

PEOPLE

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The (THE SEMANTOGRAPHER)

His name is Bliss, but there's no folly in his wisdom. His invention of an international sign-writing system is designed to overcome language barriers and the difficulties they cause.

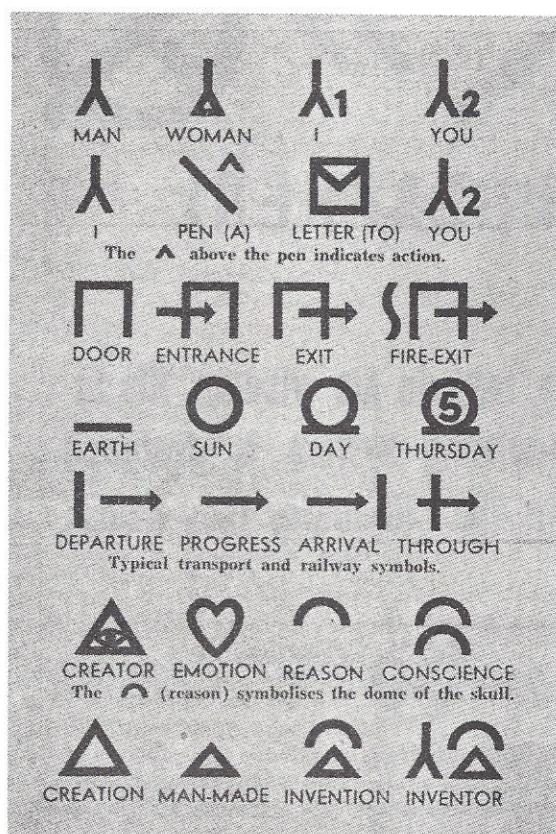


The symbols translated mean literally "MAN INVENTS SYSTEM OF WRITING FOR THE WORLD." The first "man" — figure is self evident. Next to it, a semicircle (representing the mind) over a small triangle (a man-made creation) is alongside an oblique stroke (a pen) made active by the small indicator (▲) above it. Purposeful relation (i.e. FOR) is shown by the double mathematical sign » . The final symbol represents the world or planet on its axis.

April 9, 1952



In Europe, Bliss was an ardent winter sportsman, is pictured with his brother Henry (left) beside the Tyrolean guesthouse in which they stayed. Henry now works in a Sydney factory.



Semantographic symbols are strictly logical, visual in character, easily translatable.

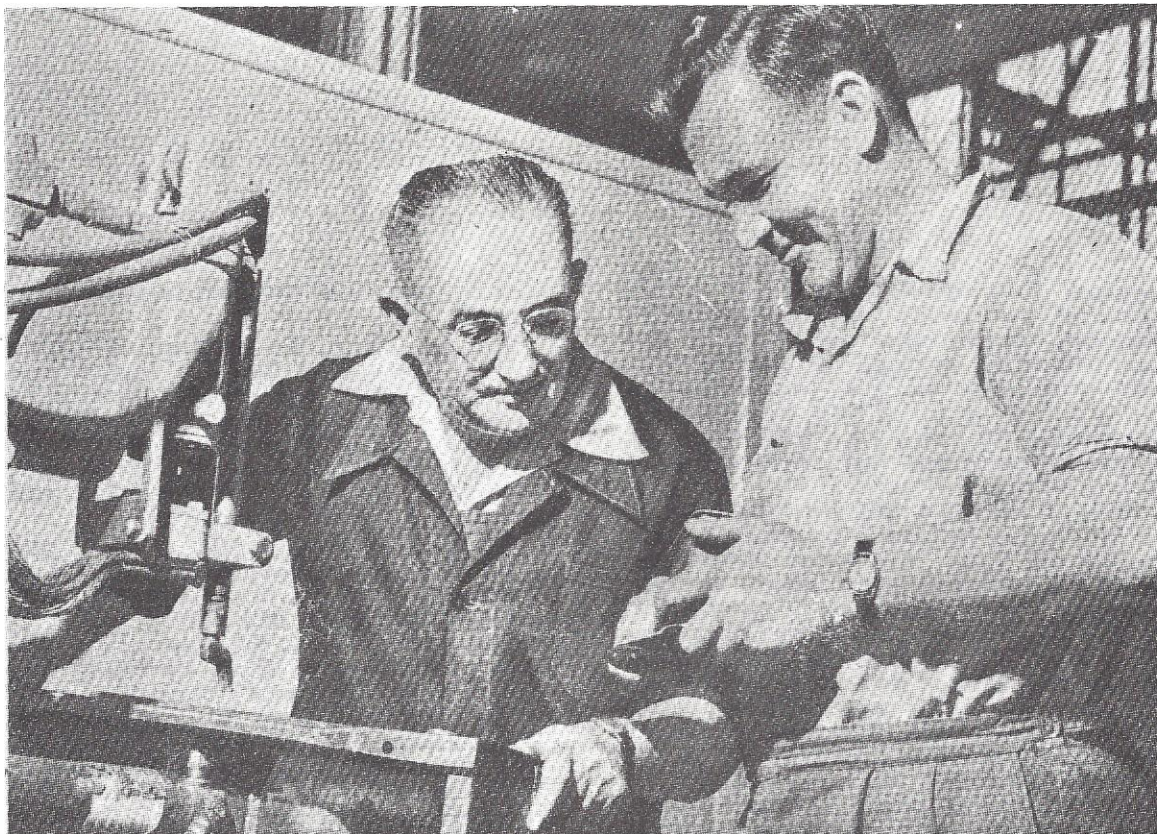
IN 1942 stocky, animated Charles Bliss, a Viennese-born industrial chemist, photographer, musician and part-time philosopher, came face to face with a revolutionary idea—one that offered to dispel the curse of Babel, to bring understanding and perhaps even peace to a confused world.

The idea seized Bliss, demanded all his money, perspiration and peace-of-mind, turned him into a shouting crusader, and has offered him little in return but a painfully indigestible diet of frustration and near bankruptcy.

Bliss' idea—which he calls semantography—is a simple international written language that anyone can learn on top of his native tongue. By using semantography, for example, an Australian could write a clearly understandable letter to a Chinese even though neither person could speak the other's language.

For nine years Bliss refined the details of his system and the heavy three-volume work he has written to explain semantography has earned the respect and admiration of an impressive group of scholars. Topping the list, as far as Bliss is concerned, is Bertrand Russell who, during a visit to Sydney, took Bliss' mammoth work to his hotel room, examined it, and wrote, "I think very highly of it. Any man or men who will spend the money necessary to get your work printed will, in my opinion, be performing an important service to mankind."

Philosophers have long agreed that language—the complicated unstable and fickle words in which we wrap our conversation and literature—is the taproot of human misunderstanding. The two billion people living on this planet rub their ideas together



By day, in the overalls of a working man, he is a spot welder employed in a large vehicle assembly plant in Sydney, taking instructions for a ticklish job from foreman William Smith.



But at night he is the philosopher busy on his life work. His wife (the honorary secretary) helps him to type, duplicate, bind and pack the many thousands of words of his output.

in about 3000 different languages; only a fourth of the world's people, according to Bliss, can read or write; and almost no one, regardless of his language, can start an argument—even with his wife—without mangling his ideas when he tries to cram them into words. In starting or fighting wars it is also acknowledged that words are often more powerful than swords.

Bliss, if he could sell semantography to his two billion customers, believes he would remedy all this. His system doesn't use words but simple symbols which, he says, cannot be distorted illogically or tyrannically. If Hitler, for example, had spread his propaganda that "the Jews are an inferior race" in semantography, it would have been recognised immediately as nonsense, for in Bliss' system it would have been necessary to express symbolically exactly how—or in relation to what they were inferior. In fact if Hitler's propagandists had been forced to use semantography, it might have spared Bliss himself the inconvenience of spending 13 months behind barbed wire in Hitler's Buchenwald concentration camp early in World War II.

Philosopher Bliss had long recognised that the uncertainties of communication by words—across or within languages—is one of mankind's most perplexing and dangerous problems. As a refugee in China he found that a written language based on symbols—as Chinese is—can be understood to people who cannot speak to each other. This chain of ideas led him to look for a simple system of written symbols that everyone on earth could use.

When he began, Bliss decided that his universal written language should be easy to write, simple enough for primitive people to learn, adaptable to a typewriter keyboard. It should also be fool-proof in expressing meanings—as coldly scientific as the symbols of chemistry or mathematics. And, most important, it should be flexible enough to express any meaning, however complex.

After much experimenting, during which he accepted and rejected many different approaches to his problem, Bliss finally settled on about 100 basic elements which he felt he could use to express any idea. Because the elements were symbols, which indicated meanings instead of sounds, he called it semantography—from the Greek words for "meaning writing."

To illustrate semantography—and the ingenuity with which he has developed it—

Bliss has often used the block of examples on page 39.

By developing this system of symbol writing through all facets of human communication, Bliss has produced what he has variously called "a planetary medium of scientific humanism," "one writing for one world," "a simple logic for the people," "semantics for the citizen," and "an antidote to the War of Words."

When inquiring scholars ask for more proof of semantography's scope and practicality he produces his mammoth, three-volume work filled with 707 pages, half a million words, and 20,000 illustrations. This book, 100 copies of which he typed, illustrated and duplicated himself, explains semantography in great detail and illustrates its application to every phase of human communication that Bliss has come across. Its dozens of chapters have such titles as: Electronics and Technology, Postal Communication, Shipping, Cables and Correspondence, Patent Applications, Treaties and Agreements, Subtitles for Movies, Newspapers and Magazines, Passports and Documents, etc.

He's running short of books

Probably the only time Bliss ever took a small view of semantography's future was when he printed his book. He made only 100 copies and now is wondering what to do when the last few of these are sold. No publisher could ever make a profit producing such a large, expensive book and Bliss is reluctant to tackle the enormous job again by hand. Of the first 100 books, Australian libraries bought several, but most of them have gone to overseas libraries in Britain, America, Europe and even Asian countries. When the Principal Scientific Officer of UNESCO in Djakarta, Indonesia, Dr. Alexander Wolsky, received his copy, he wrote enthusiastically to Bliss, "Perhaps we are already at the dawn of the semantographic age."

No one who has examined this volume carefully has yet dared to dismiss it lightly. The ingenuity, detail and obvious usefulness of a carefully worked-out international language are convincing. The question that is always asked, however, is "How can 2,000,000,000 people ever be persuaded to learn it?"



Bliss explains his FIRE symbol (printed in red on yellow). Its stark legibility would carry further than the normal bush fire notice, its meaning would be clear to the Newest Australian.



IN PRE-HITLER DAYS BLISS GAVE RADIOLECTURES TO VIENNA WORKERS' EDUCATION CLUB MEMBERS.

The first keyboard set shows the usual arrangement of the alphabet for writing letters, names, etc.

1 2 3 4 5 6 7 8 9 0 ()
 q w e r t y u i o p ? !
 a s d f g h j k l : + \$
 z x c v b n m , . /

The second keyboard set has no capital letters (obsolete). Instead, the keys carry the symbol lines for the composition of the symbols.

^	v	□	)	(	~	~	>	<	—		
△	▽	△	▽	△	▽	△	▽	△	▽	△	▽
∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞

© C.K. Bliss

IBM has agreed to build an experimental typewriter with the "ball" which could accommodate over 90 symbols.



HE PLANS THE LAYOUT OF HIS BASIC SYMBOLS ON A TYPEWRITER.

With the whole world to convince, Bliss feels a strong sense of urgency to get semantography going. He realises that he will not live long enough to read international newspapers written in his language or to carry on pen-pal correspondence with Bantus in symbol-writing. But he does hope to get enough bigwigs interested to establish a foundation which will carry on his work—and one which will allow him the freedom to work on the details of his system instead of spending his days spot-welding pieces of metal in an industrial plant and his nights and week-ends burning the midnight oil and grovelling for crumbs of recognition.

Into his sales campaign for semantography Bliss has invested natural talents for drama and efficiency. Some time ago Professor Oliver Reiser, American scholar and Chairman of the International Committee on Scientific Humanism at the University of Pittsburg, learned of semantography and wrote an inquiry to Bliss.

Bliss' response was characteristic of his working methods. He put wax duplicating stencils into his typewriter and wrote the reply—six pages and 7000 words worth—directly on the stencils, sent Reiser one copy by air-mail and others by sea. Still other copies which he ran off on his duplicator provided grist for his local advertising mill. In one stroke Bliss had answered a letter, supplied Reiser with literature to distribute (copies of the letter), and had stocked himself with copies of *Treatise No. 14 on Semantography and Scientific Humanism*.

The poetry of democracy

Bliss liked Reiser's writings and told him, "Your writing is pure poetry, the poetry we human beings of this time need most." After outlining semantography for Reiser, Bliss added, "Now you are the visionary who wants to 'globalise democracy' and I am the practical engineer trying to evolve a plan to save the few existing democracies."

To close his letter Bliss added an appeal that he can rarely suppress. "I have been a successful chemist, a successful businessman of my own," he wrote. "I believe that I have made a success of semantography. But the job has just started. I have spent the greater part of my savings working on semantography, and when my savings reached a dangerously low level, I have taken on employment. However, my mind refuses to work on anything but semantography. So

I work as a skilled manual tradesman. However, physical fatigue and mental strain are sometimes unbearable. I am 54 years of age, my blood pressure is high and I can pass out at any time. If I could work one year on semantography only, sell my work, print, the *Children's Primer*, I could make semantography a paying proposition. What I need are 1500 dollars. Can you find a wealthy private citizen, who could help me? Bertrand Russell, foremost authority on logical symbolism has written that anyone assisting materially semantography 'will be performing an important service to Mankind.' PLEASE HELP. This is a cry to you and to all your friends. Don't let me down!"

To date Reiser has not unearthed a wealthy private citizen to patronise semantography with 1500 dollars, but in January of this year he gave Bliss an unexpected boost. In a lecture before the august American Association for the Advancement of Science, he spent some time telling this group of top US scientists about semantography.

Until Bliss saw his semantography vision, it is unlikely that his interests ever became as one-sided as they have become in recent years. In Vienna before the war, he lived the comfortable life of the European intellectual. He was a well-paid industrial chemist, a graduate of Vienna's University of Technology, who delved deeply into his two hobbies—mandolin playing and photography. Like many Europeans he took his hobbies seriously and was more than a dilettante in both pursuits.

He taught music at one time and since the mandolin is a fairly uncommon instrument in long-hair circles, he even sat in with the Vienna Philharmonic Orchestra on a few occasions when they needed a mandolin player. Although once a virtuoso on both the mandolin and guitar, he rarely touches them nowadays. He recalls that he was once fond of improvising on his instruments—as a relaxation—but today he is prepared to give only a vocal rendition of himself improvising on the mandolin.

His interest in photography became useful when, as a result of Hitler's fanatical dislike of Jews, Bliss and his wife found themselves in Shanghai. Industrial chemists were not in great demand in China then and few Chinese were anxious to learn to play guitars. So Bliss became a photographic expert. Instead of taking pictures himself,

If interested investigators into semantography encounter Bliss before they examine his book, they are bound to be more impressed by his personality than his scholarly work. This distraction has led numerous people—people sympathetic to both Bliss and semantography—to observe that Bliss is simultaneously semantography's best friend and its worst single enemy.

In the academic world new ideas are customarily viewed with suspicion until they have withstood every conceivable test of validity. Academicians are no less opposed to drastic alterations in the *status quo* than the world as a whole. And personal jealousies are as sticky among scholars as among fashion designers. In this labyrinth of academic customs, procedures and manners, Bliss is as noisily and obstreperously misfit as a bull in a china shop. He is far too impatient to slip his ideas unobtrusively into learned journals and wait for the flowers of his knowledge to seed themselves abroad. Instead he charges headlong into every ivory tower he can find, earbashes its disturbed occupants unmercifully and often gains for himself the reputation of crackpot.

On one hand Bliss doesn't mind being called a crackpot. All intellectual pioneers, he says, were called crackpots. But occasionally he looks at himself from the outside and worries about the impressions he has created. "I often work with the sinking feeling," he has written, "that I will go down to the grave a crank."

Sometimes he has even said, "The greatest hindrance to semantography is the fact that I am still alive." Pursuing this line of reasoning still further he has, at times, even pictured himself as a man with high blood pressure who is about to "pass out at any moment." But there is really little justification for these flights of hypochondria—as anyone watching his energetic and enthusiastic demonstrations before a lecture audience will agree.

It is a rare person indeed who unhesitatingly takes on the job of selling a new idea to two billion people without any hope—or interest in—material gain. Bliss can never be accused of trying to make a fortune out of semantography. But he is idealist enough to take on the job and realist enough to organize a one-man sales campaign of incredible proportions for it. If he fosters a diversity of opinions about himself and his subject, it is because the thinker and the

salesman are rarely combined in one man and—in Bliss's case—produce the aspect of "crackpot."

When he gave his first lecture on semantography to a Sydney University audience last year, Bliss described his subject with such convincing logic, good humor, and at such machine-gun speed that his audience sat spellbound for an hour and, when he ended—with a shouting farewell burst in Latin—they broke into a thunder of appreciative applause for his lecturing skill. Bliss has lectured for the University Extension Board, to the University Physical Society, the University Geological Society, the Students' Society of the University of Technology, the Institute of International Affairs and other Sydney groups—each time impressing his audience with his own enthusiasm and the logic of semantography.

On the other hand the tactics he has used to introduce visiting scholars to semantography has sometimes curled the hair of conservative bodies. When an American educator passed through Sydney on a lecture tour a few years ago, Bliss badgered the tour-sponsors for an interview with their guest but was consistently refused. The visitor, they said, was in a great hurry and had no time.

But they failed to reckon with Bliss' persistence. He met the American at the airport, brushed the welcoming delegation aside, cornered his prey in a taxi and earbashed him all the way to his hotel—leaving a respectable Sydney educational society with horrified feelings of hostility toward Bliss, and perhaps toward semantography. The American scholar, however, was successfully earbashed into submission and is now in Bliss' records with genuine quoted compliments for semantography. Having been introduced to the subject—although somewhat harshly—he has given it considerable study and has even helped Bliss to promote the idea in America.

If Bliss had met Moses on the way up Mt. Sinai, there is a good chance that an eleventh commandment would have inveighed the world to learn semantography or at least to donate money for its furtherance. But even having missed this chance Bliss nonetheless believes with holy fervor that every intelligent person has a moral obligation to promote semantography—which would, in turn, offer so much to the world.

Those who have listened to Bliss' private conversations about semantography have found that he tolerates violations of any of the Ten Commandments more readily than he does people who learn about semantography and then refuse to help promote it.

for which there was little market, he went into business advising other people. He specialised in editing other people's amateur movies.

He was evidently successful in his photographic enterprise for when he came to Australia with his wife in 1946 he had a nest egg that allowed him to invest the next few years solely on his semantographic idea. He rejected the idea of taking up his professional work as an industrial chemist despite the opportunities that were open to him. Only semantography held his interest. He was overflowing with the ideas he had stored up on semantography and decided to take a few years—living on his savings—to write his book.

It took Bliss three years, 707 pages, and half a million words to divest himself of his accumulated thinking on semantography. Soon after he started writing the book he found his ideas flowing in such torrents that he gave up the usual procedure of writing, correcting, revising and rewriting. Instead he wrote most of his book straight onto wax stencils.

A manual job for free thinking

When he came to the end of his book and the end of his money—more or less simultaneously—Bliss felt he could no longer return to either industrial chemistry or photography. But he had to earn a living so he found a small house across the street from a large vehicle assembly plant and applied for a job. He wanted a manual job that left his thoughts free to untangle semantographic problems, and for the past few years he has worked there, more or less happy, as a spot welder.

At the end of each working day he walks across the street, rests for an hour or so to clear spot welds from his brain and then dives into semantography until bedtime. His house, while it boasts a comfortable living room and an iron-frame bed, is almost solely given over to the activities of semantography. In one room filing cabinets and shelves of printed matter live. In another the duplicating machine and accessories are housed. In still another—the bedroom—there is more an atmosphere of office than bedroom.

According to his literature Bliss lives at the Institute for Semantography, 5 Maroubra Bay Rd., Pagewood, NSW. Recently he added still another title to his home: *The Semantography Publishing Company*. His wife, a quiet smiling, hospitable woman who shares her husband's interest in the universal written

language, is semantography "honorary secretary."

With all his problems in shaking a crowded planet out of its semantic and linguistic rut and getting it started on the upward path to semantography and logical thinking he has never lost a healthy sense of humor. One moment he pours out breathless spite for the intellectual traitors who have wooed semantography briefly and then jilted it. During these passionate moments he grabs himself by the throat to show how he is being choked by a world that ignores his great idea. But the next minute he releases his throttling grasp on himself and laughs.

He still has a lot to do. He is working hard on UNESCO in the hope that semantography can be fed to the intellectually underprivileged throughout the world. He is hoping to persuade the United States to include semantography in its Point Four uplift for backward areas of the world. He is working on a *Children's Primer* of semantography for use in elementary schools, on a teaching plan which he hopes Australia may someday use to teach semantography to New Guinea natives, and in America he is starting a correspondence course in semantography with the help of a friend in Ohio.

He already has a small correspondence class of semantography students in Sydney and is even writing semantographic letters to one man—an advanced student—in another Sydney suburb. At the moment he isn't trying to teach his students to write in his new language. They would have almost no one to write to except Bliss.

In a high-pitched, dramatic voice, Bliss describes how his hopes soar into the skies one day when some overseas scholar writes an encouraging letter—but how the next day he is dashed to the ground in despair because another scholar fails to answer his letters. But between these ups and downs he continues to type his literature on wax stencils himself, to take sandwiches for lunch to save enough for duplicating paper and stamps and to give occasional lectures whenever he is invited—for a small fee.

His heart, despite his occasional bouts of hypochondria, is in good shape. So long as he doesn't overdo his throttling demonstration of the world's perversity to intellectual pioneers, he looks like keeping semantography on the market for the world's two billion language-mauling citizens for a long time—while he waits for the dawn of the semantographic age. #

Friend, sculptor and engraver; Mr. Frank Heppenstall, secretary of the British Wool Federation at Bradford; Miss Seymour Whinyates, director of the music department of the British Council.

M.B.E. (Member)

Mr. William Austin, superintendent of the Royal Parks.

Gales Kill Nine

LONDON, Dec. 31 (A.A.P.).—At least nine people have been killed in the storms which have swept England for two days.

Winds of 100 miles an hour created high tides which caused severe flooding of hundreds of acres of farmland.

Damage to sea walls along England's south coast is reported to be the worst in living memory.

At Dymchurch (Kent), 200 soldiers were called out to plug a 30ft gap torn in the sea wall by the raging seas.

An Air Ministry meteorologist said to-day that the storms are beginning to die down everywhere except in Scotland, where they are expected to continue for another 24 hours.

SYDNEY MAN DEVISES A PICTURE LANGUAGE

From Our Staff Correspondent

NEW YORK, Dec. 31. — Professor Oliver L. Reiser, of the University of Pittsburgh, said yesterday that a universal picture-language which a Sydney chemist had devised offers literacy to millions of people who could not otherwise communicate with each other.

Mr. C. K. Bliss, who devised the system, is an industrial chemist at General Motors.

He calls the system "semantography," because it contains simple semantics, or the theory of meaning.

Professor Reiser said in a paper which he read to the annual meeting of the American Association for the Advancement of Science, at Philadelphia, the peasants in any country could soon understand semantography.

"Indeed, since natives engulfed in superstition are not able to adopt improvements

in agriculture, hygiene and the like without literacy, the Bliss system makes available a powerful aid to President Truman's four-point programme (now the U.N.'s technical assistance programme).

"Widespread use of a system of universal symbolism, toward which Mr. Bliss's system is only a first step, would eventually result in the elimination of abuses of language by which dictators and their Ministers of propaganda periodically unbalance our democratic social systems."

"HEROIC WORK"

Professor Reiser pointed out that the invention and use of a unified symbolism would not automatically produce world understanding.

"Nevertheless, Mr. Bliss's heroic work is certainly headed in the right direction," he added.

Professor Reiser, who is a doctor of philosophy and a fellow of the American Association for the Advancement of Science, is author of "The Promise of Scientific Humanism," "World Philosophy," and "A New Earth and a New Humanity."

$\lambda_1 + \lambda_2 + \lambda_3 + \Delta_3$

I plus you and he and she

$\lambda \Delta_1$ $\boxtimes \Rightarrow$ $\heartsuit \uparrow$

We correspond happily

Pictured above are examples of Mr. Bliss's system.

Sign Language May Overcome Illiteracy Of Backward Peoples

YESTERDAY brought important news for Mr. Charles Bliss, 55, of Pagewood. A cable reported that Professor O. L. Reiser, of the University of Pittsburgh, speaking at Philadelphia to a meeting of the American Association for the Advancement of Science, had enthusiastically praised the universal picture-language which Mr. Bliss has invented, and which he calls "Semantography."

The Bliss picture-language, according to Professor Reiser, has great possibilities from two points of view. It could be used to educate millions of illiterate people in backward countries. In advanced countries it could lead to more logical habits of thought, so that people would be less easily duped by the slogans of dictators and propagandists.

Mr. Bliss is a short, thick-set man, Austrian by birth, a qualified industrial chemist. After the Nazis invaded Austria in 1938 he was imprisoned for more than a year in the Dachau and Buchenwald concentration camps.

He escaped from Austria before the war, went in 1940 to Shanghai, where he was joined by his wife, and lived there for six years. He came to Australia in 1946 and is now employed as a factory hand at the General Motors-Holden works.

He began to develop his language system in 1942, and it took him seven years to work it out. He has expounded it in a three-volume book of 500,000 words, entitled "Semantography," which he produces himself (except for the binding) at his home on a typewriter and duplicating machine.

He has sold about 100 copies mostly to university libraries in Britain, the U.S.A., India, and other countries.

Not For Profit

On his pamphlets and publications, his Pagewood address is described as "The Institute of Semantography, a non-profit institution for the promotion of semantics and Semantography."

Mr. Bliss admits that his language-system is a consuming passion, on which he spends all his spare time and nearly all his spare money. "I'm broke," he told me yesterday. "My system has taken possession of me." He talks about it in a torrent of expository eloquence, rises from the chair and waves his arms, then apologises for being carried away.

He emphasises that Semantography is not meant to be a substitute for the languages already in use, because it is only a written, not a spoken, means of communication. It is an auxiliary language, reduced to pictorial elements so simple that (he claims) the most primitive people can understand it.

The possibility of a symbol language for the purpose of clarifying thought was first suggested by the great mathematician and philosopher Leibnitz (1646-1715), one of the two inventors (Newton was the other) of the differential and integral calculus. Mr. Bliss believes that his system is the fulfilment of Leibnitz's prophecy.

Pictorial symbols, he points out, are already in practical use to a limited extent. The plus, minus, and other signs used in mathematics are examples. Another example is the symbol of the Red Cross.

The Bliss system aims to extend this kind of symbolism to cover all kinds of objects, ideas, and statements. Its basic elements are about 70 simple symbols, some of which are shown on the accompanying diagram. These, in turn, can be combined in various auxiliary symbols.

More complex ideas are conveyed by combinations of the elementary and auxiliary symbols. For example, "day" is represented by the round sign of the sun above the flat sign of the

earth. "Happiness" is represented by the heart sign for emotion followed by the upward-pointing arrow which indicates an upward direction. "Holiday" is represented by the sign for "day" joined to the sign for "happiness."

Technical Terms

Mr. Bliss has elaborated the system with remarkable ingenuity to cover a wide range of subjects. He has symbols for the technical terms of physics, chemistry, and other sciences; for the details of business transactions and documents, such as an international Customs invoice form; and for the ideas used in discussions of politics and economics.

The system, he claims, has a variety of potential uses, many of them of a strictly practical kind. Perhaps the most important is the possibility—stressed by Professor Reiser—of conveying instruction on agriculture, hygiene, and other matters to illiterate people.

Three-fourths of the world's population are in this category.

Both the United Nations and the United States—under President Truman's "Point Four" programme for developing backward countries—have been giving thought to the vast problem of illiteracy, but so far nothing much has been done about it.

Mr. Bliss believes that any people could be taught the elements of his system without difficulty. He has corresponded with the Government of India, suggesting Semantographic methods of teaching agricultural techniques to illiterate peasants, but the advice has not been taken up.

Professor Carleton Washburne, of New York, a noted authority on education, urged UNESCO to try the Bliss system in backward countries, but UNESCO has not shown interest.

Mr. Bliss also claims that his system could be used for the international interchange of scientific information, which is often impeded by the language barrier.

Use In Business

In the business field, he proposes the use of Semantography in publications and documents (such as the Customs forms mentioned above), on signs in banks and shops (for the help of foreign customers), and for directions on merchandise.

In Australia, he advocates widespread use of his symbol for "fire" on public signs as a warning of the danger of starting bushfires. Other suggested applications of the system are the "exit" symbol in theatres and the "electricity" symbol as a warning of live wires. He thinks Semantography could be used, moreover, as a means of teaching English to New Australians.

The aspect of the system which has interested a number of intellectuals is its possible use as a means of logical analysis for clarifying thought—the technique which was first suggested by Leibnitz.

Mr. Bliss has the conviction—shared by a number of students of "semantics," or the theory of the meaning of words—that most arguments on politics, morals, and other abstract subjects are confused because people are unconsciously influenced by the emotional, irrational overtones of words.

He maintains that if such controversial ideas as democracy, government, and socialism were expressed in a logical system of symbols, discussion of these subjects would be more clear and fewer tempers would be lost.

For this reason, he attaches great importance to his basic symbols indicating the human mind or human evaluation or opinion—the "great variables," he calls them.

Whenever these symbols occur in the Semantographic representation of a word or idea, it is a warning that an element of human uncertainty is involved; and this, in turn, is a warning that dogmatic statements on the subject must be treated with suspicion.

He even claims that Semantography can be used to settle domestic disputes. "If you are a wife or a husband," he says, "you will realise the vagueness, the ambiguity, or the fallacy in any reproach, any accusation, any blame you want to make or have made against your partner in marriage."

"In a quarrel, in which no one will give in, you may both agree to apply Semantography to the assertion, and you may quickly find that the answer cannot be a yes or no—in fact, nobody can be right or wrong, because the assertion is a fallacy."

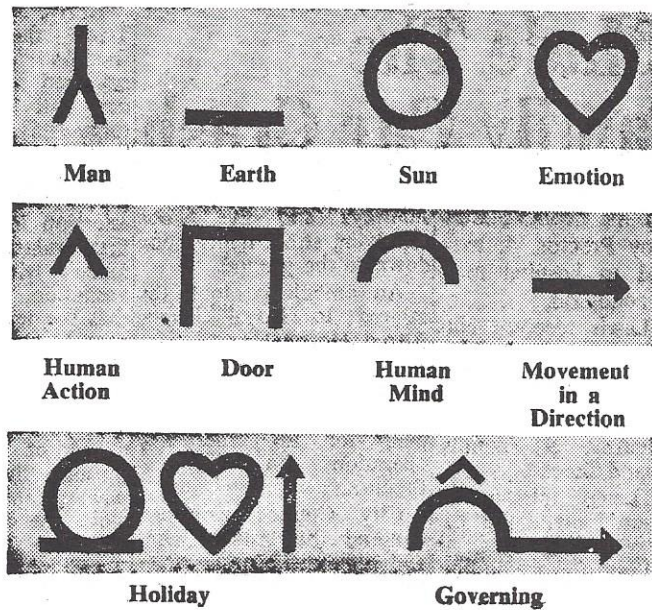
Bertrand Russell

When Mr. Bliss heard that Bertrand Russell, the world-famed mathematician and logician, was coming to Sydney in 1950, he sent him a copy of his work on Semantography. While Russell was in Sydney he invited Mr. Bliss to his hotel, questioned him for about an hour on his system, and asked him to demonstrate symbols for various controversial terms and sentences, such as "God," "nature," "the Chinese are a great nation."

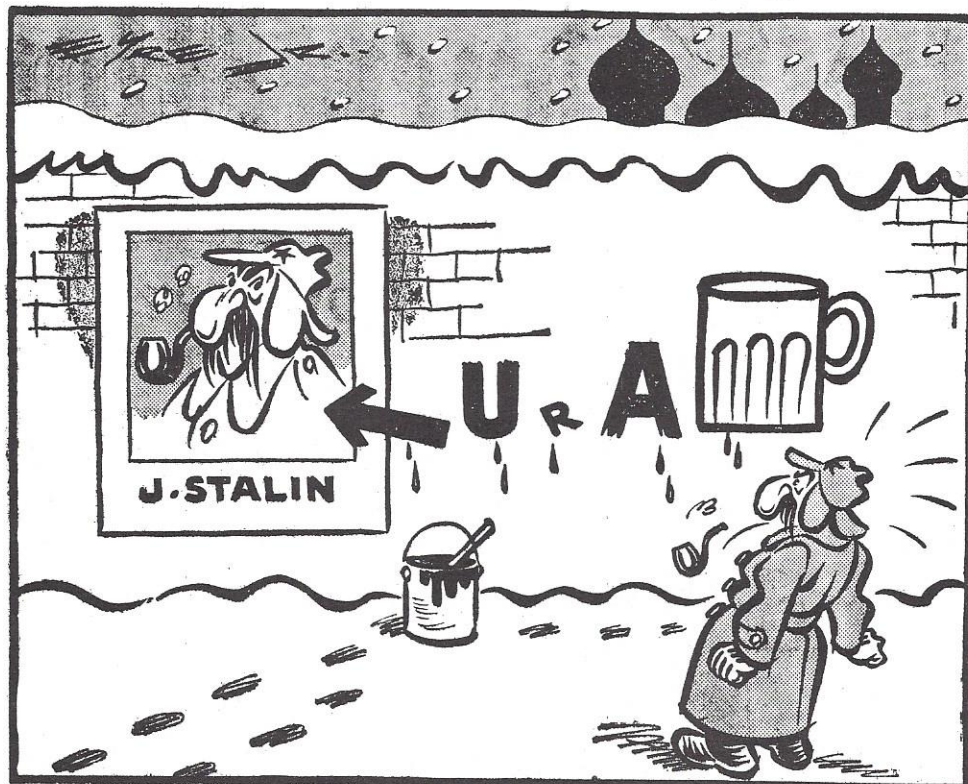
Russell later wrote to him, saying: "I have been looking through your system of Semantography and I think very highly of it. The logical analysis is good. The symbols are ingenious and easy to understand, and the whole is capable of being very useful."

"Any man or men who will spend the money necessary to get your work printed will, in my opinion, be performing an important service for mankind."

So far, however, nobody has undertaken to subsidise Semantography.



THE DAWN OF LEARNING



A Sydney chemist has invented a picture language which, it is claimed, even illiterate peasants can soon master.

"yUo are a MUG"

"You are a MUG"

means

"You are a beer glass"

or

"You are an Idiot"