



A MANUAL  
OF  
CURRENT SHORTHAND

*SWEET*



London

HENRY FROWDE

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A MANUAL  
OF  
CURRENT SHORTHAND

ORTHOGRAPHIC AND PHONETIC

BY

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## PREFACE.



'CURRENT SHORTHAND' is intended to supply the want of a system of writing shorter and more compact than ordinary longhand, and at the same time not less distinct and legible. None of the three systems most in use at the present time—Pitman's in England and America, and the German systems of Gabelsberger and Stolze on the Continent—can be said fully to meet these requirements. When the learner finds he has innocently made 'blue eyes' into 'boiled owls,' and hears of experienced reporters writing 'nature is not so kind,' to have it read 'common sand was gone,' he hesitates to use his hard-won accomplishment except for rough notes which he can transcribe while still fresh in his memory. The German systems are better, but even they are not perfect: many a German student who proudly exhibits his beautifully written shorthand notes of Professor A.'s lectures has to confess that he can no longer read them!

The reason is simple enough: all these systems sacrifice efficiency to brevity, the brevity being often only apparent.

This is especially the case with the **geometric** systems, of which Pitman's Phonography is a familiar example. These systems are made up of straight lines and curves sloping in four different directions, and joined together directly without any connecting stroke, which naturally results in angularity, jerkiness, sprawliness, and hand-cramping movements generally. Another defect of the geometric basis is that it does not provide enough distinct letters, so that the vowels generally have to be omitted altogether.

Current shorthand and the German systems are on a **script** basis, that is, they are formed on the model of ordinary longhand, reduced, of course, to its simplest elements: they consist of characters formed mainly by down-strokes and joined by up-strokes, an important result of which is that the writing is essentially linear—that is, the mere joining of the characters forms distinct lines of writing. They may therefore be described as one-slope (or, if we count the up-strokes, two-slope), indirect-joining, linear systems, as opposed to the many-slope, direct-joining, sprawly geometrical systems. The script basis also supplies a much greater variety of distinct, easily-joining elementary characters, which is especially important as regards writing the vowels.



That the script basis is the only sound one is a conviction that is steadily gaining ground in this country. But most of our so-called script systems are really only **half-script**. Callendar's Cursive is the best type of these systems. They may be described as imperfect attempts to imitate the lineality of the script systems on a mainly geometrical basis. This can evidently be effected only by writing the characters as much as possible on two slopes only. These systems may therefore be described as limited-slope, partially linear, geometric systems flavoured with cursive elements. They necessarily retain many of the defects of their geometric basis. But, nevertheless, it must be admitted that Callendar's Orthographic Cursive<sup>1</sup> is remarkably simple and regular in structure, although, of course, it is still on its trial.

The weak point of the German systems is that they sacrifice efficiency to brevity by attempting to do away with the necessity of writing the vowels in full. Vowel-representation has, indeed, always been the great problem of shorthand. I am now convinced that all attempts to express vowels by modification of the shape, size, and position of the adjoining consonants must be failures as long as

<sup>1</sup> 'A Manual of Orthographic Cursive Shorthand': London, C. J. Clay & Sons, 1891.

we have to content ourselves with our present imperfect writing-implements, and that the only solution of the problem is to express the vowels by joined characters, as is done in Current.

Experience has shown that not only the vowel-indicating devices of the older systems, but also many other distinctions made by them are liable to break down in practice. Such a distinction is that of thick and thin strokes, which is employed by all our three systems. Some enthusiastic shorthand-inventors have even gone so far as to use a distinction of *three* degrees of thickness, which, of course, according to them 'does not offer the slightest difficulty,' just as some people maintain that there is not the slightest obscurity in Browning's verse, and that it is uniformly melodious. Even the practical Gabelsberger distinguishes between uniform and 'sharp' (wedge-shaped) thickening, and has many other impossible distinctions, which, however, look pretty enough in an engraved plate or elaborate lithograph. The weak point of Stolze's system is its excessive use of 'position,' two-thirds of the words in a sentence being sometimes written above and below the line! This is an example of how a distinction perfectly legitimate in itself becomes worse than useless when carried to excess.

In the construction of Current all these 'sham



distinctions' have been rigorously eliminated. The inevitable result of this is that Current when written in full is considerably longer than the other systems. Nothing has been more prejudicial to shorthand than this reckless competition for sham, inefficient brevity at the expense of that legitimate brevity which appeals to the hand of the writer, and is not attained at the expense of ease of writing and legibility.

It is now generally acknowledged that the most efficient shorthands are those on a phonetic basis. But, on the other hand, having to master phonetic spelling is a serious hindrance; and it is often desirable to transcribe spelling rather than pronunciation, as in writing proper names and quotations from foreign languages. I have therefore worked out two 'styles' of Current, one **orthographic**, simply constructed and of moderate speed, the other **phonetic**, in which brevity may be carried to its utmost legitimate limits. These two styles can be used concurrently, so that orthographically written words can be inserted in a phonetically written passage without confusion. Those who are deterred by phonetic spelling and do not aim at the greatest brevity may confine themselves to the Orthographic system. Others may find it advisable to master the Phonetic system thoroughly before looking at the Orthographic. These will find a preliminary study

of my *Primer of Spoken English* (Clarendon Press) a great help.

No shorthand, however brief its basis, can dispense with contraction. Current affords an excellent basis for contraction, because of the accuracy of its spelling and the distinctness of its elementary symbols, especially the vowels. In this way a system which is comparatively lengthy when written in full may be when contracted not only more legible but actually shorter than one whose basis is briefer.

The usual method of shorthand contraction is to provide a limited number of fixed contractions ('logograms' or 'signs') for the commonest words, and to let each writer frame his own contractions for the other words. The objection to this is that the writer cannot generally tell beforehand whether his extempore contraction may not cause confusion by being mistaken for some other word of similar sound. It is of course possible that on meeting such a word as *ingenious* he may be on his guard against its being confused with *ingenuous*, and may hit on a contraction which will prevent them from clashing. But in most cases he will fail to hit on the best contraction. It is therefore desirable that all such difficulties should be dealt with deliberately and systematically, and the best way of writing each word determined. In working out Phonetic Current



I have not shrunk from this, the most tedious part of my task, and have gone through the greater part of the English vocabulary word by word many times over. In this way I have been able to establish inductively some general principles of contraction which dispose of a good many words at once. As many words do not require to be contracted at all, there remains only a residue of words which have to be dealt with in small groups or one by one. I must say that my experience is that the principle laid down by some shorthand theorists that 'the rules for contraction must be comprehensive and admit of no exceptions' cannot be carried out in practice, being quite incompatible with efficiency and distinctiveness, to which there is no royal road.

As I have no practical experience of reporting, I am unable to express a decided opinion as to the fitness of Current for that purpose. But I see no reason why it should not do as well as the older systems. One thing I know is, that of those who learn enough of any system to write and decipher it with tolerable ease—and how many fail even in this!—not five per cent. ever do or can acquire the power of using it for reporting purposes.

The characteristic features and merits of Current may be summed up as follows:—

1. It is the first workable pure script shorthand that has been brought out in England.
2. It affords the first satisfactory solution of the vowel problem, by providing separate symbols for them, which, though joined to the consonants, are subordinated to them, so that the vowels can be omitted without altering the general appearance of the word.
3. It is the first system which makes a systematic use of projection above and below the line of writing to indicate the different classes of consonants.
4. It provides a purely orthographic and a purely phonetic style of writing for concurrent use.
5. It discards not only thick and thin, but all other sham distinctions.
6. It is rigorously linear, so that it can be used for all the purposes of ordinary longhand.
7. It could be printed from moveable types with comparative ease.

It may also be observed that Current is on a strictly alphabetic and syllabic basis.

It may now be worth while to give a brief sketch of the development of my system.

When Bell's *Universal Steno-phonography* came out in 1869, I learnt it, and wrote it for many years. In 1883 I devised a modification of it which partially solved the problem of joined vowels, and in



which I unconsciously introduced several script elements. At the end of the year I became dissatisfied with the geometric basis of Bell's shorthand, and knowing there were German systems on a script basis, I looked through the plates in Zeibig's well-known History of Shorthand without knowing anything about the details of the German systems; and set to work the same day to collect all the elementary forms I could find in the different systems of writing then accessible to me, especially Bell's script Visible Speech, with which I had been familiar ever since 1868. I at once hit on the device of using projection to indicate the different classes of consonants, and of writing the vowels small. The next day I showed my scheme to my friend James Lecky, who strongly approved of it, and suggested the distinction of two vowel levels, and made many other suggestions both then and afterwards, some of which are still part of the system, such as the use of the low stroke for *h*. By the beginning of 1884 I had fully elaborated the first stage of Current, which, for brevity, I call C<sup>1</sup>. In this stage I aimed at universality and theoretical symmetry, which led me to keep up the distinction of thick and thin, and to provide characters for many sounds which do not occur in English.

After writing C<sup>1</sup> for more than a year, I began to doubt the soundness of the distinction between thick and thin, though I shrank from cutting down the number of my characters by one half. However, one day early in 1885 I tried by way of curiosity whether I could not construct a purely English system without thick and thin. The result was so much better than I expected that I at once discarded C<sup>1</sup> and set to work to elaborate C<sup>2</sup>.

C<sup>2</sup> proved much more flowing and easy than C<sup>1</sup>, but there was in it an awkward predominance of 'down-curves,' which made me try a re-arrangement on purely practical and statistical grounds. I thus in April, 1885, evolved the final stage C<sup>3</sup>, characterized by the complete subordination of theory to practice.

Meanwhile I had made myself acquainted with a variety of other systems, especially Gabelsberger's and Stolze's, from which I derived some useful hints, although my system is really independent of theirs, most agreements in detail being the result of accident or of the common script basis. But lest I should seem to depreciate the work of my predecessors, I hasten to add that I have a great admiration for the originality of Gabelsberger's system, of which Stolze's is really an adaptation — to some extent, a simplification.

The alterations made in the groundwork of Phonetic Current since 1885, though continuous, have been slight. Indeed most of the innovations that have suggested themselves in the last three years were rejected after a short trial; and I think the system has now reached its highest point of development, although I feel that many of the details of contraction are still unsettled.

The orthographic system was devised towards the end of 1888, and has been modified but slightly since then.

In criticizing such a system as Current, it must be borne in mind that the same basis may be worked out in various ways; although each basis has its own natural development. Thus those who are advanced enough to see the superiority of the script basis generally accept instinctively and without question a number of other principles, such as adequate vowel-expression and syllabic structure. Hence, in accordance with this last principle, such combinations as *st*, *pt* are in Current used only in such words as *still*, *apt*, not in *sit*, *put*, &c., as they would be in a geometric system. But they could be so used, and, if they were, Current could be made as brief as any geometric system—that is, if recourse were also had to thick and thin, unlimited position, ‘halving,’ and the other treacherous de-



vices of the popular 'Pitfall' system. So also it would be even easier in Current than in other systems to shirk the difficulties of contraction by reducing it to a few simple and comprehensive—though ineffective—rules.

In my exposition I have sought to combine brevity on the one hand with clearness and fulness of illustration on the other. The greater part of the book consists of a photographic reproduction of my own handwriting; the result, though not elegant, has the merit of showing how the system works in practice as opposed to copper-plate.

In conclusion, I wish to emphasize the fact that this shorthand, whatever its merits may be, is not an embodiment of crude theories hastily thrown on the world, but is the result of long practical experience, and incessant testing and revision, extending over nearly ten years. It was begun originally because I could not find that the existing systems were of any use for my purposes. And although necessarily imperfect, it certainly has fulfilled its purpose. Thus I wrote out the whole of my *New English Grammar*, which contains many isolated words in a great variety of spellings, in phonetic, interspersed with orthographic, Current; and the result was as legible as ordinary print, so that I was

able to copy it out in longhand with perfect ease and accuracy.

I therefore make my system public in the hope that it may be of the same use to others ; also that I may perhaps benefit by their criticisms.

But the satisfaction I feel in having at last accomplished what has often seemed a hopeless task is marred by the loss of my fellow-worker, James Lecky, whose untimely death in March, 1890, has deprived us of one of our most promising phoneticians and Celtists. And of the few others who took an interest in my enterprise nearly all are gone : of those disinterested workers at shorthand and phonetics, A. J. Ellis, W. R. Evans, and J. B. Rundell. not one survives.

HENRY SWEET.

SOUTH PARK, REIGATE,  
Sept. 24, 1892.

died May  
1912

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PART I



ORTHOGRAPHIC SHORTHAND

## The Alphabet

The following is the elementary alphabet of Orthographic Current Shorthand:—

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 ~ 7 e 1 ~ l 7 o ~ 2 | ~ l u a | o r e i a 2 C b C a

## General Principles

Consonants are expressed by full-sized characters, such as e s, i t, vowels by small characters, as in e*s* si. i is a 'high-mid' vowel. Some vowels are written on the 'low-mid' level, such as o, as in e*s* not.

The only consonant that is written small is l, expressed by low-mid ~ before vowels, by high-mid ~ after vowels, as in e*s* lot, e*s* salt.

The other consonants are distinguished by their 'projection'. 'Short' consonants, such as i, e, v, do not project at all. The 'long' consonants are either 'high', such as 7 b, 'low', such as e s, or tall, such as | t.  
 Examples: 7*u* bin, e*s* cat, e*s* cab, 7*u* bitten.

If the vowel before or after a consonant is not



written, the stroke is used to show the presence of a vowel — generally e — as in re else.

When two consonants come together without any vowel between, forming a 'consonant-group', they are, if possible, joined together without any stroke, as in re, where ls forms a 'ligature'.

If this cannot be done, they are crowded tog<sup>t</sup>, or written detached and close together, as in ru, ru Etna, or else 'grafted' together, as in ctru Camden.

But many consonant-groups are expressed by simple characters, such as c th in thin or. Such groups as st, ts are expressed by joining the loop of the s directly on to the t, as in st state or lets.

A consonant-character standing alone is used as a 'sign', that is, a contraction of some special word, or of several words pronounced alike. Thus 1 = to, too, two, c = the, which is however generally joined on to the following word, as in ct the cat.

Some signs are made by writing 'in position', that is, raised or lowered above or below the line of writing. Thus raised 1 = it, lowered c = than.

Vowels

: / e, ee. as let; er seen. Most medial (in the interior of a word) unaccented vowels may also be expressed by the short stroke: ew canal, eu sing.

: v i. bus, but imitate.

: v a. lu a man. When convenient, may be written inside the curve of some consonants: bu vain

: u y. ybu gypsy. The shorter i may generally be written instead: ybu city, w day.

: u ee. buu phoenix.

: v e, ee. These characters are only occasionally written instead of the stroke, as in er true.

Full e is often more distinct finally (at the end of a word) than the stroke, as in bu fine distinguished from fin be. Full ee is sometimes more distinct than the long stroke.

: v ae. bu Caesar.

: a c u. bu minute. The second form is used when u is written detached, to distinguish it from o r.

: a c o. ea soul. Detached c = o!

: a w. Used only to express w after a vowel, as in ea saw, ew now. In all familiar words u may be substituted: eo, ew.

Lengthening a vowel-character implies preceding e :—

: ei. In vein.

: ea. ea, ea easy.

: ey. ey they. In most cases ei may be written instead: ea.

: eu. eu Europe.

: eo. eo people.

: ew. ew Carew. In most words eu may be substituted: ew new.

: " is used to express ie, as in ie piece. In the combination ieu the i is written separately, and the e is implied in the lengthened u: ieu lieutenant.

: o o may be used to express oa: oa oatmeal.

In the combination aa the two vowels must be



written detached : ene Isaac. So also in such combinations as ny lying.

When a low vowel has to be detached after a high one, it is written immediately under the high one : perguard.

Arbitraries

The following arbitrary marks, written like vowels, are used to express certain very common words :-

: and. Compare the use of the hyphen(-) in ordinary writing.

: or.

: of.

Examples : w - ce now and then ; w' w' now or never ; v hng' e' a piece of cake.

Consonants

The projection of a consonant-character shows the place in the mouth where the sound it generally represents is formed :-

<sup>the</sup>the point (tongue-point) consonants are written

short: | t, | d, | n; e s, e x; c th; r r. Ex-  
 amples: we detain, e seize, c the rat.  
 | = two, | = it. d = twice. d = its, it is (it's).  
 | = on. | = in. e = is. c = the, thee. c = this.

The lip-consonants are written high: | p, | b,  
 | m; | f, | v; | w (as in we), | ph. Examples:  
 | problem, | five, | wolf, | sylph.  
 | = but. | = for, fore, four. | = one, won.

The back-consonants are written low: | k,  
 | c, | g, | ng; | qu (= kw), | x (= ks). So also  
 (| y (as in you), | j, and | sh, because they  
 are formed further back in the mouth than the  
 point-consonants. Examples: | king, | cook,  
 | going, | queen, | six, | rejoice,  
 | youngish. | = because. | = again. | = quite.  
 | = you.

The tall consonants indicate doubling of the  
 corresponding short or small ones: | tt, | dd, | mm;  
 | ss, | xx; | rr, | ll. Examples: | ditto, | middle,  
 | penny, | less, | buzz, | sorry,  
 | tell, | silly.

The other classes under which consonants fall are partly indicated by their form:—

hard: | t | p | k ; e s l f

soft: ʀ d ʀ b ʀ g ʀ z ʀ v

nasal: | n | m | ng

Some of the consonants require special notice:—

h is generally expressed by the low stroke when initial (at the beginning of a word): as hat. Non-initial h is expressed by o, as in so ah!, the stroke being drawn thro the character, as with o gh, when convenient: vowel behalf. This character also forms part of the ligatures p kh, b ch, p gh, v ch, b wh: pu khan, p cheque, wop laugh, v rhyme, b when. Medial h may be expressed by drawing a stroke thro the preceding character, as in th, th behave. / = how.

l has been partly explained under 'General Principles'. Long high ~ = cel, long low ~ = lee, as in l feel, l bleed, the stroke being prefixed to initial cel and added to final lee: ~ cel, ~ lee, ʀ glee. After a long vowel the l may



be lengthened instead of the vowel, as in veil. The stroke before low l must be written under the line: elect. l is also expressed by the upright s, which always implies a following vowel, expressing -le when final: vs mile. It is necessary when vowel + l is followed by a low vowel, as in bre felon, unless a break or contraction is made: bre, br. ~ = all. re = always. h = below.

In the combination consonant + l + vowel the l may be implied by lengthening the stroke before the vowel: slip, float. Hence initial o may be used to express loa, as in load.

r when final or followed by a consonant is expressed by oo, which is run on to t, n etc: terror, word, heart, burn. Before such consonants as s it may be written as an upward loop run on to the consonant: curse, force. Final r always implies a following vowel: here. r is added to straight-stem consonants in the form of a 'back ring', as in tr: true, pr: pride, gr: green, str: street. Consonants

ending in rising loops add r as in θ fr : best fruit,  
beer phrase, uber Nimrod, farer creature. r is  
 simply crowded on after down-loop consonants such  
 as ʒ sh : prof. shrill. nr is best written grafted  
α, as in rw Henry. o = her. d = perhaps. θ =  
from.

— Consonant-groups —

As we have seen, many consonant-groups are  
 expressed by simple characters, not only when they  
 express simple sounds, such as sh, but also when  
 they express compound sounds, such as x. The  
 following consonant-groups are also expressed by  
 simple characters:—

ʒ ʒ nt, mp, nh; ɔ ɔ nd, mb. v tent,  
nd lamp, ʒ ink; ls find, ɔ Do number. ʒ =  
unto. ʔ = into. ɔ = under.

ʒ pt, ʒ kt; ʔ bt; ε ft, ε ct. nt adapt;  
ʔ debt; nt left, ε fact. ʒ is used to express  
ght : ʒʒ bright. ε tht = that. ʔ = about. ʒ = a-  
gainst.

4 pf; 4 ck. Wll'o Pfeiffer; Cqu cackle.

s is prefixed to another consonant by means of a loop: s st, l st, p sk; q sb, l sw; a sn, d sm, d sf, q sc, q squ, l sph. sw stand, l s spread, u s task; h s husband, l s swift; a s snow, d s smoke, e s satisfy, q s scale, q s squint, l s sphere. It is also added by a loop in s ts, d ps, j ks, j ts, l ps, l ts, and also o ls, j lls, o nds, o nts etc., and o rs. Examples: e s sits, e s copse, o s butts, o s adopts, h s paths; n s details, l s fills, e s sends, n s lamps, l s letters. s may be looped on to vowels also, especially oa, as in l s boas. s = les, r = res: l s miles, l s fares. Looping up such a character as n adds x, the 'cross-loop' being used to add s, so that o = nx, o = no: l s bronze, e s sins, e s seems, e s sings. l s loafs. Cross-looping s, so adds -es: n s loses, l s misses. no may be made into nes by looping up the cross-stroke: e s, e s sense, -s. When the loop is not convenient, final s is added by means of a 'back-hook' or any convenient hook that is not liable to be



taken for a vowel: ns reads, ca cabs, ny lights,  
wp, wy laughs, ts, ts, ts tests. Final hs, qs, ques  
 are written o, o: cyo was the Shah's turban, l.s log  
once M. de Boq's clothes. d = some, sum. s = twice

thr is expressed by e, as there is no sr in En-  
 glish: wy thrice. So also thw is expressed by d:  
das thwart.

w is generally added by means of the 'forward  
 ring', which is written either upwards or downwards  
 as is most convenient: wy twitter, wy dwell. v =  
between.

There are many ligatures which do not require  
 explanation, such as v dx, n pph: w adze, at r  
sapphire. v lv = above.

When a short consonant begins a consonant-  
 group, it may be written raised, implying that there  
 is no vowel between: weter, wets nonsense, weg  
punctual, weg aesthetic. It is often convenient to  
 write ntr etc in this way, as in tr entry = tr, mfr  
 being written fr, as in fr empress. Some ligatures  
 may be made by joining on below the line: w depth.

In other cases crowding, detaching, and grafting must be employed: glear crimson, epo songster, vll nymph; clls suffer, oth upper; gree christen, erl actress.

### Rising Consonants

Some of the consonants are written upwards as well as downwards, so as to avoid connecting-strokes. When these 'risers' are written detached, we graft them on to a horizontal stroke, thus I = rising l. Most of them are written only finally, and are employed chiefly in contractions.

I rising th. w, w tenth, -s. ∞ = although. G with.

I I rising p, b.

I rising f. I self.

I rising v. I selves. ∞d, ∞de love, -s. This character is used more freely than the other risers.

List of Characters

[Of some of the ligatures only a few examples are given under the modifying element - As under s etc.]

a : v.	eo : e.	lee : ~.
x : r.	eu : e.	m : l.
b : 7. 1.	ew : e e.	mb : 3.
bt : 7	ey : u ~.	mp : 7.
c : l.	f : l. 1.	n : v.
ch : 8.	ft : l.	nd : 3.
chr : 8r.	g : 7.	ng : l.
ck : 4.	gh : p.	nk : 7.
cr : 8.	ght : 7.	nn : l.
ct : 8.	h : o/. 7 <u>beh-</u> .	nr : a.
cr : 8r.	i : v.	nt : 7.
d : 7.	ie : n.	o : e e.
dd : 7.	j : 7.	oa : o o.
e : r /.	k : 1.	æ : u.
ea : ~.	kh : p.	p : l. 1.
ee : ~ /.	kt : 4.	pf : 4.
eel : ~.	l : ~ s. <u>ev</u> <u>sla</u> .	ph : 2.
ei : ~.	-le : s.	pt : 5.



que) : ɔ.	sph: ɒ.	v: ɔ. ɔ.
r: ɹ ɔ ɔ.	ss: ʃ.	w: ɔ ɔ; ʃ.
ɹ fr. ɒ fr.	sw: ɹ.	ɹ 4w.
rh: ɔ.	4: 1.	wh: ɔ.
rr: ɹ.	th: c. ɹ.	x: ɔ.
s: c. p st. l sw.	thr: ɹ.	y: ɹ ɹ; ʃ.
a sn. s ɹ. ɹ d.	thw: ɔ.	x: ɹ.
ɔ, e no.	tt: ɹ.	ɔ ɹz.
sh: ɹ.	u: ɔ c.	zz: ɹ.

### Contraction

The extent to which contraction may be carried varies under different circumstances. It is evident that familiar words may be more safely contracted than unfamiliar ones, altho even these may be contracted when they are repeated.

In contracting there are three main principles to be observed. 1) to keep the most sonorous and distinct elements of a word, that is, the accented vowels and the syllables that contain them, as when we contract

photograph into phot-gr-ph ʔesʔl or phot-g-ph ʔesʔl,  
photographic into ph-t-gra(ʔhi)c ʔesʔe. 2) to keep, if  
 possible, the beginning and end of the contracted word,  
 as in the last example. 3) to keep the distinctive ele-  
 ments of a word, that is, those sounds or letters which  
 distinguish it from other words with which it might be  
 confounded; thus the i of sit is distinctive, because it  
 distinguishes sit from sat and set, and should therefore  
 be written in full, while two such words as quality  
 and quantity are distinguished solely by their medial  
 consonants l and nt: qu, qu.

The most obvious method of contraction is the o-  
 mission of silent letters, that is, letters which are nei-  
 ther sounded themselves nor modify the sounds of other  
 letters, as in the following examples:—

In bread, the people, η edge, ~ eye, ʔw do-  
 uble, ʔw mourn; ʔw stuff, ʔw suppose, ʔw ghost,  
 ʔw lamb, ʔw foreign, ʔw, ʔw knowledge.

The substitution of a phonetic for an unphonetic  
 spelling often shortens writing or makes it easier. Thus

it is convenient to write f for ph and gh in such words as dr sphere, but phlegm, sol enough. So also k and s may be written instead of c (ch), as in est secret, per school, eye success.

h should be dropped in all words which drop it when unaccented, such as him, 'im &c. As h is dropped in all words in vulgar speech without causing confusion, it may be dropped in writing in all familiar words. It is especially convenient to drop it when not initial, as in See abhor, As ap-  
prehend, where the e is written in full to show that it is accented.

Any vowel or vowel-group may be expressed by the short stroke if the consonant-outline is distinctive enough, as in gd chasm, but pseudonym, especially in unaccented syllables, as in est honour.

When unaccented vowels are dropped between consonants, these may often be joined together into ligatures, as in one credulous; my shilling, est se-  
parate, est opposite.

er, ir, ur final or before consonants all have



The same sound, as in serve, sir, fur; hence they can all be written alike with the simple stroke: es, es, o. This allows us to shorten ier final or before a consonant into ir: lier fierce.

A further step in contraction is the omission of sounding letters, whenever this can be done without causing confusion:—

Double consonants may often be written single, as in no leggar, et upper, k being written for ck, as in ly, ly pick, -ing.

Inconvenient consonant-joints may often be avoided by omitting one of the consonants — either the one that is least easy to write or is least distinctive:

es absent [es assent], dr admire, er object;  
st attempt, er tinctor, wj, er relinquish.

ly magnificent; dr omnipotent, st pamphlet; er nonchalant.

r may often be omitted, especially in unaccented syllables: thr prepare, er telegraph. It is especially convenient to write ct for ctr, as in e-  
lectric ell. r may often be omitted before a con-

sonant, as in even southern.

mb, mpr, nd, nt may often be shortened to m, n: resemble rel, important less; and ran-  
dom, we interest. So also — with dropping of r as  
well — resep introduce. mbr, mpr may be shor-  
tened to mr: from Cambridge, to emperor.

Longer words may often be shortened by whole  
syllables:—

Thus -ate may be dropped in many verbs, as  
in we abdicate, is imitate, is ventilate.

Such endings as -ology may be contracted by  
writing only their beginning and end with a distinc-  
tive consonant between, analogy, for instance, being  
shortened to anyp. Other examples are: we demo-  
cracy, cap, cap theology, ge geography, le phi-  
losophy, eco economy, le misanthropy.

Final c is so rare except in words ending in  
-ic that most of these words can be contracted by  
joining the c on to the next preceding accented vo-  
wel, omitting the intervening consonants: we physic,  
we photographic, le misanthropic. The ending

-cal may be expressed by adding low l; as in log physical, neg logical [neg local]. The -al may be omitted in such words as dig practical, ce theatrical. Other derivative syllables may be added, as in log physician.

As v never occurs finally in English, final l may be used to imply contraction, as in led positive, 4th imperative.

As x is very rare initially, initial vowels can always be omitted before it: pl axiom, for excellent, for extravagant, for extraordinary.

So also cata-, cate- may be contracted to ct-, preter- to pt-, trans- to ts- :-

ct catalogue. pt, pt category.

pt preternatural.

ts, ts translate.

sub- may be contracted to sb- :-

sb subject. sb, sb <sup>substance</sup> and, with contraction of the body of the word, ts; ts substantial. In this, as in other prefixes and endings, the stroke between it and the body of the word does not necessarily imply a vowel.



So, again, un- may be shortened to u-, uni- to ui- :-

see unseen, ys unkind, evr unhealthy.

all, el uniform, ed universal.

When final y is written i, full final y may be used to imply the endings -ety, -ity, as in vr variety, vr deity, and, with further contraction, vr dignity, vr reality, vr authority. The y must be kept when an inflection is added: vr abilities.

As ng does not occur initially, initial l may be utilized to express con-, com(m)-, as in vr contend, vr complex, vr common. So also vr = contra-, vr = contro-, vr = counter-, as in vr contradict, vr controvert, vr counterfeit.

Characters which are not required in ordinary writing may be used as contractions of prefixes and endings :-

Thus a st, a sp, a sk may be utilized to express Saint (St.), super-, circum- respectively :-

argor, vr St. John, vr St. Paul's.

vr the superfluous.

q̄, q̄̄ circumstance, -stantial.

Final ~ without an up-stroke may be used to express -able, -ible etc, as in hē peaceable, n̄ terrible, and ~ to express -bility, fr̄ excitability, fr̄̄ volubility.

), = ı n̄ with the hook turned back, may be used to express -ion, -sion, -tion : ous union, us̄, <sup>nation</sup> Fr̄ vision, vs̄ mission. Preceding lip-consonants are implied by writing the character high, like a p̄ or m̄ : ves̄ adoption, des̄ presumption. It is written low to imply a preceding c : y action, vs̄ junction. The tall form may be utilized to express -ntion : y mention. ı may be hooked on, and other endings added : ous unions, y actions, us̄ nationality.

ı is similarly used as a contraction of -cous, -ious, -uous, so as to avoid breaks ; if the accented vowel of the word is written, intervening consonants may be omitted : ı̄p̄ gorgeous, ı̄ tedious, ı̄p̄ sagacious, ı̄p̄ sumptuous.

0 - a closed-up l m̄ - may be used to express

the endings -man, -men (which are pronounced alike) so as to avoid inconvenient consonant-joinings, as in  
 ɾɔ, ɾɔ gentle-man, -men, ɾɔ' gentle-man's, -men's,  
 ɾɔ Englishman

Another way of contracting prefixes and endings is by the use of position:—

i: may be joined on to express not only in-, but also im- and the like-sounding unaccented en-, em-: ɹɔ intend, ɹɹ entire, ɹɹ impress, ɹɹ employ; ɔɔ, ɔɔ enthusiasm, -astic. imm- is best written i:-: ɹɹ immediate.

e: = dis-, des-, the s being written instead of d for the sake of easier joining: ɔɔ dissent, descent, ɹɹ distant, ɹɹ display.

ɹ -ly: ɹɹ manly, ɹɹ only; ɹ really; ɹɹ terribly, ɹɹ ungentlemanly.

The following endings are contracted for the same reason as -man, but by position:—

:ɹɹ -ward(s), the s being often dropped:  
 ɔɔ, ɔɔ forward, -s, ɹ towards.

: ~ -ful: ɹɹ useful, ɹɹ successfully.



:<sup>l</sup> - ness : hardness, usefulness.  
 :<sup>o</sup> ment, -mentary, -mental, -mentality : agreement, rudimentary, fundamental, instrumentality.

### Word-omission

The possessive pronouns my etc. may almost <sup>be omitted</sup> always before self and own : ~ es'el, ~ es'le  
I saw it myself, I saw it with my own eyes.

to before verbs may generally be omitted, as in  
 ( es'le as to you ought to know what to do .

Many other subordinate words may be omitted in quick writing, such as the, a, of .

### Signs

Most signs are formed by giving fixed values to isolated consonants or consonant-groups. The raised signs all contain the vowel i : ' = it etc. Some of the contractions here given fall under the general rules already given.

This list includes only the most necessary

signs ; but others may be formed at pleasure, such as n difficult, w difficulty, P different, S enough, l full, g great, d possible, z short, a true.

The ordinary long-hand contractions may of course be used in shorthand as well : c through, o thro, b Mr., be Mrs., lfe Messrs.

about	z.	amongst	q.	either	w.
above	B.	and	-.		
after	w.	away	w.	for(e), four	l.
afterwards	sr.			for(e) + th	l.
again	7.	because	e.	from	B.
against	z.	before	P.		
all	~.	behind	to.	had	r.
almost	to.	below	h.	has	e.
already	n.	beneath	w.	have	B.
also	e.	between	b.	he	~.
although	v.	beyond	tes.	her, hers	o, w.
altogether	w.	both	z.	him	d.
always	e	but	7.	his	e.
among	q.			how	/.

in	l.	perhaps	d.	together	so.
into	?			twice	s.
is	e.	quite	o.	two	l.
it	!				
		rather	v.	under	o.
neither	uo.			underneath	so.
nevertheless	ue.	self	o.	unless	oo.
nothing	v.	selves	o.	until	z.
notwithstanding	ue.	some, sum	d.	unto	?
		something	do.		
of	!	sometimes	do.	wherefore	o.
off	ob.			whether, weather	o.
often, orphan	o.	than	o.	with	o.
on	o.	that	e.	without	oo.
one, won	(.	the(e)	c.		
or	!	therefore	o.	you	(.
other	oo.	this	c.	your	o.
our, hour	o.	till	u.	yours	oo.
over	oo.	to(o)	!		



— Free Contractions —

The high stroke / stands for any word. / stands for any group of words. These marks may be made more definite by prefixing the initial letter of the single word, or the initial letters of the chief words of the group, all the characters being joined together. Thus laudanum, stalactite may be expressed by ~, / respectively, or, if the context is clear enough, by simple /; and United States may be expressed by us, /, or by / alone.

A more accurate method of free contraction is writing the initial and final letters or letter-groups of a word detached and close together; thus ~l = laudanum, or any other word beginning with l and ending in m, Pte, st = stalactites etc, lv = mahogany etc. When convenient, a final consonant may be written across the up-stroke of an initial consonant, as in ct = satraps etc.

## SPECIMENS.

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*Of the following Specimens the first only is written in full, without any contractions. The first three Specimens are accompanied with transliterations.*

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### A Psalm of Life.

TELL me not, in mournful numbers,  
 "Life is but an empty dream!"  
 for the soul is dead that slumbers,  
 and things are not what they seem.

Life is real! life is earnest!  
 and the grave is not its goal;  
 "dust thou art, to dust returnest,"  
 was not spoken to the soul.

Not enjoyment, and not sorrow,  
 is our destined end or way;  
 but to act, that each to-morrow  
 find us farther than to-day.

Art is long, and time is fleeting,  
 and our hearts, though stout and brave,  
 still, like muffled drums, are beating  
 funeral marches to the grave.

— del. vlt —

if lo va, e l'altre vdo,  
 "vlt e vlt a vlt vlt!"  
 lo va vlt e vlt a vlt vdo,  
 vlt vlt vlt vlt vlt vlt.

vlt e vlt! vlt e vlt!  
 vlt vlt vlt vlt vlt vlt;  
 "vlt vlt vlt, vlt vlt vlt vlt";  
 vlt vlt vlt vlt vlt vlt.

vlt vlt vlt, vlt vlt vlt vlt,  
 vlt vlt vlt vlt vlt vlt;  
 vlt vlt vlt, vlt vlt vlt vlt vlt  
 vlt vlt vlt vlt vlt vlt.

vlt vlt vlt, vlt vlt vlt vlt,  
 vlt vlt vlt, vlt vlt vlt vlt vlt,  
 vlt, vlt vlt vlt vlt, vlt vlt vlt  
 vlt vlt vlt vlt vlt vlt.



In the world's broad field of battle,  
in the bivouac of life,  
be not like dumb, driven cattle!  
be a hero in the strife!

Trust no future, howe'er pleasant!  
let the dead past bury its dead!  
act—act in the living present!  
heart within, and God o'erhead!

Lives of great men all remind us,  
we can make our lives sublime,  
and, departing, leave behind us  
footprints on the sands of time;

footprints, that perhaps another,  
sailing o'er life's solemn main,  
a forlorn and shipwrecked brother,  
seeing, shall take heart again.

Let us, then, be up and doing

4 en bon des l'air el. N'p,  
 4 en N'p el. N'p,  
 N'p el. N'p, N'p el. N'p!  
 N'p el. N'p el. N'p!

des le bon, des le bon!  
 4 en N'p el. N'p el. N'p!  
 4 - 4 4 en N'p el. N'p!  
 4 en N'p, 4 en N'p el. N'p!

N'p el. N'p el. N'p el. N'p el.  
 4 en N'p el. N'p el. N'p el.  
 4 en N'p, 4 en N'p el. N'p el.  
 4 en N'p el. N'p el. N'p el.

4 en N'p, 4 en N'p el. N'p el.  
 4 en N'p el. N'p el. N'p el.  
 4 en N'p el. N'p el. N'p el.  
 4 en N'p, 4 en N'p el. N'p el.

4 en N'p, 4 en N'p el. N'p el.

with a heart for any fate ;  
 still achieving, still pursuing,  
 learn to labour and to wait.

### The House-dog and the Wolf.

A lean half-starved wolf happened to meet a fat, well-fed house-dog one bright night. 'Good evening,' said the wolf. 'How do you do?' replied the dog. After some conversation, the wolf remarked: 'How is it, my friend, that you look so sleek? I'm travelling about everywhere, and working hard night and day for a living, and yet I'm always on the point of starvation.' 'Well,' replied the dog, 'if you want to be as comfortable as I am, you have only to do as I do.' 'Indeed, and what is that?' 'Why, nothing, except to guard the master's house, and keep off thieves.' 'With all my heart; for at present I've but a hard time of it. The frost and rain, and the rough life in the woods is too much for me. I should be very glad to have a roof over my head, a warm bed, and a good dinner now and then?' 'Very well,' replied the dog, 'then you have only to come with me.'

As they were walking along together, the wolf happened to notice a mark round his friend's neck. 'What is that mark on your neck, if you please?' 'Oh, nothing at all,' said the dog. 'Nay; but do tell me.' 'Pooh! just a trifle; it is the mark of the collar my chain is fastened to.' 'Chain! you don't mean to say they chain you up? that you can't roam about



be u pa les u lu;  
of gndy, of leay,  
na u nloo is u lu.

c p e e r o g - c l e r l

u na v l a n t h l e r l s t u r d s - l u s , l e l p e e r o g  
C d i g u g . ' p e e r s t u ' , e r c l e l . ' / v ( v ? ' s t m  
e n g . u d p e a s , c l e l s t u g : ' / e ' , l e b o , e ( n e e p  
e e n g ? ' u l s t u ? s t e r , - l y u n u g - u l u  
n s t ; - a ' u l e u d e n . s t s ? ' l e ' , s t m e n g , ' l  
( l u s i r e p l e a n e u d , ( s o u t i v e u v . ' u s ,  
- l u s e e ? ' l e , u , p s i p u n d e e o p e e r , - p l e c o n d e ?  
' G ~ l e r a ; l u s t e r u s t i u n s t r . ! . c h e r - u e , -  
c r o l u l e c l e a s e i l g l l e . u g i r d u p u s i d u  
n e e l d o l e r , u l e l n , - u p e e r u p u e - u . ' d u  
l e ' , s t m e n g , ' u ( s o u t u p e l e G l e ?

e u l e l u g u e l u e , c l e l s t u r n e e p s t u g  
u e b o y . ' l u s e e l u g u e y , l ( l e e r ? ' ' e o ,  
u u ~ , ' e r e n g . ' u ; i r u l e ? ' l e a o ! p e e - s t u ;  
' d i g . e g a f o l e p u e l e e e r i . ' p u e ! ( u s ' l u e u e r

where and when you please?' 'Why, not exactly perhaps. They think I'm rather fierce, and tie me up in the daytime; but at night I can go where I like. Then I have all kinds of titbits. I get the scraps off my master's plate; and I'm such a favourite that—but what is the matter? where are you going?' 'Good-bye,' said the wolf, 'I'm very much obliged to you; but I prefer liberty with a dry bone to luxury and comfort in chains.'

### Characteristics of the Age.

The peculiar and distinguishing characteristics of the present age are in every respect remarkable. Unquestionably an extraordinary and universal change has commenced in the internal as well as in the external world—in the mind of man as well as in the habits of society, the one indeed being the necessary consequence of the other. A rational consideration of the circumstances in which mankind are at present placed, must show us that influences of the most important and wonderful character have been and are operating in such a manner as to bring about if not a reformation, a thorough revolution in the organization of society. Never in the history of the world have benevolent and philanthropic institutions for the relief of domestic and public affliction; societies for the promotion of manufacturing, commercial and agricultural interests; associations for the instruction of the masses, the advancement of literature and science, the development of true political principles; for the extension, in short, of every





qst. wny, - dny 3. Du ps. dnt, n e ube,  
 e lps, - e wlyp e co dnt e n dnt n. G n  
 w e w e w. co qz e q n ce e qz n w lps -  
 dnt, 7 G n e e d dnt e e q dnt n e q dnt  
 e d n e co qz. dnt. 7 G n n n e w e ce n  
 lps dnt, n q dnt. lps qz; 7 d e co qz  
 e qz. n e qz e e d dnt n n e lps  
 7 7 d dnt dnt e qz e qz. n n n n.

cray - en

ce ce qz. n n n n ce qz e d e lps e q dnt q lps 2  
 d e dnt. 'n n n n', q G n e dnt, ce ce n n n n,  
 n n n n; e ( n, q dnt 2 lps q, - d e dnt.

'e e dnt, e i ?' e dnt, e ce n n n n dnt.

'e, - d dnt G dnt', e dnt, qz n n n n n; 7  
 ce ce n n n n.

dnt ce lps dnt. ce n n q dnt e dnt. ce ce n  
 qz e ce n n, qz n n n n.

'ce ce qz!' e dnt, - q dnt n n. - q dnt! -  
 d dnt! - ce n n n n. 'n - ce ce?' e dnt, - n

1. ber l'eg 9 e ε'.

'c un e 9 euf l' euf us', en clyp; 7 ca puy  
'he, - clyp zeb d' euf l' euf, - heu o' p'p' 6'  
ber.

'e us - d - 9he', en cly; - e du lu - p' p' l' us  
d' us: lu e' euf i' us; - z' neq' p'p' i' e', l' euf  
u( 9o es - v' sp. - e' z' euf e' d' euf e' l' z' lu' euf  
euf, - neq' ~ us o'. 'lu - 2' us i' q' l' (e' lu.  
puy?' z' puy. o' us, u' he; (9o du d' p' p' p', -  
euf, ~ (e' v' d' euf. (lu euf lu i' q' euf, l' euf us du  
euf euf zeb u' d'; - e' z' l' euf, cly euf euf euf euf  
lu euf. clyp' euf' euf, euf euf lu euf. 'euf - d'  
puy euf puy', en cly, euf lu euf 6' euf lu, - euf  
euf - z' us 2' us? 7 z' v' lu euf euf euf. 'd' ber l' euf  
lu', en cly, euf us euf cly; 7 - u' lu - d, - e' euf (lu'.  
euf euf euf euf d' euf 9o, - us us us o' puy d' euf. euf lu  
9o - euf. euf - p'p' - euf - h'p' euf us. 'euf, euf  
euf', en cly, 'euf us us euf euf d' - d' euf, - euf z' puy.  
euf, euf puy - p'p', euf. u' euf lu 7 euf - euf - p'p'. euf euf  
euf puy 2' us; / - us - us? us 2' euf i' lu. euf, (lu  
puy i' us 7 - euf. euf lu - h'p' - us; euf euf euf!

is the given way of, - a' p'de d' uo. - en r' hant' - gmt.  
 - u' b' - d, e - z' u' l' d'?

(we do not see, or you are hant' e z' aq' l' e  
 - r' d' s; a' l' e' u' t' - h' y' - d' e' p' h' e' p' - e' t' h' y' i' e' h' y' p' s,  
 - r' d' n' d' e' - d' h' e' . ' - e' k' e' e' (a' d' - r' d' s' ?) z' e' s.

'e' c' e, d' o' - c' y' s', - r' d' m; - e' o' f' r' d' a' e' i' z' d' u'  
 d' u', - a' a' h' y' e' i' w' y' ? c' c' o' r, - c' j' e' r' n' h' u' l' .

'u' d' h' e' - n' u' r' e' q' r' e' f; e' s' e' t', ' - e' n' u' r' h' e' e' q' e' y' . z'  
 r' i' e' f' u' s' b' d' l' y' o', - u' e' l' e' j' e' r' n' e' c' e' r' b' d' l' y' o' - d' u' d' o'  
 e' s; - a' a' a' u' t' h' e' n' i' u' y' t' o' e' s' . d' e' f' - h' i' t' h' y' ?

'a' a' u' s' p' l' e' a' ?' 'h' e' !' e' s' e' t', ' u' h' y' , i' e' s' e' t'.  
 a' a' b' d' d' e' o' o', - h' e' l' y' o; a' p' d' u' d' e' r' t' e' s' , e' a' a' l' e' .  
 r' d' s' u' p' o' . c' ( e' e' a' s' t' b' e' t' c' r' y' h' e' p' o' r' c' e' d' , - h' e' g' a' -  
 c' y' , - r' u' t' ( p' o' s' t' e' h' y' , - e' s' e' t' h' y' ? ( h' e' ; i' - e' s' e' l'  
 - h' e' e' s' t' - h' y' u' s' , e' h' e' h' i' z' e' b' i' l' - e' a' r' m' o' . U' n' e' e' s' , e'  
 u' t' o' , u' s' ? U' s' - e' o' o' , h' e' n' i' c' e' e' - h' e' t' , - b' e' t' i' c' a' p' o' a'  
 c' l' y' o' u' e' . u' e' p' , d' h' e' l' y' o' , u' e' s' t' d' o' c' p' . - e' o' o' . p' o' s' t' h' o' s' ,  
 a' y' l' y' o' , h' e' - p' o' r' e' g' e' r' u' s' e' h' e' . - u' p' h' e' t' m' u' s' i'  
 ~ , - e' s' t' d' e' r' . i' . a' a' h' e' - h' o' o' o' , - v' a' a' h' e' r' e' ; - e'  
 - u' e' d' .

' - u' o' h' e' e' s' t' - p' o' s' ; e' s' d' e' p' . h' y' h' y' .





er cr. - z t ey wo ; - d hyl !' 7 z n us 7, c c  
lyp 6 20 e z w s l u y ; - cr 10 w !

erz - on 12 waz

erz waz, s d r l ue, e epp 0 - 2 hepp - 2st.  
lyp. d huz, der 0 w r b, - ze u ten gyl l chude.  
' my t epp ebe : d w d daz. c c rly abge ber, mo ju  
ker, e, d, de lxx vt. u on y epp.

huz e d, e t e w t d zpp. l h l. d huz  
lyp, lyp. daz huz, l huz, - d d r e - waz. ce lyp  
u l huz t ruz ebe. huz, ze 0 - l epp w t. epp  
der. epp e b e c lyp epp u l. epp - huz. ce l d  
l y waz dyp. c cr 10, Berg, lly dyl daz l w d.  
- dyl dyl. l huz, l huz u rpe u l huz c dyl. e  
huz - dyl. daz. epp u w t r - u - l huz. epp,  
7, dyl e r l huz dyl, ce waz l huz. l huz dyl. ze. epp

ce t dyl. c r epp w t u waz e - r mo. e epp  
daz u cruz, l huz t dyl, - r y - waz. ze u c dyl.  
ce l l huz epp epp huz 0 rpe r on lyp waz, - c rly  
u dyl. dyl rpe. c lyp 20. ' ze on rpe. lyp lyp.

verso - but one bit. I go to carrying us up - down - up.  
 zero ee o lathoo my god l case, - under gate my cheer.  
 e v lye glw d - neds e br e cal, e n e st, - e ly  
 e cr. c lye dos no, "hree n dge, - n es - d - ebr  
 - dge pr, - c lye d d pot, - cr - h cury, - l dery - neds  
 - a - G B, I'm ago - aas n lre cury P, - n ey n pr -  
 lre lre l ber - epr. - cwer - c per prn cury n, - neds  
 npr h dner. - Venr - lre dny - cr, - c brt - cal,  
 - crst - st, i c no - cur dnd h - neds, lre lre lre  
 cr, - i o pr, lre lre lre cal, - i o pr, lre lre lre st  
 h cal hnd d". d lre npr, npr lre c no dos e l c  
 dny - "nre lre" - cur l.

I carrying her to the e dner : dner dnt, c neds  
 lre, c neds cury - dny neds n lre. c neds - c neds - dner  
 e dnt npr. To cur dner e l lre lre e pr. I lre cur lre npr  
 "cpr n", c neds pr, e dner h lre n, G dnt pr. lre  
 lre n dnt e pr lre - nre h e lre n e lre dnt.  
 c neds e d neds G lre - hre : pr G d lre dnt.

lre e cur nre e, c neds lre cury - npr. nre  
 'chf' lre w - c neds lre. dnt : 'eas' nre ye i c  
 nre - dnt, I lre dnt pr. dnt lre - nre, cur lre



• can unap est d'ant i co am. celuro - e b  
 anyf len. ~ anyf lito - atag. dy, bi c no need  
 hyle luo 7, - eade rest co luo, tho c pe G wnt  
 or ve i sub dyl, 7 G u nell i dno i cen, -, vj gje  
 =no, 'the ur go i can epe he? celuro e ~ lue-  
 vop. - <sup>24</sup> lue u nell pte u epe. re; 7 no cest.  
 lue u dno can. c. l, u epy vdr. e hnd ptd  
 dno q 7 dno dno G d: 'u ho thg en. u dno u  
 can, pte d' nel luy, uo i l, luy - vj, uo l re-  
 e d' d' c lue lue. luo, d' c lue lue"

canst der le pte d' d' lue u d' dno. u l' am  
 e lue dno, dno l' rebel of qd dno uo' am u dno  
 pte, G d lue uo, d' 'celuro', - can u 6 lue pte  
 i d' d' , dno G pte - "u pte lue."

anyf lue dno l' cel' qd. un: dno. pte, can  
 any. dno pte am G 7 any. dno vte - can dno dno  
 lue. uo any lue. uo u lue upe qd lue, of e hnd  
 l. can dno uo uo uo dno, of dno e hnd. vj pte  
 qd. 'can = dno. dno', v: que uo uo l' can  
 pte G d' can lue, "ho B ho, lue, - pte": que qd. c  
 dno vte. dno l' can lue, G can lue d, - dno pte

"lethe in ahsar a", qd e dff e dg. d'ne h' rbr r  
 c luro - All by ur e cro - r' ep. crop. crle  
 cr. he gu ppe c dg, to e' r'bal, r' "cligo e  
 e luro a, lury i c'el. r'", rly thf q'elt gr

e c n g, b' a' e' e' d

ly in chany r,

ur r' h' l' g. r

in c luro. e h'.

cur l' g. e' g. e' e' e' - . r' r' e' l' g' r -

er' r' g, r' r' e' g.

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PART II



PHONETIC SHORTHAND



## THE SOUNDS OF ENGLISH.

As the ordinary spelling of English does not always show its real pronunciation, it is necessary to use a **phonetic** spelling, which we enclose in ( ).

Sounds are classed as **Vowels** and **Consonants**.

### Consonants.

Consonants are classed according to the place in the mouth where they are formed as—

- a) **back**: (k, g), (ng) in *sing*, *think* (thingk).
- b) **front**: (y) in *you*.
- c) **point** (tongue-point): (t, d, n); (th) in *thin*, (dh) in *then*; (s, z); (sh), (zh) in *measure*; (r, l).
- d) **lip**: (p, b, m; f, v; w).

By 'form' they are classed as—

- a) **stopped** (stops): (k, g; t, d; p, b).
- b) **nasal** (ng, n, m).
- c) **open**: (th, dh; s, z; sh, zh; f, v), which are **hiss-consonants**, and (r, l; w, y), which are **vowel-like consonants**.

The stop and hiss consonants go in pairs of **breath** and **voice** consonants:—

**breath**: k, t, p; th, s, sh, f.

**voice**: g, d, b; dh, z, zh, v.

The nasals, vowel-like consonants, and vowels occur only voiced.

The vowel-like consonant (y) has nearly the same sound as the vowel (i), and (w) has nearly the same sound as (u) in full.

(h) is something between a breath vowel and a throat consonant.

### Vowels.

Vowels are **short**, **long**, and **diphthongic**. In phonetic spelling long vowels are doubled, except (ə) in *fall*, and diphthongs are expressed by writing two different vowels together.

In the following list some of the vowels are bracketed together in pairs of short and long; but in English the long vowels never have exactly the same sounds as any of the short vowels. Thus the vowel in *sun*, which we write (a), really has a sound between (aa) in *father* and (æ) in *further*. Sometimes the nearest approach to a long vowel is a diphthong.

a	as in	sun, son (san).
aa	„ „	father, farther (faadhə).
ai	„ „	time (taim).
au	„ „	house (haus).
æ	„ „	man (mæn).
{ e	„ „	bred, bread (bred).
{ ei	„ „	tale, tail (teil).

	eə	as in	there, their	(dheə).
	ə	„ „	together	(təgedhə).
	əə	„ „	fir, fur	(fəə).
{	i	„ „	city	(siti).
{	ii	„ „	see, sea	(sii).
{	iə	„ „	carrier	(kæriə).
{	iiə	„ „	here, hear	(hiə).
{	o	„ „	follow	(fəlo).
{	ɔ	„ „	fall	(fɔl).
{	oə	„ „	narrower	(næroə).
{	əə	„ „	soar, sore	(səə).
	oi	„ „	boy	(boi).
	ou	„ „	no, know	(nou).
{	u	„ „	full	(ful).
{	uu	„ „	too, two	(tuu).
	uə	„ „	poor	(puə).

There are also **triphthongs**, ending in (ə), such as (aiə) in *fire*.

### Stress.

Syllables are uttered with three degrees of accent or **stress** (loudness): **strong, medium, weak**. Thus in *contradict* the first syllable is medium, the second weak, the last strong. Strong stress is marked by (·) before the beginning of the strong syllable, thus (kontrə·dikt). We call such vowels as (ə) ‘weak vowels,’ because they occur only in weak syllables.



## The Alphabet

### General Principles

Consonants are expressed by full-sized characters, such as *t* (t), *s* (s), vowels by small characters, as in *city* (*siti*). Some vowels, such as *~*, are written on the 'high-mid' level, others on the 'low-mid' level, such as (*ai*), as in *us night*. Long vowels are expressed by lengthening, as in *er seen*, *scene* (*siin*).

The only consonant that is written small is (*l*), expressed by low-mid *~* before a vowel, as in *us lit*, *us line*, by high-mid *~* after a vowel, as in *us tile*.

The other consonants are distinguished by projection. 'Short' consonants, such as *t*, do not project at all. Of the 'long' consonants some are 'high', such as *ʃ* (*ch*), some 'low', such as *k* (*k*), and some 'tall', such as *ʃ* (*ch*).  
Examples: *us beat*, *er sick*, *us teach*.

If the vowel before or after a consonant is not written, the simple stroke is used to show the presence of a vowel - generally (*e*) or (*ə*): *t ate*

(ct), ce the city [note that the is generally run on to the following word].

If two consonants come together without any vowel between, forming a 'consonant-group', they are, if possible, joined together without any stroke between, as in he bless, we little, h, n being 'ligatures'.

If this cannot be done, they are 'crowded' together as closely as possible, or written detached with the smallest possible space between, as in rn, rn bitten, or else 'grafted' together, as in ye anxious.

But many consonant-groups are expressed by simple characters, such as | (ssh). Such groups as (st, ss) are expressed by joining the loop of the (s) directly on to the (t), as in er stile, style, es sits.

A consonant-character standing alone is used as a 'sign', that is, a contraction of some special word or of several words having the same sound: i = to, too, two, s = twice.

Some contractions are made by writing 'in position' - 'raised' or 'lowered'. Thus raised ' = it, s = its, it is (its), lowered l = than.

Letters and sounds are distinguished as initial, medial and final, according as they occur at the beginning, in the interior, or at the end of a word.

When we express short-hand outlines by ordinary letters, we use (-) to denote the stroke, as in dh-n = ce then.

### — Vowels —

∴ — 'short, long stroke' (e, s; ei) : le men, la pen; A name. When the short stroke expresses (s), it is written as short as possible. / by itself, detached, = are, and occasionally a, which is generally distinguished from are by being joined to the following word in the same way as the. Medially all weak vowels are expressed by the stroke, as in lay pho-  
tic, ev settling.

The 'low stroke' is used to express (h), as in / head, r hit, because (h) is a kind of vowel. / = how.

∴ — 'high up-hook' (i, ii) : ev sit; ev seat.

Initial and final weak (i) are always written in full, as in /s (imit) emit, ev city, distinguished from /s omit,



or sitter (smit, sits), medial weak (i) being expressed by the simple stroke. ~ = he. Raised (i) expresses the ending -ly: W merrily, N namely.

: ~ ~ 'low up-hook' (ai; aa) : ~ I, eye, aye, lv mightly; lv fast, lv star. It will be observed that as there is no short (aa) in English, ~ is utilized to express the very frequent diphthong (ai). After some consonants — especially the high down-loop ɔ(v) — these vowels may be written inside the curve: ɔ vast, ɔ shine.

: ~ ~ ~ ~ 'double up-hook' (yu, yuu; u, uu): uu unite, uu unit; yuu cook, lv moon. In ordinary writing it is not necessary to lengthen the stroke of (yuu) : uu, uu duty. ~ = you. ~ = who

: ~ ~ 'high down-hook' (e; ei). These characters are only occasionally written instead of short and long strokes, but it is often useful to write them when special distinctness is required. Thus ʌ is clearer than ʌ, which might be taken for (ɔb) as well as (eb). ~ is sometimes more convenient than the long stroke, as in ʌ babe.

: ˘ 'low down-hook' (æ) : n add, pɪ cab.

: ˘ n 'double down-hook' (yʌ, yʌɪ; uɪ, uɪɪ) : lɪ fewer, m dual, duel; hɪ poor. n = you are. n = who are.

: ˘ e 'high up-loop' (o; ɔ) : eɪɪ sorrow; eɪɪ autumn. The first form of the short vowel — 'the round curve' — may be written initially, and is necessary when the vowel is detached, so as to distinguish it from o — the detached form of the down-loop ɔ.

: ˘ e 'low up-loop' (aʊ; oʊ) : ɒ now; eɪ own. Detached e = out. These vowels maybe written inside the curves of certain consonants in the same way as (aɪ) : ɔɪ vote, ʒɪ, ʒɪ shout.

: ˘ ɔ, ɔ 'high down-loop' (ɔ; ɔɔ). The short vowel is written only in contractions, such as ɔ her, bɪɪ otherwise expressed by the simple stroke. The long vowel always keeps its shape when final, as in pɔ cur. Before a consonant the curve may be straightened, as in ɔɪ, ɔɪ bird. Before t, n etc. the loop is joined directly on to the consonant, the stroke being shortened, as <sup>in</sup> eɪ assert, ɪ burn. Before an up-curve consonant it may be expressed by an up-loop

run or : ~~ur~~ burst, ~~ur~~ curse.

: oo, or 'low down-loop' (a; eo): ~~ur~~ dull; ~~ur~~ care,  
or, or airy.

: o e; o e; e e (iə, iɪə; aɪə; oɪ, oɪə; aʊə, oʊə):  
~~ur~~ carrier, ~~ur~~ career; ~~ur~~ fire; ~~ur~~ follower, ~~ur~~  
gnawer, Noah; ~~ur~~ sour, ~~ur~~ shower; ~~ur~~ lower.  
(ɔə) differs so slightly from (ɔ) that it is generally writ-  
ten in the same way: ~~ur~~ saw, soar, sore.

In the rare combinations (iio, aiau) etc. the  
detached forms of (o, au) are used, as in very dolic.

### Detached Vowels

In the rare cases in which it is necessary to  
write a low vowel immediately after a high one, the  
low vowel is written detached under the high one:

~~ur~~ Pompaii.

Vowels and strokes may be detached in other cases  
when convenient. Thus weigher may be written er or  
er.



### Arbitraries

The following marks are written small, like vowels, to express certain very common words:—

∴ and. Compare the use of the hyphen (-) as a joiner.

∴ or.

∴ an.

∴ of.

Examples: ʋ - ce now and then; ʋ' ʋ now or never; ʋ ʋ ʋ an ear of corn.

### Consonants

The place of a consonant is shown by its size and projection:—

The most numerous class of consonants—the point—are written short: 1 ʋ ʋ (t, d, n); e ə (s, z); o c (th, dh); ʀ (r).

The lip-consonants are all written high, as beg formed high up in the mouth: 1 ʋ ʋ (p, b, m); e ə (f, v);

6 (w).

The back and throat-consonants and the front consonant (y) are written low: 1 7 L (k, g, ng); 0 (R); (y). As (sh, zh) are formed further back in the mouth than (s, z), they are written low: 2 (sh), 9 (zh).

The tall characters are assigned to consonant-groups or compounds, mostly containing (sh, zh) or (y), such as 1 (tsh), 7 (dzh), [(ny).

The form of consonants is shown by their shape:-

Breath stops are expressed by a 'sharp stem' or bar, to symbolize their sharp, hard sound and the stoppage of the breath: 1 1 1 1 (t, p, k, tsh): v/h typical, w/h touch. (tsh) may also be expressed by the ligature 2, as in 2/h Chichester. 1 = top, two.  
1 = up. 1 = because.

The corresponding voice stops are expressed by rounding the tops of these stems to symbolize the greater softness of the voice stops, giving the 'down-hooks' 1 1 1 1 (d, b, g, dzh): v/h double, w/h guide, w/h ridge. (dzh) may be written 2: 2/h judge.

ʔ = but. ɣ = again.

The consonants most allied to the voice stops are the nasals, which are accordingly expressed by inverting the voice-stop characters, giving the 'up-hooks' ʔ (n, m, ng), as in by meaning. ʔ = on. ʔ = in.

The following table shows the relations of these three classes of consonants:

	point	lip	back
breath stop	ʔ t	ʔ p	ʔ k
voice stop	ɣ d	ɣ b	ɣ g
nasal	ʔ n	ʔ m	ʔ ng

:ʔ (ny) : up union.

The breath hisses are expressed by up-loops, the corresponding voice consonants or 'buzzes' by down-loops:

	point	lip
breath hiss	e s	ʔ f
voice hiss	ɔ z	ɔ v

Examples: eʔ safe, ɔʔ visit. ɔ = is. ʔ = for, fore, four.

(sh, zh) are reversed, the more easily written ɔ being assigned to the more frequent (sh), the tall



forms of these characters being used to express their combination with preceding (n) :

ʒ sh c zh ʒ nah ( nzh

Examples : ʒt ship, ʒc rouge ; ʒ inch, c singe.

As (dh) is very frequent initially in such words as the, then, it is expressed by the round curve c, wh is a good initial, but does not join so well to a preceding character. The breath (th) is expressed by o :

o th c dh

Examples : or thin, c then, ceo the south.

The stroke may be drawn through the middle of o, as in or thigh. Observe the distinction between o (this) and o (the) . o = thing . c = the, three . c = this.

The two vowel-like consonants (y, w) are mainly initial and are therefore expressed by the 'flat curve' (, which, like c, is best as an initial :

( w ( y

Examples : ( wine ; ( year . The distinction between voice (w) and breath (wh) may generally be neglected in writing as it usually is in pronunciation ; thus ( = whine . When necessary (wh)

is expressed by 6, as in see Whiston. (= one, won.  
 (= you. The vowel-stroke before these characters  
 is for convenience written flat: ɿ away, a way, ʊ  
a year.

The likeness in sound between (r) and (l) is  
 shown in the likeness of their symbols, (r) being ex-  
 pressed by the 'double hook', (l) by the flattened double  
 hook or 'wave', the tall ʃ being used, similar-  
 ly to ʃ, to express (ry) or (ri) before a vowel:

r r ~ l ʃ ry

Examples: rʃ rearing, rʃ lyric, ʃr burial.

Initial (r) may be expressed by the flat cur-  
 ve c, which is however liable to be confused with c:  
 c rain [cʃ the rain]. In English final (r)  
 is always dropped except before a word beginning  
 with a vowel; so, as in Shorthand we always write  
 the shortest forms, we ignore final (r) altogether,  
 writing not only pʃ card, but l far, even when  
 a vowel follows, as in far away.

For (l) see under 'General Principles'. Long  
 low — is used to express (lei), high — to ex-

press (eil) : ~s let, ~s late, ~s pleasant, ~s plate;  
 ~ sell, ~ sale, fail, ~ Welsh, ~ Wales. A  
 vowel-stroke is added to final (oi) and prefixed to in-  
 itial (eil) : ~ lay, ~ play ; ~ ale, ail. When  
 a high vowel is written before high ~, the length of the  
 vowel is best shown by lengthening the wave of the  
 (l), as in ~ feel compared with ~ fill. A vow-  
 el-stroke before low (l) must be written under the  
 line : ~s a letter, ~ alloy [ ~ elm ]. In some  
 cases (l) is expressed by the 'stem-wave' s, which al-  
 ways implies a following vowel. It is necessary when  
 consonant + vowel + (l) is followed by a low vowel,  
 as in the malign, unless a break is made by  
 writing lee. Final s expresses (ls), as in es seller,  
cellar, es sailer, sailor. Initially it is utilized  
 to express (il), so as to avoid inconvenient joints : es  
clate, s illumine. ~ = all.

(h), the open throat consonant, is expressed by  
 the low circle o, but oftenest by the low stroke /. The  
 circle is, however, sometimes more convenient, as in the  
 combination (hei) : o s haste. It is also used to express



Scotch ch in loch sp.

— Consonant groups —

As there are more simple characters than are required for the simple consonants, the superfluous ones are used to express consonant-groups. Of these, the tall characters have already been described.

As the 'indented down-hooks' > etc, and the 'back round curves' > etc. are good finals and bad initials, they are assigned to the groups (nt, nd) etc, which never occur initially, the sharp ending of > symbolizing the sharp (t):

> > (nt, mp, ngk)    > > (nd, ml)

Examples: > went, > empire, > ink; es  
send, > nimble. > = unto. ? = into. > = under.

The low back round curve being inconvenient, (ngg) is expressed by looped-up (ng): > linger, > tangle.

2 (kw): > quick, > liquid. 2 = quite.

2 (ly): > alien, > value.

The combination consonant + (t) is expressed by waving stems and notching curves:

ʃ (pt, kt) ʔ (mt, ngt) ʒ (ft, sht)

Examples: ʃ apt, ʔ fact; ʔ empty, ʒ instinct; ʔ left. These characters are used chiefly where the t is radical, that is, forms part of the body of the word.

Combinations with (s, z) are expressed by loops:

ʃ p p p (st, sp, sk, stsh) ʒ d j (ss, ps, ks) ʒ j (ps, ks)  
 ~ (lz). Examples: ʃ state, ʒ quartz, quartz; ʒ speak, ʒ copse; ʒ sky, ʒ six; ʒ mischief; ʒ adopts, ʒ tracts; ʒ tells, ʒ tales.

As there is no such combination as hiss + (s, z), the loop after hiss-consonants is used to express weak vowel + (z): j (sh-z): ʒ riches, ʒ teaches.

ʒ ʒ (zb, sw) a d d (sm, sm, sf). Examples: ʒ husband, ʒ swift; a snow, d smoke, d sphere.

ʒ = twice. ʒ = its, it is. d = some, sum.

Consonants ending in an open loop add (s, z) by looping up the curve. As a general rule the simple

loop means (z), the stroke being drawn through the curve to express (s), thus  $\circ$  (nz)  $\circ$  (ns). Combinations in which (z) is impossible are written with the simple loop, such as  $\circ$  (fs).

$\circ$   $\circ$   $\circ$  (nz, nz, ngx)  $\circ$   $\circ$  (ndz, mbz)  $\circ$   $\circ$  (fs, fts)

Examples:  $\circ$  sins,  $\phi$  crimson,  $\circ$  sings;  $\circ$  sends;  $\circ$  laughs,  $\circ$  lifts.

In the following ligatures the loop implies weak vowel + (z):

$\circ$   $\circ$   $\circ$  (s-z, zh-z, nzh-z)  $\circ$   $\circ$   $\circ$  (ny-z, ly-z, ri-z)  $\circ$  (l-z).

Examples:  $\circ$  misses,  $\circ$  measures,  $\circ$  ranges;  $\circ$  sinews,  $\circ$  values,  $\circ$  terriers;  $\circ$  sailors.

Such groups as (kst) are expressed by adding the 'notched double hook', which is looped up to add (s):

$\rho$   $\pi$  (kst, dst)  $\beta$   $\text{B}$  (ksts, dsts)

Examples:  $\rho$  text,  $\text{B}$  texts,  $\text{L}\rho$  midst.

Radical (dz, bz, gz) are expressed by the ligatures  $\text{v}$ ,  $\text{B}$ ,  $\rho$ :  $\text{v}$  adz,  $\rho$  zigzag.

(r) is added to stems in the form of a 'back ring':



$d \ d \ q$  ( $tr, pr, kr$ )  $a \ a \ a$  ( $dr, br, gr$ )  $\& \ d \ q$  ( $str, str,$   
 $skr$ )  $d \ a$  ( $tshor, dxhor$ ). Examples:  $su$  try,  $du$   
vide,  $erq$  secret;  $su$  dry,  $du$  bright,  $gr$  green;  
 $su$  street,  $dr$  spread,  $gr$  screw;  $str$  treachery,  $str$   
drudgery.  $d =$  perhaps.  $\&$  ( $kr$ ),  $\mathcal{Z}$  ( $mpr$ ),  $\mathcal{Z}$   
( $ndr$ ) etc. are less convenient, and are generally av-  
oided by contraction.

The combination up-loop consonant + ( $r$ ) is ex-  
 pressed by adding the 'circle-loop':

$b$  ( $mr$ )  $b$  ( $nggr$ )  $\mathcal{B}$  ( $pr$ )  $\mathcal{B}$  ( $zhor, nxhor$ )

Examples:  $u$  bor Nimrod,  $nr$  angry,  $br$  free;  
 $gr$  treasury,  $fr$  injury.  $\mathcal{B} =$  from.

After down-loop consonants the ( $r$ ) is written in  
 full, crowded on:

$tr$   $gr$  ( $ur, shr$ ):  $ur$  reverend,  $gr$  shrill.

Consonant + ( $w$ ) is expressed by adding the  
 'forward ring', which is written upwards or downwards,  
 as is most convenient, ( $kw$ ) being written  $\mathcal{Z}$ :

$k$   $\mathcal{Z}$   $w$  ( $kw, skw, dw$ ).

Examples of twitch,  $\mathcal{Z}$  square,  $w$  dwell.

(mf) is written  $\text{O}$ , the second element being a slurred (f) :  $\text{vO}$  nymph,  $\text{Ose}$  emphasis.

The other consonant-groups are expressed by simply joining their elements.

The (l)-combinations have been already described. The following are additional examples :  $\text{O}$  level,  $\text{hs}$  splendid,  $\text{M}$  helmet,  $\text{O}$  wealth.

$\text{v b v}$  (4th, pth, dth)  $\text{v b}$  (nth, ngth) :  $\text{v}$  eighth,  $\text{v b}$  depth,  $\text{O}$  breadth;  $\text{w}$  tenth,  $\text{v}$  length.

(thr) is written  $\text{e}$ , as in  $\text{er}$  thread,  $\text{ee}$  thrice, there being no (sr) in English, which this ligature would otherwise represent. So also the rare (thw) may be written  $\text{d}$ , as in  $\text{des}$  thwart.

(y) is added to a consonant in the double hook form crowded on, as in  $\eta$  (dy) :  $\eta\eta$  guardian.

(w) may be added in the same way, thus (bw) may be written  $\eta$  as well as  $\text{b}$ .

In groups beginning with short characters these may be raised, implying that there is no vowel between, as in  $\text{stees}$  anthracite,  $\text{loy}$  aesthetic.

So also (nt, mp, ngk) may be written 4, 4, 4, especially in the combination (ngt, ngkt), as in shot defunct.

Inconvenient joints may always be avoided by breaks or grafts, which are necessary in some combinations, such as (ngst, ngsh), as in eye songster, ye anxious.

### — Rising Consonants —

In order to avoid unnecessary connecting-strokes the high, and some of the short, consonants are provided with rising forms, which are generally written only finally, being used chiefly in contractions. Most of the 'risers' join best to an up-curve character; some of them cannot be written at all after a stem. When risers are written detached, we graft them on to a horizontal stroke to distinguish them from the ordinary descending consonants. The following are the short risers, which are joined to vowels as well as consonants:



1, rising (dh), is used also to express (z): Gwith,  
 ~ although; ~ knows, nose, noes, ~ pitied, ~ bor-  
rows, ~ lies.

1, rising (4), expresses inflectional (4, d, id): lw  
felt, lw filled, ~ pitied.

The following are the high risers, which cannot  
 be added to high vowels or high mid (l):

1, rising (h), is written as upright as possible:  
 ~ telescope.

1 rising (b): ~ tribe, ~ tribal.

1, rising (f), is not quicker to write than de-  
 scending (f), and is therefore used only in contractions,  
 such as ~ enough, ~ self, ~ selfish.

1 rising (v): ~ alive, ~ defective; ~ sel-  
ves.

1, rising (m), may curve either way: ~ ti-  
me, ~ kingdom.

When a character is added to a riser, a  
 break must generally be made, as in ~ roomy,  
 except when inflections are added (see next section).

## Finals

As there are many forms which are easy to write in themselves, but cannot be joined to a following character, these 'finals' are assigned to the inflectional endings (s, z; t, d; ing).

The (s, z)-loops have been already described. The (z)-loop may be added to vowels in the same way as to (n) : no stars, see sores, soars, saws. After down-curve vowels the loop is turned the other way : po cares. This loop is chiefly added to long vowels, z being generally written after short vowels — always after up-curve vowels — for the sake of distinction : ev settles, ev cities.

after s, z etc. the loop is modified thus :

z z z z (z-z, vz, sh-z, nah-z) & p(ps-z, ks-z)  
 z z z (nts, mps, ngs) & (nggz) : es houses, z leaves,  
ly fishes [ lyz fishers ], z inches ; ps copes, ny tax-  
es ; vs tents, ws stamps, ez sinks ; lyz fingers.

In some combinations the loop is made into a back or downwards hook :

2 2 2 (dz, bz, gz, dzh-z) 9 9 9 (4ths, dths, nth):  
 2 adds [20 adze], 12 cats, 22 dogs, 76 judges;  
 12 depths, 19 sents.

Final (ths, khs) are written e, 9: 120 myths,  
 29 locks.

Special ligatures are provided for (nt-z, nd-z)  
 etc., to avoid inconvenient joints:

3 3 3 (nt-z, mp-z, ngk-z) 2 2 (nd-z, mb-z):  
 e2 centres, 13 tempers, 7 anchors; e2 cinders, 12  
members.

As we have seen, inflectional (t, d) are ex-  
 pressed by 1 after vowels and ~. After up-  
 curve consonants the 'back down-stroke' is written:  
 12 find [12 find], e2 seemed, 6 winged, a2 sniffed,  
 e2 sifted, 22 rouged. This stroke is al-  
 so written after vowels - especially long up-curve vo-  
 wels: e2 stored, e2 starred, e2 owed. Otherwise  
 the 'flat stroke' is used: e2 suites, 22 risked, e2 seized.

Inflectional (ing) is expressed, when convenient,  
 by the 'rising back-tick': e2 sitting [e2 sittings], 12.



The risers are modified by inflections thus:

s, z: 1 ps 1 bz P fo P vz P mx P x-z

d, t: 1 1 P 1 1 1

ing: 1 1 P 1 1 1

o: 1 P 1

### Implied Characters

(l) + high consonant is expressed by raising the (l): 1 lip, 1 limited.

(a) followed by a short consonant is expressed by lowering that consonant, the stroke being lengthened to express (aa): 1 none, 1 bed; 1 hart, 1 bard. After a low consonant it is better to write the vowel, as in you garden, as lowering would obscure the line of writing.

In the combination consonant + (l) + vowel, the (l) may be implied by lengthening the stroke before the vowel: e.g. slip, climb, blot.

Lengthening the stroke before (æ, u, a, e) gives ~, ~, ~, ~, and as these are not used as vowels,

they may be used to express (læ, læs, læ, læs) initially as well as after a consonant:  $\curvearrowright$  land,  $\curvearrowright$  black;  $\curvearrowright$  lure;  $\curvearrowright$  luck,  $\curvearrowright$  pluck;  $\curvearrowright$  lair,  $\curvearrowright$ ,  $\curvearrowright$  laird.

But as final (li) is expressed by  $\curvearrowright$ , a long stroke before final (i) may be used to imply (r), which gives a convenient way of writing such ligatures as (nr, ndr),  $\curvearrowright$  being liable to confusion with o-(th):  $\curvearrowright$  Henry [ $\curvearrowright$  Henry],  $\curvearrowright$  memory,  $\curvearrowright$  boundary.

Medial (h) may be implied by drawing a vowel-stroke through an initial consonant:  $\curvearrowright$ ,  $\curvearrowright$  behave, behaviour. The same method is used to express two vowels, one of which is stressed, as in  $\curvearrowright$  chaos and the contraction  $\curvearrowright$  create.

(s, z, th) before a high consonant are implied by raising the preceding vowel:  $\curvearrowright$  isthmus (isməs),  $\curvearrowright$  cosmic,  $\curvearrowright$  rhythm. (e, æ) are expressed by a short stroke detached from the preceding consonant:  $\curvearrowright$  chasm,  $\curvearrowright$  mesmerism.

## Contraction

Contractions make the writing quicker and more compact. We contract not only by omission, but also by the substitution of easier characters of similar sound. And in contracting we try to get rid of the difficult elements and keep the easiest ones. The ease of a character depends partly on its brevity, partly on the way in which it joins to other characters. Although short characters and short strokes are generally easier than long ones, complicated characters are often easier long than short; this is why we exclude 3 from our alphabet, while admitting the long 3 3. The sharper an angle, the easier it is; but blunt curves are easier than sharp ones. Hence such an outline as  $\surd$  is apt to become  $\surd$ , while  $\sphericalangle$  tend to slur or 'degrade' into  $\sphericalangle$ ; so that obtuse angles are not used at all, and right angles very little in good systems of writing. The most important principle in joining is to avoid reversal of direction. Thus  $el, el, ed, ry$  are much



quicker and easier than erl, ed, ed etc. Hence it is easy to avoid the sharp curve in N by writing N. Hence also we write I after up-curves, as in nd alive, I after down-curves, as in nd dove.

There are different degrees of contraction, varying in definiteness. In Mr. B., B. is a free, Mr. a fixed contraction. Of the fixed contractions of Current Shorthand, some — called general contractions — can be brought under general rules, while others — the special contractions — have to be learnt one by one. The special contractions include signs, or contractions of separate words, and contractions of prefixes, such as sub- and endings, such as -ness, which we include under 'limb'. Limb-contraction brings out the 'stem', or body of the word, more clearly, and makes it easier to contract it.

One general rule of contraction is to keep the most prominent elements of a word. The phonetically prominent elements are the strong (accented) vowels, and the syllables that contain them. Thus in photograph, photo.graphic, pho.tography the most

prominent syllables are (foe, græ, to), and accordingly we contract these words into læz, læzr, læv respectively. From another point of view the most prominent parts of a word are its beginning and end, whether strong or weak, which, accordingly, we keep as often as possible. All these conditions are fulfilled in such a contraction as rever  
idiosyncrasy.

The other main principle is to keep the distinctive elements of a word, that is, those characters by which it is distinguished from other words of similar sound, especially when they are liable to be confounded with it through similarity of meaning. Thus we cannot distinguish sit from sat without writing the vowels, while in bring and brought the consonant-skeletons are enough to keep the two words apart. It is evident that the rarer a sound is, the more distinctive it is; thus it wd be easier to find out Mr. Z. than Mr. S.

It is evident that all these principles cannot always be harmonized, and that in practice

we must often sacrifice one to the other, especially when we have to provide a number of signs combining utmost brevity with perfect distinctiveness.

### General Contractions

#### Vowels

The first stage of vowel-contraction is to express (e, ə) and medial weak vowels generally by the short, (ei) by the long stroke — contractions with which we are already familiar. When the consonant-skeleton is distinctive enough, other strong vowels may be expressed by the short stroke, especially (æ), the vowel nearest to (e). Thus  $\text{pt} = \underline{\text{cap}}$ , and also cape, keep, cope, coop, whenever the context is clear enough. We call such outlines as  $\text{pt}$ ,  $\text{u} = \underline{\text{net}}$ , night, note etc. 'neutral outlines'.

It is often convenient to shorten the long stroke, and this may be done whenever it does not cause confusion, as in  $\text{gl}$  change,  $\text{ly}$  failure.

The vowel-stroke may always be omitted be-



fore characters denoting non-initial sounds, such as (ks) in accept *ʃ* etc.; and after non-final ones, such as (r, ry, ny, ls, ngg, mb, stsh), as in *r* error, *ŋ* terrier, *e* sinew, *e* cellar, *ŋ* linger, *ʊ* member, *l* posture. Also in many isolated words: initially in *o* annoy, *o* allow; finally in *ŋ* nature, *ŋ* nausea; initially and finally in *o* anathema; even strong vowels may be dropped, as in *o* athlete. Always after *an*: *o* an enemy.

It is especially desirable to get rid of a vowel-stroke when two vowels come together. The vowel of (-ing) may be ignored after a long vowel or diphthong, as (ng) never occurs in this position: *ŋ* seeing, *ŋ* sighing. When two weak vowels come together medially, one stroke is generally enough for both, as in *re* arduous, *ʃ* axiom. When a strong and a weak vowel come together, it is, of course, best to drop the weak one, as in *ŋ* archaic, *ʊ* naive, *l* poem, *l* poet; unless the weak one is initial, as in *re* hiatus [see under consonants]

A weak vowel may often be dropped between two consonants so that they are joined together into a ligature. Such contractions are especially useful in doing away with the necessity of writing *s*: *que* credulous, *we*, *we* rely. Final *(l)* preceded by a weak vowel shd as a rule be written low, as in *er* celestial, the high final *(l)* being written only after a strong vowel, as in *hr* personnel distinguished from *hr* personal, or when a weak vowel is distinctive, as in *otr* stipulate distinguished from *otr* stipple. *(r)* also lends itself to this kind of contraction, as in *rse* rigorous, *br* marine. Examples with other consonants are *ost* opposite, *rst* repartee.

*(ai, au)* may often be shortened to *(ai, au)*: *es* science, *w* towel. *(yu, u)* may always be written *(yu, u)* before *(r)*: *lure* jurist.

As there are special ways of writing inflectional *(z)*, full final *o* may be used to express the ending *(-air)*: *lso* baptize, *lno* idolize [*lno* idlers]; *es* civilize, *lno* generalize [*lno* general].

For a similar reason *(-tyund)* may be shortened

to (t-d) or even (-d) : yn rectitude ; yn latitude,  
evn solicitude, evn exactitude [evn exact].

As (f) is rare finally, it may be used to express the ending -fy : orl horrify, tl pacify, bl modify. The c which appears in derivatives of these words need not be written : tl pacificatory, tl pacification.

### Consonants

It is a general rule to omit (h) in all words whose weak forms drop it in speech, such as he, his, written h,<sup>o</sup>. As it is dropped in vulgar speech entirely, it may be dropped in writing also in all familiar words.

(y) may often be dropped after a consonant, as in yn angular, evn recipient.

(r) after a consonant may often be dropped, especially in weak syllables : tlr prepare, tlr preserve; tlr caprice, evn sacred. This omission is especially convenient in (ntr) etc., and when (fr) is followed by a low vowel : evn entry, evn doctrine; tlr frugal.



Inconvenient consonant-groups can often be lightened by dropping one of the consonants:—

g(n): *gn* ignore, *gn* regnant.

(g)n: *gn* dignity, *gn* signal, *gn* signify.

m(n), m(f), m(w): *pn* chimney, *rn* remnant;  
*lee* emphasis, *the* pamphlet; *the* memoir

n(m): *rn* criminy.

Difficulties may often be got rid of by substitution:

Thus the tall consonants make bad initials, because they obscure the line of writing. Hence initial (dzh) is regularly expressed by the unambiguous (zh), which can also be written non-initially in most words, the choice between it and ʃ depending mainly on curve-direction: *our* joy; *ere* siege; *the* dudgeon. So also (sh) may often be written for initial (tsh), as in *the* chill.

Non-initial | is easy, and should always be written except where ease of joining calls for ʒ, which is especially the case after (p, k), as in *the* capture, *the* lecture

s(t): *ever* assistant, *the* custom, *the* costume,

eer sustain, lee mystery, leee mysterious.

sfr): leel apostrophe, leee boisterous, leee magistrate  
 ree restrain, ree restraint

(n)s : ves nonsense, eee ensorious.

sfrh): ee aesthetic, lee anaesthetic.

Final (st) may often be expressed by the cross-loop, especially after (zh), where it gets rid of an inconvenient joint : pto colonist, pto colonists, nto linguist; zto digest, hto apologist. If a full consonant is added, the short loop must be used : zto digestive, zto register.

The loop may also be used to express (no), as in zto diligence, zto divergency.

nfr), nfd); mfr), mfb): ees sentence, lee maintain;  
 rel random; lele pompous, to emperor; eee assemble,  
 eee symbol, eee cymbal [h simple], vee Cambridge.

(m)fr), (m)fr(z); (ng)kt : to empty, eee symptom;  
 hto peremptory; zto adjunct.

nggl): to angle, to, to brungle.

(kw) may be extended to (ngkw, nggw), as in zto relinquish;  
 eee sanguine, hto language.

sfr)w : to square, to squall.

thru): or thwart [θ thought], or Thurites.

The weak ending -ate may generally be dropped, especially in verbs, where the (t) is changed to (sh) before the derivative endings -ion, -ation, and is dropped before other endings. Hence we may write tele or tel abominate parallel with tel abomination, tel abominable. So also by affiliate, accelerate, re delineate, hesitate, imitate, renovate, ventilate; accumulate, deliberate, nominate, obliterate, remonstrate. The ending must of course be kept in such words as de personate [de person].

As initial (z) is rare, it may be written for (iz-), and (rix-) may be shortened in the same way when there is not any danger of clashing: ze exhaust, ex exhibit, ex examine, ex exaggerate, ex exact; re resent, re reserve, re reservation, re result.

Final (e, æ) in words of more than one syllable are used to imply final (k, kl), which seldom require to be distinguished: re academic(al), re cosmetic, re domestic; re emphatic, re dogmatic, re pedantic;



or sceptic, or eccentric, or graphic. Final (o) may be used in the same way when it does not conflict with weak (o): No diabolical, or symbolical, or chaotic, or logic. -al may be added by means of low-mid ~, detached if necessary: low fanatical, or logical.

As (i) cannot well be used in this way, (ik) is written: by empirical, by pacific, or scientific. -istic is made into (isk, sk): or statistical, or statistics, low fatalistic, low linguistic; or realistic [ or real ]

As the combination (ryum) does not occur in English, it may be used to imply contraction, as in we reduce, or refuge, or refuse.

(r) may often be dropped medially after (eɪ, uɪ) and the other diphthongs ending in (ə): or airy, low boorish, or luring, low piring.

### — Word-omission —

The personal pronouns my etc. may almost always be omitted before self and own: ee' ɔ, ee' ɔ ee' ɔ  
I saw it myself, I saw it with my own eyes. to after a verb may often be omitted: u ee' ee' ɔ you ought

to know what to do. Many other subordinate words may be omitted in quick writing, such as the, a, of, and.

### Special Contractions

The most unmistakable special contractions are those which are formed by writing ordinary characters in position, or by characters which are not used in ordinary writing, such as —

o (ə)      ɔ (ɒg) ɔ

ʒ ʒ ʒ ε ε (bt, gt, vt, wt, yt)      ʒ ʒ (spt, skt)

a d q d (st, st, sh, stsh) d e q (sm, ss, szh)

q (sd) ʒ ʒ (sv, ssh)      6 6 6 etc.

6 6 (wr, kur) etc.      b ʒ (prt, 4mp) etc.

Together with others whose form does not suggest any definite sounds :—

0 o 6 ɔ ɔ ) ) )

and the 'loop-risers' 6 6 6.

Others are formed by using ordinary characters in positions (initial etc) where they do not occur na-

turally, and assigning special meanings to them, as when  $l$ (ng) is used as the prefix con-,  $o$ (h) as the ending -hood. Initial  $\sim$  and final  $\sim$  are utilized for special contraction. Initial  $q$  is taken as (st), and used for the prefix sub-.

### — Limbs —

As the junction of limb and stem often gives rise to consonant-groups for which no special ligatures are provided, we make it a rule that the stroke between them does not necessarily imply a vowel, as in  $Wt$  submit,  $vt$  redness.

### — Prefixes —

There are several ways of contracting the stem after prefixes. Short stems are generally contracted by writing only the initial consonant or consonant-group, as in  $l$  distant. But the initial consonant is often omitted, as in  $D$  observe. Initial (st) of the stem is often written (s), as in  $le$  substance.



ultra- o: ovr ultramarine

an- o: ovr unseen, ovr, or unless. Vowels and (h) + vowels may often be dropped: ovr unending, ovr unhealthy, or unhappy [v happy].

ab-, ad- v: vj adjunct, vj abdicate, v absent, v absence; M adverb, v adverse, v adversary. ab- may be written in full before (r, l), as it then forms good ligatures: vj abrogate, v ablative.

amphi- l: lo amphitheatre

anglo- o: ovr Anglo-saxon

anti- v: vvr antipathy, v anticipate.

dia- v: vj dialect, vj dialogue.

dis-, dis- e: e descend, e descent, dissent, e despair; e distant, e distinguish. The prefix must be detached or written in full when followed by a low vowel, as in disown.

dzhakstz- lo: lo juxtaposition

eks-, iks- j: j excell, j excellent, j excite; j eccentric, j explode, j extreme, j extraordinary.

ab-, ad-, ag-, ak- o: ovr to absent [v absent],

or obtain, or abuse, or (to) abuse; or (to) object [or object]; do admire; or acknowledge; or agnostic. (abr-, abl-) may often be written (br, bl), as in 241, 24 obliterate, 24 oblige. These prefixes may sometimes be dropped entirely, as in advantage, adversity [adversary].

hetero- or heterodox.

homo- or homogeneous.

homio- or homœopathic [or homœopathy].

in-, im- l: to intend, to impress, to enquire; to inhabit, to inferior. May sometimes be lowered before low vowels: as inundate, enhance.

into-, intro- v: to interfere, to interference, to introduce.

kaunts- p: pl counterfeit.

kats-, kati- g: for category, for catalogue.

kon-, kom-; kən-, kəm- l: which before a vowel generally stands for comm-, as in 14 commit, 14 common, the easier (k-n) being generally written in full, as in 14 connote. Before a consonant [ must

generally be detached, as in  $\text{f}^{\text{v}}$  contend, unless the initial stem-consonant is dropped, as in  $\text{f}^{\text{e}}$  conduce,  $\text{f}^{\text{or}}$  compulsory. Before (f, v) it can be joined to the rising forms of these letters:  $\text{f}^{\text{e}}$ ,  $\text{f}^{\text{v}}$  confine, -d,  $\text{f}^{\text{b}}$  confound;  $\text{f}^{\text{t}}$  convert,  $\text{f}^{\text{so}}$  convince.  $\text{f}$  by itself = carv.  $\text{f} = (\text{k-n})$ , being extended to the rare (k-noh):  $\text{f}^{\text{s}}$  consent,  $\text{f}^{\text{p}}$ ,  $\text{f}^{\text{p}}$  consist,  $\text{f}^{\text{r}}$  conciliate;  $\text{f}^{\text{e}}$  conscious,  $\text{f}^{\text{so}}$  conscience.  $\text{f} = (\text{k-nr}, \text{k-mr})$  necessarily implies a consonant before the (r):  $\text{f}^{\text{p}}$  contract,  $\text{f}^{\text{r}}$  contrary,  $\text{f}^{\text{so}}$  compromise,  $\text{f}^{\text{s}}$  comprise. So also  $\text{f}^{\text{r}}$ :  $\text{f}^{\text{v}}$  complex,  $\text{f}^{\text{v}}$  complicate,  $\text{f}^{\text{r}}$  complete.

kontro-  $\text{f}^{\text{v}}$ :  $\text{f}^{\text{v}}$  controvert.

mis-  $\text{b}$ ,  $\text{t}$ :  $\text{b}$  mistake,  $\text{t}$  mistaken,  $\text{t}$  mistook.

non-  $\text{v}$ :  $\text{v}$  non-metallic,  $\text{v}$  nonsense.

ob-  $\text{a}$ :  $\text{a}$  obvious,  $\text{a}$  obstinate;  $\text{a}$  object.

omni-  $\text{a}$ :  $\text{a}$  omnivorous,  $\text{a}$  omnipotent.

poli-  $\text{t}$ :  $\text{t}$  polyglot.

post-  $\text{d}$ :  $\text{d}$  postpone.

præ-  $\text{t}$ :  $\text{t}$  preternatural.

retri-, retro-  $\text{a}$ :  $\text{a}$  retribution,  $\text{a}$  retrograde.



rii- 2: ꞑꞑ re-cover [ꞑꞑ recover], ꞑꞑ reiterate.  
sal-, sab- 9: 9 suburb, 9 subordinate, 9 sub-  
stance, 9 subscribe. 9 = subject.

sakom- 9: 9 circumvent, 9 circumstance.  
 9 circumscribe.

sint-, sin- a: a St. John, also St. Paul.  
 a = saint.

sympis- d: d superfluous, d superstitious.  
trans-, tranz- s: s transit, s transition, s  
translate.

yuni- u: u universe, u universal, u uniform.

### — Endings —

The distinction between strong and weak is more important in the endings than in the prefixes. The following are the weak endings, including a few strong endings (marked +) formed from them:—

-bl, +-biliti: ~, ~. n terrible, n peace-  
able; y inaccessibility. The low level need not be strictly kept in such words as ceb susceptible. But it's better to make a break in such words as ce soluble.

-dom : ɹ. 6ʁ freedom, 6ʁ wisdom.

-fl : ɹ. 4eʁ useful, 4eʁ successful, 4eʁ frightful.

-graph : ɹ. 4eʁ autograph, 4eʁ photograph, 4eʁ telegraph,  
4eʁ telegraphs, 4eʁ telegraphed, 4eʁ telegraphing.

-gram : ɹ. 4eʁ epigram, 4eʁ telegram.

-hood : ɹ. 4eʁ neighbourhood, 4eʁ falsehood.

-ism : ɹ. 4eʁ egotism, 4eʁ egoism, 4eʁ truism.

-ocrat : ɹ. 4eʁ, 4eʁ autocrat, 4eʁ aristocrat.

-land : ɹ. 4eʁ island, 4eʁ Ireland, 4eʁ England, 4eʁ Scotland.  
4eʁ islands, 4eʁ islander, 4eʁ islanders.

-li : ɹ. 4eʁ widely, 4eʁ narrowly, 4eʁ truly, 4eʁ nearly.

After raised characters this ending should strictly be detached, but in practice it may often be joined on, as in 4eʁ usefully. It may often be shortened to a stroke : 4eʁ generally, 4eʁ fundamentally. ↓ = accordingly. Cross-loops are barbed to show this ending : 4eʁ mostly, 4eʁ falsely [ 4eʁ most, 4eʁ false ]

-man : ɹ. 4eʁ, which is assumed to be a closed up (m) :

4eʁ fisherman, -men, 4eʁ clergyman, 4eʁ Englishman,  
4eʁ Englishman's, -men's. ɹ. 4eʁ = gentleman. Must not  
be confused with 4eʁ (mæn), as in 4eʁ 4eʁ 4eʁ no man's land.

-ment, +mentri : ?<sup>2</sup>. as ornament, as settle-  
ment, as instrument; as rudimentary.

+mentl, +mentality : 2<sup>2</sup>. as ornamental, as  
instrumental; as instrumentality. The last two words  
may be lowered : 2, 2<sup>2</sup>.

+mentativ : ?<sup>2</sup>. as argumentative.

-minst : 6. as Arminster, as Westminster.

-nis : 4. as redness, as silliness, as fullness,  
as uselessness, as usefulness, as ugliness.

-som : e. as firesome, as handsome.

-son : l. as Johnson, as Morrison.

-ship : f. as hardship, as friendship.

-sk-p : f. as landscape, as telescope.

-ston : s. as Maidstone, as Gladsto-  
ne, -s.

-stid : s. as worsted, -s, as Hempstead,  
as Hempstead.

-tair : v. as stereotype, as prototype.

-ton : l. as Milton, as Middleton [ in middle ]

-weiz : ?<sup>2</sup>. as lengthways. -wise is expressed by  
unraised : as lengthwise.



-wɔd, -wɔdz : ʔ ʔ, the (x) being often dropped. v.  
 v<sup>2</sup> inward, -s, v<sup>1</sup> onward, v<sup>0</sup> forward(s).

We now come to the strong endings. These fall under four heads: 1) -(sh)n, -(shz)n preceded by strong vowels, as in cau-tion, cau-tious; 2) -(iti) preceded by strong vowels, as in ferocity; 3) three-syllable endings beginning with strong (æ, o) and ending in weak (i, ə), such as di-ameter, phil-osophy, many of these in (i) forming derivatives in -er, -ist, such as philosopher, philologist; 4) derivatives, partly of these last, partly of the weak -gram, -crat, -scope, ending in (k, kəl) preceded by strong (e, æ, o), as in microscopic.

-shn, -zhn ; ; -nshn, -mshn ) ; -kshn,  
-ngshn ) ; -nshn ). The short character is assumed to be a back-turned (n), which is written high to imply preceding lip-consonants, low to imply preceding back-consonants, the tall form being used for (nshn) on the analogy of ʔ (nsh). When convenient, the back-stroke is grafted on to a preceding up-stroke.  
 Examples: es, es, es nation, -s, -al, By division,

ʾʾ revelation; ʿ option, ʿ deception, ʾ exemption; ʿ auction, ʿ dissection, ʿ junction; ʿ mention, ʿ dissension. ʾ may be used for (ʾshon), and also for (ʾshon, dʾshon) when this can be done without causing confusion: ʾ question, ʾ exhaustion; ʾ religion. The short ʾ may be raised to show contraction of the stem: ʾ definition. These endings may be used for the like-sounding -ian: ʾ elysian, ʿ elision, ʿ Egyptian.

-shas, -zhas, -dahas ʾ; -shas, -mahas ʿ; -kshas, -ngshas ʾ; -nahas ʾ. This character is regarded as an unfinished ʾ (sh). Examples: ʿ precious, ʿ nauseous, ʾ religious; ʿ captions, ʿ lumpions; ʿ frac-tions, ʾ anxious; ʾ pretentions. (-li) is added thus:

ʾ cautiously, ʾ anxiously. The otherwise superfluous notched forms may be utilized to add (-nis):

ʾ cautiousness, ʾ pretentiousness.

-iti. These words are contracted by joining the final (i) directly on to the preceding strong vowel, intervening consonants being disregarded: ʾ deity, ʾ gaiety; ʾ fidelity, ʾ rarity, ʾ deformity.

In purity. As weak (i) is really intermediate in sound between (i) and (e), the latter is written for convenience after (i), and may be written after (o) also to prevent confusion with the diphthong (oi) : In fixity, In festivity, ~~an~~ atrocity.

Words of class 3) are uniformly contracted by writing the strong vowel + a characteristic consonant + the final vowel, (st) being generally added by cross-looping the consonant :—

-olodzhi, -ist : ot, ol. ot, ol genealogy,  
-ist, est analogy.

-olodzhi, -z, -ist : of, oz, l. of, oz theology, -ist, lo philologist.

-opozhi, -ist : ot, ok. ot, ok homeopathy, -ist.

-okrosi : of. of aristocracy.

-igrosi : l. l epigraphy.

-ogrosi, -z : ol, ol. ol biography, ol geography, ol photographer. Written with (f) instead of the more distinctive (g) to avoid change of direction.



- osofi, -ist : os, os, os. os, os philosophy,  
 -er, os, os theosophist, -s.  
 -antropi, -ist : an, an. an, an philanthro-  
py, -ist, an misanthropy.  
 -amits : an. an diameter, an hexameter.  
 -omiti, -omits : an, an. an geometry, an  
thermometer.  
 -onomi, -ist : an, an, an. an, an economy,  
 -ist, an, an astronomy, -er.

(Class 4) are written like other ic, ical words:

- gramatik(l) : an. an epigrammatic.  
 -kratik : an. an aristocratic, an democratic.  
 -logik(l) : an. an philological, an physiological.  
 -metrik(l) : an. an symmetrical, an geometrical.  
 -nomik(l) : an. an economical, an astronomical.  
 -skopik : an. an microscopic.  
 -thropik(l) : an. an philanthropical, an mis-  
anthropical.  
 -zofik(l) : an. an philosophical.

### — Signs —

The best signs consist of isolated consonants, such as l up, and short vowels, such as ~ any. Some signs are formed by crowding in order to avoid the less convenient vowels, as in y took, & first, and to add inflections, as in y coming. Up-hook followed by down-hook consonants are made into signs by grafting, as in y regular.

Raising a consonant implies (i), sometimes (ii, iii):  
 ' it, ' in, ' still, ' this; & these; a soon. Similarly  
 ' = here. Raising a vowel generally implies a lit-  
 consonant: ~ been, ~ ever. So also (m) is implied in  
 e = seldom.

Low flat ~ after a vowel implies contraction:  
 ~ unless, m capital, m double.

The shortened stroke is used as a means of contraction: 1 at, e us, l up, l them; 2 by, 2 ago, 2 she.

Final ~ is extensively employed in contractions of words ending in weak (i): v twenty, v Tuesday, v many, v yesterday. Also in derivatives, especi-

ally from signs, where it also expresses -ity and -ry, the latter being distinguished, if necessary, by lengthening the stroke before the (i) : w difficulty, v adequacy, o possibility from z difficult, l adequate, d possible, w dignity, v dignitary, z directory, from z direct. Final v only occasionally stands for strong (i) : γ give, γ begin, o which.

Final (z) is written in full to imply contraction of words ending in that sound : v either, v neither, v together, v rather. Also to form derivatives from signs : z director, l manufacturer from z direct, l manufacture.

Final (o) stands sometimes for weak, sometimes for strong (o) : v tomorrow, z virtuoso from z virtue ; o what.

The other final short vowels are used in signs to imply a variety of consonants : z very, h man, z come. They are often used to imply (pt, kt), especially in stems preceded by prefixes : z act, z instruct, z abrupt, z interrupt.

Some signs are formed by adding vowels to a



short stroke, standing for any vowel:  $\sim$  eighty,  $\circ$  our, hour.

(2) is prefixed to signs beginning with  $\sim$  by lengthening it:  $\sim$  along, a long,  $\sim$  alone from  $\sim$  long,  $\sim$  lone.

Full (2) is written in  $\sim$  around from  $\sim$  round.

In signs, the loop added to (n) etc. is used to express (s) as well as (z), as in  $\sim$  also,  $\circ$  falseity. In  $\circ$  false the cross-loop must be written, because  $\circ$  = fours. But whenever possible (s) is added by the short loop, so that the cross-loop can be used to imply (st), which is sometimes expressed by the short loop as well:  $\circ$  most,  $\circ$  least.

All signs formed from straight-stem characters add (s, z) by means of the back-hook, to prevent confusion with  $\circ$  = twice etc:  $\sim$  but,  $\sim$  two's.

(st) is often lowered after  $\sim$ , especially in the superlative or when adverbial:  $\circ$ ,  $\circ$ ,  $\circ$  full, -er, -est,  $\circ$ ,  $\circ$  while, -st. Lowering is not necessary in such words as  $\circ$  naturalist. The notched double hook may be written when convenient:  $\sim$  surest.

The addition of such endings as -tion, -ive,

-ly, -istic generally offers no difficulties, as in re-alteration, re-abstraction from re-alter, & re-abstract, re-constructive, re-alternative from re-construct, re-alternate, re-simplify from re-simple, re-materialistic from re-material. The addition of other endings is shown in such words as re-absentee, re-chief-tain from re-absent, & re-chief. Sometimes such additions require or suggest shortening of the stem, as in re-creation from re-create, re-comprehension, re-we from re-comprehend. So also from re-we we can easily form re-absence.

The following list gives the best forms of contraction — the shortest and at the same time the most distinctive — of the most frequent words whose contraction seems likely to offer any difficulty or cause hesitation, or whenever there is danger of the beginner framing a contraction that might lead to ambiguity. The most important signs are marked with a \*

Derivatives and other forms are not general-

ly given when their formation from the head word offers no difficulty.

a	1	advantage	2	alter, -nate	1 11
ability	2	advantageous	2	altercation	110
*about	3	advers{ <sup>e</sup> <sub>any</sub>	12 12	*although	2.
*above	11	adversity	2	*altogether	110
absent	1	*after	1	*always	110
absent (to)	11	afternoon	11	ambiguous	11.
absolut{ <sup>e</sup> <sub>ion</sub>	1 11	*afterwards	11	America, -n	10 11
abstract	2	*again, *st	1 1.	*among, *st	1 10
abuse	10 11	*ago	1.	*an	1.
accordingly	1.	a good deal	11	ancient	11
according to	1.	a great deal	11	*and	1.
account	11.	agriculture	11	anomal{ <sup>ous</sup> <sub>y</sub>	11 11 11
accura{ <sup>cy</sup> <sub>te</sub>	1 1.	*all	1.	another	10
acknowledge	11 11	*almost	10	answer	110
across	1.	alone	1	anxiety	11
act, -ive	1 11	along	1.	anxious	1.
actua{ <sup>l</sup> <sub>ate</sub>	1 11	*already	1	*any	1.
adequate{ <sup>cy</sup>	1 11	*also	1.	anybody	11



anyhow	v	*around	v	*because	1.
any one	n	article	v.	becom <sup>e</sup> ing	no 2
any other	no	articulate	v.	*been	:
anything	1.	artifice, -r	so so	*before, -hand	P B
anywhere	no	artificial	h	*being	7.
apologize	h	assimilate	u	began	h
a posteriori	h	association	ca1 ca2	begin, -ning	h P M
apparent	h	*at	1	begun	h
appearance	h so	atmospher <sup>e</sup> ic	no v	behalf	u h
appoint	b	attract, -ive	so so	behav <sup>e</sup> ior	h h
apprehend	no	attribute	u	*behind, -hand	h so
appropriate	del	August, august	P.	*below	2
approve	B	Australia	so	*beneath	no
April	v.	Australasia	h	benefactor	h
a priori	h	authorit <sup>e</sup> ative	so so	benefice	h
arbitra <sup>r</sup> y	h, A	authorize	so	beneficent	h
architect, -ure	h, P.			beneficial	h
*are	1	*back	h	benefit	h
arise, -n	so:	*be	b	benevol <sup>ent</sup> ence	h h
arithmetic	v	beauty	h	*beside, -s	h b
arose	v	became	h	best	h

better	to	capital	m.	clear { <sup>er</sup> <sub>est</sub>	po ps
*between	ʔ	catastrophe	fr.	clock	ʔ.
*beyond	ʔ	catholic	pr.	combination	us
body	ʔ	cause	j.	combine	ʔ
book	ʔ	century	fr.	com { <sup>e</sup> <sub>ing</sub>	to H.
both	ʔ	ceremoni { <sup>al</sup> <sub>ous</sub>	der dee	comfort, -able	ʔʔ ʔʔ
bring, -ing	ʔʔ	ceremony	dr	commodious	ʔe
broke, -n	ʔe ʔe	certain	a	commodity	ʔ.
brother	ʔo	chance	ʔ.	common	ʔ
brought	ʔ	character	pr.	communicate	ʔʔ.
business	ʔ	characteri { <sup>istic</sup> <sub>ize</sub>	ʔʔ ʔʔ	community	ʔʔ.
*but	ʔ	charge	ʔ.	companion	ʔʔ
*by	ʔ	chief	ʔ	company	ʔ
		child, -ren	ʔʔ ʔe	compari { <sup>e</sup> <sub>ison</sub>	ʔ ʔe
calamit { <sup>y</sup> <sub>ous</sub>	ʔʔ ʔʔe	choose	ʔ.	comple { <sup>e</sup> <sub>tion</sub>	ʔ ʔʔ
called	L.	chose, -n	ʔ ʔ.	comprehend	ʔʔ
calumni { <sup>ate</sup> <sub>ous</sub>	ʔʔ ʔʔe	christian	ʔe	compuls { <sup>ion</sup> <sub>ory</sub>	ʔʔe ʔʔ
calumny	ʔʔ	Christmas	ʔe	concentrate	ʔʔ
came	ʔ.	circumstan { <sup>ce</sup> <sub>tial</sub>	ʔ ʔ	conclude	ʔʔ
can	L.	clear, -ly	ʔ ʔ.	conclus { <sup>ion</sup> <sub>ive</sub>	ʔʔ ʔʔ
car { <sup>y</sup> <sub>ier</sub>	ʔ ʔ.	clearance	ʔʔ	condescend	ʔʔ

conduce	v <sup>c</sup>	correct, -ion	p y.	describe	q.
conduct	v.	correspond, -ent	q <sup>o</sup> q <sup>o</sup>	destitute	r <sub>1</sub>
conduct (to)	v	contemporary	g <sup>o</sup>	determine	r <sub>2</sub>
congenial	v <sup>o</sup>	count	p.	develope	r <sub>1</sub>
congratulate	v <sup>o</sup>	country	q.	did	n
connect, -ion	v <sup>o</sup> v.	creat <sup>o</sup> ion	r <sup>1</sup> p	different, -ly	p <sup>o</sup> p
conquer, -or	v <sup>o</sup> v <sup>o</sup>	critic, -ism	q <sup>1</sup> q <sup>1</sup> l	difference, -s	p <sup>o</sup> p
conquest	v <sup>o</sup>	critic <sup>o</sup> al v <sup>o</sup>	q <sup>o</sup> q <sup>o</sup>	difficult	n
consequence	p.	critique	g <sup>1</sup>	dignity	r <sub>2</sub>
consider	v.	cross	q.	dilettant <sup>o</sup> ic	r <sub>2</sub> r
constan <sup>o</sup> t cy	b p	cruel	q.	diminish	r <sub>2</sub> g
constitute -	v <sup>o</sup>	curious	v <sup>c</sup>	diminut <sup>o</sup> ion ive	r <sub>2</sub> v <sup>o</sup> v <sup>o</sup>
construct	v <sup>o</sup>			direct	a
contemporary	v <sup>o</sup>	December	r <sup>1</sup>	disast <sup>o</sup> er ous	r <sub>2</sub> r <sub>2</sub>
contempt, -uous	v <sup>o</sup> v <sup>o</sup>	deficient	g	discipline	r <sub>2</sub>
continue	v <sup>c</sup>	definit <sup>o</sup> ion	r <sup>1</sup> r <sup>1</sup>	dissimilar	l
contract	v <sup>o</sup>	degenerate	v <sup>o</sup>	dissimulate	l <sub>1</sub>
contradict, -ion	v <sup>o</sup> v <sup>o</sup>	deliberate	r <sub>1</sub>	distan <sup>o</sup> ic	l <sub>2</sub> l <sub>1</sub> .
contrar <sup>o</sup> y icty	v <sup>o</sup> v <sup>o</sup>	demonstrate	v <sup>o</sup>	distinct	l <sub>2</sub> .
contribute	v <sup>o</sup>	depend	r <sub>2</sub>	distinguish	g.
convenient <sup>o</sup> ce	v <sup>o</sup> v <sup>o</sup>	depend <sup>o</sup> ant ont	r <sub>2</sub>	distribute	r <sub>2</sub>



do, -es, -ing	1 10 11	electric, -thy	3 3.	ever	7.
doctor	10	element	1	every	21
done, dun	10	eleven, -th	10-10	everybody	11
dozt, dust	11	England	10:	every one	11
doth	10	English, -man	3 1	every other	20
double	10	*enough	1	everything	20
*down	10	enterprise	1	everywhere	20
driven	21	enthusiasm	10	eviden { 4 ce	10 21
*during	11	enthusiast, -ic	10 10 10	evil	2
duty	11	entire, -ty	4 4	exact	2
		equal, -ly	11 11	examine	21
*each, - other	2 10	equality	11	example	12
earli-er, -est	11 11.	equivalent	10	exceed, -ingly	10 10
early	11.	especial	1	except	3.
east-er, -est	10 10	esquire	1	exchange	11.
east { 11 ily	10 10	essential	11	exclude	11
ecclesiastic	11.	establish	3	exclusion ive	10 10
efficient	11	*et cetera	10	exemplar, -y	10 10
eight, -h	1 10	eternal	11	exempt	11
eighteen	11	Europe	11	exist	21
eighty	11	*even, -ing	11 11	expect	11.
*either	10				
eld { or est	10 10				

experience	jr	family	lv	Friday	lv
experiment	jr	farth { est	lv lv.	from	b
explain	je	farthing	q	full, -er, -est	lv lv lv
exquisite	p	father	lv	fully	lv
extemporary	jr	February	b	furth { est	lv lv
extempore	jr	fifteen	lv	future	b
exterior	jr	fifth	lv		
external	p	fifty	lv	gave	r.
extinct	jr	first	b	general	lv
extinguish	b.	five	b	generate	b.
*extra	jr	for(e), -most	lv lv	generous	lv
extract	p	forgave	lv	genial	lv
extraordinary	jr	forgive, -n	lv lv	genius	lv
extravagant	jr	*forth	b	give, -n	r r
extreme	jr	foot	b	go { est	p p
		fortnight	lv	go { ing ne	r r
fact, -icious	lv lv	forty	lv	good	r
factor, -y	lv lv	four	lv	gradual	r
faculty	lv	fourteen	lv	graduate	r.
falsity	lv lv	frequency	lv	gratis { ous	r r
familiar	lv	frequent, -ly	lv lv	great, -er, -est	r r r

grief { we	∫ ∫	hypocrisy	by	influen { ce tial	h h
*had	∩	hypocrit { ce tical	∫ ∫	ingenious	∫ ∫
handkerchief	∫	hypothesis	h	ingenu { ity ous	∫ ∫ ∫
happy	∪	idea, -l	∞ ∞	inscribe	∫.
hardly	∪	idea, -l	∞ ∞	inside	∫
*has, *have	∩ ∩	identi { cal ty	∞ ∞	instant { ce aneous	∫ ∫
*having	∪	idiosyncrasy	∞ ∞	institute	∫ ∫
*he	∪	ignorant { ce	∫ ∫	intellect, -ual	∫ ∫
held	∪	imagin { ce ation	h h	interest	∫
*her	∩	immediat	h	interior	∫
*here	∩	immense { ity	∫ ∫	intermediate	∫
*him, his	∩ ∩	importan { ce	∩ ∩	internal	∫
hither	∩	*in, *into	∩ ∩	irregular	∫
hold	∪	inclu { de sion	∫ ∫	*is	∩:
hole	∪	indeed	∫	*it	∩:
holy	∪	independent	∫	January	∩.
horizontal	∩	individu	∫	July	∩
*hour	∩	industri { ce ous	∩ ∩	June	∩.
*how, -ever	∩ ∩	inferior	∫	junior	∩.
*hundred, -th	∩ ∩	infinite	∫		
	∩ ∩	infinitesimal	∫		



just, -ice	l pe	machine	ge	misanthrope	leot
		made	l	misanthrop <sup>y</sup> ic	leo leor
knowledge	ep	man	h	miscellan <sup>y</sup> eous	lew lew
knowing, -n, -s	u u v	manufacture	lg	miser <sup>y</sup> able	br b
large	e.	manuscript	lp	miss	b
last	s	many	b	mistake, -n	by br
latest	~	March, march	g	mistook	ly
latter	~	material	lo	mistress	be
least	e.	mathematic <sup>al</sup>	bb bl	moderat <sup>ion</sup>	b b= bo
length	o	*May, *may	l	modern	br
like	y	meaning	ly	modify	bl
literal	~.	*meanwhile	tl	Monday	lo
litera <sup>ry</sup> ture	~ ~	melanchol <sup>y</sup> ic	lw lo	month	b
little	l.	merely	v	moral	br
lone	e	merit, -orious	b bae	motif <sup>ring</sup>	ly
long, -er, -est	g g g	metamorphose	Uel	mother	lo
look	g	metamorphosis	Uele	move	v
loose	e	metropolis	bl	Mr.	lo
lose	o	middle	h	Mrs.	b
luxurious	ne	million	g.	*much	lo
luxury	ov	minut <sup>e</sup> iae	be br	multi <sup>ply</sup> tude	lot lor

music, -ian	by lvs	number	v	opportune	ok
mutual	by			*or	.
myster <sup>y</sup> ious	be vere	obedien <sup>t</sup> ce	m m	ordinary	ev
		object	o	origin	a
natural	w	object (to)	o	origin <sup>al</sup> ate	u v ve
near <sup>y</sup> est	v vs	oblig <sup>e</sup> ation	ne lvs	*other, *-wise	o os
necess <sup>ary</sup> ity	v w	observe	o	*our	o
negl <sup>ect</sup> igent	w w	obvious	ob	*out, -most	e ob
*neither	v	o'clock	o	outer, -most	o ob
*never	o	October	o	outside	or
*nevertheless	w	*of	.	*over	o
next	v	*off	l		
nin <sup>e</sup> th	e w	*often, orphan.	o	parallel	h
ninet <sup>een</sup> y	w w	old.	o	parenthes <sup>is</sup> es	o by
nobody	o	*on	e	partial	h
*not	o	*once	o	particle	h
not only	w	*one, *-2, *-s	o	particular	o
*nothing	o	one another	o	partly	v
*notwithstand <sup>g</sup>	w	only	w	past, passed	k
November	o	open	h	peculiar	h
nowhere	w	opinion, -ative	h w	pecuniary	h v

perfect	s	possible	d	pull -ed	h L
*perhaps	d	power, -ful	lo v	punctu <sup>al</sup> <sub>ate</sub>	bo lo
perpendicular	kn	practical	dn	push	g
perpetua <sup>te</sup> <sub>e</sub>	by bz	pract <sup>ice</sup> <sub>ise</sub>	dn	put, -ting	h k
perpetuity	kn	prejudice	dn		
person, -al	d dn	preliminary	dn	qualify	vl
personal <sup>ity</sup> <sub>ity</sub>	dn dn	premature	dn	quality	vn
personnel	dn	presence	d	quantity	vn
persuade	d	present, -ation	d ds	quarter	v
phenomena, -l	lo(lf)	present (to)	dn	*quite	z
phenomenon	lole	pretty	dn		
philanthropic	loo	previous	dn	ran	zn
philanthrop <sup>ic</sup> <sub>ic</sub>	bo <sup>or</sup> <sub>or</sub>	princip <sup>al</sup> <sub>le</sub>	d	*rather	vo
physiognom <sup>y</sup> <sub>y</sub>	by bz	privilege	dn	ready	v
picture, -que	bo bp	probable	kn	real, -ly	zn v'
pleasant	d	problem	del	reason	ve
plent <sup>y</sup> <sub>eous</sub>	d de	proof	p	recogni <sup>ze</sup> <sub>tion</sub>	vo vs
plural	h	proper, -ty	do den	recommend	vs
point	b	prove	D	reduce	ve
popul <sup>ace</sup> <sub>ous</sub>	h <sub>o</sub>	public, -ation	n no	regenerate	z
popular	h <sub>o</sub>	publish	h <sub>o</sub>	regula <sup>r</sup> <sub>ate</sub>	z z



relat <sup>e</sup> ion	us us	satisfact <sup>ion</sup> ory	dj d	should	ʒ.
relative	u	satisfy	d	side similar, -ity	ʒ. a
relie <sup>f</sup> ive	ul u	Saturday	er	simile	ʒ
remark	u	says	e	simple	h
remonstrate	u	scanty	ʒ.	simulate	ʒ
remove	u	school	ʒ.	simultane <sup>ous</sup> ity	ʒ d
reproof	u	scientific	er	since	ʒ
reprove	u	second	e	single	ʒ.
republic	u	*seldom	e:	singular, -ly	ʒ ʒʒ.
resembl <sup>ance</sup>	u u	*self, *selves	ʒ ʒ	singularity	ʒ.
respect, -ive	v u	senior, -ity	e e	six, -th	a u
result	ʒ	separate	ʒ	sixteen <sup>y</sup>	a e
reward	u	September	e	slight	a
rise, -n	ʒ ʒ:	seven, -th	ʒ ʒ	small	d
room	ʒ	seventeen <sup>y</sup>	ʒ ʒ	so	e
rose	ʒ	several	ʒ	solit <sup>ary</sup> ude	e e e
*round, -about	ʒ ʒ	shall	ʒ.	*some, sum	d
run	ʒ	*she	ʒ.	somebody	ʒ
		shook	ʒ.	somehow	ʒ
said	ʒ	shoot	ʒ.	some one	ʒ
sat	e	short	ʒ.	some other	ʒ

something	do	stud {io y	o v	ten, -th	r o
sometimes	dt	subject, - {im ive	9 9 v	*than	: l
somewhat	do	subordinate	9 v	*that	E
somewhere	do	subscribe	9	*the	c
*soon	a:	substan {ce tial	9 9	*them	l
speak	h	substitute	9 v	thence	o
special, -ist, -ize	l k b	*such	9	theoretical	o v
special {ity ty	h h	sudden	o	thereby	l
spirit, -ual	9 h	suffic {e ient	de dy	*therefore	l
spoke, -n	l k l v	sum {ary er	do do	thereon	o
spontane {ous square stand	h h v o	sum {it on	ds de	thereupon	l
*still	p:	Sunday	o	the same	l
stole, -n	h h	superannate	dl	*these	o:
stood	l	superior	do	thing	o
story	o	sure, -r, -st	9 o 9 o 9	think	9.
strange, -r, -st	l dl l	surety	9.	third	o
strength	o	surround	o	thirst {een y	o l o
strong, -er, -est	l o l	sympathy	do	*this	c:
structure	o	taken	l l	thorough, -ly	o v l
stud {ent ious	o l	tempter orary	o v	*those	o
				thought	o

thousand	3.	ubiquitous	Wb Wb	use	e
*three	o	ulterior	o o	usual	o
thrice	2	*under, - <sup>hard</sup> neath	o o o	utmost	o
*through, -out	2. o	understand stood	2 2	utter, -ly	o o.
Thursday	o	undertake, -n	2 2	utmost	o
*till	2	undertook	2		
time	v	unhappy	st	various	2
*top)	1	uniform	u	venial	2
*together	10	unique	y	*very	2
told	L	write)	y	virtual	2
tomorrow	10	universal	2	virtue	2
took	y	univers <sup>e</sup> ity	2 2	virtuoso	2
*towards	10	*unless	2.	virtuous	2
tremendous	4	unlike	1.	voluntary	2
true, truth	4	*until	2	volunteer	2
Tuesday	2	*unto	1		
twelve, <sup>12th</sup>	10	*up, -most	1 1	*was	o
twenty	v	*upon	1	*weather	o
twice	2	upper, -most	10 10	Wednesday	o
two	1	us	e	*were	o
		use (to), usage	2 2	*what	o



whatever	Co	whole	O.	worthy	Con
whatsoever	CoD	*will	Co	would	E
whenever	Co	*with	Co	yes	Co
whereas	Con	*without	Co	yesterday	O.
*wherefore	O	wom { an en.	A O	*you	u.
*whether	Co	wood	E	young	A.
*which	Co	world	Co	youngster	A O
*while, *whilst	Co Co	wor { e t	Co Co	youngster	O.
*whom	u.	worth	Co	*your, *s	(Co

### Verbs

The verb-signs are so framed as to join on easily, especially to preceding pronouns. The contractions are based on the shortest colloquial forms, one definite form being always written; thus I will not, I won't, I'll not are all written *Co*. When two forms are confounded in speech, they are not

distinguished in writing; thus she is and she has are both written *js*. But such forms can always be kept distinct when desirable, thus *js*, *js*

The pronouns are regularly joined to the verbs when they precede them, and often when they follow them, as in *v* I will, *js* should he. Joined *js* she has sometimes to be written with its full vowel, as in *js* she will compared with *js* she shall. *u* we keeps and drops its vowel in the same way, as in *u* we will, *js* we shall. *c* they often shortens its stroke: *co* they are, *d* they have.

not is generally added in its shortened form *n't*: *sn* has not, *sn* is not, *us* will not, *us* may not, *us* we are not, *ms* you are not, *js* I shall not, *m* did not, *co* we were not [*co* we were]. After some rising forms and up-strokes it is expressed by (o), to avoid change of direction: *co* we have not, *so* I was not [*so* I was]; *s* are not, *so* am not, *o* cannot. Note *o* he is not, *he has not [*o* he is, *he has*]*

The verb-forms will now be given in detail, not-forms being added in brackets whenever they seem

to offer any difficulty.

be. b, 7, 2. The last two only when joined to a preceding word, the choice between them depending partly on convenience, partly on distinctiveness. Thus we write l If I be, 7 it be, 2 I will be etc., but l I if they be, 2 I would be, 7 I shall be etc. When these two are inadmissible, the loop-riser is used, and is joined on to the preceding word when convenient, the joint-stroke not counting as a vowel: b let be quiet!, 7 let John, be quiet! l [l] am. 7 is. Weak is and has are pronounced like the s of man's, gives etc., and may be written accordingly: 7 John is, 7 John has; 7 it is, 7 it has, 7 [7] he is, 7 she is, 7 she has. 1 [7] are; 7 we are, 7 you are, 7 they are; 7 are you, 7 are we. 7 [7] was; 7 John was, 7 it was etc. 7 [7, 7 when special distinctness is necessary] were; 7 we were etc; 7 were you. 7 being. 7 been; often joined to what precedes: 7 I have been, 7 I shall have been. 7 to be.

have. 7, 2; 7 [7] I have, 7 we have,



I shall have ; you have . s has ; [s] he has , p she has , s it has , p John has etc . r had ;  
 r I had , r you had , r he had , p she had , r it had ,  
 r we had , r they had . y having . I to have .

will . c ; r , r , r , r , p , r , c , c . c  
will be ; r I will be etc . E would ; r I would , r  
you would etc . like I had etc .

shall . z ; z , z , z , p , z , z , c z .  
 z shall be ; z shall have . p should ; p , r , r ,  
 p , r , c , c .

can . l [v] ; must generally be detached : v l , l  
 etc . n could ; r , r , r , p , r , c , c .

may . l . v may be ; v may have . l [w] might ;  
 l might be , l might have .

must . l [b] . l must be ; l must have .

do . r [v] ; must be detached : v r , r v etc .

r do , v doth , v does . n did . y doing . v done .

who is joined to these verbs in the same way  
 as the other pronouns : v [w] who is , who has , n [w]  
who are , v who have . The other combinations are

analogous to those with you: uō, uō, uō, uō who had,  
who would, uō, uō.

thou is always written in full: co [ceō] thou  
art, co thou hast, co thou had(st), thou would(st), ce  
thou will, wilt [ce the owl], ceō, ceō.

ε that, ω what, co there, Co where are general-  
ly joined on:—

ε that is, that has [ε that is not, that has not].

So also ω this is, this has [ω this is not, this has not].

εō [eo] that are. ε that have. ε that be. ε that  
had, that would. ε that will. ε that shall. ε that  
should. εō that was; εō that were. So also ω this will.

ω [ō] what is, what has. Co [Co] what are.

Co what had, what would. Co what will. Co what  
have. Co what be. Co; Co.

coo [coo] there is, there has. cov [cov] there are.

cov there had, there would. cov there will.

So also Co where is, where has, Co where have,

Co where be, Co where will etc

Numerals

The numerals up to twelve are as follows:

Cardinal: C 1 o l D e J 1 u r J v

Ordinal: C<sup>o</sup> 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 6<sup>o</sup> 7<sup>o</sup> 8<sup>o</sup> 9<sup>o</sup> 10<sup>o</sup> 11<sup>o</sup> 12<sup>o</sup>

13-19 end in (n): 13, 14, 15, 16, 17, 18, 19, whence are formed 13<sup>th</sup> etc.

20-90 end in (i): 20, 30, 40, 50, 60, 70, 80, 90, whence 20<sup>th</sup> etc

The high numbers are 1, 100, 100<sup>th</sup>, 1, 1000, 1000<sup>th</sup>, 1, 1 million, -th, 1 billion.

200 etc. are expressed by adding lowered (nd) — which is grafted in 400 to prevent confusion with fund — or (nd) on the line when there is no fear of confusion: C 100, C 200, C 300, C 400, C 500, C 600, C 700, C 800, C 900, C ten hundred, C eleven hundred, C twelve hundred, C thirteen hundred etc.

Thousand is added in the form of (x) in the same way: C 1000, C 2000, C 3000, C 4000, C 5000, C 6000, C 7000, C 8000, C 9000, C ten thousand, C eleven thousand, C twelve thousand, etc.



vs etc, 30, 50 etc.

The above numerals are especially <sup>useful</sup> for reporting, or writing from dictation, because they enable the writer to take down each element of a long number step by step as he hears it.

For ordinary purposes combinations of numerals may be expressed like the Arabic numerals with the help of nothing to serve as zero: C O 10, C 1 u 1 1892.

But the Arabic numerals may always be used in combinations when isolated, one should be written 1, and three should be written 3, to prevent confusion with 1 two and 3 hundred; but it is better to use the shorthand numerals in such cases.

#### — Other Sign-groups —

The days of the week are: lo Monday, & Tuesday, & Wednesday, & Thursday, & Friday, & Saturday, & Sunday. The months are: & January, & February, & March, ~ April, l May, & June, & July, & August, & September, & October, & November, &.

### Free Contraction

In free contraction the most accurate way of indicating single words is to write the initial and final sounds or sound-groups detached and close together, inflections being added separately; thus  $\mathcal{D}$  stands for any word beginning with (v) and ending in (t), such as velvet or vulcanite,  $\mathcal{D}^v$  = velvety etc,  $\sim j$  = artichokes,  $\mathcal{L}^v$  = mahogany,  $\mathcal{P}1$  = stalactite,  $\sim \sim$  or  $\approx$  = laurel,  $\mathcal{S}1$  = illiterate,  $\mathcal{S}5$  = traveller etc. Final consonants may be written across a preceding lengthened up-loop when convenient  $q$ ,  $t$  etc. Vowels may be written with their adjoining consonants, especially initial weak vowels:  $\mathcal{I}$  or  $\mathcal{I}o$  ipecaeuanha,  $\mathcal{I}o$  apertenance. Initial (h) may be written in two ways:  $\mathcal{H}$  or  $\mathcal{H}$  hieroglyph. Initial up-stroke characters may be written with the back-stroke:  $\mathcal{D}c$ ,  $\mathcal{B}c$ . Suffixes may be detached:  $\mathcal{I} \sim$  subtropical,  $\mathcal{S}1$  transubstantiation.

The high stroke / stands for any word. It is, of course, used only when the word is clear from

the context, or, in dictation or reporting, when a word has not been distinctly heard. Words may be defined more exactly by adding their initial sounds. Thus  $\surd$  or  $/$  = laudatum etc.

The double high-stroke  $\surd$  stands for any word-group. It is made more definite by prefixing the initial character of the group, or of each word in it, running them all together, subordinate words, such as the, of, being generally omitted, especially when medial; thus United States may be expressed by  $\surd$ , us or us, and etq may stand for The Society for the Promotion of Christian Knowledge. If a medial word begins with a weak vowel, the next consonant must be written instead, as in er Associate of the Royal Academy. Other difficulties may be avoided in the same way, that is, by writing the most convenient sound in a word whether the sound is initial or not.

Such contractions as M.A. may be written as commonly pronounced —  $\surd$  (em ei),  $\surd$  = A.R.

A



The repetition of a word is indicated by the back-stroke, either with or without an initial character, the stroke being carried over the character if written: 7 7. The stroke may be carried through a high character: 8. The back-stroke is carried right round to show the repetition of a word-group: C, C, C. Of course, when these marks are used, / and / should be used only for words and groups which occur for the first time or after some interval.

Inflections are added thus:

-s, -z: / 7 7 C  
 -t, -d: / 7 7 C  
 -ing: / 7 7 C

For ordinary purposes it is, perhaps, most convenient to use the high stroke only.

### Word-joining

Current Shorthand offers unlimited facilities for joining words together. Not only the and a, but many other subordinate words may be joined on: see I see, see to see, like for me. On

the section on verb-contractions we have seen that verb-forms may be freely joined, so that we can have groups of four words, such as It shall have been. Other signs and uncontracted words may be joined together: It not very, It do not very much better. Such joinings make the writing quicker and more compact without causing any indistinctness, and after a little practice will be carried out almost unconsciously, and practice will soon teach the writer to avoid joints that lead to ambiguity.

### Marks

The alphabet of Current Shorthand has been so devised as to avoid clashing with the ordinary marks of punctuation, except that it is often advisable to notch the hyphen (→) so as to make it more distinct from = and.

When a character is written in the margin or between the lines, its position with regard to the line

of writing may be shown by dots, thus—

:(i) i(au) i: l. l. |.

When a detached, isolated character is distinctly long, it is assumed to be high unless marked low or tall.

When orthographic and phonetic shorthand are both used, the beginning of an orthographic word or passage may be marked with a short flat stroke, the beginning of a phonetic spelling by a dot, these marks being put under the first character, or, if more convenient, under the first vowel or short consonant, the end of the passage being shown by repeating the mark over one of the last characters; thus

orthographic · sei. zel. seci.

phonetic : se*.* ze*.* se*.*ci.

Thus we might write  $\text{e}$   $\text{cb}$   $\text{zoo}$   $\text{celi}$ ,  $\text{I}$   $\text{et}$   
 L  $\text{g}$   $\text{or}$  his name is John Thomas, but he is generally called Johnny. So also we can distinguish between detached a and i(ai).

When a character that is used as a word or sign is meant to <sup>be</sup> taken as a single letter or sound,



it must be underlined or dotted as in  $1\bar{e}$  or  $\dot{1}$  'to know the letter  $\bar{e}$ '. So also by underlining a whole word such as  $\underline{1e}$  we imply that it is to be read literally as  $(4ein) = \underline{4e'}$ , not as the sign taken.

The following examples will show how mistakes or want of distinctness in the size, projection, and shape of characters and joints may be most easily corrected:—

$$\underset{v}{1} = 11. \hat{1} = 11. \overset{2}{1e} = 1e.$$

$$e\dot{1}, e\dot{1}, e\dot{1} = e1. \dot{e}\dot{1} = e1. e\dot{1} = e1.$$

$$eee = eoe. \dot{e}\dot{e} = eee.$$

$$\underset{x}{1} = 1. \underset{x}{1} = 1$$

$$\bar{1} = 1. \hat{1} = 1. \tilde{1} = 1. \dot{1} = 1.$$


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## SPECIMENS.

*The first three are the same as in Part I, and are accompanied by a phonetic transcription. The first is only slightly contracted.*

ø saam øv laif.

tel mii not, in mənfl nambəz,  
 “laif iz bat ən emti driim!”  
 fə dhə soul iz ded dhət slambəz,  
 ænd thingz aa not whot dhei sijm.

laif iz riæl! laif iz ənist!  
 ænd dhə greiv iz not its goul;  
 “dast dhou aat, tə dast ritənist,”  
 woz not spoukn tuw dhə soul.

not indzhoimənt, ænd not soro,  
 iz auə destind end ə wei;  
 bat tu ækt, dhət iitsh təmoro  
 faind əs faadhə dhæn tōdei.

aat iz long, ən taim iz fliiting,  
 ænd auə haats, dhou staut ən breiv,  
 stil, laik mafld dramz, aa biiting  
 fyunørəl maatshiz tuu dhə greiv.

— at. ul —

re le ul, l both uo

"ul o 7. ke ul!"

l c ce o n e e o,

- of / ul ul c ul.

ul o ver! ul o ur!

- c 7 o ul o ur;

"ur c u, l ur ur,"

o ul ke u c ce

ul ur, - ul ce,

o ce ur o' c;

7 1, e y ur

le e le, ur.

u o y, - ul o ur,

- ce ur, ce ce - 7,

ur, ur ur ur, l ur

ur ur ur ur ur.



in dhə wældz brəd fiild əv bætl,  
 in dhə bivuæk əv laif,  
 bii not laik dam, drivn kætl!  
 bii ə hiəro in dhə straif!

trast nou fyuutshə, haueə pleznt!  
 let dhə ded paast beri its ded!  
 ækt—ækt in dhə living preznt!  
 haat widhin, ən god əhed!

laivz əv greit men əl rimaɪnd əs,  
 wii kən meik auə laivz səblaim,  
 ænd, dipaating, liiv bihaɪnd əs  
 futprints on dhə sænd əv taim;

futprints, dhæt pəhæps ənadhə,  
 seiling əə laifs soləm mein,  
 ei fələn ən shiprekt bradhə,  
 sii-ing, shæl teik haat əgen.

let əs, dhen, bi ap ən duuing,

'c Coas for bus - the,  
 'c Wany - ul,  
 the ut my not, and you!  
 the, no 'c del!

dot the bus, on bus!  
 'c n he no d n!  
 ny - ny 'c not for!  
 as Gl, - you say!

not - q1 u - the e,  
 a p l y e not the,  
 ; the, not to e  
 dots 'c es - ul;

dots, e d use,  
 en e ub cost le,  
 - bus - just for,  
 en, 2 y as 7.

as e, a, n l - my,

widh ə haat fər eni feit ;  
 stil ətshiiving, stil pəsyuuing,  
 læn tə leibər ən tə weit.

### dhə hausdog ən dhə wulf.

ə liin haafstaavd wulf hæpnd tə miit ə fæt, wel-fed hausdog wan brait nait. 'gud iivning,' sed dhə wulf. 'hau də yu duu?' riplaid dhə dog. aaftə sam konvə-seishən, dhə wulf rimaakt: 'hau iz it, mai frend, dhət yu luk sou sliik? aim trævling əbaut evriwheə, ənd wəkking haad nait n dei fər ə living, ən yet aim əlwiz on dhə point əv staaaveishən.' 'wel,' riplaid dhə dog, 'if yu wont tə bii əz kamftəbl əz ai əm, yu hæv ounli tə duu əz ai duu.' 'indiid, ən whot iz dhæt?' 'whai, nathing, iksept tə gaad dhə maastəz haus, ən kiip əf thiivz.' 'widh əl mai haat; fər ət preznt aiv bat ə haad taim əv it. dhə frəst ən rein, ən dhə raf laif in dhə wudz iz tuu matsh fə mii. ai shəd bi veri glæd tə hæv ə ruuf əvə mai hed, ə wəm bed, ən ə gud dinə nau ən dhen.' 'veri wel,' riplaid dhə dog, 'dhen yu əv ounli tə kam widh mii.'

əz dhei wə wəkking əlong tagedhə, dhə wulf hæpnd tə noutis ə maak raund iz frendz nek. 'whots dhæt maak on yo nek, if yu pliiz?' 'ou, nathing ət əl,' sed dhə dog. 'nei; bət duu tel mii.' 'puu! dzhast ə traifl; its dhə maak əv dhə kolə mai tshein z faasnd tu.' 'tshein! yu dount miin tə sei dhei tshein yu ap? dhət yu kaant roum əbaut wheər ən when yu pliiz?' 'whai, not igzæktli præps. dhei thingk aim raudhə fiərs, ən



6 ~ u l v l s ;  
 au p q , au l e y ,  
 u i ~ l - i G .

— cyey - c l u l —

au r l a s t l u l s t h e s - l u , l u l p e r y (   
 2 u u . ' p u ' , e c l u l . ' / r u r ? ' r l u c y . u d   
 l e s , c l u l u y : ' / ' , l u b s , e - y e e y ? d t t y   
 i d o , - l y u s u - v l - y , - e d u l c b .   
 d o : ' u ' , r l u c y , ' l - u s i d s t d , u d u i   
 i a . i ? ' u , - G e ? ' ' u , o , y u p d e s s e ,   
 - p l e a s t ? ' G ~ l u s ; l i d d i , u r . ' . c   
 b e e - u , - u o l u l c e s i l o l l u . y p i d   
 p r i u l d o l u s , t e l h , - i z u u o - a '   
 ' d u ' , r l u c y , ' a u d e y o G l u '

o c b l y y u , c l u l s t h e s e l y 2 d b o   
 y . ' G e l y l c y , l u l s ? ' e , o i ~ ; e c y .   
 ' u ; i r u l u ? ' h u ! e s h ; i d e y . e y s l u p   
 l e y i . ' u ! u o l u e e c p u l ? e y u l i   
 l u - u u l s ? ' u , u d d . c y d v l e e , -

tai mi ap in dhø deitaim; bæt øt nait ai kæn gou wheær ai laik. dhen ai hæv øl kaindz øv titbits. ai get dhø skræps øf mai maastøz pleit; ønd aim satsh ø feivørit dhæt—bæt wheær ø yu gouing?’ ‘gudbai,’ sed dhø wulf, ‘aim veri matsh øblaidzhd tø yu; bæt ai priføø libøti widh ø drai boun tø lakshøri øn kamføt in tsheinz.’

### kærikteristiks øv dhi eidzh.

dhø pikyuulyør øn distinggwishing kærikteristiks øv dhø preznt eidzh ør in evri rispekt rimaakøbl. ankwestshønøbli øn ikstrødri øn yuunivøsl tsheinz øz kømenst in dhi intønl øz wel øz dhi ekstønl wøeld—in dhø maind øv mæn øz wel øz in dhø hæbits øv səsai-iti, dhø wan indiid bii-ing dhø nesisøri kon-sikwøns øv dhi adhø. ø ræshønl kønsidøreishøn øv dhø søkømtønsiz in whitsh mænkaind ør øt preznt pleist, mast shou øs dhæt influønsiz øv dhø moust impøtnt øn wandøfl kæriktø hæv biin ønd aar øpøreiting in satsh ø mænør øz tø bring øbaut if not ø refømeishøn, ø tharø revølyuushøn in dhi øgønaizeishøn øv səsai-iti. nevør in dhø histri øv dhø wøeld høv binevø'ønt øn filønthropik instityuushønz fø dhø riliif øv dømestik øn pablik øflikshøn, səsai-itiz fø dhø prømoushøn øv mænypøfaktshøring, kømøøshøl ønd øgrikaltshørl in-tørests; øsøushieishønz fø dhi instrakshøn øv dhø mæsiz, dhi ødvaansmønt øv litrøtshør øn sàiøns, dhø diveløpmønt øv truu pølitikl prinsiplz; fø dhi iks-tenshøn, in shøt, øv evri diskripshøn øv nolidzh, øn dhø bringing øbaut øv evri kaid øv riføm, biin sou nyuumøres, sou ifishønt, øn sou indiføtigøbl in dheør øpøreishøn øz øt dhø preznt dei. wii duu not

u l' l' c' r' u' l' ; 7 1 u' u' l' p' e' u' y . u' d' ~ p' u' .  
 n' r' s' . u' p' c' e' p' t' l' l' u' h' e' s' h' e' ; - d' g' l' d' u' e' -  
 7 l' u' ~ u' ? ' p' l' ' e' c' e' l' , ' d' z' l' o' z' e' u' ; 7  
 u' l' l' o' r' 7' 6 - z' u' l' i' o' u' - p' l' ' p' o' ?

— ~~trunc~~ —

ch - g' u' p' . c' d' e' l' z' u' u' p' . l' a' u' t' .  
 p' e' u' - z' d' z' s' u' e' l' c' h' s' u' s' c' y' l' u' - l'  
 d' u' s' . l' u' s' u' s' l' c' l' . e' e' r' , c' l' y' y' u' p' . c' o' .  
 r' a' p' o' . e' g' l' u' l' y' s' - i' d' h' e' , l' e' z' e' e' e'  
 l' o' . d' o' 7' - l' u' p' o' s' - - - e' s' l' g' u' s' i' 7 3  
 l' o' r' l' l' s' , z' o' z' d' u' s' l' c' e' p' s' . e' e' r' . d' l' c' e' r' .  
 c' u' s' s' u' s' - l' o' u' l' e' y' l' c' r' u' l' . u' p' - n' l' y' ; e' e' r'  
 l' c' h' e' s' . l' h' e' , u' z' , - p' l' ' 4 ; e' a' s' l' c' h' e' y' . d' e' , c'  
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