

PRIMARY PHONOGRAPHY.

AN INTRODUCTION

TO

ISAAC PITMAN'S SYSTEM OF PHONETIC SHORTHAND;

WITH A

Series of Original Exercises,

B. O. BAKER
LAWYER
DALLAS, TEXAS.

WRITTEN PRINCIPALLY IN THE SIMPLE CHARACTERS OF THE
PHONOGRAPHIC ALPHABET, WITHOUT CONTRACTION.

BY

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P R E F A C E .

WHEN Tiro, Cicero's freedman, invented the first known method of shorthand reporting, his one idea was to find a way of taking down speeches verbatim and in the shortest possible time. And this has been the aim of the many shorthand inventors who have flourished since his day. But for a long time, the systems of Tiro and his successors were doomed to failure. Founded, as they were, wholly or in part, upon the imperfect longhand alphabets, they were almost as lengthy and cumbersome as the longhand whose place they were intended to take.

In 1837, Mr. Isaac Pitman, of Bath, England, gave to the world what we may call a *natural system*. It had for its alphabet signs representing the sounds of the human voice; and "sound writing," or "phonography," by reason of its briefness, simplicity, and the natural arrangement of its characters, at once came into use.

Since that time others have modified this phonetic shorthand of Mr. Pitman's; and he himself has made improvements in his system, which have caused it to be preferred to all other systems, both in England and America. Among other things, he has compiled a shorthand dictionary, containing some twenty-six thousand words, of great convenience as an authority.

But Isaac Pitman builded better than he knew. Shorthand

was at first intended for the reporting of public speeches in Parliament, the court-room, and the church. But, by degrees, its use spread to all public halls; then to the private rooms of literary men, where long articles were to be written, or extensive notes taken from books; until at length it has invaded the railway office, the manufactory, and the counting-room. Most large business houses now employ shorthand writers, whose duties are simply to report and copy out letters dictated to them by the head of the firm.

With such a record, it is plain that phonography daily grows in importance as a professional study. To the ambitious young men and women who are working their way up from the foot of the business ladder, the phonographer's profession holds out a helping hand; for it offers larger salaries than any other profession, for the time and money spent in acquiring it.

But this is not the only use of phonography. It is also valuable as an aid to *correct pronunciation*. In using it, we are obliged to write every word according to the sounds; and so it follows that we must be able to analyze those sounds correctly. Phonography enables us to do this, as it possesses in its alphabet a representation of every sound used in the correct articulation of our language; and so easy of understanding is the system, that any little child ought to be able, in a few lessons, to give the sound of every word it meets.

We have said that the final goal of all shorthand writers has been verbatim reporting. In their eagerness to attain this end, they have not thought it worth while to dwell upon the primary forms, but have hurried on to those which are more abbreviated. Among those who have taught longest and most successfully, however, this is now felt to be a mistake. "Writing by sound" is in most cases a new thing to the student, and he should be well drilled in the first principles.

Until he is able to write out any word whatever in the full, primary style, with all the sounds expressed, he ought not to take a step beyond. Let the elements be thoroughly mastered, and afterward the abbreviations will be learned easily enough. The pupil should be able to write in the primary style without thinking any more about the forms of the letters than he would in longhand. He should not hesitate over a word, for in reporting, the man who hesitates is lost. And to secure the needed facility, he should be well drilled in the writing and reading of exercises in primary phonography.

The need of a book that would give due prominence to this primary style is apparent. To the best of the author's knowledge, no such book has yet been published in any of the shorthand systems.

It is, therefore, with the hope of filling this vacant corner that the present little volume is given to the public. It is not expected nor desired that it will supersede any of the shorthand text books now in use; but it is intended as an exponent of the primary style, and an introduction to Isaac Pitman's "Phonetic Shorthand."

It is believed that the method here adopted will be useful in teaching pupils of all ages. Every new principle is explained in detail, and is illustrated by a reading exercise. Thus, at the end of the rules for upward and downward L, a word exercise on these rules will be found; and this is followed by a reading exercise,—“Polly Powell's Opal,”—in which occur a number of L-words under the rules. The author's aim has been not only to furnish a drill on each new principle, but also a series of little stories, etc., in which, it is hoped, even an indifferent pupil may become interested enough to read on to the end of the book, and so grow to understand primary phonography in spite of himself.

This volume is the outgrowth of the author's experience as teacher of phonography in Girard College. In this College, and in the Phonetic Shorthand Section of the Franklin Institute of Philadelphia, the method here set forth has been adopted—*i. e.*, thorough drilling in Primary Phonography before teaching a single abbreviation. Each pupil is required to write original letters in Primary Phonography to his instructor; these are corrected, answered in the same style, and returned to him. He thus becomes proficient in writing the words used in ordinary intercourse (which are the most needful for a reporter to have at his fingers' ends). Copying ideas, from a book or otherwise, is discouraged. The pupil is required to carry the words directly from the lips of a speaker or reader to the paper; and he is also required to translate his own ideas directly from his brain to the paper, without any intermediate longhand. Then, when he has learned to *think* in Primary Phonography, he is allowed to proceed to the abbreviations of phonetic shorthand.

If this book shall make the path of any tired young phonographers a little more smooth, it will have fulfilled its purpose.

IDA C. CRADDOCK.

PHILADELPHIA, March 31, 1882.

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PRIMARY PHONOGRAPHY.

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PRIMARY PHONOGRAPHY.

BASIS OF THE ALPHABET.



The plan of the Phonographic Alphabet is very simple. Two circles, each cut by two diameters at right angles to each other,—as in the above examples,—give the basis for the consonant outlines. With the exception of the upward R \nearrow , the simple, straight lines represent explosive sounds, while the curves represent those sounds which are more flowing, and which may therefore be prolonged indefinitely. (Compare the consonant sounds in *pipe* and *fife*.)

Omitting *w* \nearrow , *wh* \nearrow , *h* \nearrow , and downward *r* \searrow , consonants made by a given organ are written in the same general direction (see profile above), thus:

Lips, *p, b*; *f, v*; $\backslash \backslash \cup \cup$

Teeth, *t, d*; *th, th*; *s, z*; $|| (())$

Palate, *ch, j*; *sh, zh*; *l*, upward *r, y*;

$||)) (/ \cup$

Throat and nose, *k, g*; *m, n, ng*; $— — \cup \cup \cup$

THE PHONOGRAPHIC ALPHABET.

CONSONANTS.

EXPLODENTS.				CONTINUANTS.			
		Name.	Sound.			Name.	Sound.
P	\	<i>pee</i>	as in <i>pay</i>	F	\	<i>ef</i>	as in <i>few</i>
B	\	<i>bee</i>	" <i>bay</i>	V	\	<i>vee</i>	" <i>view</i>
T	|	<i>tee</i>	" <i>tie</i>	Th	(	<i>ith</i>	" <i>thigh</i>
D	|	<i>dee</i>	" <i>die</i>	Th	(	<i>thee</i>	" <i>thy</i>
Ch	/	<i>chay</i>	" <i>chest</i>	S	)	<i>es</i>	" <i>seal</i>
J	/	<i>jay</i>	" <i>jest</i>	Z	)	<i>zee</i>	" <i>zeal</i>
K	—	<i>kay</i>	" <i>kick</i>	Sh	/	<i>ish</i>	" <i>masher</i>
G	—	<i>gay</i>	" <i>gig</i>	Zh	/	<i>zhee</i>	" <i>measure</i>
NASALS.							
M	)	<i>em</i>	" <i>sum</i>	N	)	<i>en</i>	" <i>sun</i>
				Ng	)	<i>ing</i>	" <i>sung</i>
LIQUIDS.							
L	/	(^{up} _{stroke}) <i>el</i>	" <i>lull</i>	R	\	(^{down} _{stroke}) <i>ar</i>	" <i>air</i>
				R	/	(^{up} _{stroke}) <i>ar</i>	" <i>ray</i>
COALESCENTS.							
W	/	(^{up} _{stroke}) <i>way</i>	" <i>witch</i>	Y	/	(^{up} _{stroke}) <i>yay</i>	" <i>yes</i>
ASPIRATE LETTERS.							
H	9	(^{down} _{stroke})	(^{up} _{stroke}) <i>aitch</i>	as in <i>hitch</i>			
Wh	breath-w	/	(^{up} _{stroke}) <i>whay</i>	" <i>which</i>			

Remarks.—Where the consonant sounds group themselves naturally in pairs (as *p* and *b*, *s* and *z*), a light sound is represented by a thin stroke, and the corresponding heavy sound by a thick stroke.

After the consonant outline of a word is written, the vowel sounds are filled in by means of the dots and dashes given below. It will be seen that each vowel sign is here placed to a consonant, *t*, and takes a different sound, according as it is placed at the beginning, middle, or end of the consonant.

SIMPLE VOWELS.

				Light.					
1.	Ä	as in	at	|	1.	Ö	as in	not	—|
2.	Ë	“	met	·|	2.	Û	“	nut	—|
3.	Ï	“	it	·|	3.	ÖÖ	“	foot	—|

				Heavy.					
1.	Ah	as in	father	·|	1.	Aw	as in	ought	—|
2.	Ā	“	say	·|	2.	Ō	“	no	—|
3.	Ē	“	he	·|	3.	ŌŌ	“	too	—|

DIPHTHONGS.

Ī	as in	by	v|	Ū	as in	few	o|
Ow	“	cow	Λ|	Ēä, ēī, or ēö			
Oi	“	toy	ʌ|	as in <i>real, seeing, theory</i>			

The signs for diphthongs, given above, are used only for convenience. The sound which each represents is, in reality, a combination of two simple vowels.

Thus *I* is composed of *ah-ee*; *Ow*, of *ō-ōö*; *Oi*, of *aw-i*; *Ū*, of *i-ōö*.

GENERAL HINTS.


1. In writing, the elbow should be turned out, and the pen or pencil held so that the letter $\backslash b$ can be struck with ease. The best way to hold a pen is between the first and second fingers, steadying its movements with the thumb. With the pen in this position, the pupil will find that he can much more easily form those characters which are most difficult of execution (the horizontal curves in particular).

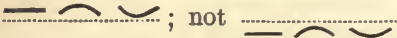

2. At first, the pupil should write slowly and with great care. When he has learned to *draw* the characters correctly and elegantly, rapid writing will be easy; but if he tries to write fast, rather than well, he will find too late, in his illegible writing, the mistake he has made.

3. The best size for the consonants is one-sixth of an inch in length. Be careful to make all the characters about the same length.

4. The consonant outline of a word is always written first, and the vowels or diphthongs put in afterward.

5. The consonants of a word should be joined to each other, and the whole outline written without lifting the pen.

6. In writing the heavy curves, make them thickest in the middle, and gradually taper them to the ends, thus; 

7. Horizontal letters should be made on the line, or slightly above it; never under the line; thus, ; not 

8. **L and Sh**, when standing alone, are written,—*L* upward and *Sh* downward. When joined with other consonants, they may be written either up or down, as is most convenient.

9. **The first sloping** or vertical consonant should rest on the line. Example, *ship*; *check*; *rain*; *Mary*; *cape*.

10. **Dash vowels** should be written at right angles to the consonant to which they are placed. Thus, *toe*; *coat*; *shoe*; *thaw*; *foe*. They must not, however, touch the consonant, as that might occasion mistakes.

11. **Remember** that the sounds of a word follow each other in regular order, from left to right, and from top to bottom, just as they would in longhand, if each letter or group of letters had a line to itself.

12. And last, but not least, bear in mind that **phonography means writing by sound**; and that only the true sounds of a word should be expressed.

VOWELS.

Every consonant contains three places or positions for vowels, namely;

Beginning of the consonant, or first place.

Example; *has*; *what*.

Middle of the consonant, or second place.

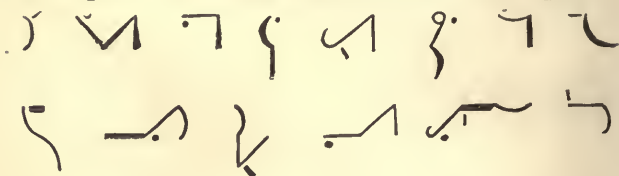
Example; → us; ↗ let.

End of the consonant, or third place.

Example; | to; ↗ read.

WORD EXERCISE ON VOWELS.

First-place vowels are ä, ah, ö, aw. *Example;*



Second-place vowels are ë, ā, ù, ō. *Example;*



Third-place vowels are ỹ, ē, öö, ōō. *Example;*



٤ ٨ ٩ ١٠ ١١ ١٢ ١٣
 ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠
 ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧
 ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤
 ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١
 ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨
 ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥
 ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢
 ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩
 ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦
 ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣
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 ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧
 ٩٨ ٩٩ ١٠٠

RULES FOR PLACING THE VOWELS.

When a vowel comes between two consonants, it is possible to write it either after the first consonant

or before the second, thus; took, $\underline{\quad}$ or $\underline{\quad}$; sat, $\left. \right\}$

or $\left. \right\}$

But **first-place** vowels should always be written after the first consonant; while **third-place** vowels should be written before the following consonant. This is to avoid awkwardness in such words as *sham*, *reel*; the best, and indeed the only way being to write these words according to the principle given above, thus;

$\underline{\quad}$ $\left. \right\}$

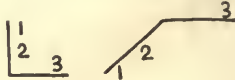
With **second-place** vowels a compromise is made. The long or heavy vowels settle down, as it were, to the first consonant, while the short or light vowels fly off to the following consonant. This facilitates the reading of words in which these vowels have been carelessly made thicker or thinner than they should be.

The above principles are illustrated by the following diagrams:


LIGHT VOWELS.





HEAVY VOWELS.




RULES.

First-place vowels are written after the first consonant. *Example;*  *chalk.*


Second-place heavy vowels are written after the first consonant. *Example;*  *robe.*

Second-place light vowels are written before the following consonant. *Example;*  *rub.*

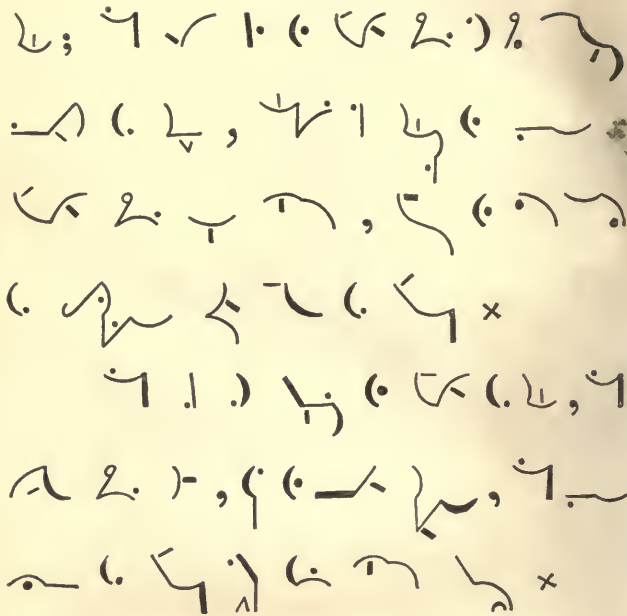
Third-place vowels are written before the following consonant. *Example;*  *cheek.*

Write the following words in phonography, being careful to make the heavy vowels somewhat thicker than the light ones:



Sat, sought, sit, set, stay, pick, big, beak, net, knit, naught, not, fun, vain, vein, mane, name, men, moon, man, numb, thank, that, path, faith, rank, once, yet, bay, witch, which, what, yes, yard, through, hat, who, him, shut, sharp, vision, catch, coach, cake, chase, choose, jug, change, gem, game, waste, west, lull, leaf, rill, brook, bank, key, work, play, dog, deer, good, friend, ink, pen, sale, sill, pencil.

Punctuation.—A dash is expressed thus; 


A hyphen is expressed thus; =



UPWARD AND DOWNWARD R.

R is represented either by  written downward, or by  written upward.

To make it less likely that upward *r*, when standing alone, should be mistaken for *ch*, *ch* is made to slope about 60 degrees from the horizontal, and *r* 30 degrees.

thus;  When joined to other letters, *ch* and *r*


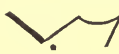

are distinguished by the direction of the stroke, thus;

 *catch*;  *merry*.




In deciding which *r* should be used in a word, the following is the

GENERAL RULE.

The **upward R** is the **advance guard** of a syllable.

Example;  *rye*;  *branch*;  *free*.

The **downward R** is the **rear guard** of a syllable.

Example;  *ire*;  *early*;  *fear*.




REMARKS.

The nucleus, the necessary part of a syllable, is the vowel or diphthong; it is this of which upward and downward *R*, are respectively advance and rear guard.

Example; *fair*  *fai-ry* 

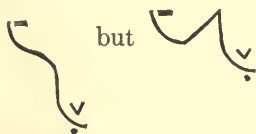
The rule for the **downward R**, however, does not apply when it would cause an **awkward joining** or an

undecided outline; as in  *were*,  *earth*, 


roar, which should always be written   

Nor does the rule apply when it would interfere with

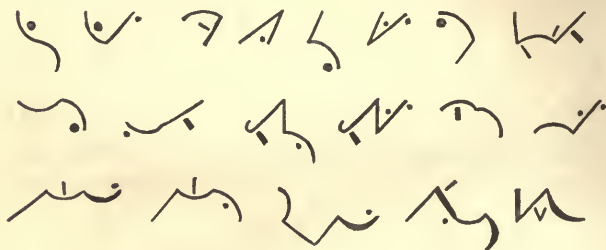
the **compactness** of a word, by carrying it too far below the line. Thus, *fortify* should never be written



In a word containing no other consonant but *R*, with a vowel both before and after it, write the downward

R. Example; *array* 

WORD EXERCISE ON UPWARD AND DOWNWARD R AND CH.



Write the following words in phonography, according to rule for the upward and downward R:

Tire, right, wrote, tore, door, road, rat, tar, tarry, are, ray, array, reap, peer, fire, rough, fur, furrow, sire, rise, arise, farm, firm, ring, wring, wringer, rich, arch, yard, Richard, rear, artichoke, wear, sir, rush, chair, share, rash, arm, armor, manner, fear, reef, roar, crack, care, cringe, range, danger, fringe, where, brook, trunk, crib, cheer, cheery, choir, rare, sour, our, hour.

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 ٤ ٧ ٨ ٩ ١٠ ١١ ١٢ ×
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UPWARD AND DOWNWARD L.


To this letter the **same general rule** applies as to *r*—*i. e.*, the upward form is used when a vowel follows it, and the downward when a vowel precedes.




But this rule, however general in its application to *l*, cannot be made absolute, as in the case of the letter *r*. The reason is that both forms of the *r* have a forward motion, while with the *l* one form is downward and backward. The latter is a check on the writer's forward impetus; and in this way, he loses not only speed, but time, as the hand has to travel so much farther to the next word. Compare the outlines of

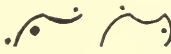


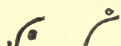
The rules given below have been found the most available. But in cases where they seem to conflict, the student should bear in mind that he can scarcely go wrong, if he maintains, in general, a forward movement

of the hand, as in the word  *shall*.

Rule I. Initial *l*, followed by a horizontal consonant, is written downward if a vowel precedes it, and upward if a vowel follows. *Example*;  *elk*;





 *leak*;  *elm*;  *lame*.

Exception. Such words as *allaying*, *illness*, should be written , to agree with their primitives



Rule II. Final *l*, preceded by *f*, *v*, upward *r*, upward *h*, stroke *w*, or stroke *y*, is written downward if a vowel precedes, and upward if a vowel follows.


Example;

 *fool*;  *folly*;  *real*;  *really*.

Rule III. When final *l* is preceded by an explodent, and two vowels come between, write *l* downward.

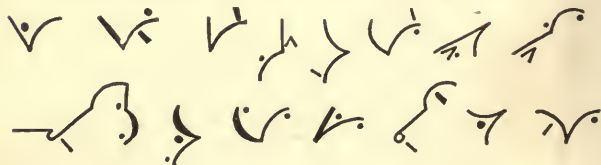
Example;  *jewel*. Such words as *Poll*, *Polly*, are

written 

Rule IV. Final *l* preceded by *n* should be written downward. *Example;* *only* 

Rule V. In doubtful cases write *l* upward.







WORDS WITH UPWARD AND DOWNWARD L.











٧ ٨ ٩ x
 ١٠ ١١ ١٢ ١٣ ١٤ ١٥ x
 ١٦ ١٧ ١٨ ١٩ ٢٠
 ٢١ ٢٢ ٢٣ ٢٤ x
 ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠
 ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ x
 ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢
 ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠
 ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠
 ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠
 ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠
 ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.




THE ASPIRATE, H.



The aspirate sound, *h*, is generally expressed by the upward stroke  or the downward . But as the aspirate in English occurs only when preceding a vowel, it may be expressed by a small dot placed before the vowel to which it belongs. Thus;  *hat*;  *hole*;  *hope*;  *home*.

It may also be expressed by a tick (which is the downward *h* contracted) before *m*, upward *l*, downward *r* and *s*. *Example*;  *hum*;  *hill*;  *hire*;  *hiss*.







This tick, however, cannot be used before *m* or *l* when a first-place vowel follows *h*; because, in rapid writing, vowel and tick might be carelessly blended into one. Therefore, do not write *hall*, *ham*, thus,  ; but thus,  .











RULES FOR THE USE OF THE ASPIRATE.


Rule I. The downward stroke  is used in words which contain no other consonant. *Example*;  *he*;  *high*. When *h* is joined to another consonant, use whichever form is most convenient.







Rule II. The dot aspirate cannot be used *after* a consonant. Thus, write *unhappy*  not .

Rule III. The tick *h* cannot be used before *m* or *l* when a first-place vowel follows *h*.

Rule IV. The tick *h* is used before *l* and *r* in such words as *hill* ; *hail* ; *hair* ; and the upward stroke *h* in such words as *hilly* ; *hollow* ; *hairy* 

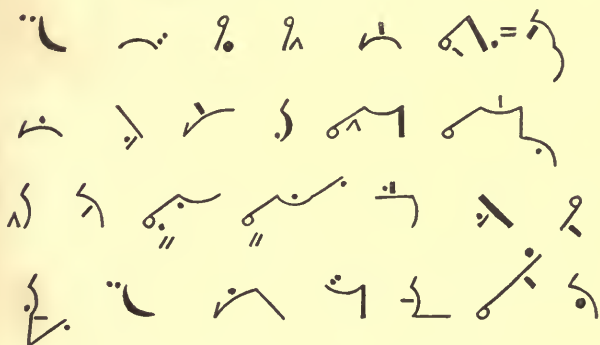
Note.—The upward *h* may be joined to *p*, *t*, *ch*, thus;  *behalf*;  *Tahiti*;  *Jehovah*; to *f* and *th* thus;  *Fohi*; to *s* and *sh* thus;  ,— and  should be written first, and the circle finished when vocalizing,—to *n*, thus;  *unhinge*; and to *w*, *y*, upward *r*, and upward *h*, thus;  *Rehob*.

The downward *h* is joined to *ch* thus;  *Jehu*;

to *s, sh*, thus; } /,—first writing } and / and
 completing the circle when vocalizing,—and to *p, k, m,*
n, l, and upward or downward *r*, thus;  cohort;
 boo-hoo;  Mahomet;  Elihu;  Rehum;
 Aarhus. In speaking of outlines,

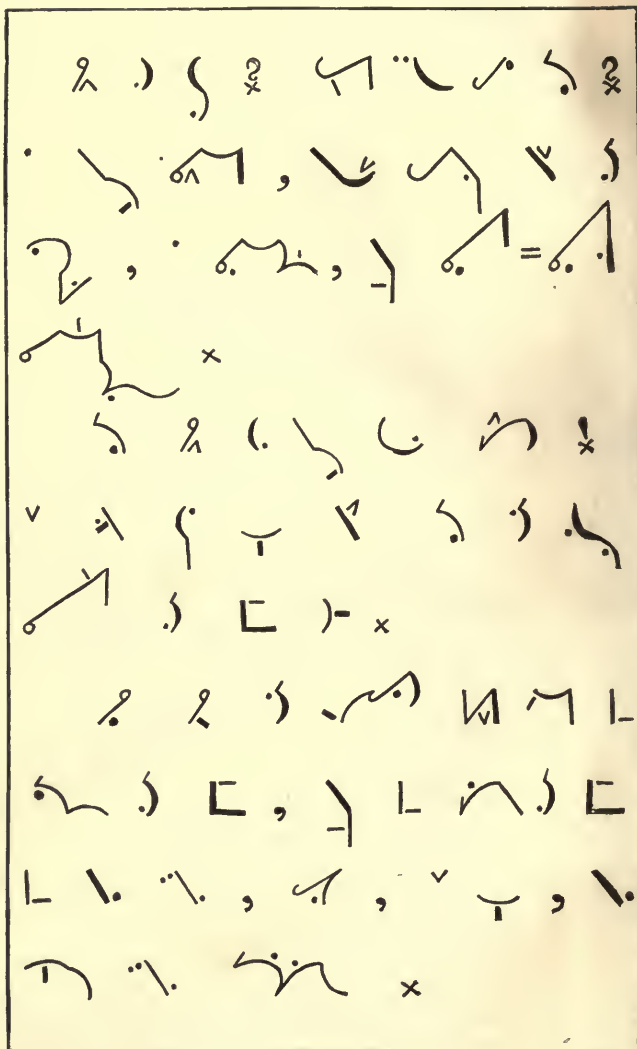
whatever relates to the light characters relates to the corresponding heavy ones also.

WORD EXERCISE ON H.



Write the following words in phonography, using either the dot or tick *h*, wherever it is possible:

Hit, whom, hair, hare, hoe, hill, hilly, hero, hum, whose, happy, Hamlet, harm, hand, hook, house, hull, Homer, haste, honey, high, hate, help, heed, hush, hath, has, hark.



W AND Y DIPHTHONGS.

The sounds of **W** and **Y**, like the sound of *H*, occur only before vowels. They are called **coalescents**; because they coalesce or blend so readily with the vowels they precede, that it is almost impossible to mark by a pause where one sound ends and the other begins.

By prefixing the sound of *w* or *y* to each of the simple vowels, we have a series of diphthongs, represented by the following signs:

| | | | | | | | | | | | |
|----|----|----|----|----|-----|-----|-----|-----|-----|----|-----|
| wǎ | wě | wĩ | wǒ | wũ | wō̇ | wah | way | wee | waw | wō | wō̄ |
| ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ |
| yǎ | yě | yĩ | yǒ | yũ | yō̇ | yah | yay | yee | yaw | yō | yō̄ |
| ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ | ◌̣ |

Each set of the above diphthongs is formed from a small circle cut by a single diameter,—the circle for the *w* series being halved vertically, and that for the *y* series horizontally.

DISSYLLABIC DIPHTHONGS.

A **diphthong** is the blending of two vowel sounds in one. *Example*; ^v *i*, which is composed of the two sounds *ah-ee*.

There are, however, **dissyllabic diphthongs**, in which

١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠
 ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠
 ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠
 ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠
 ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

PUNCTUATION, ETC.

Nearly all marks of punctuation are written as they are in longhand. However,

The **Period** is expressed by a small cross, thus; \times

The **Interrogation Point** is written thus, ? to distinguish it from a certain abbreviated word used in reporting.

The **Exclamation Point** is written thus, ! for the same reason.

The **Dash** is written thus; — or —

The **Parentheses** should be made a little more than twice the size of the (*ith* and the *es*); (*thus*)


An **initial capital** is shown thus; C h

Accent is shown by writing a small cross near the accented vowel. *Example; August' ? ; Au'gust ?*

Emphasis is shown, as in longhand, by drawing one or more lines underneath. However, a single line under a single word should be waved, thus, ~~~~ to distinguish it from — K.







The Exclamations *Ah! Eh! Oh!* should be written

• ! x . ! x ' ! x


A caret (^) is expressed thus; 

NOMINAL CONSONANTS.




It is sometimes desired to express a vowel or diphthong without a consonant.

In such a case,  may be used as nominal consonants. Thus, we may write  *E* for *Ellen*, or  *A* for *Andrew*. Or the vowel (if a dash) may be struck through the stem of the nominal consonant. *Example*;
 *O* for *Orra*;  *U* for *Undine*:  *I* for *Io*.

The nominal consonant may also be joined to another consonant, and written in any direction, thus;

 *Kate E. Jones.*

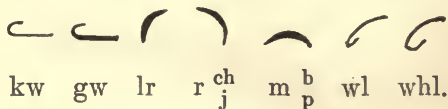
Note.—In writing only the *initial* sound of words (especially proper names), where a doubt may arise as to what is the corresponding longhand letter, it is advisable to write the first two sounds of the word. Or, if desired, the sounds which make up the *longhand name* of the initial may be expressed.

Thus, the initial of the name *Cymbeline* should not be written merely  as it would be taken for an *S*; it should be written either  or  (*Cy* or *C*).

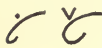
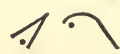
DOUBLE LETTERS.

The following **double letters** are frequently used, as being more convenient than their corresponding single characters. They are the first steps to that shortening of phonographic writing which is called **reporting**.

The student should, therefore, not make use of them *until he is thorough master of the simple alphabet*.



With the exception of *wl* and *whl*, the two sounds which each character represents cannot be separated by a vowel or diphthong. Thus, *well*, *while*, may be written

; but *rich*, *map*, must be written out in full, thus; 

WORD EXERCISE ON DOUBLE LETTERS.



٤ ٧ ٤ ٧ (٤) ٧ ٧ ٧ ٧
 ٧ ; ٧ ٧ ٧ ٧ ٧ ٧
 ٧ ٧ ٧ ٧ ٧ ٧ ٧ ٧
 ٧ x (٧) ٧ (٧) ٧ ٧ ٧ ٧
 ٧ x

(٧ x ٧ ٧ ٧ ٧ ٧ ٧)
 ٧ " ٧ ٧ ٧ ٧ ٧ ٧ " ٧ ٧
 ٧ ٧ ٧ ٧ ٧ ٧ ٧ ٧
 (٧ ٧ ٧ ٧ ٧ ٧) x ٧ ٧
 ٧) x)
 (٧ ٧ " ٧ ٧ ٧ ٧ ٧ " ٧ ٧



READING EXERCISES.



ا } . } x
 " ا , ا , " } } , " ا ا ا ا
 ا ا ا ا ا x
 " ا , ا , " } (ا ا ا ا ا ا ,
 ا , ا ا ا ا ا x
 " ا . " ا ا ا , " ا ا ا ا
 ا ا ا ا ا ا a } } x
 ا (ا ا ا ا ا ا ا , (ا ا
 ا ا ا } } x) - , ا ا , ا
 ا (ا) ا ا , ا ا ا a a " a x
 " ا , ا ا ا , " ا ا (ا ا ا x

1. (^) | L h x
 2. h x, v y u x . 9 v
 3. h x, y v z L y
 4. y y z x
 5. y v z y z h
 6. (. z y v z h
 7. h a z v x y . h
 8. z) a z h y, y (.
 9. y y z () z) v x
 10. v . x
 11. y v z . z) . h x

٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

x. ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 x. ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 x. ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 x. ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠
 ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠ ١٠٠٠

٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥
 ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥
 ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥
 ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥
 ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥
 ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥
 ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥
 ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥
 ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥
 ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠ ١٠١ ١٠٢ ١٠٣ ١٠٤ ١٠٥

١٢٣٤٥٦٧٨٩١٠١١١٢١٣١٤١٥١٦١٧١٨١٩٢٠٢١٢٢٢٣٢٤٢٥٢٦٢٧٢٨٢٩٣٠٣١٣٢٣٣٣٤٣٥٣٦٣٧٣٨٣٩٤٠٤١٤٢٤٣٤٤٤٥٤٦٤٧٤٨٤٩٥٠٥١٥٢٥٣٥٤٥٥٥٦٥٧٥٨٥٩٦٠٦١٦٢٦٣٦٤٦٥٦٦٦٦٧٦٨٦٩٧٠٧١٧٢٧٣٧٤٧٥٧٦٧٧٧٨٧٩٨٠٨١٨٢٨٣٨٤٨٥٨٦٨٧٨٨٨٩٩٠٩١٩٢٩٣٩٤٩٥٩٦٩٧٩٨٩٩١٠٠

۱- چا، ا، م، ن، و، ی، ر، ز، د، ن
 ۲- سا، م، ن، و، ی، ر، ز، د، ن
 ۳- سا، م، ن، و، ی، ر، ز، د، ن
 ۴- سا، م، ن، و، ی، ر، ز، د، ن
 ۵- سا، م، ن، و، ی، ر، ز، د، ن
 ۶- سا، م، ن، و، ی، ر، ز، د، ن
 ۷- سا، م، ن، و، ی، ر، ز، د، ن
 ۸- سا، م، ن، و، ی، ر، ز، د، ن
 ۹- سا، م، ن، و، ی، ر، ز، د، ن
 ۱۰- سا، م، ن، و، ی، ر، ز، د، ن

١. ٢. ٣. ٤. ٥. ٦. ٧. ٨. ٩. ١٠. ١١. ١٢. ١٣. ١٤. ١٥. ١٦. ١٧. ١٨. ١٩. ٢٠. ٢١. ٢٢. ٢٣. ٢٤. ٢٥. ٢٦. ٢٧. ٢٨. ٢٩. ٣٠. ٣١. ٣٢. ٣٣. ٣٤. ٣٥. ٣٦. ٣٧. ٣٨. ٣٩. ٤٠. ٤١. ٤٢. ٤٣. ٤٤. ٤٥. ٤٦. ٤٧. ٤٨. ٤٩. ٥٠. ٥١. ٥٢. ٥٣. ٥٤. ٥٥. ٥٦. ٥٧. ٥٨. ٥٩. ٦٠. ٦١. ٦٢. ٦٣. ٦٤. ٦٥. ٦٦. ٦٧. ٦٨. ٦٩. ٧٠. ٧١. ٧٢. ٧٣. ٧٤. ٧٥. ٧٦. ٧٧. ٧٨. ٧٩. ٨٠. ٨١. ٨٢. ٨٣. ٨٤. ٨٥. ٨٦. ٨٧. ٨٨. ٨٩. ٩٠. ٩١. ٩٢. ٩٣. ٩٤. ٩٥. ٩٦. ٩٧. ٩٨. ٩٩. ١٠٠.

ن ب × و () ك () ه
 () ا ب = د ا ه ا
 ا = ا ب و ك × ن ه ا
 ن ا ب ج د ه ا
 () () ا ب , ا ب ا
 () () ا ب , ا ب ا
 ا ب × ا ب

() ا ب × ا ب
 ا ب , ا ب ا
 ا ب , ا ب ا

١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠
 ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠
 ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠
 ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠
 ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠
 ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠
 ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠
 ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠
 ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠
 ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

Handwritten exercises in a cursive script, possibly Arabic or Persian, enclosed in a rectangular border. The text is arranged in several lines, with some characters marked with an 'x'.

يـ . رـ , (. نـ مـ لـ (. هـ)
جـ اـ بـ نـ دـ زـ حـ طـ يـ ؤـ ,
قـ (. كـ مـ نـ هـ) لـ (.
رـ x
قـ (. اـ بـ جـ دـ هـ)
وـ زـ حـ طـ يـ ؤـ , نـ مـ لـ (. هـ)
قـ (. كـ مـ نـ هـ) لـ (.
رـ x
قـ (. اـ بـ جـ دـ هـ)
وـ زـ حـ طـ يـ ؤـ , نـ مـ لـ (. هـ)
قـ (. كـ مـ نـ هـ) لـ (.
رـ x
قـ (. اـ بـ جـ دـ هـ)
وـ زـ حـ طـ يـ ؤـ , نـ مـ لـ (. هـ)
قـ (. كـ مـ نـ هـ) لـ (.
رـ x

TESTIMONIALS.

From PROF. JAMES C. BOOTH, LL.D., *of the U. S. Mint, Philadelphia,*
and author of "The Phonographic Instructor" of 1855.

MISS IDA C. CRADDOCK,
Teacher of Phonography in Girard College :

MY DEAR MISS CRADDOCK: Having been shown your "Primary Phonography," in its then unfinished state, by Mr. Holman, the Actuary of the Franklin Institute, I was so much pleased with it, that I requested him to send me a copy of the work when it should be completed.

I have now examined the finished work, and must express myself in highly commendatory terms of its execution, in several respects.

1. As a means of deeply impressing young persons with such a knowledge and use of Elementary Phonography, that in time their skill in writing it will seem almost intuitive.
2. The mode of your accomplishing such an end, the successive development of the simple, unabridged mode of writing you have most happily effected.
3. Your mode of throwing more interest into the usual dry details of such a study or practice by your invention of interesting narrations—embracing at the same time moral instruction—has been to my mind most successful and valuable.
4. Lastly, the bold and clear type, and general typographical beauty of the work are specially worthy of commendation, when the present tendency is too prevalent to cheapen books by small type, to the injury of sight in the future.

Respectfully yours,

JAMES C. BOOTH.

From JAMES A. KIRKPATRICK, *formerly Professor of Phonography and Book-Keeping at the Boys' High School of Philadelphia.*

Having examined very carefully Miss Craddock's "Primary Phonography," I take great pleasure in recommending it as a class-book for beginners. It removes an obstruction which I constantly felt while a teacher, and which, with very great labor, I to some extent overcame. The obstruction alluded to was the constant desire to press on to quick writing before mastering the rudiments; and the consequence was that many became discouraged, and relinquished the hope of success. This work seems to be designed to teach thoroughly the first principles of the art, without troubling the beginners with the pernicious thought of a "royal road to learning."

With about twenty years' experience in teaching phonography in the Philadelphia High School, I unhesitatingly pronounce this, in my estimation, the best book ever printed for the use of beginners. Its unchanging characters for simple sounds and its interesting exercises—new, and specially fitted to illustrate and exemplify the particular lesson under consideration—make it invaluable to the student. All contractions and puzzling composite word-signs are excluded, so that the temptation to proceed too rapidly and too superficially is entirely removed. It is well calculated to give thorough instruction in the rudiments, before attempting fast writing.

The paper used, the engraving of the illustrations, and the lessons inculcated in the reading exercises, are all that can be desired.

JAMES A. KIRKPATRICK.

From ROBERT PATTERSON, *author of "The Reporter's Assistant" of 1850, and Secretary and Treasurer of the Fidelity Insurance Trust and Safe Deposit Co., Philadelphia.*

Having examined carefully the work on "Primary Phonography" by Ida C. Craddock, I find it a clear and practical introduction to the principles and practice of that art, which I am sure must be of great use to both pupil and teacher. The theory of instruction on which it is based appears to be correct, namely, thorough drill in the elements of the system, before developing the complexities which,—however needful they may be to secure brevity and compactness of form,—yet, if begun too soon, hinder instead of forwarding the pupil's progress, and in the end lead to the abandonment of the attempt to acquire the art.

ROBERT PATTERSON.

From PROF. GEO. J. BECKER, *author of "Becker's System of Book-Keeping," and Professor of Drawing, Penmanship and Book-Keeping in Girard College.*

I have examined with much pleasure the work on "Primary Phonography" by Miss Ida C. Craddock, and can recommend it with confidence to students of the art, as possessing a higher degree of merit than I have found in any other work on the subject. The explanations are clear and concise, and the illustrations given are ample, so that any one of ordinary intelligence can study the subject with advantage without the aid of a teacher.

The little stories which it contains are written in "full style" of phonography, and are especially of great value to the learner, as this Primary Style, without abbreviations, lays the foundation for the rapid writing as practised by reporters.

The work is also well adapted for class instruction.

GEO. J. BECKER.