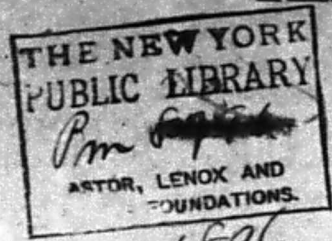


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THE TEACHING

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OF

ORTHIC SHORTHAND

PART I

A SERIES OF LESSONS FOR THE USE OF TEACHERS
AND STUDENTS OF ORTHOGRAPHIC SHORTHAND.

(CALLENDAR'S SYSTEM)

BY

OCT 13 1918

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SECRETARY TO THE CAMBRIDGE SHORTHAND SOCIETY.

(Stevens)

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FOR THE PROMOTION OF
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PATRON, LORD REAY.

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The Society issues Diplomas to Teachers of the System.

Orthic is written on the basis of the accepted spelling: on the longhand slope, and is suitable to any style of writing, whilst any writer can read another's notes.

Full particulars of

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ASTOR, LENOX AND
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Preface.

The following ¹⁸⁹⁶ lessons have been drawn up for the use of Teachers in the "Orthic" system of Shorthand. It should be borne in mind that Shorthand has a two-fold aspect, first, it has by signs indicating letters, to enable a writer to take down on paper what is said: this is, by itself, somewhat easy: but it is essential, secondly that what is put down should be readable. Therefore Teachers and Students are strongly recommended to see that the eye, the brain and the hand are trained at equal speed.

Reading practice should always accompany the teaching of writing. Use the Black Board freely: use the Reading Books issued with these Lessons. Write sentences on the Black Board from the Books, at each lesson, and make the pupils read them. Dictate to your class as soon as possible, and make them read aloud from the Books or Magazines directly they can make out any words at all.

If Teachers and Students will only follow these hints, and the lessons, as laid down, not hurrying immediate success will accrue to their efforts.

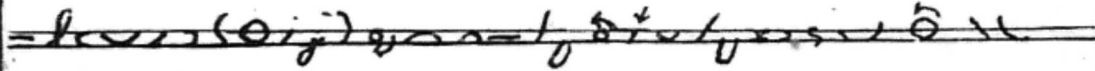

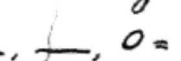
Students should practise, at least a quarter of an hour a day, what they learned at the preceding lesson. If this is faithfully carried out, they will be able to write at speed, and to read in an extremely short time.

W. Stevens

Secy C. S. S.

68 High St. Hampstead.
N.W.

Lesson I.

1. Impress upon the pupils the necessity of becoming again "Babes in learning". They must have, as far as possible, an absolutely open mind, and commence, as children, by learning the Alphabet.
2. Show on the Black Board the analogy between the longhand and the Shorthand character: this will at once impress it upon the memory: the thought of the well-known longhand character will necessarily carry with it its analogue, the Shorthand symbol: thus, 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: add the two distinct forms \odot ch, and \backslash ing.
3. Now write the Alphabet, between lines, on the Board

4. Point out that all vowels are straight on-written strokes, and that, conversely, all straight on-written strokes are vowels, thus - a, e, i, o, u, t / is written at an angle of 30° with the line. }.
5. Very particularly differentiate between the sizes of the characters, the larger to be three times the size of the smaller. Show the geometric nature of analogous letters, as (a) .
6. Give the following aids to memory: analogous characters c, as in longhand, small c, large c adding loops =  O = Long A. I, D, analogous sounds and shapes: also M, N: i, s, down stroke, has its larger analogue in l P: \ S in \ ing. l above line is J, below line: > F, > K; are analogous: o q, and u v also, the one top-joined, the other open.

7. The chief difficulty lies in remembering the circles; try the following aids, (a.) Analogy with the long hand H. V. R. (b.) Q H has its diminutive analogues in o R, both lie at the top of a following line: O ch and o r are similar, and lie at the bottom of a line (c.) R turns against the clock, from Right to Left: I turns with the clock from Left to Right: o, R lies over a following line, I below it.

8. Let the pupils practise these Alphabet forms, until they can write instantly any letter called for, and can accurately give the relative sizes. Be sure and let the Students read from the Black Board any character you write, as well as themselves writing any letter you dictate.

Lesson II.

1. The Alphabet being thoroughly known, commence joinings: start with combined vowels: then make the pupils join every letter of the Alphabet to a preceding and following vowel, and combined vowels, pointing out any difficulties.

2. Combined vowels are ai, ay, ea, ee re. Note that characters, whether vowels or consonants are duplicated by placing a dot under the letter, thus — = aa as aa, Baal: — = oo, oo foot. The distinction between e and i is that, when necessary, the i is dotted as in long hand. Therefore, in doubling e or i, do not dot but lengthen, thus / = ee, / = ei, as reed, reid.

ae, ai, ea and ia are formed of the letters — i; now in rapid writing it would be almost impossible to

preserve the angle, hence we draw a rule, (the problem being to get from t ;) as quickly and easily as possible) eliminate the angle, and thus make an on-written oblique curve, ai , ae , or ea . The curves may be written either way ~ as most convenient, having regard to the preceding or following consonant: except that the combined vowels ai must always be written in the order of the letters a i. Examples, I dear , this is better than writing I , which in very rapid writing might become ~ dear . I fear , I year , I sailing , I meal . But ai must be written ai, as I mail . For aid in reading it is better to dot the i.

3. The same reasoning applies to ay, ~ , eliminate the angle, and make an on-written oblique curve ~ or ~ . Observe particularly that e and i being up strokes, the curve will rise: y being a down stroke the curve will fall. As I day , the ~ curve is better than ~ , ~ which might become ~ dm , or dny ~ may . See Manual P 6. A.

4. Other combined vowels are treated similarly, as au ~ , ou ~ , a short line slur and a long line slur ~ ue ; ~ eu ~ eaue . Va and ao are shown by writing, if necessary the A above the O, thus ~ oar , ~ , I aon .

5. We now draw this rule, "all on-written oblique curves are combined vowels, or diphthongs": conversely, "all diphthongs are on-written oblique curves".

6. An upstroke vowel following or preceding y is written with an angle ~ ye, ~ obey.

7. Examine pupils thoroughly in this lesson.

Lesson III.

1. Continue the combinations of letters as given in the Manual, pointing out the following: I, bl; b l; the I lies at the bottom or Left side of the upright character, and the R at the top or Right side; similarly I pl, b pr: o fl, o fr: o ml, o mr. Note that it is usual to write a vowel following R attached to an upright letter from the top, as b pra, This is to save time, and to avoid going round the circle twice.

2. Compare Ch and H, these are analogous to I and R. Ch is written like longhand o, that is, it begins and ends at the top, and consequently like I lies under the following vowel, as o cho: H on the other hand begins and ends at the bottom, and consequently, like R lies at the top of a following vowel, as o ha. In the combinations chl, chr, put the I or R inside the larger circle, thus o chlo, (observe the I lies below the vowel line.) o chro, here the R lies above the line: compare Phl, Pfr, Manual p. 10.

3. S joined to the finish of F or K is better, (as the hand is travelling in a curve,) turned up rather than down: thus Fks is better than F.

4. H has, in English, the following consonants preceding it, C, G, F, R, S, T and W. Ch has been explained gh is written in order, G: Ph also, b or d according to the next letter, thus b phan, d phy. Rh, the R and lie just outside, or curl within, the H circle, as o or @: Sh, following our Alphabet analogy is written three times as small as b, Ph, thus o.

If the combination *sh* is desired, it is shown by continuing the next letter from the bottom, instead of the top of the circle, as *shro*, but *sho*. This is written in order *9*. *Wh* is made like *ch*, but is not joined at the top, thus *who*. It may also be remembered thus, Enlarge the *wc* to look like *HC*.

5. *Q = qu*: as there is no word in the English language commencing with *q* that is not followed by the letter *u*, it is reasonable to allow *q* to stand for *qu*.

6. *S* before and after *P* should be rounded *1 sp*, *1 ps*: *1 sps*.

7. The letter *w* has a two-fold symbol *w*, the first initial, the second, final. Observe the long hand character in Lesson I, students will then never forget which is which, or the direction they turn. Initial *w* is always used at the beginning of a word, except before R. (Which we have already explained.) Before *R* final *w* is used, thus *or*, the reason being that written the other way *e*, the combination really becomes *wer*, not *wr* only. Note that *w* begins on the line, not above it as *u = t*.

Another way to remember *w* is to point out that whether initial or final, it is an upward tick, as *no*, *or*. The letter may be written either circularly or angularly as *no* or *or* or *ring*: *no* or *no*. The angular form is used after *s*, thus *ssor* formed of *is* and *sw*. To add *s* to final *w*, elongate the loop, thus *cow*, *cows*.

8. *X* is made up, as in long hand, of *c* and *s*, *s*, and as there is no English word beginning with

x that is not preceded by E, this character may be used to represent it ex. There is no need to make an angle in the combinations Exh, Exch, as 8.

9. Now let the students write simple sentences and read from the Black Board.

Lesson IV.

1. The Students should now be able to write any dictation in full style, and to read the first Exercise Book of the Psalms. The progress of the writing and reading should be simultaneous. It is a prudent course to dictate a Psalm, and let the Students correct from the printed Exercise. Lesson iv should not be given until this result is attained.

2. Being now able to read and write in full style the rules for first abbreviations may be given. They are (a). Always leave out a and o before m and n: where there are double a's or oo's leave out one, Thus command; n son, but comson (b). There is no need to dot the i in simple words, nith. (c). Initial Th is omitted, and the rest of the word written above the line, Thus the. Why? Because were the Th written, the succeeding letters would come as placed, above the line, E.g. the, the, the, the, delete the Th, e, e, e, e, what is left and where e, e, e, hence the rule. Th in any other part of the word is written, except in the compound word "although", which is written th. The only case of a word written above the line and not

presupposing initial Th, is the word "and" signified by - a, written above the line.

(d). In adding inflections ~~to~~ s retain the s. thus "tries" is spelt "trys"; "applied", "applyd" &c.

3. Common terminations should be abbreviated as follows, after the ordinary accepted long hand abbreviation, or a logically scientific rule, - ed, leave out the E: as used = us'd

- ful, " " " v: " s, s's: this last example, beautiful, shows one reason for retaining the s in the inflected word "beautyfull".

- hood and head, hd only, Q.

- ight: T, below the line. But surely this is an arbitrary rule? No. Follow the writing in light sight, bright, frighten &c. ~~o~~, ~~o~~, ~~o~~, ~~o~~: now erase the 'igh', ~~o~~, ~~o~~, ~~o~~, ~~o~~: what is left and where? why o, i, b, s: hence the rule. It is better to show the vowel after I and R, so as to show which consonant it is by the way it is turned, as o, o.

- ion: This termination is shown by / = ion: s. - ation is a common ending, and it is wise to shorten as much as possible, therefore use detached n to represent this termination, as s'.

- ity, s above the last letter

- ly, s below " " " } why? because they would be there if the whole word was written: thus m, n, s, r, erase "it" and "l", and we get l, c, s, r.

- less; q lo as in longhand.

- ness, es 1.
- ment, mt ~.
- ough, this ending, as is well known, has many ways of being pronounced: but for the sake of simplicity and uniformity we take the common "tho" as equivalent for "though". Hence o — = ough: so we get — ~ as representing ought, thought.
- ther, slur the T, into the H O circle and put the R inside, thus @, @ = other.
- ward, leave out the w, as a seaman says for'ard for forward, &c.

4. Let these rules be thoroughly learned and practised. Simply, at this lesson, lay down this further rule:— in abbreviating long words it is usual to follow the longhand method of writing the first syllable, or distinctive feature of the word, and add the ending, detached or joined as may be most convenient for future reading.

Lesson V.

1. Now teach the abbreviations given on page 18 of the Manual. These are common words show that the abbreviation here used is in accord with the generally accepted longhand abbreviation.

2. Draw attention to ° = ever: this appears an arbitrary: it is not: Students will see the logic at the next lesson.

3. Show the importance of /ou standing for ound or ount: emphasize this by such words as /round, /sound, /count: hence /counter, /county, /country.

4. Add the following common words.

z aso = also: r ea = each: ay = any: k is because, therefore c = cause: o bring child o = children: z = from, show clearly that o being for, r is form, not from: G = great O = much (ch curled inside.) ~ = that, (the left out and t written above the line.) s = already: ~ acing = according: ~ = after: D both = both: p el = else: l een = even: s = except: q lp = help: n, kn = know: l ile = little: l ler = letter: l pt = part i s = six: q ak = work: e = word: ~ rd = both would and word.

5. Point out that words similar to those given above, can be treated in the same way as such like much: party &c.

Lesson VI

1. This lesson should not be attempted until the preceding ones are thoroughly known and the students can write fairly quickly in the style abbreviated up to this point: and, further can read the second Book of the Psalms which is written in this abbreviated form.

2. This being accomplished, the Teacher can take the Pupils on to supra and sub linear writing as detailed in this lesson.

3. There are three Modes of writing a word either 1. above, 2. on, or 3. below the line.

4. We have explained one example of writing above the line, in the case of initial Th: see Lesson IV. It is however possible to use this method in other cases without running any risk of clashing, while it is clear that the use of Mode writing is a great saving in time. e.g.

Th, use Mode 1 only when initial, except in the case of the word o.

Even, it is clear that the shorthand characters of eve, must throw everything following the final e above the line, and it is also evident that such words cannot clash with that peculiarity of the English language Th, except in the words even and then, which has been provided for above.

Therefore apply the rule Mode I, and wherever vowel V vowel come, in any part of a word, leave them out, and write the rest of the word above the line, just where it would have come had the whole word been written. e.g. G^o = given: o loved. N.B. It is better to write the vowel after L and R for reasons similar to those given in Lesson IV, to show the direction in which the consonants are turned. ~ evident: er = conceived: ° = ever, see par 2. Lesson IV.

But how about a word ending in ave, over only? What is Euclid's definition of the end of straight lines? a point, is it not? Shorthand E, is a straight line; the end of that straight line, is a point: therefore write the point; thus (give, o love, a row

5. As there is a very close relation between V and B, and as words with the prefix "be" belong to a special English class, we may without fear use Mode i to indicate the prefix "Be". This abbreviation is only to be used when "be" is a distinct prefix, as ~~be~~-behold; it would be incorrect to write ~ for bead this would be Be-ad, not bead. By the same reasoning as the dot indicating iwe~~x~~ so the verb "be" may be shown by a dot: thus; the only liberty taken in using this prefix "be" is in the common words been, better, best and by, which are written ~, ~, ~, ~ respectively.
\ ~~= bring, compare crooked ing \ ~~for thing.~~~~

b. As stated, supra linear writing is very useful for rapidity, and if other prefixes can be found that cannot possibly clash with the rules laid down, they may with advantage be safely indicated by this mode. Such are found in words derived from the Latin and Greek languages. We thus get the prefixes per, pre, pri and pro from the Latin and peri and para from the Greek; all of which may be expressed by Mode i.

7. See that the pupils thoroughly appreciate this supra-linear writing: the gain in time: no clashing possible. Thoroughly understand Th; be; per; pre; pri; pro; peri; para; are indicated; only when initial, prefixes, or quasi prefixes. Vowel ve in any position in the word.

Lesson VII

1. To-day we take the second and third Modes of contraction; that is, on the line, and below the line.

2. On the line; the common prefix, con or com may be expressed by a dot on the line: or by leaving it out altogether, and writing the rest of the word quite close to the preceding word, as i. n or in = I commend.

For other abbreviations by this mode, it is only necessary to use the accepted long-hand style; and to follow the rule laid down in the Manual of Writing the important part of the word, and the termination: e.g. is = different; is difference; ultimo; is interest, and so on.

In words having the combination dj leave out the D; in Tck leave out the T.

3. Sub linear writing is writing below the line: we have already had an example of this, with the reason, in is = eight. From this we can easily draw another rule, - in the combination dge, age, gn or gram it is clear.

that equally as in the case of "ight", the G, as part of the termination or syllable, throws the rest of the word below the line. Therefore indicate these combinations by writing the rest of the word below the line: e.g. γ_n = for gn = foreign: γ age:

γ_2 magnify &c.

The only other cases of sub-linear writing up to this point are the words 'take' and 'sake' and their inflections, which are written γ , γ , &c. the K throwing below the line, but in no other case is the K so treated.

Lesson VIII

1. We have now to study the "slurs" commonly used. Notice the combination γ , if we can get an outline that will embrace both these, preserving the character of the outline, - the greater you know will always include the less, this axiom is the basis of the common slurs, - time will be saved. We thus get a character like this $\gamma = \gamma$, and this outline does stand for mb, as $\gamma =$ Member. This character has too, its analogue below the line; look at γ , one outline γ will embrace both. So we get these aids to writing γ for the combination Mb, γ for M.

2. Again, mm, or mn often come together when by the rule the vowel is left out, as in the word man, γ , now one large curve will embrace both γ : and similarly dd, dt or

td may be represented by a large \cup .

3. We have seen that as \cup = count, therefore \cup = county, we therefore extract a rule \cup may be slurred in such words as duty, bounty &c.

4. \cup may be slurred with the τ in such words as wealth, health &c; and the softly sounding vowel in terminations such as "al", final ν ; "er" in upper &c.

Lesson ix.

1. The pupils should with their present knowledge be able to write in Supplement style, at least 60 words a minute, and to read fluently the third Book of the Psalms, and the Magazine, and to correspond rapidly with any Member of the Cambridge Shorthand Society.

2. The only thing to be done on this concluding lesson is to draw the Students attention to the list of recognised contractions as issued by the Society; to assist them in phrasing and to consider a few general terminations.

3. The two following rules should suffice to enable any Student to acquire such perfection and speed that he is then able to study the suggestions given elsewhere for reporting.

The first rule applies to phrasing, and

it is," Words that are closely connected in sense may generally be joined together, and sometimes slurred: as *se*, I should have been: *W*, with a view to; *be*, able to do so: *z* as soon as *re*.

The last rule is an important one and should be thoughtfully remembered, "never try to contract if it is easier to write in full or if it produces hesitation."

4. Common terminations such as -ent, ence, graph, ism, ship, rise can be written shortly by using only the last letter or two, as *t*, *cy*, *ce*, *ph*, *m*, *p*, *se*.

5. This 'Teacher' should be used in conjunction with the Manual and Supplement; these books fill in in detail the hints here given.

6. Teachers of Ortho will use their discretion as to the dovetailing of these lessons according to the class and progress of their students; make them read equally with their writing; don't let them worry about trifles, for there should be no conscious thought, for this produces hesitation and loss of time.

7. Begin to dictate not later than at Lesson iii, and make your dictation applicable to your lesson. In transcribing make a judicious use of the context.

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