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# FACILOGRAPHY,

OR,  
A SYSTEM OF EASY, EXPEDITIOUS WRITING,  
ENTIRELY NEW,  
APPLICABLE TO ALL LANGUAGES, ANCIENT AND MODERN,  
IN CHARACTERS COMPLETELY ADAPTED TO CONCISENESS AND CURRENCY IN COMBINATION, EXPRESS-  
ING EVERY WORD  
WITHOUT THE OMISSION OF A SINGLE LETTER, IN HALF THE  
SPACE AND IN ONE THIRD THE TIME  
REQUIRED FOR COMMON RUNNING HAND,  
COMPRISED AND RENDERED ATTAINABLE IN SIX LESSONS,  
*Calculated to facilitate the Accounts, Correspondence and Memorandums of the Merchant and Man of Business, where both accuracy and  
dispatch are indispensibly requisite, and to expedite the preparations in Manuscript, and other exertions of the Man of Letters.*

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TO WHICH IS ADDED,

## An Appendix,

SHEWING BY AN EASY AND COMPREHENSIVE METHOD, HOW THE SAME IS APPLICABLE AS  
A UNIVERSAL SYSTEM OF STENOGRAPHY,  
Fully demonstrating the most superior Elegance, Lineality, Legibility, and  
Dispatch, in Rules peculiarly and admirably suited, to free from every ambiguity this  
IMPORTANT SCIENCE.

To Professional Gentlemen, Students at Law, Divinity, &c. to Reporters and every person in the habit of making Notes for  
Memorandums or Business, this Stenography will be found highly deserving of preference for its complete adaptation

### TO FOLLOW THE MOST RAPID SPEAKER.

The whole Treatise as a System of Expeditious and Short Writing, combining information not to be found in any other Work  
now extant.

ILLUSTRATED BY NUMEROUS EXAMPLES, ON NINE ELEGANTLY ENGRAVED COPPERPLATES.

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DEDICATED TO THE  
HONOURABLE SIR WILLIAM GARROW,  
*His Majesty's Attorney General.*

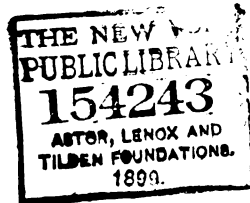
By **THOMAS OXLEY,**  
*Author of several Fugitive Pieces, Essays, &c. Moral and Philosophical; and Master of a Mathematical and Commercial Academy.*

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To the Honourable Sir WILLIAM GARROW, KNT. His  
Majesty's Attorney General, Member of Parliament for  
Eye in Suffolk, and Chief Justice of the City of Chester,  
&c. &c.

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HONOURABLE SIR,

THIS Work being most especially calculated for that Honour-  
able and Learned Profession (the LAW,) on which your profound Erudition, Integrity  
and Talents have shed so bright a lustre ; to you as the Friend and Patron of useful  
Literature, it is most respectfully dedicated,

HONOURABLE SIR,

By Your

Very Obedient,

Humble Servant,

THOMAS OXLEY.



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## PREFACE.



**W**ITH many, to whom swift writing is in much request, a system which, with the legibility of of common writing, would unite in a considerable degree the brevity and quickness of Short Hand, has long been a desideratum; the author flatters himself that his readers will find these useful properties combined to the fullest extent in the system contained in this treatise. Facilography, as may be seen by the contents of this work, is a system of easy writing, not in Short Hand, but of writing every word, and every letter without any omission, in half the space and in one third the time required for Running Hand; which is effected by substituting new characters for the alphabet, and when the alphabet has once been perfectly learnt; the letters used in Facilography are as legible as the letters in common writing, and are made with one third of the trouble; this is demonstrated in the second plate of this treatise, by which it will be seen, that to form the twenty-six letters of the running-hand alphabet, one hundred and twenty moves or inflections of the pen are required: but in Facilography the twenty-six letters are formed with only forty moves of the pen, and written in regular straight lines; hair strokes to connect the letters very seldom occur; and in the five vowels, each can be formed by a single stroke of the pen.

Some persons may perhaps say, that the writing being contained in half the space that is required for the common hand, is but of little consequence; this property, however, is a greater recommendation than might at first be imagined, for example, is it not often found very unpleasant to Merchants and others, whose business requires them to carry large books for their memorandums,

The three properties before mentioned, as the constituents of an expeditious character, have been united to the fullest extent in the letters of the Facilographic alphabet, but in a very few instances, where some of the characters might have been more simple in form; but had a greater degree of simplicity in this respect been attempted, they would not have preserved their linear manner of being written, nor have been capable of their present easy and flowing junction with the other characters; he therefore thought it better in some measure to reject the first of these principles, rather than by retaining it lose the advantages resulting from the union of the two last mentioned. Moreover, it may easily be proved, that an attempt to gain expedition, by carrying the principle of simplicity in the form of the letters beyond a certain extent, will generally defeat its own purpose, and this must inevitably be the case, whenever simplicity of form in the character is purchased at the expence of the other two essential properties already mentioned; but, however, this extreme has been carefully avoided in this new system of writing, and the characters of the Facilographic alphabet nevertheless are equally simple in form, and owing to the easy and flowing manner in which they combine, and in consequence of their being written in a lineal manner, are expressed with greater facility and expedition than the alphabets of some of the most modern systems of Stenography, which, hitherto, have been considered as paragons of perfection in that department of science; that this is really the case, any person may soon be convinced by only refering to the schemes for their alphabets, given in the systems alluded to, and comparing them with the characters which constitute the Facilographic alphabet.

The characters before alluded to, as being less simple than the rest, are the characters which stand for *a*, *g*, and *x*, as given in the line No. 2, of the alphabet; to a superficial observer, these characters might be supposed to require more time in their formation, than any of the characters which are found in the treatises of short hand already before the public; but the author has experimentally proved the reverse to be the case, and that a penman, moderately expert, can make from one hundred and twenty, to one hundred and fifty of either of these characters in the space of one minute; and of other of the characters, from one hundred and eighty, to considerably upwards of two hundred per minute.

The easy and flowing manner in which these characters combine, gives them a decided preference over those which might appear more simple in form, but which do not possess the property of combining in flowing and lineal manner; the first way of making the character for *a*, which, if made by itself, takes three motions of the pen to form it, but will, when combined with the other characters, scarcely ever take more than two movements of the pen to form it; as an example of this, the word *Martyr*, Plate No. 3, is given, by which it will be seen, that this word is written with only ten motions of the pen, but if the letters were written separate, they would require eleven motions of the pen; the reason of this is, that the last stroke of the *a* is formed by making the upstroke of the letter *r*; in the same plate, and in the word *Paris*, the letter *a* takes no more than one stroke of the pen to form it; *Paris*, thus expressed in Facilography, needs no more than seven

## PREFACE.

motions of the pen, but if the characters were written apart, would take nine distinct motions of the pen, and in all words of a similar construction, this character for the Facilographic *a* will be made by one stroke of the pen; but as the author has given two different ways of making the character for *a*, both of which are used with the utmost ease, and has given examples and instruction for the application of both; the one of which is always made by one single stroke of the pen; therefore the student may use either of them with equal facility; and in reference to the character for *g*, whenever it ends any word, it is always written with only two motions of the pen.

It may be observed, that the second chapter contains the first lesson; the fourth chapter the second lesson; the fifth chapter the third; the sixth chapter the fourth lesson; the seventh contains the fifth lesson; and the eighth chapter the sixth lesson: the third, ninth, and tenth chapters contain a variety of curious remarks on this kind of writing, which, though not constituting any part of the six lessons, will be found to convey much useful information, and will serve as answers to a diversity of thoughts which might suggest themselves to the mind of the pupil: the postscript which is added, shewing a speedy method of acquiring a rapid manner of writing the Facilographic characters; the pupil would do well to attend to the instruction therein contained as soon as he has gone through the first lesson; but those who wish, after having completed the first lesson, may proceed without delay to the second, (which exhibits the mode of combining the letters one with another) and so on progressively through the six lessons; and may attend to the particulars contained in the third, ninth, and tenth chapters, and the postscript afterwards.

As tautology is unavoidable in a work of this nature, the author hopes the candour of his readers will excuse any thing of the kind which may be met with in this treatise.

In consequence of the great ease and expedition with which any thing may be written in full in Facilography, it will naturally be suggested to the mind, that the same characters may easily be applied as a system of Stenography; this is the case. An appendix is given, shewing the application of the same to a system of short-hand: every thing really useful in Stenography has been carefully selected; besides which, a great variety of matter of real utility has been introduced, as will be quite obvious on perusal; the rules first elucidated by proper examples in prose, are afterwards recapitulated in verse; from the well known fact, that whatever is presented to the mind in the form of poetry, is more pleasant, strikes the imagination more forcibly, and is easily remembered for a long time; from the great facility thus afforded to retain the instructions, the author is inclined to believe, that many of his readers will commit to memory all the rules given in verse; but those who may not be disposed to do so, will find it amply worth their while to fix well in memory the rule for the prepositions,\* and that for the terminations;† or if only the rule for the terminations be

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\* In the third section of the first chapter.

† In the second section of the second chapter of the Appendix.

## PREFACE.

perfectly retained, by the aid of this, and omitting the vowels, they will have a short-hand equal to any; and one thing very essential in short writing, possessing an advantage not to be found in any other system; namely, that the words are written in straight lines, as is done in common writing, which renders whatever is written far more clear and legible, than if the letters were joined in such a manner, that one letter would go under the other, underneath the line, or be carried above the line for several letters together, as is the case in other systems of Stenography: but those who will commit to memory the whole of the rules, will possess one of the most perfect systems of short-hand hitherto extant.

And with respect to the rules given in verse, they are not intended as any display of poetical talent, but only with a wish to render the work more useful; therefore the author hopes his readers will not criticise the poetry; for it is more difficult for the muse to descend to the minutiae of art, than to indulge in the sublime flights of imagination; and it would have been easier to have written an Epic Poem, than to have elucidated the art of Stenography in poetry.

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**FACIOGRAPHY,**  
OR A  
**SYSTEM OF WRITING,**  
*ENTIRELY NEW.*

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**CHAPTER I.**

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**INTRODUCTION.**

**ALTHOUGH** I am persuaded that many of my readers will understand this system by inspection ; yet in order to render it clear to every one, I have given such rules and explanations, which if duly observed, cannot fail of enabling the learner to acquire the whole perfectly in the course of a few days.

## CHAPTER II.

### F I R S T L E S S O N.

#### *Directions for learning the Alphabet.*

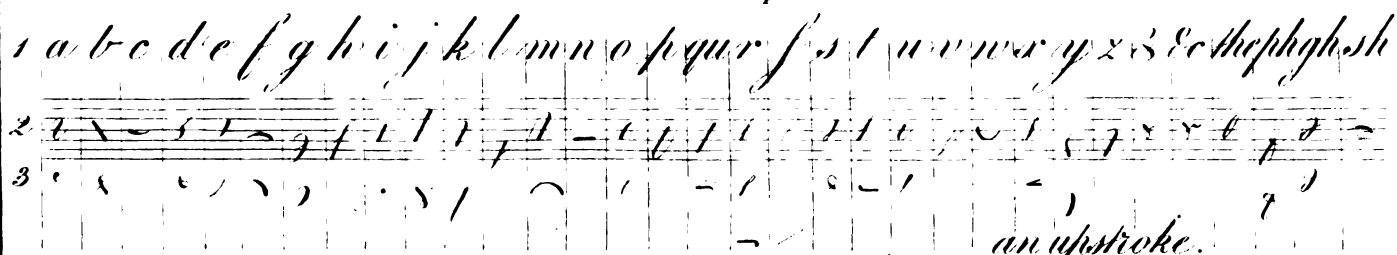
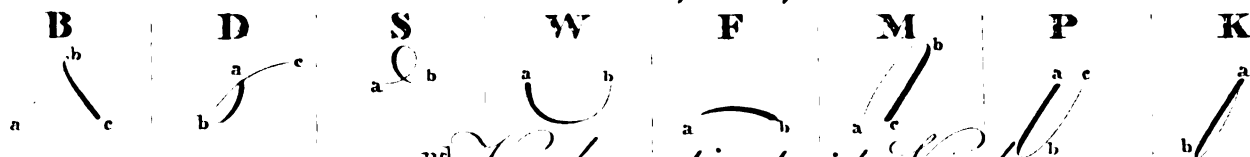
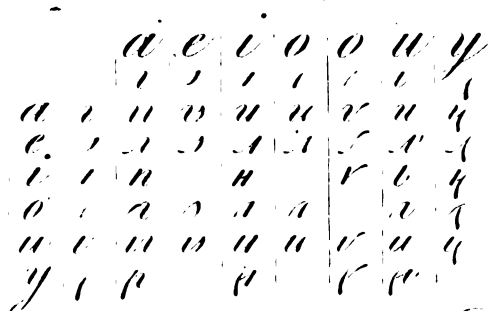
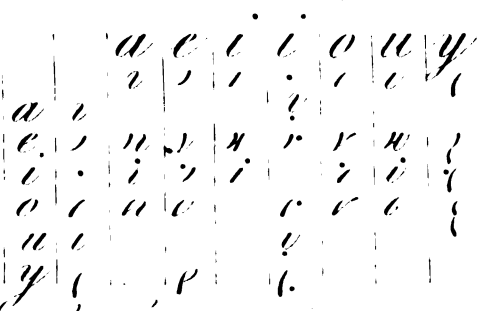
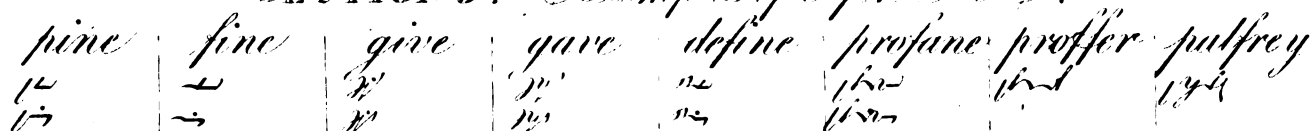
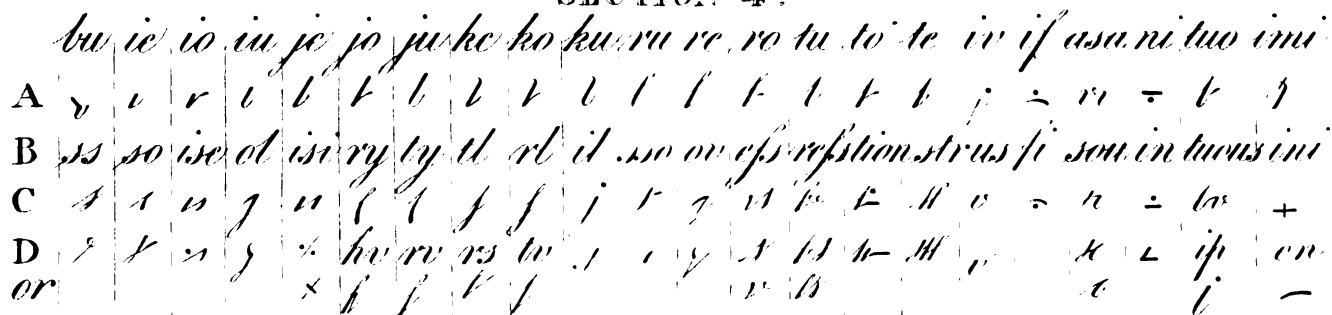
Having provided yourself with paper, or a copy book sufficiently large to contain the whole alphabet in one line; rule any number of lines at pleasure horizontally, at about half an inch apart; and then rule from top to bottom of the paper thirty-three lines.

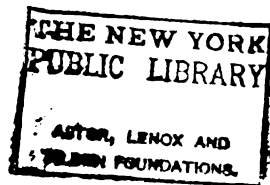
This done, refer to Plate No. 1, Lesson 1st. placing the copper-plate copy before you, and beginning with the first letter of the Facilitographic alphabet, proceed regularly on to the end thereof, imitating as nearly as possible each character, and at the same time you form each letter, call it by its proper name; by this means the imagination will assist the memory, and in many instances the whole of the alphabet may by diligent application, be perfectly acquired in the space of one day.

NOTE. In the third line of the first lesson, which begins with the word "or," some of the characters are repeated with a trifling difference of form; this line exhibits the slight variation those letters sometimes undergo in combination with others, in order to preserve ease and uniformity. It should be observed, that in this, as in common running-hand, the motion of the pen is uniformly from the left towards the right hand.

#### *The Second Section Explained.*

But to remove any doubt from the mind of the learner, as to the correct principle of forming the letters; the Inventor has given in this second section of the first les-

LESSON 1<sup>st</sup>Section 1<sup>st</sup>SECTION 2<sup>nd</sup>. *The Principles of Formation.*LESSON 2<sup>nd</sup>, *Vowels combined with Vowels.*SECTION 1<sup>st</sup>SECTION 2<sup>nd</sup>SECTION 3<sup>rd</sup> *Examples of c final, &c.*SECTION 4<sup>th</sup>





son, eight of the letters in very large characters: the first of these is the character for *b*, in forming of which, the pen is first placed on the paper at the point marked *a*, and carried forward to *b* at the top, and then slanting down from *b* unto *c*. The second is *d*; in the formation of this character, the pen is first laid on at the point marked *a*, and carried down to *b*; from *b* the pen is carried up to *c*, which completes the letter.

The third character is for *s*, and is formed by carrying the pen from the point marked *a*, quite round to the point marked *b*, which completes the letter. N. B. This is the kind of *s* to be used immediately after those letters which would require the connexion of a hair stroke if the character for *s*, which is given in the second line of the first lesson were used: but this is fully explained in the second Section of Plate No. 2, and also in Plate No. 3, in the word "universality," and several others as may be seen by inspection; by the numerous examples given in the plates, it will be seen that this kind of *s* adapts itself with much neatness and facility when joined to *a*, to *w*, or to *u*, as in the word "zealously." See Lesson Fourth, Plate No. 3.

When *s* is the final letter, it may, in most cases, be expressed by a single stroke of the pen carried upwards in a diagonal direction: see Section No. 4, of the second Lesson, in Plate No. 1, and the second Section of Plate No. 2, where *s* is combined in almost every way that can possibly occur.

Fourth Character. In forming the *w*, the pen is first placed on the point *a*, and carried forward to *b*, by one curved stroke.

The Fifth. The character for *f*, is formed by placing the pen first on the point *a*, and by one stroke to carry it in a curved manner to *b*.

The Sixth. The character for *m*, is formed by placing the pen on the point *a*, and carrying it from *a* up to *b*, and from *b* down to *c*.

Seventh. The character for *p*, is made by putting the pen first on the point *a*, and carrying it down to *b*, and then from *b* up to *c*.

The Eighth is the character for *k*, in forming this, the pen is carried from the point marked *a* down to *b*, and from *b* the pen is brought with a fine stroke nearly up to the point *a*, where both down-stroke and up-stroke are joined.

Before the learner proceeds to the second lesson, he should make himself expert in forming all the letters of the alphabet, and be perfectly able to write them without having the copy before him, so that he may with ease distinguish them wherever they occur.

These directions, I believe, will be found to convey precise and clear ideas how to form the alphabet.

It is strongly recommended to the student, most particularly those who have not the advantage of being instructed by the Author himself, that fifteen or twenty pages of the alphabet, at least, should be written, or should this not sufficiently impress it on the memory, more copies should be written until the Facilographic characters are perfectly as familiar both to the hand and to the eye, as the letters of the common running hand ; every one wishing to retain perfection in Facilography, will find it amply worth his while implicitly to observe this injunction : for to every reflecting mind, it is an obvious fact, that although our progress at first be slow in the acquirement of science, and should we even spend considerable time in acquiring, in a perfect manner the elements thereof ; yet by making ourselves completely perfect in the rudiments ; every impediment is hereby removed, our progress will be easy, pleasant, and certain, every difficulty vanishes before us, and the rapid proficiency we afterwards make, much more than compensates for the time and trouble we bestowed to attain perfection in the first principles ; and there are no doubt now living, thousands whose hasty impatience, or unconquerable indolence, would never let them sufficiently apply to acquire the rudiments of any art or science presented to them, and who have therefore given them up as useless or impracticable ; but it is hoped that every purchaser of this treatise, will have thoroughly resolved to follow the Instructions it contains, and by so doing, may rest well assured, that he will have the satisfaction of becoming a proficient in, and professing every advantage that can result from this expeditious system of writing.

### *Third Section.*

In order that every person who learns this system may perfectly understand in all cases how the characters should be placed, it is necessary to make the following remarks :—When there is occasion to speak of some of the Facilographic characters being under the line, it is not meant that they are to be really placed underneath it, but the notion intended to be conveyed, is that the characters are begun on the line, or a very little distance above it, and that the other part of them finishes, or is made under it, just in the same manner as the letters *f, g, ss, p, q, y*, and the long *s* and the long *z* in the small alphabet of common running-hand ; and when it is said that a character is to be carried above the line, it is meant by a long up-stroke, after the principles of *b d h k l* of the small alphabet of com-

mon writing, but *j* is the only letter in Facilography which has a long up-stroke above the line.

To render every thing clear and easy to persons who learn this system of writing, I will as briefly as possible give such directions as will prevent any mistake in the manner of placing the Facilographic characters.

The characters begun on the line, or a little above the line and finished under it, are those which stand for *g*, *h*, the long *k*, the *l*, *p*, *v*, *y*, *z* and characters for *qu* and for *ph*.

The characters written entirely upon the line, are those which stand for *b c d e f j m n o r s t w x*, long *a*, long *i*, and the long *u*, the characters for *gh*, and that for *sh*; these are always written on the line, with the exception only of the three characters for long *u*, *e*, and for *o*; when either *e* or *o* comes next after the characters for *h*, for *qu*, and for *y*, both the *e* and the *o*, in this case, are each an up-stroke joined with and brought from the *h*, or *qu*, or from the *y*, right up to the line, and so united with the next succeeding letters without ever lifting up the pen; or when the *e* comes next after, and is joined to the character for *n*, it may be begun on the line and made as a down-stroke. See the manner in which it is written in the words *pine*, *fine*, &c. in plate No. 1.

The only cases in which the long *u* is begun on the line and finishes under, are in joining it to the characters for *b*, *f*, *m*, and sometimes with that for *n*. The reason of the exceptions in these three vowels, is, that the writing is by these means, rendered more free and flowing, and almost in every instance, a stroke of the pen is saved.

One thing to be remarked is, that when some of the characters are termed long, or short, it is not meant that they are to be sounded long or short, it only refers to the magnitude of the characters, and that one requires a longer or a shorter time to write it as contrasted with the other letters of the same name, but these particulars will be rendered perfectly easy and familiar by copying the examples contained in the plates.



## CHAPTER III.

### *General Observations on the Letters.*

ALTHOUGH the foregoing chapter contains all that is necessary for the first lesson, nevertheless, as in a work so novel in its nature, a variety of ideas might suggest themselves to the mind of the reader, I have been induced in this third chapter to make some remarks on each letter, that every particular may be elucidated in the clearest manner.

*a*—I have given two ways of making this letter, the first is contained in the line No. 2 of the alphabet, to which I give the name of long *a*, in contrast to the other; no further direction is necessary for the long *a*, only to make it with a good free rounding-turn both at top and bottom: the way of making the second *a*, contained in line No. 3 of the alphabet, is made by a single touch of the pen, it is used precisely in the same manner as the character which is called short *i*.

*b*—It will be seen by inspecting Plate No. 1, that there are two characters for *b*: the character for *b*, given in the third line of the alphabet, is the *b* which should be used when *m* and some other of the consonants precede it, which require the *b* to be thus formed, in order that the junction of the two letters may be easy and flowing; but when a vowel precedes, the *b* as given in the second line of the alphabet should be used; but this will be perfectly plain from the examples given in the plates: *c*, *f*, and *w*, are made on similar principles, which have been explained in the first Lesson.

*d*—This letter, as may be seen by the examples, varies its form so as to adapt itself to all the letters with which it is combined; when it begins a word, it retains the form given to it in the second line of the alphabet; but when *a c f g m n* or *z* comes next after *d*, the *d* is only a little round loop, the last turn of which finishes towards the right hand, as in the word *admonition*. See Plate No. 4, and Example No. 25.

The round *s* is somewhat similar, but may always be known by the manner in which the last turn finishes, which is exhibited in a large character in the second

Section of the first Lesson ; the round *s* in plate No. 2, and in the words *genius* and *usury*, with several other examples in this work, will sufficiently exemplify this difference between these two letters.

*e*—This letter is sometimes a down-stroke, and sometimes an up-stroke, as suits the convenience of the preceding or succeeding letter with which it is joined ; when an up-stroke is fine, but when formed by a down-stroke, it is broad and strong at the top, but goes off finer at the lower part. Whenever *e* is written in combination with *n* under the line, it should be a very small character, as in the word *munerary*, &c. See the examples in the plates.

*f*—The use of the *f*, given in the third line of the alphabet, is explained by the example of writing the word *profane*. See Plate No. 1.

*g*—The author has given two ways of making this letter, the *g* given in the third line of the alphabet, may be used when *g* ends any word.

NOTE—The same *g* as last spoken of, is used as a termination, when used in short-hand, as may be seen in the Appendix.

The *g* in the second line of the alphabet, (as may be seen in the examples) combines with much ease and neatness, with every letter, and in every situation ; however, care should be taken not to make the upper part too large ; the top of this letter is a very small curve, which curve is not half so large as any of the other curved characters.

*h*—This letter is formed by a fine up-stroke and a straight down-stroke, the loop should be very narrow.

*i*—This letter in all cases, is only a short strong down-stroke ; when two *i*'s meet together, they may both be well expressed by only making one short thick down-stroke with a dot over it. The dot is also used for *i* in all combinations, and by way of distinction, call it short *i* ; its application is fully shewn in the second Lesson.

*j*—The first character for this letter, is a strong down-stroke, and should be full twice the length of first mentioned character for *i* ; the second way of making this letter is by placing the pen on the line, and carrying it downwards, and then an up stroke crossing the down-stroke brought right up to the line, completes this letter.

*k*—Two forms for *k* are given, the first of which is distinguished by the name of short *k*, and should always be used at the beginning of words ; the other in the third line of the alphabet is what is called long *k*, the first part of which is a down-stroke, and the second, which completes the letter is an up-stroke, and is generally

used in the middle of words from its distinctness and facility of combining both with preceding and succeeding letters; however, if care be taken to form the short *k* carefully, it may be used in the middle of words as well as the long *k*, as may be seen by inspecting the miscellanies Plate No. 3, and word No. 3, where I have used the short *k* in the word *mankind*.

*l*—Consists of a strong down-stroke and a fine stroke, the loop should be very narrow, as it is not necessary to give the looped parts of the letters in Facilography, the length and roundness which is given to the looped parts of the letters in common running-hand: but when *p* immediately precedes *l*, the *l* should in this case be made a little longer than usual.

*m*—This letter consists of a fine up-stroke, and a strong down-stroke, and should always be made somewhat larger than any of the vowels to which it shall be joined, that its distinctness may be in all cases preserved; to write *em* only, requires the lower part of the upstroke of the *m* to be bent a little hollow towards the left side; however, this and other combinations of this letter will easily and practically be learned by copying the examples given in the plates.

NOTE.—As the character for *m* just spoken of, is made somewhat longer than the other characters for the reason above mentioned, therefore in applying the Facilographic characters to a system of short-hand, whenever the letter *m* occurs, in all cases where the vowels *a*, *e*, and *o* are not inserted in the first part of the *m*, the character for *m* as given in the third line of the alphabet in Plate No. 1, should be used, which is precisely the reverse of the character for *w*, and consequently is made by one stroke of the pen, and should always be made full twice as much curved as the character for *f*, so that the one cannot be mistaken for the other.

*n*—Is a short straight stroke by drawing the pen from the left towards the right-hand. When two *n*'s meet in a word, make the *n* twice its usual length.

*o*—This letter is made by a single stroke of the pen, sometimes it is a down-stroke, and sometimes an up-stroke, as may best suit for its junction, with the preceding or the succeeding letters, when it is a down-stroke, it is made strong and broad, particularly towards the bottom; when an up-stroke, it is more fine, but in both cases it is curved and inclined the same way.

*p*—It is formed by a strong down-stroke, and a fine up-stroke, it is the reverse of the character used for *m*, only a little longer and much narrower.

*qu*—The author uses only one character to represent both these letters; for in the composition of our words, *q* and *u* are inseparable; the character he has first given, should always be formed by a very strong down-stroke, as much of the character being below the line as there is above; the second character for *qu* is quite obvious.

*r*—This letter is formed by a fine up-stroke and a down-stroke rather stronger, the loop should be very narrow.

*s*—The *s* given in the second line of the alphabet, is formed by a down-stroke and an up-stroke, is just the reverse of the character for the *r*; and looks very elegant when used as the first letter of any word which begins a sentence. The first *s* is a fine up-stroke.

*t*—The down-stroke of this letter should not be made strong, but fine and quite straight, both the up-stroke and down-stroke should be as close together as possible.

*u*—The author has given two ways for making this letter, the first of which he distinguishes by the name of long *u*, is contained in line No. 2, of the alphabet, and is formed by a down-stroke rather strong, and a fine up-stroke, the character for this letter should be well preserved, and a good round turn should be given to it at the bottom; this character may always be written on the line if the writer desires it; but in a few instances where the writing is rendered more handsome and flowing by beginning it on the line, and carrying it downward a little, the author has done so, viz. in joining it with *b f m*, and sometimes with *n*, as will be seen in the plates. The short *u* is made a single straight down-stroke, broad at top, but tapering off at the bottom, and is applied in the same way as the dot is when used as the character for *i*, and will be best learnt by studying the examples in the plates.

*w*—The *w* should always be full twice as much curved as the character used for the letter *c*; this may be seen by comparing the two letters as given in the alphabet.

*x*—This letter is somewhat similar to the *r* and the *b* when joined together, only that it is not quite so long, the two looped parts are closer together, and the whole of it is made above the real or imaginary line, or which words are written: the second character for *x* is quite obvious.

*y*—Is always made by a down-stroke of the pen, and is always below the line, and the lowest part very strong and broad.

*z*—This letter is somewhat similar in form to the *m*, only that the upper part is not more than one half as large, and that the down-stroke is continued below the line quite straight, so the difference is so striking, that the one cannot be mistaken for the other.

The characters for *ph*, *gh*, and *sh*, will be quite obvious to the student, who has perfectly learned the other characters, for like them, these three, are also formed

by the motion of the pen being continued in a direction from left to right. The character for *th*, as given in the eighth plate, will be found useful. By the twenty-six characters of the Facilographic alphabet, the writing may be performed in one-third the usual time, but in many instances wherein the supernumerary characters are used the words will be written in one-fourth, or even one-fifth the time required for common writing, therefore, as expedition is so greatly increased, it is presumed that the diligent student will avail himself of the advantages resulting from the use of these additional characters.

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## CHAPTER IV.

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### SECOND LESSON.

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IN this lesson is given the combination of the vowels with one another ; this will familiarize the mind to the appearance of the vowels, as connected with each other in the rest of the lessons ; the learner should still bear in his mind that both *e* and *o* are made more black and strong when they are formed by a downstroke of the pen ; but more fine and thin when formed as up-strokes, but yet not so fine as if they were only hair-strokes used to connect letters one with another. It is scarcely necessary to add, that in order to form them when they are up-strokes, that the pen is laid on the paper on the line, and so carried upwards, and that when they are formed as down-strokes, the pen is applied to the paper a small distance above the line and then carried down to the line.

The second section of this lesson exhibits the union of such of the vowels as will admit of being combined in a different manner to what they are in the first section of this lesson.

In the third section of the lesson are given six words, viz. *pine, fine, give, gave, define* and *profane* ; in order to elucidate the manner of expressing *e* final, by which it will be seen that in many instances *e* final may be expressed without any additional trouble ; as is very obvious in the words *give* and *gave*, where the *e* is denoted by only making the up-stroke of the *v* a little longer, and giving to it a small



degree of curvature at the top, so that the *e* is written as quickly as if the *v* only had been expressed.

The words *profane* and *palfrey*, shew the reason and use of the two forms of the *f*, as given in the first lesson.

**Fourth Section.**—The line marked A of this section, is chiefly designed to exemplify the manner in which *u* should be combined with the letters *b*, *i*, *j*, *k*, *r*, and with *t*; the combination of these six letters with *e* and with *o* being here repeated, is only by way of contrast, and clearly proves that *u* may be united with *i j k r* and *t*, in such a manner as though each two letters were only one character, be made with nearly as little trouble, and be so thoroughly distinct, that they could not be taken for any other letters than what they are intended for.

In the line marked A is also shewn the combination of the round looped *s*, with letter *a*. The fourth line marked C, shews the way of combining several letters, which are expressed in running-hand in the line marked B; the line D shews which of the letters may be combined in a manner somewhat different.

Lest any one should be at a loss how to join two letters together, a plate has been added, in which all the twenty-six letters of the alphabet are combined; those who have learnt the Facilographic alphabet scarcely need be told, that to find the combination of any two letters, it is only necessary to look for the first of the two letters in the very first column on the left-hand side, and that under the other letter, at the head of the plate, and in the square space at the angle of meeting, will be found the two letters joined: it may also be seen by the faint lines in the plate, which letter is above and which below the line, or imaginary line for the writing.—As some of the characters combine with equal propriety, two or three different ways, the number of ways that any two characters might be joined together, is pointed out by a small figure; and the combination which is the most frequent, or that which is effected with the greatest expedition is given in this plate; those squares of the plate which are left blank, shew that the two characters corresponding to the angle of meeting, are never to be joined, because the same letters as expressed by the other characters unite with greater neatness and dispatch. It may not be amiss to remark, that in three of the Facilographic letters which have their down-strokes carried below the line, *viz.* those for *h*, *qu*, and for *z*, when any other character is joined after them, the same manner of joining each with the succeeding character, is to be observed, as takes place in joining any of the short letters in common writing, with any of the long down-stroke letters, *viz.* by making the pen ascend again to the line upon the down-stroke itself, without lifting it from the pa-

per; this will be clearly understood by every reader, only recollecting the manner in which the last part of the letter *p* in common writing is joined to the strong down-stroke or stem of that letter; and what renders this still more obvious, is, that the *p*, used in running-hand, exactly constitutes the three letters *qua* in Faci-lography; and similar contrasts might be pointed out in many other combinations of the Faci-lographic letters.

Although most of the combinations occur in the examples contained in the other plates, the learner would nevertheless find it of service to copy once or twice the contents of Plate No. 8.

The learner is requested to make himself particularly perfect in the manner of expressing the letter *i* in the combination with the other characters, the manner exhibited in Section No. 4, of Plate No. 1, of expressing *i* when it occurs both immediately before and after any other letter, by only drawing a short light stroke through the letter, similar to the crossing of the *t* in common writing, will be found well worth the attention of those who desire the most expeditious plan of writing, for by this means the *i* is twice expressed by one single stroke of the pen, the expedition and great utility of this is shewn in Copy No. 1, of Plate No. 4, in the word *acquisition*, and Copy No. 15, in the word *acquiring*, as the word is repeated after the end of the copy.

In reference to this second lesson, I would recommend that the examples be copied several times, so that perfection be most completely attained in this before the learner attempts the third lesson.

The student is particularly recommended to express *il*, *iv*, and *ip*, in the same manner as exemplified in the fourth section of the second lesson, in Plate No. I. in whatever words they occur.



## CHAPTER V.



### THIRD LESSON.



#### PLATE No. II.

THIS lesson furnishes examples of the diphthongs as united with consonants in the composition of words. See the first Section.

# LESSON 3<sup>rd</sup> Section 1<sup>st</sup>. *Diphthongs united with Consonants.*

Pl. 2.

	au	ee	ii	oo	uu	ae	ea	ci	eo	eu	ie	oi
	u	v	h	a	u	v	n	u	v	u	v	a
or	"	"	i	v		"	"	"	s or a	"	"	"
	balaam	neer	radu	boot	vacuum	aesop	pea	eight	people	feud	niece	loin
	yut	st	hou	st		ny	pr	3st	1st	-w	vi	pe
or		st	hou		noon		bean	3st	beer	neuf	piece	point
	yt											
or												

## SECTION 2<sup>nd</sup>.

*Examples of s final. of p. of d and of d d.*

mines	ny or ny	edenefs	ny or ny	commission	ny
minus	ny or ny	monuments	ny	bondman	ny
manes	ny or ny	addresses	ny or ny	bondsman	ny
merals	ny	genius	ny or ny	bounden	ny
virtuous	ny	usury	ny	boundary	ny
dangerous	ny	occasion	ny	capti	ny or ny or ny
almonds	ny	occasioned	ny	capandra	ny or ny or ny
commisary	ny	commensurability	ny	contiguousness	ny
ny		ny or ny	ny	ny or ny	ny

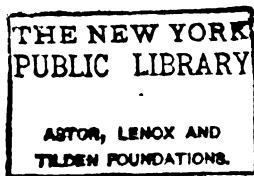
## SECTION 3<sup>rd</sup> MISCELLANIES.

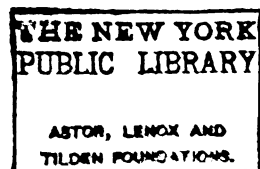
*Shewing the number of Inflections of the Pen required in the formation of each Letter, both in the Facilitographic and Running Hand Alphabets.*

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	Inflections Total.
5	4	3	6	3	4	5	5	3	3	6	3	7	5	3	5	5	4	3	4	5	4	6	7	5	7	120
1	1	1	2	1	1	3	2	1	1	1	2	2	1	1	2	1	2	1	2	2	2	1	3	1	2	40

*A Sentence contrasted?*

*Youth require admonition to avoid misfortune.*





# LESSON 4<sup>th</sup>

## Words in Alphabetical Order.

abandonment  
 we-er-1 or we-er-1  
 authoritatively  
 ush-hy or ush-hy  
 bountifulness  
 vty-1 or vty-2  
 companionship  
 pr-1 or pr-2  
 candidate  
 vmt or vmt  
 consentaneously  
 zzh-6y or zzh-6y  
 dialogue  
 ny-1 or ny-2  
 excommunicate  
 am-1 or am-2  
 effulgence  
 hy-1  
 frugality  
 hy-1  
 garniture  
 j-1 or j-2

generalissimo  
 zhy-1  
 honourableness  
 fhy-1  
 industry  
 wh-1 or wh-2  
 judiciously  
 lary-1 or lary-2  
 kinswoman  
 Lsh-1 or Lsh-2  
 lamentation  
 pt-ht or pt-ht  
 momentous  
 v-1  
 martyr  
 nsh  
 numerical  
 vly or vly  
 naturalization  
 -thyp-1 or -thyp-2  
 nocturnal  
 -ny or -ny

opportunity  
 yth-1  
 paris  
 pt  
 parliamentary  
 vpt-ht or vpt-ht  
 philosopher  
 vsh-1 or vsh-2  
 quadrangular  
 psh-1 or psh-2  
 remembrance  
 vsh-1  
 stenography  
 tsh-1 or tsh-2  
 supernumerary  
 vsh-1 or vsh-2  
 transitory  
 th-1 or th-2  
 theology  
 th-1 or th-2  
 valetudinarian  
 ysh-1 or ysh-2

universality  
 vsh-1 or vsh-2  
 understanding  
 vsh-1 or vsh-2  
 westminster  
 Msh-1 or Msh-2  
 xenocrates  
 hsh-1 or hsh-2  
 youthfulness  
 vsh-1 or vsh-2  
 zealously  
 ysh-1  
 brighthelmstone  
 vsh-1 or vsh-2  
 philanthropist  
 vsh-1 or vsh-2  
 friendship  
 vsh-1 or vsh-2  
 wishfulness  
 vsh-1 or vsh-2  
 laxation  
 jsh-1 or jsh-2

### MISCELLANIES.

	<sup>1</sup> ny	<sup>2</sup> ny	<sup>3</sup> ny	<sup>4</sup> ny	<sup>5</sup> ny	<sup>6</sup> ny	<sup>7</sup> ny	
A	<sup>1</sup> ny	<sup>2</sup> ny	<sup>3</sup> ny	<sup>4</sup> ny	<sup>5</sup> ny	<sup>6</sup> ny	<sup>7</sup> ny	ny-1
B								ny-2
C	th- <sup>16</sup> ny	th- <sup>17</sup> ny	vny	vny	sh- <sup>18</sup> ny	vny	vny	ny- <sup>23</sup> ny
D	ny- <sup>24</sup> ny	ny- <sup>25</sup> ny	ny	ny- <sup>27</sup> ny	ny	ny	ny	ny- <sup>31</sup> ny
E	ny- <sup>32</sup> ny	ny- <sup>33</sup> ny	ny- <sup>34</sup> ny					ny- <sup>35</sup> ny

The second Section of this Lesson is intended to exemplify *ss* and *s* final, also *d* and *dd*.

The words *mines*, *manes*, *morals* and *almonds*, will shew the nature of the words, and the manner in which final *s* may be expressed by a straight up-stroke.

The word *oddness*, as written a second time, is to show that it may be as well expressed with the *o* made as a down-stroke, equally with the *o* as an up-stroke.

The way of expressing *s* joined with *u* in the word *minus*, *virtuous*, *dangerous*, *genius* and *usury*, is very compact and elegant, being written in a very short compass. The pen when forming a curved line, has, as it were, a natural tendency to complete a circle; this I believe is the reason that the looped *s* is formed with so much quickness and facility when either *a* or *u*, or *w* is the preceding letter.

The second Section of this lesson exemplifies *s* and *ss*, in several different ways, and sufficiently proves the utility of having more than one manner of expressing *s*.

NOTE—That the up-stroke *s* would combine with facility with every letter, might easily be proved; observations on this subject will be found in Chapter X. and may be seen by referring to the Table of Combinations contained in Plate No. 8.

By the examples here given of *d* and of *dd*, it will be seen, that the long top to the *d* may be dispensed with, except in those cases where it is retained to render the union of *d* with the succeeding letters easy and flowing, as in the example of the word *bondsman*, and in many other instances, as may be seen in the plates.

The pupil should copy the examples in this lesson several times over, that they may be well fixed in the memory.

## CHAPTER VI.

### FOURTH LESSON.

#### PLATE No. III.

THIS Lesson consists of words in alphabetical order, the learner having attained perfection in the three foregoing lessons, will find no difficulty in writing in the Facilographic characters the words contained in this lesson, and having copied

the words several times, till expert in writing them, may then proceed to the next lesson.

**NOTE.**—In learning the fourth Lesson, it is not intended that the pupil should copy the articles contained under the head of “Miscellanies,” in Plate No. 3. Although many of the words are given in the fourth Lesson, they are again inserted in the Miscellanies, in order to be more particularly treated of in another part of this work.

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## CHAPTER VII.

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### FIFTH LESSON.

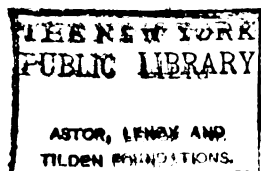
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#### PLATE NO. IV.

**THIS** Lesson consists of a set of copies in alphabetical order; the pupil is recommended to write a page of each copy as given in the plate, beginning with the copy No. 1. and so proceed regularly on to No. 26: by observing this injunction, the most rapid proficiency will be made; I could have given a greater number of examples, such as remarkable speeches, and the letters of illustrious personages, for the exercise of the learner; which might have been perhaps more agreeable to the ideas of some persons, but this would have greatly added to the number of the copper-plates, have much increased the price of the work, but would not have promoted the proficiency of the learner in so short a time with so much ease and certainty, as the method I have taken in treating the subject in a progressive manner, in proceeding from letters to words, and from words to sentences.

The pupil is requested to bear in mind, that the greater part of the examples contained in the plates are given in Facilography, considerably larger than the size of Facilographic small-hand, but most particularly in plate No. 4, where the copies are given in the round-text of Facilography; this has been done with a wish of rendering every thing as clear and plain as possible, so that every facility should be afforded to the student in the acquisition of this new system, on most correct principles: students are recommended to write the copies not more than half the





# LESSON 5<sup>th</sup>

## Copies in Alphabetical Order.

- 1 v plet wot v i ptoy i-ot or i-ot-7
- 2 wot v ot v-ot v-ot v-ot or v-ot 6
- 3 m-ot v-ot v-ot v-ot or v-ot 4
- 4 m-ot v-ot v-ot v-ot or v-ot 3
- 5 wot m- v-ot v-ot v-ot or v-ot 7
- 6 wot v-ot v-ot v-ot v-ot or v-ot 3
- 7 wot v-ot v-ot v-ot v-ot or v-ot 3
- 8 wot v-ot v-ot v-ot v-ot or v-ot 3
- 9 wot v-ot v-ot v-ot v-ot or v-ot 3
- 10 wot v-ot v-ot v-ot v-ot or v-ot 3
- 11 wot v-ot v-ot v-ot v-ot or v-ot 3
- 12 wot v-ot v-ot v-ot v-ot or v-ot 3
- 13 wot v-ot v-ot v-ot v-ot or v-ot 3
- 14 wot v-ot v-ot v-ot v-ot or v-ot 3
- 15 wot v-ot v-ot v-ot v-ot or v-ot 3
- 16 wot v-ot v-ot v-ot v-ot or v-ot 3
- 17 wot v-ot v-ot v-ot v-ot or v-ot 3
- 18 wot v-ot v-ot v-ot v-ot or v-ot 3
- 19 wot v-ot v-ot v-ot v-ot or v-ot 3
- 20 wot v-ot v-ot v-ot v-ot or v-ot 3
- 21 wot v-ot v-ot v-ot v-ot or v-ot 3
- 22 wot v-ot v-ot v-ot v-ot or v-ot 3
- 23 wot v-ot v-ot v-ot v-ot or v-ot 3
- 24 wot v-ot v-ot v-ot v-ot or v-ot 3
- 25 wot v-ot v-ot v-ot v-ot or v-ot 3
- 26 wot v-ot v-ot v-ot v-ot or v-ot 3

### Facitographic Small Hand.

- 27 wot v-ot v-ot v-ot v-ot
- 28 wot v-ot v-ot v-ot v-ot

size of those given in plate No. 4, in the same plate, in the lines No. 27 and 28, are two of the copies repeated, viz. the Examples of the alphabet of copies No. 19 and 25, which is the size I most strongly recommend the student to write the whole of the twenty-six copies, because, it is the small hand of Facilography, which in this kind of writing is really equal in size to the small hand in common-writing, by which will be seen, that whatever is written in Facilography, scarcely occupies more space on the line, than about one-third the length that would be required, were the same words written in the running-hand now in general use; and singular as the assertion may appear, yet it is perfectly correct for to say, that any thing written in full in Facilography, is with great ease comprised in as little space as if done in the letter-press printing.

To render this Lesson as plain as possible, the learner is here presented with the

*Contents of Plate, No. 4.*

- 1 A virtuous education is a valuable acquisition.
- 2 Bounty is more commended than imitated.
- 3 Commendations commonly animate mankind.
- 4 Demonstrate your application by improvement.
- 5 Every man will retain his own opinion.
- 6 Frugality is often the source of wealth.
- 7 Gaming should be avoided as a dangerous enemy.
- 8 Humility is a sublime ornament in high life.
- 9 Industry conduces both to health and fortune.
- 10 Judgment and justice are God's attributes.
- 11 Knowledge is acquired by study and observation.
- 12 Learning is an ornament both to the young and the aged.
- 13 Mortality is the inevitable lot of all mankind.
- 14 Nature is the same in all ages of the world.
- 15 Omit no opportunity of acquiring useful knowledge.
- 16 Perseverance overcomes great difficulties.
- 17 Quarrelsome persons are the pest of society.
- 18 Return not evil for injury.
- 19 Study improves the understanding.
- 20 Temperance is conducive to longevity.
- 21 Universal knowledge to God alone belongs.
- 22 Vanity is a defect of the understanding.

- 23 Wisdom and wit are very different.
- 24 Xenophon was an admirer of learning.
- 25 Youth require admonition to avoid misfortune.
- 26 Zeal misguided is frequently destructive.

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## CHAPTER VIII.

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### SIXTH LESSON.

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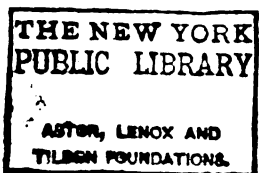
PLATE No. V.

*In order to shew the Application of Facilography to any Subject in Continuation,  
the following piece of Poetry is given.*

#### EMMA THE FAIR.

THE last time I visited Emma the Fair,  
 She did me receive with a prudish cold air,  
 Each denial she gave only heighten'd desire,  
 Each frown that she cast would fresh rapture inspire ;  
 Her words fly like arrows whenever she speaks,  
 Quite matchless and charming the blush on her cheeks,  
 The form of her countenance truly divine,  
 Where the rose and the lily together combine,  
 Her eyes bright as adamant pierced my heart,  
 I did unto her my fond anguish impart ;  
 I implor'd her to marry, but that all in vain,  
 She said she had resolved a maid to remain ;  
 I then said dearest Lady unmarried you'll stay,  
 So that your charms neglected will all fade away,  
 Enjoy every blessing of life in your prime,  
 Thus to balk me and Hymen, is lavishing time,  
 Over prudish wild notions for vanity food,  
 Which will make me unhappy and do you no good.  
 Now accept of the ring, grant to me your fair hand,  
 So no longer my generous offer withstand :





Refuse not my wishes, but kind hearted prove,  
For 'tis heaven on earth to repay love with love.

NOTE.—The punctuation to be used in Facilography, the same as in common-writing, only observing to place the points a little farther from the preceding words.

## SECTION, No. 2.

### *Application of Facilographic Characters to all Languages.*

As the adaptation of alphabetic characters is optional, the application of the Facilographic letters to all the European languages may easily be accomplished by only considering the number of letters which constitute their respective alphabets ; for, supposing that any alphabet consists of more letters than our own, even in this case, characters very simple in form, and well adapted for the purpose may be found in the Miscellanies of Plate No. 5. As for instance, the Russian language which has thirty-six letters, a character may be selected for each ; and to represent those letters which express simple sounds, or for the letters which occur most frequently, such of the characters as are most simple in form should be taken, and for those letters which occur the most seldom, or such as stand for complex sounds, take the characters which are less simple in form ; by this means the whole of their alphabet will be supplied by these characters, of which the least simple in form can be made with ~~so few as~~ three moves of the pen, which number of inflections is required to make the most simple letter in common-writing ; and it generally happens that the languages that have more letters than our own, is entirely owing to them having some of their letters, whose vocal power in each, is compounded of two, three, and sometimes of four simple sounds or letters.

Having shown the application of these characters to languages which have more, it only remains to shew how they may be applied to those languages which have fewer letters than our own, as for instance, the Latin, French, the Italian, the Spanish, and Portuguese languages, to do which, nothing more is necessary than to select from the Facilographic alphabet just so many letters as the respective alphabet consists of, omitting the rest of the characters.

NOTE.—Although it cannot be expected that the students in Greek and Hebrew will relinquish the custom of writing these languages in their respective characters, they would nevertheless find the Facilographic characters much more expeditious.

## CHAPTER IX.

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### *Remarks on Section III.*

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#### PLATE No. II.

HERE is repeated the Facilographic and running-hand alphabets, and under every letter of both alphabets respectively, is placed a figure shewing the number of moves or inflexions of the pen required to form each letter; some may be anxious to know in what manner this is ascertained, for whose satisfaction I will explain how this is effected; but as there is no necessity for doing this to every letter, therefore I select one in which the inflexions of the pen are the more obvious; namely, the *m* of running hand; to form this letter correctly, there is first a fine up-stroke; secondly, a strong down-stroke; thirdly, another fine up-stroke; fourthly, a strong down-stroke; fifthly, fine up-stroke; sixthly, a strong down-stroke, and in the seventh place to finish the letter there is another fine up-stroke, so that to form the *m* in running-hand, no fewer than seven moves of the pen are required; but to form the Facilographic *m*, needs no more than two moves of the pen; on these principles I have ascertained the precise number of inflexions of the pen in the formation of the different letters of the alphabet, and by referring to Plate No. 2, it will be seen that to write the twenty-six letters of the running-hand alphabet, requires one hundred and twenty inflexions, and that the Facilographic alphabet is written with so few as forty moves of the pen, which is no more than one third what is required for the formation of the former, so that when any person shall have made himself perfectly familiar with, and as competent in writing Facilography as what he is in common-writing, there cannot be any doubt but that he will write it three times as quick. As a further elucidation in Plate No. 2, and of the same section, with a sentence promiscuously taken, *viz.* "youth require admonition to avoid misfortune," I have contrasted this sentence as written in running-hand, and in Facilography, by which it will be seen, that to write the word "admonition," in common-hand, requires forty-two moves of the pen; but to write the same word with the Facilographic characters, needs only eleven moves of the pen; I have placed the number of



inflexions of the pen under each word, by which it will be seen that some words written in Facilography, do sometimes a little exceed one-third the number, and that other words take not so much as one-third the number of inflexions that will be requisite to write them in running-hand: the sentence here spoken of requires one hundred and fifty-one distinct motions of the pen to write the same in running-hand, but is written in Facilography with only fifty moves of the pen.

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## CHAPTER X.

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### *Observations on the Miscellanies.*

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#### PLATE No. III.

HAVING room to spare in this Plate I have accordingly inserted some examples designed to elucidate certain particulars which could not with propriety be treated of until the learner had gone through the course of instruction given in the six lessons. The words to which we would wish particularly to draw the attention, are numbered 1, 2, 3, 4, 5, 6, &c.

The word No. 1, exhibits a slight variation of writing the word *opportunity*; the *o* in this word is written with a down-stroke brought back again on the upper part of the up-stroke of the second *p*; this word in the example given in Lesson No. 4, is written with the *o* formed by the top part of the up-stroke of the second *p*, as it also is in the other examples; either way is correct; but it will be found generally both more expeditious and more elegant to write both *o* and *e* as up-strokes when an easy and flowing junction with the succeeding letters will admit of this; the student having diligently copied the examples contained in the six lessons, will know when to do this with perfect ease and without any delay or premeditation.

No. 2, the word *study*, is written with the *s* made as a straight up-stroke inclined toward the right, and this is a slight variation in the manner of writing the same word compared with example No. 19, in Plate No. 4.

The word No. 3, is *mankind*, written with the short *k*, in the middle; this has been spoken of in general observation on the letters, Chapter 3.

No. 7, is the word *abdominal*, and is intended to shew the manner in which *b* and *d* should be written when both meet together in the same word;—here we shall just remark, that as the vowel *o* comes immediately after the *d*, the long top of the *d* must be retained, which should be the case with all the other letters which may come next after *d*, except only *a*, *c*, *f*, *g*, *m*, *n* and *z*, or character *sh*, but when either of these letters come after the *d*, the *d* is then only a little round loop which is always distinguished by the turning given to the loop; it is obvious that in thus writing the *d* with either of these seven letters, that we have the advantage of expressing the *d* by one move of the pen, which produces a saving in each case of one inflexion, because the first part of the next letter forms the last part of the *d*; this saving of trouble will be very considerable where combinations of *d* with these letters take place some thousands of times, particularly when we consider that in Facilography many of the letters are each of them made by a single stroke of the pen.

In the line marked A, the word No. 8, is *bundle*—No. 9, *genius*—No. 10, *judge*—No. 11, *kushaiah*—No. 12, *running*—No. 13, *tun*—No. 14, *ten*—No. 15, is *southward*, as a farther elucidation of Section 4th in Lesson No. 2.

No. 23, is the word *southward*; the *o*, in this instance, is formed by the up-stroke of the *s*; this the inventor considered as the best way of expressing this and similar words; for this word requires not so many moves of the pen by two, as the same word next above it; the one acquiring eighteen, and the other only sixteen inflexions of the pen.

No. 17, is the word *transact*, in which round-looped *s* is used—No. 16, is the same word, with the up-stroke *s*, and the *a* made nearly twice its usual size—No. 18, the word *unusual*, with the round *s*—No. 19, is the same word, with the *s* made as an up-stroke—No. 21, the word *universality*, in which *s* is an upstroke, and the *a* nearly twice its usual size, in contrast to the example in Lesson No. 4.

No. 22, is the word *passover*, in which the first *s* is an up-stroke, and the *o* is formed by the up-stroke of the second *s*.

No. 24, is the word *slander*; this word is written to shew that although there is a resemblance in the form of the *s* and of the *l*, yet there is not the least fear of *s* being taken for the *l*, nor the *l* for the *s*, the one being invariably wrote above, and the other below the line.

No. 25, is the word *munster*, when *u* is the next letter after *m*; the *u* should be joined with the *m*, as in the example. Or if the *u* be united with the *m*, so that the *u* and *m* appear only as one character, in this case the *u* must be written in a

very small character, preserving a good round turning at the bottom of the *u*, and the *u* to be written under the line, precisely as in the word *munerary*, example No. 32; and as in *mussulman*, example No. 33; and as in *muskcherry*, example No. 34.

The word No. 27, is *tiresome*; No. 28, *figure*; No. 29, *nitre*; No. 30, *mitre*; No. 31, *impost*. These five words elucidate in the clearest manner the method of using the character for *i*, when represented by a dot or a comma, both before and after any other letter, by which it will be seen, that when *i* comes before any of the upright letters, the dot or comma must be placed close to the upright letter on the left side; but if *i* comes after, place the dot or comma on the right-hand side; and when *i* comes before any of the horizontal letters, viz. before *c*, *f*, *m*, *n*, *u*, and *w*, the dot or comma is placed above them; but it is to be placed under them when the *i* comes after them. To express *ip il* and *iv*, place the dot or comma over the characters *p* for *l* and *v*: to prevent the least possibility of misconception, these miscellanies, and very ample remarks have been added, although the learner, who possesses only a moderate portion of diligence, cannot but discern that they are practically illustrated in the course of the examples.

No. 26, is the word *widow*; this example is to shew the manner of expressing *ow*, in all similar words, by which it will be seen, that by making the first or left-hand side of the *w*, somewhat larger than usual, the *o* and *w* both become as legible as though they were written as two separate characters.

No. 12, is the word *running*; by this example it will be seen, that double *n* in Facilography, is as distinct from the single *n*, as in common-writing, and in all cases equally as legible.

From the examples here given of the manner of writing *s*, it may be observed, that in order to express the letter *s* before *a* or *u* by a single stroke of the pen upwards, we have only to write the *a* or *u* nearly twice its usual size when coming immediately after the *s*; by so doing, the up-stroke *s* will become an universal character, which may be used in combination with all the letters with the most perfect ease and legibility.

No. 20, is the word *industry*, in which the up-stroke *s* is used as a contrast to the same word in the Fourth Lesson. This word as written in example No. 20, is done with so few as only nine moves of the pen; but the same word in running-hand could not possibly be wrote with fewer than thirty distinct motions of the pen; thousands of other words would exhibit a contrast equally striking, and prove as clearly, with what superior ease and expedition they can be written in Facilography

than in common writing ; but this, and several hundred other examples of words given in this work, cannot fail of demonstrating the correctness of this assertion in the most satisfactory manner.

The author now wishes to draw the attention of his readers, particularly to the words No. 4, 5, and 6. No. 4, is the word *monuments* ; in writing the *o* and the *e* in this word, the pen is only moved so little above the horizontal line of the paper, inclining a little to the right in making the *o*, and but bent a little to the left in forming the *e*, as is just sufficient to indicate that it is not intended for *mnumnts* as expressed in No. 5. The same thing may be observed in No. 6, the word *commendations* ; by which it will be seen, that to express *on*, when another letter comes before the *o*, that it is only necessary to make the beginning or left end of the *n* a very little bent, (towards the right-hand side) so that both letters will be formed by a single stroke of the pen, and nevertheless be as legible as though the *o* had been made strictly according to the text given in the alphabet, that this assertion is perfectly correct, any person may be fully convinced by comparing the word *monuments*, as written No. 4, with *mnumnts*, Example No. 5.

It may also further be observed, that in combination with the other letters, the character for *i* will be quite legible if made only as a little strong dark spot ; this may be seen by the word *imitated* at the end of the line marked D. &c.

The pupil having gone through the six lessons, will readily discern, that in plate No. 3, in the line marked E, is the example No. 1, and in the line D, is the example No. 2, of Lesson No. 5, written after the same free and flowing manner as the word *monuments*, No. 4, already spoken of.

It is only just for to remark in this place, that although in the six lessons given for the practice of the student, the author has closely adhered to the text of the letters given in the alphabet ; nevertheless as may be seen by the two examples here spoken of, that after the correct principles of formation of the characters are by practice well fixed in the mind, Facilography may be written with as little of stiffness or formality, and with as much greater fluency, compared with the style of the six lessons, as there is between the stiff formal manuscript of a boy learning to write at school, and the easy and flowing style of a clerk, long practised, to dispatch the business in a merchant's 'counting-house ; and any person who shall have diligently practised the examples and instructions contained in this work, will be thereby enabled to write with much ease in Facilography, any subject whatever in half the space and in one-third the time, that would be required to write the same in common writing.

## POSTSCRIPT.

WITHIN a few years past, a mechanical principle has been applied to common-writing, in order to acquire greater quickness and freedom in the execution of epistolary and mercantile hands.

In order to embrace whatever may be of utility, this chapter is added to shew, that a mechanical principle may with equal advantage be applied to Facilography.

### PLATE No. 7.—SECT. No. 1.

IN the line No. 1, are several long straight horizontal lines drawn from the left towards the right side of the paper; in the line No. 2, is the same, only the lines are shorter than the former; the pupils will find it to their advantage to fill several sheets of paper with these lines, each of which should be made by a single move of the pen, and in as quick a manner as possible; this will render it extremely easy to form the curved characters which require a kind of horizontal movement from the left side to the right, viz. those in the lines Nos. 9, 10, and 11.

In the line No. 3, is a repetition of the diagonal up-stroke for the letter *s*, first practice the large size or those on the left side, and afterwards the smaller size given in right-hand side of the copperplate; the same thing should be observed of all the other examples given in this section of the plate.

In line No. 4, is a repetition of the diagonal *s*, united with a strong down-stroke for the letter *i*.

In the line No. 5, is the combination of first a diagonal up-stroke, next is a short strong down-stroke, nearly perpendicular, and thirdly, a short horizontal line; which are three letters, viz. *s*, *i*, *n*, many times repeated from the beginning to the end of this line; the frequent practice of this line will render easy all combinations on similar principles.

No. 6, is the diphthong *ee*, several times repeated; the first *e* is made as an up-stroke, and the second *e* a down-stroke curved, and so in continuation to the end of the line.

No. 7, is a repetition of the dipthong *oo*, the first *o* is an up-stroke, and the second a down-stroke, and so in continuation to the end of the line.

No. 8, consists of a fine up-stroke and a fine down-stroke, being a repetition of the character for the letter *t*.

The line No. 9, is the character for *c*; 10 for *w*, and 11, for the letter *f*: in these three lines respectively, each character is made by one curved stroke of the pen, drawn in a quick manner from the left towards the right.

No. 12, is a repetition of the character for *m*, formed by a fine up-stroke, and a strong down-stroke.

No. 13, the letter *a*, many times repeated, which consists of, first a fine up-stroke, next a strong down-stroke, a little bent, and thickest in the middle, and lastly, a fine up-stroke.

No. 14, consists of three letters joined together, namely, *d*, *i*, *n*, and several times repeated: the frequent practice of this line will render the learner expert in the formation of *d*, and also of its combinations with the other characters. The frequent copying of the examples contained in this first section of this Plate, will be found highly conducive to a rapid proficiency in Facilography.

## SECTION No. 2.

### *An expeditious Method of expressing all kinds of Numbers.*

Many persons have remarked, how desirable it would be that figures to express numbers should be such as would unite without lifting the pen from the paper: the Facilographic letters which are adapted to express numbers, if expressed separately, and the pen lifted to write each character, even in this case they will express any numbers in less than half the time that is required for the figures in common use; but the series of characters given in Plate No. 7, which are to be applied to all numbers consisting of two figures, or which are above ten, will all unite without removing the pen from the paper, and then are written in nearly one-third the time for the Arabic numerals.

It should be observed, that precisely the same method of writing these Facilographic numerals, as is observed in writing words in Facilography, and this will be perfectly easy to the student who has attained perfection in the six foregoing lessons, and they will be equally legible as if written separately.

Those who prefer expressing all the figures separate, both in small and in great numbers, may use the series of characters given for numbers under ten; to distin-

guish numbers expressed by the Facilographic letters, nothing more is required than to place a short dash of the pen or straight line over them. Fractions have a line between the numerator and denominator, as in the usual manner, but the author flatters himself, that the examples he has given in Plate No. 7, will render the use of Facilographic numerals quite easy and obvious.

#### SECTION No. 4.

##### *On preserving Distinctness.*

AS there is a choice and discretion in the way of using some of the Facilographic characters as applied to represent the same letters ; the following remarks if duly observed, will enable the student in all cases, to preserve the greatest possible degree of distinctness, and consequent legibility.

1. The character for *e*, when made as a down-stroke, should always be broad and strong at the top part, but taper fine towards the lower part ; the same character, when formed by an upward motion of the pen should be more strong than what are called hair strokes, used only to connect letters ; in both cases, the character for *e* should be made curved in a sufficient degree, to prevent the possibility of its being taken for a straight line.

2. The character for *o*, made as a down-stroke, should always be fine in the upper part, but considerably stronger at the lower part thereof : made as an up-stroke, it should be more strong than if it was intended as a stroke only used to connect letters with ; in either case, the character for *o*, should be sufficiently curved to be easily distinguished from a straight line.

3. Whenever the *b*, the long *h*, the *p*, *u*, *v*, or the character for *ph*, come next, after the letter *m*, and are joined to the *m*, the character for *m*, as given in line No. 2, of the alphabet, in Plate No. 1, should always be used ; and in forming the character for *l*, the down-stroke should be quite straight, and the loop formed by the up-stroke, should be very narrow.

4. The character for *t*, given in the alphabet, in line No. 2, is preferable for its distinctness to the character for *t*, in line No. 3. And the looped characters for *r*, preferable in the same respects to the horizontal character for *r*.

5. The character for *the* should never be used in any word as part thereof, except in the very beginning, should the fancy of the student incline to use it in the composition of such words as *theology*, *thereafter*, *therein*, &c. &c.

6. The round looped *s*, should be joined as near as possible, both to the cha-

racter which comes immediately before it, and to the character which comes next after it; this will prevent the possibility of its assuming the appearance of a *c* coming before or after it, when it is not intended that *c* should be so expressed.

NOTE.—These remarks on preserving distinctness, are to be understood as applying equally to the Facilographic characters, whether used to write words in full, or when applied to a system of short-hand.

## SECTION No. 5.

### *On increasing Expedition.*

AS was briefly remarked in the conclusion of the third Chapter, that words may be written in one-third the usual time, by the twenty-six letters of the Facilographic alphabet, &c. I shall here speak more particularly how dispatch may be increased by the use of the supernumerary characters *for*, *and*, *et cetera*, *the*, *for*, *ph*, *gh*, *sh*, *th*, *wh*, *ch*, and *pl*.

1. The character for *sh* may be used to most advantage when the following characters come next after, *viz.* the character, for *c*, *f*, *b*, *n*, *p*, *v*, *w*, *y*, *ph*, *ch*, *wh*, *th*, and long *u* and long *k*; the character for *sh*, admits any of these characters to be joined to it in manner the most easy and flowing that could be desired.

2. Although I used the character for *qu*, which is given in line No. 3, of the alphabet, in the first Facilographic alphabet, which I invented, at present it is seldom used by me, except in such words in which *n* immediately precedes *q*, as in the words *enquire*, *inquest*, &c. because the other character for *qu*, in line No. 2, is formed by one stroke of the pen, and when in combination with other characters, is always perfectly distinct and legible.

3. To write the word *the* correctly, in common writing, takes ten moves of the pen, but the Facilographic character for this same word, only requires two motions of the pen.

4. The character for *th*, can be used to greater advantage in the beginning of words, looks very neat, and is written with so little trouble, as the *t*; the characters for *ph*, *pl*, *gh*, and *sh*, will be found still more expeditious than the same letters of the Facilographic alphabet, and producing, at the same time, a great degree of elegance in the writing; the way of expressing *wh* and *ch*, as exemplified in Plate No. 6, is most strongly recommended to those who desire the utmost dispatch, as for example the word *what*, and the word *which*, the first of these words in common writing takes about nineteen movements of the pen, and the latter word



twenty, or twenty-one motions ; but thus expressed in Facilography, the word *what*, takes only four, and the word *which*, no more than three motions of the pen !

5. In any words where *l* immediately follows *h*, as in the word *buckle*, &c. the short *h* should be used, so that the same movement of the pen which forms the *h*, will also form the down-stroke of the *l* ; many of the combinations of the Facilographic letters, will be found to promote expedition on a similar principle, which the diligent student will readily discern, and of which he will, no doubt, avail himself.

#### SECTION No. 5.

##### *Occasional Remarks.*

AS a diversity of opinion prevails even among connoisseurs in expeditious writing, concerning the use of characters which are written disjunctively, or separated from the words to which they belong ; a few remarks on this subject may be introduced in this place with some degree of propriety.

Some authors on Stenography, have employed one and the same kind of character to represent two, three, four, and even five different sounds or letters ; the letter intended to be expressed by such character in their schemes, can only be known by considering the relative position which that bears to the other characters ; such way of expressing of letters is very objectionable for the following reasons :—first, that although we can place a character which is written disjunctively in any relative position with another, that is also written unconnected with any other letter ; yet we shall find in many instances, that we shall not be able to do the same, when several characters are joined together.

Secondly, That when a character is written separately, and is only to be known by the position it bears to the other characters, great care must be taken in making such character precisely in its proper place, otherwise, it will be liable to be mistaken for some letter which it is not intended for :—thirdly, That since great care is required in placing such characters in their proper position, it therefore follows as a natural consequence, that some other character, though not so simple in its form, and which would combine with the rest of the characters, may be written full as expeditiously, and will be found to possess a much greater portion of uniformity and legibility.

I have given characters for three of the vowels, viz, *a*, *i*, and *u*, which can be written disjunctively, but in whatever position these three characters are placed,

they always represent the same letters, therefore the legibility of the writing is not lessened by the use of them ; but, even independent of the use of these three characters, and by those only which are contained in line No. 2 of the alphabet, every word can be written without removing the pen from the paper, from the beginning to the end of each word ; the *i* written as a dot, is the only character which I would recommend to be used in writing words in full by the Facilographic letters, it can be used without injuring legibility for the reason just before mentioned, from which, and its easy formation, I have found by experiment, that the use of it conduces to greater expedition.

~~Facilographic letters in full~~

AN  
**A P P E N D I X,**

SHEWING THAT THE

**CHARACTERS**

USED IN

**FACILOGRAPHY,**

*are applied so as to constitute an excellent System of*  
**SHORT-HAND,**

With clear and concise RULES, accompanied by proper EXAMPLES to each, in  
**PROSE;**

*and then the whole is recapitulated in*  
**VERSE.**

---

From the well-known Fact, that whatever is presented to the Mind in the form  
of POETRY, can with much ease be remembered for a long time;  
with several other Novelties of real utility,  
never before made public.

## TO THE READER.

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THOSE who have learned Facilography, will, no doubt, be gratified to see with what ease it is converted into Stenography; as they will already have learned the characters, and have become expert in the formation of them, and it may be seen by inspection, that the letters used in Facilography, are as simple in form, and as easily made, as the characters for the alphabet given in the Systems of Short-hand, which have hitherto appeared before the Public, as was before observed in the Preface. Those who have learned Short-hand are well aware, that instead of the writing being preserved on a straight line (in the manner that running-hand is) that the letters are frequently joined one into another, from the top of the line, and then carried underneath the line, one under the other, and sometimes they are carried upwards one above the other for three, four, or five letters together; sometimes the letters are formed and joined together by bringing the pen in a direction from the right-hand towards the left, which is quite contrary to the natural movement of the pen; these it must be acknowledged, are found very serious impediments to persons learning Short-hand; but in this System, which I now lay before my readers, all these objections are obviated, the writing is in straight lines, and the motion of the pen is uniformly from the left towards the right-hand, as in common writing, and this will be found a practice to contribute very considerably to promote dispatch, and render the writing much more clear and legible.

I shall now proceed to give such rules and directions, as render this System applicable to every purpose for which Stenography is required.

One thing I shall briefly notice is, that as I could see no utility in substituting *k* in lieu of *c*, when *c* sounds hard, nor of supplying its place with *s* when sounded soft, because not even one single stroke of the pen could be saved, nor any greater expedition gained by so doing, therefore in this System, *c* is used wherever it occurs in common-writing; where expedition is increased by such substitutions, it is all very well, as in substituting *f* for *gh* and *ph*, when they sound like *f*, because in each of these instances the trouble of expressing a letter is saved; the characters given for *gh* and *ph*, as given in the Facilography, with an expert penman, will be found sufficiently expeditious for short-hand, but those who wish, as far as they can to deviate from the principles of correct orthography, are as much at liberty to do so in this new system as by any other.

# Stenography.

Pl. 6.

Examples of Words expressed in short hand by the Facilegraphic Characters.

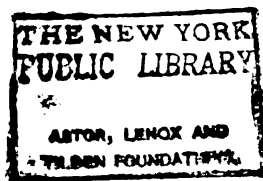
1 ~ command	or ~	33 ~ proposed	65 ~ charitable
2 ~ giddy		34 ~ refused	66 ~ circumvent
3 ~ honour	or ~	35 ~ deduced	67 ~ compromise
4 ~ car	or ~	36 ~ able	68 ~ confident
5 ~ eagerness		37 ~ forcibly	69 ~ circumference
6 ~ meretricious		38 ~ preference	70 ~ invented
7 ~ notorious		39 ~ priesthood	71 ~ invisible
8 ~ remembrance		40 ~ fishmonger	72 ~ reverend
9 ~ remembrance		41 ~ opinion	73 ~ reveal
10 ~ momentous		42 ~ minuteness	74 ~ tranquil
11 ~ moment		43 ~ making	or ~
12 ~ additional	or ~	44 ~ transactions	75 ~ inquire
13 ~ laughing		45 ~ transactions	or ~
14 ~ philosopher		46 ~ transgress	76 ~ frequent
15 ~ philosopher		47 ~ complaisance	or ~
16 ~ preserve		48 ~ friendship	77 ~ forward
17 ~ plumber		49 ~ display	78 ~ lowest
18 ~ plumber		50 ~ displeasure	79 ~ northward
19 ~ fellow		51 ~ extend	80 ~ orthodoxy
20 ~ fellow		52 ~ excite	81 ~ sublime
21 ~ answering	or ~	53 ~ exist	82 ~ thoroughly
22 ~ answering		54 ~ future	83 ~ worthy
23 ~ theology	or ~	55 ~ furniture	84 ~ strengthen
24 ~ anathema	or ~	56 ~ universities	85 ~ strengthening
25 ~ abused		57 ~ amaze	86 ~ considering
26 ~ exact		58 ~ breeze	87 ~ considerable
27 ~ reflect		59 ~ church	88 ~ constraining
28 ~ pleased		60 ~ churchman	89 ~ construct
29 ~ pleased		61 ~ charm	90 ~ thirty
30 ~ depict		62 ~ charmer	91 ~ width
31 ~ surmised		63 ~ childishness	92 ~ lengthening
32 ~ opposed		64 ~ charity	93 ~ father
			94 ~ further
			95 ~ gathering
			96 ~ thickness

The reason of some of the Words being repeated & written somewhat differently in the short hand is explained in the respective Rules for the Stenography.

## MISCELLANIES.

~ 2<sup>th</sup> composed of } ~ 8 ~ { viz } ~ 3<sup>th</sup> { as in Plate N. 8.  
 ~ 3<sup>th</sup> composed of } ~ 8 ~ { viz } ~ 4<sup>th</sup> {  
 ~ 4<sup>th</sup> or 5<sup>th</sup> } ~ 9<sup>th</sup> } ~ 6<sup>th</sup> } ~ 7<sup>th</sup> } ~ 8<sup>th</sup> }

The characters for ch, for wh, & for pl, will be found very useful in facilegraphy.  
 Examples { ~ instead of ~ Whitechapel. & ~ instead of ~ what  
 { ~ instead of ~ Charing Cross & ~ which  
 { ~ plainly.



## CHAPTER I.

### SECTION I.

#### PLATE No. 9.

IN this, as in other Systems of Stenography, the letters of the alphabet and other characters, will each serve to represent some word, or words, such as occur most frequently, with this advantage, that as we have here the vowels, consequently a greater number of words can be represented by my alphabet than by theirs.

Note. In every case where the using of a single letter to represent a word would be any way liable to make the reading of what is written in any respect ambiguous, more than a single letter should be used; but in this, the experience and discretion of the student will be a better guidance than any rules that can be written.

N. B. The Facilographic character for *h* whenever it is used to represent *sh*, should be at least one half longer than when it is only used for *h*, see the Plate.

### SECTION No. II.

#### *Rules and Examples.*

Rule 1.—Correct spelling is not to be attended to, and no more letters should ever be used than what will serve to convey the sound.

Rule 2.—Where double letters meet in any word, only one of them should be used, as in the word *command*, one *m* only is to be retained, and would be thus written *cmnd*, Ex. No. 1, pl. 6; or as in the word *giddy*, only one *d* is to be used, and thus written, *gdy*, Ex. No. 2, pl. 6.

Note. By those who are desirous of being very concise, the personal terminations of verbs may be omitted, as in *lovest*, *lovedst*, *loveth* and *loves*, might always be omitted; and the *ed* and *ing* of participles may be often omitted, and most

terminations after a conjunction; adverbs formed from adjectives, may drop their *ly*; substantives their *y*, *ty*, and *ity*; and verbs their *ize*: as *modest*, *ly*, *ty*; *honest*, *ly*, *ty*; *temporal*, *ly*, *ity*; *moral*, *ly*, *ity*, *ize*, &c. Also *ance*, *ence*, *ancy*; *ency*, *ant*, *ent*, *antly*, *ently*, may be omitted if the preceding part be a complete word, and of the same signification; as *confide*, *ence*, *ently*. Whole words may frequently be omitted without injuring legibility, as the articles *a*, *an*, *the*, the preposition *of* and *than*, after comparitives, &c.

Rule 3.—The character for *c*, made twice its usual size, will represent *ch*, or *chr*, in any part of the word; but when it is made its usual size, will serve with advantage in the beginning of words for the prepositions *circum*, *com*, and *con*.

*h*, In like manner, made in a character one half larger than its usual length, will well represent *sh*, but when made its usual size, it will stand for *th*, whether in the beginning, the middle or end of any word; but as a character is given in the first lesson of Facilography for *sh*, the student can use either, for the use of both is shewn in the examples.

Rule 4.—*h* Must never be retained in the beginning of words, as the word *honour*, the *h* has no sound, and is therefore rejected, and the following vowel written in a very small character, will better convey the sound in *honour*, thus, *onr*, Ex. No. 3, Pl. 6; the same should be understood of any of the vowels when *h* precedes them in the beginning of words.

Rule 5.—The vowels should be omitted, except as mentioned in the fourth Rule; or when used as diphthongs, or as prepositions, which cases are explained under their respective rules. See the Rules No. 6, 7, and 17.

Rule 6.—Diphthongs, or double vowels, in any word may be clearly understood by writing only one of the vowels; for a diphthong beginning a word, the vowel should be written in a very small character, not more than half its usual size; but when expressed in any other parts of words its usual size, or such a size as may best suit with its combination with the other letters, as in the word *oar*, written *or*, Ex. No. 4, Pl. 6.

Rule 7.—The vowels *e* and *o*, in many cases can be written without any additional trouble; when this is the case, they may be expressed, as in the word *meretricious*, the *e* may be introduced between the *r* and the *t*, by only making the up-stroke of the *t* a little curved, this will assist the sound, and the word will appear thus *mretrc*, to which must be added, the termination for *ious*. Ex. No. 6, Pl. 6. In the word *notorious* *o* is in like manner introduced, between *n* and *t*.



Ex. No. 7, Pl. 6, and as *e* is introduced between *r* and *m* in the word *remembrance*, Ex. No. 9, Pl. No. 6.

Rule 8.—When any consonant not being of the same kind of letter as the first consonant of word (as expressed in Short Hand) occurs twice in the same word, by Rule 2nd. one consonant only should be written, but if a dipthong or a vowel come between the like two consonants, both consonants should be written, or one of them made nearly twice its proper size will serve.

Example.—As in the word *remembrance*, here the vowel *e* comes between the two *m*'s, and would be expressed *rmmb*, with the termination for *rance*, Ex. No. 8, Pl. 6; or *rmb* as in Ex. No. 9, Pl. 6.

Rule 9.—When a consonant begins any word, and there is a similar consonant in the middle of the same word, (a dipthong or a vowel between them) in this case both consonants should be written, as in the word *momentous*, written *mmnts*, expressed *mmnt* with the termination *ous* added thereto, Ex. No. 10, Pl. 6.

NOTE. Dyssyllables may by this system, frequently be written with two letters only for a word, as the word *moment* would be written, *m* with the termination for *ment*.

Rule 10.—If a vowel come between the first and second consonant; the first consonant should be no more than half its proper size.

As in the word *command*, *o* comes between the *c* and the *m*, and should be expressed, as in Ex. No. 1, Pl. 6; or as in *meritorious*, Ex. No. 6, Pl. 6.

Rule 11.—If a vowel comes before the first consonant, the first consonant must be written its usual and proper size. As in the word *additional* expressed *dshnl* that is *d* with the long *h* as the character for *sh* and *nl* joined together, Ex. No. 12, Pl. 6.

Rule 12.—The pen should not be taken off the paper while writing any word, except to express the disjoined terminations, and even then but a very little distance from the rest of the word.

Rule 13.—*G* and *h* meeting together when sounded like *f* are not to be written; *f* must supply their place, as in the word *laughing*, it should be written *lfng* or *lf*, and the termination *ing* thereunto added, Ex. No. 14, Pl. 6.

Rule 14.—*Ph* when together sound like *f*; *f* must be used instead of them, as in *philosopher* written *fsfr*, Ex. No. 14, or with the prepositional *f* for the *ph*, Ex. No. 15, Pl. 6.

Rule 15.—*S*, when this letter is used as a termination to any word, it may be well expressed by a fine hair stroke made very straight, by carrying the pen upwards

in a diagonal manner ; the same as the terminational *s* used in Facilography, as in the word *preserve* written *prs*, or with *p* as preposition for *pr*, and the termination for *serve*. Ex. No. 16, Pl. 6.

Rule 16.—In conformity with Rule 1st. *b* and *w* may be omitted in many words, and this without injuring either the sense or the sound, as in the word *plumber*, written *plmr*, or write the prepositional *p*, for *pl* to which join *mr*, see Ex. No. 17, Plate 6, or Ex. No. 18, or as in the word *fellow*, written *flo*, Ex. No. 19, Pl. 6, or with the prepositional *f* for *fl*, Ex. No. 20, Pl. 6, or as in the word *answering* written *nswr* with the termination for *ing* added thereto, and may be expressed, as in Example 21st. or Example 22nd. Plate 6, either using the up-stroke *s* or the other *s*, as suits the inclination of the writer. *D* may also be omitted in many words, as in *bondman* may be written, *bmn*. &c.

Rule 17.—THE PREPOSITIONS. The vowels used as prepositions must be their usual and proper size.

By making the consonants one half larger than they are usually made, in proportion to the rest of the writing, they will serve to express the double letters and prepositions contained in the following table.

## TABLE OF PREPOSITIONS.

<i>a</i>	<i>abs</i>	<i>adv</i>	<i>ant</i>		<i>l</i>	<i>lan</i>	<i>lat</i>		
<i>e</i>	<i>end</i>	<i>ent</i>	<i>entr</i>	<i>enter</i>	<i>m</i>	<i>mag</i>	<i>magni</i>	<i>mis</i>	<i>multi</i>
<i>i</i>	<i>ind</i>	<i>int</i>	<i>intr</i>	<i>inter</i>	<i>n</i>	<i>nat</i>	<i>non</i>		
<i>o</i>	<i>out</i>	<i>over</i>			<i>p</i>	<i>pl</i>	<i>pr</i>		
<i>u</i>	<i>under</i>	<i>uni</i>			<i>q</i>	<i>quar</i>	<i>quer</i>	<i>quie</i>	
<i>b</i>	<i>bl</i>	<i>br</i>			<i>r</i>	<i>recom</i>	<i>recon</i>		
<i>c</i>	<i>ch</i>	<i>chr</i>			<i>s</i>	<i>satis</i>	<i>sub</i>	<i>super</i>	
<i>d</i>	<i>dis</i>	<i>dr</i>			<i>t</i>	<i>tr</i>	<i>tran</i>	<i>trans</i>	
<i>f</i>	<i>fl</i>	<i>fr</i>			<i>v</i>	<i>val</i>	<i>ver</i>	<i>ves</i>	
<i>g</i>	<i>gl</i>	<i>gr</i>			<i>w</i>	<i>wh</i>	<i>where</i>		
<i>h</i>	<i>sh</i>				<i>x</i>	<i>ex</i>	<i>exam</i>	<i>exem</i>	
<i>h</i>	<i>th</i>	(when made its usual size.)			<i>y</i>	<i>yes</i>	<i>yester</i>	<i>yon</i>	
<i>j</i>	<i>jea</i>	<i>jee</i>	<i>just</i>	<i>jes</i>	<i>z</i>	<i>zeal</i>			
<i>k</i>	<i>kl</i>	<i>kr</i>							

## SECTION III.

## THE RULES IN VERSE.

The metre being varied in the following Poetry, was done with a view of preventing any part of one rule being taken as part of another, and as having a tendency to render the whole more impressive on the memory.

## RULE I.

Those who in Short Hand would succeed,  
Of spelling words correctly must not heed,  
As needless letters in our words abound,  
Use only such as will convey the sound.

## RULE II.

When in a word two letters of one kind,  
If spelt correctly would be both combined,  
But in swift writing with much ease we may,  
By one of them the sound and sense convey,  
That you this rule may clearly understand;  
We find the *m* twice in the word *command*,  
Which in short writing thus express'd would be,  
In proper characters *c m n d*.

## RULE III.

*Ch*, or *chr* by letter *c*  
Made twice its usual size express'd may be,  
*C* made its usual size, then if you please,  
Will *com*, or *con*, or *circum* shew with ease ;  
As *h* beginning words does never sound,  
As a first letter let it not be found,  
Made one half larger for *sh* we know,  
But *h* its usual size *th* will shew.

## RULE IV.

When *h* does not sound by the third rule you see,  
In beginning of words it omitted must be ;  
But instead of *h* write the vowel succeeding,  
A letter quite small, 'twill make easy the reading.

## RULE V.

Omit the vowels when you swiftly write,  
 And this will much the labour expedite,  
 Except when they for prepositions stand,  
 And then they are retained in *this* Short Hand.

## RULE VI.

And when they're used diphthongs to express,  
 The vowels then are made full one half less,  
 Beginning words, this only is the case,  
 But their just size in any other place :  
 One vowel for each diphthong then write down,  
 Sufficient quite to make the sense be known,  
 Since in most cases, ('tis well known to you,)  
 One vowel's only sounded of the two.

## RULE VII.

In many cases *o* and *e*,  
 Without more trouble wrote may be, }  
 As when we form the upstroke of the *t*, }  
 And as we curve the upstroke left or right,  
 The *o* or *e* presents itself to sight.

## RULE VIII.

Two consonants not the same kind,  
 As the one we first in the word wrote,  
 When both consonants are combined,  
 'Twill a vowel between them denote,  
 Or if you would be more concise,  
 And your writing still shorter to bring,  
 One consonant near twice the size,  
 Will precisely denote the same thing.

## RULE IX.

When with any consonant a word shall begin,  
 A like consonant follow (a vowel between,)  
 Both the consonants you in this case should express,  
 Not forgetting that you make the first one half less.

**RULE X.**

In any word as written in Short Hand,  
 'Twill be of service for to understand,  
 Whether a vowel should be understood,  
 The consonant first written to precede,  
 Or when between the two consonants we should,  
 Although not written there a vowel read,  
 For when the first consonant is made one half less,  
 That a vowel comes after it then will express.

**RULE XI.**

When ever the first consonant is its just size,  
 That a vowel precedes it then aptly implies

**RULE XII.**

The pen from the paper ne'er lift,  
 Until the whole word you have pen'd,  
 Nor only a small distance shift,  
 To write th' terminations at the end.

**RULE XIII.**

When *g* and *h* like *f* do sound,  
 Let *f* supply their place.

**RULE XIV.**

*Ph* when they're together found,  
 Use *f* in either case.

**RULE XV.**

A straight fine up-stroke always serves for *s*,  
 When used a termination to express.

**RULE XVI.**

Whenever *b* and *w* do'nt sound,  
 Omit them in such words as they are found.

**RULE XVII.*****THE PREPOSITIONS.***

As you desire what will to speed conduce,  
 You'll find the prepositions of great use,

That uncouth rhymes may useful prove you'll grant,  
 Therefore let *a* stand for *abs*, *adv*, or *ant*,  
*E* stand for *end*, *ent*, *entr*, or *enter*,  
 And *i* for *ind*, *int*, *intr*, we prefer,  
*O* may also stand for *out* or *over*,  
*Under* or *uni* we by *u* discover ;  
 As prepositions used (to be concise)  
 The vowel must retain their proper size,  
 But with the consonants 'tis otherwise,  
*Bl* or *br* we must show by *b*,  
*Ch* and *chr* by letter *c*  
 Made twice its usual size, (expressed may be)  
*C* made its usual size, then if you please,  
 Will *com*, or *con*, or *circum* shew with ease,  
*D* for *dr* or *dis* will serve as well,  
*F* likewise will express *fr*, *f*  
 And *g* will always shew *gr*, *gl*,  
 As *h* beginning words does never sound,  
 As a first letter let it not be found,  
 Made one half longer for *sh* we know,  
 But *h* its usual size *th* will shew,  
*J* thus may stand for *jea*, *jeer*, *just*, or *jes*,  
*K*, *kl*, *kr*.—*L*, *lan*, or *lat* express ;  
*M* stands for *mis*, *mag*, *magni*, or *multi*,  
 And *n* will also *nat* or *non* imply ;  
*P*, *pl*, *pr*,—*q*, for *quie*, *quer*, *quar*,  
*Recom*, *recon* are both expressed by *r*;  
*S*, stand for *satis*, *sub*, or for *super*,  
 By *t*, *tr*, *tran*, *trans* we may infer ;  
*Val*, *ver* and *ves* by *v* are made appear,  
*W* shows *wh* or *where* ;  
*X* doth *ex*, *exam*, *exem*, avow,  
*Y*, *yon*, *yes*, *yester*,—*zeal* by *z* we shew.  
 Thus you see what each consonant implies,  
 Wrote one half larger than its usual size.

# Table of Words represented by the Letters of the Alphabet &c.

Characters											
a	2	above									
a	2	all	also	at	and						
b	1	be	but	been	both						
c	1	can	care	come							
d	1	do	done	did							
e	1	end	ever	every	each						
f	1	if	of	for	from	fear					
g	1	god	gave	give	go	gone					
h	1	have	had	his	her						
i	1	I	it	is							
j	1	in	into								
k	1	joy	judge	just							
k	1	kind	king	know	knew						
k	1	keen	kindly								
l	1	lead	let	lord	less	little	live	love	must		
m	1	man	many	me	my	much	more	most			
n	1	on	no	not	none	nor					
o	1	over	out	only	own						
p	1	pap	prove	person							
qu	1	quit	quiet								
qu	1	quick	quickly								
r	1	are	art	or	our	rest					
r	1	rare	rarely								
s	1	as	us	so	soon						
t	1	to	them	this	their	these	that				
t	1	time	tempt								
u	1	under	universe								
u	1	unto									
v	1	vast	vile	vain							
w	1	was	were	waste	will	would					
x	1	excel	exist								
y	1	your	yourself	youth	yes						
z	1	zeal									
ch	1	child	church	christ							
sh	1	shall	should								
th	1	thy	thus	then	thine						
wh	1	when	what	where							
pl	1	plain	plainly								
dth	1	death	deathlike								
th	1	gather									
th	1	earth									
thr	1	thrive	through	there	therefore						
str	1	strove	strong	strength							

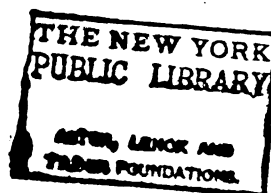
## Section No 2.

a c i o u k s t h y l f or l v

... ..

or ... ..

see. Note. 1. section 3. Chap.





## CHAPTER II.

### SECTION I.

**Rule 1.**—In following a rapid speaker, a great number of words, as the articles *the*, *a*, or *an*; prepositions and sometimes pronouns may be omitted, and yet the whole substance of the discourse be taken down: these omissions may be supplied afterwards, when the writer has leisure.

**Rule 2.**—All the punctuation required in Short-Writing, is to leave more blank space wherever a pause occurs, than what is left between any two words in other parts of the sentence.

And when a discourse or any part thereof is put in form of a question, the note of interrogation should be added.

**Rule 3.**—In reading what is written in Short-Hand, every consonant should be sounded full and strongly; this will suggest to the reader what vowels were omitted, and greatly assist in deciphering what is written.

**Rule 4.**—Draw a line under such words or sentences as are repeated.

If a sentence which has already been written, be again repeated in any other part of the discourse, write the two first words of such sentence, to which add the character for *et cetera*.

**Rule 5.**—When numbers are to be expressed, the Facilographic Figures should be used; and will be found the most expeditious, and better adapted for the purpose than any other characters.

**Rule 6.**—TERMINATIONS.—The terminations of words should be written but a very small distance from the other part of the word, disjoined and only so little distance above the line, (on which the rest of the word is written) as will serve to distinguish them:

Except the characters for *h*, *l*, *q*, and *y*, which should retain their usual places, the same as Facilography.

By the intimate connexion of words with one another, and of the terminations with the preceding parts of words, the twenty six letters with much facility will express the following, which are the principal, and nearly the whole of the terminations in the English language.

## TERMINATIONS.

a	act	anse	ase	ased	(or for	acted	ansed)	
e	ect	ent	ese	esed	ense	(or for	ected	ented)
i	ict	ise	ised	ire	ious	(or for	icted	
o	oct	on	ose	osed				
o	our	ous	out	(when t	he o is	made t	twice its	usual length)
u	uct	ure	use	us	used	(or for	ucted)	
b	ble	able	bly					
c	ch	rch						
d	and	end	ind	ond	ound	'und		
d	ared	ered	ired	ored	ured	(when t	he d is	made very small)
f	fy	form	ference	full				
g	ing	ings						
h	hood							
k	king	kings	kind	com	con			
l	al	el	ul	lay	low	less	ly	
m	ame	eme	ime	ome	ment	most	or reme	
n	ain	ine	ions	tions	(or for	tians	cians	
n	made near	twice t	he length	stands f	or, ness			
p	play	ple	ply					
q	qual	quel	quil	quet	quence	quest	quire	quent
r	air	er	or	ry	rand	rend	rent	rance
s	sanse	sense	sent	serve	ship	sure	science	rence
t	tand	tend	tant	tent	ture	tute		
t	(made quite upright)			at	ate	ete	ote	ute
v	vail	veal	vile	vend	vest	vent	vince	volve
w	ward	west						
x	exy	oxy						
y	ty	ity	ities					
z	aze	eeze						

Note.—When *t* is made near twice its usual length, it stands for *tial* or *cial*.

**SECTION II.****THE RULES IN VERSE.**

---

**RULE I.**

In following a rapid speaker  
Many omissions may be made,  
And his discourse be not made weaker,  
But all the substance be conveyed.  
The articles and prepositions may be  
Very often omitted without injury,  
And these omissions when the writer has leisure  
May all be inserted with much ease and pleasure.

**RULE II.**

We need no other punctuation  
When we're writing of Short-hand,  
Between two words more space than usual  
Aptly for a pause will stand.  
When we put in form of question  
Any part of an oration  
Indicating this suggestion,  
Add the note, interrogation.

**RULE III.**

Sound each consonant strong, you may then understand,  
With much greater ease what you wrote in Short-hand;  
This will greatly assist to suggest to the mind,  
Both the vowels omitted, and what is their kind:

**RULE IV.**

When a word should be repeated  
Underneath it draw a line,  
And a sentence once completed  
We with equal ease define.

and is used to represent *th*, agreeably to Rule No. 3, of the first chapter of this appendix, and in contrast to the long *h* used in writing the word additional, (Ex. No. 12.) by which may be seen that *h* will serve to express both *th* and *sh*, without the least fear of one being taken for the other. The examples in this Plate also prove that when any letter shall be used as a preposition by being made in a larger character than usual, it is so distinct that it cannot be mistaken for the same letter when not intended to represent a preposition, as may be seen by the word pleased, which is written twice over, first without and in the second place (Ex. No. 29) with the preposition, as in the whole of the words which are written twice in this Plate; they also demonstrate the utility of both the prepositions and terminations as here used; by which words may be written in the most concise manner that is possible, and yet be as legible by this system as by any other whatever.

The miscellanies are obvious, and we have only to remark, that the character for *sdr*, or for *str*, may be used with advantage as the same cannot be mistaken, there being no combination of the Facilographic characters that will resemble it; the same observation applies to the character given for *thr*, and that for *rth*, &c.

No. 59 is the word church, written with *c* twice its usual size for the preposition *chr*, and with *c* its proper size, as the termination *ch*; so that these two characters agreeably to the rule do fully express *chrch*; the same is further elucidated in the word churchman, No. 60, where it should be observed that as the second *c* is not a termination it is therefore made twice its usual size, by the third Rule, Chapter first; Nos. 61, 62, 63, 64, and 65, serve as examples of the utility of *c* used as a preposition.

The word No. 64, *charity* is expressed with the prepositional *c* for *chr*, and *y* for *ity* agreeably to the Rule for terminations; the word *charitable*, No. 65, in like manner expresses *chrt*, to which is added *b* as the termination for *able*.

The easy legibility and extreme conciseness of the whole of the examples cannot but be quite obvious to every person who has learned the rules in this treatise.

## PLATE No. 7.

### *A Letter against Waste of Time.*

Converse often with yourself, and neither lavish your time, nor suffer others to rob you of it; many of our hours are stolen from us, and others pass insensibly away; but of both these losses, the most shameful is that which happens through our own neglect. If we take the trouble to observe, we shall find that one considerable part of our time is spent in doing evil, and the other in doing nothing, or in doing

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

### *The Lord's Prayer.*

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

Dr. Mavor in his system of Stenography has written the Lord's Prayer with about 123 distinct characters; it is here written with 80, the difference is 43.

The letter against waste of time is also one of Dr. Mavor's examples, he uses about 525 distinct characters, it is here written with 401, the difference is 124.

That this is as equally legible as Dr. Mavors will be perfectly evident to every one who has learned Facilography and the rules in this Appendix.

I shall here remind the reader that not even a single word is omitted in these two specimens of Facilographic Short-Hand, and moreover I have not made use of arbitrary symbols instead of words, they are nevertheless more concise than by *some* systems which make use of symbols, &c.

The Lord's Prayer as written in Plate No. 7, requires 115 motions of the pen, and the letter against waste of time, takes 564, total 679 motions of the pen; to read these two pieces with propriety requires three minutes time; now it is well known that an ordinary penman can make from 280 to about 350 movements of the pen in one minute; but if he be competent in Short-Hand, as mentioned in the concluding part of second Section of 3rd Chapter of this Appendix, he will not need to make more than from 226 to about 230 motions of the pen in a minute, to enable him to follow a speaker.

Agreeably to the note on increasing expedition, in the 1st. Section of 3rd. Chapter of this Appendix, I can write the Lord's Prayer with 84 movements of the pen, and the letter against waste of time with 455, total 539 motions of the pen, by which no more than about 180 movements of the pen, would be required per minute to follow a rapid speaker.

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## CHAPTER III.

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### SECTION I.

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#### *On increasing Expedition.*

Having given some directions on this subject in the Facilography, I shall here as respects the Stenography be very concise; when *t* is expressed singly, the *t* contained in line No. 2 of the alphabet, is sooner made than the horizontal *t* in line No. 3; but when you have occasion to express *tr*, the two horizontal characters for these two letters will be more quickly made than the upright characters for the same; the character for *th*, when joined with horizontal *r* is full as soon made as the *r* can be when written alone; the character for *the* used in Facilography may also be applied to Stenography with advantage, and will improve the legibility of what is written; it may also be advantageously used as the first part of any word, beginning or having the sound of *the* in the first syllable; the character for *m* given in the alphabet in line No. 3, may be used in Short-hand, when distinctness will not be lessened by its use, agreeably to what has already been said in the Postscript to the Facilography, the *g* contained in line No. 3 of the alphabet, should always be used whenever *g* is expressed singly, or when it is used as a termination. The *a* given in the same line of the alphabet should always be used as a termination, &c.

In many instances expedition may be increased without injuring the legibility, by expressing only the first syllable, or the first letter of words, when the context will point out the signification, as in the following sentence, "he was reading the Parliamentary debates at the time we saw him in the Coffee House," in long hand would be sufficiently legible if written thus, he was read the Parl deb at t we saw

him in the coffee *h*, and to those well versed in Short-hand would be equally clear if only expressed in the characters for the following letters, *h, w, rd, t, prl, db, a, t, wn, w, sw, h, n, t, kff, h*.

Note. As vowels never need be used in following a speaker, (except when used for prepositions and terminations,) those who desire to increase expedition still more, may supply the place of *l* with that of the character for the Facilographic *o* and the *r*, with that of the character for *e*, and *t* by a short strong down-stroke made quite perpendicular; the character called long *i* may supply the place of *d*, and when *dd* occurs in any word, make the same character twice its usual length; the character for *c* may supply the *q*; *s* will serve both for *s* and for *z*; the character for *f* may also supply the place of both *f* and *v*; the long *u* may serve for *p*, and the Facilographic *p* for *pl*; the *l* and *r* of Facilography will serve, the *l* for *sh*, and the upright *r* for *thr*; *c* when sounded hard, may be supplied by *k*, when sounded soft by *s*; the character called long *k* will serve for *sdr*, or for *str*, and *x* may be supplied by the character given in Section II. of Plate No. 9. The characters to be joined precisely in the same manner as in Facilography; by this means the whole of the consonants which occur most frequently will consist of Facilographic characters as expeditious as possible, preserving the most perfect lineality; in which case the vowels whenever they are used, must be written disjunctively, with the characters for given them in Plate No. 9, Section II.

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## SECTION II.

### *Remarks on Following a Speaker.*

Some authors have asserted that their respective systems would enable persons of the meanest capacity, and such as can scarcely write their names in common writing, by a few hours practice to follow the most rapid speaker; the absurdity of such assertions must be obvious to every thinking mind; I have no hesitation in declaring that however excellent any system of Short-hand may be, that even the best capacities and the most expert penmen could not attain to any such perfection by *only a few hours practice*; some weeks if not even some months of diligent study and application, are in general indispensibly requisite, even for them to become every way competent to follow rapid Speakers; the achme of perfection in any art or science can never be attained in a few hours only; what then must become of the

proficiency made in a few hours by mean capacities and bad penmen? It would indeed be true to say, that a knowledge of all the essentials of Short-hand may be acquired in a few hours; but to attain perfection in their application, must, most assuredly, be a work of some considerable time and diligence. Added to which, the writer must not only be an expert penman, but must also be quite free from nervous affections, be perfectly composed in himself, possess a considerable portion of assurance, so as never to be the least embarrassed by being in the presence of any company, however numerous; his attention must be ever on the alert, and his hearing very good; he must not only be thoroughly acquainted with the theory of the abbreviating rules, the prepositions and terminations, but must be perfectly expert in their practical application in every word which can possibly occur, these qualifications combined are absolutely requisite in order to follow a rapid speaker.

Before I conclude this Section of my remarks, I take this opportunity of once more recommending in the strongest terms, that all persons learning Short-hand, should spare no pains in attaining perfection in the use of the prepositions and terminations, the utility of which they may rest perfectly assured will amply compensate for the trouble bestowed in acquiring them.

### SECTION III.

#### *Miscellaneous Hints and Observations.*

I shall now lay before my reader a method by which any person may soon acquire a habit of writing words in a very concise manner, which will very much familiarize the mind to the principles of writing Short-hand; which is to take a Dictionary, or even a common Spelling Book will do as well, in which the words are arranged in alphabetical order; begin with those consisting of two syllables, write them down in rotation, word by word, stripping them of the vowels, writing only the consonants in the Facilographic characters. Write them also with the prepositions and terminations, which will render the words as concise as possible. This instruction, if the student will practice it, will be found to answer the purpose much better than to copy speeches and essays, as is commonly done, as soon the Pupil has learned the alphabet; but by thus first applying it to words, will render its application to every other purpose more easy, certain and pleasant than could



have been imagined ; Speeches, Letters and Essays may then be attempted with much pleasure and advantage ; and more real proficiency will be made in less time than by any other method. Many on perusing this may be ready to say, that it is somewhat singular that a method so very easy, had not before been made known to them ; I believe that it may be with confidence asserted, that it has never before been made public, and that this mode of rendering of Short-hand a very easy acquisition, is entirely my own ; for no person ever communicated it to me, and I never met with any thing similar in any treatise on Stenography, although I have perused all the treatises which are considered as works of merit in this department of literature.

Another thing which will be found amply to repay the trouble, is to have the paper previously ruled with lines the fourth or fifth of an inch apart.

Pale blue ink will do best for this purpose, this will not only give the writing a neat and uniform appearance, but will also insure a regular number of lines of writing, and moreover will be found so very useful in reference to the manner of writing the terminations.

In order that every thing might be elucidated as clearly as possible, all such words as admit of being expressed more ways than one in this system of Short-hand, are accordingly written two or three different ways, as the word *command*, may either be written *cmnd*, or *kmnd*, &c. as may be seen in Plate No. 6.

In one or two instances a few lines of the same words are repeated, as the remarks on the letter *h*, contained in the latter part of Rule No. 3, of Chapter I. in Poetry, will also be found in the Rule for the prepositions in verse, because in reality the same words constitute part of two rules, which are entirely distinct and independent of each other.

The following Rules in Poetry, viz. 1, 2, 3, 5, 12, 13, 14, 15, 16, and 17, of the first Chapter, and Rules No. 1, 2, 3, 5, 6, of the Second, are of the most importance to be committed to memory.

To prevent any possibility of mistake, the prepositions spoken of in Rule No. 1, Chapter II. are the words *to*, *of*, *by*, *for*, *in*, &c. though it would be improper to omit them in common writing, yet they may be omitted in Short-hand whenever the context will point them out, as in this sentence ; "he was a Prince of the House of Lancaster," this would be sufficiently clear in Short-hand if written, "He was Prince House Lancaster" ; the inseparable prepositions, contained in the table of Chapter I. to be used for the beginnings of words, must never be omitted.

Those who would wish to be particular in punctuation, after the writing is finished may conveniently write them in red ink.

For writing Short-hand the ink should be blackest and clearest that can be procured, that every letter may appear distinct the instant it is formed; the pen should be made of a crow quill, or a common pen may serve with the nib much finer and harder than is used for common writing; but Wise's Steel Pens, are in every respect preferable; if a black lead pencil, a very hard one, of such a quality as Brookman and Langdon's, marked H H H will best answer the purpose.

### *A General and Concluding Observation.*

Although the preceding pages contain such clear and precise rules as cannot fail rendering this the most universal and consise system of Stenography of any extant; yet there may be some of my readers not inclined to give themselves the trouble of learning them, though indeed that is very trival from their being presented in the form of Poetry; to such it will be satisfactory when informed, that by using the Facilographic characters, and only omitting the vowels, and one consonant out of every double consonant, (in words were two consonants of the same kind meet together,) they will have a very easy and concise Short-hand, applicable to most purposes to which Stenography is generally applied.

FINIS.

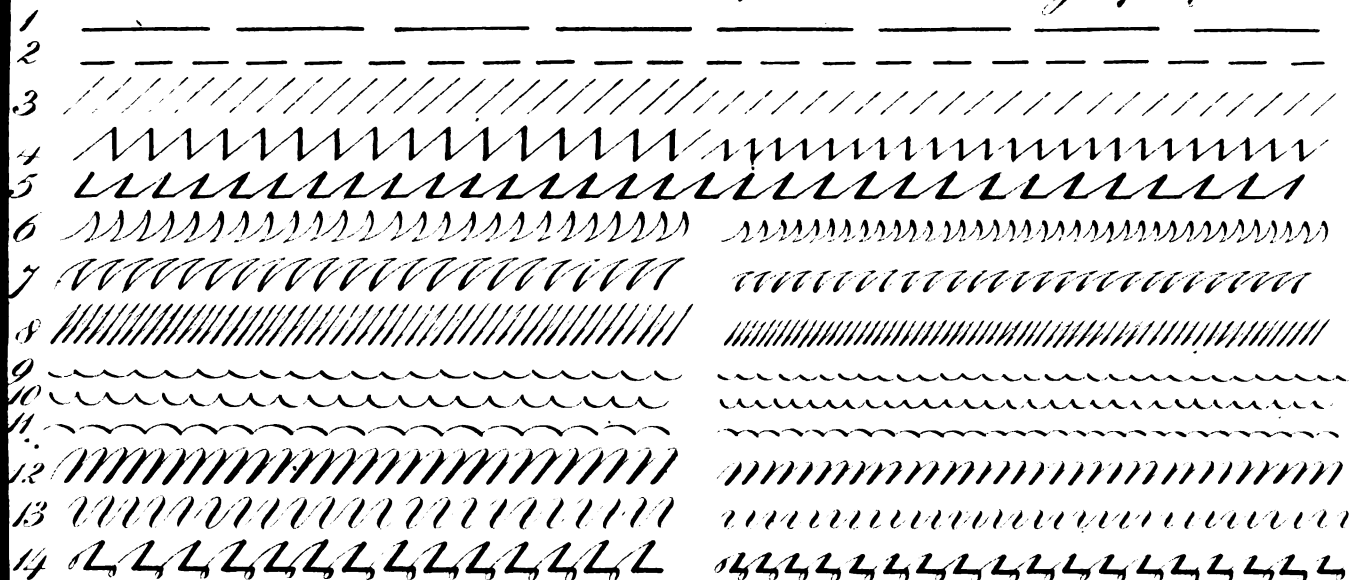
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### ERRATA.

- In Page 4. line 8 for *retain*, read *attain*.  
 2. line 5 of the note, for *common*, read *common*.  
 5. line 1 and 2, for *long up-stroke*, read *long stroke*.  
 4. for *indolence*, read *indolence*.  
 9. in the remarks on the *x*, instead of the *r* and the *b*, read the *r* and *l*.  
 22. line 21 for No. 1, read No. 2.  
 25. for Section No. 4, read Section No. 3.  
 26. for Section No. 5, read Section No. 4.  
 29. for *recapitulated into Verse*, read *recapitulated in Verse*.  
 40. in the Table of Terminations, for *reme* read *more*.  
 42. read *N*, *ain*, *ine*, *ions*, *tions*, *cions*, *brings to mind*.

# Section 1<sup>st</sup> for the Postscript to the Facilography.

Pl. 7.



## Section 2<sup>nd</sup>

### Facilographic Numerals & Examples.

For numbers above ten, written without lifting the pen.	1 2 3 4 5 6 7 8 9 0	962351 thus 12-1
For figures written separate or numbers under ten.	1 2 3 4 5 6 7 8 9 0	305 $\frac{1}{2}$ 7 5
The figures joined.	1234567890	62849.19.10 <sup>3</sup> 1.11 1.7

## Section 3<sup>rd</sup>

### Stenography.

#### A Letter against waste of Time.

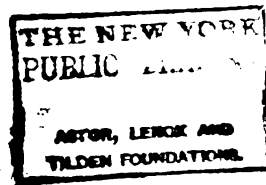
*[Stenographic shorthand text]*

### The Lords Prayer.

*[Stenographic shorthand text]*

### Miscellaneous.

*[Stenographic shorthand text]*



	a	b	c	d	e	f	g	h	i	j	k
a	u	i	u	u	u	u	u	u	u	u	u
b	u	u	u	u	u	u	u	u	u	u	u
c	u	u	u	u	u	u	u	u	u	u	u
d	u	u	u	u	u	u	u	u	u	u	u
e	u	u	u	u	u	u	u	u	u	u	u
f	u	u	u	u	u	u	u	u	u	u	u
g	u	u	u	u	u	u	u	u	u	u	u
h	u	u	u	u	u	u	u	u	u	u	u
i	u	u	u	u	u	u	u	u	u	u	u
j	u	u	u	u	u	u	u	u	u	u	u
k	u	u	u	u	u	u	u	u	u	u	u
l	u	u	u	u	u	u	u	u	u	u	u
m	u	u	u	u	u	u	u	u	u	u	u
n	u	u	u	u	u	u	u	u	u	u	u
o	u	u	u	u	u	u	u	u	u	u	u
p	u	u	u	u	u	u	u	u	u	u	u
q	u	u	u	u	u	u	u	u	u	u	u
r	u	u	u	u	u	u	u	u	u	u	u
s	u	u	u	u	u	u	u	u	u	u	u
t	u	u	u	u	u	u	u	u	u	u	u
u	u	u	u	u	u	u	u	u	u	u	u
v	u	u	u	u	u	u	u	u	u	u	u
w	u	u	u	u	u	u	u	u	u	u	u
x	u	u	u	u	u	u	u	u	u	u	u
y	u	u	u	u	u	u	u	u	u	u	u
z	u	u	u	u	u	u	u	u	u	u	u
ph	u	u	u	u	u	u	u	u	u	u	u
gh	u	u	u	u	u	u	u	u	u	u	u
sh	u	u	u	u	u	u	u	u	u	u	u
th	u	u	u	u	u	u	u	u	u	u	u

Inw. & Del. by Tho. Osley

