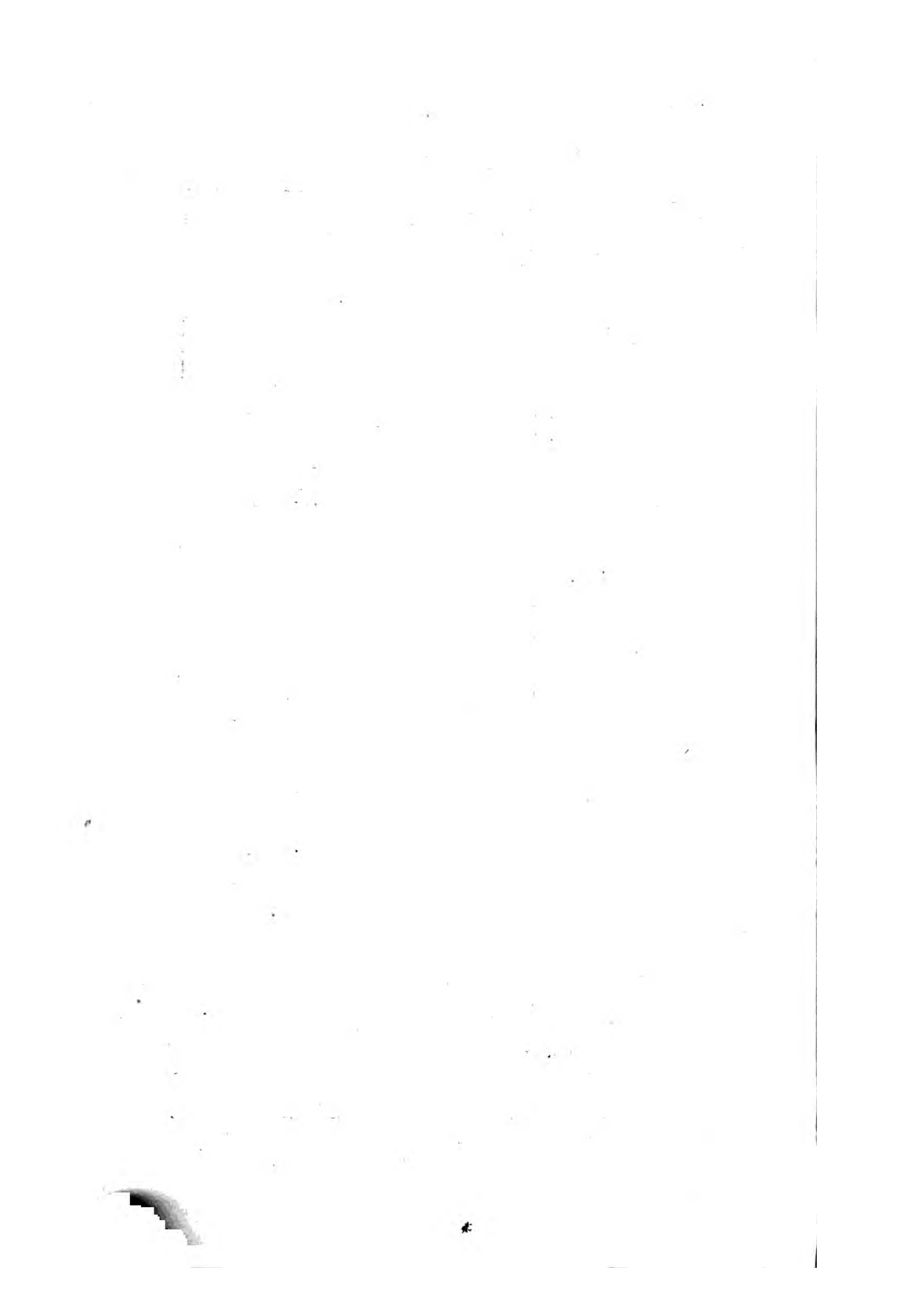


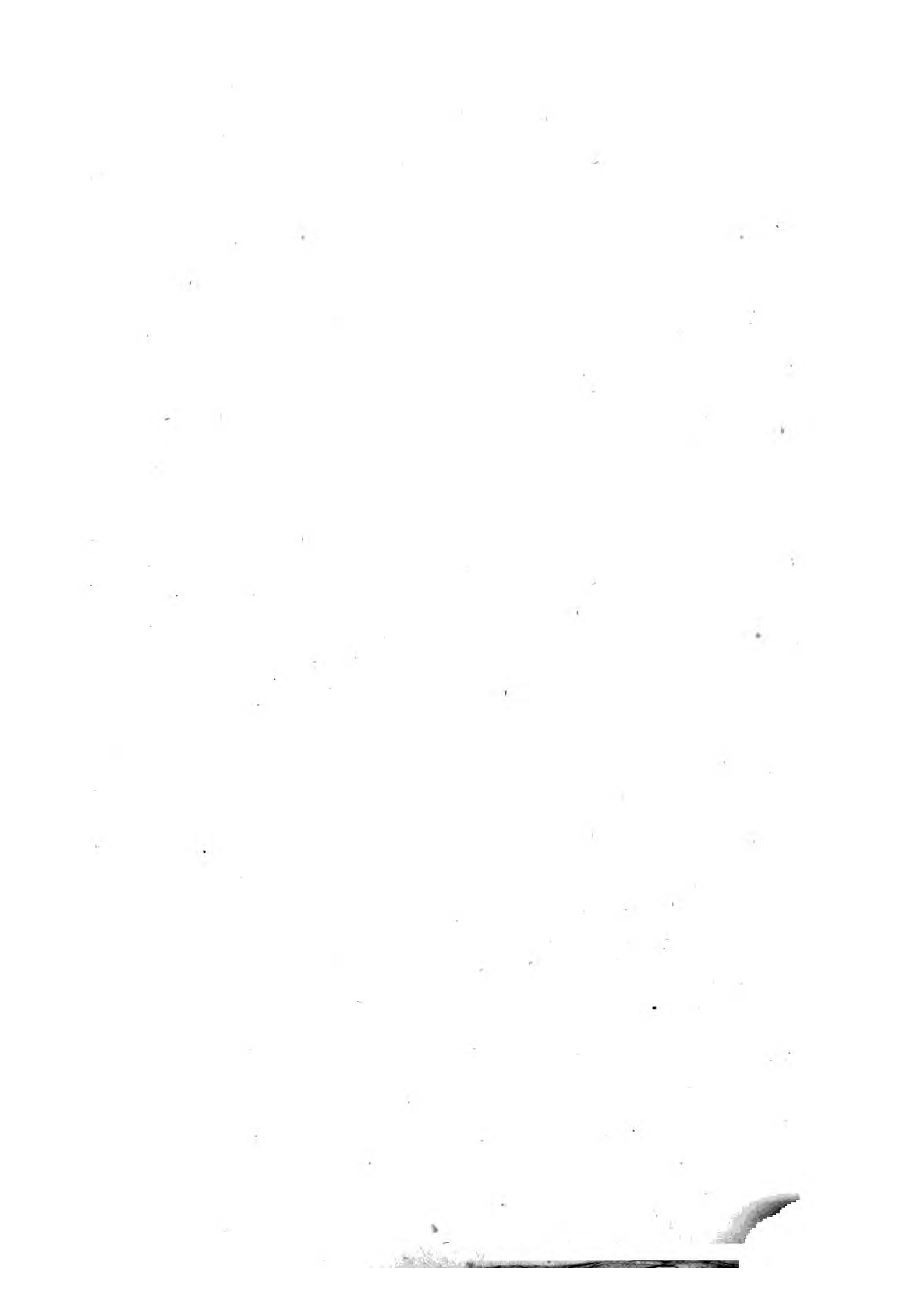


(PLATE V.)

(Examples of words written on the lines

 at	 sin	 indolence
 end	 turn	 ordinate
 inference	 word	 uncommon
 offer	 examine	 business
 utter	 yet	 deliver
 bend	 young	 forlorn
 did	 held	 gladness
 few	 chance	 contaminate
 get	 shameful	 lamented
 kill	 thoughtless	 merchandise
 lend	 ours	 nominal
 men	 quit	 passionate
 new	 stratagem	 religion
 pen	 all	 censure
 risen	 ell	 trifles







## PLATE VI.

### Signification of Dots and Commas in the Letters' Places.

<i>a</i>	.	a, and	,	and the, and he, she, &c.
<i>b</i>	.	be, by, beyond	,	by the, him, her, it, &c.
<i>d</i>	.	do, die, duty-s	,	day, days, daily
<i>e</i>	.	ever, every	,	every one, every where
<i>f</i>	.	foe, from	,	from the, him, her, it, &c.
<i>g</i>	.	gay, go, joy,	,	glory-ous, gratitude
<i>h</i>	.	he, him, himself	,	heaven-s-ly
<i>i</i>	.	I, eye, me, myself	,	is the, he, she, it
<i>k</i>	.	key, consider-able, &c.	,	kingdom-s, convenient
<i>l</i>	.	lay, lie, liar	,	liable, lion
<i>m</i>	.	my, misunderstood	,	most, more, than
<i>n</i>	.	no, nigh, know-s	,	in the, him, her, it, &c.
<i>o</i>	.	of, O! nothing	,	of the, him, her, it, &c.
<i>p</i>	.	peace, pass, piece	,	pray-er-ed-ing
<i>qu</i>	.	question-s-ed, &c.	,	quiet, qualify-cation-s
<i>r</i>	.	are, remember, &c.	,	riot-ing-ous
<i>s</i>	.	so, see, say	,	as the, he, she, it, &c.
<i>t</i>	.	to, itself	,	to the, him, her, it, &c.
<i>u</i>	.	us, we, understand	,	uneasy-ness, union
<i>v</i>	.	free, frequent-ly	,	for the, him, her, it, &c.
<i>w</i>	.	which, who, why	,	with the, him, her, it, &c.
<i>x</i>	.	except-ed-tion-s	,	extraordinary
<i>y</i>	.	ye, yourself-selves	,	if the, he, she, it, &c.
<i>ch</i>	.	character-istic-s	,	chapter, choice
<i>sh</i>	.	she, shall not	,	should not
<i>th</i>	.	the, thy, thee, themselves	,	that which, that he, she, &c.
<i>ou</i>	.	thou, theə, you	,	ourselves
<i>str</i>	.	strict-ly-er-est	,	constrain-ed-strait

## PLATE VII.

Signification of Dots and Commas in the Letters' Places,  
when made one place more to the right.

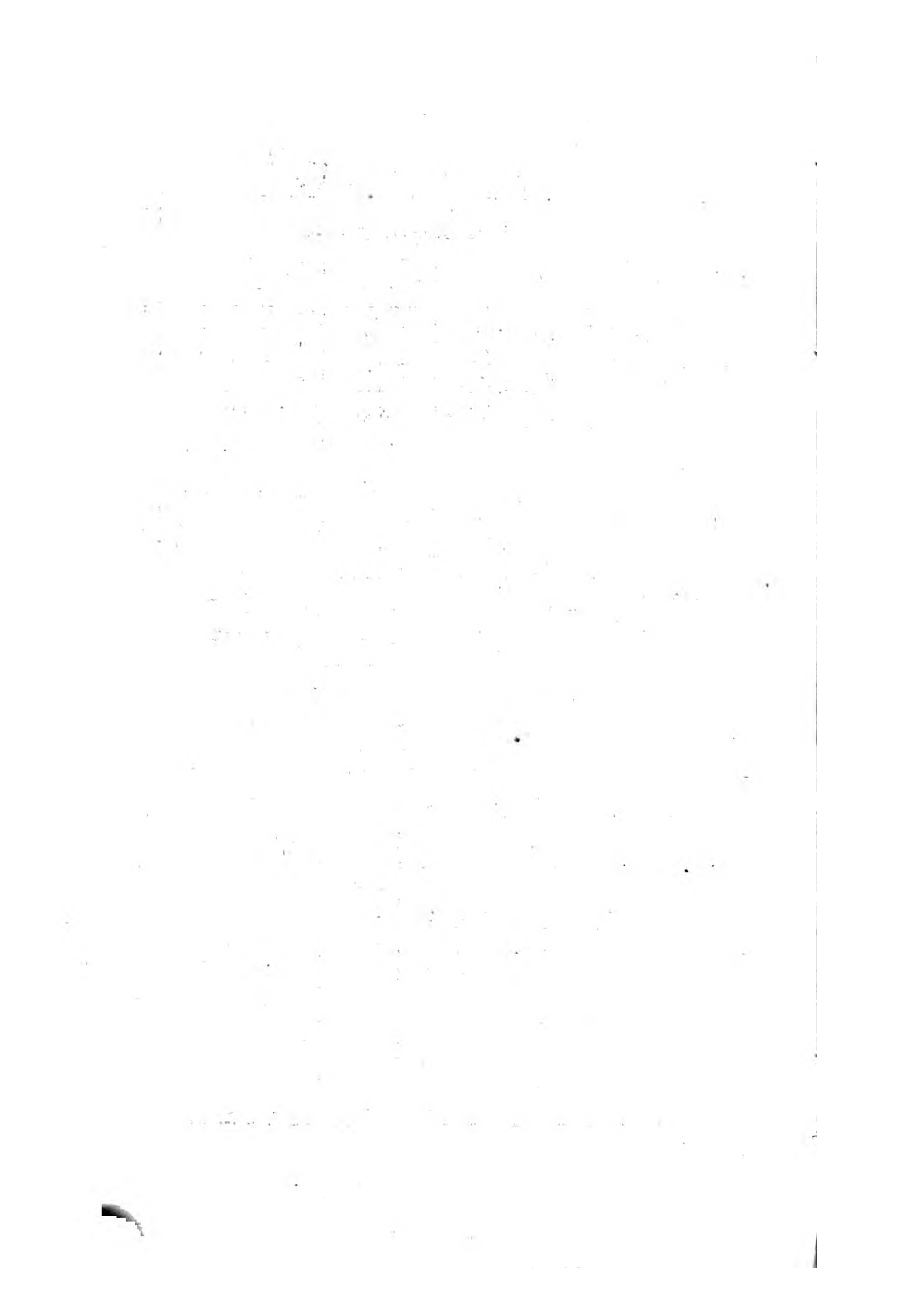
<i>a</i>	.	above, away	,	about, accord-ed-ing-ly
<i>b</i>	.	because, between	,	below, beneath
<i>d</i>	.	down, downwards	,	Deity, deist, defy-ance
<i>e</i>	.	error-s	,	erroneous-ly, establish-ed
<i>f</i>	.	after-ward-s	,	before, before-hand
<i>g</i>	.	against, ago	,	govern-or-ment
<i>h</i>	.	henceforth-forward	,	high-er-est-ly
<i>i</i>	.	instead of	,	into the, him, & inconvenient
<i>k</i>	.	concern-ed-ing	,	converse ed-ing-ation
<i>l</i>	.	always	,	liberty, lawyer
<i>m</i>	.	amidst	,	amongst
<i>n</i>	.	near-er-ness-ly	,	nevertheless, notwithstanding
<i>o</i>	.	opinion-s, out of	,	occasion-ed-ing-ally
<i>p</i>	.	probable-ly-ity	,	prior, priority
<i>qu</i>	.	quicksighted	,	quarter-s-ed-ly
<i>r</i>	.	round, around	,	arise, arose
<i>s</i>	.	surround-ed-ing	,	seeing-saying-s
<i>t</i>	.	together, though	,	toward-s
<i>u</i>	.	universe-al-ity	,	upon, upheld, uphold
<i>v</i>	.	very, voluntary-ly	,	virtue-ous
<i>w</i>	.	within, wherefore	,	without, world
<i>x</i>	.	exceed-ing-ly-ed	,	evtravagant-ly-ance
<i>y</i>	.	yea, yesterday	,	year-s-ly
<i>ch</i>	.	charity, cherish	,	chaos, church
<i>sh</i>	.	sheet, shut	,	shot, shoot
<i>th</i>	.	therefore, through	,	thenceforth-forward
<i>ou</i>	.	outside-ward-ly	,	however-soever
<i>str</i>	.	stray-ed ing	,	strength-en, strong-ly

Date	Description
1880	...
1881	...
1882	...
1883	...
1884	...
1885	...
1886	...
1887	...
1888	...
1889	...
1890	...
1891	...
1892	...
1893	...
1894	...
1895	...
1896	...
1897	...
1898	...
1899	...
1900	...

# PLATE VIII.

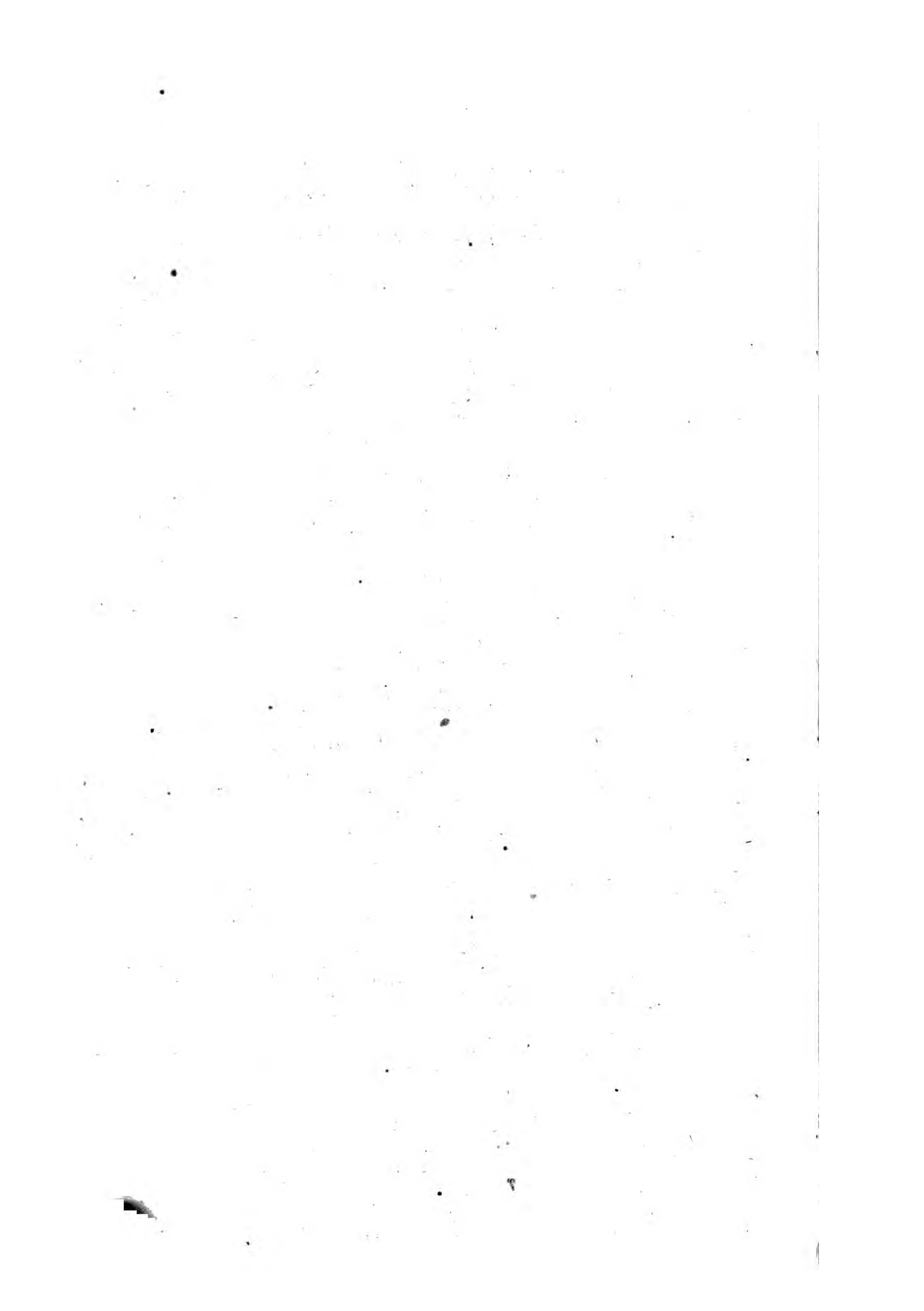
*Signification of the second place of each letter, when used for inseparable prepositions.*

a	anta, anti, advan		advance
b	abs, abs, br		abstain
d	ds, dsp		disappear
e	end, ectr		external
f	fr, fr		fortune
g	gl, gr		graceful
h	hpr		hypocrite
i	enter, inter-o-		entertain
k	con, contr, com		contrive
l	lt, lr		learning
m	magn, multi, mis		multitude
n	an, en, in-com-con		incomplete
o	appa, oppor, upr		appertain
p	pst, pr		prevail
qu	qua, quic		quarrel
r	recom, ream		recommend
s	satis, sub, super		satisfaction
t	t, trans		translate
u	under		undermine
v	vt, fl		voluntarily
w	wh, where		wherefore
x	exer, extra		extract
y	ir, ar, or, or, imp		importunity
ch	chr, arch		charter
sh	shame		shameful
th	theo		theologian
ou	out		outran
st	circa, circum		circumvent



# (PLATE IX.)

Terminations			
Terminations	Examples	Terminations	Examples
act	<i>act</i>	ing	<i>writing</i>
ect	<i>elect</i>	ings	<i>writings</i>
ict	<i>edict</i>	tion	<i>action</i>
uct	<i>deduct</i>	tions	<i>actions</i>
ased	<i>relaxed</i>	ion	<i>dominion</i>
ised	<i>pleased</i>	ions	<i>dominions</i>
ised	<i>advised</i>	play	<i>display</i>
osed	<i>composed</i>	ply	<i>comply</i>
used	<i>refused</i>	sance	<i>complaisance</i>
ble	<i>able</i>	sense	<i>nonsense</i>
bly	<i>nimble</i>	science	<i>prescience</i>
form	<i>reform</i>	serve	<i>deserve</i>
ference	<i>reference</i>	ship	<i>worship</i>
ity	<i>city</i>	sure	<i>pleasure</i>
ities	<i>cities</i>	Aute	<i>distitute</i>
lay	<i>delay</i>	Aude	<i>fortitude</i>
low	<i>below</i>	tant	<i>distant</i>
ly	<i>only</i>	tand	<i>withstand</i>
ment	<i>lament</i>	tent	<i>content</i>
most	<i>almost</i>	tend	<i>attend</i>
hood	<i>manhood</i>	ture	<i>texture</i>



# PLATE (X)

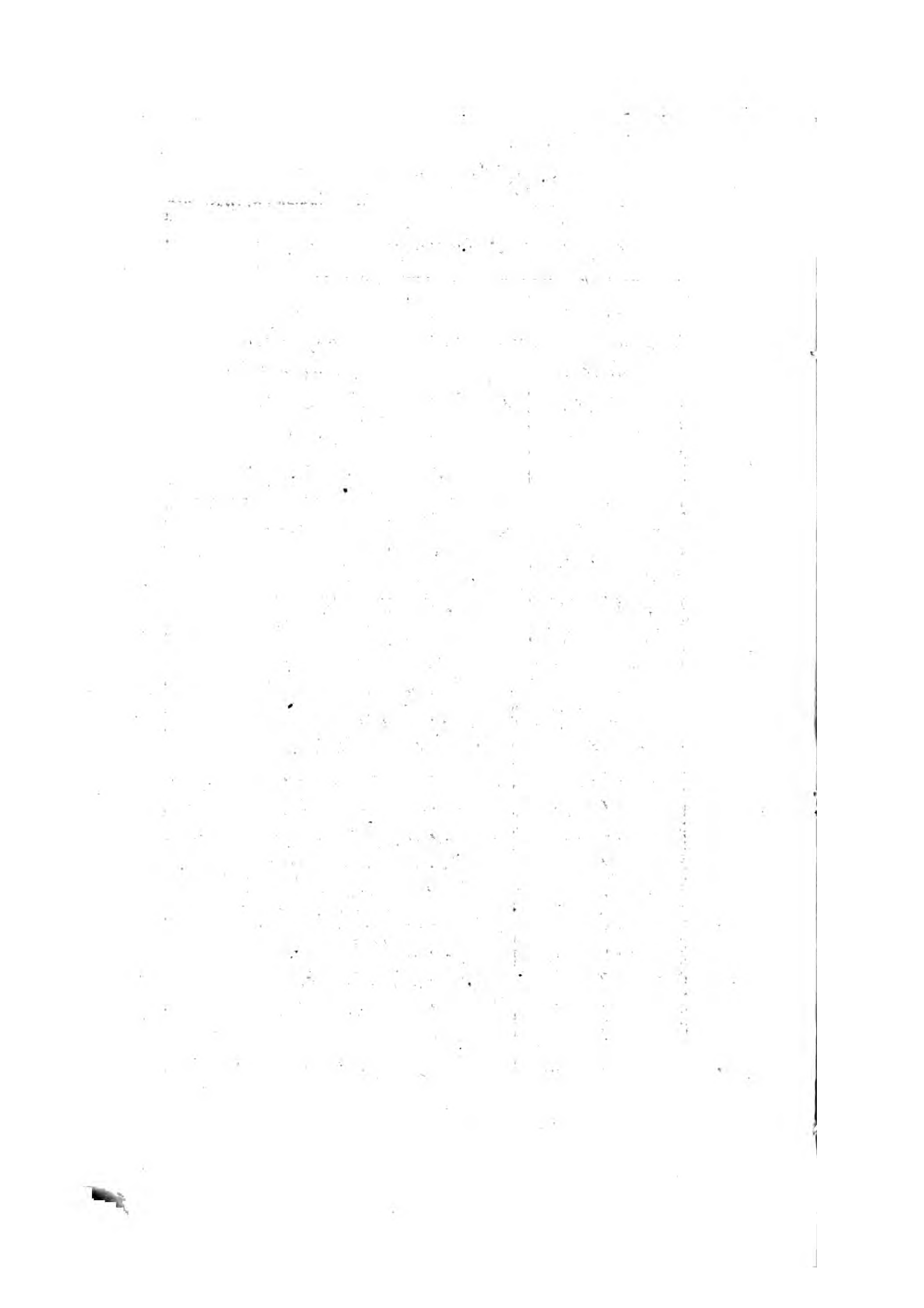
## Pronouns and auxiliary verbs

I, or me	do does	was, were
thou, you	did	is, am, are
he, him	have	let
she, her	had	must
it	might	ought
we, us	may	ought to
ye, you	can	ought not
they, them	could	ought, not to
who, which	would	
this	should	
that	shall	
these, those	will	

Examples of persons, moods, and tenses -

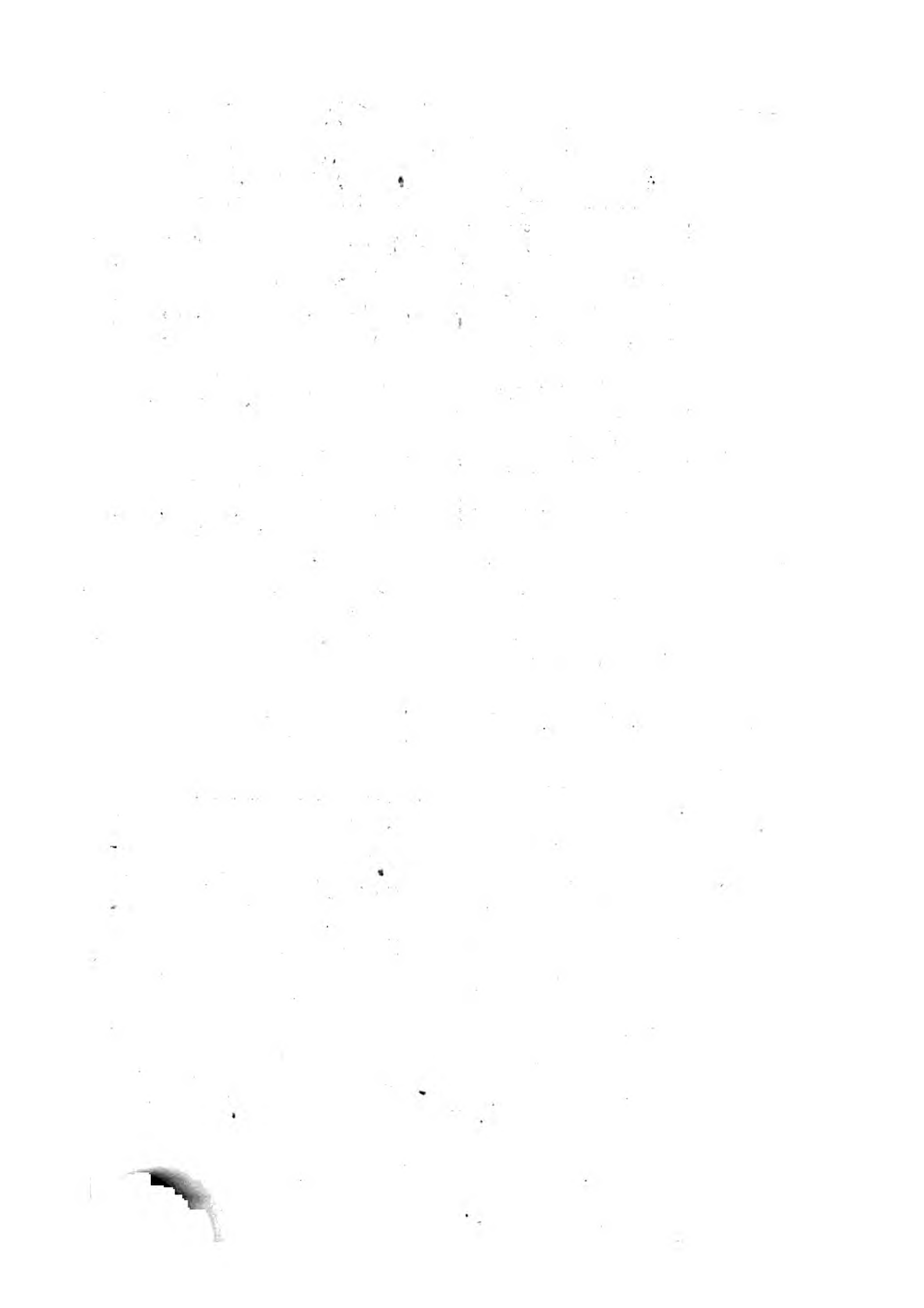
I do	I do not
I did	I did not
I have	I have not been
I had	I had not been
I might	I might not be
I may	I may have been
I can	I can not have been
I could	I could not have been
I would	I would not have been
I should	I should not have been
I shall	I shall not be
I will	I will be
I was	I was not
I must	I must be





# PLATE (XI.)

## Examples of persons, moods & tenses -

# PLATE XII.

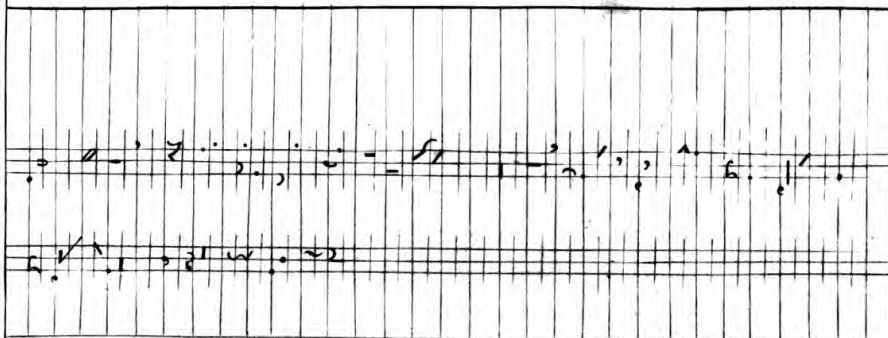
## The Lord's Prayer

Handwritten musical notation consisting of three lines of rhythmic symbols and numbers, such as "x ee - 1 u d 5 c h. n. h. v. m. n. r. i. c. 2 : 1" 1 -", "u d 5 - h 3 x 2 u u s m - x 2" - s m x 2 5 - u", and "4 h 6 9 2 - 2 9 ~ /".

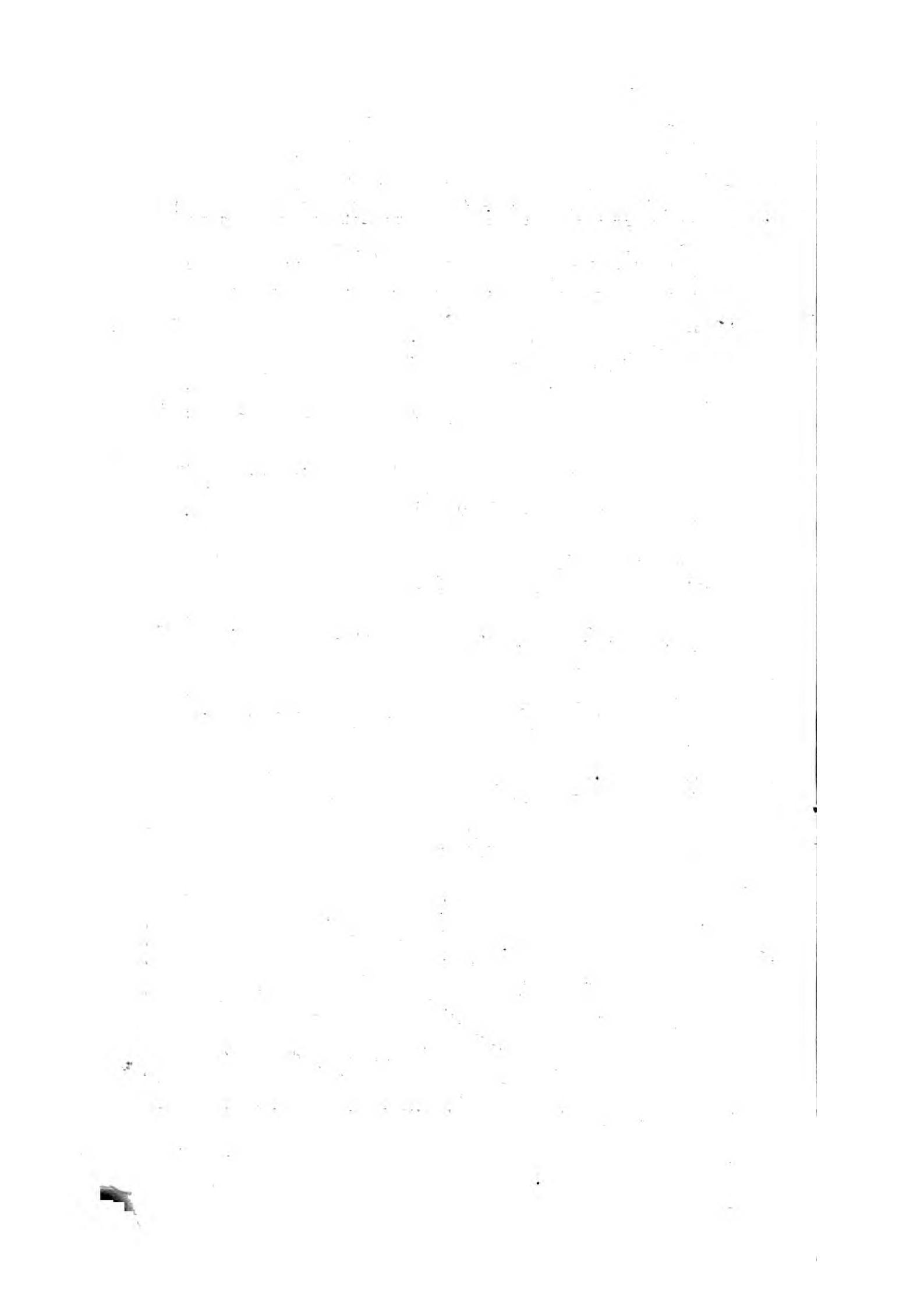
*Dr. Havor.*

Handwritten musical notation consisting of two lines of rhythmic symbols and numbers, such as "o ~ 1 1-7 2 1 r r c 5 r u 1 u - 5 3, 1 h, r i o h n" and "m, o y j. n. h. o v u, 77. ? p w, ~ 2".

*My own, without the lines.*

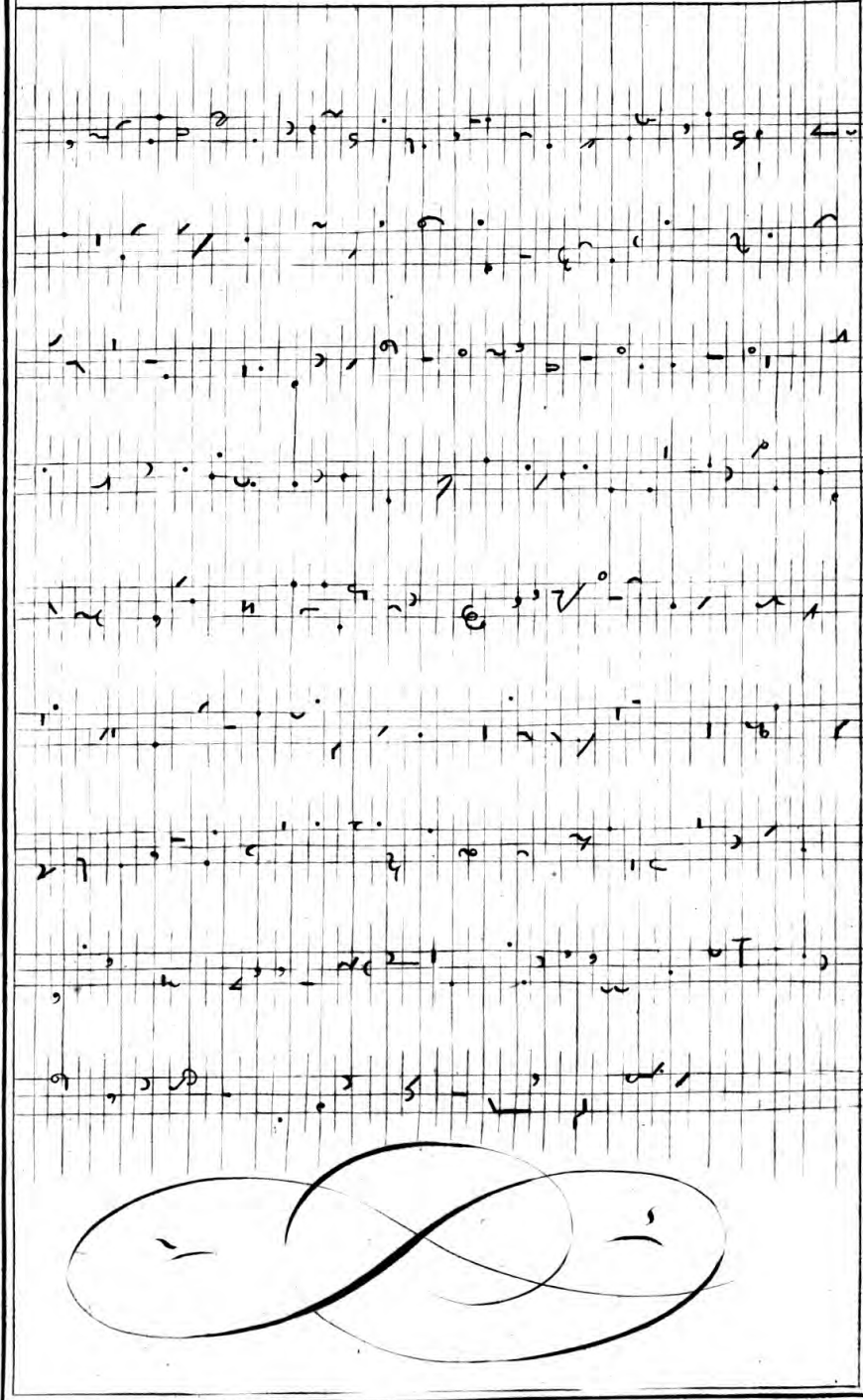
Handwritten musical notation on two staves. The notation consists of rhythmic symbols and numbers placed on the staves, with vertical lines drawn through the staves to create a grid-like structure. The symbols include various rhythmic values and numbers, such as "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

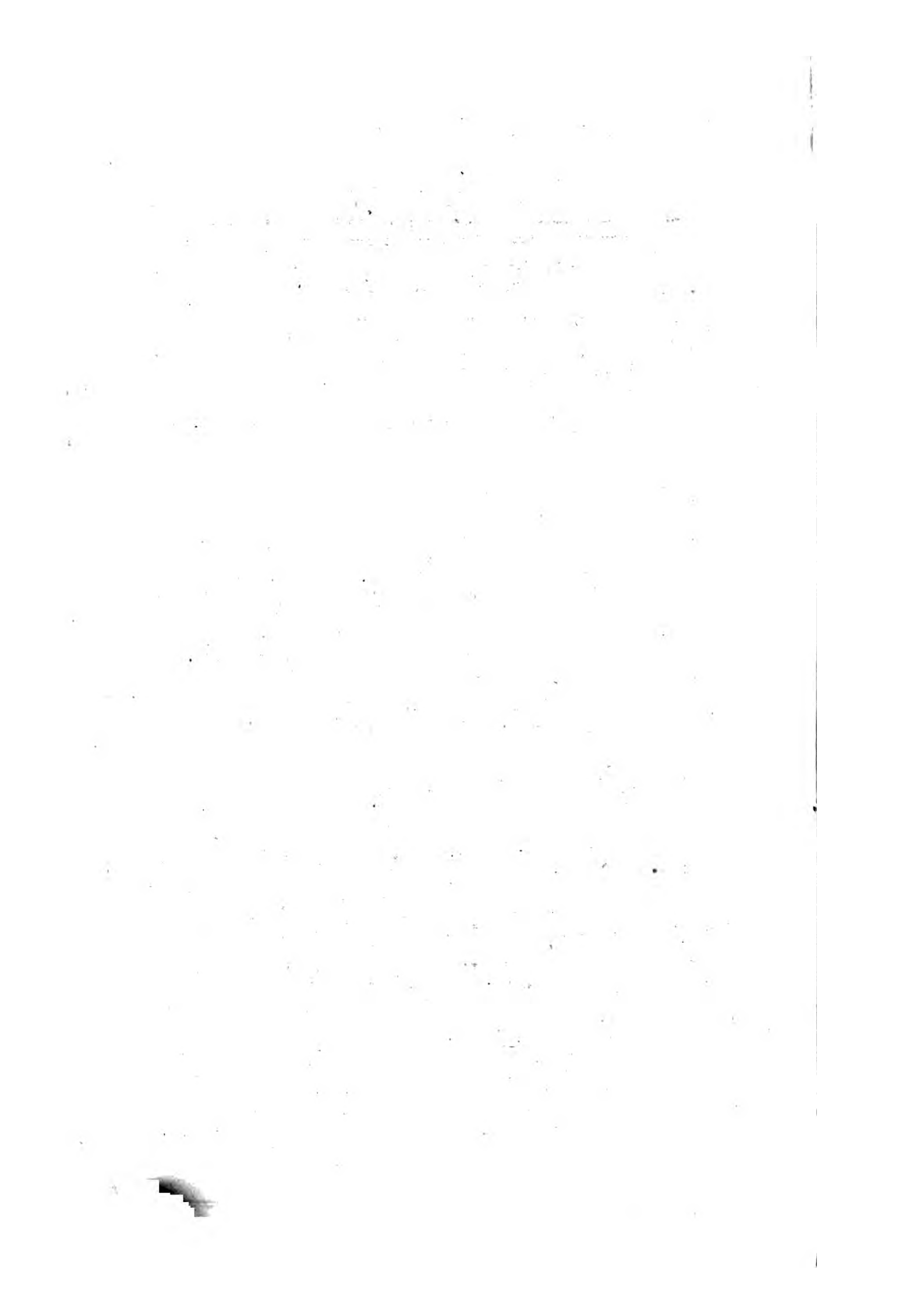
*My own, with the lines.*



# PLATE XIII.

*A Letter against waste of time*



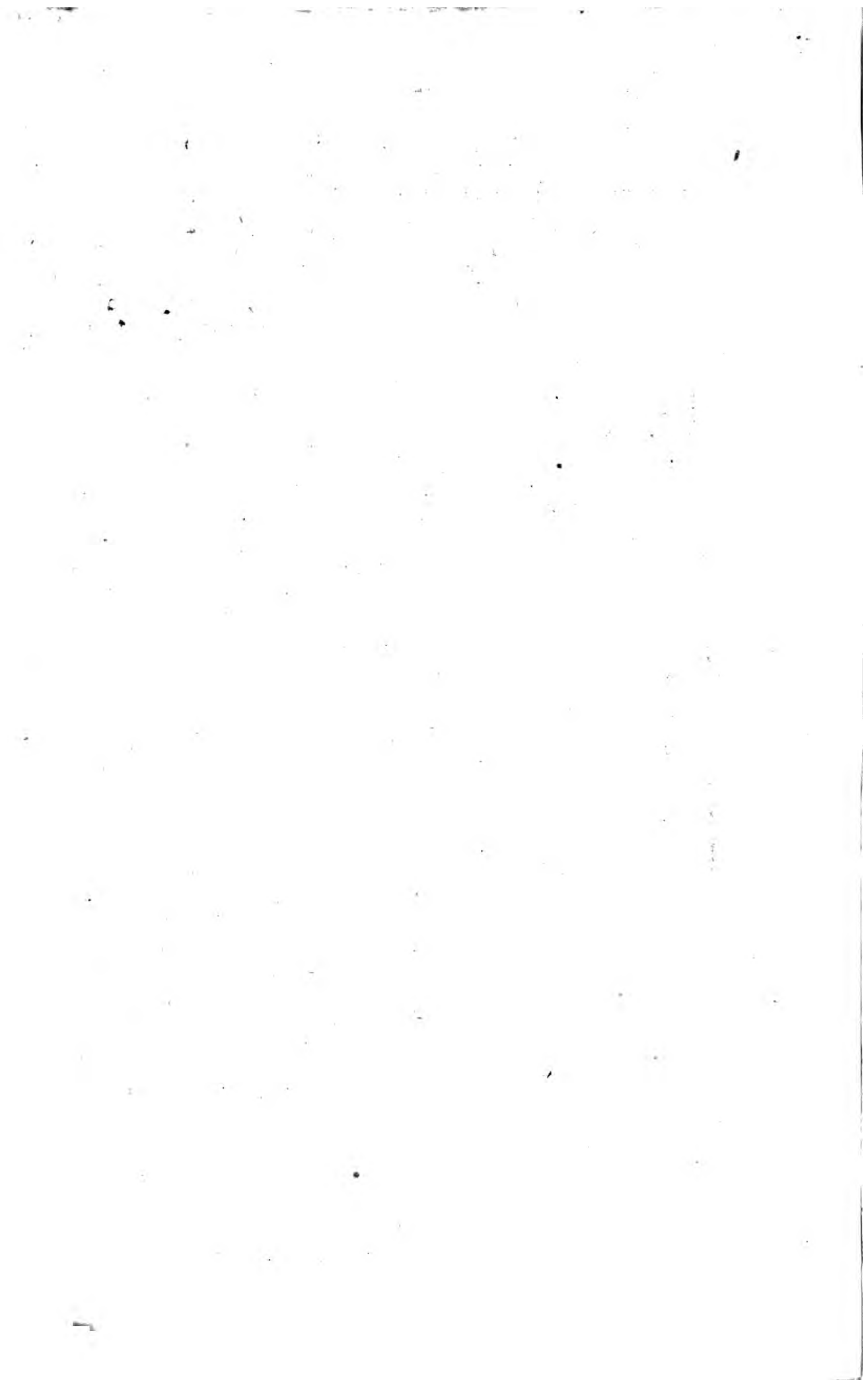


# PLATE XIV.

Job, Chap XXIX. 1-22.

A handwritten musical score consisting of 14 staves. The notation is a form of musical shorthand, likely representing a vocal line. It includes various note values, rests, and dynamic markings. The score is enclosed in a rectangular border. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and fills most of the staves, with some larger notes and rests interspersed. The overall style is that of a historical manuscript.

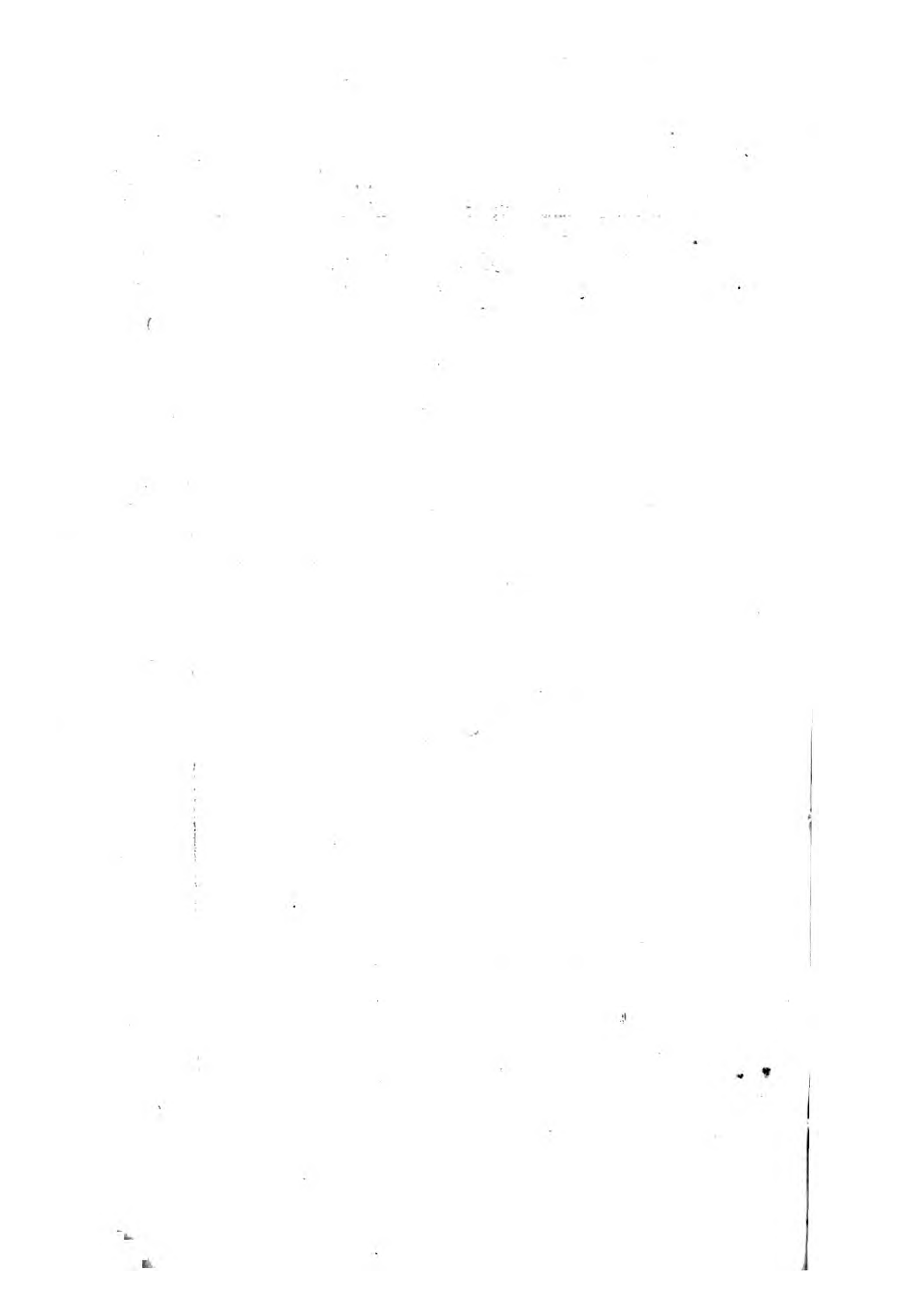




# PLATE XV.

## *Patricius' Reply to Pyrrhus.*

A handwritten musical score consisting of 14 staves. The notation is in a cursive style, typical of 17th or 18th-century manuscripts. The score is enclosed in a rectangular border. The notation includes various note values, rests, and bar lines, though the specific rhythmic values are not explicitly labeled. The music appears to be a single melodic line, possibly for a lute or a similar instrument. The paper shows signs of age, with some dark spots and a slightly uneven texture.



# PLATE XVI.

*On Modesty and Assurance.*

A handwritten musical score consisting of 14 staves. The notation is in a cursive style, typical of 18th-century manuscript. The score includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a common time signature (C). The notation is dense and fills most of the page within the rectangular border.

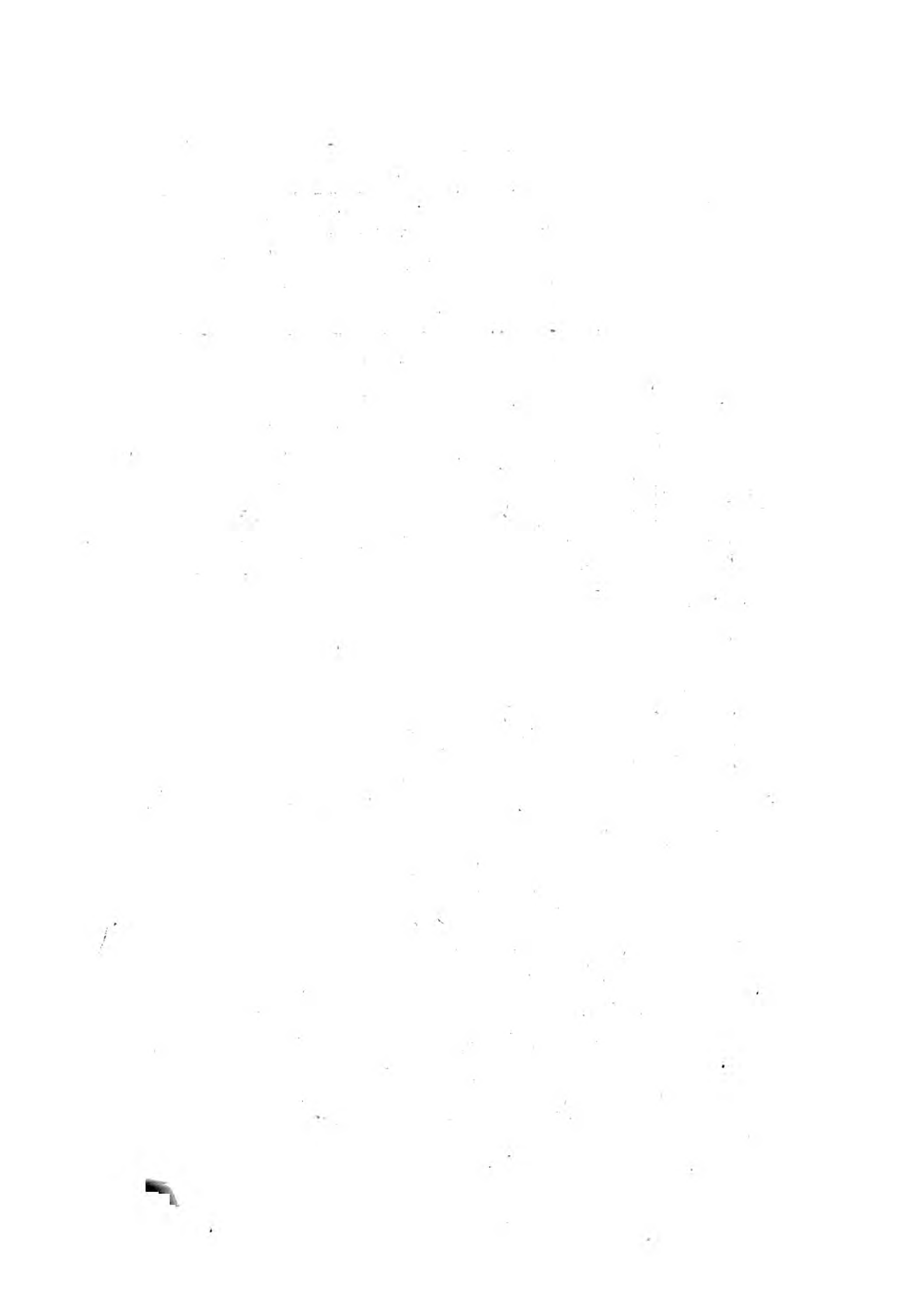
Faint, illegible text covering most of the page, possibly bleed-through from the reverse side.



(PLATE

The various combinations of

	b	d	f	g	k	l	m	n	p	r	s
	1	2	3	4	5	6	7	8	9	10	11
b	1	2	3	4	5	6	7	8	9	10	11
d	1	2	3	4	5	6	7	8	9	10	11
f	1	2	3	4	5	6	7	8	9	10	11
g	1	2	3	4	5	6	7	8	9	10	11
k	1	2	3	4	5	6	7	8	9	10	11
l	1	2	3	4	5	6	7	8	9	10	11
m	1	2	3	4	5	6	7	8	9	10	11
n	1	2	3	4	5	6	7	8	9	10	11
p	1	2	3	4	5	6	7	8	9	10	11
r	1	2	3	4	5	6	7	8	9	10	11
s	1	2	3	4	5	6	7	8	9	10	11
t	1	2	3	4	5	6	7	8	9	10	11
w	1	2	3	4	5	6	7	8	9	10	11
x	1	2	3	4	5	6	7	8	9	10	11
qu	1	2	3	4	5	6	7	8	9	10	11
th	1	2	3	4	5	6	7	8	9	10	11
ch	1	2	3	4	5	6	7	8	9	10	11
sh	1	2	3	4	5	6	7	8	9	10	11
thr	1	2	3	4	5	6	7	8	9	10	11
str	1	2	3	4	5	6	7	8	9	10	11
rst	1	2	3	4	5	6	7	8	9	10	11
rth	1	2	3	4	5	6	7	8	9	10	11
pl	1	2	3	4	5	6	7	8	9	10	11



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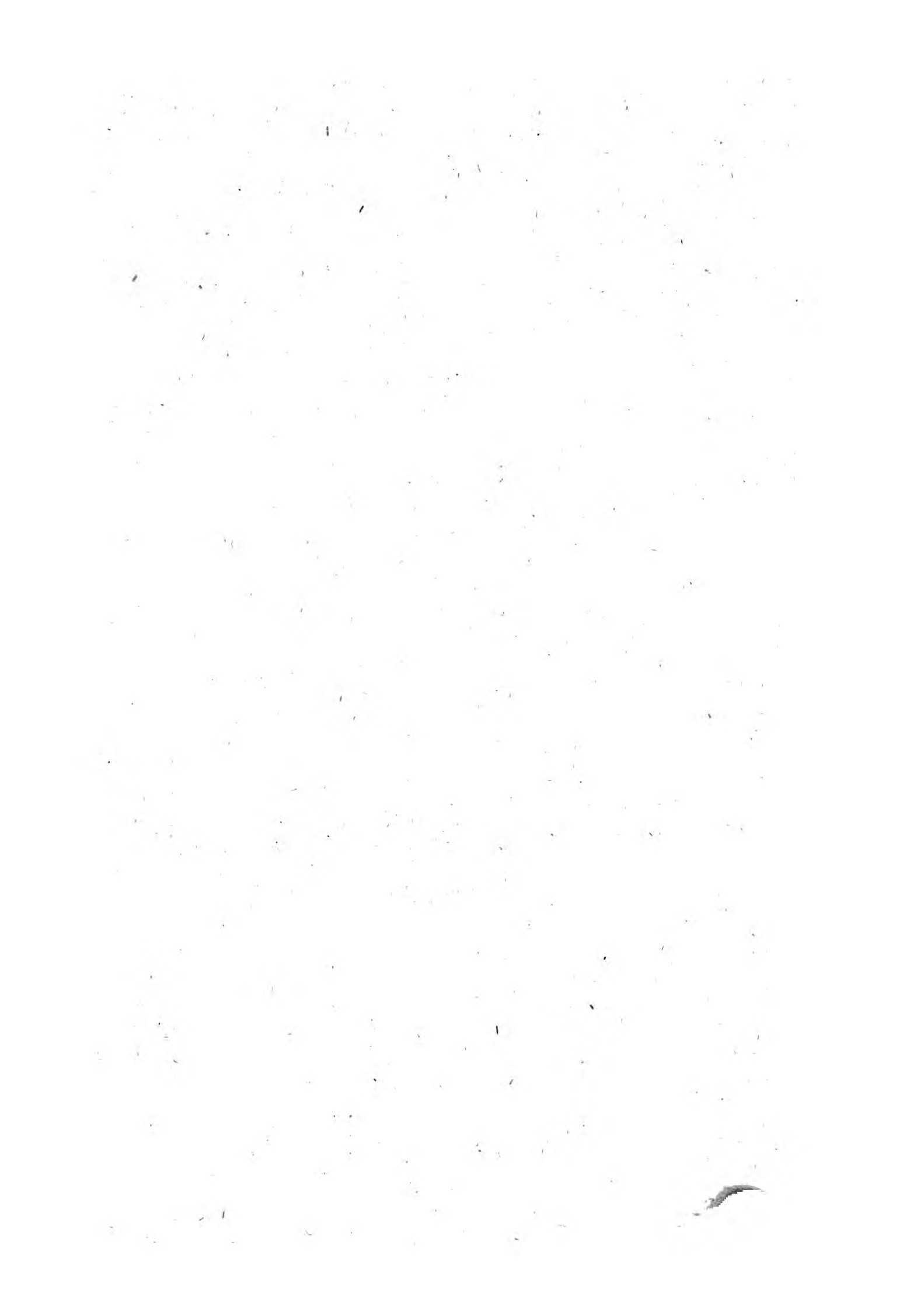
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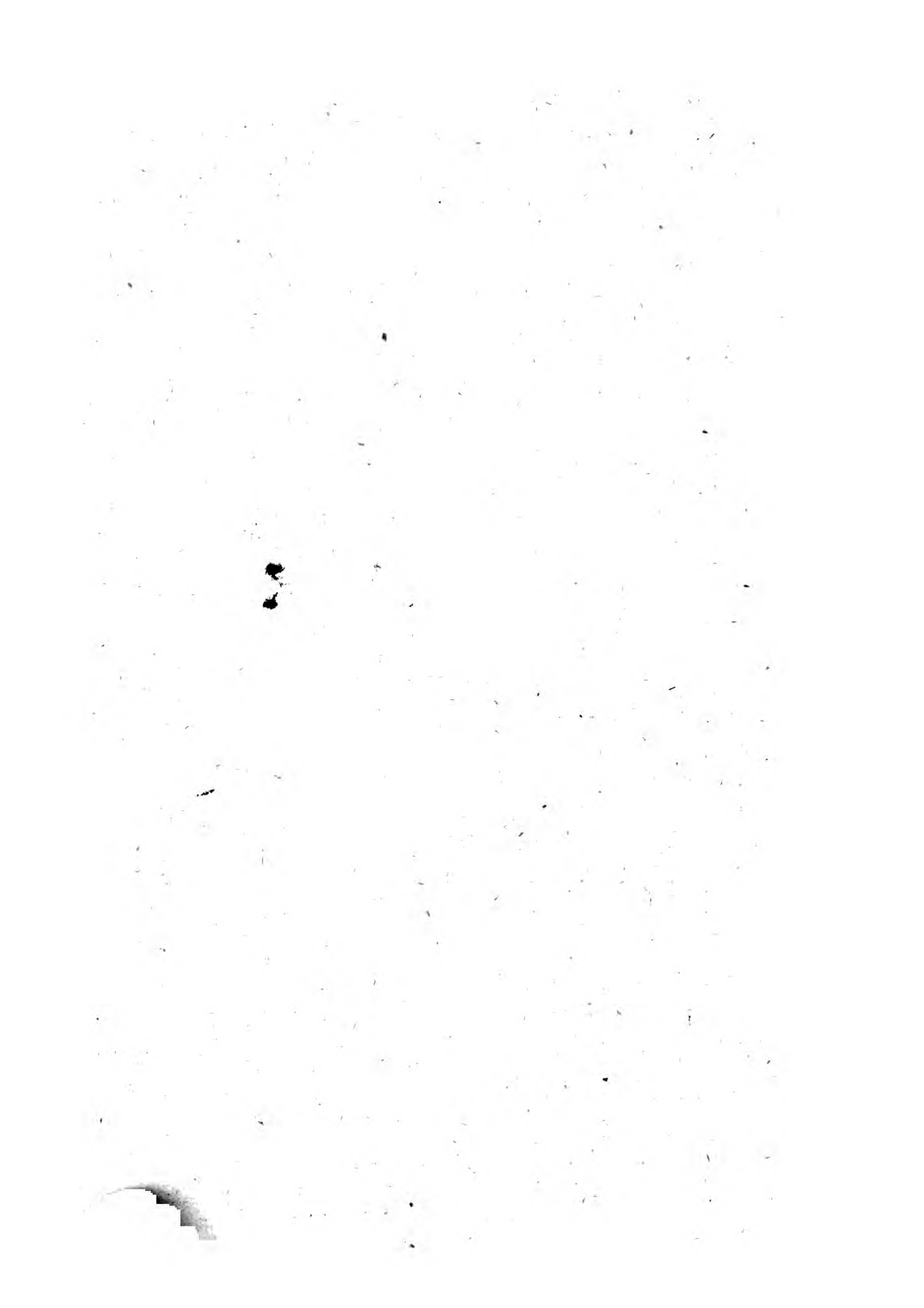
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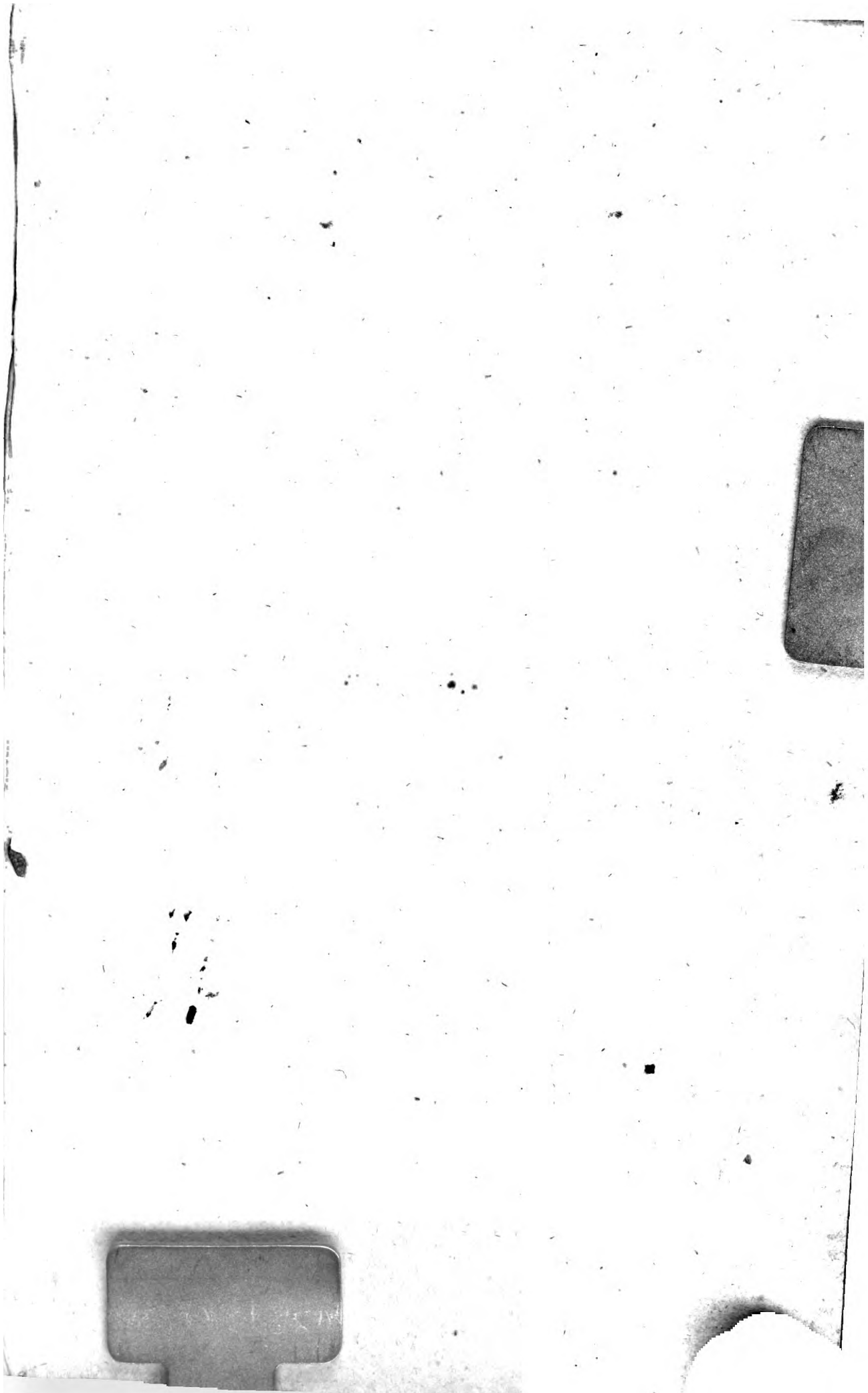
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