

**THE COMPENDIUM OF  
TACHYGRAPHY: OR, LINDSLEY'S  
PHONETIC SHORTHAND,  
EXPLAINING AND ILLUSTRATING  
THE COMMON STYLE OF THE ART**

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The Compendium of Tachygraphy: Or, Lindsley's Phonetic Shorthand, Explaining and illustrating the common style of the art by D. P. Lindsley

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**D. P. LINDSLEY**

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3d. IT IS MORE EASILY REDUCED TO PRACTICE. The simplest style can be mastered in a small fraction of the time required to master the corresponding style of the old Phonography, while the labor of learning the reporting style is reduced more than one-half.

There are other points of difference, almost equally important.

Thus, American citizens, we are permitted, through the good providence of God, to offer you a style of writing, by which in its simplest form you can save two-thirds of the time, and eight-ninths of the labor of writing; a style perfectly legible, and as fully written as the common writing; and above all, a style which you will not attempt to learn *in vain*.

The art of short-hand is now, for the first time in the history of the world, adapted to general use, and within the reach of all. Every child in the land can now readily master it. Its use need not be confined to reporters, nor yet to professional and literary men, but must become general.

### ANSWERS TO INQUIRIES.

"What use can I make of Tachygraphy?" Why, my Dear Sir! What use do you make of Longhand? Use Tachygraphy for the same purposes—for keeping book accounts in your business, and business memoranda—for making extracts from books and papers, and keeping a diary—for correspondence—for writing lectures and sermons—for taking notes of the testimony of witnesses—and for other purposes for which Longhand will not suffice, such as taking down Sermons, Lectures, &c., *verbatim*.

"Can I remember your system?" You can not forget it while you remember the alphabet, for there are no irregularities to forget.

"Can children learn the art?" Yes; they ought to learn it between the ages of 12 and 18 years, and in some cases would do well to learn it younger. Students should, if possible, learn it before commencing their higher courses of study. If they have failed to do this, the sooner the better; but none need despair of learning it at any age, if they have sufficient leisure. "*If I had as many sons as King Priam, I would have them all taught the glorious art of Phonography.*"—C. Edwards Lester.

"Can you tell me just how long time it will take to master the art?" Very nearly. If you will devote two hours a day to it for one month, you can learn its principles thoroughly, and write and read it readily,—somewhat faster than the common hand. When you have attained this, you can double that speed by proper practice in a fortnight, and within two or three months you can write three times as fast as by the common hand. This is a safe estimate; you may do better than this. Some of my pupils have acquired the principles with 20 hours' practice.

#### LESSONS WITHOUT A TEACHER.

"Can I learn the art without a teacher?" I can not tell you. Very few are sufficiently self-reliant to persevere with an art or science alone; and if you could succeed alone, you can succeed in half the time, and with half the labor, under proper instruction. If you can obtain the services of an instructor it will save you ten times the amount of his bill. If you can not, success is possible without such aid.

## TERMS OF INSTRUCTION

### PHONETIC SHORT-HAND.

One Month (20 Lessons in Class), . . . . .	\$10.00
Full course in the Common Style of Tachygraphy, . . . . .	25.00
“ “ “ Easy Reporting Style, . . . . .	50.00
“ “ “ Reporting “ . . . . .	75.00

#### Lessons in Schools.

Where large classes are formed in Schools, Colleges and Universities, without expense to us, we are able to reduce these rates in ratio to the size of the class.

For a course of 10 Lessons, in a class of less than 25 pupils, . . . . .	\$5.00
Class of 25 pupils, . . . . .	4.00
“ “ 30 “ . . . . .	3.75
“ “ 40, “ . . . . .	3.25
“ “ 50 “ . . . . .	3.00

Private Lessons, \$1.00 for each half hour's instruction.

#### Lessons by Mail.

To accommodate a large class of pupils, in all parts of the country, who can neither attend the Boston Phonic School, nor any class that we can reach, we have made arrangements to give lessons by mail. Hundreds of our best pupils have taken instruction in this way with the greatest success. It is the most economical method for the student, and adds but little to the labor of the teacher. Course of 10 Lessons, by mail, \$5.00; full courses, as above, \$25.00 and \$50.00. Address

**D. P. LINDSLEY,**  
Boston, Mass.

N. B. The following works are used by students of the art:—

THE COMPENDIUM OF LINDSLEY'S PHONETIC SHORT-HAND, . . . . .	\$1.00
ALPHABET, 10 cts.; per dozen, . . . . .	.75

The *Compendium* gives a clear statement of all the principles of the common style of the art. This style is the only one of importance to teachers. Its leading ideas are *accuracy, simplicity, practicability*. It is written three to four times as fast as long-hand.

*Teacher*, you can learn the art from this little book, and teach it to your pupils. You can do nothing that they will so surely thank you for. Your pupils are looking to you for every educational facility; if you leave them to start upon life with our burdensome system of chirography, they will live to curse their early training, as thousands now do for the want of advantages that our schools now freely confer. You have tried to introduce other systems and failed? Very well! There surely comes a day in the history of every valuable art when it casts off its encumbrances and becomes available. That day, in the history of short-hand, has come.

### TESTIMONIALS IN FAVOR OF TACHYGRAPHY.

*From Rev. WILLIAM PITTINGER, of Cadiz, Ohio, author of "Daring and Suffering, or the Great Railroad Adventure."*

I had labored so long at Phonography, devoting to it during a period of seven years enough study to have mastered the learned languages, and yet without becoming a rapid writer, that I had concluded that Short-Hand was not within the reach of the common mind; yet he (Mr. Lindsley) assured me that I would find Tachygraphy easier, and I was at last induced, very reluctantly, to give it a trial. The result surpassed his promises. Before I had given it one-hundredth part the attention I had bestowed upon Phonography, I wrote it with an ease and rapidity I never could command in that other style. Since then I have used it almost constantly, and have become perfectly convinced that Lindsley has solved the great problem of rapid writing, and invented a Short-Hand that can be as easily learned and read as long-hand, and written with all desirable speed.

*From GEORGE W. CLARK, A. M., Professor of Latin and Greek in Mount Union College, Ohio.*

I have been a teacher of Phonography for a number of years past, and have taught hundreds in my classes, but cannot report very favorably in regard to what we have accomplished. I think I do not now know more than five or six in all who use the art. I am much delighted with Tachygraphy. I am now teaching my third class, and, out of all I have taught, there are but two or three who do not write it well.

*From Rev. N. P. CHARLOT, Rector of St. Paul's, Collamer, Ohio.*

I look upon your system of Short-Hand as one of the greatest improvements of the age in which we live; not merely because it diminishes so materially the amount of labor to be performed by those who write much, but because it presents words to the mind as the medium of thought; not deformed by many useless letters, but in the simple and meaning garb of the sounds properly belonging to them.

☞ Those wishing to learn the art should send for the Compendium of Tachygraphy. Paper, \$1; boards, \$1.25.

We can also furnish, in phonetic print, *Magnus Maharba and the Black Dragon*, an Allegory of the War. Price 50 cents. This is a really charming book. Nothing has appeared in allegory so interesting since the immortal Bunyan; and it gives a better and truer picture of the war, its causes and results, within 120 pages, than the larger and more ambitious works.

Also, *The Phonetic Primer*, by Rev. J. C. Zachos. Price, 50 cts. This primer indicates silent letters by Italics, and presents an easier method of teaching children or foreigners to read our wretchedly irregular orthography, than the justly-admired phonetic plan, since no transition readers are necessary. We commend the work to teachers and parents. Address D. P. LINDSLEY, Cambridge, Mass.

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COMPENDIUM OF TACHYGRAPHY:  
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OF THE ART.

*David Philip*  
By D. P. LINDSLEY.

"Now what natural obstacle is there against the formation of written signs, which will be indefinitely shorter than that which constitutes the English Language, or the Language of any other people? \* \* \* Let the system of written signs be reduced to a brevity and simplicity corresponding with that of spoken sound, and there is no reason why the hand should not be able to keep up with the voice, and a man write as fast as he can speak."—*Brace Manus.*

FOURTH EDITION.

BOSTON:  
OTIS CLAPP, 3 BEACON STREET.  
NEW YORK: SCHERMERHORN, BANCROFT, & CO., 430 BROOME ST.  
1867.



This work is only a compendium ; but we have omitted nothing essential to a clear knowledge of all the *principles* of this style ; for their application, however, in detail throughout the vast extent of the English language, we must refer to our larger work, which will be published in due time.

January, 1804.

D. P. L.

# The Common, Easy Reporting, & Reporting Styles

OF

## TACHYGRAPHY.

THESE Styles are based on the same general principles. The Common Style is the basis of all, and must be learned before the Reporting Styles can be understood. The more perfectly this first style is mastered, the more easily will success be secured in the second or third. The three form a progressive series, analogous, in a measure, to the three branches of mathematics: Arithmetic, Algebra, and Geometry. And as a knowledge of Arithmetic answers in ordinary business, so the Common Style of Tachygraphy is the best for all common uses; such as keeping books in a mercantile or other business, making memoranda, correspondence with friends, composing of sermons and speeches, preparing editorials and other matter for the press, and, in short, for all uses to which our ordinary writing is applied. Compositors can learn to read it in a few weeks, with as much certainty as long-hand writing.

The Common Style is also adapted to taking notes of lectures and discourses; and, although not so brief as the Reporting Styles, yet I am fully persuaded, by the experience of thousands, that the greater number of writers will use this style more readily, certainly, and effectively than any reporting style whatsoever; and make it of more use to them, even in the ordinary duties of a newspaper reporter. A speed of 100 words a minute may be acquired in it, and even more than this.

In the Easy Reporting Style, briefer forms are employed for all words and phrases of frequent occurrence; brief prefix and affix signs; and a few general principles of contraction. In comparison with the old, irregular, and complicated styles of Phonography, this Easy Reporting Style is very simple and accurate. It may be mastered, by persons of aptitude, in three or four months; and may be written at the rate of 160 words a minute.

The Reporting Style enters into detail more fully — contains many special contractions, and should be attempted only by those who wish to make the art a profession. It may be written at any desirable rate of speed, by those who master it fully; but it requires much more practice, to make it available, than the simpler styles.

No person should attempt to use two of these styles at the same time; nor can a writer change from one style to the other frequently, without a loss of speed and accuracy in both styles.

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### INSTRUCTION IN THE REPORTING STYLE.

THE Easy Reporting Style will be furnished, to students only, for the present, in the form of manuscripts, to be copied and returned. Fifteen numbers are ready for use, which will be furnished with exercises to be written by the student and corrected by the teacher. The use of the manuscripts and the correction of the exercises will cost five dollars.

This arrangement is far better for those who wish to learn the art than a book; which would be misused in a great majority of cases, as the history of Phonography everywhere testifies. We are profoundly impressed with the conviction, that, for the present, while the principles of the science are so sadly corrupted by the so-called *phonographic* writers, and young men are deluded into a foolish waste of time in the study of contracted forms for which they have no use when learned, we can protest against this waste for contraction in no better way than by publishing only those principles that may be made generally useful, and teaching on the most favorable terms the stenographic brevities useful only to Reporters of public proceedings.

## EXPLANATION OF TERMS.

**TACHYGRAPHY.**—Greek ταχός (Tachus),—swift, and γράφω, to write.  
1. Rapid writing. 2. A style of phonetic short-hand, adapted to all business and literary purposes, as well as to *verbatim* reporting, the common style of which is given in this work.

Letters in the beginning of a word are called initial; in the middle, medial; and in the end, final or terminal.

Short-hand characters are called *signs*, to distinguish them from the common letters. A letter is often silent; a sign, never.

The terms *word-outline* or *word-form* are used to designate that conformation which the letters of a word present when written in short-hand characters.

## PENS, PAPER, AND THE MANNER OF HOLDING THE PEN.

STEEL pens of medium fineness are best for writing Tachygraphy. Paper may be ruled or plain; but paper ruled with double lines is never needed.

The pen should be held between the fore and middle fingers, the penholder pointing considerably to the right, so that horizontal and left-oblique lines can be struck conveniently. The pen should be held square on the paper, so that both limbs press equally. A pencil may be used occasionally; but a pen is preferable.

Exercises for correction should be written on every third line, so that, when corrected on the second, they may be rewritten by the pupil on the third. The student should copy his exercises into a blank book for preservation when sufficiently advanced.

## THE PROPER METHOD OF STUDY.

The rapidity of progress in short-hand will depend very much on the method of study. It is not necessary that all should follow the same course, in all its minutest details; but the same general principles will apply equally well to all. We offer the following suggestions to the student on this subject:—

1. Master the alphabet. To do this, follow the course pointed out under the head of Directions for Practice, never taking up more than two or three characters at once, and mastering them thoroughly