

Table of Contents

FOREWORD	vii
PREFACE	xi
I. INTRODUCTION	1
1. Lost writing of the Middle Ages	1
2. The Tironian notes	6
3. Rational writing and secrecy	15
4. The irrational notes of <i>The Notory Art (Ars notoria)</i>	21
5. <i>The Notory Art of Shorthand (Ars notoria notarie)</i> : Introduction	35
6. Manuscripts	39
7. Summary	44
8. A mirror for princes	51
9. An esoteric treatise	60
10. Bibliography	71
II. CRITICAL EDITION and III. ENGLISH TRANSLATION	87
PART ONE: EPISTLE	89
Chapter 1	
That a scholar knowing the notory art can accomplish more in one or two years than someone else can accomplish in seven or ten who does not know the art	89
Chapter 2	
What the ancient notory art was	95
Chapter 3	
The testimony of Jerome that the notary's hand is able to keep pace with the speaker's voice	105
Chapter 4	
Any shape can serve three functions	109
PART TWO: DIALOGUE	
Chapter 5	
That someone can teach what he himself did not learn	113

Chapter 6	
That all of the parts of our Latin language can fit on a quarter of a traditional folio thanks to the notory art	117
Chapter 7	
How the whole <i>Iliad</i> was fit into a nutshell by the notory art just described	123
Chapter 8	
How any type of sign or stroke may be reduced to twenty figures made from one letter	127
Chapter 9	
How the whole breadth of our Latin language can be compressed into a very few parts, using the Psalter as evidence	135
Chapter 10	
Complete chapter on the stroke of a verb	141
Chapter 11	
A few things about the stroke of a noun, only briefly treated in this epistle but thoroughly dealt with in book two	161
Chapter 12	
On the art of shorthand as opposed to the notory art	167
EPILOGUE	177
IV. APPENDIX: ADDITIONS IN MANUSCRIPTS A AND O	181
Chapter 1, §1	181
Chapter 9, §8–11	182
V. COMMENTARY ON THE ENGLISH TRANSLATION	185
INDEX	189