

**THE COMPLETE PHONOGRAPHER,  
AND REPORTER'S  
GUIDE: AN INDUCTIVE  
EXPOSITION OF PHONOGRAPHY**

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The complete phonographer, and reporter's guide: an inductive exposition of phonography by  
James E. Munson

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**JAMES E. MUNSON**

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THE  
COMPLETE PHONOGRAPHER,  
AND REPORTER'S GUIDE:  
AN INDUCTIVE EXPOSITION OF  
PHONOGRAPHY,

WITH ITS APPLICATION TO ALL BRANCHES OF REPORTING, AND  
AFFORDING THE FULLEST INSTRUCTION TO THOSE WHO  
HAVE NOT THE ASSISTANCE OF AN ORAL TEACHER;  
ALSO INTENDED AS A SCHOOL-BOOK.

*REVISED EDITION.*

By JAMES E. MUNSON,

OFFICIAL STENOGRAPHER, N. Y. SUPERIOR COURT; LAW AND GENERAL VERBATIM REPORT-  
ER SINCE 1857; AUTHOR OF THE "DICTIONARY OF PRACTICAL PHONOGRAP-  
HY," ETC., AND EDITOR OF "MUNSON'S PHONOGRAPHIC NEWS."



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## PREFACE TO THE REVISED EDITION.

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THE first edition of the Complete Phonographer was published in December, 1866. During the ten years that it has been before the public many old phonographers have been converted to the new system of Practical Phonography, attracted by the simplicity of its fundamental principles and the completeness of its practical adaptation to the requirements of the verbatim reporter. And the number of new phonographers who have acquired their first and only knowledge of shorthand from this source is legion. In fact, the system has advanced so rapidly in public favor that it is now the most popular in America.

As was naturally to be expected, however, further experience, including the preparation of a Phonographic Dictionary, has added to the author's knowledge of the application of phonography to the writing of the language; and from time to time changes of a minor character have been made in the details of the system, until the old edition ceased to be a perfect exponent of it. To remove this defect in the text-book, and to render it a much more efficient instructor than ever before, a thorough revision has been made, so that it corresponds in every respect with the system as it is now best written.

The chief changes that have been made, and to which special attention is invited, are the following:

1. The order of the Alphabet of Consonant Signs, on page 18, is restored to that originally used in the early editions of Phonography, namely, *pee, bee, tee, dee, chay, jay, kay, gay, ef, vee, ith, dhee* (pronounced *the*), *ess, zee, ish, zhee, lee, er, ree, em, en, ing, way, yay, hay*. Several changes in the text have been made, that were necessitated by this change in the order of the consonant arrangement.

2. The list of Word-signs has been perfected, and the arrangement made to correspond with the changed order of the Alphabet of Consonants.

3. The chapter on Prefixes and Suffixes has been entirely rewritten, and some new and important features added.

4. Two lists of Word-signs and Contractions are given, one ar-

ranged in the order of the A, B, C Alphabet, and the other in the order of the Alphabet of Phonographic Consonant Signs—the first as used while *writing* phonography, and the other while *reading* it. These lists have been kept within small compass by confining them to the abbreviated outlines of *primitive* words only; and they are to be thoroughly memorized so that they can be written and read without any hesitation. When this has been done, the outlines of the words derived from them will be readily formed by general rules. But for the sake of ready reference, and to prevent possible error, a third list, comprising the outlines of derivatives, has been also added. This mode of presenting the Word-signs and Contractions will render their acquisition much easier than ever before.

5. The chapter on Phrase-writing has been rewritten, new matter added, and the List of Phrases considerably extended.

6. The chapter on Reporting has been enlarged, and a great number of forms for the use of the reporter introduced. In this department will be found a fund of information as to the details of reporting that is to be obtained in no other work on shorthand writing.

7. The Reading Exercises are entirely new, and consist of forty instead of thirty-two pages, as in the former editions. They are given in a plain, bold style of phonographic outlines, that are much more legible than those in the old exercises, or than are usually given in phonographic books.

8. The "Lessons" are also new, and greatly improved. These, together with the Reading Exercises, have been compiled and arranged with special reference to their efficiency in school instruction.

9. The book closes with extended Writing Exercises for the use of the teacher and the advanced learner, and a complete set of Questions on the entire course.

The author wishes to acknowledge his great indebtedness to Mr. C. A. Walworth for suggestions and assistance during the preparation of these revisions. Mr. Walworth's experience as a teacher of phonography for many years, and especially during the past six years in the College of the City of New York, and at the New York Institute of Phonography, have given him a commanding position as an instructor in the Art of Shorthand. The new Reading Exercises and "Lessons" are the result of his individual labor.

The drafting of the forty pages of Reading Exercises was done by Mrs. Amalia Berrian, a lady whose enthusiasm for the "beautiful art" is only equalled by the wonderful speed and skill that she has been able to attain in writing it.

J. E. M.



## PREFACE TO THE FIRST EDITION.

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THE use of Phonography by shorthand writers has become so general, and the superiority of the system over all other kinds of stenography so universally acknowledged, that it is now unnecessary to say anything of its comparative merits, or to press its claims upon the public, for no one about to commence the study of shorthand would think for a moment of taking up any other. The principles, too, of the Science of Phonetics, upon which Phonography is based, are, in a sort of general way, so commonly understood, that an extended explanation of them seems to be no longer necessary. It is, however, highly proper, on presenting this new phonographic instruction-book to the public, that I should state my reasons for so doing, and more especially as it introduces several important modifications of the system.

The leading features of Phonography are the result of the labors of Mr. Isaac Pitman of England, who for nearly thirty years has devoted much of his time to its development and propagation; but the high degree of perfection to which it has been brought, is owing in great measure to the suggestions of thousands of practical phonographers, both in England and the United States. This mode of development has its merits and demerits. Coming as it has from the brains of such a vast number and variety of people, Phonography possesses a richness of material which could hardly have been obtained in any other way; but, on the other hand, this kind of growth has had a tendency to render the system less uniform and consistent in matters of detail than it would have been had it emanated from a single mind.

Now, my first aim has been to restore, as far as possible, simplicity and harmony, by adhering to general principles and discarding all unnecessary expedients; and my second, to more completely adapt the system to the requirements of the reporter. Mr. Pitman, in his very laudable desire and efforts to bring the benefits of Phonography within reach of the masses of England, has seriously, and as I think unnecessarily, impaired it as a mere system of stenography. This work, however, has been prepared expressly in the interest of reporting, and hence everything that would tend to hinder the learner in acquiring a knowledge of the art for that purpose, has been omitted.

With this end in view, what is termed the "Corresponding Style" of Phonography has been entirely discarded, because its tendency was to foster a disconnected and lengthy style of writing wholly incompatible with reporting habits; for, as it is a principle of the human mind that first impressions are the most lasting, it often takes years of practice to fully acquire the "Reporting Style" when the writer has once indulged himself for any considerable time in the use of the "Corresponding." In fact, I have often heard many of the oldest reporters say (and I will add that it also accords with my own experience) that in very rapid reporting they were still troubled with a tendency to use long and disconnected forms; or, in other words, to return to the forms and style of writing that they used while learning. Therefore, instead of dividing Phonography into two distinct styles, one to be used as a stepping-stone to the other, I have treated it as one unbroken system, and have endeavored to furnish a series of lessons that will conduct the learner as rapidly as possible, and without any intermediate halting, directly to a knowledge of the principles and practice of the art in its highest development.

The other most important changes that I have made are those of simplification; and in this respect I have merely adhered or returned to established rules and principles where other authors have departed from them. And this has been done at an occasional sacrifice of *apparent* brevity, though not of *real* or *practical* brevity; for it must be borne in mind that swift writing is quite as much a mental as a manual process, and consequently any attempt to shorten the outlines of words by exceptional expedients, or by deviations from general rules, is only transferring the labor from the fingers to the brain, and should never be done unless the gain in brevity is very marked, as the hesitation caused by the anomalous form is apt to more than consume the time saved by the relief to the hand. These seemingly obvious principles have heretofore been but little understood by writers on the subject of Phonography, and the system has in consequence become so complicated by exceptional forms and expedients that it has as yet failed to exhibit its full powers. In one of the earliest American phonographic books<sup>o</sup> this tendency to complication is noticed and deprecated. The writer says, "Who does not know that a few hundred words subject to exceptional or particular rules throw doubt and uncertainty over every word in the language." This remark must not, however, be construed as condemning the use of contractions, for, to use the words of the same writer, "imperfect skeletons create no confusion, inasmuch as if the contraction happens to be unknown

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<sup>o</sup> The Phonographic Word-Book No. 1, by Andrews & Boyle. 1849.

to the writer, he merely writes the word in full, and no breach of any rule is committed; while, when known, they contribute to brevity, and seldom, in any case, cause any difficulty in reading. They ought, therefore, to be provided for, and are not to be considered as falling under the condemnation of exceptional and particular rules."

The chief material phonographic change introduced in this work, because it is the one upon which most of the other modifications depend, is the adoption of the vowel-scale of Isaac Pitman's Tenth Edition. This scale differs from the old one in the inversion of the order of the dot-vowels (the dash-vowels remaining the same as before), as shown in the following arrangements:

OLD SCALE.	NEW SCALE.
ē, ī — aw, ō	ah, ă — aw, ō
ā, ē — ō, ū	ā, ē — ō, ū
ah, ă — oo, ōō	ē, ī — oo, ōō

So radical a change as this would not be adopted by me except for what I consider to be good, and, indeed, imperative reasons; in fact, nothing would justify it unless it can be shown that the new scale offers some very considerable advantages over the old. This, however, I think I shall have no difficulty in fully demonstrating. But, as no gains can ever be secured in Phonography by introducing changes, without some corresponding losses, and as such losses are always sure to present themselves to the casual observer a great deal sooner, and with much more force, than the gains, it will be necessary for me to state this matter somewhat in detail.

The most important fundamental principle of Phonetics is what is termed the "Second Law" of Dr. Latham, which requires "that sounds within a determined degree of likeness be represented by signs within a determined degree of likeness; while sounds beyond a certain degree of likeness be represented by distinct and different signs, and that uniformly." The observance of this law in the arrangement of the various details of the phonographic system has made it the most perfect and scientific method of shorthand writing ever devised. In the representation of the consonant-sounds the rule has been strictly carried out, and, although a few exceptions occur, they are only such as could not possibly be avoided. Thus, we see the four Gutturals *kry*, *gay*, *ing*, and *hoy* represented by four of the horizontal signs; the six Palatals *chay*, *jay*, *ish*, *zee*, *ree*, and *yoy* by signs inclined to the right; the six Dentals *tee*, *dee*, *ess*, *zee*, *ith*, and *dhee* by perpendicular signs; and the five Labials *pee*, *bee*, *ef*, *vee*, and *woy* by signs inclined to the left. Again, the distinction between the breath-consonants and the subvocals is very appropriately marked by a mere difference in