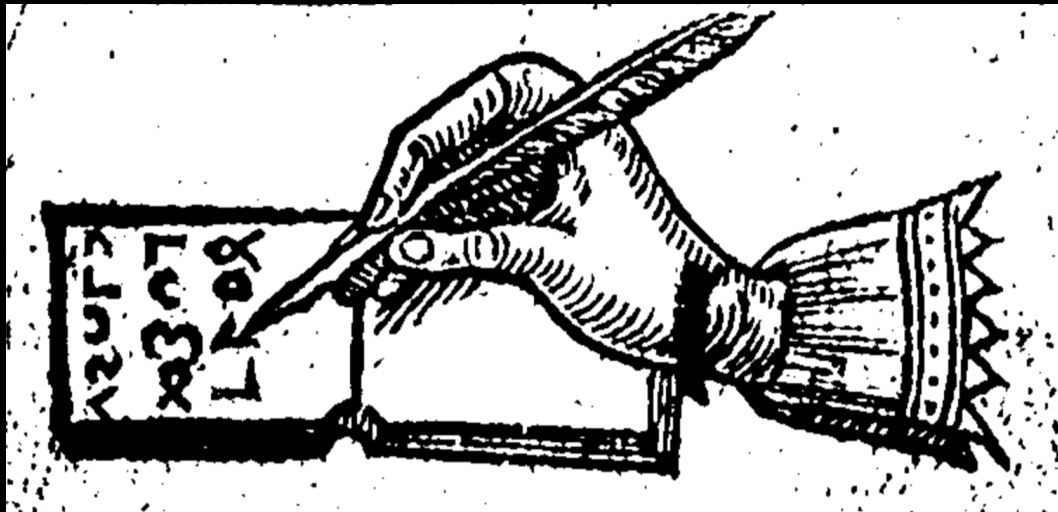


The Character of Early Modern Shorthand 1588–1700



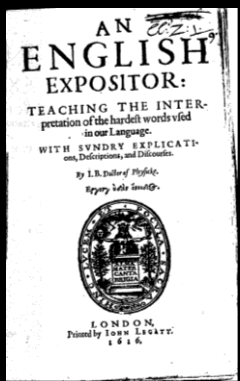
Kelly Minot Rafey

AWLL12: Diversity of Writing Systems

27 March 2019

I. What is Early Modern Shorthand?

Charakterie. A writing by
Characters or by strange
markes.



J[ohn] B[ullokar], *An English expositor* (1616),
fol. D4^v. Huntington Library, via EEBO

June

2nd o r p3 c Hooker's Ecclesiast. polity
S 1 B h - 1 w c 1 b L A Christian
o p i J 1 B c w 6 . L > h/o ::

30 Lords day ::

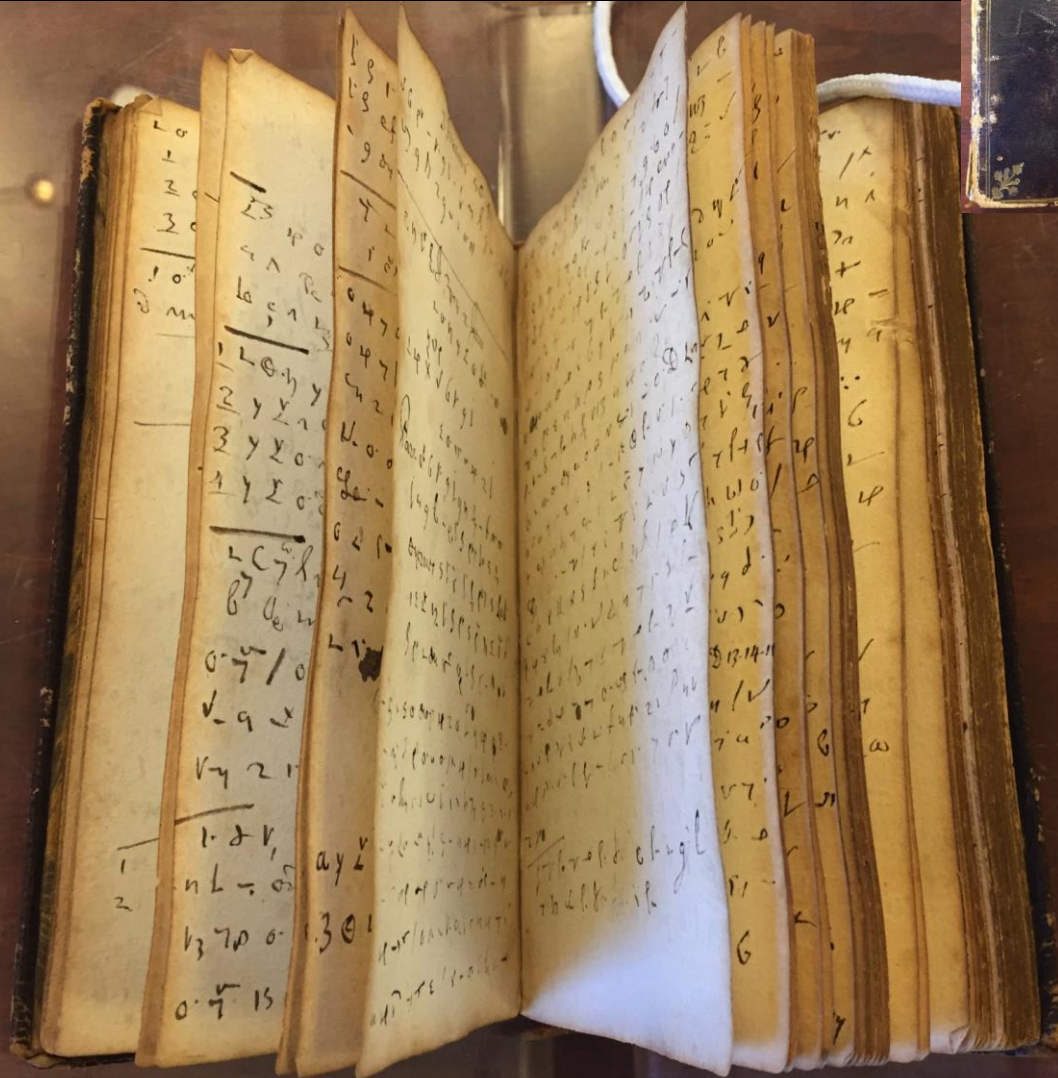
2 C p d o 1 trade c briefs L q w J
2 S ept A x f 9. 1/2 1 d 4x 2 y .
4 2 | :: A o M - - - a 2 7 5 v
h - . - o - o .

a 2x 5x w^m 10 - . + 1 2 wh. hall
p h3 us? J - 2 J u d ! o 1 B. c
York: 2x 2 2 y o 6 yss 7 L 2 4
L 2 4 p 1 7 9 1 7 13 9 c 1
h o o d 10 2 6 w 1 swim h 1
2 1 - 3 7 7 7 4' 9 c 1 River ::

Lf. 2 Gray's Inn us o o - 0 y ov^d
p3 1 7 . u us u :: v ut humming 2
v ut (o w A i L v ept 2x ff . 4 2
u 2 h3) 1 trillo - 77 1 v 1 v 2 p
© Pepys Library, Magdalene 17 7
p 1 College, Cambridge 2 6 p .
a i 1 Patry Emb^{er} p 2 wh. hall 2 7 J L
1 o o 13 w 43 2 8 - o 0 1 Queen - 2

Page from Samuel Pepys's diary,
30 June 1661, written in Thomas
Shelton's 'Tachygraphy' (1641)

Pepys Library, Magdalene College Library,
Cambridge

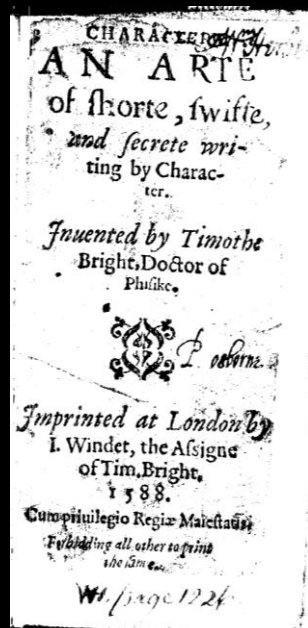


Open view of William Hewer's diary and commonplace book (contemporaneous with Pepys's diary), written in Shelton's 'Tachygraphy' (1641)

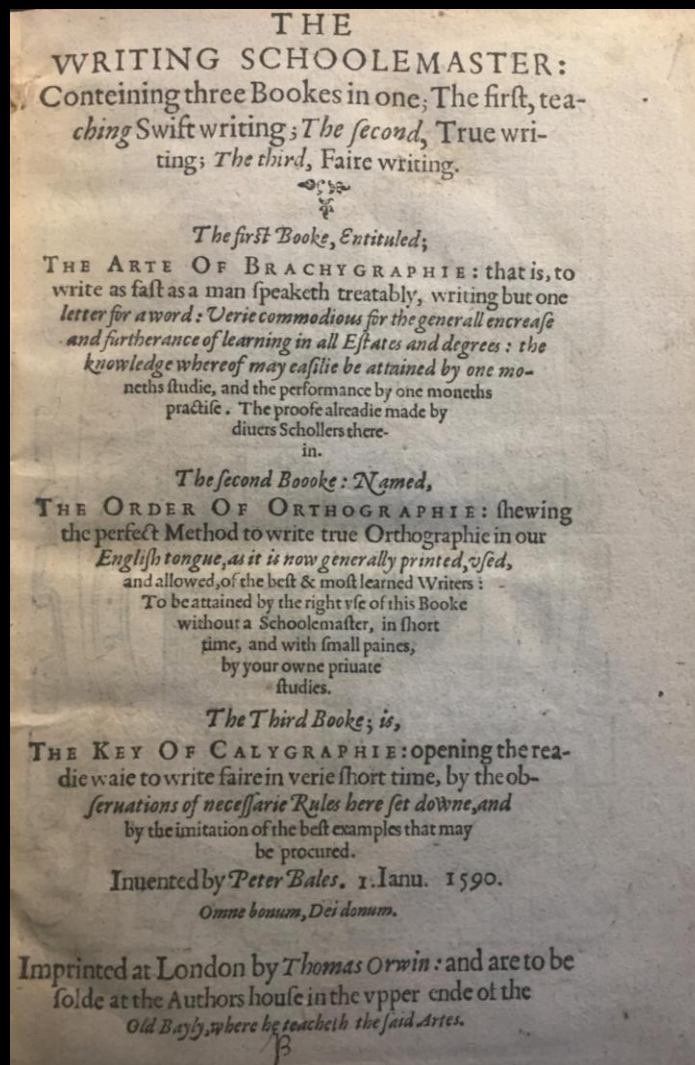
Houghton Library, Harvard University, MS Eng 991.1

II. How are Shorthand characters formed?













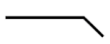
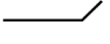
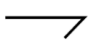
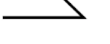

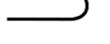
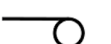

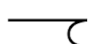
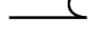
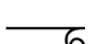
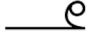
1. Alphabetically



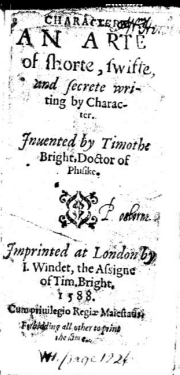
Timothy Bright, *Characterie* (1588), Title Page.
Bodleian Library,
University of Oxford, via
EEBO



Peter Bales, *Writing Schoolmaster* (1590), Title Page,
British Library, C.194a.829

											
I.1	I.2	I.3	I.4	I.5	I.6	I.7	I.8	I.9	I.10	I.11	I.12
abound	about	accept	accufe	aduance	aer	again	age	all	almost	alfo	although
											
I.13	I.14	I.15	I.16	I.17	I.18	I.19	I.20	I.21	I.22	I.23	I.24
alter	am	amend	anger	anoint	apparrell	appertaine	appoint	arme	art	affe	at

The first 24 words in Bright's 'Characterie'



Timothy Bright, *Characterie* (1588),
Bodleian Library, University of Oxford, via EEBO

Handwritten text in a cursive script, likely a form of shorthand or a specific dialect. The text is arranged in four lines, reading from right to left. The characters are stylized and interconnected, typical of early modern shorthand systems.

Bright's 'Characterie' put to use

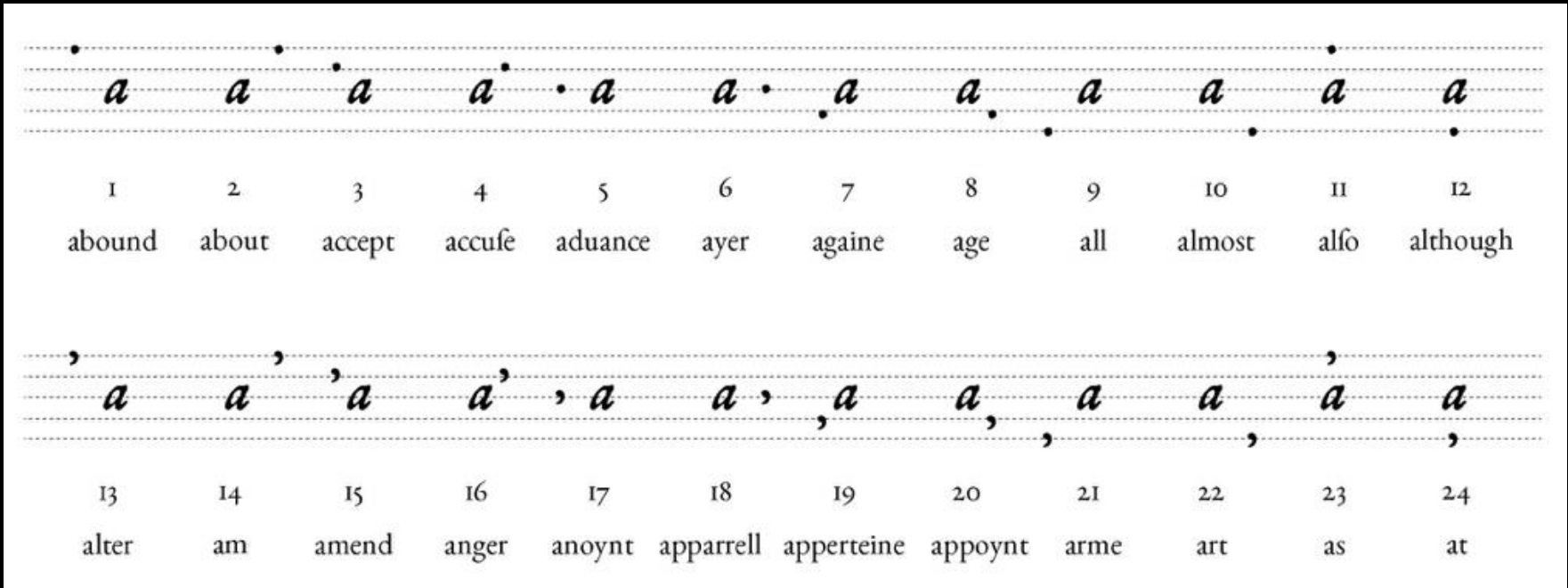
Jane Seager, *The divine propheties of the ten sibills*. (1578), British Library, Add MS 10037. Image from wikipedia.

Handwritten text in a shorthand script, likely a letter or document, written on aged paper. The text is dense and fills most of the page.

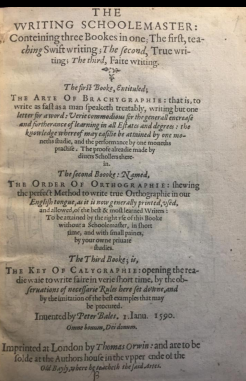
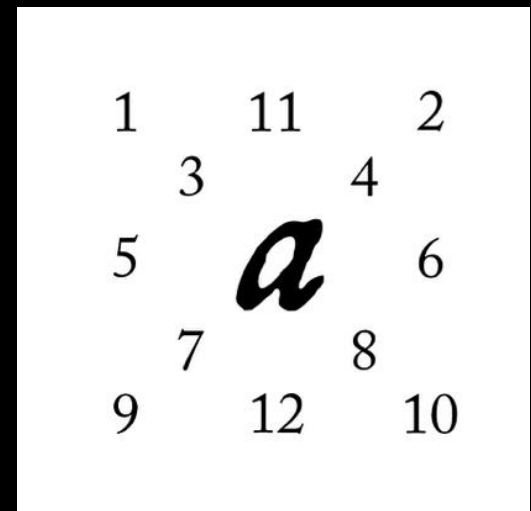
The whole Epistle to
Titus, in
Mr Bright's Short-hand
Character.

Epistle to Titus, in Mr Bright's
Short-hand Character (1586)

British Library, Lansdowne MS 51/27,
letter from Vincent Skinner to Michael Hicks

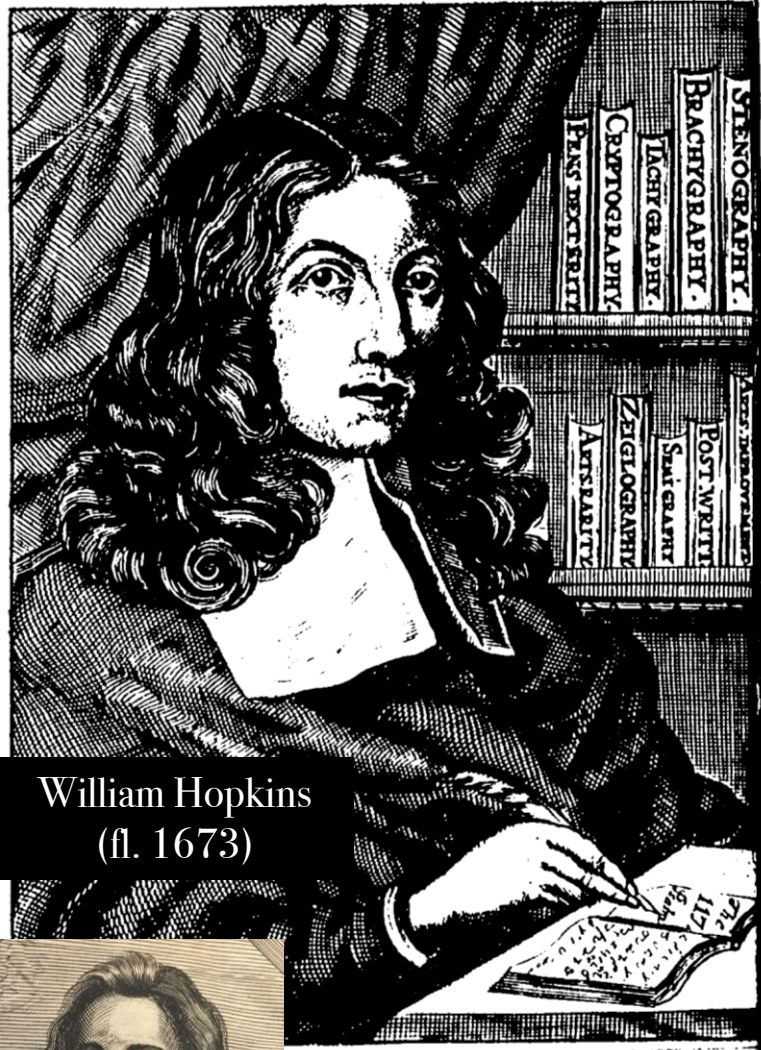


The first 24 words in Bales' 'Brachygraphie'



Peter Bales, *Writing Schoolmaster* (1590),
UL, University of Cambridge, Dd*.3.43(E)

2. Like Letters



William Hopkins
(fl. 1673)



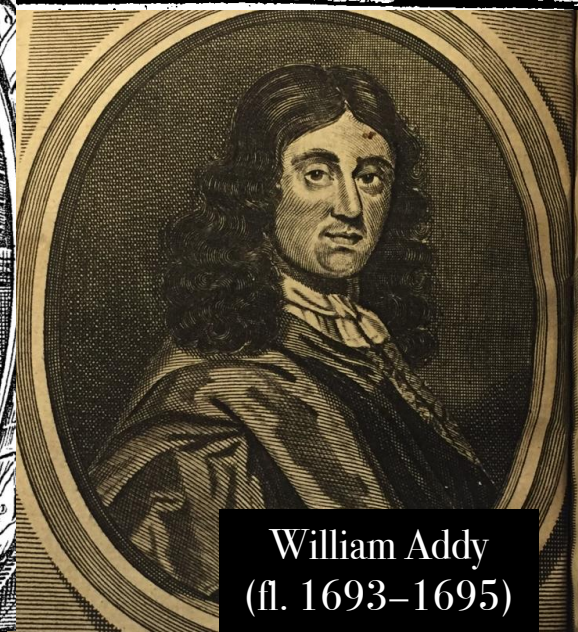
Samuel
Shelton



Jeremiah Rich (1630?-1667?)



William Mason
(1645?-1718?)

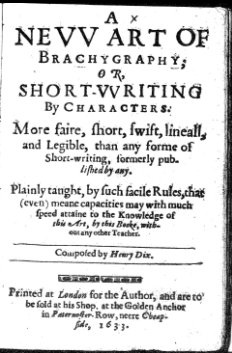


William Addy
(fl. 1693-1695)



Theophilus Metcalfe
(1610-1646?)

k King

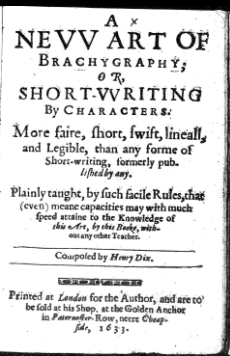


Henry Dix, *A new art of brachygraphy* (1633),
National Library of Scotland, via EEBO

minuscule

MAJUSCULE

Italic



Henry Dix, *A new art of brachygraphy* (1633),
National Library of Scotland, via EEBO

minuscule

MAJUSCULE

Italic

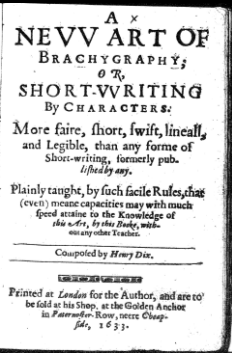
k King

K Kingdome

Secretary

k Kinde

K Keepe



Henry Dix, *A new art of brachygraphy* (1633),
National Library of Scotland, via EEBO

minuscule

MAJUSCULE

Italic

k King

K Kingdome

Secretary

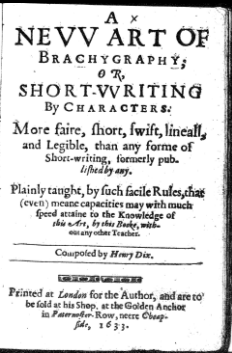
Ɔ Kinde

Ɔ Keepe

Shorthand

< Knew

< Knowledge



Henry Dix, *A new art of brachygraphy* (1633),
National Library of Scotland, via EEBO

The first Table of words; which is to be placed, pag. 38. Chap. 19.

A An	^ Among	a Adde	A Apostle	a Againe	A Also
Be	o But	b Before	B Benefit	b Baptize	B Behold
Con	r Could	t Cause	C Concern	s Catholike	S Catechize
De	7 Dutie	d Delinēt	d Dis	d Damne	D Doctrine
Els	E Euill	e Earth	E Evangelist	e Euer	E Ecclesiastes
F	L ^{rom} Feare	f Friend	f Faculty	f First	F Familiar
Good	∩ God	g Great	G Generall	g Gospell	G Gentle
Him	o How	h Humble	H Hospitality	h Hee	H Hebrew
Iust	∩ Iustice	i Iesus	I Israell	i Iesuite	I Judge
Knew	< Knowledge	k Kinde	K Keepe	k King	K Kingdome
Law	c Lord	l Life	L Leuite	l Land	L Large
Man	u Make	m Mercy	M Magnific	m Manifold	M Majestie
Not	\ Now	n Name	N Neglect	n Neuer	N Number
O	(Of	o Order	O Originall	o Ordaine	O Obedience
Peace	o Patient	p Part	P Perpetuall	P Psalme	P Prouerbe
Quicke	q Quest	Q	Q Quiet	Q	Q Quantity
R And	— Remember	r Repent	R Religion	r Re	R Reveale
R Is	∩ Sinne	r Serve	S Sacrament	∩ Such	S Streight
The	/ That	f Thinke	T Temporall	f Thanke	T Triumph
You	V Vaine	v Verie	V Vulgar	v Vnder	V Vengeance
Word) Which	w Wicked	w Wonder	w Wise	W Worship
Xcept	> Xpect	x Xample	X Xecute	x Xceed	X Xtream
Yt	o Yet	y Yeeld	Y Young	y Yee	Y Youth
z Sub	Z Zion	Z Zeale	Z	Z	Z

A
NEVV ART
BRACHYGR
OR
SHORT-VV
By CHARAC

More faire, short,
and Legible, than any
Short-writing, formerly pub-
lished any.

Plainly taught, by such facile Rules, that
(even) meane capacities may with much
speed attain to the Knowledge of
the art, by the Study, with-
out any other Teacher.

Composed by Henry Dix.

Printed in London for the Author, and are to
be sold at his Shop, at the Golden Anchor
in Pall-mall, near the Church
gate, 1633.

3. Phonetically

(a) In this Art, not the Orthographie, but the
found of the word is respected.



John Willis, *The art of stenography* (1602), British Library, C.58.BB.20;
[text from] fol. B6^r, Folger Shakespeare Library, via EEBO

'Physics'

orthography Physickes

sound /fɪsɪks/

abbreviation F[y]six

Character



John Willis, *The art of stenography* (1602),
British Library, C.58.BB.20

4. Ideographically/Logographically

The Table of

1	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
1	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

Symbolicall's

1	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
1	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

The Explanation follows.

THE
NEWEST, PLAINEST,
 and the **SHORTEST**
Short-hand,
 CONTAINING
 1. A brief account of all the Short-hands
 already Extant; with their Alphabets,
 and fundamental rules.
 2. A plain and easie Method for begin-
 ners, less burthensome to the memory
 than any other.
 3. A new invention for contracting words,
 with special rules for contracting Sen-
 tences, and other ingenious fancies both
 pleasant and profitable unto all, let their
 Character be whole or what it will.
 By E. Coles, School-matter in Rus-
 sell-street, by Covent-Garden.
 London, Printed for Peter Parker, at the Sign of
 the Key and Stars, over against the Royal
 Exchange, in Cornhill, 1674.

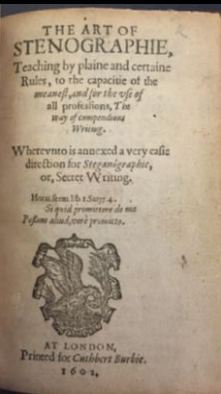
Elisha Coles, *The Newest, Plainest, and the Shortest Short-hand* (1674),
 University Library, Cambridge, via EEBO

+	England.	∞	Fire.	∴	Order.
⊖	Dunstaple.	∥	Rain.	∪	Shipp.
∩	Nepinne.	∩	Winde.	∩	Hood.
∩	Salencus.	⊞	quarterly.	⊖	Counter.
⊖	Amyntas.	⊖	Talenc.	≡	Embroider
∴	Geomantie	⊖	Hurte.	∩	Antesigne.
⊖	World.	⊖	Bullet.	⊖	Bell.
⊖	Ockemie.	⊖	Wound.	∩	Behold.
∩	Diademe.	=	Equality.	∩	Hand.
∩	Victorie.	⊖	Entangle.	∩	Spit.
∩	Pyramides	⊖	Ecclipse.	∩	Infant.
∴	Cluster.	⊖	Sphere.	∩	Crowne.
∴	Plague.	∩	Shipwrack.	∩	Head.
∴	Pestilence.	∩	appoynted	∩	Terme.



John Willis, *The art of stenography* (1602), British Library, C.58.BB.20; fol F4^v, Folger Shakespeare Library, via EEBO

	♄	♃	♂	☉	♀	☿	☾
Planet	♄ Saturne.	♃ Iupiter.	♂ Mars.	☉ Sunne.	♀ Venus.	☿ Mercurie.	☾ Moone.
Day	♄ Saturday.	♃ Thursday.	♂ Tuesday.	☉ Sunday.	♀ Fryday.	☿ Wednesday.	☾ Munday.
Metal	♄ Leade.	♃ Tinne.	♂ Iron.	☉ Gold.	♀ Copp. r.	☿ Quickfiluer.	☾ Syluer.
Anatomy	♄ the Milt.	♃ the Liuer.	♂ Gall.	☉ Hart.	♀ Kidneys.	☿ Lightes.	☾ Brayne.
Colour	♄ Blacke.	♃ Blew.	♂ Redde.	☉ Yellow.	♀ Greene.	☿ Purple.	☾ White.
Age	♄ Dotage.	♃ Oldage.	♂ Firmeage.	☉ Middleage.	♀ Youth.	☿ Childhood.	☾ Infancie.
Sentiment	♄ Melancholy.	♃ Religion.	♂ Couragious.	☉ Liberall.	♀ Pleasant.	☿ Wittie.	☾ Vncōstant.
Stone	♄ Loadstone.	♃ Sapphyre.	♂ Rubie.	☉ Topaze.	♀ Emerauld.	☿ Amathist.	☾ Chrystill.
Tree	♄ Hebene.	♃ Oake.	♂ Fugh.	☉ Baytree.	♀ Myrtle.	☿ Orengetree.	☾ Vine.
Beast	♄ Moule.	♃ Hart.	♂ Wolfe.	☉ Lion.	♀ Goate.	☿ Ape.	☾ Catte.
Fowl	♄ Lapwinge.	♃ Eagle.	♂ Vulture.	☉ Swanne.	♀ Doue.	☿ Storke.	☾ Owle.



John Willis, *The art of stenography* (1602), British Library, C.58.BB.20; fol G1^v, Folger Shakespeare Library, via EEBO

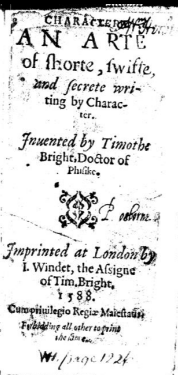
know	k.
the	
kingdome	K
knitt	8
not	
knotts	⊗

STENOGRAPHY.
 Or the Art of
 SHORT-WRITING:
 More Easy and Plain than
 formerly hath been Extant,
 WITH
 Examples and Observations, which
 will helpe the Learner to aske needeth
 no help but the Book.
 Published by the Author *Tho. Heath*
 Stationer.
 Hæc est Arta.
 LONDON,
 Printed and sold by the Author at the
 Globe within Ludgate 1664.

Thomas Heath, *Stenography* (1664), unnumbered,
 Bodleian Library, Oxford, via EEBO

Nations of strange languages,
may hereby communicate

cate their meaning together
in writing, though of
sundrie tongues.



Timothy Bright, *Characterie* (1588), fol. A3^{r-v},
Bodleian Library, University of Oxford, via EEBO

SHORTHAND AS A MEANS OF MENTAL CULTURE.

r l g o e l i c h y a i e
 w r s r o b o u r e w ; r e
 u e h i r r o r u o i n g i
 e a l . g r i d s i u e e
 f g y - r e u e u e y - e
 n o o r o . - d e i h e o . (r e
 n y r e o e l y - o a n t d
 u r e h i - (n e y) b r u e
 o u a n e - o e l e - y y i -
 e - - u e e e e e e e e
 - y r e o e l e b e u - e (e e y
 o p o . l o e - e e - e e e
 e - - y e - e - e - e e e .

Exercise 118.

Read, copy, and transcribe.

r l g o e l i c h y a i e
 w r s r o b o u r e w ; r e
 u e h i r r o r u o i n g i
 e a l . g r i d s i u e e
 f g y - r e u e u e y - e
 n o o r o . - d e i h e o . (r e
 n y r e o e l y - o a n t d
 u r e h i - (n e y) b r u e
 o u a n e - o e l e - y y i -
 e - - u e e e e e e e e
 - y r e o e l e b e u - e (e e y
 o p o . l o e - e e - e e e
 e - - y e - e - e - e e e .

Pitman Shorthand (1837)

Pitman, *Brief Course in Isaac Pitman Shorthand*
(New York: Isaac Pitman & Sons, 1914), p. 108.

Gregg Shorthand (1888)

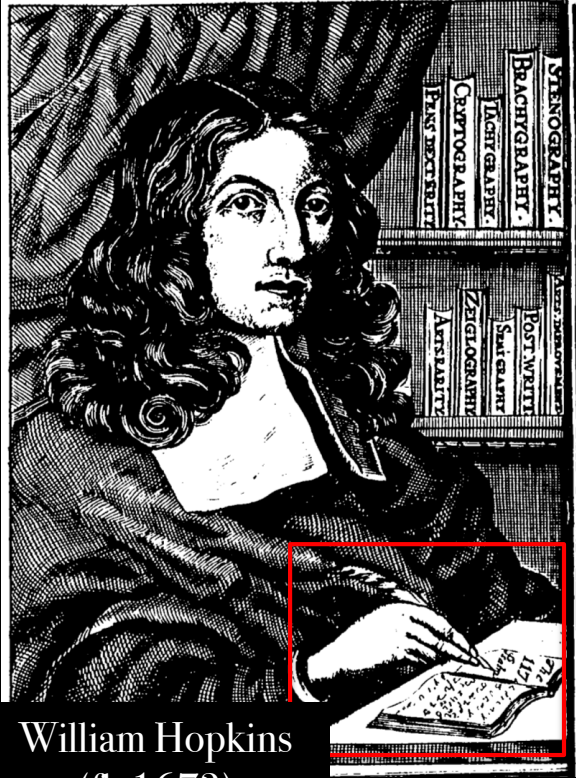
Gregg, *Gregg Shorthand Manual* (New York: Gregg
Publishing Company, 1908), p. 108.

Jeremiah Rich
(1630?-1667?)



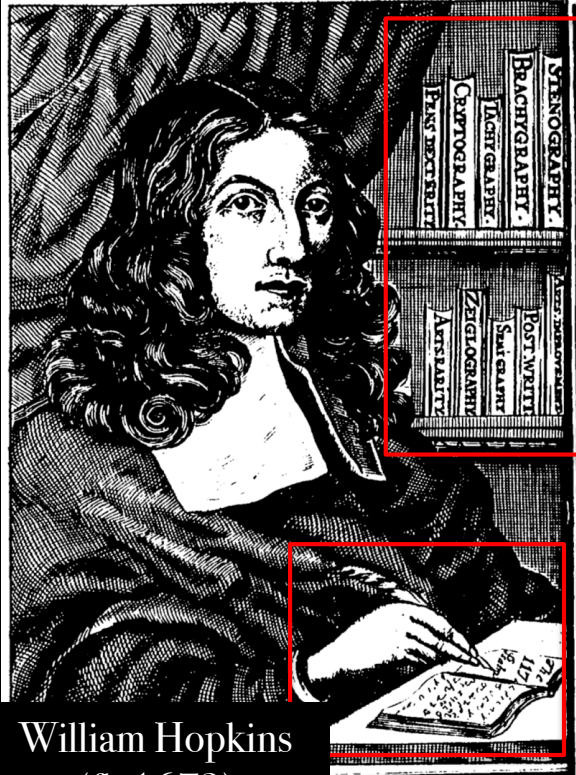
Jeremiah Rich
(1630?-1667?)





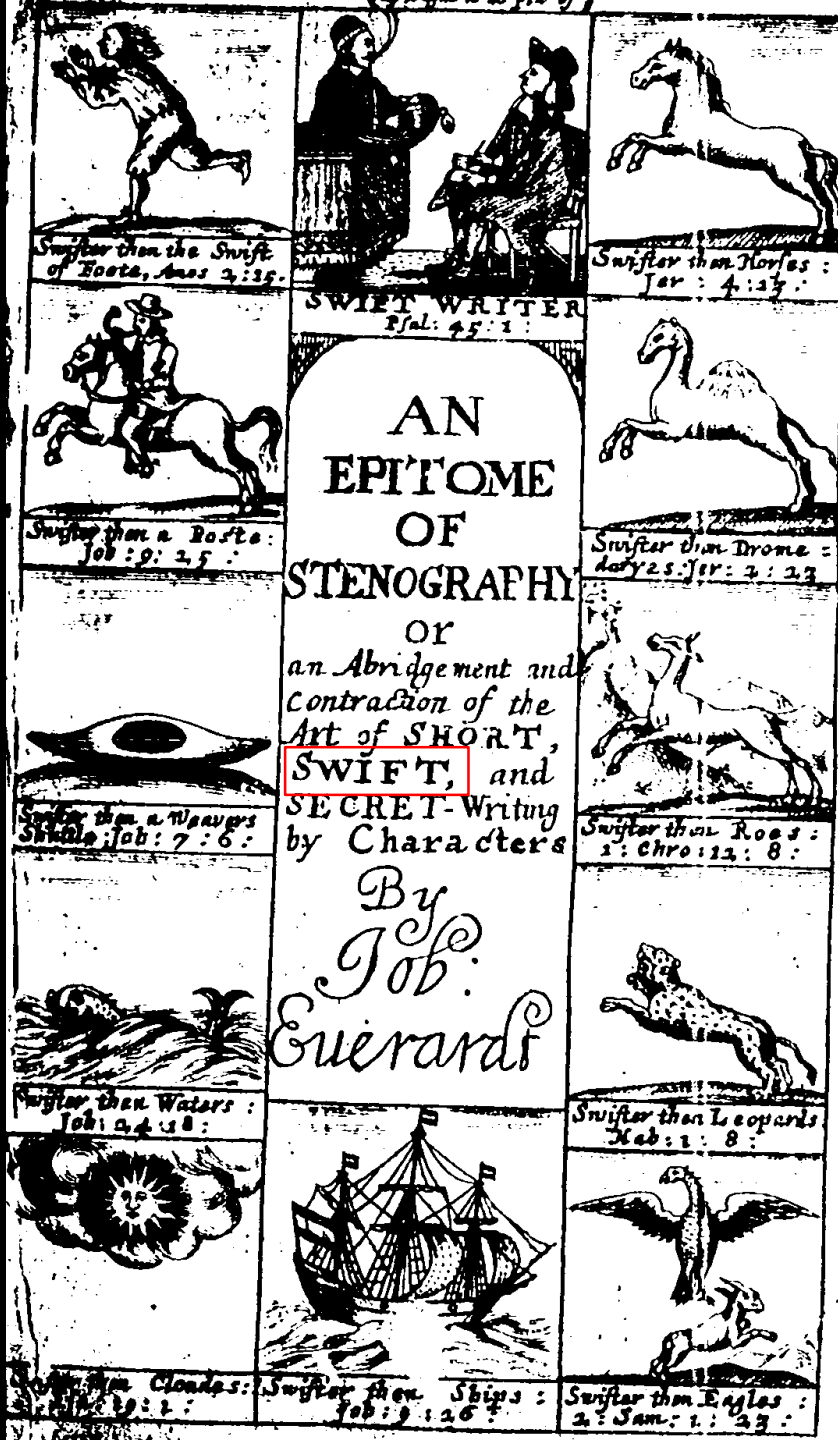
William Hopkins
(fl. 1673)





William Hopkins
(fl. 1673)

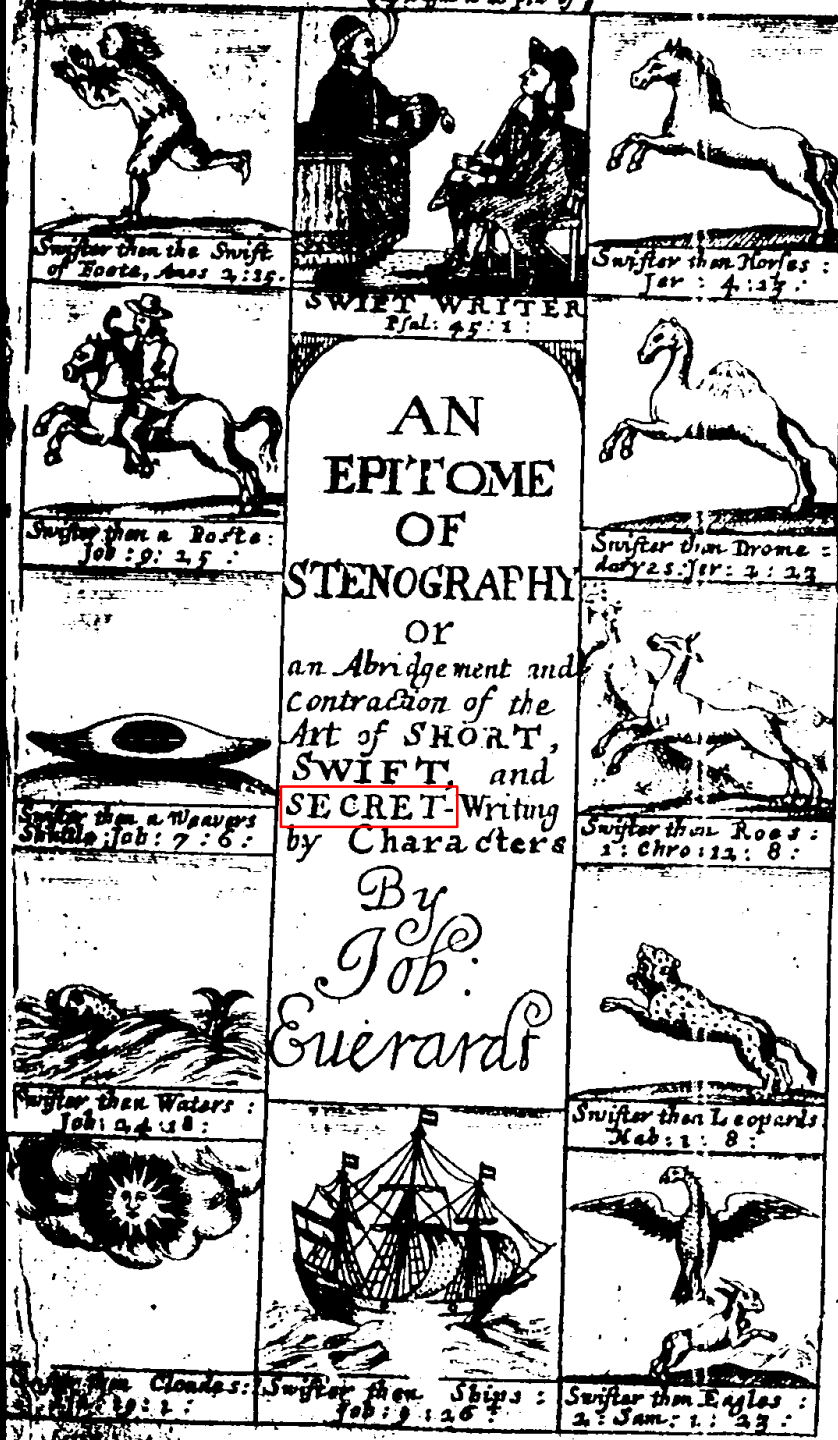




SWIFT WRITER
 Psal: 45: 1:
 AN
 EPI'TOME
 OF
 STENOGRAPHY
 OR
 an Abridgement and
 Contraction of the
 Art of SHORT,
 SWIFT, and
 SECRET-Writing
 by Characters
 By
 Job.
 Everardt

SWIFT,

Everardt, *Epitome of Stenography* (1658), frontispiece.
 Image from the British Museum Library, London,
 via EEBO.



SWIFT,

SECRET-

Everardt, *Epitome of Stenography* (1658), frontispiece. Image from the British Museum Library, London, via EEBO.

June

2nd o r p3 c Hooker's Ecclesiast. polity
S i B h - i w c i b L A Christian
o p i J i B c w o . p > h/o ::

30 Lords day ::

2 C p d o i trade c briefs L p w J
2 S est A x p S. 1/2 i d 4x 2 y -
4 2 | :: A o M - - - a 2 2 2 v
h - . - o - o -

a 2x 5th Qu^{er} 10 - . + 1 2 wh. hall
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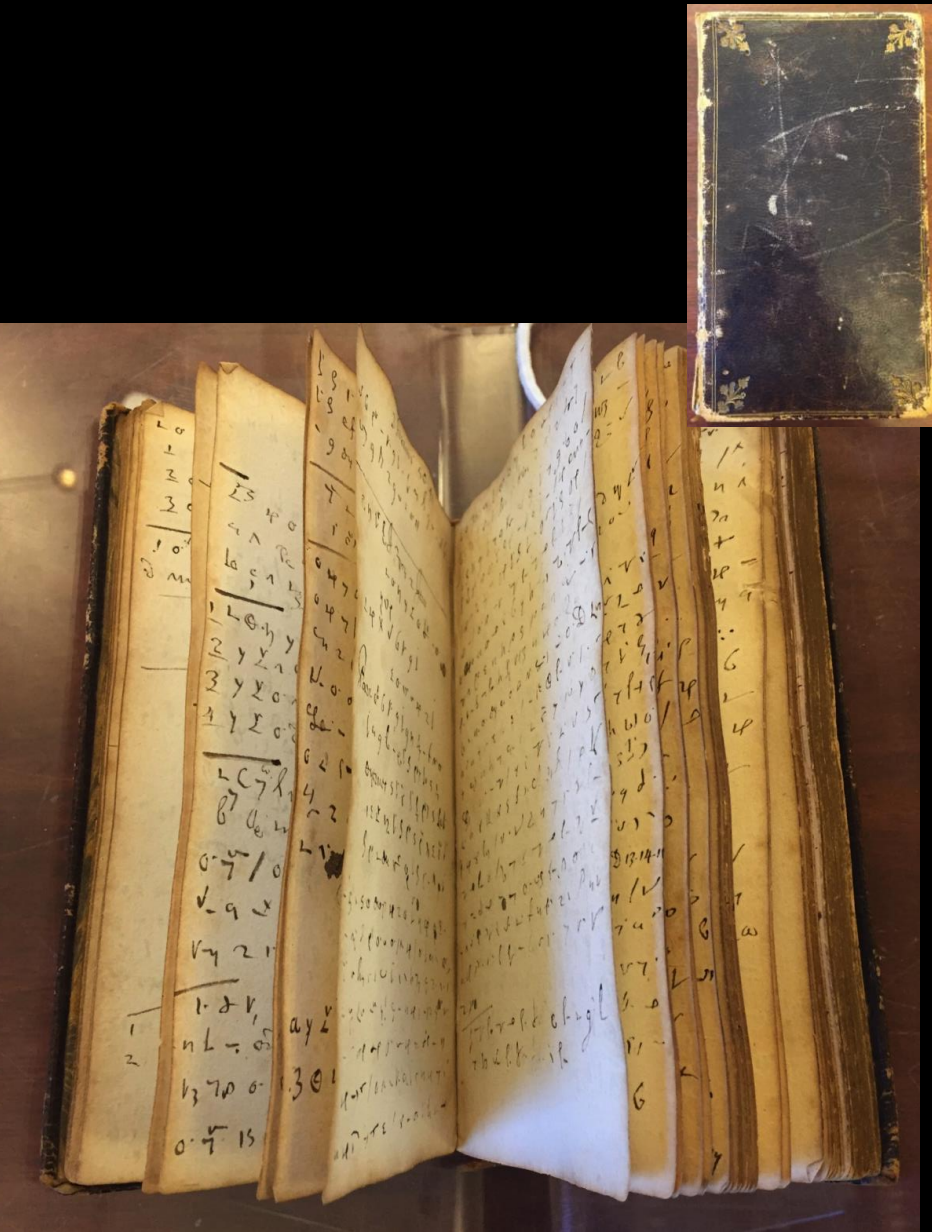
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© Pepys Library, Magdalene¹⁷ 7
p i College, Cambridge 2 b p o
a i i Patry Emb^{er} p 2 wh. hall 2 p v c
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SWIFT,

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Page from Samuel Pepys's diary, 30 June 1661, written in Thomas Shelton's 'Tachygraphy' (1641)

Image from Pepys Library, Magdalene College Library, Cambridge.

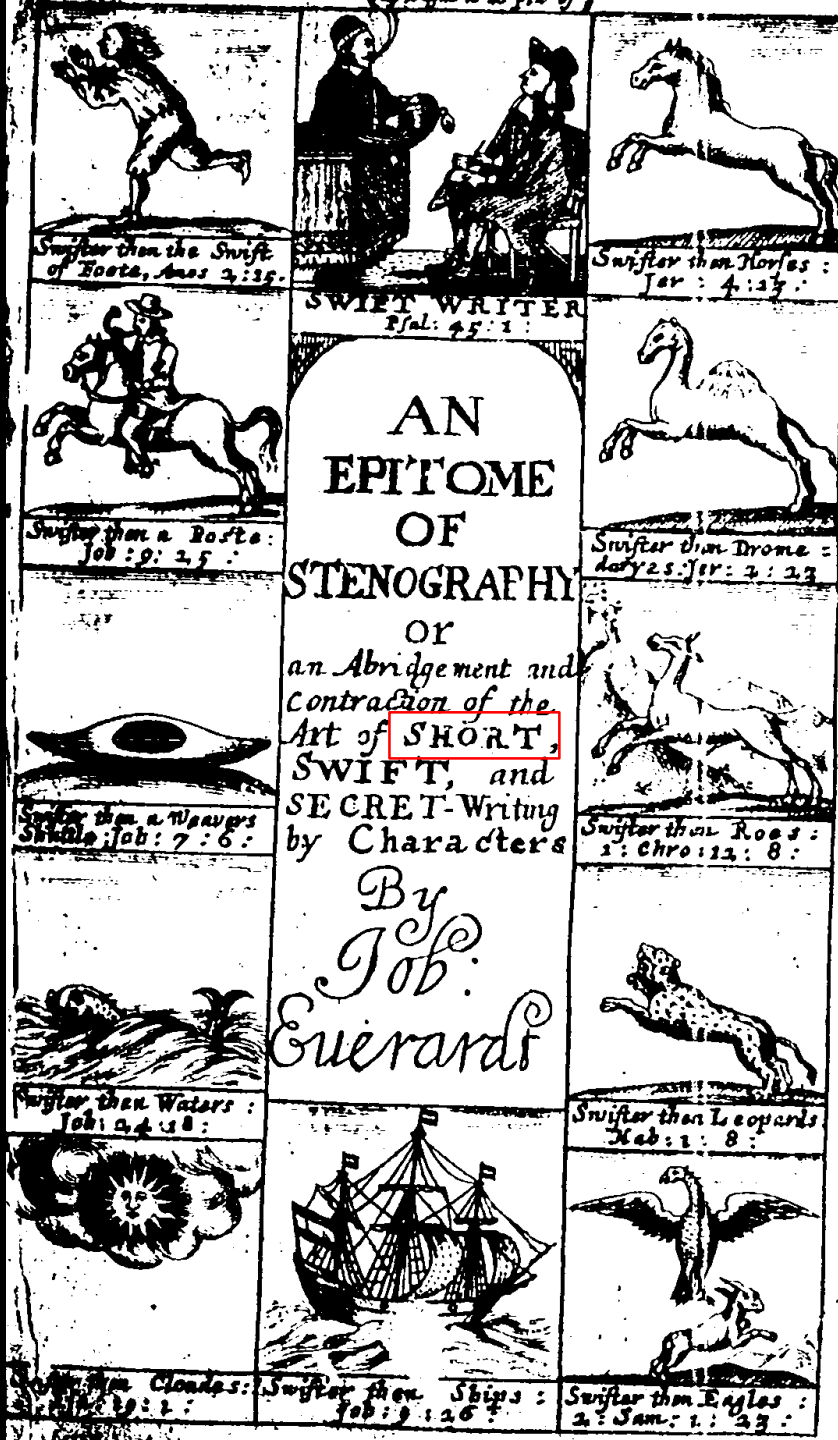


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Open view of William Hewer's diary
and commonplace book
(contemporaneous with Pepys's
diary), written in Shelton's
'Tachygraphy' (1641)

Image of MS Eng 991.1 Houghton Library,
Harvard University.

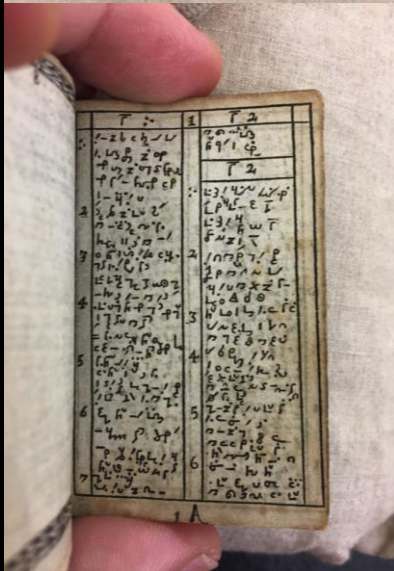


SWIFT,

SECRET-

SHORT,

Everardt, *Epitome of Stenography* (1658), frontispiece. Image from the British Museum Library, London, via EEBO.



SWIFT,

SECRET-

SHORT,

[left] Images of Rich, *The whole book of Psalms* [1659?].
UL, Cambridge, CCE.66.25[1]
[right] Images of Rich, [*The New Testament*], 1659.
UL, Cambridge, Syn.9.65.1; [bottom] Houghton Library,
505.6 * Miniatures box 4, sec. 6



SWIFT,






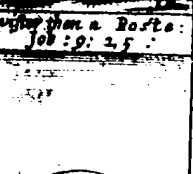
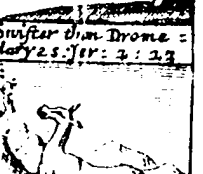
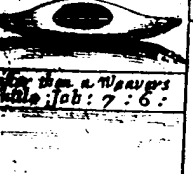
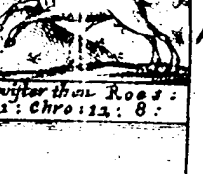

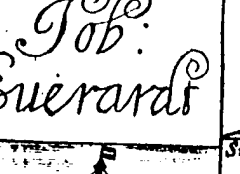

SECRET-

SHORT,

Rich, [*Sermon in Shorthand*], mid-17th century.
Bodleian Library, Oxford, MS. Eng. misc. g. 2.
Image from the Bodleian Treasures website.

of two passages remarkable in this book
 33 Several Languages in y^e west pag. 8 w^{ch}
 this art was first brought into England & by
 Just. 4. 18

(Dromæ is as y^e of)

 Swifter than the Swift of Hoza, Amos 2:15.	 SWIFT WRITER Ezal: 45: 1.	 Swifter than Horses: Jer: 4:13.
 Swifter than a Horse: Job: 9: 25.	<p style="text-align: center;">AN EPI'TOME OF STENOGRAPHY OR an Abridgement and contraction of the Art of SHOR'T, SWIFT, and SECRET-Writing by Characters</p> <p style="text-align: center;">By Job. Everardt</p>	 Swifter than Drome: Lary: 2: 23.
 Swifter than a Weaver's Shuttle: Job: 7: 6.		 Swifter than a Roos: 1: Chro: 12: 8.
 Swifter than Waters: Job: 4: 18.	 Swifter than Leopards: Hab: 1: 8.	
 Swifter than Clouds: Job: 9: 1.	 Swifter than Ships: Job: 9: 26.	 Swifter than Eagles: 2: Sam: 1: 23.

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767

19.7

SWIFT,

SECRET-

SHORT,

Several Languages

Everardt, *Epitome of Stenography* (1658), frontispiece. Image from the British Museum Library, London, via EEBO.