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TALKS WITH ORTHAND STUDENTS

J. HYNES

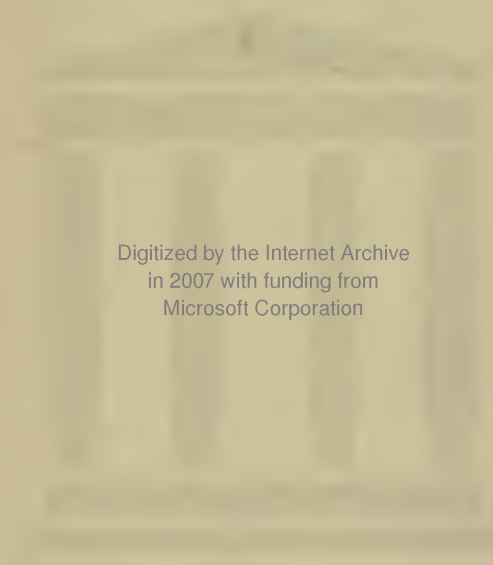


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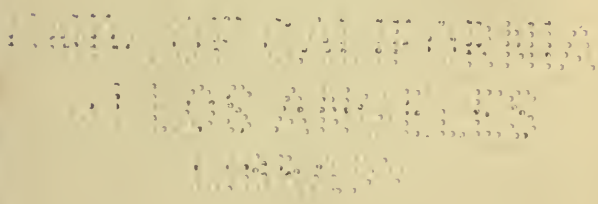
TALKS WITH SHORTHAND STUDENTS

A SERIES OF CHATTY EXPLANATIONS OF
THE PRINCIPLES OF PITMAN'S
SHORTHAND

BY

JAMES HYNES

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TEXT-BOOKS," ETC.



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PREFACE

As the result of enquiries and suggestions from various quarters, the Publishers have decided to issue this series of "Talks" in book form. They are intended to supply the student with an explanation of the principles of Pitman's Shorthand presented in an easy, familiar style, and designed to help him to a mastery of the Art. The "Talks" originally appeared in the pages of "Pitman's Shorthand Weekly." This will account for the extremely chatty, colloquial style adopted by the author. The articles were very much appreciated by readers of the journal in which they were first printed, and it is hoped that in their more permanent form they will prove equally helpful, not only to those students who are unable to avail themselves of the assistance of a teacher, but also to those who are in regular attendance at a Shorthand class.

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Talks with Shorthand Students

No. 1

THE object of the present series of "Talks" is to help the student of Pitman's Shorthand in his endeavour to master the subject, whether he is in attendance at a class or is relying mainly upon his own efforts.

We propose, therefore, to explain and illustrate the rules of the system as simply and as clearly as possible; to anticipate the questions that may be expected to arise in the learner's mind; and, in a word, to do everything that can be done to smooth his path and render easy and pleasant his acquisition of the system of shorthand which is in practically universal use throughout the English-speaking world, which holds the record for speed and legibility, and, it may be added, for grace and beauty of outline, too, and for the extraordinary enthusiasm which it engenders in the minds of its writers.

It may be assumed, we suppose, that the student is convinced of the extreme utility of the subject, and, doubtless, it may be taken for granted that he recognises that while it is true that a knowledge of the system is comparatively easy to acquire, it is, nevertheless, necessary in this, as in every other subject worth acquiring, that the learner should devote himself seriously and regularly to a study of the principles and rules, if he would be as successful as he desires. That is to say, the student knows, of course, that he must *work* if he would win the reward which comes only to those who labour.

We hope the last sentence will not frighten or discourage anyone, and we hasten to add that there can be no question of failure in the case of the student who follows carefully the instructions that will be given, and at the same time devotes a reasonable amount of time to practice. We assure him that if he enters upon the study with the earnest resolve to do his best to succeed, he will not find the task an irksome one by any means. On the contrary, he will be delighted to find how marked his progress will be, and he will soon begin to feel some of that joy which comes to the expert writer who is able to report the fastest speaker with ease, and to read his notes with the

same facility as he reads ordinary print. Surely, it is a goal well worth striving for! Let the learner remember that the experts of whom he has heard or read were, like himself, *beginners* at one time, and let him understand that he may hope to equal them if he is faithful to the resolution which he has doubtless made to attend scrupulously to his lessons and allow no frivolous matter to interfere with his daily practice. We feel quite sure, however, that it is unnecessary for us to add another word here in order to incite the student to the exercise of diligence, and we pass, therefore, to the consideration of the subject itself.

Pitman's Shorthand is a *phonetic* system; indeed, *Phonography*, as it was originally called, means *sound writing*. In other words, the writer of Pitman's Shorthand represents only the *sounds* of the words he hears, disregarding entirely the ordinary longhand spelling. Observe the following words, and notice that the method of spelling indicated in the words enclosed within brackets is the method which you are to employ when writing shorthand.

Ache (āk), *key* (kē), *eat* (ēt), *tea* (tē), *foe* (fō), *eve* (ēv). You see that the *silent letters are omitted*, and that the words are spelled *according to their sound*. Now let us see if you quite understand how you are to proceed when you come to write words. Write the following words, *as they are sounded*, without regard to the ordinary spelling:—

Pole, leap, make, came, wrote, sea, oak, Coe (a person's name), *cocoa, wreak, oat, toe.*

Your list should appear as follows:—

Pōl, lēp, māk, kām, rōt, sē, ōk, kō, kōkō, rēk, ōt, tō.

It is clear, is it not, from the correct list that the method you are to follow when writing shorthand is to *drop the silent letters*, and write strictly *according to the sounds of the words*? Very well! As to the capital letters in proper names, we will deal with them later on.

Now in order that you may be able to write according to the sounds of the words, the system provides you with a sign for each sound in the language; and as you are to write these signs very rapidly (in a while) they must be signs that are easily made and easily joinable to one another. Both conditions are fulfilled, as you will see. Remember, however, that speed in writing comes with practice, and be content at first to write the signs *slowly and well*, rather than quickly and clumsily. "Hasten

slowly," as the saying is. Write the signs as perfectly as possible now, and rest assured that the time will come (and shortly) when you will be able to write them both quickly and well.

In our alphabet the consonants are taken separately, the first eight signs being straight strokes in pairs, a light and a heavy sign in each pair, and representing respectively a light and a heavy sound, as follows :—

∖ p, ∖ b, | t, | d, / ch, / j — k, — g.

The first six signs are written *downward*; the last pair are written from *left to right*. Notice the sounds of these consonants in the following words :—*cup, cub; mat, mad; match, Madge; lock, log; pale, bale; tip, dip; choke, joke; Kate, gate.*

Read and write the consonants again, repeating the names of the letters aloud; thus :

∖ *pee*, ∖ *bee*, | *tee*, | *dee*, / *chay*, / *jay*, — *kay*, — *gay*.

By the way, there can be no harm in reminding you that a consonant is an articulate sound that cannot easily be produced alone, but only with a vowel. The eight consonants we have just learned are also called *explodents*, and it is well to know why they are so called. Utter them aloud, slowly and carefully, and you will notice that in pronouncing them the breath is forced or exploded through organs of the voice which were previously closed. Observe the sudden expulsion of the breath through the lips (opened slightly for the purpose) when you utter the sound of *p* or *b*. You will notice, too, that the sounds of these first eight consonants are *non-continuous*. You cannot *drawl* them. You are unable, for example, to prolong the sound of *b* in the word *cab*.

We will deal with the rest of the consonants and with the vowels in our next "Talk," and we conclude now by reminding you of your resolution to persevere in your daily practice. Remember that "We must sow before we can reap," and "Well begun is half done." Strive to form the shorthand characters perfectly; resist the temptation to write carelessly, or to be satisfied with anything less than your best; and depend upon it your knowledge of the subject will be thorough, and your practice of the art will be a pleasure to yourself and to others.

No. 2

IN our last "Talk" we explained the first four pairs of consonants, and we have no doubt that you have thoroughly grasped all that we said regarding them, and regarding, too, the importance of steady, persevering, daily practice, if perfectly satisfactory results are to be obtained. You know "A good beginning makes a good ending." Begin well, and then *keep it up*.

In the present "Talk" we will devote our attention to the remainder of the consonants and to the explanation of some of the vowels. The first eight letters, you remember, are all straight strokes; thus

\ p, \ b, | t, | d, / ch, / j, — k, — g.

The second group, like the first, are arranged in pairs, a light and a heavy sign as before, representing respectively a light and a heavy sound. The second group, however, are *curved* signs, and they are all written *downward*; thus

\ f, \ v, (th, (thee,) s,) z,) sh,) zh.

Read and write the list once more, muttering aloud the name of each letter as it is written, thus

\ ef, \ vee, (ith, (thee,) es,) zee,) ish,) zhee.

Keep the signs uniform in size. Don't be in a hurry; but observe the distinction between light and heavy signs. Speed will come in good time, you may be sure.

The exact value of the sounds of these consonants will be understood from the following list of words in which they appear: leaf, leave; bath, bathe; ass, ooze; ash, measure; fail, veil; thaw, thee; say, zero; show, treasure.

We call the second group of consonants *continuants*, because these sounds may be prolonged or *continued* as long as the speaker emits breath through the partially opened vocal passages. Compare *sleep* with *sleeve*, and notice that in the first word the sound of *p* ends suddenly; it is no sooner uttered than it is gone; while the sound

of *v* in *sleeve* may be prolonged for quite a considerable time. You may make the experiment not only interesting but useful as a breathing exercise.

The *horizontal* letters \smile *m*, \smile *n*, \smile *ng* are written from *left* to *right*. They are called *nasals*, because in uttering these sounds the air comes through the nasal passage. Hence a person with a severe head cold cannot properly pronounce any word in which these consonants appear. Thus, the sentence "Come along, Johnny, to the corner," would be pronounced by such a person something like "Kub alog, Joddy to the Korder." Learners sometimes find a little trouble with the consonant *ng*. There will be no difficulty, however, if you will observe that the sign \smile represents the single sound of *ng* in words like *pang*, *bang*, *ding*, *dong*, *gang*, *fang*, *long*, etc. Sometimes, in the ordinary spelling, the letter *n* is used to represent this *ng* sound. This is so in the words *pink* (pingk) *bank* (bangk), *tinker* (tingker), *canker* (kangker), etc. As we have already learned, however, when we are writing shorthand we take no account of the ordinary longhand spelling, but spell according to the *sounds* of the words. When, therefore, we hear the sound of *ng* (as in the words just given) we write \smile (*ng*) and not \smile (*n*).

The letters \frown (*l*) \smile (*r*)—the *arching* pair, as they are sometimes called—are described as *liquids*. Now one of the qualities of a liquid is that it will *flow*. These two consonants are called *liquids* because of the ease with which they flow into union with other consonants. Notice how these letters join with others in the following words: *plea*, *blow*, *clay* (klay), *glow*, *fly*, *pray*, *bray*, *trip*, *drip*, *crow* (krow) *grow*, *fro*, *throw*, etc. The *l* or *r* combines quite readily with the preceding consonant, as you see.

The consonant \frown is written *upward*, but \smile is a *downward* curve. When joined together these consonants form the *upper half of a circle*, or an *arch*, \frown being the *left* side of the arch and \smile the *right* side.

In order to secure a better joining with other consonants (and for another reason, to be discussed later), the letter *r* is provided with an alternative sign, a *straight upstroke*, thus \nearrow . You will call the *upward* *r* by the name of *ray*, and so you will be able to distinguish it by name from the *downward* *r*, which we call simply *ar*. You

satisfied with anything less than your best effort when you are practising.

Before we leave the consonants we must point out that when joined to another stroke (l) may sometimes be written downward, and on the other hand (sh) may sometimes be written upward. When standing *alone* (l) is always written upwards, while (sh) standing alone is always written downward. Notice the outlines

l, fl, lsh, shl.

We turn now to the *vowel* signs in the system. A vowel, you will recollect, is an independent sound, one that may be uttered without the assistance of any other sound. You will remember, too, that we write according to sound, and that, therefore, when we speak of vowels in Pitman's Shorthand we do not refer to the letters used for vowels in ordinary longhand spelling, but we refer always to the *sounds* of the vowels and to the signs used to represent them in shorthand.

There are six *long vowels* in English, as follows: *ah* as in *pa*, (pah); *ā* as in *pay* (pā); *ē* as in *be*; *aw* as in *paw*; *ō* as in *toe*; and *ōō* as in *loo*. Repeat the vowels again, thus *ah, ā, ē, aw, ō, ōō*.

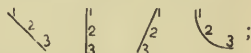
The first three sounds, *ah, ā, ē*, are represented by a heavy dot; the second three sounds *aw, ō, ōō* are represented

by a short heavy dash, thus

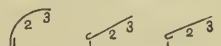
1	·	ah	1	—	aw
2	·	ā	2	—	ō
3	·	ē	3	—	ōō

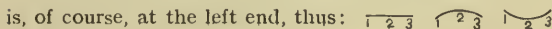
To each

consonant in the list, from *p* to *h*, is given *three places* in which to put the vowel signs, and these places are numbered 1, 2, 3. Observe that the places of the vowels are reckoned from the point at which you commence to make the sign. No 1 place to a downward stroke is

therefore at the top, thus: 

but No. 1 place to an upstroke is at the bottom, thus:

 To a horizontal the first place

is, of course, at the left end, thus: 

If you remember to count the places of the vowels from where you begin to write the sign, you will make no mistake.

You will easily understand that you are to put the vowel signs in the places which correspond with their numbers—No. 1 vowel in No. 1 place, and so on. So that when you put the heavy dot in No. 1 place it represents the sound of *ah*, as in the words

∖ *pa*, ∖ *baa*, | *tah*, ∪ *fa*, ∩ *ma*;

when you put the heavy dot in the middle of the consonant (that is in No 2 place) it represents the sound of *ā*, as in

∖ *pay*, ∖ *bay*, | *Tay*, ∪ *fay*, — *Kay*;

and when you put the heavy dot in No 3 place—at the end of the stroke—it represents the sound of long *ē*, as in

∖ *bee*, | *tea*, ∪ *she*, ∩ *me*, ∩ *lee*.

Similarly with the dash vowels: in No 1 place the short heavy dash represents the sound of *aw*, as in

∖ *paw*, / *jaw*, — *caw*; in the middle (No 2

place) it represents the sound of long *ō*, as in

| *toe*, / *Joe*, — *go*, ∪ *low*; and in No. 3 place

(at the end) it represents the sound of *ōō*, as in

∖ *pooh*, / *chew*, — *coo*, ∩ *woo*.

Now read and write the following words, reading the *consonant first* in all cases:

∖ ∖ ∪ ∪ ∩ ∖ | — () ∩
 | — ∪ () ∩ ∖ / ∪ ∩ ∖ ∖
 ∪) — ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩

In our next "Talk" we will give the key to these words, and you will be able to see if your reading is quite correct. Meantime read through the explanation of the vowels again, and get a thorough grasp of the rules regarding their position as far as we have explained these. There is nothing difficult about them, and you will be pleased to find how readily you add to your knowledge of these and the other shorthand rules as you go on. "A whole bushel of wheat is made up of single grains," you know, and similarly the sum of your knowledge of shorthand will grow little by little until you possess full knowledge of the system with ability to apply it at verbatim speed.

No. 3

We have now discussed the whole of the consonants in the system, and we have had a talk about the simple long vowels. You may have thought that we went into a little unnecessary detail in explaining the names of the consonants, and that after all the names do not affect the writing of the system. Well, perhaps not; but, you see, it is well that we should be able to give a reason for the phonographic faith that is in us, and, besides, the best students like to know the why and wherefore of such things. A knowledge of the elementary sounds of the language tends to improve one's articulation and pronunciation—matters of the greatest importance to speakers and readers in public. If you are not a public speaker now, you may be some time in the future, and then you will be glad that you learned something about the consonantal basis of the language.

You will remember that in our last "Talk" we learned that there are six simple long vowels, and that in Pitman's Shorthand these are expressed by a heavy dot and a short heavy dash. You will recall, too, that the sound represented by the vowel sign depends upon the position occupied by the dot or dash; that you are to reckon the place of the vowel from the point at which you begin to write the consonant; and that the vowel signs are put in the places which correspond with their numbers.

We illustrated the foregoing points in our last "Talk," and we gave you a list of words in shorthand, as a test,

reminding you that you were to read the consonant *first* in each of the illustrations given. Here is the key: see if you are quite correct in your reading:—

pa, baa, fa, (in music), *Shah, ma*; *pay, day, gay, they, say, lay*; *Dee, key, fee, thee, see, lee*; *paw, jaw, saw, law, raw*; *bow, foe, so, mow, row* (to row a boat), *woe, hoe*; *Jew, shoe, loo, rue, woo*.

Of course, some of the words may be spelled (in longhand) several ways, according to the sense in which they are used. But you would not write "Go and *sea* the King."

If you look back again over the list of words given in shorthand, you will find that they all *commence* with a *consonant*, and that where the consonant is an upright or sloping letter, like

\backslash *p*, $|$ *t*, $/$ *ch*, \curvearrowright *f*, \frown *l*, or \swarrow *w*,

the vowel *following* the consonant is placed at the *right-hand* side, thus \backslash *pay*, \swarrow *way*; and that where the

consonant is a horizontal like — *k*, — *m*, — *n*, the vowel *following* the consonant is placed *below* the stroke; thus, — *Kay*, — *may*, — *no*.

From these illustrations then you may draw the invariable rule that where the vowel *follows* the consonant the vowel-sign must be placed at the *right-hand* side of an upright or sloping letter, and *below* a horizontal letter. On the other hand, where the vowel *precedes* the consonant the vowel sign is placed at the *left-hand* side of an upright or sloping letter, and *above* a horizontal letter; thus,

\swarrow *ape*, $\cdot|$ *ate*, $\cdot/$ *each*, \curvearrowright *eve*, \frown *ail*, — *ache*, — *aim*.

To make quite sure that you understand this, compare the following words:—

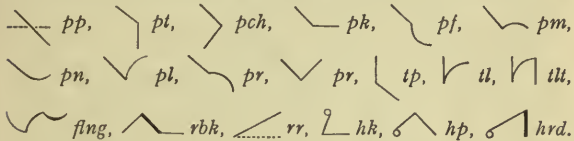
\swarrow *ape*, \swarrow *pay*; $\cdot|$ *eat*, $|$ *tea*; $\cdot|$ *aid*, $|$ *day*;

$\cdot)$ *ace*, $\cdot)$ *say*; — *aim*, — *may*; — *e'en*, — *knee*;

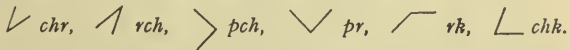
\frown *eel*, \frown *lee*; \curvearrowright *ear*, \swarrow *ray*.

You will have noticed, probably, that so far we have taken words containing only one consonant, and of course these form the minority of the words commonly employed. We must therefore say a few words regarding the formation of outlines consisting of two or more strokes.

Briefly, then, we may say that when two or more stroke consonants are joined together the second one commences where the first one ends, and so on. "Why, of course, that's obvious," you will say, and so, indeed, it is. But, you know, sometimes a learner fails to see the obvious, and makes a mistake. You will be patient, therefore, if we illustrate for the sake of others that which is perfectly obvious and clear to you. We repeat then that when two or more stroke consonants are joined together the second begins where the first ends, and the third (if there be a third) commences where the second ends; thus

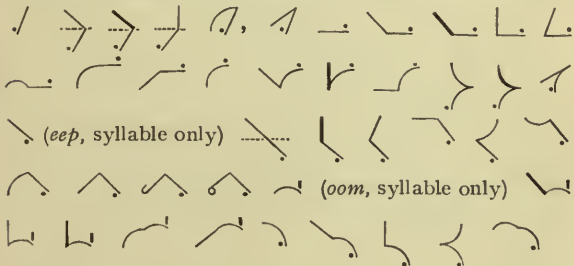


By the way, you will see how clearly you can distinguish between \swarrow (r) and \searrow (ch) when these letters are joined to each other or to other strokes :



You remember that \searrow (ch) is always a *downstroke*, while \swarrow (r) is just as invariably an *upstroke*.

Now we will ask you to do a little shorthand word-building. Read and write the following words, beginning, as you see, with the word *each* :



You managed it? Very well! Now look back over the list, and you will see that in each word there is a third-place vowel; that the vowel occurs between two strokes (not counting the syllables *ee* and *oom*); and that in each case the vowel sign is written in No 3 place before the second stroke. That is the position in which you are always to put a third-place vowel when it occurs *between two strokes*. The object of the rule is to avoid the awkwardness which would sometimes result if the vowel sign were placed at the end of the first stroke. Notice that the vowel is still a No. 3 vowel and that it is still placed in the third position, only *before* the *second* stroke, instead of *after* the *first*.

Here is another little exercise to test your progress. Don't be discouraged if you find a little difficulty with a word. "The tree falls not at the first stroke," you know, and there is merit only in overcoming what is more or less troublesome. In our next "Talk" we will give the key to the exercise. Read and write the following:

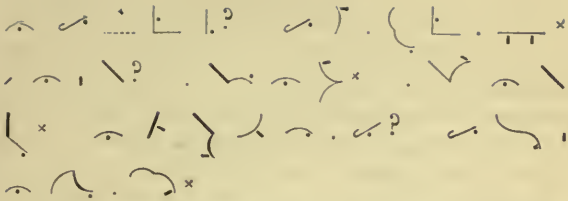


Rude, leave, liege, keyed, Meath, theme,
deem, team, beam, chewed, jute, boot, Goole, leaf.

And now we come to a very interesting feature of the system—the *grammalogues*. A grammalogue is a word that is expressed by one of its letters, the letter which represents the word being called a *logogram*. For example, the word *be* is a grammalogue; the letter ** is a logogram, because it is used to express the word. The word *all* is a grammalogue, while the vowel *aw* is a logogram used to express it.

These grammalogues are words which occur very frequently in ordinary speech, and the shorthand writer must have an easy and brief way of representing them, because from their very frequency they are usually pronounced very rapidly. Here are five grammalogues, which we will include in a few simple sentences, and invite you to read.

**..... all, ** be, i he, . the, / who (written downward).



Let us admonish you again to keep your resolution to read and write shorthand daily. The French have a proverb to the effect that "There is no flying without wings." Accurately written shorthand illustrates the rules of the system, and the rules are the wings which will enable your pen to fly (so to speak) after the words of the fastest speaker, and take a faithful record of his speech. It is only a matter of patience, practice, and perseverance, and you will find none of these impossible to you if you will only exercise the powers which have been given to you.

No. 4

Let us commence our "Talk" this time with a very short review of the matters dealt with in previous "Talks."

You will recall that we have learned that a vowel placed at the left-hand side of an upright or sloping letter, or above a horizontal, is read before the consonant, while a vowel placed at the right-hand side of an upright or sloping letter, or below a horizontal, is read after the consonant. This is not unlike the method you follow in reading ordinary print. Look at this word—WAY. You read the *w* first because, as your eye travels from the left of the page to the right, it is the first letter in the word. Now look at this word—AWAY. Here you read *a* first because your glance moving across the line comes first to the *a*. It is the same with words like \diagdown (*ape*) \diagdown (*pay*) in shorthand. Then, too, you read a page from *top to bottom*. If then your eye comes to the vowel *first* you will of course read it first, and vice versa; thus $\underline{\text{a}}$ (*oak*) — (*Co.*)

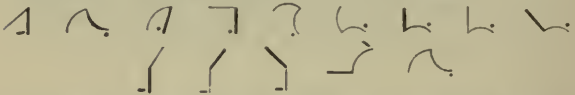
We learned also in our last "Talk" that a third-place vowel between two strokes is to be put before the second

stroke, and we agreed that this was a decided convenience, both as regards reading and writing. Then we saw that the stroke \curvearrowright (*sh*) may be written upward when joined to another stroke, while the stroke \frown (*l*) may be written downward when joined to another stroke. We noted, however, that \curvearrowright is invariably written downward when standing alone, while \frown is always written upward when not joined to another stroke. Finally, we have learned a few *grammalogues*.

Really, we have progressed, haven't we? And the way has not been difficult or uninteresting, either!

And now as to the little exercise given to you last week. Here is the key:—

Eat, beat, reed, feed, lead, heed, teeth, wreath, heath.
Pool, tool, cool, fool, poop, coop, loop, hoop.



Should you have made a mistake it will be well for you to read the word again, so that you may see where your error arose, because, you know, when you recognize the error you are on the way to amendment. Go through the explanation of the vowels again if you are uncertain of them. Take no notice of those who tell you that the vowels do not matter. These people are like "The goslings who would teach the goose to swim." Every rule in the system has its purpose, and he is the best shorthand writer who knows the rules thoroughly and can apply them instantaneously.

But let us pass on. If you pronounce the six long vowels *quickly* you will produce six corresponding *short* sounds, as follows:—

ă (as in *băt*), ě (as in *bět*), ě (as in *bĭt*), ǒ (as in *lǒck*), ů (as in *lŭck*), ǒǒ (as in *lǒčk*).

You will hear the exact sounds of these vowels if you pronounce each in combination with a consonant, as, for instance, the consonant *t*; thus, *ăt*, *ět*, *ĭt*, *ǒt*, *ŭt*, *ǒǒt*. The main difference between the long and the short vowels is a difference in *time* (in the musical sense). If you pronounce the long vowels in quick time, and *staccato*, you will have a very good idea of the short vowels.

Now you will remember that in the list of consonants we had a light sign to represent a light sound, and a heavy sign to represent a heavy sound. Similarly, in the case of the vowels, we have a heavy dot and a heavy dash to express the heavy (or long) vowels, and a light dot and a light dash to represent the light (or short) vowels; thus,

Long Vowels.

<i>ah</i>	⋮	<i>aw</i>
<i>ā</i>	⋮	<i>ō</i>
<i>ē</i>	⋮	<i>ōō</i>

Short Vowels.

<i>ă</i>	⋮	<i>ǒ</i>
<i>ě</i>	⋮	<i>ǔ</i>
<i>ĭ</i>	⋮	<i>ǒǒ</i>

One example, however, is worth a great many words. Let us take a few examples of the use of these short vowels, and you will quickly understand all about them.

First-place dot : | at, | add,) ash, \ pack.

Second-place dot : \ ebb, / etch, / edge, (ell.

Third-place dot : .| it,) bit, \ tip, (lip,) in.

First-place dash : | odd, ^ off, \ pod, L Tom.

Second-place dash : \ up, ^ cup, | ut (syllable).

Third-place dash : _| öök (syllable), _ book, L_ took.

Go through the whole twelve vowels again, taking care to pronounce the *long* vowels *slowly* and the *short* vowels *quickly* :

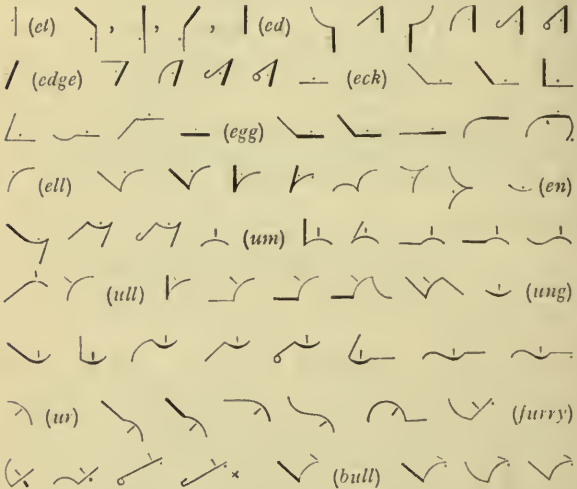
(slowly) *ah, ā, ē, aw, ō, ōō.* (Quickly) *ă, ě, ĭ, ǒ, ǔ, ǒǒ.*

To single strokes the short vowels are put in exactly the same places as the long vowels, as a glance over the illustrations already given will show. When occurring between two strokes the *first* and *third-place* vowels, long or short, occupy exactly the same positions, thus :

^ palm,) pad; \ peak, \ pick; ^ pall,

^ poll; ^ wrought, ^ rot. There is a difference, however, as regards the *second-place* vowels between two strokes. If the vowel is a *long* vowel, it is placed *after* the *first* stroke; if it is a *short* vowel, it is placed *before* the

second stroke. Try to memorize the rule: *Long after first; short before second.* Repeat the rule again! And again! Now you have fixed it in your mind, and it will be quite "clinched" by the following little exercise in reading.



We may remind you that the art of shorthand is learned largely by *writing shorthand*. It will be an excellent practice, therefore, for you to copy out as much accurately printed shorthand as you can, reading the words aloud as you write the shorthand outlines—or better still, if you have time, writing them out in longhand.

No doubt the foregoing exercise has illustrated sufficiently the rule that the second-place short vowel between two strokes is to be placed before the second stroke, and you will have no difficulty with the point in the future. You see, as a matter of fact, you have only to concentrate your attention on the second-place vowel, since you know that the first and third place vowels occupy the same positions whether they are long or short. The only vowel which moves (so to speak) is the second-place vowel, and the rule is briefly, you remember, "Long after first; short before second."

Now here is a simple little test for you. Try if you can write this exercise in shorthand. Do not look at the key until you have tried to write every word.

The following grammalogues are introduced into the exercise:

..... *a*, *an*, *and*, / *are*, | *but*, | *it*, *of*, \ *to*.



If we hurry we may be lucky enough to catch a boat at the jetty. It may be ready to move off ere we reach the top of the road; but if we rush they may see us, delay a minute, and so we may hope to see the regatta.

Now if you have done your best without assistance, you may compare your work with the following:—



No. 5

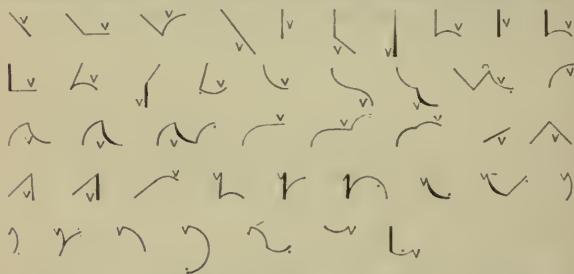
We propose to devote our attention in this "Talk" to an explanation of the diphthongs. They are an important part of the system, since the words containing diphthongal sounds form a considerable class in the language.

First of all let us say what we mean by a diphthong. By a diphthong, then, we mean the combination or running together of two vowels into one syllable. For instance, if you run the sounds of the vowels *ah* and *ɪ* together the resulting syllable is long *ī* as in the word *pie*. In other words if you combine *p-ah-ɪ* you will produce *pie*  (The sign  by the way, indicates that the preceding words are to be taken humorously.) Similarly, if you combine the vowels *ah* and *ōō*, and pronounce them quickly, you will hear the diphthong *ow*, as in the word *thou*. The combination of the vowels *aw* and *ɪ*, in like manner gives us the diphthong *oi*, as in the word *boy*; while the union of *ē* (or *ɪ*) with *ōō* results in *ū*, as in the word *due*.

Here are the four diphthongs in order: *ī ow, oi, ū*. If you

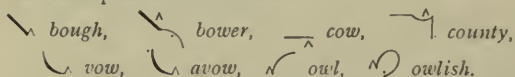
repeat them a few times you will find no difficulty in recalling them when required.

And now with regard to the signs representing these diphthongs. The sign for *i* is a small capital *v*, or the lower half of a diamond shaped figure; thus $\begin{smallmatrix} \vdots \\ \vee \end{smallmatrix}$. This sign represents the same sound *always*, the sound of long *i*. It may be written in any one of the three vowel places, and it may be joined *initially* to a downstroke, and *finally* to the consonant *n*. You will have no trouble, surely, in reading and writing the following words illustrating the diphthong *i*:



You see from the illustrations that the diphthong sign is read like the simple vowel sign, and that it follows the same rules as regards the reading before and after a consonant.

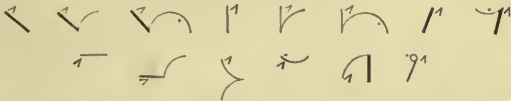
The sign for the diphthong *ow* is the *upper* half of a diamond-shaped figure, thus $\begin{smallmatrix} \wedge \\ \vdots \end{smallmatrix}$. It is the *i* sign turned upside down. Like the *i*, it may be written in any one of the three vowel places. It may be joined *initially* to the upstroke (*l*), and *finally* to a downstroke, as in the examples which follow:



Note also that *ow* may be joined *finally* to the consonant *n* (*n*), the *ow* sign being abbreviated by the omission of the little upward tick; thus, *now*. This is a useful abbreviation, as you will find in practice.

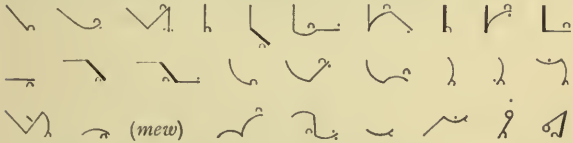
The diphthong *oi* is expressed by the little angular sign $\begin{smallmatrix} \nearrow \\ \vdots \end{smallmatrix}$. The sign for *oi* *must* be put in the *first* vowel place, that is to say always at the commencement of the

stroke consonant. You will be careful to observe this rule, which is necessary for reasons to be explained later on. The *oi* sign may be joined *initially* to upward \curvearrowright (*l*), as in the word \curvearrowright *oily*. The following are further illustrations of the use of this sign :



We take it for granted that you will be able to read these words without difficulty ; so that the key is purposely omitted.


The diphthong \bar{u} is expressed by the upper half of a small circle, thus \circ . This sign *must* be written in the third vowel place, that is at the end of a consonant. The diphthong \bar{u} may be joined *finally* to a downstroke, as in the examples which follow ; and it may be joined finally to the letter \smile (*n*) by turning the semi-circle a little on one side, as in the word \smile *new*.





You have probably had little trouble with these words, though you *may* have hesitated with \curvearrowright *pursue*. Well, you know, it is a good thing sometimes to have to *think* over a word. It makes you remember the outline when next you require to use it.

Besides the diphthongs just explained, there is a further sound to be considered in our "Talk" this time, namely, the sound of the *triphthong* $w\bar{i}$. You will understand, of course, that as a diphthong is the combination of *two* vowels into a single syllable, so a *triphthong* is the union of *three* vowels into one syllable. The triphthong $w\bar{i}$ is the sound which results from the combination or running together of the vowel $\bar{o}\bar{o}$ and the diphthong \bar{i} . That is to say $\bar{o}\bar{o} + \bar{i} = w\bar{i}$.



























The sign representing the triphthong $w\bar{i}$ is a small

right angle, thus, . As it has only one signification—the sound of *wī*—it is immaterial (as regards the sound) in which of the three vowel-places the sign is put. Notice, however, that it may be joined *initially* to a *downstroke*, as in the following examples:—

 *wight*,  *wide*,  *wider*,  *widely*,  *wife*.

Briefly, the signs for *ī*, *ow* and *wī* may be placed in any of the three positions; but the sign for *oi* *must* be put in the *first* place, and the sign for *ī* *must* be put in the *third* place. Where convenient the signs may be joined to the consonant.

It is probably *not* the case with *you*, but some students experience a little trouble with the diphthong *ī* and the vowel *ī*. They confuse one with the other. There is no real reason why they should do so, because, as you know, the diphthong *ī* is always a *long* sound, while the vowel *ī* is always *short*. Probably the reason for the trouble is that these students forget for the moment that in shorthand they are to write *according to sound*. Should any of your friends find difficulty with the point in question, you might ask them to compare the following pairs of words in which the distinction is made perfectly clear:

 *pike*,  *pick*;  *bile*,  *bill*;  *type*,  *tip*;
 *time*,  *Tim*;  *dime*,  *dim*;  *gibe*,  *jib*;
 *file*,  *fill*;  *mile*,  *mill*;  *Nile*,  *nil*;
 *like*,  *lick*;  *lime*,  *limb*;
 *write*,  *writ*;  *rhyme*,  *rim*.


You can easily add further illustrations, if such should be necessary.

By the way, you might observe that sometimes a diphthong and a vowel, or two vowels, occur between two stroke consonants, and that when this is the case the diphthong or vowel sign should be placed close to the consonant (that is in the syllable) to which it naturally

belongs, unless, indeed, it is inconvenient so to place it.

It is quite easy to follow the rule in such words as

 *boyish*,  *voyage*,  *vowel*,  *reviewer*,








 *piety*; but where it is evidently more convenient





















the signs may be placed together, as in words like

 *royalty*,  *phial*,  *buoyancy*,  *Siam*. In

these words, you notice, either (a) both diphthong and vowel are first place signs, or (b) the vowel sign is a first-place sign and the diphthong sign is movable and may be put in the first-place without change of sound.

Let us finish our "Talk" with a little exercise introducing the following new grammalogues:








 *I*, or *eye*,  *you*,  *our* or *hour*,  *why*,  *have*,
 *can*,  *was*.

No. 6





In the present "Talk" we propose to discuss the first of the important abbreviating principles in Pitman's Shorthand, namely, the representation of *s* or *z* by means of a small circle. You should take care to grasp the rules with regard to this circle as fully as you can, because your shorthand vocabulary will be very much increased by the knowledge. Indeed, after the present "Talk" you will be able to write many hundreds of words at present beyond you. The prospect will doubtless encourage you to give your best attention to what we have to say.





The sound of *s* is one of the most frequently occurring sounds in the language, and it is necessary, therefore, that we should have a very easily written (and easily decipherable) sign to express it. As a matter of fact, you will find that the inclusion of the small circle in the middle of an outline, so far from retarding the speed of the writer positively tends, in many cases, to increase it; and it certainly adds to the beauty and elegance of many outlines.

The circle *s* may stand alone, when it is used as a logogram, as when it is written above the line, thus.....^o to represent the word *has* or *as*; or when it is placed on the line, thus *o*, to express the word *his* or *is*. Now you will recollect that in our "Talk" about the aspirate   (*h*), we asked you to commence to form the letter at the circle end, and to write the circle in the same direction as that in which the fingers of a watch move, or in which you (probably) stir your tea; thus . Let us call that motion *clock-wise* (or you may call it *spoon-wise* ). The *opposite* motion will be *anti-clockwise*, (*anti*.—against) thus, . When the circle *s* stands alone it is written in the *anti-clockwise* direction,  .






You may be inclined to consider it quite immaterial in which direction you write the circle, so long as the sign itself is right. You will be wrong if you think so. It *is* important because of the fact that the logogram (circle *s*) is often the starting point (so to speak) for a sign representing several words—about which we shall have something to say later on.


The circle *s* may be written at the *beginning*, in the *middle*, or at the *end* of a word. When it is joined to a straight stroke, or occurs between two straight strokes not forming an angle, it is written in an *anti-clockwise*

direction; thus,  *sps*,  *tst*,  *ksk*,  *rsr*. By

the way, you will be able to see now that it is impossible to mistake the letter   (*h*) for  (*sch*) or  (*sr*), because the circle in the case of the letter *h* does not follow the rule for the writing of circle *s*.







When the circle *s* occurs between two straight strokes forming an angle it is written *outside* the angle; thus,

 *psk*,  *tsk*,  *jsp*,  *kst*,  *rsk*. There is no


likelihood of your making a mistake here, because the wrong way is really difficult, and you are not likely to choose the difficult way. 


When the circle *s* is joined to a curved consonant it is, of course, written *inside* the curve. This is the easy and the natural way. You know the curve is itself a segment of a circle, and naturally you will write the added

circle inside the curve; thus,  *sf*,  *fs*,  *sth*,

 *ths*,  *ss*,  *ss*,  *sh*,  *shs*,  *sm*, etc.


Further, when the circle occurs between *two* curved letters

it is written (as a rule) inside the *first* curve; as  *fsf*,







 *ssr*,  *msr*. You may consider, in a word, that







in such cases the circle follows the line of least resistance.

It is the easiest way, and as we said above, you are not likely to go out of your way to write an incorrect form when it is really awkward to do so. In other words, when it is easy to go right, you are not likely to go wrong.







In the case of a word like  *facility*, it is obviously better to write the circle inside the second curve. But such a case is exceptional.






Now with regard to the *reading* of the circle and the vocalization of words containing the circle *s*. Note that the circle *s* at the beginning of a word is always read first. Observe the following pairs of words:




 *ope*,  *soap*;  *eat*,  *seat*;  *age*,  *sage*;

 *eke*,  *seek*;  *ash*,  *sash*;  *eel*,  *seal*.

The circle *s* at the end of a word is always read *last*. Notice again the following pairs of words:























 *pay*,  *pays*;  *bee*,  *bees*;  *tie*,  *ties*;



 *cow*,  *cows*;  *few*,  *fuse*;  *knee*,

 *knees*;  *loo*,  *loose*.

You will see from the foregoing remarks that the vowels are to be placed and read in relation to the *stroke* conso-








nant, and *not* in relation to the circle. You will agree at once that it would be not only difficult but almost impossible to allocate three vowel places to a small circle. We are bound, therefore, to place the vowel signs in the usual places by the side of, or above or below, the stroke consonant to which the circle is attached. Note the order in which the vowels are read, and the positions they occupy in the following words :















 *pass*,  *passage*,  *passing*,  *passer*,
 *passer-by*,  *pasch*;  *disc*,  *discuss*,
 *discussing*,  *dismay*,  *dismiss*;  *decide*.
 *design*,  *designs*,  *desires*;  *sick*,  *six*,
 *sixty*,  *sixties*;  *Russ*,  *rusk*,  *rusks*.

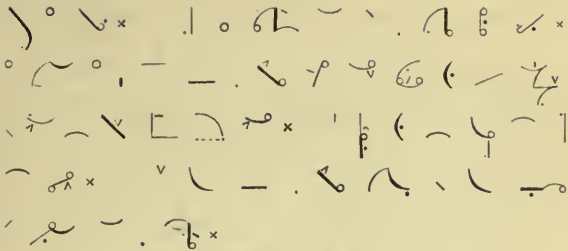
There is another point to which we would draw your attention, namely, that in the *middle* or at the *end* of a word the circle *s* is used to represent either *s* or *z*. If you look over the illustrations above, you will agree that it is perfectly safe to allow the one sign to represent both sounds in such places. Indeed, it is true to say that in many instances it would be physically *impossible* for you to make a mistake. To give two examples out of many, you could not pronounce the light sound of *s* in the word  *leaves*; nor could you pronounce the heavy sound of *s* (*z*) in the word  *leaps*.

To put the rules in a nutshell you may say : The circle *s* is written backward to a straight stroke ; inside of a curve ; and outside of an angle. The circle is read first at the beginning, and last at the end of a word.

Note the following new grammalogues, and read and write the sentences introducing them :

 *any*, or *in*,  *as*, *has*,  *is*, *his*,  *give*, or *given*,
 *him*, or *may*,  *me*, or *my*,  *on*.

































No. 7



We dealt in our last "Talk" with the use of the small circle *s* as a facile representative of the sound of *s* or *z*. Now we want to extend the principle a little further. Let us suppose that the circle is an india-rubber ring—say, an umbrella ring—and let us *pull it out* a little so as to elongate it and cause it to become a small oval or loop. Such a loop is used in our system of shorthand to express the sounds of the letters *st*. It is called the *st* (*stee*) loop.











The *st* loop follows the same general rules as to writing and reading as the circle *s*. That is to say it is written backward to a straight letter, inside of a curve, and is always read *first* at the beginning of a word and *last* at the end of a word. Like the circle *s*, too, the *st* loop may be employed *medially*, that is in the middle of an outline, where it is convenient so to employ it.

You will better understand the use of the *st* loop and the similarity of the rules governing it and the circle *s* if we illustrate the rules in accordance with our plan of word-building. Read the following words carefully, and note the points of resemblance:—









 *soup*,  *stoop*;  *seed*,  *steed*;  *sage*,  *stage*.
 *save*,  *stave*;  *seam*,  *steam*;
 *sale*,  *stale*;  *sore*,  *store*;
 *pass*,  *past*;  *chess*,  *chest*;  *face*,  *faced*;
 *miss*,  *mist*;  *ways*,  *waste*;

 *tossing*,  *toasting*;  *choosing*,  *adjusting*;
 *leasing*,  *enlisting*.

So far, we are sure, there has been no difficulty. As a matter of fact the *st* loop and the rules regarding its use are only a slight extension of the principle and rules regarding the circle *s*. The similarity is carried a little further; for just as we use the small circle at the end of a stroke to express either *s* or *z*—that is to say either the light or heavy sound—so we employ the small loop at the end of a stroke to represent either the light sound of *st* (as in the word  *taste*) or the heavy sound of *zd* (as in the word  *teased*). Notice the following words:—

 *sneeze*,  *sneezed*;  *raise*,  *raised*;  *muse*,
 *mused*;  *revise*,  *revised*;  *dispose*,
 *disposed*.

The circle *s* may be added to the *st* loop to express the plural or the possessive case of nouns or the third person singular of verbs; thus,

 *pest*,  *pests*;  *dust*,  *dusts*;  *rust*,  *rusts*;
 *dentist*,  *dentists*.

You will observe that the loop is carried through to the other side of the stroke consonant and finishes with the circle.

Our "Talk" on the *st* loop has added wonderfully to the list of words which you may now write in shorthand. There are thousands of words containing the sounds of *st* or *zd* where this useful and easily-written little loop would be properly employed. As regards the size of the loop, it should be about one-half the length of the stroke consonant to which it is attached.

Just to test your knowledge, try to write the following words, introducing the *st* loop in each case:—

1. (Initial *st* loop). *Steep, stout, stitch, stage, staff, stem, stone, sting, stare* (downward *r*), *starry* (upward *r*).

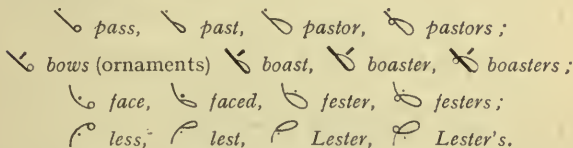
2. (Final *st* loop). *Fast, vest, invest, invests, mist, dismissed, nest, nests, laced, solaced*.

3. (Medial *st* loop). *Justify, justness, jesting, suggesting, suggestive, vestry.*

Now compare your attempt with the following key, and if you made a mistake in any outline, correct the mistake and write out the correct form three or four times, so as to get the outline fixed in your mind :—



Well, now, assuming (as no doubt we may) that you understand all that we have said regarding the small loop, we will ask you to go still another step forward— or, rather, we will ask you simply to take a little larger step than you took in the case of the *st* loop. In a word, we will ask you to make a *larger loop*, two-thirds of the size of the stroke consonant to which you may attach it, and we will ask you to give to this larger loop the name of *str*. Observe the easy run of words in the following list :—



It is easy, is it not? The circle *s*, you see, is added to the *str* loop just as it is added to the small *st* loop. The large loop, too, may be employed medially where it is convenient, as in *s* registering, *s* masterpiece ; but there are not many words in which the *str* loop is written medially.

Notice, however, that while the circle *s* and the *st* loop may be written initially, medially, or finally,—that is, at the beginning, in the middle, or at the end of a word—the *str* loop must *not* be used at the beginning of a word. The combination *str* is better represented in another way, to be explained later.

It is worth pointing out, by the way, that the letter *x* is always represented in shorthand by \curvearrowright (*ks*). The sign \curvearrowright (*kst*) is therefore used for *-exed*, and the sign \curvearrowleft (*kstr*) for *-xter*. Note the following examples:—

\curvearrowright box, \curvearrowright boxed, \curvearrowleft Baxter ;
 \curvearrowright tax, \curvearrowright taxed, \curvearrowleft Dexter.

Now, by way of variety, let us take a few sentences in shorthand, introducing the following grammalogues:—

o first, \curvearrowleft put, \curvearrowright shall, \curvearrowleft should, (them, \curvearrowleft these,
 \curvearrowleft this, \curvearrowleft those.

o first, \curvearrowleft put, \curvearrowright shall, \curvearrowleft should, (them, \curvearrowleft these,
 \curvearrowleft this, \curvearrowleft those.

We will give you the key to these sentences in our next "Talk." Meanwhile, if you find difficulty with any word, don't give up at the first failure of your attempt to read it. Try again and again, remembering that the true meaning of perseverance is to pursue a course in spite of difficulties. In a word, do your *best* in this as in all good things, encouraged by the words of our great master-poet:

"Who does the best his circumstance allows,
 Does well, acts nobly; angels could do no more."

No. 8

As you are doubtless anxious to know how far your reading of the test sentences given in our last "Talk" is correct, we hasten to give you the key, as follows:—

We hope to see our new master on the first of August. He is to put up at the Winchester Hotel. This change was authorized by the council. He came to see them on the first of last July. Those who are loudest in opposing this change are unaware of these facts. I am amused at the stupid charges they make. Such bursts of fury should and shall be silenced. They only testify to the sinister views of the suggesters.

Very probably you made few, if any, mistakes. Let us remind you once more of the advisability of reading and copying as much accurate shorthand as possible. You know what a help the *look* of a word is in ordinary spelling. It is to some extent the same in shorthand. The more familiar you are with the outlines for words the less hesitation will you have in writing. Read and copy correctly written shorthand, therefore, whenever you can find the time to do so, feeling sure that by so doing you are hastening the day when you will be an accurate and a rapid writer of the system, and able to decipher your notes at whatever speed they may be taken. But we must turn to the subject of our "Talk."

You have learned the use of the small circle as the representative of *s* or *z*, and we are sure you will agree with us that is a very excellent device for the purpose. We want now to speak of a *large* circle, quite twice as large as the circle *s*. Such a large circle used *initially*—that is at the *beginning* of a stroke consonant—expresses the sound of *sw*. It is called the *sway* circle, and is written like the circle *s* with a backward (*anti-clockwise*) motion when joined to a straight stroke, and, of course, it is written *inside* of curved letters. Note that the *sw* circle can only be employed when *sw* is the *first* sound in the word, and therefore the *sw* cricle (like the circle *s*) is always *read first*. Observe the following illustrations:—

.P sweet, .P sweetly, .P sweetest, .P swayed, .P Swede,
 R suave, R suavity, O swim, O swoon,
 V swallow, O swore, O swear, R swarm.

You will see that in the foregoing examples the vowels are written with reference to the stroke consonants, and not with reference to the circle. In fact, you cannot place a vowel to a circle. Does it not follow, therefore, that in a word like *sway* you must write *e/* so that you may

have a stroke consonant to accommodate the vowel sign? Notice also the word (*swaying*). These two words are the only words of the same class you are likely to meet with, so that you will not be troubled with exceptions to the rules regarding the *sw* circle.

Now if you think for a moment you will find that the sound of *sw* is seldom or never heard in the middle or at the end of a word. The *sw* circle is accordingly strictly limited to *initial* use. It can only be written at the *beginning* of words. This leaves us free to use the same large circle for something else in the middle or at the end of words, and the experience of the last seventy years has shown that the best possible service to be rendered by the large circle *medially* and *finally* is as a representative of the frequently occurring sounds of *s-vowel-s*; that is of two *s*'s with an intervening vowel sound. There must be some intervening vowel sound or, of course, you would not hear both *s*'s.

Well now we call this large medial or final circle the *ses* or *sez* circle, because it is allowed to express either the light or the heavy sounds of these letters. You will see the great utility of the *ss* circle when used finally in the following words:—

passes, *abuses*, *teases*, *doses*, *chooses*,
causes, *faces*, *invoices*, *assizes*,
masses, *ounces*, *laces*, *palaces*, *houses*.

You will observe that the *ss* circle follows the same rules with regard to reading and writing as the circle *s*; that is to say it is written with a backward (*anti-clockwise*) motion to a straight stroke, and it is written inside of curves. Like the final *s* circle, also, the final *ss* circle is read last. Look over the list of words once more, and observe these points of resemblance between the two circles.

The *ss* circle may also be employed *medially*, as in the following words:—

possessive, *possessor*, *accessible*,
accessory, *successive*, *necessary*, *necessity*.

If you look again at the preceding illustrations you will find that in all the instances given the large circle represents the sounds of two *s*'s with the intervening short vowel *ē* (the sound represented by the second place light

dot), and this is generally the case. In other words the sound expressed by the large circle is generally the light or heavy sound of *ses*. It is not always so, however, and if necessary other intervening vowel sounds may be shown by writing the vowel sign inside the large circle, as in the following examples:—

(a) (*Sis*). exist, resist, subsist, desist.

(b) (*Sis*). decisive, incisive, exercise,
 emphasize.

(c) (*Saus*). exhaust, exhaustless, exhauster.

(d) (*Siis*). lapsus, colossus, caucasus.

The circle *s* may be added to the large circle to indicate the plural of nouns or the third person singular of verbs ;

as exercises, emphasises.

It is perhaps scarcely necessary to point out that as *x* is represented by (*ks*), as explained in our last "Talk," so *xes* is expressed by (*kss*) ; as in the words

boxes, taxes, coaxes, mixes.

As a brief, general revision, we may say that there are five circles and loops, namely, *s*, *st*; *str*, *sw*, and *ss* ; that they are written *backward* to a straight stroke and *inside* of a curved letter ; and that a circle occurring at an angle formed by two straight strokes is written *outside* the angle.

And now before we conclude, let us just glance at a few words in which the sound of *ses* occurs, but in which the large *ss* circle is *not* written.

There are a number of words in the language which have the same consonantal structure, but which are expressed by different outlines in shorthand. Notice for example, the following pairs of words:—

pauses, possess ; disposes, dispossess ;
 races, recess ; bases, abscess ;
 cases, access.

The chief reason for the difference in the outlines for

such pairs of words is that the shorthand writer may be enabled to distinguish the words from each other even in fast writing. As you gain more experience you will readily adopt the correct outlines for words of this class; meantime the following short rule will be useful to you:— If the words end with the *heavy* sound of *ez*, preceded by *s* or *z*, as $\underline{\circ}$ *cases* (*kasez*) \searrow (*bases*), write the large circle; but if the word ends with the *light* sound of *es*, preceded by *s* or *z*, as $\overrightarrow{\circ}$ *excess*, \swarrow *abscess*, do *not* write the large circle. The word $\alpha\circ$ (*success*) is an exception to this rule.

Remember that such outlines as \searrow *possess*, \swarrow *recess*, are the exception, not the rule, and do not worry too much about the matter. A great writer has said, and very truly, "Our grand business is not to *see* what lies dimly at a distance, but to *do* what lies clearly at hand." Let it be so with your study. Do not excite yourself over troubles with the subject that after all you will probably never experience. What seems troublesome now will be quite simple in the light of the fuller knowledge of the system. Your business is to do as well as you can "what lies clearly at hand," that is to say your effort should be directed to the careful working of the exercises now set for you, without troubling unduly about future exercises.


No. 9






We hope you have been thinking over the various points dealt with in our last "Talk," and that you have now a good notion of the rules with regard to the use of the five circles and loops. A famous writer has said that "Knowledge is but recorded experience," and if this be so (as no doubt it is), then as your experience of the system widens, so will your appreciation of the rules deepen and your knowledge of them expand until it is all-embracing and complete. With the knowledge will come also that sense of power which knowledge brings, and that pleasurable feeling which is the result of knowledge.

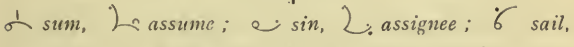
In the present "Talk" we propose to direct your attention to one or two conclusions which inevitably follow from what you have learned regarding the circles





and loops. In other words, we desire to build up a little further upon the knowledge you have already acquired.

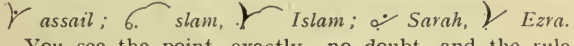
You will recollect that an initial circle or loop must always be read *first*. It follows from this, does it not, that no vowel can be read before an initial circle or loop? Of course! Well, now, that being so, it follows further that when a word begins with a vowel followed by *s* we must write the *stroke s* and not the circle. Compare the following pairs of words:—








Sap,  *asp*;  *sad*,  *acid*;  *sack*,  *ask*;



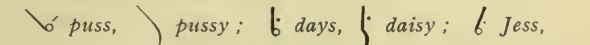
sum,  *assume*;  *sin*,  *assignee*;  *sail*,








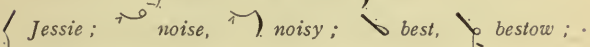
 *assail*;  *slam*,  *Islam*;  *Sarah*,  *Ezra*.






You see the point exactly, no doubt, and the rule may be summed up in the words: *An initial vowel requires an initial stroke.*

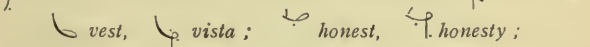
Very well! Now let us go a little further. A final circle or loop must be read *last*. That is to say, no vowel can follow a final circle or loop. Does it not follow that where a word ends with a sounded vowel the final consonant must be a *stroke consonant*, and *not* an abbreviation? Make your understanding of that point perfectly clear by comparing the following pairs of words:—







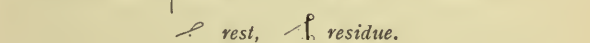
 *puss*,  *pussy*;  *days*,  *daisy*;  *Jess*,





 *Jessie*;  *noise*,  *noisy*;  *best*,  *bestow*;






 *vest*,  *vista*;  *honest*,  *honesty*;



 *rest*,  *residue*.

You will see that here again you may crystallize the rule by saying that *a final vowel requires a final stroke*. As you see, too, we are only carrying preceding rules to their logical conclusion. You understand now that you cannot place a vowel to a circle or loop, and that where there is a vowel there must be a stroke consonant in order to accommodate the vowel sign. You will readily gather from this that the stroke *s* or *z* must be used in cases where *s* or *z* stands alone, as in the words



 *ace*,  *say*,  *case*,  *easy*.

The same reasoning may be applied in a general way to words like

$\bar{\jmath}$ *sau-cer*, $\bar{\jmath}$ *so-ciety*, $\bar{\jmath}$ *Si-am*, $\bar{\jmath}$ *sigh-er*,
 $\bar{\jmath}$ *su-et*, $\bar{\jmath}$ *pi-ous*, $\bar{\jmath}$ *joy-ous*, $\bar{\jmath}$ *sinu-ous*, etc.

You will see that in the class of words just instanced the vowel properly belongs to the *s*—or rather to the syllable of which the *s* forms a part—and therefore the stroke *s* must be written. There are, to be sure, a few words

like $\bar{\jmath}$ *bias*, $\bar{\jmath}$ *Elias* where the circle *s* is employed; but in these words both the vowels signs may be considered and treated as first-place vowels, and so written by the side of the first consonant, which is not the case in words

like $\bar{\jmath}$ *pious*, $\bar{\jmath}$ *tortuous*, etc.

You will now readily understand why it is necessary to write the stroke *t* or *d* in words like

$\bar{\jmath}$ *beset*, $\bar{\jmath}$ *beside*, $\bar{\jmath}$ *inset*, $\bar{\jmath}$ *inside*, $\bar{\jmath}$ *recite*, $\bar{\jmath}$ *visit*.

There is a sounded vowel, you see, between the *s* and the *t* or *d*, and where there is a vowel there must be a stroke consonant.

For the sake of legibility and ease in reading, the stroke *s* is retained in compound words like

$\bar{\jmath}$ *sawdust*, $\bar{\jmath}$ *sea-coast*, $\bar{\jmath}$ *sea-level*, etc.

Another small but important point may be mentioned here. You will recollect that the small circle only represents the *light* sound of *s* at the commencement of a word, and therefore when a word begins with the heavy sound of *z* the stroke $\bar{\jmath}$ must be written; as in

$\bar{\jmath}$ *zealous*, $\bar{\jmath}$ *zero*, $\bar{\jmath}$ *Zulu*, etc.

The chief lesson that you are to draw from the present "Talk" is that where there is a vowel you must have a stroke consonant to accommodate the vowel sign and give it position. There is only one exception to this rule, and we need not trouble you with it at present. Otherwise, the rule holds good throughout, and if you properly appreciate it, you will find it useful at every stage in your study of the subject.

We are conscious that our "Talk" will very likely give you some little food for thought. But then you know "learning without thought is labour lost, thought without learning is perilous," and you know, too, that the mind like the body becomes stronger by exercise.

And now, by way of change, you might exercise your reading powers by transcribing the following sentences, in which are introduced a few new grammalogues, as follows:—

) so, us, --) see, use (noun), --) use (verb), whose,
/ which.

--) . -- ' 2 4 5 7 ' . < ? o | ' -- ,
) ? 4 7 -- x / ' o 2 3 4 5 6 7 .
{ . 8 . } ? 4 -- 6 -- 7 8) 9 10 (.
- 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
. -- , 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 " [x "

No. 10

In our last "Talk" we dealt with the cases in which it is necessary to employ the stroke *s*, and the stroke consonants *t* or *d*, and not the abbreviated forms of these letters, and we laid stress on the elementary principle that where there is a vowel there must be a stroke consonant. We saw, too, that this principle was really implied in the statement that a vowel sign cannot be placed to a circle or loop. You will see the importance of the principle more clearly and fully as we progress.

We gave you, too, at the end of our last "Talk" a little exercise in reading, to which the following is the key:—



Whose was the case of essence we saw on the ship? Is it of use to us? We shall see. Which of you is zealous enough to pursue the gipsy who stole the asbestos? We use these big knives so seldom they may easily rust, and rusty knives are useless to us. You shall see the key to this exercise in the following "Talk."

We do not suppose that you have had any serious difficulty in reading the exercise. If you *had* trouble with any word, you should examine it again now, and see what it was that "gave you pause."

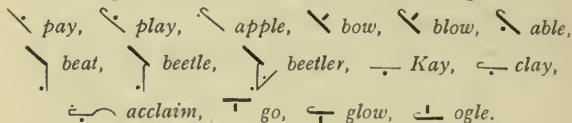
Well, now, you will agree with us that since we have circles in the system there is no reason why we should not have *parts* of circles also—which brings us to speak of the *hooks*. We have hooks which are written at the *beginning* of stroke consonants (hence called *initial* hooks), and hooks which are written at the *end* of consonants (called therefore *final* hooks), and we propose to deal with the initial hooks first. For the present, too, we will confine our attention to the initial hooks prefixed to straight letters.

You remember, do you not, that in our "Talk" No. 6 we spoke of the curve *s* being written (when attached to straight strokes) in a backward or anti-clockwise direction? Very well; then you will follow quite readily our remarks in the present "Talk." Now, listen! A small initial hook written in an anti-clockwise direction (towards your left shoulder) *adds l* to the first eight consonants; thus,

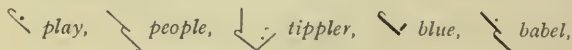
 *pl, bl, tl, dl, chl, jl, kl, gl.*










That is *very* simple, is it not? We then form, you see, a series of *double consonants*. We call them *pel, bel, tel, del*, etc., when speaking of them, and so we are enabled to distinguish between  (*pel*) and  (*pee-el*), etc.

Note that these double consonants are vocalized (that is to say, vowel signs are placed to them) and read exactly like the single consonants. Observe the following words:—

 *pay, play, apple, bow, blow, able, beat, beetle, beetler, Kay, clay, acclaim, go, glow, ogle.*









These double consonants may be used in any part of a word, beginning, middle, or end. Note the following illustrations:—

 *play, people, tippler, blue, babel,*






















 babbling,  tattle,  tattler,  claw,  cackle,
 cackler,  glue,  bugle,  bugler.







We may assume now that you know the initial hook *l*, as attached to straight letters, and that you have the rule of writing it—towards the left—well in your mind. The word *left* (which commences with *l*) will remind you of the rule.

Now with regard to the other initial hook. If you write a small initial hook towards the *right*, *clockwise*, or in the direction of your *right* shoulder, you add to the first eight consonants the letter *r*; thus,

 *pr*,  *br*,  *tr*,  *dr*,  *chr*,  *jr*,  *kr*,  *gr*.

These double consonants are read, vocalized, and used exactly like the consonants hooked for *l*. For example:—

 *pay*,  *pray*,  *brew*,  *eater*,  *dry*,  *etcher*,
 *ledger*,  *crow*,  *eager*,  *caper*,  *caperer*,
 *Tiber*,  *liberal*,  *Peter*,  *Patrick*,
 *feeder*,  *federal*,  *vicar*,  *vicarage*,
 *tiger*,  *tigerish*.

The consonants hooked for *r* are named  *per*,  *ber*,
 *ter*,  *der*, etc., to distinguish them from  (*pee-ar*)
 (*bee-ray*), etc.

Just one point, please, in connection with our preceding remarks. Note that when we say that the *l* hook is to be written *towards the left*, while the *r* hook is to be written *towards the right*, we are referring to the *direction* in which the hook is to be made, and *not* to the *side* of the stroke to which the hook is attached. Remember the direction in which the fingers of a watch move, and *your* fingers will move in the proper direction when making the hooks.

We have heard of—nay, we have *met*—pupils who seemed to imagine that all that was necessary in order to become shorthand writers was to attend so many lessons at a

class. They did not dream, apparently, that co-operation was necessary on their part. We feel sure that you will smile with us at the absurdity of such an idea. Nevertheless, we venture to quote the poet Pope for your encouragement, though we give a little different meaning to his words :

*" True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."*

That is it, you see ; it is *knowledge* and *practice* ; and the more you practice, the more easy will it be for you to write shorthand quickly and well. Try what you can do with the following little exercise, using these three new grammalogues :

— call, ← care, } dear.

My dear Christie,

I am pleased to know you are still in Gloucester. You should call on my nephew, Peter Crowder, whose address I have given you. He goes to the technical classes and is progressing nicely. He may be able to assist you in your Greek. I shall be pleased to ask him to call on you, if you care to see him, and have a talk at your own house.

Yours truly, Andrew Blake.

No. 11

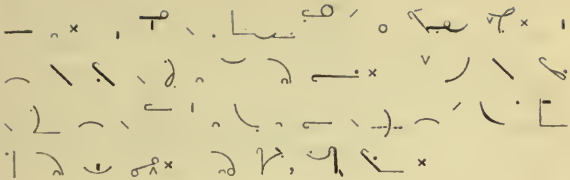
We resume in our present "Talk" the subject of the initial hooks. We are not hurrying with these explanations, you will notice, believing that it is better to dwell a little on the elementary principles rather than to rush along at a speed which you could not reasonably be expected to follow.


*" And many strokes, though with a little axe,
Hew down and fell the hardest-timbered oak."*

So says Shakspeare, and thus we are hammering away with the "little axe" of our little "Talks" at the tree of knowledge of shorthand.
















Now as to the test in the last "Talk." Here is the key :—


























— | T, v — s, y, n, / s —
p x, n, — | — u, y, T, —) — v —





Having corrected any mistake you may have made, let us proceed. Let us see how hooks for the addition of *l* and *r* are attached to curved letters. You will see at once that as the circle *s* is written inside curves, so, of course, a *hook* which is only a part of a circle *must* be written inside curves. We are quite sure that you would not dream of writing the hooks outside of curves. At any rate, if you did it once, you would not repeat the experiment; for—to put it plainly—the resulting outline would be a phonographic monstrosity. 


As we cannot have backward and forward hooks to curves, we alter our plan and make the hooks either *large* or *small*—*large* for *l*, and *small* for *r*, (that is the *l* hook *reduced* would be *r*); thus,









 *fl*,  *vl*,  *thl*,  *thl*,  *shl*,  *ml*,  *nl*;
 *fr*,  *vr*,  *thr*,  *thr*,  *shr*,  *zhr*,  *mr*,  *nr*.
 Note the following words in which these double consonants are employed:—

 *flow*,  *baffle*,  *evil*,  *bevel*,  *Ethel*,
 *athletic*,  *nuptial*,  *Marshall*,  *enamel*,
 *penal*,  *penalty*,  *offer*,  *duffer*,  *virtue*,
 *driver*,  *ether*,  *either*,  *otherwise*,  *usher*,
 *shrug*,  *measure*,  *aimer*,  *roamer*,
 *owner*,  *dinner*.





Note, by the way, that *shl* is generally written *upward* as in the illustrations, though it *may* be written *downward*,

as in  *commercial*. On the other hand, the double consonant  *shr* is *always* written downward.

There is another interesting point to note in connection with the consonant *ng*. The sound of *ng-r*, as in the words *sing-er*, *wring-er*, is extremely rare. As a general rule, you will find that the letter *n* immediately preceding *k* or *g* represents the sound of *ng*; so that *nkr* is almost invariably pronounced as *ng-kr*, as in *tinker* (*ting-ker*), while *ngr* is almost always pronounced as *ng-gr*, as in *finger* (*fing-ger*). Now, in shorthand, we must specially legislate for the very common sounds, and accordingly we allocate to the sign  the representation of the common sounds *ng-kr* or *ng-gr*, *not* the uncommon sound of *ng-r*. You will understand this better if you take careful note of the following illustrations:—

 *anchor*,  *anchorite*,  *bunker*,  *drinker*,
 *anger*,  *Bangor*,  *clangour*,  *linger*.

In the comparatively few cases where the *ng-er* sound is heard we write the stroke *ng* and the downward *r*, as follows:

 *singer*,  *wringer*,  *swinger*,  *hanger*.

You will observe that these words are nouns formed by the addition of the suffix *er* to a verb ending in *ng*.

You may wonder why we speak so dogmatically of sounds, their frequency or infrequency of occurrence, and the best methods of representing them. All these matters are the result of experience, and, you know,

“What man would be wise, let him drink of the river
 That bears on its waters the record of Time;
 A message to him every wave can deliver
 To teach him to creep till he knows how to climb.”

We trust, therefore, you will not think that we are making too much of these initial hooks. The fact is, that the letters *l* and *r* enter into combination with so many other consonants that their representation is a most important matter to the shorthand writer. We are obliged, therefore, to explain them at length if we are to equip you properly for the work of writing shorthand. You will readily grant, we know, that the number of signs available in constructing a system of shorthand is limited, and that we must make the best possible use of such

signs as are available. It is for this reason that we have introduced into the system a number of alternative signs to which we now invite your attention.

We do not hook the letters \backslash (*r*) \langle (*l*) or \rangle (*s*) for *l* or *r*; so that the signs \curvearrowright \curvearrowleft \curvearrowright \curvearrowleft are employed as *duplicates* for *fl*, *fr*, etc., as follows:—

\curvearrowleft *fl*, \curvearrowright *vl*, \curvearrowleft *thl*, \curvearrowright *thl*.
 \curvearrowright *fr*, \curvearrowleft *vr*, \curvearrowright *thr*, \curvearrowleft *thr*.

There are two signs, therefore, for each of these combinations, and a most useful provision too, as you will agree after a little experience. We call \curvearrowleft etc., *left curves*, and \curvearrowright etc., *right curves*, for obvious reasons. Now, then, we ask you to note that you should, as a general rule, use the *left curves* for *fr*, etc., when these letters follow or precede strokes which are written from *right to left*; while, on the other hand, the *right curves* should be used when these letters follow or precede strokes written from *left to right*. Shortly stated, the rule is: Join the *left curves* to *left strokes*, and the *right curves* to *right strokes*, thus,

\curvearrowleft Jeffrey, \curvearrowright Chivers, \curvearrowright fragile, \curvearrowleft average,
 \curvearrowright Africa, \curvearrowleft Kaffir, \curvearrowleft thrill, \curvearrowright Luther,
 \curvearrowright framer, \curvearrowleft mover.

We must add, however, that you should use either the left or right curve rather than have an awkward joining.

Note the words \curvearrowleft freckle, \curvearrowright leverage.

When the signs \curvearrowleft *fr*, \curvearrowright *fr*, etc., are not joined to other strokes, use the *left curves* if a vowel *precedes*, and the *right curves* if a vowel does *not* precede the *fr*, *vr*, etc. If there is a vowel both before and after the double consonant use the *left curve*. Note the following examples:

\curvearrowleft offer, \curvearrowright fry, \curvearrowleft affray, \curvearrowleft ever, \curvearrowright author,

)- throw, \int either.

The right curves \int fl, \int vl, \int thl, \int THL, are never used initially. They are most usefully employed after a horizontal letter or a straight upstroke ; thus \int gravel, \int rifle, though the left curves \int \int are better after m ; as \int shameful, \int removal.

We will deal with the hooking of the letter l in a later "Talk."

Well, now, you may remember that the French have a proverb which says that "The secret of tiring is to say all that can be said," and we do not wish to tire you. We *could* say more about the initial hooks, but we recall the proverb just quoted and another one to the effect that "A sensible man understands half a word." We believe you to be more than ordinarily sensible, and we consider it unnecessary therefore to add more to our "Talk," except to ask you to summarize the lesson somewhat as follows :—

To a straight letter the l hook is written *towards the left*, and the r hook *towards the right*. To a curved letter the l hook is a *large* hook, and the r hook is a *small* hook. The double consonants

\int fr, \int vr, \int thr, \int thr, \int fl, \int vl, \int thl, \int thl, have duplicate forms and—that's all.

No. 12

We hope you were able to grasp all that we said in our last "Talk" with regard to the initial hooks, and that you have done your best to put into practice the few rules we gave you as to the use of the duplicate forms. As we have already said in other words, the great rule to follow in studying shorthand or any other subject is to divide our time as evenly as possible and to *do something at the subject every day*. There are people—you have met them, doubtless—who are always putting off their business, or their studies, or their duties, to another time ; people, in fact, who are always

“ Dreaming of a to-morrow, which to-morrow
Will be as distant then as 'tis to-day.”

Of course, such persons seldom or never achieve success, and (between ourselves) they do not deserve to, do they? These remarks, however, do not apply to you, we are quite sure; and so we will pass on.

You will remember our rule with regard to the writing of initial circle *s* to a straight stroke, namely, that it is to be written *anti-clockwise*, and you will recall that we laid considerable stress upon the necessity for observing the rule. You will see the reason for our insistence in the present “Talk.”

If you write the word \swarrow (*up*), then prefix the forward hook you make the word \swarrow (*upper*). Now if you desire to prefix the circle *s* to the last word in order to produce *supper*, you must write the circle on the same side as the hook, thus, \swarrow (*supper*). In other words, a forward (*clockwise*) initial circle to \swarrow | | — — includes also the hook *r* and results in a series of *treble* consonants, as follows:—

\swarrow *spray*, \swarrow *super*, \swarrow *sober*, \uparrow *stray*, \uparrow *sitter*,
 \circ *seeker*, \circ *scroll*, \circ *Sagar*.

You can prefix the large *sw* circle or the *st* loop in exactly the same manner; as

\circ *sweeper*, \circ *swabber*, \uparrow *sweeter*, \circ *swagger*,
 \swarrow *stupor*, \swarrow *stabber*, \uparrow *stouter*, \uparrow *stoker*, \swarrow *stagger*.

You will notice, however, that as the sign \uparrow is already allocated to the representation of *h*, we cannot allow the same sign to express also *schr*. This is no disadvantage, because, as a matter of fact, the combination *schr* (initially) does not occur in English, and you will agree that there is no use having a sign for a sound which is not heard.

But we can write \uparrow (*st-chr*) as in \uparrow *stitcher*, and \uparrow (*st-jr*) as in \uparrow *stager*, without difficulty and without danger.

You see now why we laid stress on the anti-clockwise direction in writing the simple circle *s* to a straight letter. Compare the following pairs of words:—

sup, *supper*; *sob*, *sabre*; *set*, *setter*;
seek, *seeker*; *sweep*, *sweeper*; *sweet*,
sweeter; *swag*, *swagger*; *step*, *stepper*;
stout, *stouter*; *stitch*, *stitcher*; *stage*,
stager; *stoke*, *stoker*; *stag*, *stagger*.

The treble consonants of this series may be employed initially, as in the preceding illustrations, and medially or finally as in

prosper, *destroy*, *destroyer*, *outsider*,
execrable.

But observe that when the treble consonant occurs at an angle both hook and circle must be shown, as in the words

clasper, *mystery*, *extra*, *reciter*,
Lascar, *nostril*, *pastoral*.

When we come to deal with the circle *s* prefixed to the straight letters hooked for *l*, or to the curved letters hooked for *l* or *r*, we have to adopt a slightly different method. It is at once obvious that it would not do at all to write for both *sp* and *spl*, or for both *sf* and *sfr*. In these cases, therefore, we write the circle inside the initial hook. Note the following words:—

supply, *sable*, *settle*, *saddle*, *satchel*,
cycle, *civil*, *suffer*, *soother*, *simmer*,
sooner, *disciple*, *pedestal*, *physical*,
decipher, *tortoise-shell*, *prisoner*,

die-sinker, disclosure, dishonourable,
 exclusively.

There are just a few words in which it would be either awkward or even impossible to employ the treble consonants, as, for example, forcibly, unsettle ; but these are quite exceptional.

There is, too, an exception to the general method of writing *skr*, *sgr*, when these combinations immediately follow the letters *t* or *d*, as in the words tusker, disgrace ; but, again, there are only a few such words, and the examples we give here may be taken as key-words for the small remainder of the same class.

To put the rules in a nutshell : Write a forward initial circle in the cases of

spr, sbr, str, sdr, skr, sgr ;

and show both circle and hook when writing the treble consonants medially and at an angle.

We have no doubt that you will take careful note of what we have said in the present "Talk" ; but, as the lawyers put it, "The laws consist not in being read but in being understood," and we trust you have understood it all.














































No. 13

We propose in the present "Talk" to deal with the final hooks for *n* and *f* or *v*. You will find it quite a simple matter to understand these, having in mind what we have said with regard to the initial hooks. It is with these rules of the system as with the others : anyone may understand them who will give earnest attention to them for a little time, and will keep in mind preceding lessons. We must, however, guard against unreasonable haste, and recognise that we must sow if we would reap.






*"He that will have a cake out of the wheat
Must needs tarry the grinding."*

Quite so ! But let us to the hooks !

Recall, please what you have learned with regard to the initial hook for *r*, and then note that the small forward (clockwise) hook that would represent *r* at the *beginning* of a stroke would represent *n* if placed at the *end*: thus:—






















 pray,  pain,  prune,  bray,  bane,
 brain,  try,  Tyne,  train,  etcher,  chain,
 edger,  join,  crow,  cone,  crone,  gray,
 gain,  grain,  affray,  fain,  Dufferin,
 frow,  frown,  ever,  vine,  clever,
 cavern,  author,  thin,  either,  thine,
 throw,  thrown,  assign,  zone,  usher,
 shun,  shrine,  zhr,  zhn,  aimer,
 amen,  owner,  noon.

To this list we may add the following words in which the hook *n* is added to consonants that are not hooked for *r*:—







 roan,  Rhine,  won,  yawn,  hen.

You see then that the hooks *r* and *n* are analogous in that they are written on the same side of straight letters, and that they are both small hooks written inside of curved letters.

No doubt you remember the initial hook for *l*? Yes! Well, now, the small *backward* (anti-clockwise) hook which would represent *l* at the *beginning* of a straight letter would express *f* or *v* if placed at the *end* of a straight letter; thus:

 play,  puff,  pave,  blow,  buff,  bluff,
 ll,  tough,  addle,  dive,  deaf,  chl,  chaff,
 jl,  Jeff,  clay,  cave,  calf,  glow,
 gave,  glove.
















To the foregoing list we may add the following words in which the *f* or *v* hook is added to consonants that are not hooked for *l* :—

 rough,  rove,  waif,  weave,  yf,  heave.













You will observe the analogy between the hooks *l* and *f* or *v*, in that they are written on the same side of straight letters and in the same direction. Notice particularly that there is no *f* or *v* hook to a *curve*. You will understand the reason in our next "Talk" but one.

You need not fear any difficulty from the fact that the same hook is allowed to represent either *f* or *v*. You will remember that these two sounds are a natural pair, the only difference being the degree of force with which they are pronounced.






The hooks for *n* and *f* or *v* may be used in the middle of words in cases where it is convenient to employ them, as, for example, in the following words :—





 repining,  rebuffing,  toughen,  driving,
 chafing,  fanning,  vanishing,  thinning,
 mining,  benignly,  maligner,
 discerning,  thickening,  gaining,
 mourner.

In our "Talk" No. 9, you remember, we pointed out that where there is a final vowel there must be a final stroke consonant and *not* an abbreviation of any kind. Well, you are to apply that rule *always*, and therefore when *n* or *f* or *v*, is followed by a sounded vowel you must write the *stroke* and not the *hook* representing the consonant. Compare the following pairs of words :—

 puff,  puffy;  deaf,  defy;  calf,
 café;  fun,  funny;  Arran,
 arena;  chine,  China.

It is worth noting, too, that final *rn* and *rv* (*rf*) are almost invariably written upward, as in

 scorn,  scarf,  carve,  turn,  turf.

You will please note also that the upward *shl*  and the upward *shn*  must not stand alone. They are only to be used in combination with other consonants, as, for example,  *initial*,  *attenuation*.

Well, now, to summarize: The hooks *r* and *n* are written in the *same* direction as that taken by the hands of a clock; the hooks *l* and *f* (*v*) are written in the *opposite* direction to that taken by the hands of a clock. A final hook cannot be employed when the word ends with *n*, *f*, or *v*, followed by a sounded vowel.

Let us see now how you can apply these rules. Write the following sentences in shorthand. The key is in the next "Talk." Do not be cast down if you find you have made some mistakes, but read the explanations again, and see wherein lay your fault, remembering that wisdom as often comes as the result of mistakes discovered and, as far as possible, rectified; remembering, also, that "After a bad crop, you should instantly begin to sow." But here is the exercise to test you:—

The Pawnee may try to pawn the Chinese coin at the pawnshop in the town.

Alban Newman is the nominee of the party from Albany.

The deaf boy Duffy suffers from a cough. Take him a cup of nice coffee and a bun. He looks wan, and it may serve to revive him, brighten him up, and enable him to go to the service down the lane. Winnie desires to go this evening.

No. 14

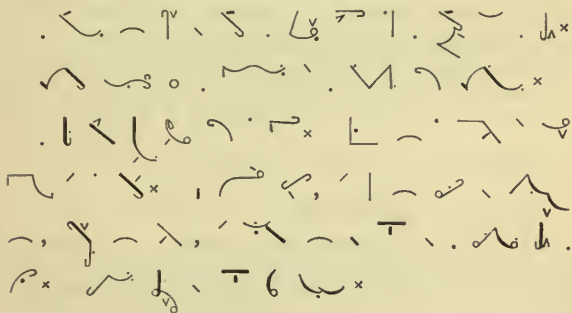
When a person has acquired a liking for the subject of his study the task of learning becomes a positive pleasure and his progress is rapid. Shakspeare long ago recognized this, and he put the truth (as he put many other truths) in a nutshell:

"To business that we love we rise betime,
And go to it with delight."

Only acquire a great liking for a subject and there is no doubt of the result of your endeavours to master it. You are *bound* to succeed! But the liking will only come from the recognition of the fact that you are making *some* headway with the subject, and you will only make headway at first by painstaking effort. The reward will be the feeling of pleasure, which may easily grow into positive enthusiasm, and *that* once existent, success is yours.

You will sometimes hear students talk of what they will do *if* they get on well with a certain study. *If* they get on well! "If the sky falls we shall catch larks," says the French proverb. These students do not appear to recognize that the matter is practically in their own hands, and that there need be no *if* in the question at all. They can turn the *if* into a certainty. We could say more on this point, but we must return to the immediate subject of our "Talks."





Here is the key to the little exercise we gave you in the last "Talk." See how you got on with it:



Well? You made one or two mistakes! But you see where you went wrong, and you understand the reason of the errors? That's right! You will, of course, write out the corrections several times. Now to resume!




If you desire to add the circle *s* to the hook *n* attached to a straight stroke, all you have to do is to turn the hook into a complete circle; thus:

$\overset{v}{\curvearrowright}$ pine, $\overset{v}{\curvearrowright}$ pines; \int Dan, \int Dan's (or dance);
 \int chain, \int chains; \curvearrowright clown, \curvearrowright clowns;

 *rain*,  *rains*;  *hen*,  *hens* (or *hence*).

In fact, as you see, a small forward (clockwise) circle adds *ns* to a straight letter.



Similarly, a large forward circle adds *nss* to a straight letter, as in the words



 *pounces*,  *dances*,  *chances*,  *cleanses*;

while a small forward loop adds *nst* or *nsd* to a straight letter; thus,



 *pounced*,  *danced*,  *chanced*,  *cleansed*;

and a large forward loop adds *nstr* to a straight letter; as

 *punster*,  *punsters*,  *spinster*,  *spinsters*.




It is all very simple, is it not? Observe, however, that the *ns* circle, as we may term it, cannot be used between two strokes, because it would be sure to clash with the simple circle *s*. For instance,  is only *r-s-m*, as in the word  *resume*, and this outline could not be employed for the word *ransom*. Therefore, when *ns* occurs in the middle of a word both the *n* and the *s* must be clearly shown. Note the following words:—



 *wince*, but  *winsome*;  *chance*, but  *chancery*;

 *Spense*, but  *Spencer*.

To add circle *s* to the hook *f* (which is attached to straight letters *only*, you remember) or to the hook *n* attached to curves, you must write the circle inside the hook; thus:










 *puffs*,  *dives*,  *raves*,  *fawns*,  *Athens*,

 *moans*,  *earns*,  *lines*.















It would not do, of course, to write *cheese* and *chiefs*, and *dies* and *dives*, etc., in the same way. "Take the *cheese* to the *chiefs*" might be read for "Take the *chiefs* to the *cheese*."  That sort of mistake would never do. 

Let us call your attention to another point which you will agree is very easily understood. It is obvious that





you cannot put the large *ss* circle inside a small hook, any more than you could put a gallon jar inside a pint pot. Neither can you write the loops *st* and *str* inside these hooks. It is clear, therefore, that when *nss*, *nst*, or *nstr* follows a *curved* letter the *stroke n* must be employed in order to accommodate the large circle or the loop. Note the following words :—

 *evinces*,  *evinced*,  *fences*,  *fenced*,
 *announces*,  *announced*,  *minces*,
 *minced*,  *minster*.







We wish to refer, also, to another interesting point. If you consider a word like *mince*, *lance*, or *fence*, you will notice that the *s* (represented by *c* in the words here given) is a *light* sound, whereas in words like *means*, *lines*, or *fens*, the printed *s* represents the *heavy* sound of *z*. Now it is desirable that we should have a distinction between these two classes of words, and therefore we are provided with the rule that where the *light* sound of *ns* follows a curved consonant we are to use the *stroke n* and the circle *s*, not the hook and circle. Compare the following pairs of words :—

 *means*,  *mince* ;  *leans*,  *lance* ;
 *fens*,  *fence* ;  *veins*,  *evince* ;
 *pronouns*,  *pronounce* ;  *cravens*,
 *grievance* ;  *assigns*,  *essence*.

An exception to the rule is allowed when the letters *lns* follow another consonant in the same word, as, for example,

 *opulence*,  *balance*,  *silence*,  *reliance*.

Well, now, we have almost finished our "Talks" about the hooks, and we are sure you will agree with us that they are most useful devices not only for the attainment of speed in writing, but also because they indicate to the writer the absence of final vowels. You will see that it is impossible to mistake, say,

 *baron* for  *barony*,  *serve* for  *survey*
 or  *glutton* for  *gluttony*.

It is well worth your while to spend a little extra time and care over the hooks, rather than to rush along with only a hazy notion of the rules regarding them, remembering that "He who walks too hastily often stumbles in the plain way."

No. 15

In the present "Talk" and the next we shall deal with the last of the final hooks and, in some respects, the most interesting of them all, the hook which expresses the termination *-shon*. This is a very common ending, as you will agree if you think for a few minutes. It is expressed in ordinary spelling in quite a number of ways, as *-tion*, *-sion*, *-cion*, *-tian*, *-sian*, *-shion*, and so on. The *sound*, however, is always either *shon* or *shun*, light or heavy. It is light in the word *nation* and heavy in the word *vision*. In shorthand the same sign is used to express either the light or the heavy sound of the termination.

It would be an easy matter to fill half the present page with words containing the sound of *-shon*, and they would be fairly common words, too. It is reckoned that there are considerably over two thousand words in English containing this sound. It follows, therefore, that the sign which expresses this very common sound is an important sign. You will now see, no doubt, what we had in mind when we spoke in a former "Talk" of the knowledge of words that would follow a proper study of Pitman's Shorthand. We must remember, too, that words are the vehicles of ideas:

"But words are things, and a small drop of ink,
 Falling, like dew, upon a thought produces
 That which makes thousands, perhaps millions,
 think."

Our increased knowledge of words, therefore, *should* result in increased knowledge of things, and *should* result in making us think. This, however, just by the way.

-shon is added to a curved consonant by writing a large final hook inside the curve; thus,

fashion, vision, session, motion, nation,
 lotion, erosion.

-shon is added to a straight letter which is initially hooked, circled, or looped, by writing a large hook on the side opposite to the initial hook, circle, or loop; thus,

oppression, attrition, Grecian, dissuasion,
 station, sedition, suction, desertion,
 deception, discussion, transaction,
 visitation, crustacean.





The object of writing the *-shon* hook on the side opposite to the initial hook, circle, or loop, is to preserve the straightness of the straight stroke. It is a kind of *balancing rule*. If an initial hook, or circle, or loop *and* the large final hook for *-shon* were both placed on the same side of a straight stroke, the latter would have a tendency to become curved, as two or three experiments would prove to you.



-shon is added to the letters *k* or *g*, when these letters immediately follow the curves or (upward), by writing a large final hook on the side away from, or opposite to, the curve; thus,

faction, affection, vacation; location,
 selection, navigation.





The object of writing the hook away from the curves in such words is to preserve the straightness of the *k* or *g*. It is an application of the balancing rule referred to in the last paragraph.





-shon is added to the simple letters or by writing a large final hook on the *right* side of the consonant. Observe, please, that when we speak of the *simple* letters we mean when these letters have no initial attachment in the form of a circle, hook, or loop. Note the words:—





 rotation,
  erudition,
  logician,
  notation,

 gradation,
  magician.


-*shon* is added to a straight letter *other than* | | or / by writing a large final hook on the side of the consonant which is opposite to the last preceding vowel ; thus,

 potion,
  option,
  extortion,
  restoration,

 coercion,
  corrosion,
  diction,
  education,

 rogation,
  ruction,
  caution,
  auction.

The object of writing the *-shon* hook opposite to the last preceding vowel in the class of words just referred to is to afford a clue to the word by means of the outline *apart from the vowel signs*. You see there are a good many pairs of words containing the same consonantal structure, and it is most useful for the shorthand writer to be able to see which of a given pair of similar words is expressed by the outline he has written. Take, for example, the words *election* and *allocation*. The consonantal structure, you observe, of each word consists of *l-k-shon*. But the writer knows immediately which word is expressed by the outline he has written ; for in *election* the *-shon* hook being written *below* the *k* indicates at once that the last vowel in the word would appear before *k*, and that therefore the word could not be *allocation* ; while, on the other hand, in the word *allocation* the *-shon* hook being placed *above* the *k* indicates that the last vowel would appear after the *k*, and that therefore the word could not be *election*,

The last vowel is generally the key vowel in words of the class here referred to, because it is always the *accented* vowel in the word. It is probably quite unnecessary to tell you (though there is no harm in reminding ourselves ) that the accented vowel is that vowel in a word upon which we lay more stress or force of voice than upon the other vowel or vowels in the same word. The vowels printed in italics in the following words are the accented vowels :

Apparition, operation, saturation, benediction, instigation, exploration, extraction.

Very likely you will wonder why, after what we have just said, we put the *-shon* hook on the same side as the accented vowel in words like

ſ sanitation, *l* addition, *z* magician.

Well, the reasons are, first, because we *know* from experience that the accented vowel always *follows* *t*, *d*, or *j*, and there is no use in indicating an established and well-known fact, and, secondly, because it allows the writer to finish the outline in a good position for beginning the next word.

We have only to add here that the circle *s* may be added to the *-shon* hook ; thus,

l occasions, *z* notions ;

and that the hook may be used in the middle of a word, as in


ſ revisionary, *z* passionately, *z* parishioner.

It has been rather a lengthy "Talk ;" but the rules are very important, because of the frequency with which the sound occurs. Moreover, we want you to understand the system properly, and you are equally as anxious to know it as it is worth knowing. You do not desire a mere smatterer's knowledge, for, you recollect :—

" All smatterers are more brisk and pert
 Than those who understand an art ;
 As little sparkles shine more bright
 Than glowing coals that give them light."







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
Is it not remarkable how many interesting details there are to be found in the language if only our attention is directed to the matter, as it must necessarily be when we are studying shorthand ? We have mentioned this before in other words, and we are quite sure that the further you advance in the study of the system the more inclined you will be to agree with us. We believe we are right in thinking that you have been impressed since our last "Talk" with the large number of words in which the sound of *-shon* occurs. There is no difficulty in giving

illustrations, as you have, doubtless, found. Yet it is open to question whether you had noticed the fact before. Had you? Well, you need not answer the question, except to yourself  It is to be hoped that you have been impressed, too, with the extreme ease with which the sound of *-shon* is expressed in Pitman's Shorthand, and that you have followed with a clear understanding the explanation of the rules governing the *-shon* hook so far as they have been explained to you.

In the present "Talk" we propose to finish our discussion of the rules relating to the *-shon* hook, and incidentally to add to your appreciation of the many points of interest in the language and in the system of shorthand which you are studying, and studying, we trust, with the success that invariably comes to those who keep alive the zeal they had at the commencement of their study. Do not allow your zeal to flag. Remember that, in the words of the old saying "Eggs to-day are better than chickens to-morrow." Do *not* put off the hour's work or practice to-day in the vain hope that you will devote two hours to the subject to-morrow. Let each day's lessons be done as *carefully* as possible, and success will certainly be yours. We emphasize the word *carefully*, for you know "The eyes are blind, when the mind is intent upon something else." Now to proceed.

The sound of *-shon* following the circle *s*, or the circle *ns*, is expressed by a small hook written on the side of the stroke consonant opposite to that on which the circle is made; thus,

 possession,  possessions,  position,  positions,
 dispensation,  transition.

The vocalization of this small *-shon* hook is a very simple matter. Let us say, first of all, that a first-place vowel never occurs between the consonant *s* and the sound of *-shon*. There is no need, therefore, to trouble about a first place vowel in this connection. The story is told of a famous philosopher that he once observed that the most difficult thing in the world is to find a black cat in a black room where there is no black cat  It would be equally difficult to express a vowel sound which is never heard  So we dismiss the first-place vowels as far as the *-shon* hook is concerned,

The vowel that *does* occur between *s* and *-shon* may be either a second-place or a third-place vowel. If it is a *second-place* vowel you express it by placing the vowel sign *outside* the *-shon* hook, as in the words

↙ possession, ↘ sensation, ↘ accession, ↘ pulsation;

if it is a *third-place* vowel you express it by placing the vowel sign *inside* the *-shon* hook, as in the words

↘ position, ↘ incision, ↘ excision, ↘ physician.

Let us put it in another way. In some parts of the country the old-fashioned omnibuses are still found running over certain stages. Now suppose we know such a place. The omnibuses run between certain points, and the fares are 3d. *inside* and 2d. *outside*. There are *no* 1d. fares on the route. If you call the fares *vowels*, and the omnibus the *-shon* hook, you will have the rules in a nutshell: 3d. fares (3rd place vowels) *inside*; 2d. fares (2nd place vowels) *outside*; and no 1d. fares (1st place vowels) ☹

Here are a few examples of third-place vowels:

↘ deposition, ↘ supposition, ↘ precision,
↘ indecision, ↘ musician, ↘ musicians.

And here are a few illustrations of second-place vowels:

↘ procession, ↘ processions, ↘ succession,
↘ taxation, ↘ vexation, ↘ annexation.

We do not imagine that it is necessary to explain to *you* what is meant by *outside* and *inside* the hook. But should you meet anyone who sees a difficulty in the terms, you might tell him that the small *-shon* hook is, of course, part of a circle. Ask him to complete the circle, thus ↘ and he will easily, we hope, understand which is the inside and which the outside of the circle, and therefore of the hook.

This small *-shon* hook, by the way, may be employed *medially*, as in the words

positional, *processional*, *transitional*,
sensational, etc.

Well, now, a few words about an exceptional class of words—words like *valuation*, *situation*, and *intuition*, to choose the commonest of them. In these words, you will observe, there are two distinct vowel sounds (represented by two vowel signs) between the *-shon* and the preceding consonant. Notice again, please; val-*u*-a-tion, sit-*u*-a-tion, int-*u*-i-tion. There are clearly two vowel sounds, are there not? Very well. Now when *-shon* is immediately preceded by two vowel signs, as in the words just instanced, we do *not* write the *-shon* hook but the stroke *sh* and the hook *n*; thus,

valuation, *situation*, *intuition*.

This is only another illustration of the general rule that where there is a vowel there must be a *stroke* consonant, in order to accommodate the vowel sign. Notice the words

extenuation, *insinuation*, *accentuation*,

as further examples of a rather small class of words.

Just as a matter of interest we may here mention an exception (the only one) to the rule referred to in the last sentence but one. If you look back at the words *position*, *decision*, *physician*, etc., you will notice that in this class of words (*-shon* following a circle) we have a vowel sign *without* a stroke consonant. The exception, however, only proves the rule, and you will agree that it is a reasonable and a useful exception, causing absolutely no trouble or ambiguity.


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


It is a good plan to pause now and again and take stock of what you know of the system. The present is a convenient point at which to do this, and therefore we invite you to recall what you have learned up to the present, and to place the result before yourself in the form of a synopsis. You have learned:—


- (a) Twenty-six alphabetic characters, representing twenty-four sounds (the consonants of the language) the two extra signs being accounted for by the fact that two of the sounds (*r* and *h*) have duplicate signs.
- (b) Twelve vowels, represented by heavy or light dots and dashes, according as the sounds are heavy or light.
- (c) Four diphthongs and one triphthong.
- (d) Five circles and loops.
- (e) Two ways of representing the sound of *s*, a stroke and a small circle.
- (f) Two initial and three final hooks.




You will, of course, fill in short details; but this will give you an idea of what we mean. You will find it an excellent method of solidifying the information you have acquired about the system. Write it out if you can, and if that is impracticable, *think* it out.

Now let us add a little more to the fund of knowledge we possess, and let us see how the additional double consonants, as they are called, are built up.


Have you noticed that the letter *q* is invariably followed by the letter *u* in ordinary longhand spelling? The sound expressed by the letters *qu* (in longhand) is a common one, and so we must have a sign to express it. As a matter of fact *qu* is the same as *kw*, and if we were to spell *quire* thus *kwire*, and *request* thus *rekwest*, you would not have the least difficulty in reading the words. What we require for our shorthand purposes, then, is a single sign expressing *kw*. Well, a *large initial* hook adds *w* to *k*, thus, , as in the words

 *quest*,  *inquest*,  *request*,  *quick*,
 *quire*.










A similar hook adds *w* to *g*, thus, , as in the words


 *guana* (a kind of reptile),  *sanguine*,
 *sanguinary*.



These two double consonants are called respectively *kway* and *gway*.









A *small initial* hook adds *w* to upward *l*, while a *large initial* hook adds *wh* to the same letter; thus  *wl*




(called *wel*),  *whl* (called *whel*), as in the words



 *will*,  *willing*,  *unwilling*,  *wealthy*,
 *wall*,  *whale*,  *whaling*,  *while*,  *wheel*.




Notice that the vowel preceding the *l* (there is always one in such words) is placed at the left side of the stroke *l*, as usual. Note also that there may be a vowel both before and after the *l*, as in the word  *Willie*.

The sound of *r* is added to *downward l* and *r* by *thickening the consonant*; thus,  (*ler*),  (*rer*), as in the words





 *fowler*,  *scowler*,  *reeler*,  *nailer*,  *parer*,
 *adover*,  *shearer*,  *sneerer*.

It is worth noting that as the sound of *r* is added to the *downward* forms of the letters *l* and *r* by thickening, it follows, of course, that the signs  and  can only be employed in cases where the *downward* forms of simple *l* or *r* would be used. You will gather from this that these double consonants are generally used in *derivative words*. There are a few exceptions, such as the word  *valour*, but the general rule obtains.

Another point with regard to the signs  and  is that they may not be used at the end of a word if a sounded vowel follows the *r*; as, for example, in words ending in *-lery* or *-very*. In such cases the upstroke *r* must be written; thus,






 *foolery*,  *drollery*,  *orrery*.







The sound of *p* or *b* is added to *m* by thickening the letter; thus,

 *pump*,  *bamboo*,  *camp*,  *emboss*.









This double consonant is hooked in the usual way for the addition of *r*; thus,

 *lumber*,  *scamper*,  *clamber*.



Observe, however, that when *m* is immediately followed by *pr*, *br*, *pl*, or *bl*, the light letter  is employed, together with the double consonant , , , or , as in the words







 *impress*,  *embrace*,  *imply*,  *emblem*,
 *implication*,  *embroil*.



The *aspirate* is added to the stroke *w* by enlarging the initial hook; thus,

 *wist* but  *whist*;  *weasel* but  *whistle*;
 *wear* but  *where*;  *wine* but  *whine*.

You have perhaps noticed how many people neglect the *h* in words like *whistle*. They should not do so, of course, and it is one of the many advantages of a study of Pitman's Shorthand that it tends to make students more careful in their pronunciation.

You will doubtless recollect that we have laid it down as a principle that where there is an initial vowel there must be an initial stroke. In accordance with this principle if a vowel precedes *w* the hooked forms of  (*wl*) and  (*whl*) cannot be employed. Note the following pairs of words:

 *weel*,  *aweel* (Scotch interjection);
 *while*,  *awhile*;  *wheel*,  *awheel*.

Remember that the initial hook in  and  must be read first, like the circle *s*, and you will make no mistake.

There are, you see, just eight of these additional double consonants. Go over the list again, thus,


       



Write them out a few times, and in your reading notice how many words you come across in which these signs might be employed. You will soon be assured of their utility.





Well, now, we have added a little more to our shorthand knowledge, have we not? You remember the saying that "If we add a little to a little there will one day be

a great heap ” ; and so long as we understand the “ little ” that we add, the result will be an interesting and a useful “ heap ” of knowledge. But, of course, knowledge is only the learning which we *retain* in the memory ; and the best way to retain a subject in the memory is to use it, to familiarize ourselves with it, so that ultimately it becomes a part of ourselves. Thus may we acquire that true knowledge which is rightly said to be an addition to human power.





No. 18

There is no letter in the whole alphabet more abused or misused than the letter *h*—at least as far as the *sound* of the letter is concerned. This is true of every part of the country except yours  Perhaps the reason why *h* is so misused is because it is such an easy sound—indeed, it is scarcely a sound at all, but a mere breathing upon a following vowel. It requires no special effort to pronounce, the vocal organs in aspirating (breathing upon) a vowel adapting themselves for the formation of the vowel, *not* the *h*. Thus you will notice in the word *hoe* the vowel *o* regulates the position of the vocal organs, while in the word *hay* it is the vowel *a*, and so on. Try these words, and notice the alteration in the shape of the lips when pronouncing them. That is perfectly clear, is it not ? Very well ! The proper use of the aspirate, we may add, is as agreeable as its improper use is disagreeable.







You will recollect that you learned two forms for the letter *h* in the beginning of our “ Talks,” the downward form  and the upward form  The downward *h* is employed when the letter stands *alone*, as in the words


 *high*,  *hue*,  *aha*,  *Ohio*,

and also when it is followed by a *simple k* or *g*, as in the words









 *hawk*,  *hoax*,  *hook*,  *hog*.

By *simple k* or *g* we mean these letters without an initial attachment in the shape of a circle, loop, or hook.

Note, please, that the outlines  ,  are also used in such words as  Mohawk,  mahogany; and that the downward *h* is used medially before *m* and after upward *l*, as in the words  Bahamas,  Lahore.





The upward  is, however, employed much more commonly than the downward form of the letter, for the following reasons:—

(a) It secures a more lineal outline; thus,









 hope,  haughty,  hatch,  heath,
 heavy,  hash,  hobble,  hover.

The use of the downward form in these and similar words would mean that the outline must commence *above* and finish *below* the line of writing; whereas, you observe, the upward form of *h* allows these words to begin and finish on the line of writing—a great advantage in fast writing.





(b) It saves an angle at the junction of *h* with the following letter, and frequently saves a stroke; thus,

 harassing,  hurry,  hearth,  heron.

(c) It provides a better joining with the following letter, or it secures a more flowing and forward outline; thus,
















 hawker,  haggler,  hammer,  honey,
 hang,  house,  hive,  hone.




Either form may be used initially, medially, or *finally*; but when the stroke *h* is written medially or finally care must be taken to write the circle of the letter so that it cannot possibly be mistaken for the circle *s*. The following examples will show how the distinction is secured. Note, please, that the circle *s* is illustrated by the words within brackets:

 Bahamas ( beseech),  cohere ( exchange),









 Mohawk ( mischief),  Nihilist

( nonesuch),  Lahore ( lsch),  upheave







( passer-by),  behave ( observe),
 adhesion ( deserve),  coffee-house
 ( officer),  overhang ( viceroy),
 unhung ( answering),  Rahash
 ( research),  Wahoo ( wiser).

The words  Soho,  Sahara are interesting examples of the uses of the stroke *h*, and should be noted. These outlines are quite safely used for these words because the combination *s-vowel-sch* does not occur initially in our language. The nearest approach to an example is the word *sausage*, and you are not likely to read *sausage* for *Soho* or *Sahara* 


So far we have only shown you how to employ two strokes with which you are already acquainted. Now, however, we desire to introduce to you two abbreviations for the letter *h*, namely a little *tick* and a light *dot*. The tick *h* is a short, light, downward tick, written in the same direction as the downward *h*, of which sign, indeed, you may suppose it to be a contraction. The tick *h* is written before *s*, *m*, *l* (upward) and *r* (downward). You will readily remember these letters if you consider that the *h* is made *smaller* before the consonants in the word *smaller*. It is scarcely necessary to add that as the tick is written before *s*, *m*, and downward *r*, it is permissible also to prefix the tick to the corresponding heavy signs for *z*, *mp*, and *rer*. Note the words

 hissing,  hazy,  hem,  hemp,  howl,
 hilly,  hire,  hirer.








The tick *h* is also prefixed to down-strokes which are hooked for *r*; thus,

 hyperbole,  Hebrew,  hater,  hydra,
 hedger,  hither.

It is important to note that the tick can only be employed *initially* as regards *words*, though it is allowable

to employ it *medially* in *phrases* such as  (in her own). Phrasing, however, is a subject for a future "Talk," and you may leave it for the moment.


The aspirate is also indicated by a *light dot* placed before the vowel which is to be aspirated. You will do well to regard the dot as a mere alternative to be employed when the stroke *h* would be extremely awkward or impossible, and where the tick *h* would be inadmissible. The dot is, therefore, used for the most part *medially* in words such as

 leasehold,  drumhead,  exhume,
 apprehend,  mishap,  upholstery,
 grasshopper.


It would be easy to give many more illustrations of the use of the various methods of indicating the aspirate, but we have probably said sufficient to give you a good general idea of the rules, and moreover we must not exceed our space. We leave the subject, therefore, trusting that you will make a little further private study of the rules for yourself, and that you will look out very many more illustrations in your dictionary.


You may recollect the advice given long ago, "Be always displeas'd with what thou art, if thou desire to attain to what thou art not," and so you will endeavour to perfect yourself in the subject of your study. We may well finish our "Talk" here, in the hope and belief that you will see the whole force of the quotation, and do your utmost to put into practice the obvious lesson it contains.




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

Well, you certainly had a good *breathing* in our last long "Talk," and so we may presume that you are in excellent humour to proceed  We hope you are keeping up your spirit of hopefulness and your determination to practise regularly. But, of course, you will not expect too much too soon, as many people do. And let us warn you—if it be necessary—that it is the fault of a good many students to lose heart because they do not make the progress they expected to make. In many cases, they do not deserve to make progress, because their *genuine* effort is

unsustained for any length of time. They forget the universal law of nature "Nothing for nothing," and that there will be no exception to the law in their cases. If we will have success in any subject, we must pay the price, and the price is *work*.





It is, of course, unnecessary for us to say that these words do not apply to *you*: they are meant for your friends, and you should draw their attention to what we have here said  And now to proceed!





There is only *one* stroke *l* in Pitman's Shorthand, and that is the sign  It is the same (practically) whether it is written upward or downward. It is well worth your while to master the few rules governing the direction in which the letter is to be written. There are two principal reasons underlying these rules, first that *facility* in writing may be secured, and second that by *vowel indication* distinction may be obtained between words of similar consonantal structure.

The letter  *l* is, of course, a segment of a circle; so is the letter  *n*. In fact, you can easily mark where the letters begin and end in the circle if you like. Very well; then you will see at once that in a word like *lessen*  it is distinctly easier to write the *l* downward, because by so doing the hand travels *in the same direction* throughout the outline. If you write the outline as shown, you will agree with us. If, however, the *upward l* were employed, it would mean an alteration of the direction and a consequent loss of time in forming the outline. Try the outline suggested, and you will be convinced of the fact as we state it.

On the other hand, in a word like *loosely*  or *toilsome*  it is obvious that the use of the upward *l* results in the same forward movement throughout the outline.

Well, now, from the foregoing we may deduce the rule that when the stroke *l* *precedes* a circle and curve, or *follows* a curve or circle, it is written in the *same direction* as the circle; thus,

 Lawson,  Ellison,  license,  nicely,

 cancel,  pencil,  Kingsley,  Barnsley,

fossil, fossilize, vessel, adversely, thistle,
 Cecil, graciously, muscle, fiercely.

The same reason (similarity of direction) underlies the rule that the downward *l* (final) is to be written after the consonants *n ng*, as in the words

kneel, only, wrongly, enlist, etc.

You will, we imagine, agree that so far as we have explained the matter all is reasonable and clear. It is simply a matter of ease in writing, and five minutes' practice will show you that the rule is based on good grounds. We will discuss the second principal reason for the rules in our next "Talk."










No. 20

We told you in our last "Talk" that the second principal reason for the rules with regard to the writing of the stroke *l* was that *by vowel indication* distinction might be obtained between words of similar consonantal structure. You will see, for example, that the consonants are the same in the following pairs of words: *like, alike; ilk, lick; alum, loom; long, along; Allan, Lena*. Well now, let us whisper in your ear (and don't say that we told you!) that when you come to write at verbatim speed, it will not be possible (and it would not be necessary if it were possible) for you to insert very many vowels. If, however, you can *imply* the presence or the absence of an important or leading vowel in a word, that will answer just as well, and the vowel sign may safely be omitted. Vowel implication is consequently an important matter for you, and we want you to understand it thoroughly. We need not, we are sure, say anything further to induce you to pay strict attention to the following explanation.





Initial l is written *downward* when it is preceded by a vowel and followed by a simple horizontal letter, as in the words











alike, elk, ilk, alkali, Olga,
alum, elm, Ellen, along.

So that if you write downward *l* before — — — — —
 — — — — — you *imply* a preceding vowel. If, on the contrary, you write the upward *l* before these letters you *imply* the absence of a preceding vowel, and you know that the word commences with the sound of *l*. Notice the following words and compare them with the list given above :











 like,  lack,  lick,  likely,  log,
 lamb,  lame,  Lena,  long.

Of course, you may say that the insertion of the initial vowel in such words is a very small matter, and we will agree. But then you know it is the small matters that count when you are racing after a fluent speaker or dictator. You may trust us and the experience of the last seventy years that this seemingly small matter is really not so trivial as you may be inclined to think.






Final l is most commonly written upward ; but when it follows the letters     or any straight upstroke it is written downward when there is no following vowel. The downward *l* in such cases *indicates the absence* of a vowel, as in the words :

 full,  awful,  vale,  veal,  scale,
 skill,  squall,  reel,  royal,  yell.







There is no possibility, therefore, of mistaking these words for the following, although the consonantal structure is the same in each case :

 fully,  awfully,  valley,  villa,
 scaly,  sickly,  squally,  rely,
 royally,  yellow.







There is another phase of the rule which it is important that you should note, namely, that after a straight downstroke *final l* is written *downward* if two vowels, or a diphthong and a vowel, occur between the straight stroke and the *l*. For example :

 Powell,  towel,  trial,  dial,  duel.







So that even if you omit the vowel signs the outline would indicate the presence of the two intervening vowels and a clear distinction would be obtained between words like

 trial and  trail,  dial and  dole,
 duel and  dull.






One other point and then we may leave the matter. You remember the double consonant *ler*, of course? Very well; it will assist you in the proper use of that sign if you notice that it is only used in cases where (in similar words) the downward *l* would be employed. For instance, you would write the downward *l* in

 full,  foul,  scale,  squeal,  roll,  yell;






and therefore you should employ the *ler* sign in

 fuller,  fouler,  scaler,  squealer,
 roller,  yellor.

On the other hand, you would *not* write the downward *l* in

 pale,  boil,  tall,  jail,  cool;

and therefore you should not write the *ler* sign in

 paler,  boiler,  taller,  jailer,
 cooler.

You see the point, no doubt, and you recognize that the object of the rule is to increase the legibility of your shorthand note, no matter how quickly it may have been taken.

Please do not imagine that one reading of this "Talk" will be quite sufficient for you. You should read it several times, and you should *think* over each part of it, so that you may be able to explain it to anyone else, and, if necessary, even to *defend* the rule. You will find that your apprehension of the reasons will grow in clearness and in strength the more you consider the matter, and you will conclude that the authors of the rules knew something more of the matter than they had space to say in your text-book. They had, in fact, the knowledge and wisdom that is the fruit of long experience, and they ask you to accept the lesson and save yourself the trouble of finding out for yourself.

And now dream, if you will, of the time when you will be able to write shorthand at verbatim speed; but temper your dream with the reflection that that time will come all the more quickly if you follow our counsel now and master the rules and practise them.

No. 21

Well, we hope you found our "Talk" on the stroke *l* useful and not uninteresting, and if you followed our advice at the close of the "Talk" you will now have a very accurate knowledge of the rules governing the use of the stroke.

In the present and the following "Talk" we propose to deal with the other liquid, namely *r*. This consonant is a very common sound in our language, as you will see if you care to examine a page of printed matter. It is a letter on the shade sounds of which whole pages might be written if there were space to spare for the purpose. It will be sufficient for our object, however, to ask you to recognise the difference between what we may call the *trilled r* and the *smooth r*. If you will read the following words *aloud* you will notice the *trilled* sound of the letter: *rap, rob, rate, ride, rich, rage, refuse, rash, race, rosy, rasure, rhyme, rally, perry, berry, dairy, cherry, jury, gory, thorough, Assyria, miry, narrow, Lyra, Rory, weary, hero, parody, borrowing, deride, married, wearied, hurried.*

There is no doubt, is there, that the letter *r* is *trilled* in these words? You may call it the *rough* sound of

the letter, if you like ; or if you are a singer, (as you probably *are*) you may call it the *musical r*, or the *singer's r*, because, as a rule, singers make a point of trilling the *r*. Very well ; now compare the following words, in which the *r* may be said to have what we have called the *smooth* sound:—*arm, earn, organ, irksome, urban, fear, sore, snare, shire, mire, Nore, liar, higher, sarcasm, fearful, stammer.*

Well, now, you are quite sure, we take it, that there is a distinct difference between the sound of *r* in the first list of words and the sound of the same letter in the second list of words. Very good ! Well, now, as a *general* rule, covering about 85 per cent of possible cases, the *trilled r* is represented by the *upward r*, while the *smooth r* is expressed by the *downward r*. There are, of course, exceptions ; but the general rule will help you materially.

In accordance with the rule just given, the upward *r* would be used in each word included in the first list, and the downward *r* would be employed in the words given in the second list.

Just consider for a moment that if a word *begins* with the sound of *r* it must necessarily be a *trilled r* ; and, similarly, if a word ends with *r* and a sounded vowel, the *r* must again be *trilled*. The upward *r* would be properly used in such words.

On the other hand, if *initial r* is preceded by a vowel and followed immediately by a consonant, the *r* will be *smooth* ; and, similarly, if *final r* is not followed by a sounded vowel it will be *smooth*, and in such cases the downward *r* would properly be employed.

The same general rule covers words like *barrel, clarify, terrible, foreigner, spherical*, etc., where, as you see, *medial r* being immediately followed by a sounded vowel is necessarily *trilled*, and (with comparatively rare exceptions) the upward form of the consonant would be used in such words.

But we must pause for the present and leave the remainder of the rules to be considered in our next "Talk." Let us, however, give you a little rhyme to memorize, which will be useful to you. Here it is :

Initial r you *lower* if a vowel comes *before*.

Let *final r* *ascend* if a vowel's at the *end*.

No. 22

Well, we gave you last time a very general, short "Talk" about the upward and downward *r*, and we hope you quite understood the distinction we made between the *trilled* and the *smooth* sounds of the letter. Have you learned the little rhyme we gave you at the end of our "Talk," and if so, are you quite sure that you understand the application of the jingle?

"Initial *r* you lower (write it *downward*) if a vowel comes before.







Let final *r* ascend (write it *upward*) if a vowel's at the end."







Well, now, that is a very positive rule; but of course it may be taken *negatively* as well. Thus you might say:

"Initial *r* you do *not* lower if a vowel does *not* come before.



Final *r* does *not* ascend if a vowel is *not* at the end."















But doubtless you quite understand, and there is no need for us to say anything more about it.



You will have realized, we think, that the object of the rules with regard to the upward and downward *r* is *vowel implication*. Thus, if you write the outline  you imply a preceding vowel, and, therefore, in fast writing there would be no necessity for you to attempt to insert the vowel sign. On the other hand, if you write the outline  you imply the *absence* of an initial vowel; so that you could scarcely mistake  *ark* for  *rack*, or  *argue* for  *rogue*.











Similarly, if you write the outline  you imply a final vowel, and there would be no need for you (in reporting) to insert the vowel sign; while, if you write the outline  you would imply the *absence* of a final vowel, and you could not, therefore, very easily mistake  *fairy* for  *fair*, or  *peer* for  *peri*.




But, of course, if our object (vowel implication) can only be gained by sacrificing *facility* in writing, it would be foolish for us to adhere rigidly to the rule, would it not? Common sense and experience would both suggest that we make an exception, and, without regard to the vowels, write the outlines that will help us to a verbatim report. Hence the following exceptions to the general rules previously explained to you:








(a) Upward *r* is written, whether there is a final vowel or not, when *r* follows a straight upstroke or when it follows a curve and circle like  or . Note the words

 wear,  wary,  where,  wherry,
 roar,  Rory,  yore,  Yarrow,
 adhere,  hurry,  officer,
 canvasser,  sincere,  necessary.

(b) Upward *r* is written, whether there is a final vowel or not, when the letter follows *ks*  *gs*  or two descending strokes, as in the words

 accuser,  cruiser,  closer,  grocery,
 deplore,  overture,  upstairs,
 prepare,  feebler,  backstair.

(c) Upward *r* is written, whether there is a preceding vowel or not, before the letters | | / /   ( as in the words

 artist,  arid,  urchin,  origin,
 oracle,  earthly,  Irwin.

We could, of course, say a great deal more about the upward and downward *r*, and we can well imagine that some of our readers (who know the rules very thoroughly) will ask why we have not gone further. The answer is that we do not consider it necessary to go into every little detail just now. Some time in the future we may perhaps devote a special "Talk" to the points not now referred to; but at the moment we will leave them alone. In connection with this we venture to quote from a favourite

author, with regard to certain types of minds not by any means uncommon : " They are what I may call parenthetic minds, looking before them, to be sure, but casting sharp glances to the right and to the left, often leaving the road of direct statement to hunt up a qualification of little or no practical importance, and hating above all things to leave a general proposition for a single moment without the modification of its possible exceptions." We do not desire to be taken as belonging to this class, and so we leave the general propositions as we have stated them.

And now may we once more urge you to constant practice and perseverance in your study? Do not allow yourself to be lethargic in your methods, but rather cultivate a regular, systematic plan, and follow it. *Action*, prompt and resolute, is the grand secret of success for you.





" Up, mortal, and *act*, while the angel of light
 Melts the shadows before and behind thee !
 Shake off the soft dreams that encumber thy might,
 And burst the fool's fetters that bind thee !
 Soars the skylark—soar thou ; leaps the stream—do
 thou leap ;
 Learn from nature the splendour of action.
 Plough, harrow, and sow, or thou never shalt reap :
 Faithful deed brings divine benefaction."

No. 23

Lacordaire, a famous French preacher, in one of his sermons points out that everything great that has been accomplished in the world has been done at the call of *duty*. We sometimes wonder if students in attendance at shorthand classes (or other classes, for the matter of that) quite realize that while it is the duty of the teacher to give them the best instruction he is capable of giving, it is equally the duty of the students to give to the teacher and the subject the best attention *they* are capable of giving. We fear that in some parts of the country (not *yours*, of course) this important fact is not recognized. Should you come across any specimen of the thoughtless ones (on your holidays say §), you might remind them of what we have said. Very good ! We leave it to you !

It is perfectly true to say that in writing Pitman's Shorthand we sometimes *contract* in order to *expand*, and


occasionally we *expand* in order to *contract* ! Yes, it does seem strange ; but it is true, as you will see. We propose, in the present "Talk" and the next, to prove part of the statement just made by discussing the halving principle, one of the most interesting and useful principles in the system. It is simple, too, as we hope to show ; and as we assume you agree with us in what we have said about the duty of the student, we have not the least doubt that you will readily master the few rules connected with the principle. Here is a short, simple statement :

By halving a light letter we indicate the addition of *t*. That *is* simple, is it not ? But let us illustrate. |^v is *tie*, and if you halve the *t* it (naturally) becomes |^v *tight* ; (|^v is *lie*, but (logically) a half-sized *lie* would be |^v *light* ). Again, (is *me*, and if you half-size *me* you will produce (*meat*  (Very good *meat*, we hope ) Similarly, | is *caw*, but | is *caught*.

Let us build up a few words as follows :

\ *pay*, \ *pate*, \ *pates* ; |[•] *Tay*, |[•] *Tate*, |[•] *Tate's* ;
 — *Kay*, — *Kate*, — *Kate's* ; — *ack* (syllable), — *act*,
^o *acts*, ^o *sacked* ; (*leap*, (*leaped* ; (*lay*,
 (*late*, (*slate*, (*slates* ; < *yaw*, < *yacht*, < *yachts*.

We could, of course, multiply examples, but we are restricted by considerations of space. Let us go a little further with the principle !

By halving a *heavy* letter we indicate the addition of *d*. Thus |^v is *die*, but if we halve the *d* we shall have |^v *died* ; (is *crib*, but if we halve the *b* we shall have (*cribbed* ; (is *lodge*, but if we halve the *j* we shall have (*lodged* ; and so on. It's *very* simple. A student whom we once knew used to say it was "as easy as falling off a chair" .

Now we come to a *very* important section of the rule. Notice it carefully, therefore, and see that you quite understand it :

A letter which is *finally hooked*, or which occurs in a word of *more than one syllable*, may be halved for either *t* or *d*.

Thus, \diagdown *pain* may be halved for either *paint* or *pained* (\diagdown); \diagdown *Ben* may be halved for either *bent* or *bend* (\diagdown); and the *b* in \wedge (*rabid* or *rabbit*) may be halved for either *t* or *d*.

Notice the following words :

\diagdown *pain*, \diagdown *paint* or *pained*, \diagdown *paints*; \diagdown *sprain*,
 \diagdown *sprained*, \diagdown *sprint*, \diagdown *sprints*; \downarrow *din*, \downarrow *dinned* or
dint; \rightarrow *skin*, \rightarrow *skinned*, \rightarrow *scant*, \rightarrow *seconds*;
 \curvearrowright *feign*, \curvearrowright *feigned* or *faint*, \curvearrowright *faints*; \diagup *patted*,
 \diagup *cheated*, \curvearrowright *scented*, \wedge *alphabet*, \downarrow *decried*,
 \diagdown *budget*, \nearrow *wretched*, \dashv *castigate*, \curvearrowright *mastered*,
 \rightarrow *glittered*, \curvearrowright *loitered*, \downarrow *doublet*.

We have purposely given you a mixed lot of words to illustrate; but we think you will understand the examples.

Now look over the explanation and you will find that you may summarize the matter thus :

Light letters are halved for *t*; heavy letters for *d*; but a letter that is *finally* hooked, or that occurs in a word of *more than one syllable* may be halved for either *t* or *d*.

There are *thousands* of words to which the halving principle may be applied, and you will do well to give special attention to the principle, so that you may have no hesitation in applying the rules. In our next "Talk" we will explain the rest of the rules.

No. 24

Well, we hope you were able to follow the brief explanations in our last short "Talk" with regard to the halving principle. We think you will agree with us that the principle is not really difficult, and we have no doubt at all that you are convinced as to its extreme usefulness. Before we proceed with the further explanation of the principle let us repeat our summary of the rules so far as we have explained them.

Light letters are halved for *t*, heavy letters for *d*: but where there is a final hook, or more than one syllable in the word a letter (light or heavy) may be halved for either *t* or *d*.

Well, now, we desire to call your attention to a special treatment of the letters \smile \smile \frown \frown . These letters are, of course, *light* signs, and as such are properly halved for the addition of *t*, as in the words

\smile *mate*, \smile *neat*, \frown *late*, \frown *heart*.


Very well, there is nothing new in that, you will say. Quite so; but now notice that the same letters \smile \smile \frown \frown may be halved and *thickened* for the addition of *d*: thus,



\smile *made*, \smile *need*, \frown *hailed*, \frown *hard*, \smile *palmed*,
 \smile *chimed*, \smile *flamed*, \smile *hemmed*, \smile *sound*, \smile *stoned*,
 \smile *swooned*, \smile *peeled*, \smile *doled*, \smile *scold*,
 \smile *pared*, \smile *tired*, \smile *shared*, \smile *hired*.

If you look through the list of words again you will see that they are all single syllable words. Now one of the objects of the rule just explained is to allow us to use these half-sized letters, \smile \smile \frown \frown , in single syllable words ending in *md*, *nd*, *ld*, or *rd*, even when the letters *m*, *n*, *l* or *r* are not finally hooked. (See our last "Talk").









But, of course, the same half-sized letters are employed in very many words of more than one syllable. For example:



\smile *succumbed*, \smile *resumed*, \smile *assumed*,
 \smile *poisoned*, \smile *designed*, \smile *fastened*, \smile *appalled*,
 \smile *availed*, \smile *secured*, \smile *assured*, \smile *restored*.







It can scarcely be necessary to tell you that when the letters *l* and *r* are halved and *thickened* for *d* they must be written *downward*. We do not think you would care to try and write a thick up-stroke—especially if you were using a gold-nibbed fountain pen 


Notice that as a general rule the final heavy sound of *rd* is expressed by the half-length down-stroke “,” while the final light sound of *rt* is expressed by the half-length up-stroke “.





 Observe the following pairs of words :

 *peered*,  *pert*;  *tarred*,  *tart*;
 *charred*,  *chart*;  *scared*,  *skirt*.

Where it is obviously either impossible or highly inconvenient to observe this general rule, the half-length “ *lured*,  *slurred*.

The heavy letters  (*mp*)  (*ng*) may only be halved when they are hooked either initially or finally. Notice  *impede*, but  *impend*;  *longed*, but  *lingered*. The object of the prohibition is to prevent clashing which would otherwise certainly occur.

For a similar reason the sign “

 *rate*,  *rates*,  *root*,  *roots*,

are always written in full.

Observe, too, that a half-sized *t* or *d* immediately following the letters *t* or *d* is always disjoined, so that the half-sized letter may be clearly shown; thus

 *irritated*,  *treated*,  *traded*,  *dreaded*,  *tided*.

The important principle of vowel indication must also be considered in connection with the halving principle. If you have carefully followed the “Talks” you will remember that we have laid it down as a principle that

where there is a vowel there must be stroke consonant. Therefore, if a word ends with a sounded vowel, preceded by a *t* or a *d*, the consonant must be written in full. Notice

part, but *party*; *pit*, but *pity*;



loft, but *lofty*.

We can thus frequently indicate the presence or absence of a vowel.

For the sake of vowel indication, also, we have a rule that when *l* and *d* or *r* and *d* are separated by a sounded vowel the consonant *d* must be written in full. Compare

paled with *pallid*; *aired* with *arid*;

tarred with *tarried*; *cored* with *corrode*.

Just another word and then we must leave the principle. The terminations *ward* and *yard* are expressed by the signs  and  respectively, as in the words *backward*, *stock-yard*.

We hope we have not wearied you with our "Talk." If you have given your undivided attention to our explanations we are quite sure you will now have a good idea of the halving principle. "Attention to one thing at a time, undivided attention to what one is doing *here and now*, is a golden rule for success." Not only so, but "Inattention weakens the mind and prevents it from grasping the subject or taking in the knowledge of what is just before it. It is like the attempt one would make to grasp with the hand, at one and the same time, three different balls, each of which is quite enough to fill it." Strict attention therefore, and one thing at a time are the rules for you, dear reader.

No. 25

You will doubtless recollect that in our first "Talk" on the halving principle we observed that it was true to say that we sometimes *contract* to expand and sometimes *expand* to contract. We propose to show in the present "Talk" how the latter part of our observation is strictly correct.

We *halve* a consonant in length to add the sound of the letter *t* or *d*. We *double* a consonant in length to indicate the addition of the syllable *tr*, *dr*, and *thr*, under certain conditions as follows:—

(a) By making a curved consonant double its usual length we add to the consonant the sound of *tr* or *dr* or *thr* (heavy); thus,

\ *fie*, \ *fighter*, \ *father*; . *laugh*,
 . *laughter*; \ *vo* (syllable), \ *voter*,
 . *elevator*, . *lavender*; \ *thun* (syllable),
 (*thunder* (*thither*;) *ass*,) *aster*,) *asunder*;
) *zi* (syllable)) *Zuyder*; \ *shoe*, \ *shooter*,
 \ *shunter*; . *me*, . *metre*, . *mender*,
 \ *mother*; \ *nigh*, \ *nitre* (or *neither*);
 . *centre* (or *sender*); \ *bill*, \ *builder*;
 \ *or*, \ *order*.

(b) Straight consonants, when hooked finally, or when they follow another stroke, are doubled in length for the addition of *tr* or *dr* (not *thr*); thus,

\ *pain*, \ *painter*, \ *ponder*; \ *Ben*, \ *bender*;
 \ *kine*, \ *kinder*; \ *hun*, \ *hunter*;
 \ *chap*, \ *chapter*; \ *reck*, \ *rector*.

Note carefully that the straight stroke cannot be doubled for *tr* or *dr* unless it is *finally hooked*, or *follows another stroke*.

(c) In very common everyday words it is permissible to indicate the syllable *-ture* by the double length principle, as in the words

\ *future*, \ *picture*, \ *signature*.

It is very seldom that the consonant \frown (mp) is followed immediately by the sound of *tr* or *dr*. It is fairly often followed by the sound of *r*: hence

(d) The consonant \frown mp (or mb) is doubled in length to express the addition of *r* only; thus

\frown ember, \frown timber, \frown plumper, \frown temper.

Similarly, the consonant \smile (ng) is comparatively rarely followed immediately by *tr* or *dr*; but in a number of common words it is followed by the sound of *kr* or *gr*; hence

(e) The consonant \smile ng is doubled to express the addition of the sound of *kr* or *gr*; thus,

\smile shrinker, \smile longer.

Note that there are two ways of expressing *mpr* or *mbr*; by the use of the initial hook *r*, as in \frown scamper, and by the use of the double length principle, as in the word \frown timber.

Similarly, there are two ways of expressing *ngkr* or *nggr*; by the hooked form \smile or by the double length form \frown , as in the words

\smile canker, \smile linger, \frown longer.

The hooked form is generally employed for verbs, because the final stroke of the outline may be halved for the addition of *d* in the past tense, and the likeness between the present and past tenses may be thus preserved.

Note \smile clamber, \smile clambered; \frown scamper, \frown scampered; \smile anger, \smile angered.

(f) The double length *l*, when not joined to a preceding stroke, is doubled for the addition of *tr* only, as in the words

\frown loiter, \frown alter. Words like \frown ladder, \frown lather, are written with the hook form of *dr* or *thr* as the case may be. Similarly \frown are not doubled for the addition of the syllable *dr*. So that words like

\frown feeder, \frown shudder, \frown Modder,

are written as here shown.

These are exceptions to the general rule which have

been found well worth having for the sake of legibility and consequent ease in transcription.

There is a good deal of similarity between the halving and the doubling principles, as you will have noticed. The two principles may be considered as very friendly to each other. Hence verbs which in the present tense are written with the doubling principle, in the past tense are written with the halving principle ; thus

flatter, flattered, smother, smothered,
 canter, cantered, hinder, hindered,
 splinter, splintered.

Notice also the further application of the principle that a final vowel requires a final stroke consonant ; thus

flatter, flattery, enter, entry,
 sunder, sundry.

Well, this doubling principle is a fascinating principle, is it not? It certainly enables the writer to do some extraordinary things. By it you can easily turn an

) ass into an) aster ; a / wreck into a / rector ;
 a \ pain into a \ painter ; or a / bore into a
 boarder boarder

Later on we hope to show you how the principle is further utilized ; but we will leave that part of the subject for the present. We know how very useful the principle is in actual reporting practice, and, therefore, we strongly recommend you to do your best to acquire a perfect knowledge of it, with the ability to apply it readily on the proper occasions. Remember, as we have said before, that though it is *important* for you to have begun the study well, it is *imperative* that you should end well. Keep up your resolution, therefore, and practise and persevere.

No. 26

Well, we hope you enjoyed the "Talk" on the doubling principle, and that you have made up your mind to acquire a liking for the principle. Be sure such a liking is worth cultivating. Of course, you will have to study the rules governing the principle, and spend some time and trouble in your attempt to master them thoroughly. But then, you know,

"Learning by study must be won.

'Twas ne'er entailed from son to son."

That's it, exactly! No man is born with knowledge, though he may be born with the necessary ability to acquire it inherent in him. But to our "Talk"!

In order to obtain a good outline, we frequently employ the double consonants of the *pl* and *pr* series even though a sounded vowel occurs between the two consonants. For example, in the words *palpable*, *Calvinist*, *germicide*, *pyramid*, the double consonants \searrow , \leftarrow , \nearrow , \searrow would be used.

We have, however, an ingenious method of expressing the intervening vowel in such cases, as follows:—

If the vowel occurring between the two consonants is a dot vowel (so to speak) it is expressed by writing a small circle in the first, second, or third vowel place, as the case may be. Thus, in the word *parcel* the outline



is $\searrow \circ \nearrow$. The vowel between the *p* and the *r* is expressed by a small circle written in the first vowel position,

because the vowel is a first-place vowel; thus $\searrow \circ \nearrow$. Writing the small circle, instead of the usual dot, indicates that the vowel is to be read *between* the *p* and *r*, *not* after both the consonants. Compare $\searrow \circ \nearrow$ *parcel* with $\searrow \circ \nearrow$ *Prassell*.
















If, however, the vowel is a second-place vowel, then the small circle is written in the second position; thus

$\searrow \circ \nearrow$ *telegram*, $\searrow \circ \nearrow$ *terminus*; and if the vowel is a third-place vowel, the small circle representing it is placed in the third position, as in the words $\searrow \circ \nearrow$ *dilapidate*,





$\searrow \circ \nearrow$ *children*.

Note that the rule is to place the circle *before* the consonant to indicate a *long* vowel, and *after* the consonant to indicate a *short* vowel. It will help you to recall the rule if you follow the order in which you learned the vowels. That is, you learned the *long* vowels *before* you learned the short vowels, and (obviously) you learned the *short* vowels *after* you learned the long vowels  Long, before; *short*, after. That's the *long* and *short* of it .





Rules, however, were made for us, and for our convenience. When, therefore, we find it extremely difficult to apply the rules just stated, we make an exception and write the circle either before or after for either a long or a short dot vowel. You will find that the exception presents no difficulty, and that the legibility of the word is in no degree affected. Note the following further illustrations:

 parley,  partner,  challenge,  garland,
 varnish,  martyr,  perfection,
 perspire,  verbose,  egg-shell,
 chairman,  debonaire,  pilgrim,
 buccaneer,  atmosphere.





When the intervening vowel is what we call a *dash* vowel, it is expressed by writing the vowel sign *through* the consonant for a second-place vowel, thus

 burly,  portray,  coarse,  curse;

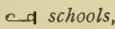


at the *beginning* for a first-place vowel, thus

 porcelain,  tolerance,  collector,  mortar;






and at the *end* (intersected) for a third-place vowel, as in the words

 school,  cheerful,  troubadour,  surety.

Where the double consonant ends with a final attachment, (as circle *s*), the dash representing the vowel may be written at the end of the consonant (but *not* intersected), as in the words

 *schools*,  *whirlpools*,  *troubadours*.

Diphthongs are treated in the same way as dash vowels. Note the following words:—

 *child*,  *literature*,  *imposture*,  *mixture*,
 *lecture*.

It is interesting to note also that when monosyllables are vocalized in the manner just explained it is permissible to halve a consonant for either *t* or *d*, as in


t *court*, *e* *schooled*, *c* *cold*.

We venture to remind you yet again that there is no such thing as making up for time lost, and that

“ We live in *deeds* not years ; in thoughts, not breaths ;
In feelings, not in figures on a dial,”

and we would accordingly urge you to make the best possible use of the time at your disposal, shunning no exercise in your text-book, but doing your very *best* with each task as it comes along.

No. 27




In the present “ Talk ” we propose to deal with what are known as the *w* and *y* diphthongs, a most useful feature of the system, as you will see. To take the *w* diphthongs first, if you pronounce the consonant  in combination with any one of the simple vowels, you will have a new series of sounds, as follows:—

wah, *wā*, *wē*, *waw*, *wō*, *wōō*,
wă, *wě*, *wĭ*, *wŏ*, *wŭ*, *wŏŏ*.







Try them please ! You understand ? Very well. The sounds are made up, you notice, (to put the matter in another way) of the vowel *ŏŏ*, and the simple vowels which you learned long ago. Thus *ŏŏ* + *ah* = *wah* ; and so on with the rest.

The *sign* representing these *w* diphthongs is a small *semicircle*, written heavy for the long sound, and light for the short sounds. The semicircle is placed in the same positions as the simple vowel; that is to say, for first and second-place *long* sounds after the *first* stroke (when occurring between two stroke consonants) and for third-place long sounds before the *second* stroke. When the sounds are short, the signs are written in the same positions as the short vowels; that is to say, for first-place short vowels after the first stroke (when occurring between two strokes) and for second and third-place short sounds before the second stroke.






And now, since one illustration is worth a good many words, let us illustrate the use of these diphthongs as represented by the *left* semi-circle. The first-place diphthongs are shown in the words

 *bees-wax*,  *ear-wax*,  *thwack*;

the second-place diphthongs are used in the words

 *assuage*,  *hardware*,  *elsewhere*,  *twelve*,
 *farewell*.  *frequent*;

and the third-place diphthongs appear in the words

 *Brunswick*,  *earwig*,  *Ipswich*,
 *withhold*,  *seaweed*.






Let us now give some examples of the use of the *right* semicircle, as follows:—

First-place :

 *sea-water*,  *rose-water*,  *sea-ward*,  *twaddle*;




and in *Bridgwater*, *froward*, *cut-water*, *heavenward*.

Second-place :

 *workmen*,  *piece-work*,  *Wordsworth*,
 *misquote*,  *worm*;

and in *groundwork*, *task-work*, *outwork*, *stone-work*.

Third-place :

 *lamb's-wool*,  *driftwood*,  *Eastwood*,




 wormwood ;



and in *sheep's-wool, touchwood, Ethelwulf.*

The sounds illustrated so far are *wǎ, wā, wě, wē, wī, waw, wō, wō, wǎ, wōō.*

A few words now on the *y* diphthongs. These sounds, as we have already said, are formed of the combination of *y* with the simple vowels. Another way of putting the case is to say that they are composed of the sound *ē* (or *ī*) combined with a following simple vowel. Thus *ī + ah = yah*, and so on with the rest of the *y* series.








The sounds of this series are represented by the *lower* and *upper* half of a small circle. Note the sound of *yah* or *yǎ*, as in the following words, and represented by the *lower* semicircle, written in the first position :

 amiable,  piano,  Yarmouth ;

 Austrians,  genial ;






and in *hysteria, imperial, radiance, criteria.*

The second-place diphthongs *ya* and *yě* are employed in words like

 abbreviation,  associate,  calumniator,
 creation,  carrier,  lawyer,  easier ;








and in *emollient, radiation, gaudiest, infuriate, loveliest, expedient.*

The third-place diphthongs *yē* and *yī* are used in

 atheistic,  parodying,  sully,
 caseic,  currying ;

and in *reiterate, varying, parleying, journeying.*

The *upper* half of the small circle is used to express the sounds of *yaw, yō, yōō* and their corresponding short sounds, the sign being placed in the first, second, or third position as required. The following are illustrations of the use of the upper semicircle :

 question,  champion,  excelsior,
 Montreal ;  beautiful,  folio,  anxious,

There are two or three further points in connection with the *w* and *y* diphthongs, which we propose to deal with in an additional short "Talk." Meanwhile, read the present "Talk" over again; try to find further specimens of the use of the semicircles; and, in a word, do not shirk any trouble in order to understand the correct use of these diphthongs. We hope you are keeping before you the goal of verbatim writing accompanied by perfect legibility; the time when you will be able to say with the poet

"But now my task is smoothly done,
 I can fly, or I can run."

No. 28

We may take it, no doubt, that you have quite memorized the *w* and *y* series of diphthongs, and that you have now a tolerably good idea of the use of the semicircles so far as we have explained them. In the present "Talk" we desire to draw your attention to an extended use of the semicircles for the representation, *not* of diphthongs but of the consonant *w*. It cannot be necessary to tell you that this extended use of the semicircle was only finally adopted as the result of very considerable experiment and much practical application. It has stood the test of long years, so that you may rely upon it being at once practical and useful.







The *left* semicircle \curvearrowleft then is prefixed to *downward l* only as a brief sign for the consonant *w*; thus

\curvearrowleft William, \curvearrowleft Wilson, \curvearrowleft Wilks.




Though the text-book does not say so definitely, you may take it as a good general rule that *this* abbreviated form of *w* (the *left* semicircle) is not to be employed in any word which is not a proper name. Other examples of its use are the names *Wilkins*, *Wilkinson*, *Williamson*, and *Wilmington*.


The *right* semicircle \curvearrowright is prefixed to —, —, — and — as an abbreviation for *w*; thus










\curvearrowright wax, \curvearrowright wicks, \curvearrowright wake, \curvearrowright week, \curvearrowright woke,

 wag,  wig,  Wigan,  woman,  women,
 wampum.

Other words in which the right semicircle would be properly employed for *w* are the following : *waken, weaken, weaker, wicked, Wicklow, Wakeford, Wigton, wagon, wagoner.*




Let us draw your attention once more to an old principle, one that you learned quite a long time since. You will, of course, remember that where there is an initial vowel there must be an initial stroke. Very well ! Now apply the same principle again, and you will see at once that in the words  *awake*,  *awoke*, the stroke  must be employed because of the preceding vowel. To put the fact in another way, you write and read the semicircle for *w* first, and, of course, since nothing can come before the first sound, it follows that you cannot have a vowel before the semicircle when this is used initially. Yes, of course ; it *is* quite simple, and we ask your pardon for mentioning so obvious a truth.

Well, now, just another little point in connection with these *w* diphthongs. Note, please, that the *right* semicircle  (*waw* or *wö*) may be joined to a stroke consonant where it is convenient, as in the words




 walk,  water,  waterman,  waterspout,
 war,  warfare,  watcher,  washer,
 warp.

Other words in which the same semicircle would be prefixed to a stroke are *warren, warranted, warmer, Warbeck, War-cry, ward, warble.*

The present is a convenient occasion to remind you also that the vowel *aw* may be prefixed to *upward l* in such words as

 alderman,  all-fours,  alter, etc.

You will recollect, too, that the vowel *aw* is employed as the logogram for the word *all*, and you will, therefore, see how usefully the logogram may be employed in words like

 almighty,  although,  already, etc.,

the logogram being joined to the first stroke, as shown.
Other examples of joined logograms are



whoever, whosoever, eye-tooth, eye-sore,
two-decker.

Yes, you are quite correct! Pitman's *is* a wonderful system, and, as you say, it would seem that the best possible use is made of every available sign. It is an interesting fact that the more one knows of Pitman's Shorthand the more respect and admiration (we might truthfully add *love*) one feels for the system. That is the reason why all competent writers of the system speak so enthusiastically of it and want to spread the knowledge of it, so that others may derive pleasure and profit from it as they have done. It will be the same with you.

No. 29

Well, you have had time since our last "Talk" to study and practise the *w* and *y* diphthongs, and we hope you have now thoroughly mastered them and the signs by which they are expressed. In the present "Talk" we propose to discuss the series known as the *disyllabic* diphthongs, which will complete the scheme of vowel representation in the system.

It is singular that there should be some students who find a little difficulty in understanding these disyllabic diphthongs, for, as a matter of fact, they are by no means difficult to understand. You will probably come across some friend who will tell you that he "rushed over" the disyllabic diphthongs, and you will, we hope, have the pleasure of convincing him of his loss in so doing.

Before we proceed to explain the signs and sounds of the new series, may we remind *ourselves* (it cannot be necessary to tell you ) of the meaning of the term *accent* as used in connection with the pronunciation of words? *Accent*, then, means the stress of voice, force, or articulative effort upon a particular syllable (frequently a vowel only) of a word. For example, if you will pronounce the following words you will find that the stress or force of voice is upon the first syllable, and to make this quite clear (to ourselves ) we have printed the accented syllable in


italic type, and divided it by a hyphen from the following part of the word: *gai-ety*, *a-erate*, *la-ic*, *la-ity*, *pay-able*, *say-est*, *weigh-able*, *o-olite*.



The *second* syllable (italic type) is accented in the words: *betray-er*, *Juda-ic*, *mosa-ic*, *prosa-ic*, *ide-al*, *agree-able*, *Jude-a*.

The *third* syllable (italic type) is the accented syllable in the following words: *colosse-um*, *athenæ-um*, *Galile-an*, *Maccabe-an*, *Galate-a*.








Compare also the following pairs of words, the accented syllable being shown as before in italic: *The-atre*, *the-atri-cal*; *pe-ony*, *pi-ano*; *re-al*, *re-ality*; *ide-al*, *ide-ality*; *beatif-ic*, *be-atitude*.

Very well; now we may say we understand what is meant by *accent*. Of course, we know quite well that there is such a distinction as *primary* accent and *secondary* accent. But we need not trouble about this distinction. Our point is that we know what is meant by an *accented vowel*.


And now to return to the immediate subject of our "Talk"! The angular sign  placed in the *first* vowel position expresses the long vowel *ah* followed by *any unaccented short vowel*. Note the words








 *sahib*,  *solfaer*.


The same sign in the *second* long vowel position expresses the long vowel *ā* followed by *any unaccented short vowel*; as in the words

 *payer*,  *player*,  *clayey*,  *gaiety*,
 *purveyor*,  *bayonet*,  *obeyer*.

The same sign in the *second* long vowel position would be employed to represent the vowels printed in italic in the following words: *aeration*, *prosaic*, *surveyor*, *voltaic*, *portrayal*, *slayer*, *clayish*.

The sign  placed in the *third* vowel position expresses the long vowel *ē* followed by *any unaccented short vowel*, as in the words

 *agreeable*,  *creosote*,  *ideal*,  *freer*,
 *geological*,  *re-elect*,  *theatre*,

 *re-enforced* :

and in the words *geographic*, *deity*, *fealty*, *really*, *Arimathea*, *Theodore*, *reappear*, *neophyte*, *re-examine*, *spontaneity*.

You see, therefore, that the sign \checkmark represents the long vowels *ah*, *ā*, *ē* respectively, followed immediately by an unaccented short vowel, according as the sign \checkmark is placed in the first, second, or third vowel place.

Very well, then! We may now consider the other angular sign \checkmark , which is employed in a similar way. In the first vowel position this sign expresses the long vowel *aw* followed immediately by an unaccented short vowel; as in

\checkmark *drawer*, \checkmark *flawy*, \checkmark *withdrawal*.

In the second long vowel position the sign \checkmark represents the long vowel *ō* and an unaccented short vowel; as in the words

\checkmark *bellower*, \checkmark *billowy*, \checkmark *bestowal*,
 \checkmark *co-existence*, \checkmark *poetry*, \checkmark *Noah* ;

also in the words *heroic*, *showy*, *stoic*, *grower*, *Owen*, *knowable*, *slowest*, *coincide*.

In the third vowel place the sign \checkmark expresses the long vowel *ōō* and an unaccented short vowel; as in

\checkmark *bluey*, \checkmark *cruel*, \checkmark *bruin*, \checkmark *brewers*,
 \checkmark *ruin*, \checkmark *jewel*, \checkmark *Suez* ;

also in the words *Lewis*, *fluency*, *truant*, *undoing*, *fluid*, *bluish*, *Hinduism*.

Notice, please, that the point to be particularly careful about is that the *short* vowel must be an *unaccented* vowel or you cannot properly use these angular signs to represent the two vowels. It does not matter in the least whether the long vowel is accented or not; but the short vowel must *not* be accented. Notice the words *theatre* (\checkmark)

(accent on *e*) and \checkmark *theatrical* (accent on first *a*), and

learn that long *ē* followed immediately by unaccented short *ā* is expressed by the angular sign; while long *ē*

followed by accented short \check{a} is expressed by the semi-circular sign. Similarly, long \bar{e} followed by unaccented short \check{o} , as in \check{y} *theologian* is expressed by the angular sign; while long \bar{e} followed by accented short \check{o} is expressed by the semi-circular sign, as in \check{y} *theology*.

We could give many more illustrative words, but space does not permit.

Just another small point and then we may consider that we have finished our explanations of the system of vowel representation in Pitman's Shorthand.

When there are two concurring vowels (or a diphthong and a vowel) for which we have no single sign we must, of course, write the separate vowel signs, as in the words

\check{y} | *iota*, \check{y} \check{y} *iodine*, \check{y} \check{y} *Ohio*, \check{y} \check{y} *quietus*, \check{y} \check{y} *loyal*,
 \check{y} \check{y} *gratuitous*, \check{y} \check{y} *coercion*.

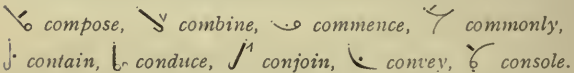








May we now venture a little warning? Our own conviction is that the phonographers who tell you that the disyllabic diphthongs are difficult to understand and apply have not practised them as they ought to have done. They just read the explanation in their text-book, possibly write out a few words, and leave the matter. And then because they find themselves unable, in a little while, to apply the angular signs correctly they blame the rule! You won't do that, we feel sure. You will read the explanation carefully more than once; and you will write out the illustrative exercises, as well as the exercises in ordinary type; and then you will have something more than a notion of the rule.





You will not, we hope, accuse us of harping too much on the same string if we once more recommend you to practise the reading of correctly written shorthand. It will educate your hand through your eye, and lead you—unconsciously it may be—to a knowledge of accurate outlines that must help you in your efforts at speed writing, for, let us repeat, hesitancy in writing proceeds rather from the head than from the hand. Write, then, by all means, but also read and read regularly.

No. 30







In this short "Talk" we propose to discuss the phonographic representation of a few oft-recurring prefixes. The number of prefixes requiring special attention in Pitman's Shorthand is very small, as you will see, and the devices by which they are rapidly and legibly expressed are at once easily understood and easily applicable even under the stress of very high speed.

The prefix *com-* or *con-*, when it commences the word, is expressed by a light dot, thus


compose,  *combine*,  *commence*,  *commonly*,
 *contain*,  *conduce*,  *conjoin*,  *convey*,  *console*.


Take special note of the position occupied by the *con-* dot. It cannot, you see, clash with a vowel sign unless it is very carelessly written—which, as far as you are concerned, we are sure it will not be. Notice also that the dot for *con-* may be used in connection with a stroke in any direction—upward, downward, or horizontal. We were once asked by a student if it was possible to write the *con-* dot upward  We replied that we had never tried it, but we had no doubt it was  What the student wanted to know, we learned afterwards, was whether it would be correct to use the *con-* dot before an *up-stroke* like  (*r*), as in the word  *comrade*. Should you be asked such a question you can answer *Yes*.












One or two remarks are necessary with regard to words like *commence* and *commend*. Observe, please, that you are *not* to write the letter *m* in such words, because, as a matter of fact, the *m* is contained in the prefix *com-*, and there is no need to repeat it. Words like *connect*, *connected*, *connection*, do not require that the *n* in the second syllable should be written in shorthand. Observe the following outlines—

 *com(m)ence*,  *com(m)ends*,  *com(m)ute*,
 *con(n)ect*,  *con(n)ected*,  *con(n)ection*.


The doubling of the consonant *m* or *n* in such words is simply an orthographical expedient, and there is no

reason why the consonant should be repeated in the shorthand signs.

When the syllable *con-* or *com-* or *cum-* or *cog-* follows another consonant, as in the words *reconsider*, *decompose* *incumbent*, *recognition*, it is indicated by disjoining and writing close together the two syllables between which the *con-* *com-* *cum-* or *cog-* occurs. For example, in the word *reconsider*, the syllable *con-* occurs between *re-* and *-sider*; *con-* is indicated by writing *-sider* close to or under *re-*; thus  *reconsider*. Shortly, then, *con-* *com-*, *cum-*, or *cog-* is indicated by writing one letter close to or underneath a preceding letter, the disjunction signifying the omitted syllable. Note the following words:






 *subcontract*,  *decompose*,  *incumbent*,
 *disconnected*,  *excommunicate*,  *accommodation*,
 *misconceived*,  *malcontent*,  *recognition*,
 *recognize*,  *recommendation*.

There are hundreds of similar words, and they are for the most part in very common use; so that you will do well to master very thoroughly the principle of indication and representation just explained.


A half-sized *n* ( *nt*) is used to represent the prefixes *inter-*, *enter-*, *intro-*; thus





 *interline*,  *enterprising*,  *interloper*.

You will see that we contract the prefix by omitting the consonant *r* and the vowels. As a rule the prefix may be joined to the following consonant, as in the words

 *interchange*,  *interfere*,  *interruption*,
 *interview*,  *introducing*.

Observe that as in shorthand you omit the second *n* in *connect*, etc., so you omit the second *r* in *interruption*, etc.

A disjoined  is employed as the representative of the prefix *magna-*, *magne-*, or *magni-*; thus

 *magnanimous*,  *magnitude*,
 *magnificence*,  *demagnetize*.

This is a very easily remembered device, being, as you will have noted, simply the *first letter* of the prefix disjoined (always) from the following part of the word.

The important little prefix *self-* is also expressed by its first letter—the circle *s*—disjoined, as in the words

self-love, *self-defence*, *self-review*,
self-denial, *self-restraint*, *self-conceit*.

Your special attention is directed to the last example, *self-conceit*, because, as you will observe, the syllable *con-* is indicated by writing the circle immediately *above* the syllable *-ceit*. Another illustration of the same method

would be *self-controlling*. Take note also of the position occupied by the circle (for the prefix) in the other words just given. Think of the position that would be taken by a vowel *before* a consonant, and write the circle for *self* in a similar position, either first or second-place, as convenient.

We will deal with the remainder of the prefixes in our next "Talk."






No. 31

We explained briefly in our last "Talk" the contracted forms for the representation of some of the prefixes, and now we propose to deal with the explanation of the remainder of the prefixes which are specially treated in the system.

You will see at once that it would be rather awkward to write the consonant \smile (*n*) before the circled letters *spr*, *str*, *skr*, *h*, *h*, since the initial circle in these letters is written in the contrary direction to that in which the consonant \smile (*n*) *tends*. Thus the circle referred to is written in the same direction as that taken by the hands of a clock (*clockwise*), while the direction in which the curve \smile is *tending* is anti-clockwise. Therefore, the joining of the letters \smile \updownarrow \ominus \oslash or \updownarrow with the curve \smile would be, as we have said, comparatively awkward, and would certainly occasion a perceptible pause at the place of junction.

To avoid this awkwardness and stoppage we have had provided for us an expedient which is at once facile









and legible, namely, a small *forward* (clockwise) hook, expressing the prefix *in-* and written in the *same* direction as the initial circle of the letters mentioned; thus

 *inspiration*,  *instructed*,  *inscribe*,
 *inherent*,  *inhuman*.

The same device would be employed in the words *instructress*, *instrument*, *inscriber*, *inscroll*, *inhabit*, *inhale*, *inhere*, *inherit*, *inhumanly*.









Note, however, that except in the word *inhuman* and words derived from it, it is *not* permissible to employ the hook *in-* where this prefix has a negative significance, that is where it means *not*. For example, you may not use the hook *in-* to express the prefix in the words *inseparable*, *insuperable*, *inhospitable*, *insupportable*, or *inscrutable*. The reason for the prohibition is simply that there would be insufficient distinction between the outlines of the words *separable* and *inseparable*, *hospitable* and *inhospitable*, etc. It would never do for us to write that a man was *inhospitable* when the speaker called him *hospitable*, would it? No, of course not; and it is better to write a little longer outline rather than one which though very brief is not reliable from the point of view of legibility.

There are a number of negative words beginning with *il-*, *in-*, *in-*, or *un-*, as you will remember. For example, the words *illegible*, *illegal*, *illiberal*, *immaterial*, *immobile*, *immature*, *innavigable*, *innocuous*, *innumerable*, *unnamed*, *unnecessary*, etc., are negative words distinguished from the corresponding positive words by the use of one or other of the prefixes referred to. In the *shorthand* these negative prefixes are expressed by the repetition of the first consonant, that is to say, (to put the matter another way) the negative prefix is actually

written. Compare  *legal* with  *illegal*;
 *movable* with  *immovable*;  *nerve*
with  *unnerve*;  *necessary* with  *unnecessary*.

Where, however, we can indicate the difference between

a positive and a negative word without repeating the first consonant, we prefer to do so on the score of brevity. Negative words beginning with *ir-* may, as a rule, be shown by the use of the downward *r*; note the words


 *resolutely* and  *irresolutely*;  *reverent* and  *irreverent*, etc. Where this method cannot be followed, we must repeat the consonant in the negative word; thus  *reducible* but  *irreducible*,  *reclaimable* but  *irreclaimable*; and so on.







It is so obviously necessary that there should be some distinction between pairs of words such as those we have here instanced, that it is doubtless sufficient for us to point out how the distinction is to be made, and you will at once understand and apply the method.

Well, now, we have said as much as is necessary about the prefixes, and we hope you will supplement the examples we have given by others. After all, as you have seen, the system does not require special treatment for many of our prefixes, the ordinary shorthand signs being quite brief enough in most cases. In our next "Talk" we shall have something to say with regard to the suffixes.

No. 32

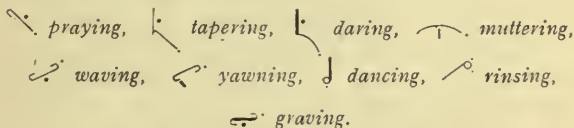
We have discussed as far as we consider necessary the treatment of prefixes in Pitman's Shorthand, and now we are going to deal with the Suffixes and their phonographic representation. There are a few fairly lengthy suffixes in the language, but, as we shall show, we make very short work of these when writing in Phonography.

First, there is the very common ending *-ing*. Well, we have already learned to express this by the stroke  (*ng*), as in

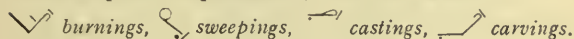
 *facing*,  *dozing*,  *chasing*,  *fencing*, and so on. If the termination is *-ings* you simply add a circle *s*, as in  *facings*,  *musings*. You will quite






see that it must rarely be necessary to put in the dot for the vowel in this termination. It would, in fact, be difficult, in the great majority of cases where it is used, to misread the stroke \smile for anything but the suffix. The contraction here, then, is obtained by omitting the vowel sign, as in the instances just given.

There are cases, however, where it would be next to impossible to employ the stroke \smile for the suffix, and so we are obliged to use another means of representing the termination. To this end we turn once more to the useful *light dot*, and where it is not easy or not possible to use the stroke \smile we express the suffix *-ing* by a light dot, as follows :—



In cases where you would employ the dot for *-ing*, you should use a *light dash* for *-ings*, should the termination be in the plural or possessive ; as in the words










Observe, that it is a good general rule to say that the addition of the suffix *-ing* or *-ings* should not cause an alteration in the form of the word to which it is desired to add the suffix. Let us explain. Here is the word  *bear*. We are required to write the words *bearing* and *bearings*. The suffix should be indicated by the simple writing of the dot or dash, thus  *bearing*,  *bearings*. You will see that the original outline is retained in both cases, and that should be so (as a rule) in similar words. You may be tempted to write  *bearing* and  *bearings*, and similar outlines for similar words ; but, as you see, this would be against the general rule we have just given you, and the outlines would be unorthodox.

The dot for *-ing*, or the dash for *-ings* should be employed also in the following words :—






Bursting, requesting, feasting, entrancing, posting, bronzing, clippings, fittings, wonderings, turnings, mornings, borings.

Very well! Now let us turn to another series of word-endings. There are a great many words ending in *-ality*, *-ility*, *-arity*, *-ority*, as you will easily remember if you try. Strictly speaking the suffix in all these words is *-ity*, but it suits our purpose better to consider the whole ending of this class of words. Well, now, remember that to indicate *-ality*, *ility*, *-arity*, or *-ority*, you *disjoin* the preceding stroke consonant, thus,






 car-n-ality,
  | hospi-t-ality,
  | fa-t-ality,
 audi-b-ility,
  excita-b-ility,
  simi-l-arity,
 ma-j-ority, etc.

It would be easy to give a large number of illustrations of this wonderfully useful device if we had space to spare; but you will doubtless readily understand the method from the explanation here given. Disjoin the stroke that immediately precedes the *-ality*, etc., and thus express the whole ending.

There is another suffix that frequently requires a little special treatment, namely, the suffix *-ment*. In a good many cases the ordinary sign \sim (*mnt*) may easily be used. For example, no special treatment is required in the following words:

 payment,
  elopement,
  settlement,
  sediment,
 enjoyment.

Where, however, it is not possible to represent this suffix as here shown it is expressed by half-length *n* (*nt*), thus,

 announcement,
  advancement,
  refinement,
 achievements,
  consignments, etc.

You may take it that the contracted form is employed when *-ment* immediately follows *n*, *ns*, or a *hook*; but, of course, you will write *-ment* in full where it is equally convenient to do so.

The suffixes *-mental* and *-mentality* are expressed by the same contraction—a disjoined \sim (*mnt*); thus

l regimental, *l* sentimental, *l* sacramental,
l instrumental or instrumentality.

It may help you to remember this if you make a play upon the words and say, "When you disjoin *-ment*, *-mental* or *-mentality* is meant *l*"

The suffix *-ly* requires very little explanation. In most cases it is expressed by the stroke *l* joined to the preceding letter, as in

l loosely, *l* nicely, *l* calmly.

The simple rule is that where you cannot readily join the *l* it may be disjoined; as in

l friendly, *l* urgently, *l* latently, etc.

Sometimes the hooked form may be used effectively; as in the words

l briefly, *l* actively, *l* gruffly.

The consonant *l* (*sh*) is employed for the representation of *-ship*, the consonant being either joined or disjoined as may be convenient. Note the words

l citizenship, *l* editorship, *l* scholarship.

A disjoined *l* (*fs*) represents *-fulness*, and a disjoined *l* (*ls*) expresses *-lessness*; as in




l carefulness, *l* carelessness, *l* gracefulness,
l gracelessness.

You remember that we express the prefix *self-* by the circle *s*. Well, the same device is employed for the suffix *-self*; but as the words in which the suffix is used are grammalogues, it is unnecessary for you to trouble about them further.







We hope you will look over our remarks again, and that you will write out all the examples we have given and supplement these by others, so that you may thoroughly grasp the use of these little contractions for some of the suffixes.

No. 33

In the present "Talk" we desire to explain the method of contracting certain classes of words by the omission of consonants which are more or less indistinctly heard. We hasten to add, however, that the consonants referred to are not omitted *because* they are not very clearly sounded in pronouncing the words, but because their inclusion would be awkward from a shorthand outline point of view. For example, in the words *prompt*, *stamped*, *pumped*, the letter *p* is only slightly sounded, and its inclusion in the shorthand outline would necessitate a comparatively awkward form. You will, we are sure, agree that as regards legibility it will be quite sufficient to write shorthand outlines expressing each of these words minus the consonant *p*; thus





 *prom(p)t*,  *stam(p)ed*,  *pum(p)ed*.


That is to say, the consonant *p* may be safely omitted between *m* and *t*, as in the instances given, and as in the following words:—


 *plumped*,  *tramped*,  *damped*,  *thumped*,
 *cramped*,  *bumped*.

Further examples would be the words *prompter*, *tempt*, *tempter*, *unkempt*, *exempt*, *redemptible*, *presumptive*, *consumptive*.







The same letter (*p*) is omitted between the letters *m* and *sh* (that is the *sound* of *sh*) as in the words

 *assum(p)tion*,  *presum(p)tion*,  *resum(p)tion*,
 *redem(p)tion*.

You will see that it would be necessary to thicken the *m* if *p* were to be fully represented in the last group of words, and you will agree that there would be, therefore, some extra trouble in the outline without corresponding advantage by increased ease in reading the forms. In some cases the inclusion of the letter *p* would necessitate the writing of the stroke ,—a considerable increase of effort to no practical advantage. But for the contracting rule, the stroke *p* would have to be written in







all words similar to *prompt*. Imagine having to write such a form as  for the word, and then you will appreciate the benefit of the contraction.

For the most part, too, we may safely omit the letter *t* between circle *s* and another consonant, *not* because the *t* is silent, but because its inclusion would give us an awkward form, and because, as a matter of fact, its omission causes no ambiguity. Notice the words

 *pos(t)pone*,  *pos(t)age*,  *mos(t)ly*,
 *dishones(t)ly*,  *res(t)less*,  *was(t)epipe*.



Other words in which the *t* would be properly omitted are: *postfix*, *postman*, *post-office*, *tasteful*, *trustful*, *wistful*, *waistcoat*, *Westbourne*, *manifestly*, *testimony*, *testament*.


Similarly, we omit *k* or *g* between *ng* and *t*, or between *ng* and *sh*, as in the words:—

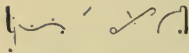
 *extin(c)tion*,  *fun(c)tion*,  *san(c)tion*,
 *san(c)tity*,  *anguish*,  *languish*.

While there is an undoubted sound of *k* (frequently *c* in the longhand) or *g* (*gay*) in the words just instanced and in others of the same class, you will see that the omission of the *k* or *g* is a gain to the outline without taking away from the legibility of the form. Additional examples are the words *puncture*, *punctual*, *tincture*, *adjunct*, *anxiety*, *sanctum*, *instinct*, *conjunction*.

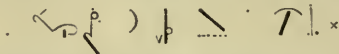
Well, now, you may have noticed the frequency with which the two little words "*of the*" occur in common speech. You have! Yes, such examples as *editor (of the) paper*, *names (of the) parties*, *increase (of the) business*, *passage (of the) bill*, *centre (of the) page*, *study (of the) system*, readily suggest what we mean. You will notice that the words *of the* seem to connect the preceding and following words together, and, therefore, they are sometimes described as "the connective phrase." If you write the words connected by "*of the*" close together you may omit (in very many cases) the actual writing of the words *of the*, their presence being indicated by the proximity of the other words; thus

 *size (of the) room*,  *wreck (of the) ship*,






 meaning (of the) sentence.




 defeat (of the) enemy and surrender
(of the) leader.

We are sure you will consider all this very simple ; but you must take note of one special point, namely, that you cannot indicate by proximity both *con-* (or *com-* etc.), and the phrase *of the* at the same time. So that if you have to write a sentence like "*The promotion of the constable was decided by a majority of the committee,*" you would have to insert the dot for *con-* and *com-* ; thus



Just another point before we finish our "Talk." Up to the present you have been expressing the word *the* by a light dot on the line, but, you know, the word *the* very often follows another word and it is useful to be able to indicate it without lifting the pen. Accordingly, we are provided with the simple device of representing *the* by a slanting tick joined to the preceding shorthand character, and written either upward or downward (generally the latter) as may be convenient ; thus

 have the,  of the,  to the ;  from the,  for the.

The logogram for *on* in  (*on the*) is written sloping, so as to distinguish the sign  (*on the*) from  (*I*).

Well, we will leave the subject now, and ask you to practise with further illustrations the few points we have, perhaps rather briefly, discussed with you.

No. 34



As you will have seen from the note at the end of the previous article, this is the last "Talk" of the present series. We confess to some feeling of regret that we have come to the end of our "Talks," and we would fain hope that the feeling is shared, at least to some extent, by you. For we are both fond of the subject, are we not? Of course, and we enjoy talking of any subject which we have a great liking for. Well, we have, we hope, given you some hints which we trust *you* will talk about to your fellow students of the art, and thus you may experience

the same kind of pleasure that *we* felt in talking to you. This, however, is personal—not phonographic—talk, and we must turn to our subject proper.

You have noticed how readily a fluent writer of longhand will join up several words together without lifting the pen, and probably you are able to run on in this way yourself. Well, very similarly, the shorthand writer who knows the system sufficiently well runs on and joins up two or more words together without taking his pen from the paper. We call this “phraseography,” and it is a very fascinating feature of Pitman’s Shorthand, as you will find. Indeed, there is, on account of the fascination, just a danger of the inexperienced student going too far in the exercise of the principle and applying it in cases where it ought not to be used. Hence the necessity for a few words of kindly warning as well as instruction.

The perfect phraseogram (the sign representing the phrase) possesses the three qualities of *facility*, *legibility*, and *lineality*.

If a phraseogram is not easy to write it is useless. Intricate phraseograms, therefore, should be avoided. The outline which flows nicely from the pen like

 *I have seen,*  *you will have,*

is a great help to increased speed in writing.

And, of course, unless the phraseogram is *legible*—and legible without trouble—it is worse than useless. Students of shorthand (and others, who though not students are yet lacking in experience and judgment) sometimes write the most weird forms for phrases, in the mistaken notion that all is well so long as the outlines for the words phrased will join together. We repeat, then, that if the phraseogram is not readily readable it is *worse* than useless, and had better not be employed.

The third requisite for the perfect phraseogram is *lineality*; that is, the form should not go too far above or below the line of writing. Only the experienced writer knows the retardation of speed consequent upon the employment of outlines that either ascend or descend unduly.

Very well, then, having said so much by way of direction and of warning, let us come to a little more detail.

Observe that the first sign in a phraseogram—and it is generally a logogram—must occupy (with the slight variation mentioned later) the position which it would occupy if it stood alone. For example, in the phrase

I may be, the *I* (\vee) must be written above the line, because *I*, as a grammalogue, is represented by \vee written above the line. Hence the phraseograms

\smile *I may be*, \sphericalangle *I shall be*, \smile *I think you may*,
 \vee *I dare say*, $\}$ *I think so*,

commence, as shown, above the line.

Notice, however, that a first-position logogram like \vee (*I*) may be slightly raised or lowered to distinguish between the phrases *I saw* and *I see*, *I shall* and *I wish*, etc.; thus

\smile *I saw*, \smile *I see*; \smile *I shall*, \smile *I wish*;
 \smile *I had*, \smile *I do*.

Then, phrases beginning with a second-position logogram (that is, a logogram written on the line) must commence on the line; thus,

\smile *you may be*, \smile *you should not*, \smile *you can be*,
 \smile *it is not*, \smile *if you will be*, etc.

As you will have gathered, phraseograms beginning with a third-place logogram must commence in the third position, through the line; thus

\smile *these are*, \smile *each other*, etc.

Notice, also, that in phrasing the logogram \vee (*I*) is sometimes shortened to \smile , the second tick of the sign being omitted; thus \smile *I will* (everybody knows that *I'll* = *I will*), \smile *I am*, \smile *I can have no*.

The halving principle is employed in phrasing for the indication of the words *not* and *it*; thus

\smile *you will*, \smile *you will not*; \smile *I am*, \smile *I am not*;
 \smile *if it is*, \smile *if it is not*.

Similarly the doubling principle is utilised in phrasing for the indication of the word *there* or *their*, as in the phrases

c if there is, *o* for there is, *v* for their own.

You will recollect that we can indicate the prefix *con-* or *com-* by writing one consonant close to another, thus *reconsider*. Very well, you can adopt the same method in phrasing, thus

you will commence, *I am content*,
and contrive.

There is more to be said on this wonderfully attractive principle of phraseography, but, unfortunately, we are limited to space, and so must leave the subject for the present.

And now we leave you in the earnest hope that you have profited by the "Talks," and that you will speedily attain your laudable ambition and rejoice in the ability to write Pitman's Shorthand at verbatim speed.



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