

THE INSTITUTE FOR SEMANTOGRAPHY



Founder and Director: C. K. BLISS, B.Sc.

5 Maroubra Bay Road, Pagewood,
Sydney, N.S.W., Australia.

SEMANTOGRAPHY SERIES No. 130

Sydney 10th Jan. 1954

SELLING SEMANTOGRAPHY TO AMERICA

A Sales Talk to an American, based on the Sales Catalogues, the 3 volumes on "Semantography" and the "Semantography Series."

Dear Friend,

Note: Typed - as usual - without a draft.
Kindly excuse all shortcomings.

I am delighted by your detailed 5 page letter of January 2, in which you elaborated so brilliantly about the faults of my presentation of Semantography. I hasten to answer you. Realizing that so far, nobody has taken so much trouble as you did to go really into the matter, and realizing that other people (of this and of later generations) might find your deliberations interesting and revealing, I have decided to include your criticism and my answer in my Semantography Series. In the following paragraphs I shall underline your words and shall give my answer to each of your remarks.

You write: "I hope I shall not offend you if I say (quite frankly, as to a cherished friend) that the one piece I like best is Series No. 78, Mr. Paul Byers' article in PEOPLE. It may be that he does not have a tight grasp on the facts, or that the article wounded your feelings, but so far as form and content are concerned, it is by far the most informative for a beginning student of Semantography, as I am."

I am not offended, and I am not more surprised that the article of an American journalist Paul Byers appeals to an American. I must confess my ignorance of American reportage. When I read all the articles which Australian journalists wrote about me (Series No. 7, 50, 61, 63, 69 and 78) I went mad about some passages which had nothing to do with my work Semantography, but dealt with peculiarities of my person. You will understand that I am suffering under an inferiority complex, namely - the crank with the crackpot idea - a picture writing - of all cranky ideas. Consequently, I appraised all references to my person in all the articles as the desire of the writer to show the oddity of my person and the oddity of my work. My raving against press articles came to a height when I protested to the editors of Australian papers (Series No. 83). I wish to say that some of them wrote to me and expressed full understanding.

Paul Byers condensed my feelings when he cited the words which I said once: "The greatest hindrance to Semantography is the fact that I am still alive." This does not mean only that I have to overcome personal jealousies of professional scholars. It means also that I have to overcome personal objections of my bank manager against further extensions of my overdrafts. Year after year I worked on Semantography and spent my savings freely on Semantography. I hoped as another sort of a Mr. Micawber that "Something will turn up." A university or a foundation or a private wealthy citizen will give me the opportunity to go on working on Semantography. All my hopes were shattered. In order to keep my mind free for Semantography I did not work as a factory manager or chemist but as a simple spotwelder at General Motors, where Paul Byers had my photograph taken. The very day this photo appeared in Byers' article in PEOPLE I and hundreds of others were re-trenched. I lost my livelihood. The editor of PEOPLE touched by my despair brought an item in the next issue BLISS IN DESPAIR (see Series No. 87) It had no effect whatsoever.

It is only natural that I blamed the journalists for depicting me as an odd oddity, a crank with a crackpot idea not worth spending money on him and his work. But now, I have stopped blaming the journalists and I have come to realize that my ignorance of American reporting methods is to be blamed. Today, the proper way to expound a new idea is "the profile form, based on the method exploited by Plutarch which seeks to convey information about a specialized subject through an extended biography and personality sketch," as you have been kind enough to inform me. I apologize therefore to all journalists and I realize

now what a terrific fool I made of myself, when I imposed conditions and restrictions on the editors of LOOK who wanted to write an article (see Series No. 82) I did the same foolish thing with the editors of LIFE and TIME who too became interested in my work when Professor O.L. Reiser spoke about it at the 1951 Annual Meeting of the American Association for the Advancement of Science in Philadelphia.

I had prepared a printed leaflet for this Meeting of the AAAS. It is the Leaflet of the Series No. 52. The last page contains a plea for help. At that time I was indeed in deepest despair. Nothing came out of it, as far as material help was concerned. One man, a Mr. Perry, working at the Massachusetts Institute of Technology wrote to Reiser and expressed his interest. He said however that (judging from the leaflet) I appear to be "unbalanced". How true! Indeed, I was unbalanced at that time, mentally, physically and especially as far as my bank balance was concerned. Mr. Perry has not answered my letters.

But something else happened. Professor Reiser's theory is that the change in my life was brought about by Mr. Evans, the Chief Librarian of the Library of Congress, Washington D.C. (now Director General of Unesco). He was chairman at the time when Reiser delivered his lecture on "Unified Symbolism for World Understanding in Science." He must have received the leaflet No. 52, because shortly afterwards Angus & Robertson, leading Australian publishers (who consistently refused to publish anything on Semantography) received a standing order from the Library of Congress to collect all my past, present and future writings.

For me, this change was resurrection. It meant for me Life, even after my death. At least, one library in the world will contain my thoughts and future workers will be able to draw on my ideas. From that moment on I began to hope. It is a new life. I know now that my whole work will not be wasted. Harvard University Library and other libraries have also ordered the Semantography Series, besides buying my 3 mimeographed books, and this letter to you will also help to understand my work. Moreover, new thoughts are crossing my mind and are condensing in my new manuscript "A Jury for the Pioneer".

I shall now continue dealing with your letter and especially with Semantography as such.

You write: "It seems to me that you are in essence making these contention

1. that the notation you call Semantography is, like the Chinese ideographs, capable of transcending linguistic barriers;
2. that SG is superior to Chinese ideographs in these particulars:
 - A. less arbitrary in derivation; closer to the process level (Korzybski); hence, more readily learned and remembered.
 - B. more readily adaptable to mechanical reproduction through the combination and manipulation of under 100 basic elements.
3. that SG is capable of resolving semantic conflicts
 - A. intrapersonal (I, arguing with myself)
 - B. interpersonal (I arguing with you)
 - C. inter-societal (labor fussing with management; USA negotiating with USSR)

To this exposition I have to say that you have expressed the advantages of Semantography perfectly. There are however two minor advantages which I would like to mention because I believe that they may well be the ones by which Semantography could be accepted by the American people.

I realize of course the great handicap of Semantography especially in trying to sell it to America. America has already a world language and need not be worried about an interlinguistic medium. Anyone who wants to sell to or buy from America will write a letter in English (or American, as it is sometimes called). Why, the heck, should we start learning Semantography? Why indeed?

The first special advantage is the pictorial vividness of my symbols. I am an engineer and realize that if Semantography should be accepted it could only be gradual and first for particular fields where the need is urgent, where bridging the language barrier is a matter of life and death. This is the case with the warning signs on the highways of the world. Warnings written in the native languages have been taken down and replaced by pictographs. This

symbol below means A CURVE TO THE RIGHT in all languages of the world. This fact however has no significance for American highways. The significance lies in the fact that the symbol  needs no translation in the mind of a racing motorist. Here in Australia we have mostly the warning sign CURVE. To a racing motorist the geometrical lines appear in a fraction of a second. He must translate them in his mind C then U then R then V then E, then he must grasp the compound pronunciation CURVE then he must translate this sound into its meaning, namely A BENT IN THE ROAD AHEAD - and he still does not know whether to the left or the right.

When he is racing at high speed, or when there is rain, or fog, or night he might have difficulty in discerning the geometrical lines CURVE. Until he has done all the discerning and translating it may be just too late. But this may occur in broad daylight with the driver "under the influence" of liquor and his discerning, translating and understanding abilities very much impaired. Until he has translated all and understood all and until his mind gives the order to the hand and the foot to work on the wheel and the brake - it might be too late. This indeed is what many a driver said in the traffic court.

However, I do not believe that Semantography will first be applied to highway warning signs, although there are quite many which so far have defied pictorial symbolization like CHILDREN CROSSING, SCHOOL, HOSPITAL, PEDESTRIANS, etc.etc. The reason is given in the quotations in my books where I deal with Traffic signs (p. 71ff, p. 357ff) and where I cite the outcry of the American Association of State Highway Officials in Washington in which they deplore the diversity of warning signs in the different states of the United States which are not so united as far as uniform warning signs are concerned.

The States of the Union, although they might recognize the necessity for uniform warning signs for the whole of America are nevertheless governed by the minds of officials for whom uniformity would mean great expenditure in tearing down thousands of signs and replacing them by others. Which state should give way to which state? Which official would admit that his sign is not so good as the sign of another official? Least of all, would they all bow to the constructions of a man in far-away Australia (where as you remarked the kangaroos are hopping around)?

No! With regard to highwarning signs we have already a Babel of Signs not only in the whole world, but also within the United States. There was a time when I believed that the unique advantage of Semantography (being able to picture any meaning) would act in overwhelming all the factions of highway officials. I have written more than one hundred letters to various departments and traffic ministries, etc. Only two are registered in my Series, the statement of the National Road and Motorist Association of New South Wales Australia (Series No. 6) which advocates Semantography for the whole world, and my letter to the Experts of the Transport Division of the United Nations which remained unanswered (Series No. 26).

How Semantography can be used to advantage right away in the United States.

I have explained the advantage of the pictorial vividness of my symbols for danger signs and have outlined why it will not be accepted for highway signs. We must look for a new field. This field are hundred of thousands of public buildings in the United States, the skyscrapers, office buildings, official departments, department stores, cinemas, theatres, stadions, concert halls, etc.

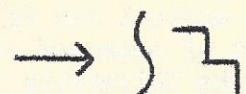
It has been proved time and again that when a fire breaks out in such a building, people are "out of their mind". They are then unable to grasp the meaning of such lines as EXIT and will rush instead at doors with GENTS written on. If the American insurance companies could be persuaded to agree that the following symbols be displayed in public buildings Semantography would start to become a practical reality. Fire Brigades, Municipal Councils, etc. too could do their share in the introduction of these symbols



EXIT

FIRE
(hazard)

FIRE EXIT



TO FIRE STAIRS

These signs are easy to paint. The word should always be ~~written~~ underneath so that people should learn of the meanings of these symbols.

A plea for the introduction of these symbols would surely find a ready echo with American people. Every year great fires destroy much property and many lives. These new symbols can do only good. Nothing can be said against them. If the propaganda for the introduction of such symbols is cleverly made, it could bring "private enterprise" to the fore. A famous department store could hit the headlines (without paying for it) by being the first store in New York (or San Francisco, or Chicago, or Babbittown) which "goes with the time" and which offers the clients added protection in case of fire. It could be done. Afterwards other symbols could be introduced (see inside cover of Book I)

Having now elaborated on the first special advantage for the American nation I turn to the second special advantage not mentioned in your survey on p.2

The second special advantage could be a sensation for American business, if....

It's about this "if" you have written 5 long pages. In your survey you have divided the two aspects of Semantography, first the Graphic under heading 1 and 2, and then the Semantics under heading 3. This special advantage explained below, belongs to both groups.

As said in the above subheading, this advantage refers to American business. I have already said that American business when dealing with the Non-Anglo-American world need not learn Semantography. The Non-Anglo-American world must learn English, or at least those firms must employ a correspondent who can write English letters.

I have however on p. 266ff (Book II) written a chapter "Symbol Cables". The fact is that the business world uses phonetic scripts in their correspondence, sprinkled however with interlinguistic symbols as the numbers and other signs as for instance "%@&(!) etc. We do not however realize that every larger firm uses an ideography, which is the most cumbersome, the most arbitrary, the most "senseless" ideography I could think of - THE TELEGRAPHIC CODES. We do not operate one. We have already a Babel of telegraphic codes. Consequently every larger firm employs at least one man or woman who has learned in a business college how to code and how to decode a telegram, and often it needs translation too. A long telegram may take up hours of coding and decoding.

In the aforementioned chapter "Symbol Cables" I have proposed and given samples of semantographic cables which have great advantages. The employe, versed in the composition of semantographic cables sends his cable written or typewritten on a piece of paper to the radio-photo cable office, and this pictographic telegram is read at the receiving end directly in the language of the receiver, be it French, or Dutch, or Hindustani - or just plain English. And no errors in the transmission.

This advantage might look convincing, but my adversaries might say: "Why should we learn Semantography for radio-photo cables? We shall send them in plain English and let the other party learn English or employ an English correspondent." To this I would have a feeble answer. The telegraphic codes are invented to save money. Instead of cabling a few words we just cable one "word" of 5 letters, say ghkyt. The saving is still greater than the expense for the coding and decoding clerk. The same consideration holds true with semantographic cables. Radio-photo cables are paid according to the photographed space. In this respect, the symbols take up less space than the words they represent in any language. This symbol $\cap$ means mind. This symbol $\wedge$ means Action. This symbol compound $\cap \wedge$ means mind-action that is thinking, considering, etc.etc.

I have elaborated on the advantage of semantographic symbol cables to make one point clear and stop a special argument. When my co-worker Dr. Douglas N. Everingham wrote his "Message to Mortals" in the Australian Medical Journal (6th December 1952, Semantography Series No. 87) he implored all medical men in Australia to examine Semantography as a tool for the treatment of neuroses as semantic disturbances. The Dean of the Faculty of Medicine of the University of Brisbane got interested, but when Dr. Everingham and I explained Semantography to him in a few letters, he shoved it all aside with the argument that he is too old a dog to learn new tricks. This is a fallacious metaphor, because in his case, he has a blasted duty as Dean of the Faculty of

Medicine to examine any new idea in the field of psychology and psychiatry. And if he really is too old a dog, then he has younger brains in his faculty to whom he can relegate this task.

And this argument might well be used by American businessmen who might declare that they are too old a dog to learn Semantography. They need not do it. Every business employs employees who have been trained in business colleges for special performances be it shorthand, typing, accounting, the operation of bookkeeping machines, etc., etc. and of course for the coding and decoding of cables. I think that any business college could quickly offer a course in Semantography (or a correspondence course) if the advantages meet a need in business and can save money.

This introduction was necessary for what follows now. I maintain that every business agreement drawn up by a legally qualified lawyer contains vague meanings which could be interpreted differently 6 months hence. In most cases the sincere lawyer is unaware of the pitfalls of those words. In some cases, a lawyer puts them in deliberately "to meet any emergency". The result is often very good for lawyers and barristers, very good for court officials and judges, but very bad for business in general.

In Book II, on p. 268ff I have written a chapter "Agreements and Treaties" in which I explained that Semantography could enable the drafter (or reader) of agreements written in plain language to spot the vague words which could later cause arguments and disagreement. I maintain (and I am ready to prove it, because I have drawn up important agreements as an industrial executive, and have contested in court other agreements) that Semantography can do just this. It would be a boon to any business.

I imagine that one employe in any firm has gone through a course on the Graphics of Semantography (for handling cables) and also through a course on the Semantics of Semantography (for handling the drafting of agreements). If an agreement is drawn up in plain language, the special clerk could quickly point out which words must be replaced by more concrete ones. As two firms would each have their clerk for this purpose, the elimination of such trouble words could be done very quickly.

It could be done, if..... and it is about that "if" you are so worried about. Before I go into your worry let me now deal with heading 1 and 2 of your summary which I have written on page 2 of this issue.

Comparing and relating Semantography to Chinese Characters would be "Poison".

To your heading 1 - that SG could be capable of transcending linguistic barriers, like the Chinese ideographs you write: "I would say that you have already nailed down your first point (equivalence to Chinese) to my satisfaction." I shall then answer to your enquiries concerning heading 2A and 2 B, but before I do so, let me tell you that in my opinion (and based on my experience of 6 years in China) the reference to Chinese ideographs in explaining the advantage of Semantography to the American nation would be "Poison" to Semantography. Why?

I remember my own thoughts when I arrived in China and I remember the opinion of Western people and especially American people who visited Shanghai, and who even stayed in Shanghai for years. They all considered Chinese ideographs as a sign of utter backwardness. No explanation could convince them to the contrary. They had to admit that a Chinese from Canton could not converse with a Chinese from Peking, but they could write letters to each other. Then there is the fact that the ideographs on bank counters, or telephone booths, or other offices could be read by Chinese who speak different languages and even by Japanese or people from Indo-China, etc. But - except a few Americans and a few Europeans - the general opinion of Westerners about Chinese characters was that it is utter backwardness.

That this is the general opinion among American men 'who ought to know' is proved by the fact that official American educators advocated to the Japanese nation the abandonment of Chinese characters in their script and the adoption of the Western alphabet. I have no doubt that the responsible Japanese educators agreed with many polite bows and many polite hisses to the most honourable most victorious American educators, and I feel sure that such efforts have been

made. But what the American men (who ought to know) did not know apparently, was that such efforts have been made in Japan and in China for centuries. The Japanese have a phonetic script since the 8th century the kana, but they use it only for the inflections as an addition to the Chinese ideographs. Only one small newspaper in Japan is printed in this phonetic script. All the others and indeed all Japanese writing and printing is done mainly with the Chinese characters. And what makes it so remarkable is the fact that the Japanese have not a variety of languages like the Chinese, and therefore interlinguistic ideographs have no special advantage for them. Yet - they persist.

The answer is given by Basil Hall Chamberlain who was professor at Tokyo University. He died in 1935. He said that ideographs triumph always over phonographs, and he stated that: "Ideographic writing will surely achieve the final victory over phonetic writing." (see S. Series No. 6 and also all references under the heading Chamberlain and Chinese in the 3 books).

The most blessed mistake I ever made in my life.

In some of my previous writings I have mentioned that Leibnitz and his contemporaries of the 17th century were much excited about the news which came from Jesuit missionaries in China. They wrote that the Chinese have a quite different way of writing from the writing in Europe. Leibnitz wrote to Jesuits in order to get more information and he later wrote about such a "Universal Character, similar to the Chinese, but better than theirs." But Leibnitz did not go to China, and he never tried his hand on any such symbols.

With me, it was just the opposite. I went to China, and just like Leibnitz I became fascinated with Chinese characters, and just as Leibnitz, I thought of a similar symbolism, "but better than theirs." And in contrast to Leibnitz I went to work. What favoured me was my training in analytical work as a chemist and research as a scientific trouble shooter in electric lamp manufacturing. Here, my hero was Thomas Alva Edison. And what impressed me most on Edison was his saying that "Success depends on 2% inspiration and 98% perspiration." The notebooks of Edison about his research in suitable carbon filaments for his lamps cover 30,000 pages. When Edison found that bamboo fibre was the best material for filaments, he tested not less than 6000 different bamboo species from all parts of the world. In short: only the hardest work could bring results. Perspiration and only perspiration is necessary.

Perspiring in torrid Shanghai was easy, but work on a modern ideography was more than a hard-working man could endure. I then hired a teacher for no other purpose than to keep me awake in the evening. He was an adherent of Basic English and violently opposed to my idea. His job was to fire as much criticism as he could think of at me and everyone of my symbols. That kept me awake and at work. But there was something else.

Everyone in China, whether Chinese or European or American could see that a picto-ideography can be a practical script. Indeed, he saw at work an archaic, complicated and cumbersome script, the Chinese writing, and saw that it worked in commerce, banking, industry, science, etc. etc. Therefore, my work could be appreciated by the people of Shanghai. They knew that I am on a good thing. I was invited to give lectures on it, and the most "fateful" lecture was the one before the Rotary Club of Shanghai. It was after the liberation and many Americans, released from the camps, were among the audience. They cheered me as I have never been cheered before. "Stick to it!" some of them said. "You are on to a good thing. Write a book about it." After that lecture I went home through the din of Shanghai's streets, treading on clouds. Now, Americans have given me their verdict about my work. Americans will take it to their hearts.

I could not emigrate to the United States because of my quota number, which meant many years of waiting. I went to Australia, and with the cheers of the Americans still in my ears, I started where I left off in Shanghai. Then one by one I approached Australian scholars and laymen, American scholars and American industrialists, typewriter companies, etc. etc. - and then I realized that I have made a terrific mistake. The Americans who were in China understood the value of my work. The Americans who were never there (or only on fleeting visits) were convinced that it is the best crackpot idea they have seen in years. I have made a mistake - the most blessed one in my life.

Had I never come to China, I ^{would} never had started work on a modern ideography. And because most people outside China never were in China, they do not know of the great advantages of an ideography (although the numbers symbols could tell them). Therefore they did not realize (and still do not realize) the value of my work. When I realized that I have made a mistake - it was too late. Book I and II of my Semantography were already written. They were almost exclusively based on Semantography as an international script. They were written for people who speak different languages.

When I found out that Western people (and especially people who speak English) would have no use for Semantography, I turned to the second aspect, the Semantics. I tried to explain that Semantography has an advantage even for people who speak one and the same language. But people who look into Book I and II cannot find this second advantage and you could not find it there too. Therefore your outcry. But before I go into this, I shall have to answer to your statements with regard to SG as an interlinguistic script.

Discussion of your comparison of SG with Chinese writing.

I refer to your statements under 2, subdivided in 2A and 2B (see page 2 of this issue), and will go into your contention that SG is less arbitrary than Chinese (2A). To this you say:

"I'd say that you have already nailed down your first point (equivalence to Chinese) to my satisfaction. Point 2A seems to me plausible and indeed highly probable, but I think I'd feel more secure about it if you had undertaken to prove it rather than contenting yourself with implying it. (Actually, it is my inference from your material; I don't think you anywhere state it.)"

I agree with you. The fault is in my books. They are too big. There is too much in them. Nobody could read them through in a reasonable time. But you must understand that these books are not written for other people (in the first place). I consider these books as note books. I sat down to the typewriter and started to wrestle with a special problem. I wrote down whatever came into my mind. Whatever objection I could think of, I dealt with it. The chapters grew and grew. I suppose that once a publisher gives me an order to write a short book I would have a paragraph for every fact and factor concerning SG.

Yes, it is true, that I have "implied" only your contention. Now, please turn to page 6 of Book I where I showed in vertical columns a number of symbols of SG and their counterpart in the 5 languages of the United Nations Organisation. I shall use that demonstration for another demonstration, namely for showing how many lines are necessary for drawing the symbols of SG, of English and of Chinese and Russian. The other 2 UN languages French and Spanish, need not interest us here. I shall take the first line of page 6 Book I.

Semantography	English	Russian	Chinese
□	OPEN	ОТКРЫТЫЙ	不 開 閉
open	open	open	open

Now, if we want to be honest and fair to Semantography we must compare the number of lines necessary to write any symbol. If we say that my symbol for open needs 3 lines, then we must agree that to write the capital letter E we need actually 4 lines. Equally, the capital letter N needs 3 lines, P needs 2 lines (one straight, the other a half circle), and the letter O needs only 1 line (a full circle or ellipse). Now we shall compare.

Such a comparison - based on the number of strokes - might seem unfair to you. Then you got to know that the Chinese telephone directory is based on just this comparison - the number of strokes necessary to compose a character. Consequently, in the Shanghai telephone directory the first section is devoted to all names which character needs one stroke only. As you see, the Chinese word for OPEN begins with a character which needs 4 strokes. The next character needs 15 strokes. The third and last character needs 14 strokes.

Number of lines (strokes) for the word OPEN in			
SG	English	Russian	Chinese
3	10	20	33

Comparison of the number of strokes (lines) necessary to compose the first 10 meanings in the symbols of SG, English, Russian and Chinese taken from the table shown in page 6 of Book I on Semantography.

Meaning	Semantography	English	Russian	Chinese
OPEN	3	10	20	33
CLOSED	4	11	21	29
ENTRANCE	6	19	12	10
EXIT	6	6	15	11
START	4	11	13	27
DEPARTURE	4	24	14	23
APPROACH	4	16	30	17
ARRIVAL	4	13	17	10
WATER	1	16	12	6
RAIN	4	9	20	11

From the comparison of the number of strokes necessary for SG and Chinese it becomes apparent that the comparison is all in favour of SG. This is indeed what astounded me in China. "Why", I asked my Chinese friends, "why are your characters so terribly complicated ? There are Chinese characters which contain not fewer than 35 strokes. It could be so much easier and simpler with fewer strokes. Tell me, why are your symbols so complicated ?"

To this my Chinese friends could only smile apologetically. They said that it is an archaic script taken over from many generations through more than 4000 years. Still, one should believe that simplicity is the sign of the primitive. Who and what made Chinese script so terribly complicated ?

I believe I found the answer. It is the same process which we can observe in the writings of Western highbrows and scholars throughout the centuries. They delight in using long words. They delight in writing complex sentences. Writing Chinese characters was not only a literary art. It was a pictorial art as well. And in the same way as Western scholars and poets invent new words and new word combinations, so did the Chinese scholar. He wanted to invent a new character to express the stillness in the early morning hours just before dawn, when the soul begins to feel the coming of the sun and the awakening of life. So he will invent a new character for this particular mood and expression. He will take a few strokes from the characters expressing "without wind" and "without motion" He will combine a few strokes from the characters of "soul", and "sun" and "begin" and "life" and "early morning" etc,etc, and then he will look enraptured on his own creation - a picture, a poem in itself - and there it is containing perhaps 20 or more strokes - and there it will be used for centuries afterwards in all its complexity.

IN SHORT: SG simply cannot be compared with Chinese. SG is utter simplicity. Chinese is utter complexity. Some years ago, one Sydney broadcasting station interviewed John Metcalfe, Principal Librarian of the Library of New South Wales about Semantography. Metcalfe was one of the first helper of my work. The commentator asked him whether the symbols of Semantography can be further simplified. To this Metcalfe answered, that he cannot imagine how Bliss's symbols could be further simplified.

Now, it is necessary to stress this point in quite a different way. You may say that it is unfair to state that the English word OPEN consists of 10 strokes. It is obvious that it consists of 4 letters only. Let's forget about the number of strokes. Agreed. But then we must be fair and apply the same principle to SG. I have stated that this symbol U for OPEN consists of 3 strokes. It is obvious that it resembles the letter U and therefore we should honestly state that it consists of 1 letter only. Equally, I have counted my arrow symbol of consisting of 3 strokes. It is unfair. The arrow symbol → is 1 letter only in SG. Indeed it is. It takes less time to draw an arrow → than to draw the letter E. So let's make the comparison on the basis of letters only.

Comparison between English and SG in numbers of letters(symbols)

Meaning	English	Semantography	Meaning	English	Semantography
OPEN	4	1	DEPARTURE	9	2
CLOSED	6	1	APPROACH	8	2
ENTRANCE	8	2	ARRIVAL	7	2
EXIT	4	2	WATER	5	1
START	5	2	RAIN	4	2

In closing this chapter I wish to state that you are right in saying that "SG is less arbitrary in derivation and closer to the process level (Korzybski) than Chinese writing." But it is more than that. In SG the THINGS which are real and which are therefore picturable can easily be discerned. This is quite impossible in Chinese, which is actually not a real picto-ideography, but a hodge-podge of phonetic (yes, phonetic!) characters and ideographs. Most Chinese characters are composed of two characters, the first to indicate the meaning, the second to indicate the sound syllable. This second (and sometimes it is the first) character indicates quite a different meaning. But you must not think of that meaning but of the sound for that meaning. It is not easy to explain all this, and I refer you to Book III p.638ff of "Semantography". When you have read this you will know that there is actually no comparison between SG and Semantography. They are two different things altogether. Chinese

The typing and printing of Semantography

I shall now answer to your next question which you framed under 2B (see p.2) saying that "SG is more readily adaptable to mechanical reproduction through the combination and manipulation of under 100 basic elements than Chinese writing"

You continue to say that: "Point 2B is, again, an inference from your material but might have been further clarified somewhat along these lines: if one is working with symbols hand drawn, e.g. on wax stencils, SG does not have any obvious advantage over Chinese (or does it?); if one is working with movable type, set by hand or with linotype, the vocabulary of Chinese ($n \times 10^5$ characters) might be more suitable for interlinguistic communication than SG would be, with perhaps $n \times 10^4$ composite symbols required in the font."

This statement has caused me much grief and much downheartedness. It has caused me again to reflect on how many years I would have to be dead and how many years the pro and con of an international symbol script would have to be debated until people would realize that SG is indeed not comparable with any existing script. Especially one mathematical reference of yours is almost unbearable for me, and you will excuse me, my friend for saying so. You stated that Chinese characters "might be more suitable for interlinguistic communication than SG would be" because in your opinion Chinese characters number only by the n-thousands, whereas SG characters number "perhaps" by the n-tens-of-thousands. If my books could convey such an impression, they ought to be burned and ought to be written afresh. Something of this fear (that people might think that there are tens-of-thousands of symbols in SG) prompted me to make that leaflet inside the cover with the bold printing 100 SYMBOL ELEMENTS TO OVERCOME BABEL. But I see that the word "elements" still cause misunderstanding.

In order to answer your questions in full, I shall now cite your next paragraph: "But since SG is reducible to under 100 basic elements, it can be adapted to a standard typewriter (or varityper) keyboard and reproduction accomplished (a) with wax stencils - in which case no advantage over Chinese or (b) lithography where much neater and more compact than Chinese. Since lithoprinting is already being used as a less expensive alternative to linotype, itself a less expensive alternative to hand-set type, SG in the modern world is distinctly to be preferred over Chinese ideographs"

I ask you kindly to read the chapter "The 100 Symbols versus the 26 Letters" p. 21ff of Book I Semantography. I have tried there to point out a fallacy of our ingrained thinking. We Western people think our 26 letters of the alphabet so much superior to any idea of a symbolic script, but we do not realize that the 26 letters themselves convey no meaning at all, except a sound. We have to combine them to give them a meaning. If we do this, if we combine the "sound symbol elements" of our alphabet, then - to use your mathematical expression - we have $n \times 10^5$ composite symbols. In other words we have about 500,000 composite symbols and you will find them in the Oxford and Webster Dictionaries which list about half a million of composite phonetic symbols all composed with 26 symbol elements.

But this comparison is not fair. In fairness it must be stated that the amount of "composite symbols" in the Webster and Oxford Dictionaries may be in the vicinity of $n \times 10^6$, or in other words: the half million of "composite symbols called words" contained in these Dictionaries have not one meaning only. Each of them has dozens of different meanings. A fast horse, tied fast, may be fast asleep. Pick your winner among the meanings of "fast"

Now, you have taken so much time and thought to study SG and you have written in so detailed letters to me, that I must go on with my detailed explanation and drive the comparison to the bitter end. Apparently, the misunderstanding is caused by the word "element". What is the most elementary element in writing?

I have shown that our alphabetical writing consists of 26 phonetic elements, the letters. I define a writing element as something which itself conveys no meaning at all. A sound itself has no meaning. It does, as such, not refer to something in our physical world. But in order to have another whack on our alphabetical writing I wish to say that the 26 sound elements do not stand for 26 single sounds. Heavens, no! In my chapter "The 100 Symbols versus the 26 Letters," I have told of Professor Higgins, the phonetician in Bernard Shaw's play "Pygmalion". If I remember rightly, in the play Higgins tells his friend that the letter A stands for about 126 different sounds. We know and every foreigner knows and every child knows that our sound elements are not elements, but are arbitrarily used for many different sounds (expressed by the same symbol) and this is again varied in any other language written with the Latin symbols. But this does not concern us here.

Now, if Western writing works with 26 elements (which have no semantic value), how many such meaningless symbol elements has Semantography? The answer is 12. Yes, twelve only, less than one half of the alphabetical symbols and here they are:



All my symbols can be drawn with these 12 "line elements". Unfortunately, my definition of an element (that it has no semantic value) does not apply to these 12 elements. Some of them have even a meaning. The small circle o means mouth and speech (with the A ction indicator on top), etc.

So, this I consider a fair comparison. 12 line elements of SG against 26 sound elements of the Latin script. What then did I mean with the 100 Elements of SG? They are already fully fledged semantic symbols, each with a meaning. I refer you to the list of my 100 symbol elements beginning on p. 24, Book I, the Chapter titled "The 100 Symbol Elements". You will see that the first 24 symbols are already used all over the world, the first 10 being the numerals 1 2 3 4 5 6 7 8 9 0 then follow the mathematical signs + - x + =, then the dot and the comma: . , then the marks ? !, then the arrow and a few other international symbols. In short, one quarter of my 100 Symbol Elements are not mine, but already internationally used.

Then I go on in the above mentioned chapter and show more of my symbols. But all in all, my list totals only 58 (including the international 24). So we are still short of 42 symbols to reach the total of 100. The rest is built up as "auxiliary outline symbols" as I call them. On p. 331ff of Book II I have shown a long list of symbol combinations. Please look up that chapter and you will find that every meaning expressed with an "auxiliary outline symbol" can be expressed with the "elementary symbols" listed under the 58 mentioned above. The auxiliary outline symbol is much simpler and therefore to be preferred. We can do the same in ordinary language. Instead of the "auxiliary" word HOUSE, we could more elementary say: ENCLOSURE FOR MAN. Instead of ROOM we can more elementary say ENCLOSURE IN ENCLOSURE FOR MAN. Instead of DOOR we can say OPENING IN ENCLOSURE FOR MAN. Instead of WINDOW we can say OPENING FOR LIGHT IN ENCLOSURE FOR MAN, etc. The meanings of ENCLOSURE, OPENING, MAN, LIGHT (composed of SUN and EYE) can all be composed of the first 58 Symbol Elements of which 24 are already international and the others known and drawn by children. And so are the "auxiliary outline symbols" for HOUSE, ROOM, DOOR, WINDOW.

Please look up the list beginning on p. 24 Book I, and the other list beginning on p. 331 Book II and then look throughout all the 3 books and you will find that I am mostly operating with less than 100 Symbol Elements which are meaningful and simple and almost "self-explanatory" in their outlines.

And here is a desperate plea. The people of LIFE, TIME and LOOK wanted a list of my 100 Symbol Elements. I did not want this. Showing in a list, the pictorial symbols would look utterly childish, or like Hiawatha's Indian picture writings, or like Eskimo writings. Americans would laugh - at best. Any representation should be along the lines shown in the chapter "The 100

Symbol Elements" beginning on p. 24. In order to show the Americans that SG is built up by using logical principles, we must show the derivation of symbols somehow similarly to the presentation in the green brochure by Heaney (S.S. No. 62) Again I wish to renew my pledge of full co-operation. Indeed, I would like to draw the symbols myself.

Before I go into detail about the typing and printing of SG, I feel that I must precede the coming paragraphs with the following statement.

A desperate Declaration.

Throughout the last 12 years of work on SG I have often felt that I am not taken seriously by many people. Whatever I say, people think that I am somewhat out of my mind, talking about phantastic possibilities without thinking of reality. If I am now going to discuss the printing possibilities of SG most Americans would think that the time will never come when he or his great-grandchildren will open a newspaper printed in the ridiculous picture writing of that crank Bliss. What's the use of discussing earnestly an impossible proposition?

To this I have to say that I am a practical engineer. I am a man who always had to think in practical terms. I manufactured and marketed goods which were practical and had to be or else. Therefore, with all the desperation at my command, I wish to make the solemn declaration that I never in all those 12 years of work, never did I assume for a moment that there will be a foreseeable time when SG would be used in newspapers - during my lifetime. I ask you to study my long chapter "The World Power - The Press." beginning on p. 350 in Book II. There I have outlined the possibilities of SG for the press. I have explained there in detail that the use of SG in newspapers should be little more than a joke - in fact, I proposed that it shall be used in the same corner for crossworld puzzles and other riddles to occupy idle minds. Please read this chapter and then read also the chapter "Semantography for Travellers" p. 335ff Book II. There I have shown that some of the symbols of SG could be of great value in Hotels. And SG in the papers should also help the traveller.

What picture do I make of the future world with SG taking a hold? This picture is very gloomy. I am convinced that SG will come, because we use the same principle in a number of fields, notably roadwarning signs. Here, I have already pointed out on p. 3 that a Babel of roadwarning signs exists, even in the "united" United States - and no quarters given. Every official of every other State sticks to his symbols and won't accept the other guy's symbols.

When 50 years will have passed and the idea of an international script like SG will have entered many minds, then other people will come forward and make a "better one" than that one made by a bloke in the 20th century, Brix or Biss or what's-his-name. Then there will be the usual national pride and preposterousness. There will be a German symbol script, and a Russian, and a French and an Indian, etc.etc. The Library of the Academy of Sciences in Leningrad has ordered my 3 books on Semantography. I have declined to send the books to them. I do want that this idea shall go out from the Western world - not as an "achievement" of the Communists, (of course after proper cleansing it from any bourgeois ideal of that capitalist Bliss).

And so, after say 200 years of squabbling when the Babel of symbols used in many countries would cry to heaven, the educators of the day would call conferences and conferences, and at last a unified symbolism would be agreed upon. Still it would take again centuries until all the countries have abandoned old symbols which they have used in the past. That this gloomy prediction is justified can be seen from the fact that an incredible Babel of weights and measures still exist even in the most advanced Anglo-American countries - and it may well go on for many centuries more. Why is it so? In my opinion the men who must be blamed for this, are the professors of mathematics and technologies. They have a blasted duty to see that simplification and unification should be pursued all over the world. But they don't do it. I have attacked them in my new manuscript.

In short: I myself take the gloomiest view with regard to the coming of SG. What sense is there in discussing whether or not SG is typable on a lino-type machine? There is indeed no sense in it at all. I must answer your questions to the full. But I wish to stress the fact that I am a practical engineer. Yet - I have a vision. And for me it does not matter whether

my vision comes true in 100 years or in 1000 years. I prepare for that distant moment as best as I can. And I believe I prepare as an engineer does.

There is however a faint hope for me. Again I draw this hope from past experiences. The ships of the nations used a veritable Babel of flag symbol codes, much worse than the telegraphic code Babel which exists in today's world commerce. Then the London Board of Trade decided to work out an improved flag symbol code - for British shipping only. This was just one hundred years ago. Quietly and without any fuss - all the other nations adopted the British code. It was the easiest thing to do. And it was done without conferences and proposals and counter-proposals and idiotic self-assertion of many a delegate (such as it happens on many a conference of today where no headway is made, except the passing of vague resolutions).

It is my belief that one Nation should take a lead. And there is no Nation better equipped to do so than the American Nation. Again a beginning should be made in one restricted field only. With the same mail, I am sending you copy of a letter which I have sent to a young flight lieutenant of the Australian Air Force, who has taken an interest in Semantography. I have sent him a copy of Semantography Series No. 70 "Semantography for Aviation Purposes." I urge you earnestly to read this. It was directed to Professor Dodd of the University of Washington, Seattle, who was commissioned by the U. S. Air Force to conduct experiments concerning the travel of rumours in war time.

I asked Professor Dodd to communicate my proposal to the U.S. Air Force. My idea is based on the following tragic facts. Often an aircraft crashes in inaccessible country. The survivors have no means to communicate with circling aircrafts overhead. In all cases, an improvised code must be dropped to them, where they are asked to lay out certain symbols on the ground. This was the case in the great American blizzard catastrophe in 1948 when whole villages were cut off for weeks. Another instance in my memory happened with Admiral Byrd's South Pol expedition. Please read the copy of my letter to the Australian airman, where I wrote about it in detail. See also the examples of such ground symbols in the above mentioned issue "Semantography for Aviation Purposes." and lastly, read the relevant chapter "Emergency Signals to Ships and Aircraft" on p. 366ff in Book II on Semantography.

A few weeks ago, I hunted down the Australian Ambassador to the United States, Sir Percy Spender. I put before him the proposal to communicate with President Eisenhower and with the U.S. Air Force. I feel sure that here is a way to a successful introduction of SG in a field where the symbols of SG could mean indeed the rescue of many lives. If the United States Air Force would adopt a number of symbols for ground to air signals, and if these symbols would be incorporated in a small book together with a few rules how to compose other symbols and messages - and if this booklet would be given to every airman and into every aircraft whether military or civilian - then in no time all other nations would adopt the very same symbols - just as all other nations adopted the English flag signal code.

There are other considerations which speak for this idea. Airplanes crash in foreign countries usually. The first airplanes to be on the spot are then foreign airplanes, manned with pilots who, as often as not, do not speak English. But if that Siamese, or Indian, or French, or Scandinavian pilot would have the little brochure in his plane in which the SG symbols are explained in his language - then he would be able to read immediately the message laid out on the ground by the survivors - and help could be given quickly.

Another consideration is the building up of an European Defence Community, the cherished American dream against Russian Imperialism. The United States are spending hundreds of millions of dollars on this project. They urge all the nations involved to adopt common calibers of rifles and ammunition, of tanks and spare parts, etc. etc. Why not putting forward to the United States the idea of SG for just this life-saving purpose, a life-saving in peace and in war, something we need so urgently wherever airplanes crash ?

My plea to you my friend is this: Do not bother to think of whether SG can be printed or not with a linotype machine, whether or not it is better than Chinese. Sell SG to the American people and the American authorities as a life saving device in peace and war. Sell it as a device for the United Nations

Armies which are led and fed by the United States. Sell it as a device which can be used for directions on machinery and weapons which must be used by people who speak different languages. Already the arrow and other symbols are employed on levers and buttons and knobs

Build up a sales campaign in the United States for SG for this purpose only - aircraft rescue operation, and you will have sold it to the American people. Please realize my friend that symbols laid out on the ground are today the common means of communication in the American and Canadian North where airplanes are the sole means of communication and where such symbol messages are indeed used every day - today and to-morrow. Write an article for the American citizen - not for the American authorities. They will follow suit if the idea is well presented.

Professor Dodd of Seattle did nothing - nothing whatever, as he did not want to promote the idea of another man. Sir Percy Spender told me quite frankly that he will not see President Eisenhower on this subject. He will hand over the portfolio I gave him to his military adviser. If that man thinks the idea is good to be conveyed to the Pentagon, then he will do so. If he does not think so, he will do nothing, "and you will get your papers back" said the Australian Ambassador to Washington to me when we parted.

Printing Semantography After the above interlude which came from a worried heart, I shall deal with your queries on p. 9 of this issue.

The comparison of SG with Chinese with regard writing by hand and on stencils is all in favour of SG.

The printing of SG on a linotype machine would be an easy matter. Before me is an article by Stacy V. Jones in THE NEW YORK TIMES of 18th October 1952. It concerns an invention of a typewriter for Chinese made by the noted Chinese writer Dr. Lin Yutang of New York. He has assigned his patents to the Mergenthaler Linotype Company of Brooklyn - proof that a linotype machine can be used for such complex symbols as the Chinese characters are.

Let me quote from this article: "This typewriter represents a triumph of simplification - it has only seventy-two keys and fewer than 1400 pieces of of type." "After many years of study, Dr. Lin found that Chinese characters - of which one dictionary lists 43,000 - could be classified by their top and bottom configurations. He concluded that most of those needed for modern communication could be formed from seventy or eighty left-hand components, each constituting a classifier, and about 1300 right-hand components, each constituting a phonetic. They could be put together to form many thousands of characters." (underlining is done by me)

I shall not go into detail about the use of the linotype machine for SG, although I can prove that it should not be difficult and should be much, much simpler than Lin Yutang's machine. I might have gone into detail some years ago. But in the meantime, the varityper has been evolved and perfected and for me the varityper is the answer to my prayer. Unfortunately, it is for me a costly proposition. The Varityper Company asked \$ 1000 for the casting of a special font for my symbols. I have not the money for this and for the varityper itself. But the varityper machine can answer all requirements with regard to the printing of SG for newspapers and books.

With regard to the typing of SG I maintain that an ordinary typewriter can be used. Please read the chapter "The Typewriter" p. 94 ff, in Book II where I have explained the whole mechanism. As said, any ordinary typewriter can be adapted for SG, and I have ordered just a few weeks ago such an adapted typewriter from the British Imperial Typewriter Co. in Leicester, England. Five years ago I approached the major American typewriter companies - with no result. Only Underwood Typewriter Corporation agreed to adapt an ordinary model - if I pay for the conversion. As you know, I am unable to get dollars in Australia, and I have little means at my disposal. The Imperial representative in Sydney is doing me a special favour for a special price, and I hope that I shall present you with a letter written in SG in about 6 months time.

BUT - again I wish to stress the fact: Do not stress this particular problem. At present it is a remote one. The brochure for aviation semantography will contain symbols drawn and printed in the usual lithographic manner.

The Semantics of Semantography

And now, at last, I am coming to your point 3 which you divide as follows:

3. that SG is capable of resolving semantic conflicts

- A. intrapersonal (I, arguing with myself)
- B. interpersonal (I, arguing with you)
- C. inter-societal (labor fussing with management; USA negotiating with USSR)

To this you say - and as your words are important to be known by other people - I shall cite a number of paragraphs (but shall not underline them).

"Point 3 is separate. There you are addressing social scientists, medical psychiatrists, pastoral and guidance counselors, negotiators, conciliators, diplomats, etc.etc. as your prospective customers. Under point 3A you are wooing all "people in quandaries" (Wendell Johnson)."

"Do you, Mr. Bliss, contend (they ask you) that by learning to write SG, I can disengage myself from the troubles I have talked my way into, creating for myself problems which would otherwise not exist? If so, for God's sake, show me how to do it! And I will acclaim you as the inheritor of Freud's mantle, a benefactor of the human race."

"Here there is no crossing of the linguistic barrier, no direct communication between Navaho and Bantu without translation; I, an individual, am simply trying to make peace with myself."

"Under 3B, you seem to offer a tool which could be used by either the party of the first part or the party of the second part to a disputation - a technique for reaching agreement which, ideally both might master. Or if only one of them mastered it, could he not use it to gain the other's assent? Or if neither of them had mastered it, could a third party, acting as mediator or conciliator, use it to bring A and B into harmony?"

"If so, O happy day, "blest day that art hallowed forever!" But how, how, how?"

"And similarly 3C, in which some representative of me has to face a representative of some non-me (or anti-me) interest across a green baize table. Can your technique, Mr. Bliss, protect and advance my interest? How? Through whom? What must I do?"

"Here, like Socrates, I am playing the philosopher's midwife. You have lavished years of thought and study upon a startling innovation, and presumably you understand it better than any other man alive. It appears to promise dazzling benefits under Points 1 & 2 together, and a quite independent set of benefits under Point 3."

"I do not need to be "sold" on those benefits; they are self-evident, like life, liberty, happiness, health, prosperity. So eagerly do I covet them, for myself and my family and my fellow human-beings, that I should risk my money on any quack panacea (even) that plausibly promised to deliver them - either of them."

"But Mr. Bliss hasn't given me a sales talk. He has talked at length about the benefits of which I am already well aware; he has hinted that he could, if he wished, show me the way. Why hasn't he told me of a few people, like me and with problems like mine, who have taken his snake-oil and been cured? Why hasn't he exhibited a bottle of it or offered to sell it to me for so many shillings and pence and suggested what I might do with it if I bought it? Do I take it internally, before meals, after meals, at bedtime? Or do I rub it in my hair, under my armpits, or on the small of my grievously aching back?"

"Instead, Mr. Bliss keeps telling about all the troubles he has had in discovering and manufacturing his snake-oil. He is a nice man and I feel sorry for him, with all those troubles, but gee whiz: I'M THE GUY WHO HAS THE TROUBLES. Why doesn't he talk about me and my troubles and what he can do for me with his snake oil?"

"So might your Ultimate Consumer complain."

Well, my Friend, you said it, and you are right. You rubbed it in and down my grievously aching mind, and you are right. How can I explain this obvious lack in my books ?

Why is so little found of Semantics in the Books on Semantography ?

As explained before, I worked first on the obvious advantage of SG as an interlinguistic script. I finished the first and second book and started on the third, which should contain the Semantics of Semantography, together with the symbolization of such difficult meanings as Democracy, Communism, Religion, etc.

In the meantime I found to my dismay that people in the Western world, be they professors or laymen, were not the least interested in the idea of an interlinguistic script. I was thus forced to stress the other aspect, the Semantics.

Realizing that the books are too big, I decided to make part of the first book a SYNOPSIS, containing 3 chapters and somehow corresponding to the content of the 3 books which I have subtitled as follows:

<u>Book Titles</u>		<u>Chapter Titles in the Synopsis</u>	<u>Book I Page</u>
Book I	The Idea of Semantography	Introduction and Summary	4
Book II	The System of Semantography	The 100 Symbols versus the 26 Letters	21
Book III	The Semantics of Semantogr.	How the Semantics of Semantography works	I

The 3 chapters of the Synopsis are actually the first 3 chapters of Book I and my intention was to sell these first 3 chapters as a small book to anyone who cannot afford to buy or read the 3 books.

But, as explained before, the 3rd chapter about the Semantics was not written when I wrote the first book. Only after finishing the 3rd book, did I realize that I had to explain the Semantics somewhere in the beginning. But I had already numbered all pages in Book I. What to do then ? I fell upon the idea of numbering the pages of that Semantics chapter with Roman numerals. This brought an impossible situation about. The order is now as follows

Chapter 2 "The 100 Symbols versus the 26 Letters goes to page 37, and (38 being already taken up with other matter), I added p. 37a and 37b because I felt that I had to add 2 more pages. Then I started to number

Chapter 3 "How the Semantics of Semantography works" beginning with Roman numbered page I and ending on page XXVIII. Then follows the old page 38. All in all a most awkward arrangement, but one which explains my bewilderment and late decision to add a chapter on Semantics right in front.

I closed the Synopsis book by adding the Contents of Chapters, which I numbered (following the chapter numbered with Roman numerals) from XXIX to XLIII.

Where to find my "snake-oil" for your cure, my Friend.

The first thing to do is then to read the 3rd chapter in the first book "How the Semantics of Semantography works." Then, I would suggest that you read the 4 Lessons of my "Correspondence Course on the Logic and Semantics of Semantography." They are contained in the following numbers of the

<u>Semantography Series No.</u>	<u>Logic and Semantics Course</u>
No. 31	Introduction and first Lesson
No. 66	Second Lesson
No. 67	Third Lesson
No. 68	Fourth Lesson

Why did I not finish the Course ? I gave it up for a number of reasons. I could not keep up with the expenses for Advertisements. The few people who subscribed were either People in Quandaries who wrote to me long letters with incredible stuff, sexual derangements and what not. In short, mental troubles not caused by words. I never claimed that Semantography is a panacea for all troubles. The other people who subscribed to the Course were interested in Semantics and General Semantics and wanted to find out about SG. Their curiosity satisfied, they failed to do what I hoped they will, corresponding in animated criticism of Semantography. One cause for their disinterestedness may be found in the following fact. I maintain that I have started where Kotzybski has left off - time-binding. I maintain that I have overcome certain weaknesses

of General Semantics - as far as General Semantics is concerned with the meaning of words. I know that General Semantics claims to be applicable to all medical and mathematical sciences and all other sciences - "The Grand Tour" as one critic of GS remarked. For this panacea claim I have only contempt. Equally I have contempt for the claim of Korzybski that he has superseded Aristotle. He has not, just as Riemann has not superseded Euclid and Einstein has not superseded Newton. I know why Korzybski did this, but here is not the place to elaborate upon it.

In short, the correspondence with my students centred most about my criticism of the weaknesses of General Semantics. This is reflected in the 4 Lessons. I know now why my students did not like my criticism of GS. If I should have fervent adherents and disciples of SG, they would much resent any criticism of their beloved Semantography and its teacher Bliss.

To this came the attitude of Hayakawa. Prof. Reiser asked him to review my work in ETC. I sent him some material and also wrote for him a special letter "Introduction to the Semantics of Semantography" which comprises now the number 74 of the Series. Please read this as the next step. As you know very well what General Semantics is about, you will understand my criticism and I sincerely hope that you will agree with me. Hayakawa did not. He was very much annoyed. I believe I know the reasons. Firstly, I criticised his beloved GS, now his livelihood. Secondly I harped on a weak spot of his book "Language in Action" He gave there as the quintessence of his teaching the advice not to forget that Cow₁ is not Cow₂ is not Cow₃. I showed that the Cows are perfectly harmless. It is only the human evaluation which we attach to them.

When you have finished reading all what I have recommended here, then start on the 3rd book of Semantography. I recommend the following chapters (also the chapters in the 2nd book mentioned in the paragraphs below)

<u>Titles of Chapters in the 3rd Book referring to the Semantics</u>	<u>Page ff</u>
The Abuse of Language	415
Semantics	434
Logic for the People	443
The Ravages of Language - Germany, a Nation ruined	450
Devices for Teaching Semantics in School	469
The Truth or a Lie, and "How do you know?"	474

On second thought, there are a few chapters in Book II which are very important for the understanding of the Semantics of SG. I recommend therefore to read the following chapters even before you read the chapters in Book III.

<u>Titles of Chapters in the 2nd Book, referring to the Semantics</u>	<u>Page ff</u>
A Universal Grammar	125
Symbols for the Universal Grammar	126
Man, the Classifier	127
Human Evaluation	128
The three Groups of the Universal Grammar and how they work together	131
The three little Indicators	137
Let's come to our Senses	152
Vision	153
Hearing	156
Smell and Taste	157
Touch	158
Speech	159
Thought	161
Id, Ego, Superego	164
The Symbol for the Id	171
The Symbol for Ego	175
The Symbol for Superego	178
The Relativity of Mind	180
Leibnitz's Dream	181
The big Brother of the Verb	194
The big Brother of the Adjective	196
Relativity in Language	204
Energy-Mass, the dual Aspect in Language	219
All or Nothing	229
Rich and educated	241
The tricky word "is"	405
The tricky word "has"	412

Examples for showing how the Semantics of Semantography works

Following is a list of examples which I have given in the Synopsis Chapter beginning on Page I in Book I.

	Page
The meaning of " <u>manly</u> "	II
From the adjective " <u>sinful</u> " to the " <u>sinner</u> "	II
The meaning of " <u>Enclosure</u> "	II
The meaning of " <u>progressive</u> " for <u>Lenin, Trotzky, Cripps and Churchill</u>	III
The British-French Note and <u>Hitler's attack on Czechoslovakia</u>	IV
<u>Hitler's Maxim</u> "The bigger the Lie the more it will be believed."	IV
<u>Germany above all. Deutschland ueber Alles.</u>	IV
The meaning of " <u>Superior</u> " and " <u>Inferior</u> " and " <u>Master Race</u> "	V
German Goods are of the <u>highest quality</u>	V
<u>Germans are the best scientists, the best soldiers, etc.</u>	V
British Goods are best.	V
ABC Cigarettes <u>taste better</u>	VI
Much, more, most, high, higher, highest and furthest	VI
It was " <u>necessary in a higher sense</u> " to kill people in gas chambers	VII
To live, to exist, to be and the " <u>is</u> "	VII
The meaning of " <u>stupid</u> "	VIII
This girl is <u>bad</u>	VIII
Man is an <u>animal</u>	VIII
He is an <u>idiot</u>	VIII
Helen is <u>nutty</u>	IX
You are <u>fickle, cruel, selfish, inconsiderate</u>	IX
You do not <u>understand</u> me. Oh yes, I do <u>perfectly</u> .	IX
To be and may be	X
The adjectival noun and the adjective. <u>Mercy is wrong.</u>	X
<u>Leniency is inappropriate</u>	X
Man is an animal	X
This Bill is a <u>step forward</u> .	X
The management is <u>below standard</u>	XI
The Corporation will " <u>cut out the dead wood</u> "	XI
Hunting for <u>scapegoats</u> and trailing <u>red herrings</u>	XI
Kravchenko is a <u>traitor</u>	XI
How to recognize a <u>duck</u> and a <u>communist</u>	XI
<u>Olive branches from Moscow</u>	XI
<u>Vishinski</u> " <u>puts the cards on the table</u> "	XI
"Russia" said <u>Vishinski</u> " <u>yearns for co-operation</u> "	XII
<u>Vishinski's</u> " <u>real desire for understanding</u> " of Russia and the West	XII
A <u>real</u> ghost and a real nonsense	XII
Money <u>rules</u> in America, Tyranny rules in Russia.	XII
Superstition rules everywhere	XII
The symbol for the metaphor	XIII
Throwing <u>smokescreens</u> , <u>befogging</u> the audience	XIII
No Dollar <u>Chains for Czechoslovakia</u>	XIII
Marshal Plan <u>means War</u>	XIV
All men are created equal	XIV
Life, Liberty and the Pursuit of Happiness	XV
Liberty and Tyranny	XVI
Man is a <u>prisoner</u> on this planet	XVI
Man is a <u>prisoner</u> in Soviet Russia	XVII
Freedom of Speech and Freedom of Opinion in America and Russia	XVII
Conformity in the <u>Soviet Constitution</u>	XVIII
Conformity between Roosevelt and Churchill, Mussolini and Hitler, etc.	XVIII
The " <u>interest</u> of the toilers" in the Soviet Constitution	XVIII
How to " <u>strengthen</u> the Socialist system"	XIX
A Logic for the People	XIX
The Syllogism and Semantography	XX
Greeks are <u>bad</u> people	XX
A Danger to Germany must be eliminated, said <u>Hitler</u> .	XX
The meaning of " <u>Danger</u> " and of " <u>Fear</u> "	XXI
The <u>Elimination of Czechoslovakia</u> and Hitler's Syllogism	XXI
Fears between the peoples of the East and West	XXII
The meanings of " <u>Fear</u> " and " <u>Hope</u> " in SG.	XXII
"The platitudes of the Four Freedoms, the <u>value</u> promises of the Atlantic Charter" wrote Hendrick Willem van Loon	XXIII
Churchill's " <u>Blood, Sweat and Tears</u> ."	XXIII
What is the meaning of " <u>Warmonger</u> "?	XXIII

Continuation of the List of Examples on the Semantics of SG (see foregoing

	page)	Page of Book I
Is Churchill or Vishinski a warmonger ?		XXIV
Mr. Churchill lives on the Moon		XXIV
Is Vishinski a liar or sincere ?		XXV
The "Honesty" of Vishinski, Torquemada, Churchill, etc. etc.		XXV
Political discussion in an American or British home		XXV
The crucial phrase in the Soviet Constitution adapted to		
Nazism, Fascism, Christianity, the French Revolution and America		XXVI
The crucial difference between America and the USSR in symbols		XXVII

This list should suffice to prove that I believe that SG can be applied to any and the most controversial meaning. After you have digested all this, I wish to draw your attention to the following chapters

<u>Chapters in Book III on Semantography for advanced study</u>	Page
Democracy	447
The Citizen's Rights	497
Proletarians of all Countries, weigh and measure !	505
Socialism	511
Religion	527
The Moral of Semantography	533
Good and Evil	539
The Units of Ethics	545
The structural Formula for Religion	565
Matter, Spirit, Creation and Creator	576

References to the last chapters, but also to the Semantics of SG will be found in my latest publication JULIAN HUXLEY AND SEMANTOGRAPHY (SG Series No. 121-125) which I have sent to you by airmail, and which I recommend to you for your study.

The religious application of Semantography for the American Nation.

I am aware that a great spiritual upsurge is sweeping the American people and it is very likely that the application of SG to the spiritual meanings of mankind could perhaps be the greatest incentive for the American nation to take an interest in SG. I am now writing the remaining chapters of the brochure JULIAN HUXLEY AND SEMANTOGRAPHY and shall post them to you soonest.

I renew my plea, my Friend, to investigate my writings on my meeting with Huxley for an American publication. People here in Australia who have read the first part are quite enthusiastic about it, and they say that they never had an opportunity to read in so lucid words about the mysteries of Creation. Julian Huxley is the protagonist of the unbelievers, and as I show how the Humanists are victims of words - just as the believers are - such a controversial publication in America could rouse much more interest than all the other virtues and applications of Semantography. In the second part I shall deal with the question why there are in the United States exactly 365 Christian denominations, and why they are separated. Here is an application of the Semantics of SG which could sweep the American nation if properly presented. The more controversy, the better. Please think of it.

I attach two more letters relevant to your extensive letter. The first deals with your answer to my attack on "the professors" and shows you the application of the Semantics of Sg on your own words. (SG Series No. 132). The second letter deals with Paul Byer's article to which you have referred. I correct there a misleading presentation of what happened between me and Professor Carleton Washburne at Sydney airport (SG Series No. 133).

Lastly, you advise me to write two brief manuals on SG, the first how to write SG, the second how to apply SG to resolve semantic conflicts. To this I have to say: I need the stimulus. If a publisher would tell me I want these manuals, each not to have more than say 50,000 words - he will get them within 6 weeks. All such proposals to publishers (see S.S.No. 57) failed. You have given me this stimulus with your interest and your long letter. My answer is the result. And I close my letter with the plea: "Sell Semantography to America" and may God bless you for this.

Yours sincerely
C.K. Bliss
C.K. Bliss