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Phonography or Writing by Sound

by

Isaac Pitman

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Scene

The Diagram contains all the Letters of the Alphabet, 273; each stroke being considered to be of two sizes, full size and half size, and the central figure which furnishes the vowels being reckoned both heavy and light. Number of characters to be learned 40. All labial or lip letters are written in a sloping direction from left to right; dentals are upright; palatals are written from right to left; gutturals (except *h*) and nasals are horizontal. Mutes are straight lines; semivowels are curved; liquids are upstrokes.



PHONOGRAPHY,

OR

WRITING BY SOUND;

BEING A NATURAL METHOD OF WRITING,
APPLICABLE TO ALL LANGUAGES,

AND

A COMPLETE SYSTEM

OF

SHORT HAND.

BY

I. PITMAN,

5, Nelson Place, Bath.

Entered at Stationers' Hall.

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INTRODUCTION.

1. Communications between man and man, were at first confined to *spoken* language, and things and ideas were associated with certain *sounds*, (afterwards called *words*,) which, when uttered, served to represent whatever was in the mind of the speaker, as if he were exhibiting the very subject of his thoughts. These vocal representations of ideas, when arranged poetically, or combined to express any valued truths, it was most desirable to preserve : and soon, not only were ideas associated with *sounds*, (a certain sound calling up a certain form or idea, and the form or idea when presented, suggesting its particular sound,) but a *sign* was also attached to each object or idea, which, when presented to the *eye*, at any time, would immediately recal the reality, of which it was an understood symbol.

2. Such was the origin of *written* language. These visible signs, invented at an early age, were, as might be expected, but imperfectly adapted to express the *spoken* language; they were complicated and uncouth: but, this was not felt as an evil, when so few could avail themselves of their use, and so little was written; and *the difficulty of making any alterations* CONVENTIONAL, has ever since prevented more than a very partial and uncertain improvement. It is, of course, utopian, to hope to change the *printed* medium of intercourse of the millions who speak the English language; but, it is not extravagant or hopeless, to attempt to find a substitute for the complicated system of *writing* which we at present employ. We must indeed continue to use it for many

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purposes ; but, for all ordinary correspondence, or annotations, why are not the written signs as simple as the spoken sounds ? Why is a long series of arbitrary marks employed, to represent *what the voice utters at a single effort* ? Why do we continue to use a mode of writing, which, by its complexity, obliges the readiest hand to waste, at least, *five* hours out of every *six*, that are spent in intercourse with an absent friend, through the medium of written correspondence ?

3. A system of writing, really and entirely practical, yet, beyond all belief, simple and easy, is here presented ; which, to the surprise and delight of the author, (who discovered its principles some years ago,) has been gradually unfolding its beauties to his research, until he is able to present it, seemingly perfect, and harmonious in all its parts. The system offers a method of really exhibiting *speech on paper*, by signs as simple and intelligible as the sounds they represent.

4. It is a fact but little known, that there are in the English language, not more than *six* essentially different simple *sounds*, usually called *vowels*, which are combined into the required number of words, by not more than *fourteen* simple *articulations*, or *consonants*. This division into sounds and articulations, it may be remarked, is a natural one, and exists in all languages. As an illustration, pronounce the letter *e* four times, thus *e,e,e,e*, rather rapidly ; nothing intelligible is produced. Now articulate,* or *joint* them with certain other letters, (usually called *consonants*,) thus, *ce, ve, le, te*, and a well known word (*civility*) will strike the ear.











5. The great and desirable object which the author believes he has accomplished, is this ; the construction of a simple and easily formed sign for every sound and articulation, and one that readily adapts itself to every combination required, *and which is never used to represent more than that one sound or articulation*. This is the secret of easy and sure transference of the *spoken* to the *written* word. Here all ambiguity ends, all difficulty of *reading* what has been written vanishes ; and to any person whose desire may be awakened to learn the few marks or signs by which the sounds and articulations are represented,

* From *articulus* (Lat.), a little joint.

the following brief observations, illustrative of PRINCIPLES, and entering a little into *practice*, will prove an easy guide, either to read or write the system in an exceedingly short space of time.

6. It may be well to remind the reader, although the fact is so obvious, that, *swiftness* in performing writing of any kind, can be attained only by practice.

7. In the formation of the present system, the organs of speech have been carefully and minutely studied, and it has been deemed expedient to arrange the vowels and articulations, not *alphabetically*, but according to their *natural order*. Thus, the letter *p* stands first; it is the least complicated of all articulations, formed, as it is, by the very edges of the lips, and requiring the assistance, neither of the teeth, the tongue, nor the palate, in its production. Next in order stands *b*, then *t*, *d*, &c. The rest follow in a perfectly natural arrangement, as will be perceived upon making a few trials.

8. It has been found that the articulations of our language do not consist of a long series of different formations, but that only about half the number are *essentially varied*, and that the remainder are merely the flattened sounds of the others; thus, *p* and *b*; *t* and *d*; *f* and *v*, &c., are precisely the same articulations, *modified by being sharpened or flattened in utterance*. If we followed nature, our signs to represent these, would equally correspond; in PHONOGRAPHY they do: *p* is  *b* is  *t* is  *d* is  *f* is  *v* is  &c.; and thus, not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* harmonizes with a *thin articulation*, and a *thick stroke* with a *thick articulation*, and the hand feels the consistency of writing  for *pat*, and  for *pad*, also of  for *fat*, and  for *vat*, &c.

9. It has also been found that these simple articulations which have been adverted to, such as *p*, *b*; *t*, *d*; &c., are, in a vast number of words, indissolubly united with the two letters *l* and *r* into a kind of *double* letter, pronounced, however, by a *single* effort; as, for instance, the words *place* and *praise* (in which *p* is in one case joined with *l*, in the other with *r*) are not pronounced "*pelace*," "*peraise*," but the *p* & *l*, and *p* & *r*,

become actually *one*, by a trill of the tongue against the palate, while the lips are producing the *p*. These two letters also coalesce into a single utterance in the last syllable of the words *temple*, *people*, *paper*, *cooper*, &c.

10. The natural way of expressing these combinations in writing, would undoubtedly be, to effect some marked and uniform modification of the *simple* letters, which should yet leave their characteristic forms untouched; this has been accomplished in the system; and in consistent and beautiful simplicity, the letter *p* \ when joined with *l*, becomes \ *pl*; *t* | with *l* becomes | *tl*; *d* | with *l* is | *dl*; and so on with all the rest. In like manner, when combined with *r*, the hook added to the simple letter, is just put on its other side, and *p* \ with *r* becomes \ *pr*; *b* \ with *r* is \ *br*; *t* | with *r* is | *tr*; *d* | with *r* is | *dr*; &c.

11. It has been further ascertained, (and the reader's careful attention is craved,) that, not only do the various articulations combine, as just described, with *l* and *r*, but that these two letters also coalesce with the others in the *opposite* direction; thus, *l* and *p*, in utterance, become one in *help*, *pulp*, &c.; *l* and *d* are one in *field*, *bold*, &c.; *r* and *p* become one in *sharp*, *harp*, &c.; *r* and *b* in *garb*, *barb*, &c.; and the Phonographic signs for the *simple articulations*, are again used to represent these, as before, only subject to an analogous modification, (one most easy to remember and write) and *p* \ when *lp* is \ *d* | when *ld* is | also, *b* \ when *rb* is \ *t* | when *rt* is | &c. &c.

12. As to the *vowels*, or *sounds* of the language. There are in the English spoken language about forty sounds, reckoning both the simple and compound, but there is not any such amount of *signs* to be learned; a serious difficulty would indeed exist if there were. By the discovery of their real affinities, they admit of a most simple arrangement. The vowels, like the articulations, separate into two great classes; those having a *full* sound, and those having a *sharpened* pronunciation. If the word *feet* be distinctly pronounced, and then immediately the word *fit*, it will be perceived, that the vowel in *fit*, is actually nothing but the sharpened sound of that in *feet*.

13. The following list exhibits all the pure vowel

sounds. Pronounce them aloud in natural gradation, and mark them carefully.

1. e.	4. au.
2. a.	5. o.
3. ah.	6. oo.

See Note *

Each of these vowels has also a sharp sound, thus—

No. 1. the vowel in *feet* when short, is heard in *fit*.

2. mate met.

3. path pat.

4. law lot.

5. note nut.

6. fool full.







They are numbered for ease of reference.





14. A little attention to what follows, will insure the right understanding of the principle upon which the short-hand *signs* for these vowels are arranged. A line of writing occupies a certain width of space upon the paper, determined by the length of the ascending letters; that is, the letters *l, d, h, &c.* In Phonography, of course, the same fact is obvious; and this is taken advantage of, to make a simple *change in the position* of the vowel-sign answer all the purposes of a multitude of different characters. For instance, the sign for the vowel sounds, 1, 2, 3, is a *full point*, placed before or after the articulating letter, as may be. If it be required to write the name of our common afternoon beverage, the articulation *t |* is used, with the vowel sound No. 1, thus *|* It will be perceived that the vowel sign is at the *upper* part of the *t*: the same sign represents No. 2, if placed against the *middle* of the *t*, thus *|* giving the sound of the river *Tay* in Scotland: and it stands for No. 3, if against the *lower* part of the *t*, thus *|* *tah*; a child's way of saying "thank you."







15. The sharpened sounds of these three vowels occupy the same positions; but, as in strict consistency with their character they should be, they are made *fine* points instead of *full* ones, thus *|* *|* *|*.

16. The vowel sounds, 4, 5, and 6, are represented by the simple sign *~* and the position of each one is de-

* To these, add as a seventh pure vowel, the sound *uh*, heard in the French *le, ne, &c.*, and the list includes all the single vowels that are to be found in any language. See Note 5, p. 22.

terminated by the same plan as before. No. 4, used after *t*, is  pronounced *tan*; the 5th  *toe*; and the 6th  *too*. Then come the sharpened forms of these three, which are exactly similar, but thin, thus   

17. From these six pure and simple vowels, a double series of *compound* ones is produced. They are usually expressed by prefixing the letters *y* and *w* to the simple vowels, *e*, *o*, &c.; thus *e* becomes *ye* and *we*; *o* becomes *yo* and *wo*. &c. &c. The *y* and *w* here really *coalesce* with the vowel that follows them, and a *single* sign should represent them. Phonography, from its own resources, and without the least change of principle, meets the demand, and points out a just and simple mode of writing these compound, yet perfectly united vowels: it represents the *y* compounds by a small curve, thus  for Nos. 1, 2, 3; and thus  for Nos. 4, 5, 6: and the *w* compounds by the same sign, but placed thus  and . A preceding explanation of the position of the simple vowels, applies equally to these; and adapts them, small as is their number, to every varied requirement.

18. As a system of SHORT HAND, Phonography takes the first place: its signs are simpler and briefer than those of any other system by at least *two fifths*. For instance, by Taylor's System, the word "*print*" is written  in Phonography  the word "*sprinkled*" is, by Taylor, written  in Phonography it is  the word "*screw*," by Taylor's mode, is  in Phonography . The comparison needs no comment.

19. Many other points, of equal interest, might be noticed; but, let it suffice to say, the system harmonizes in all its parts; and, however viewed, presents simplicity as its beauty, and commends itself to notice by its adaptation to our wants.

20. Particular attention is called to the general truths exhibited in this Introduction; for, beyond them, there is scarcely any difficulty. Indeed, so reduced is every portion of the system to certain and easily understood principles, that the perception of one part almost necessarily leads to the attainment of the rest.

5, Nelson Place, BATH.

Sept. 1840.

Long.	SINGLE or PURE VOWELS.		Short.
1. ē	the, see	1. ĭ	in, it
2. ā	say, <i>bate</i> ↘	2. ě	set ^ĭ bet ↘
3. ah	a, ah! <i>balm</i> ↘	3. ă	and, at, an
4. au	all, awe, ought	4. ǫ	of, not
5. ō	O, oh! <i>wrote</i> ↗	5. ŭ	cup ↗ rut ↗
6. ōō	to, who, whom	6. ǫǫ	put, should

DOUBLE VOWELS.

yē	ye, year, years	yĭ	*
yā	<i>Yate</i> ↘	yě	yet, yesterday
yah	<i>Yahoo</i> ↘	yă	<i>yarn</i> ↘
yau	<i>yawn</i> ↘	yǫ	beyond
yō	<i>yolk</i> —	yŭ	young, <i>younger</i>
ū	you, your-s, new	yǫǫ	* [↘ or ↗]
wē	we, between	wĭ	with, will
wā	way, away, where	wě	were, when
wah	*	wă	<i>quack</i> —
wau	water	wǫ	was, what
wō	woe, <i>swore</i> ↗	wŭ	one, <i>worth</i> ↗
wōō	woo, <i>swoon</i> ↘	wǫǫ	would
ā ē	aye	oi	(au ē) voice
ā ōō	* [thine	ou	(ǫ ōō) how, our-s
ī	(ă ē) I, by, thy,	ō ē	* [thou
ah ōō	*	ō ōō	*


TREBLE VOWELS.

yā ē	*	wā ē	*	Note 2. The Short Hand letter <i>z</i> placed to each vowel, serves merely to show the position of the vowel.
yā ōō	*	wā ōō	*	
yĭ	*	wĭ	*	why, while, wine
yah ōō	*	wah ōō	*	Note 3. All characters marked thus * represent foreign and provincial sounds.
yoi	*	woi	*	<i>wound</i> (did wind) ↘
yow	*	wou	*	Note 4. Brackets made thus [carry the words to the line above, and thus [to that below.
yō ē	*	wō ē	*	
yō ōō	*	wō ōō	*	

Note 1. The twenty-four vowels with angular marks, may be pronounced either long or short; the difference in length being expressed in writing by a heavy or light stroke. They are all written long here, except *i* and *ou*, which are always pronounced short in English. The true long sound of *i* as a double vowel, is heard in the vulgar pronunciation of *may*; thus, *makee* also in the Greek word *καί* &c.

SINGLE and DOUBLE CONSONANTS.

P.	up, upon	G.	— give, given: go,
pt	except —	(as in give.)	gave, together
pl	princip ^{al} [ament	gd	— God: good
pr	particular, parli-	gl	— : glor ^y ly, glad
B.	be, been, but,	gr	— : great, graph ^{ic}
bd	[before, bility	gn	— begin-n ^g : : again, against
bl	publi ^{sh} [breadth	F	— for, if, off, for ^d
br	re-mem ^{ber} , bread,	ft	— : after, swift
T.	out, time	fl	— full, fully, foilow
tl	till, tell, little	fr	— from, frequent
tr	truth, trans	fn	— often :
tn	: ten, town	V.	— have, ever, over
D.	day, do, done,	vd	— believed
	disco ^m , dom	vl	— evil, volume
dl	deliver-y	vr	— e-very [advantage
dr	dear, Dr.	vn	— eve ⁿ ing: heaven,
dn	: down, hidden	TH	— thought, hath
CH.	which, each	thl	— Bethel
cht	scratched	thr	— through
chl	children	TH.	— that, them, they
chr	nature, natural	thl	— [gathered—
chin	christian	thr	— their, gather—
J.	JESUS, general	S	— saw, society: so,
jd	waged	(for gene- ral use.)	us, self, &c. circum, signi
jl	individual	(for parti- cular use. Rule 16.	— establish, celestial,
jr	Jerusalem		system, scription
jn	virgin	Z.	— h-is: h-as, whose
K.	king: come, could		— it is, Israel
kt	object: perf ^{ect} , subj ^{ect} ,	SH	— shall, she, ship
kl	call: calculat ^{ion}	shl	— wished
kr	CHRIST: care,		— e-special
kn	: can [carry		

 Spr represents spirit and spiritual; str strong

SINGLE and DOUBLE CONSONANTS.

sh _r	↷	as-sure, share,	rk	↷	:work, clerk
sh _n	↷	edition ↷ [shire	rg	↷	berg, borg, burg
ZH.	↷	enthusias _m	rf	↷	wharf ↷ or ↷
zh _d	↷	* [usury ↷	rv	↷	observed ↷
zh _l	↷	usual	rth	↷	earth, forth
zh _r	↷	pleasure ↷	rth	↷	worthy
zh _n	↷	vision ↷	rsh	↷	* rzh ↷ *
L	↷	LORD, also, ly,	rl	↷	real, rule
lp	↷	help [ally	rm	↷	form : arm, harm
lb	↷	bulb ↷	rn	↷	morning : concerning
lt	↷	difficult-y	M	↷	m _{me} , me : may, am,
ld	↷	hold, old, world			magn _z , multi, ment
lch	↷	milch ↷	mp	↷	important _z : stamp
lj	↷	intelligent ↷	mt	i	meet, might :
lk	↷	skulk ↷	md	i	a-mid-st : mad-e
lg	↷	Glenelg ↷	ml	↷	Milsom ↷
lf	↷	alphabet-ical,	mr	↷	Mr. mere : m _{ore} , ercy
lv	↷	dissolve ↷	N	↷	on, any : no, own,
lth	↷	health			inco _m , unco _m
lth	↷	although	nt	↷	want, into : went,
lsh	↷	Walsh ↷			unto, int _{ro} , ant _z
lzh	↷	* [boiler ↷	nd	↷	kind : h _a nd, under,
lr	↷	already, feeler ↷	nch	↷	stanch ↷ [ind _z , indi, indig, indis
lm	↷	ALMIGHTY :	nj	↷	strange ↷
ln	↷	stolen ↷	nl	↷	external ↷
R	↷	are, or, her-e,	nr	↷	nor, honor-able :
rp	↷	carp ↷ [reco _m	NG	↷	Engl _{and} , thing :
rb	↷	arbitrary			language [thank
rt	↷	art, heart, short	ngk	↷	distinct, think :
rd	↷	word, heard, ac-	ngg	↷	single : ang _{er} , ry
rch	↷	[cording, ward	H.	↷	he, him, had, hood
rj	↷	discharged ↷	ch.	↷	[The thick guttural, or rough aspirate, heard in German, Hebrew, Welsh, &c.]
and		strength ; skr			scripture and scriptural.

A LIST OF THE *PREFIXES, AFFIXES, AND*

A, ah!	•	Be, been	∖	do, done		full-y	∖	honor.	∖
according	J	before	∖	doctor		Gave	—	honorable	∖
advantage	∖	begin	∖	dom	•	general	/	honored	∖
after	∖	beginning	∖	down	∖	give-n	—	hood	∖
again	∖	between	∖	Each	/	glad	∖	hour-s, how	∖
against	∖	beyond	∖	ear	•	gloried	—	I	•
alphabet	∖	bility	∖	earth	∖	glor ^{ty}	—	if	•
alphabetical	∖	bread-th	∖	eight		glorified	—	important ^{ce}	∖
ally	•	borg, burg	—	end	∖	go	•	in, inn	∖
all	•	but	∖	Engl ^{and} _{ish}	∖	God	—	individual	/
also	∖	buy, by	∖	enthusias ^t _m	∖	good	—	inco ^m	∖
ALMIGHTY	∖	Calcula ^{te} _{tion}	—	especial	∖	graph ^{ic} _y	—	ind ⁱ	∖
although	∖	calculated	—	establish	∖	great	—	indi ^e	∖
already	∖	call	∖	et cetera	o	Had	∖	int ^{er}	∖
am	•	called	∖	eve ⁿ _{ing}	∖	hand	∖	into	•
amid	•	can	∖	ever	∖	harm	∖	is	•
amidst	•	car ^e _{ry}	—	every	∖	harmed	∖	Israel	∖
an, and	•	cared	—	evil	∖	has	•	it	•
ang ^{er} _{ry}	∖	carried	∖	ewe	∖	hath	∖	it is	∖
ant ⁱ	∖	celestial	∖	eye	∖	have	∖	Jerusalem	/
any	•	children	∖	Five	∖	he	•	JESUS	/
arbitrary	∖	CHRIST	—	follow	∖	health	∖	kind	∖
are	•	circum	o	followed	∖	hear	∖	King	—
arm	∖	come	—	for	∖	heard	J	knew	∖
armed	∖	concerning	∖	ford, fore	∖	heart	J	know	∖
art	•	could	—	form	∖	heaven	∖	Language	∖
as	•	Day	•	formed	∖	help	∖	little	∖
assure	∖	dear	∖	forth	∖	helped	∖	LORD	∖
assured	∖	delive ^r _{ry}	∖	four	∖	her, here	∖	ly, ley	∖
at	•	delivered	∖	fourth	∖	high	∖	Mad	•
aught, awe	∖	difficul ^t _{ty}	∖	frequent	∖	him	∖	made	•
away	∖	disco ^m	∖	frequented	∖	his	•	magn ⁱ	∖
aye	∖	distinct	∖	from	∖	hold	∖	may	•

ARBITRARY WORDS, ARRANGED IN A.B.C. ORDER.

me . .	over .	signi .	till . .	which .
meat, meet	owe . .	single	tilled .	while .
member	own . .	six . .	time .	who . .
ment .	Parliament	so . . .	to, too	whom .
mercy	particular	society	together	whose
mere .	perfect	sow, (to	town .	why . .
mid . .	princip ^{al} _{lo}	scatter seed)	trans .	will . .
might .	principled	special	truth .	wine .
mine .	publi ^c _{sh}	spirit .	two . .	with .
more .	published	spiritual .	Up . .	woe . .
morning	put . .	stamp .	upon .	won . .
Mr. .	Real .	strength	us . . .	woo . .
multi .	reco ^m _n	strong	usual .	wood .
my . .	remember	subject	unco ^m _n	word .
Natur ^a _{al}	remembered	sure . .	unto .	worded
new . .	rule . .	system	under .	worthy
no . . .	ruled .	Tell . .	Very .	world .
nine . .	Saw . .	ten . .	voice .	work .
nor . .	say . .	thank .	volume	worked
not . .	scriptur ^e _{al}	that . .	Want .	would
nought	scriptur ^e _{al}	the, thee	ware .	Ye, yea
O, oh!	sea, see	their .	ward .	year-s
object	self . .	them .	warded	yesterday
of . . .	seven .	there .	was . .	yet . .
off . .	sew (with	they .	water .	yew, you
often .	a needle) .	thine .	way . .	young
old . .	shall .	thing .	we . .	your-s
on . .	share .	think .	weigh	&c. . .
one . .	shared	thou .	went .	<p>Note. When two words are put in one line, as <i>buy, by</i>, the same character serves for both. G^m represents <i>give</i> and <i>given</i>: car^e_{ry} signifies <i>care</i> & <i>carry</i>, & so of the rest.</p>
or . . .	ship . .	thought	were .	
ought .	shire .	three .	what .	
our-s .	short .	through	when .	
out . .	should	thy . .	where .	

JOINING TABLE, &c.

JOINING TABLE.		B	T	J	K	V	Th	S	Zh	L	R	M	N	H	Pt
P															
D															
CH															
G															
F															
S															
L															
R															
M															
N															
B	S between.														
T															
J															
K															
L															
R															
N															

REMARKS ON THE JOINING TABLE.

To find the method of joining any two consonants, as *l*, *n*, find *l* in the first line on the left hand and *n* in the top line: trace these lines till they meet, and, at the angle, will be found the combination *ln*, thus

The lower part of the Table contains *s* between the side letter and the top one: thus, if the letters *hst*, for *cast*, be required to be joined, find *k* in the lower part of the Table, and trace the line horizontally till it meets *t* at the top, thus If any letter is not to be found in the Table, take the nearest to it; thus, *nt* will show the joining of *nd* *rs* *v* of *rs* *lv* *ls* *k* of *ms* *k* &c. When the circle *z* is joined to another letter, no pains need be taken, in common writing, to make the circle heavy; thus *lose* [loo z] and *loose* [loos] will both have a light circle at the bottom of the *l*. If it be necessary on a particular occasion to write distinctly, a razor, and not a racer, the circle must be heavy, thus

	Bl	Pr	Di	Tr	Kt	Gl	Kr	Vd	Fl	Vr	Shn	Md	Ml	Nd	Nl	N ^{ok}
	↖	↗	↖	↗	-	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖
P	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
D	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
CH	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
G	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
F	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
S	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
L	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
R	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
M	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
N	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
B	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
T	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
J	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
K	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
L	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
R	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗
N	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗	↖	↗

SUMMARY of the SINGLE CONSONANTS.

8 Mutes: 4 Sharp, $\begin{matrix} \text{Pe} & \text{Te} & \text{CHe} \\ & \diagdown & \diagup \\ & \text{Ke} & \end{matrix}$ 4 Flat, $\begin{matrix} \text{Be} & \text{De} & \text{Je} \\ & \diagdown & \diagup \\ & \text{Go} & \end{matrix}$
 8 Semivowels: 4 Sharp, $\begin{matrix} \text{eF} & \text{eTH} & \text{eS} & \text{eSH} \\ & \diagdown & \diagup & \diagdown & \diagup \\ & \text{V} & \end{matrix}$ 4 Flat, $\begin{matrix} \text{Ve} & \text{THE} & \text{Ze} & \text{ZHe} \\ & \diagdown & \diagup & \diagdown & \diagup \\ & \text{V} & \end{matrix}$
 2 Liquids: eL \curvearrowright aR \checkmark
 3 Nasals: eM \curvearrowright eN \curvearrowright eNG \curvearrowright
 2 Aspirates: He \curvearrowright tHe \curvearrowright
 23 Total.

TREBLE CONSONANTS.

T or *D* is added to a hooked character (as *rh* \curvearrowright *fr* \curvearrowright &c.) by making it half length, (as *rkt* \curvearrowright *frd* \curvearrowright): thus, marked \curvearrowright preferred \curvearrowright . When one of these hooked letters stands for an arbitrary word that is a *verb*, (as, for instance, *br* \curvearrowright which represents *remember*;) the Treble Consonant represents the past tense; thus, *brd* \curvearrowright stands for *remembered*; *kld* \curvearrowright for *called*; *hrd* \curvearrowright *carried*; *lpt* \curvearrowright *helped*, &c. See *Alph. List*.

The pupil should next read through the following "Rules for Writing," applying them, as he proceeds, to the Examples given in each Rule. He may then commence writing, having open before him the List of Arbitrary Words, pages 12, 13.

The long vowel *i* ^v stands for the pronoun "I."

(and not at the *top*, thus (See Rule 23. In a short time the pupil will discover the *reason* of this rule, namely, that it gives to the *horizontal* and *small consonants* a kind of double existence, when they stand unconnected with other letters : thus, the letter *kr* (at the top of the line, stands for CHRIST, and at the bottom — for *care* and *carry*. He will also soon find out the *principle* which determines whether such words shall be put at the top or bottom of the line, namely, that it depends on the vowel sound of the word ; or, if there are several vowels, it depends on the vowel in the accented syllable. If it is a *first-place* or *top* vowel, as *i* in CHRIST, the word is put at the *top* of the line ; if it is a *second-place* or *middle* vowel, as *a*, (No. 2, *long*,) in *care*, or a *third-place* or *bottom* vowel, as *a*, (No. 3, *short*,) in *carry*, the short hand letter representing the word is put at the *bottom* of the line.

For the word "to" write the vowel oo, (No. 6, long) .

"Short" is written by *rt* "Hand" by *nd* Both are arbitraries.

The sentence will then stand thus $\sqrt{-1} \cdot GJ$

RULES FOR WRITING, ILLUSTRATED BY EXAMPLES.

The capital and small letters, in Rules 1, 3, 6, &c., are put merely to divide the Rules into several parts, for ease of reference.

1. WRITE by SOUND: thus, *friend* [fr ě nd] } *George* [j őrj] } *board* [b őr d] } *colonel* [kr nl] } *echo* [ě k őr] } *glove* [gl ũ v] } [A.] Be exceedingly careful to observe the proper sounds of the vowels, and whether they are *long* or *short*. The six single or pure vowels, together with the two double vowels, *ī* and *ū*, are written in long hand by above a hundred different methods of spelling. We give here some of the anomalies of only *one* of the simple vowels, namely, No. 1, *e*; LONG, *Me* } *feat* } *eel* } *ceil* } *people* } *key* } *machine* } *siege* } *quay* } *Mary* } SHORT, *England* } *been* } *pin* } *busy* } *build* } *hymn* } *Ia, ie, and io*, preceded by the accent, are pronounced *yă, yě, and yŭ*; as *pon'iard* } *span'iel* } *on'ion* } *U*, followed by a vowel, occasionally has the power of *w*; as *persuade* [pr s nŭ d] } *request* [r ě k nĕ st] } *anguish* [ă ng gnĭ sh] } or [ă ngg nĭ sh] } *require* [r ě k nĭ r] } *quotation* [k nŏ t ā shn] } *obloquy* [ŏ bl ō ħ nĕ] } *ū, ue, ui, or ew*, after *r*, is *ōō*; as *Ruth* } *true* } *brew* } *W* and *y* are never wanted as single letters: they are generally found with other vowels, and make either single, double, or treble vowels. When commencing a syllable, *w* is *ŏŏ*, and *y* is *ě*: thus, *wind* [ŏŏ ĭ nd or nĭ nd] } *sweet* [s ŏŏ ě t or s nĕ t] } *Yankee* [ě ă ngk ě or yă ngh ě] } *yonder* [ě ŏ nd ě r or yŏ nd ě r] } When *w* ends a syllable, *aw* is *au*; as *law* } *ew* is *ū*; as *few* } *ow* is *ou*; as *row* } or *ō*; as *flow* } *Y*, at the end of a syllable, has either the sound of *ē*, as *ruby* } or *ī*, as *cry* } *ay* is *ā*; as *clay* } *ey* is *ē*; as *parley* } *oy* is *oi*; as *toy* } [B.] When two consonants of the same kind come together, without a vowel between, only one is sounded; as *affair* } Omit all letters that do not sound; as *neigh* } *victuals* } *design* } *thumb* } *autumn* } *psalter* } [C.] Sometimes one consonant must be substituted for another; as *tough* [tuf] } *pleasure* [pl ě zhr] } *choir* [k wī r] } For *c* write *k*, as *court* } or *s*, as *certain* } *city* } When *ed*, forming the past tense of a regular verb, is preceded by either of the sharp consonants *p, ch, h, f, s, or sh*, the *d* is pronounced as *t*, and the vowel is dropped; thus, *snapped* [sn ă pt] }

touched [t ũ cht] } plucked [pl ũ kt] < snuffed
 [sn ũ ft] < creased [hr ē st] < brushed [br ũ sht] <
 Never use *g* for the soft sound of this letter, but write *j*
 instead; as *wage* < ingenious < large < For *q* write
h; as *square* < quit < iniquity < When *t*, *d*, *s*,
 or *z*, is preceded by the accent, either primary or second-
 ary, and followed by *ea*, *eu*, *ia*, *ie*, *io*, or *ũ*, *t* becomes
ch, as *future* [f ũ chr] < or *sh*, as *edition* [ē d ĩ shn] <
initial [ĩ n ĩ shl] < *d* becomes *j*, as *soldier* [s ō l jr]
 < education [ē j ũ k ũ shn] < (the secondary accent
 here rests on the first syllable): *s* becomes *sh*, as *passion*
 [p ā shn] < nauseate [n au sh ē ũ t] < or *zh*, as
measure [m ě zhr] < vision [v ĩ zhn] < and *z* be-
 comes *zh*; as *rasure* [r ā zhr] < or < For *x* write
h s, when it is sharp, as in *next* < or *g z*, when it is
 flat, as in *exert* [ē g z ě rt] < or *h sh*, when it sounds as
 in *axiom* [ā h sh ũ m] < or < anxious [ā ngh
 sh ũ s] < Wh is pronounced *hw*: thus, *whet* [h w ě t] <

2. It will be observed, that the long vowels and their
 corresponding short sounds, are generally expressed
 in long hand by different letters, except No 3: thus,
 'feet < fit < 'rake < wreck < 'calve <
 cat < 'caught < cot < 'coat < cut < 'fool < full <

3. * Every letter, whether vowel or consonant, single,
 double, or treble, should be pronounced *at once*, and have
 the same sound that it has in the words placed to it in
 the Alphabet: thus, sound *au* like *awe*, not *a u*, as two
 letters; *ā* like *at*, without the *t*, and cutting the vowel
 offshort; not "*a*" as in *lay*, nor "*short a*"; *wĩ* like *we*,
 uttered quickly; *wĩ* like the first syllable of *wiser*, or
 the letter *y*, not *double-you-eye*! *ch* / like the first syl-
 lable of *cheater*; *brd* < like *bird*, &c. ° To enable the
 pupil to pronounce each consonant with one effort of
 the organs, small vowels are placed among them; as *pĩl*,
rk, &c. ° New names are given to some of the single con-
 sonants to express their true sound, as *z*; *ze*, not *zed*! or
 to keep them in unison with the rest, as *h*; *hey*, not *kay*.

4. When *s* is added to a straight stroke, it is placed thus:
sp < *st* < *sch* < *sh* < *sr* < *ps* < *ts* < *chs* < *hs* <
rs < When the circle is placed on the other side, *r* is
 added: thus, *spr* < *str* < *schr* < *skr* < *rps* < *rts* <
rchs < *rks* < The heavy strokes follow the same law;

as *sb* ∞ *sbr* ∞ [*sober* ∞] *sd* † *sdr* † *bs* ∞ *rhs* ∞
js † *rjs* † &c. This rule applies to the circle *s*, only
 when it comes at the *beginning* and the *end* of words.
S, *between two letters*, may join either way, according to
 convenience; as *post* † *chaste* † *accuser* ∞ *risk* †

5. When *s* is joined to a *hook* or *small letter*, the circle
 becomes a *dot*; as *settle* † *sink* ∞ *fields* † *tracts* †
vesture † *Spr* ∞ *rks* ∞ &c. (R.4.) are instead of ∞ ∞

6. * When vowels come *before* consonants, they are
 placed to the *left* of downstrokes and upstrokes; as *aid* †
able ∞ *oar* † and *above* horizontal ones; as *eagle* ∞

7. * Vowels *after* consonants, go to the *right* of down-
 strokes and upstrokes; as *cheese* † *fly* ∞ and *under*
 horizontal ones; as *knee* ∞ *screw* † *sky* † *quite* †

8. The places of the vowels are counted from the *com-
 mencing point* of the consonant: thus, *straw* (first) †
wafer (second) ∞ *coo* (third) ∞ consequently, with an
 upstroke, a first-place vowel goes at the *bottom*; as
read † *sheep* † or † and a last-place vowel goes
 at the *top*; as *Flora* ∞ *far* ∞ *cooler* † or †

9. * *Au*, *ō*, *ōō*, *ö*, *ü*, and *öö*, when placed to conso-
 nants, may point any way; as *paw* ∞ *clot* † *dome*
 † *just* † When they stand alone, and thus repre-
 sent words, they always lean to the right; as *of* †

10. A vowel between two consonants (and neither of
 them the circle *s*) is to be placed thus: * a first-place
 vowel must be put *after the first* consonant; as *stream*
 † not † so must a second-place vowel; as *paper*
 † not † A third-place vowel goes *before the last*
 consonant; as *lamb* ∞ not ∞ *rook* † not †

11. The loop and dot *s* take no vowel; therefore, a
 vowel close to one, belongs to the consonant connected
 with it; as *speak* ∞ *cedar* † [R.4.] *splice* ∞ *sick* ∞

12. When two vowels come between two consonants,
 give one to each consonant; as *poem* ∞ *Creator* †

13. When two vowels begin or end a word, put that
 one close which comes next to the consonant, and the
 other at a little distance; as *awake* ∞ *idea* †

14. Never join a short straight letter (which is always
 a double or treble consonant) to a letter in the same di-
 rection, but take off the pen, or write the single conso-
 nants for it; as *gagged* [*g ä gd*] ∞ or [*g ä gd*] †

not — cracked [kr ă kt] or [kr ă kt] not —
darted [d ă rted] or [d ă rt ă d] not — effect
 or — not — because the third method might be
 supposed to be *one* full-sized letter made a little
 too long, or *two* full-sized letters made too short.

15. *Shn* after *n*, *ng*, *ngk*, *r*, *nl*, and *nr*, and before *r*,
 is curved thus as *notion* *junction* *oration*
portion or *dictionary* *visionary*

16. Make the *stroke s* (or *z*) in these cases only : * when
 a word contains only *s* and a vowel; as *ways* *sue*
^b when *s* is repeated; as *sister* ^c when a word begins
 with a vowel, followed by *s*; as *asp* ^d or ends with a
 vowel preceded by *s*; as *noisy* ^e and whenever
 you want to put a vowel to *s*, as *various* or

17. All rules relating to the sharp consonants *p*, *t*,
ch, *k*; *f*, *th*, *s*, *sh*; are also applicable to their cor-
 responding flats, *b*, *d*, *j*, *g*; *v*, *th*, *z*, *zh*. See R. 16, &c.



















18. * Some consonants are written *downwards*, others
 from *'left to right*, and a few *upwards*. In the Alphabet,
 a dot is placed to these to mark the commencing point.
^b Twelve consonants, namely, *chl*, *chr*, *jl*, *jr*, *sh*, *shl*, *shr*,
zh, *zhl*, *zhr*, *l*, and *lr*, may be written *upwards* or *down-*
wards: to these letters there is no dot placed in the al-
 phabet. ^c When either of them stands *alone*, count the
 vowels' places *downwards*; as *Shaw* not *lie*
 not ^d When either of them is joined to the loop *s* only,
 write it *downwards*; as *sash* not *loose* *swallow*

19. * Make *r* and *shn* with a *tick*, when either letter
 stands alone; as *ray* *ocean* ^b and when it is suc-
 ceeded by the loop or dot *s* only; as *arose* *oceans*
 otherwise, *r* would be the same as *ch*, and *shn* the same
 as *cht*. ^c In all other cases, write *r* without the *tick*.



20. The letters *chn* *rch* *rcht* which are made
 downwards, must never be written for any word that con-
 tains no other consonant, or no other than the circle *s*,
 because of *sht* *rl* and *rld* which are the same
 strokes written upwards, and are *allowed* to stand alone:
 thus, write *chin* not *arch* not *arched*
 not *arches* not *search* not *searched*








21. Each short hand letter (except a few) represents, or
 stands for, certain words, thence called *arbitrary* or *alpha-*
betical words. See the two Lists of them, one with the











short hand letters, and the other arranged alphabetically. Words that are not in this list must be written by the whole of the consonants that are pronounced, and as many vowels as are necessary for deciphering easily.















































22. ^a S may be added to an arbitrary word, without taking off the pen; as *times*  *hearts*  *meats*  *thanks*  ^b except when the arbitrary word is represented by a vowel: thus, *ū*  stands for *new*, but *news* must be written in full, thus  ^c A word derived from an arbitrary, by the addition of more than s, may be written by putting the additional letters separately; as *thoughtfulness* (   *assurance*  *understand* (  *littleness*  *perfection*     
























23. ^a It will be seen, in the Alphabetical List, that the horizontal and half-sized consonants stand at the *top* of the line for words containing first-place vowels, ^b and at the *bottom* for words containing second and third-place vowels.


































24. All second-place vowels (*ā, wē, &c.*) when written for words, go at the bottom of the line, as *say*  *were* 
















25. Compound words, formed of arbitraries, must be reduced to their primitives, and then written near together; as *itself*  *wherewith*  *cannot*  *anything*   *nothing*  




The two last words are better written thus, than as they stand in the *Exercises*, JOHN 14. 14, 30. As the words *thereof* and *therefore* are written by the same letters, *thr*  and *f*  a distinction is made by placing them differently: thus, *thereof* (pronounced *there off*, not *there ov*)   *therefore*     the *f* in *therefore* being put lower than *f* in *thereof*, because *fore* contains the fifth vowel, and *off* the fourth. Distinguish in the same manner between *beheld*  and *behold* 




26. Disjoin prefixes and affixes; as *transcribe*      *discontent*       *ointment*     *superscription*        For a plural-affix, add *s*; as *kingdoms*      *probabilities*       Write *magnitude* thus       and *multitude* thus       



27. *Com* and *con* are written by a light dot, placed before the next consonant; as *contract*     *commandment*            *accom* by a heavy dot; as *accompany*        



28. For *ing*, put a small dot after the last consonant, as *shilling*       *coming*       *barking*        The plural *ings*, is a large dot; as *doings*       *strivings*        







29. If a word reaches too far below the line, or does not join well, take off the pen; as *steadfast*         *particle*       



30. Choose the best manner of writing a word that may be written several ways; as *Martha* , not , nor .





31. * Omit *h*, for the sake of brevity; as *hard*  *whet*  *hope*  except when a word begins with *hs*, as *husband*




 or contains the consonants *hs* only; as *house* .



* Write the 2nd per. sing. of verbs like the 3rd; as *wast*, this will save the writing of *st* in this instance, both in arbitrary and other words; as *dost*  *deliveredst* 












walkest  *turnedst*  As, in the beginning of a word, *s*  never precedes *h*  [the single consonant *sh*  is not meant here], and as *s* followed by *fr* and *vr*  is




of frequent occurrence, the hook may be turned into a circle on the same principle as *pr*  becomes *spr* .







(Rule 4): thus, *suffer*  *cipher*  SAVIOUR  or *several* 









* Also, when a word ends with *sfr*, the hook of *fr* may be omitted; as *decipher*  *persevere*  because no English word terminates with the sound of *h* .











32. Should a first or second-place vowel come at the commencement of a word, it ought to be written, as to *time*, previously to the consonant: thus, in *pause*  like *west*  write the vowel first, then the consonant.





33. FIGURES. All the digits are arbitrary words: thus, 0  1  2  3  4  5  6  7  8  9  10 





Put all other numbers in short hand words; as 30  72  365  or, join the digits, placing a line under, to distinguish the number from a word;





as 481  7246  69628  1840  When 6 is repeated, use the stroke *s*; as 66  6692 

34. STOPS. In general, omit stops, and leave spaces instead. On some occasions, as in poetry, &c., it may be necessary to insert them; use these: *comma*  *semicolon*  *colon*  *period*  *hyphen*  *irony*  *note of exclamation*  *brackets*, and all other marks as usual. *Italic*, see Ps. 91. 9. Mark the accent thus: *déacon* 

lawful  *bewd're*  *finery*  *acquire*  *bor'row*  *pros'pect*  Inflections: *rising*  *falling*  *rising circumflex*  *falling circumflex*  Ex.



Is it thát or thàt?   *Did he say sǒ or sô?*  

  *He said sô, not sǒ.*  













35. Reader, PRACTISE AND PERSEVERE    





NOTES. (Continued from page 9.)

5. A long vowel, when under neither emphasis nor accent, frequently goes into an indistinct or obscure sound, as, "What's o' clock?"

("What's *uh* clock?") "The (*thuh*) man went to (*luh*) Bath." "Theatre" (*the uhler*), &c. The same sound occurs in other languages, particularly in the French, as *le* (*luh*), &c. The sign for it in Phonography is (*o*) when long, and (*o*) when short, to be placed in the middle position with respect to a consonant, as *theatre*  Y and w will precede, and coalesce with, this sound, as well as with the other vowels, producing *yuh* (*o o*) heard in the French *cieux*)^o &c.: and *wuh* (*o o*) heard in provincial English, &c., thus *stone* is pronounced  almost as if written *stwon*. More examples of these indistinct sounds will be found in *Psalms* 117 and 100 (see "*Exercises*"): but in common English Short Hand they need never be written, for, in the Alphabet, the pure sound of *e* stands for *the*, whether the article comes before a vowel, when it is sounded as *the*, thus, "*the apple*" (*e*) or before a consonant, when it is heard as *thuh*, thus, "*the pear*" (*e*).

6. (See the two series of Double Vowels, commencing with *y* and *w*, p 9.) In Phonography is seen the true nature of *w* and *y*, when commencing a syllable: they are vowels formed so near to the region of the consonants (the tongue almost touching the roof of the mouth in *y* or *e*, and the lips almost touching each other in *w* or *oo*), that they partake of the nature of a consonant in allowing the article *a* to precede them; as "*a yard*" (e ard), "*a unit*" (yunit or *e* onit), "*a wind*" (oo ind), "*a work*" (oo urk). If the tongue were to touch the roof of the mouth in the formation of the vowel *y* or *e*, the consonant *k* would be heard: thus *yard*, *card*, (*kard*). If the lips were brought close together in pronouncing the vowel *w* or *oo*, the commencement of the consonant *p* would be produced. To use the euphonic article, *an*, before the long *u*, and say or write "*an ewer*" (*ure* or *yure*), "*an eulogy*," "*an European*," "*an unit*," is as great an offence against propriety, as to say or write "*an youth*" (*uth*), "*an yoke*;" because the long *u* is *e* prefixed to *oo*, in the same way as *yo* is *e* prefixed to *o*, and as *e* may precede any simple vowel.

7. (See the lower part of the Joining Table.) If the pupil prefers it he may join the letters *k* & *bl* thus  instead of thus  as in the Table; and so with all the following words, which may be written as here placed, if the pupil chooses to do so, rather than take the trouble to make them as in the Table, with a dot at the commencement of the hook; *gospel*  *risible*  *disperse*  *jasper*  *Bristol*  *crystal*  *Manchester*  *rascal*  *subscribe*  *description* 

Another method of joining *s* between a single consonant and a double one that begins with a hook, is, to separate the double consonant into its primary letters: thus, *unsettle*  instead of  *decimal*  instead of 

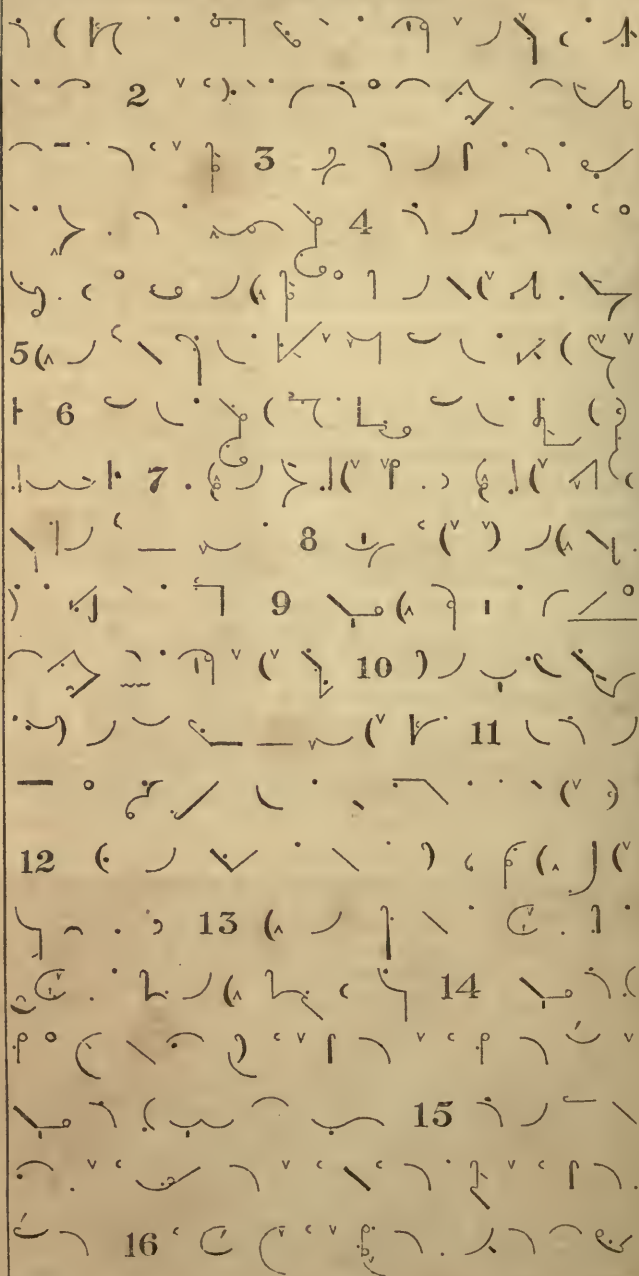
8. The philosophical method of expressing the vowel sounds in long hand, which was adopted in the first edition of the Penny Plate of Phonography, is now given up, in favour of the common method.

- No.1. The vowels in *seek*, *sick*, were expressed by *ē*, *ĕ* now by *ē*, *ĭ*
- | | | |
|---------|--------------------|--|
| 2. | pate, pet, | <i>ā</i> , <i>ă</i> <i>ā</i> , <i>ĕ</i> |
| 3. | psalm, Sam..... | <i>ā</i> , <i>ă</i> <i>āh</i> , <i>ă</i> |
| 4. | stalk, stock | <i>ā</i> , <i>ă</i> <i>au</i> , <i>ō</i> |
| 5. | cote, cut, | <i>ō</i> , <i>ŏ</i> <i>ō</i> , <i>ŭ</i> |
| 6. | fool, full, | <i>ō</i> , <i>ŏ</i> <i>ōō</i> , <i>ŏŏ</i> |

It is found to be better to accommodate the Science to the prejudices of the age, with respect to long hand orthography, than to persist in the introduction of a new and consistent plan of writing the long and short vowels. There is a difficulty in convincing some persons that the vowel in *seek* is of the same quality as that in *sick*, differing only in *length*; and so with all the long and short vowels, as here placed; but particularly is this difficulty felt with No. 5. They may, however, have audible proof that it is so, by pronouncing the words in the first column, *quickly*, and they will hear the words of the second column: also, if the words in the second column are spoken in a *slow drawling tone*, the words in the first column will be heard: thus, *seek*, *quickly* spoken, will become *sick*; and if *pet* be uttered slowly, *pate* will be produced; and so with all the others.

ERRATUM.—Page 11, erase the star (*) placed to the double consonant *rsh*.

PSALM 91.



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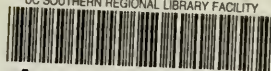
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