

**THE ELEMENTS OF TACHYGRAPHY  
WITH THEIR ADAPTATION TO THE  
WANTS OF LITERARY,  
PROFESSIONAL AND BUSINESS MEN.  
REWRITTEN AND RE-ENGRAVED**

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The Elements of Tachygraphy with Their Adaptation to the Wants of Literary, Professional and Business Men. Rewritten and Re-Engraved by David Philip Lindsley

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**DAVID PHILIP LINDSLEY**

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THE  
**ELEMENTS OF TACHYGRAPHY.**

ILLUSTRATING THE

**First Principles of the Art,**

WITH

THEIR ADAPTATION TO THE WANTS OF LITERARY, PROFESSIONAL,  
AND BUSINESS MEN.

REWRITTEN AND RE-ENGRAVED.

BY

DAVID PHILIP LINDSLEY.

*FOURTEENTH EDITION.*

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## PREFACE TO THE THIRTEENTH EDITION.

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THE author herewith presents a new work under an old title. The work has passed through twelve editions. The first edition was published in 1869. For twenty years it has been a standard work in the science which it teaches.

In adapting it more fully to present demands, the author has decided to preserve its general features. The Introduction and first three chapters remain unchanged; Commencing with page 44 the remainder is entirely new. The writing and reading exercises have been rewritten and re-engraved, forming a more complete and better graded course. The reading lessons, which were added to the end of the old work, have been inserted in their proper connection. The work is, to all intents and purposes, a new work, embracing the former features of excellence, but so supplemented by new matter as to remove innumerable defects which the growth of the art for the past twenty years had pointed out.

### A NEW SIMPLE STYLE.

This work presents practically a new simple style, and the appearance of newness is heightened by the introduction of some new vocal signs.

The few vocal changes are, however, the only changes made in the system since its first publication, in 1864, a period of twenty-five years. As these changes affect only four of the vocal signs (excluding the signs for shade sounds, which are seldom used), it may with truth be said

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that no fundamental changes have appeared in this system since its first publication, which fact the author regards as a sufficient pledge that no changes will be introduced of a fundamental character for twenty-five years to come. Indeed, the author feels confident that his work in this respect is done, never to be again resumed. Though the system, like all things human, doubtless has its defects, the author does not regard himself as able to improve upon the alphabetic basis laid more than twenty-five years ago. He has within the last few years subjected every feature of the alphabet to the most rigid investigation in the light of his experience. He finds that the reasons which originally led to the arrangement and adaptation of signs, both consonant and vocal, are conclusive, and that no better arrangement can be found. He has laid his foundations upon the bed-rock of immutable principles, which must remain undisturbed and unshaken while the English language remains what it is, and the eternal principles of geometric science stand immutable.

#### SHORT-HAND A SCIENCE.

In the form here represented, short-hand is a science founded on principles which have been slowly evolved during the past three hundred years. These principles have been discovered, not invented; they inhere in nature. An author may conform to them or violate them, but they rest not on his authority, but on the authority given to all science, the authority of the Author of science, who made all things. If the author of this work shall be found to have misrepresented the eternal handwriting traced in the principles of geometric science, let his pupils with reverent hand erase the blunder, and restore the original record; but let no profane or ignorant trickster intermeddle with



it. From this time forth let him who treats of this science be ready to give a scientific reason for his practice and his teaching.

#### THE STYLE TAUGHT.

This work teaches what is known as the simple style of Tachygraphy, which is based on the use of the alphabet as supplemented by the compounds of the L, R, S, and Qua series, with such word and phrase signs as are regarded necessary to the speed desired.

#### ABBREVIATED WORD FORMS.

Our language abounds in long words, which seem to the stenographer unnecessarily long when written out letter for letter. Nothing but a complete system of stenographic contractions can wholly obviate the use of many long outlines, but such words as treated in this work will be found to be considerably abridged by the use of only a very few methods of shortening, which can be easily remembered and employed, and which are sufficiently legible for all purposes. The number of word signs and contracts has been increased, and the most frequently occurring prefix and affix syllables have been provided with brief signs. In this way one difficulty that has had an influence in retarding the more general introduction of this style has been lessened, if not entirely removed.

#### THE SPEED OBTAINABLE.

The art as here presented may be written more rapidly than the average speed required for amanuensis work. Even before this revision some persons obtained a speed of more than a hundred words a minute in the simple style. This revision adds twenty per cent to the speed

obtainable, which will extend the use of this style in many directions. It can be confidently recommended to the thousands of active men who have sought for success in vain in some more highly wrought style.

#### STENOGRAPHY.

This work does not aim to satisfy stenographers. They do not always sufficiently consider that long outlines, which can be rapidly written and read with certainty—outlines which need no memorizing, and which can never be forgotten—are far better for general use, than stenographic devices. All sensible men know that our highly wrought stenographic systems are practicable only for the very few, and that if the art is ever introduced for general use, a style like the simple style of Tachygraphy is the only practical one. Even the objector is compelled to admit that his stenography or phonography is impracticable for general use, and that in condemning the only style that is practicable, he cuts off all hope of ever realizing that use of the art for which all authors have labored, and which even he himself has believed to be both desirable and attainable. Yet, while not attempting the impossible task of making a pure phonography and a stenography at the same time, the author has adapted the style more perfectly to the use of long words. He has grappled with this problem fearlessly, and asks for this feature of the work that consideration which it deserves.

#### THE SIMPLE STYLE NECESSARY TO A PERFECT COMMAND OF THE CONTRACTED STYLE.

Whatever the student may desire to do in the way of abbreviations afterwards, the wisest course is for him to

reduce to practice, thoroughly, the simple style as taught in this work. He must not only understand, but be able to use it with facility and rapidity; for his success in the contracted style depends very largely upon it. It is a mistake to suppose that this style can be ignored and contractions be entered upon with safety, while the student is unable to write the art for any practical purpose. Those teachers that advise this course give bad advice. The success of the student that tries to climb up some other way may at first appear to be more rapid. He may get a smattering of principles in a two or three months' course that flatter him with hopes of speedy success; but high attainments in the art cannot be so acquired.

#### A PRACTICAL KNOWLEDGE OF THE SIMPLE STYLE

is necessary to a legible writing of the world of proper names and places, and the fifty thousand uncommon words of our language, which, though seldom used, are liable now and then to occur, and which are all the more troublesome, from the fact that they occur only once or twice perhaps in a lifetime. Even the dexterous manipulator of contractions often finds them a stumbling-block over which he falls.

#### THE EXTENDED USE OF THE ART.

The question naturally arises whether the art has made any substantial gains during the past twenty years. There certainly has been a large increase in its professional use, but its use for literary and business purposes has been retarded by many diverting influences. Among these may be mentioned the introduction of type-writers. While they have done good work in some directions, they