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# Dement's Aristography



Class Z56

Book D363

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# Aristography

## Dedication.

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I dedicate this book to my old and tried friend, John Collins, of Dayton, Ohio, in acknowledgment of his many good qualities and his helpful suggestions during the production of this book.

ISAAC S. DEMENT.

*Chicago, August, 1905.*

# Aristography

By

Isaac S. Dement

Author of Dement's Pitmanic Shorthand,  
Dement's Dictators, Etc.

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A system of shorthand writing combining the principles of straight joinable and insertable vowel strokes and curved consonant strokes, both being subject to similar general rules of hooks and length.

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Second Edition - Revised

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## Preface.

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Aristography is a system of shorthand writing in which the vowels play as important a part as do the consonants.

It should not be confused with "joined vowel" systems; for, while the vowel signs are joinable, they also are subject to all the rules of cumulation given to the consonant signs, with a few rules distinctly their own; that is, a vowel sign may receive hooks and may be shortened or lengthened, just as a consonant sign may.

In joined vowel systems, the vowels have no greater power than that of being joinable; words containing consonants cannot be completely represented in such systems by the vowel signs alone. Whereas, in Aristography, a majority of the small and many large words in the English language may be completely represented by the vowel signs with the aid only of the cumulation principles.

By *cumulation* is meant the representing of consonants or syllables by hooks and variation in length.

To illustrate the vowel power of Aristography, below is given a list of words all written with a single vowel stroke as a base, showing how the cumulation principles are applied to the vowel signs. It should be observed that the sounds in the words in this list are all present in the shorthand outlines for them. The vowel sign used is that assigned to the long sound of *a*, as in *lay*.

\ a	\ rain	\ lay
\ ate	\ rained	\ late
\ aider	\ brain	\ later
\ ray	\ brained	\ lane
\ rate	\ rave	\ play
\ raider	\ raved	\ played
\ pray	\ brave	\ plater
\ braid	\ braved	\ plain
\ braider	\ ration	\ planed

With the simple addition of the signs for the consonants *s* and *st*, the list is greatly lengthened.

























ŷ say	ŷ stationed	ŷ braves
ŷ sane	ŷ stray	ŷ lace
ŷ saint	ŷ straight	ŷ laced
ŷ saints	ŷ straighter	ŷ lanes
ŷ save	ŷ strain	ŷ slay
ŷ saved	ŷ strains	ŷ slate
ŷ stay	ŷ strained	ŷ plays
ŷ state	ŷ spray	ŷ placed
ŷ stain	ŷ sprain	ŷ plains
ŷ stained	ŷ sprained	ŷ plaints
ŷ stave	ŷ rains	ŷ slave
ŷ staved	ŷ brains	ŷ slaves
ŷ station	ŷ rations	ŷ slain





The above lists are not at all complete, it being possible to add many more words to them, especially plurals and derivatives; but they are full enough to prove of interest. And, too, some hooks that are applied to other vowel signs are not applicable to this particular vowel sound; notably the *nk- or ng-hook* and the *sn-hook*.





When it is remembered that, in the two preceding lists of words, but *one vowel* has been used and only *one sound* of that

vowel, and that the signs for the various sounds of the other vowels, *e*, *i*, *o*, and *u*, have not been used, some slight idea of the vowel power of Aristography will be gained.

To further illustrate the power of the vowel signs when subjected to the principles of cumulation as set forth in Aristography, the following short list is presented, in which *all the sounds* in the words given *are present* in the outlines, without the use of a *single* consonant stroke.

	platitude		intended
	oppression		lassitude
	statute		plenty
	splendid		audit
	studied		either
	author		other
	hinder		scintillation
	bronzes		radiate
	link		prosperous
	printers		broader
	springs		splendor
	erudition		retreat

 plateau  
 prairie  
 protest  
 unstrung

 underrate  
 addition  
 edition  
 incessant

There are some words in which the consonant sounds so predominate that the vowels may be entirely omitted from their shorthand representations, and, where such treatment produces a more facile outline, Aristography permits the insertion of vowels in such cases.

Thus, Aristography presents the unique feature of vowels that are both joinable and insertable and which are subject to all the rules of cumulation given to consonant strokes.

It has been too thoroughly demonstrated to need argument here that light and heavy strokes and writing those strokes in various vowel positions are elements of speed and not speed-retarding elements. Hence, light and heavy pairs are used in Aristography, and vowel positions are given which are available, but not compulsory.

It would also be logical in Aristography to indicate consonants by positioning the vowel signs; but the adoption of such a principle would add a complexity of doubtful value.

Aristography, then, presents, among others, the following unique features, all of great value:

1. Joinable vowel strokes.
2. Vowel strokes all straight.
3. Consonant signs all curves.
4. Vowel and consonant signs each subject to similar rules of cumulation.
5. Insertable vowel signs.
6. Vowel positions for consonants.

Another special feature in Aristography is the reading of forms, which proceeds always forward—never backward; i. e., an initial hook is read initially; a final hook is read finally; if a stroke with a hook is shortened, the letter added by the shortening is read *after* the hook; if a stroke with a hook is lengthened, the syllable added by the lengthening is read *after* the hook.

A very commendable feature in Aristography is the ease of inserting a vowel, it being simply shortened and placed on the proper side of the consonant stroke it precedes or follows. That this is a decided gain will not be denied.

All other systems of shorthand writing are confined to consonant strokes in constructing word-signs. Aristography has both consonant and vowel strokes to select from, and its vowels take hooks and length. This is a strong point in favor of legibility.

But the power of expression in Aristography is so great that less than 170 word-signs and only about 100 contractions are given, which is a less number by over one-half than is usually present in other systems.

There are two classes of words in the shorthand representation of which any detached vowel system places an extra strain on its writers, i. e., words whose first or last sound is a vowel. A great amount of labor and ingenuity has been

spent in devising various principles to avoid the difficulty here presented, which principles are seldom fully mastered by the average student.

There is no such difficulty in Aristo-graphy; for the initial and final vowels are at hand ready for instant and facile use.

In Lesson Twelve will be found all the really useful reporting expedients, and in the preface to the notes of testimony, some valuable hints are given on court work.

The student should use a medium soft pencil—a No. 2—until he has reached a fair speed in shorthand. He should then get a good fountain pen—the Parker is a very reliable pen—and use it in alternation with a pencil until he can use either with comfort. It is hard work to get up speed with a pen.

Remember that the pencil must always be sharp; hence, the student should always have a supply of sharp ones on hand.



# Part One

Theory

## Points to the Student.

---

1. Copy each Reading and Writing Exercise at least ten (10) times, making the notes as perfectly as you can.

2. Then take both Exercises from dictation, increasing the speed each time they are dictated, until you attain a speed of at least seventy-five (75) words per minute. Try to reach a rate of one hundred words per minute.

3. Then, take the next lesson.

4. When copying, make the very best notes you can.

5. Keep your pencil sharp.

6. As the Reading and Writing Exercises contain no forms that need be changed hereafter, you should learn them all thoroughly now; so that, by the time you have finished the book, you will have a great number of them ready for instant use.

7. Do not refer to the Key, except as a last resort.

# Aristography.

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## Lesson One.

---

### Vowels.

#### Written downward.

- \ represents the sound of *a* in *mat*  
\  
| " " " " *a* " *mate*  
| " " sounds " { *a* in *ah*, *all*  
| " " sound " { *o* " *not*, *nor*  
/  
/ " " " " *u* " *cut*  
/ " " sounds " { *u* in *cute*  
/ " " " " { *oo* " *foot*, *fool*

#### Written from left to right.

- represents the sound of *e* in *met*  
— " " " " *e* " *meet*

#### Written upward.

- / represents the sound of *i* in *bit*  
/ " " " " *i* " *bite*

## Diphthongs.

† represents the sound of *oi* in *foil*

‡ “ “ “ “ *ou* in *foul, fowl*

## Consonants.

p b t d ch j f v n ng th dh w w h nk

l r k g m sh y y s z st str ss

The heavy sign *dh*, represents the heavy sound of *th* as in *writhe, the*, etc.

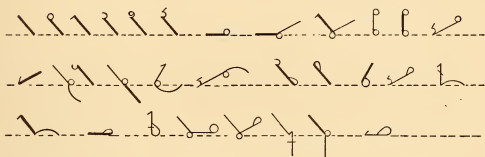
The sign for *h* may be written upward or downward.

The signs for *m* and *sh* are always written upward.

The consonant signs for *w*, *h*, *y*, *s*, *z*, *st*, *str* and *ss* are joined to the strokes in the most convenient way. Where two signs are given for one consonant, the one should be selected for joining which makes the sharpest angle with the stroke to which it is joined.

A circle or loop, whenever possible, should be so joined as to form part of the stroke, as illustrated in the Reading Exercise following:

### Reading Exercise No. 1.



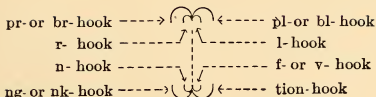
It will be noticed that the circles and loops on single strokes are placed on the *right side of downward*, on the *upper side of upward* and *horizontal* strokes (this is called the *circle side* of vowels) and *inside* of curves, and that when the *circle* is used *between two strokes* it is placed in the *most convenient* position. Between a *straight* and a *curved* stroke, the *circle* is placed *within* the curved stroke. A loop cannot be used in this way between strokes. Its proper use will be illustrated later.

## Writing Exercise No. 1.

Owe sew hoe woe sweep why ace  
icy wheezy sues says size hew ask  
yaw essay hasp whisk ism stow west  
hazed oil hall oyster assizes hisses  
Esau Esther.

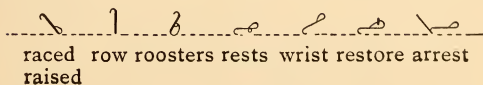
## Lesson Two.

### Hooks on vowels.



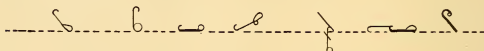
### R-hook.

The *r-hook* is a *small initial* hook on the *left side* of *downward* and on the *lower side* of *horizontal* or *upward* vowels. (This is called the *r-hook* side of vowels.) The vowel in the *ster* may be shortened and struck through the loop, as shown in the form for *restore* in the following illustration. The hook is *read before the stroke*.



## L-hook.

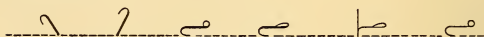
The *l-hook* is a *small initial hook* on the *circle side* of vowels. It is *read before the stroke*.



last losses lease lists allows released slay

## Pr- or br-hook.

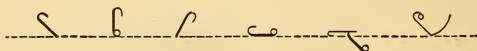
This is an *enlarged r-hook*, thus *prefixing p* or *b* to the *r* represented by the hook. (This hook may be made heavy when it represents *br*. This is seldom necessary.)



pray brew breeze priest oppressed press

## Pl- or bl-hook.

This is an *enlarged l-hook*, thus *prefixing p* or *b* to the *l* represented by the hook. (This hook may be made heavy when it represents *bl*. This is seldom necessary.)

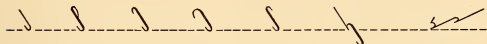


play blows blew please replace splash



## N-hook.

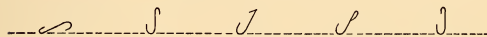
This is a *small final* hook on the *r-hook* side of vowels. It is read *after the stroke*.



Ann stain rain brain lane arraign winny

## Ng- or nk-hook.

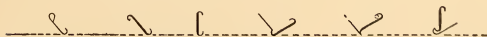
This is the *n-hook enlarged* to add either *g* or *k*. (This hook may be made heavy when it represents *ng*. This is seldom necessary.)



link long hung stung wrong

## F- or v-hook.

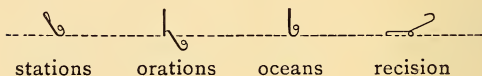
This is a *small final* hook on the *circle side* of vowels *opposite* to the *n-hook*. It is read *after the stroke*.



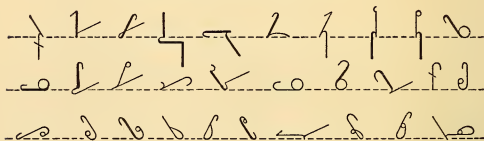
staff rave loaf alive arrives lonely

## Tion-hook.

This is a large *final hook* on the *circle side* of vowels opposite to the *n-hook*. It is read *after the stroke*.



### Reading Exercise No. 2.



When a circle immediately follows a small loop, it is placed on the opposite side of the stroke, but when a circle follows a large loop, it is placed within the loop. (See three last illustrations above.)

### Writing Exercise No. 2.

Hero wary highly arose lassie Ella  
harrow hallow Willie yarrow roses  
rally sin presses blisses repress brow  
lank wings prongs sings oceans Prus-  
sians sleeve lovely looney waveless  
sanely lasts roasters blusters.

## Lesson Three.

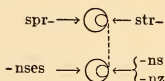
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### Circles in Place of Hooks.

The substitution of a circle for a hook indicates the presence of that hook.

When a circle precedes or follows a hook on the circle side of vowel strokes, the circle must be placed within the hooks.

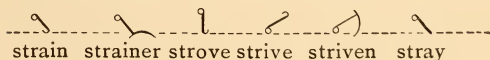
The circle should be made small enough to go within without enlarging the hook.



The dotted line in the above illustration represents any vowel stroke.

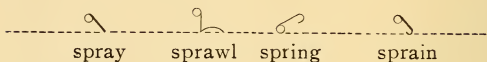
### Str-

By substituting *s* for the *r-hook*, *st* is *prefixed* to the *r* thus indicated.



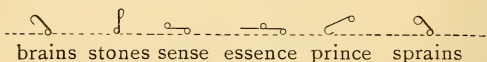
## Spr-

By substituting the *large circle* for the *pr-hook*, *s* is *prefixed* to the *pr*.



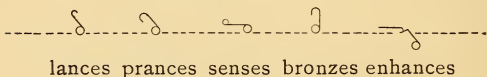
## -ns, -nz.

By substituting *s* for the *n-hook*, *s* is *added* to the *n*.



## -nses.

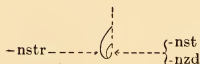
By substituting *ss* for the *n-hook*, *ses* is *added* to the *n-hook*. The *ss* cannot be substituted for the *ng-hook*.



## Loops in place of n-hook.

The loops may be substituted for the *n-hook*.

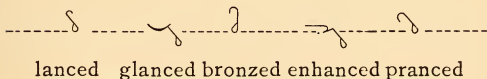
A loop cannot be placed *within* any hook.



The dotted line in the above illustration may indicate any vowel stroke.

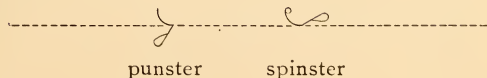
### -nst, -nzd.

Substituting *st* for the *n-hook*, adds *st* or *zd* to the *n*.



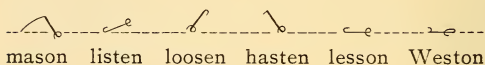
### -nster.

Substituting *str* for the *n-hook*, adds *ster*, to the *n*.

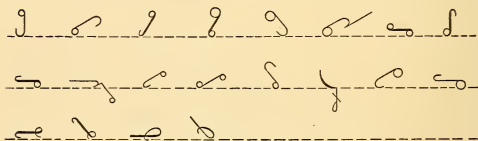


An *n* following a *circle* or *loop* is represented by a *small back-hook*, turned on the side of the stroke opposite the one on which the circle is placed. This hook should not project beyond the end of the stroke on which it is made. The vowel in the syllable need not be shown.

The use of this hook is not confined to vowels; it may be used on any stroke.



### Reading Exercise No. 3.



### Writing Exercise No. 3.

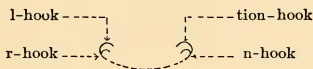
Strung stringy strew sprung since  
 prance seines sons roans lens hens  
 pounced rinsed bounces stanzas rosin  
 western lessen arisen season stray.

## Lesson Four.

### Hooks on Consonants.

The hooks on consonants can, of course, only be placed within the curve.

There are but four hooks attached to curves, the *r-hook*, (a small initial hook), the *l-hook* (a large initial hook), the *n-hook* (a small final hook), and the *tion-hook* (a large final hook).



The dotted curved line may indicate any consonant stroke.

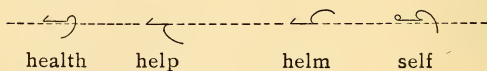
### R-hook.

The *r-hook* on consonants is a *small initial* hook and is *read before the consonant*.



## L-hook.

The *l-hook* on consonants is a *large initial* hook and is *read before the consonant*.



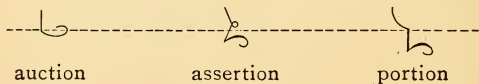
## N-hook.

The *n-hook* on consonants is a *small final* hook and is *read after the consonant*.



## Tion-hook.

The *tion-hook* on consonants is a *large final* hook and is *read after the consonant*.





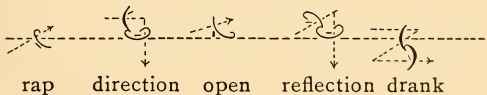
## Inserted Vowels.

The vowel signs may be made very short and placed beside strokes, when it is inconvenient to join them or the form is much improved by their omission.

In the following illustrations observe the direction of reading inserted vowels. It is shown by dotted arrows.

An inserted vowel may be placed in any position beside a stroke, but it makes the best appearance when placed near the middle, and should be of just sufficient length to positively indicate its direction.

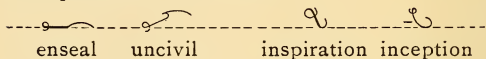
The illustrations below are shown in three positions for their first strokes: *above* the line, *on* the line and *through* the line. These positions are fully explained in Lesson Eight.



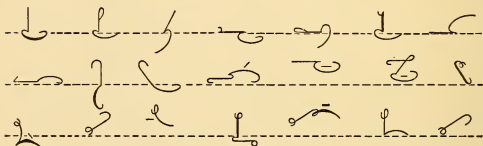
No circle or loop may be substituted for a hook on consonants; but *s* may be placed within such hook. The large circle and the loops must not be so placed.

## En-, un- or in-hook.

This is a *small initial back hook*, always immediately preceding *s*, and represents the syllable *en*, *un* or *in*.



## Reading Exercise No. 4.



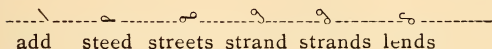
## Writing Exercise No. 4.

Work warp urge wealth alps hulk  
elf ribbon widen oven erection selec-  
tion ensign insane incense unsling  
incisions insertion instance insist inspec-  
tion.

## Lesson Five.

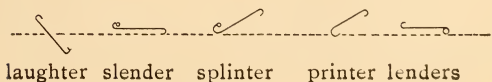
### Half-Lengths.

Making a stroke *half its normal length* adds *t* or *d* to it. If there is a hook on the stroke, the *t* or *d* added by halving is read *after* the hook. If there is a circle affixed to the stroke halved, the circle is read *after* the *t* or *d* added by the halving.

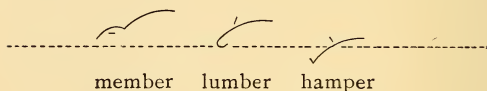


### Double-Lengths.

Doubling the normal length of a stroke adds *tr*, *dr* or *thr*, with or without a vowel before the *r*. If there is a hook on the stroke, the syllable shown by the lengthening is read *after* such hook. If there is a circle added to such stroke, the circle is read *after* the added syllable.

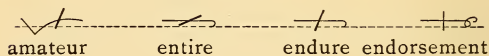


The stroke for *m* is also lengthened to add *pr* or *br*, with or without a vowel between. This lengthening is subject also to the rules in the preceding paragraph as to hooks and circles.

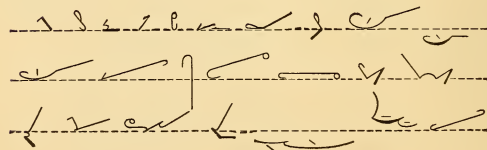


### Vocalizing Double-Lengths.

If it is desirable at any time to show the vowel in the syllable represented by the lengthening, such vowel may be struck through the lengthened stroke.



### Reading Exercise No. 5.



## Writing Exercise No. 5.

Set head sweet hold sat whit sift  
staved hunt rented lands study stoned  
likened rook warn leaky herb elk  
blender hunter brother timber scamper  
cinders indicted saintly hotly brandy.

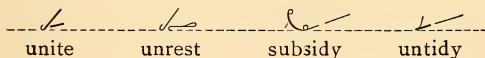


## Lesson Six.

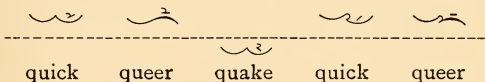
---

### Broken Forms.

A form may be *broken*. In such case the two parts are written close together, the first stroke of the last part continuing in the direction of the last stroke of the first part of the form thus broken.



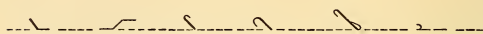
*W* may be omitted or joined as shown below in certain cases.



### The Past Tense,

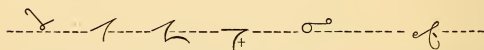
The *past tense*, when represented by the syllable *ed*, is shown by a half-length *light e*, joined when convenient, and disjoined when not easily joined. When the past

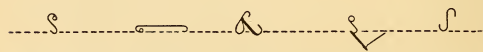
tense is represented by the addition of *t* or *d*, it is shown by halving the preceding stroke, or by substituting a loop for a circle.


  
 aided    edited    laid    prayed    raised    wedded

### Omission of Sounds.

The shorthand representations of some sounds may be omitted where their use is difficult. In the following illustrations will be found enough examples to guide the student in this regard. He should not omit enough to endanger the legibility—it is better to break the form than to omit too much.


  
 rancid    inch    injure    enjoy    suppress    solicitation


  
 supplant    surrender    illustration    sanitary    belong





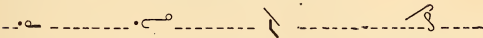


## Lesson Seven.

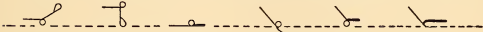
### Syllable Expression.

Many *initial* and *terminal* and some *internal* syllables are of such frequent occurrence it is advisable to have some brief way of representing them. Some of these are given below.

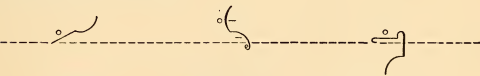
Con, com—by an *initial light dot* or by *omission* in the manner shown

  
conceit    compress    accommodate    inconstant

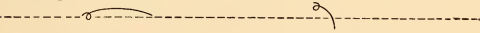
Ex-, ac-, ag-—by *omitting* the *x*, *c* or *g*.

  
exist    exhaust    exceed    accept    accede    agree

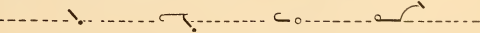
Self—by placing *s* before the first stroke in the remainder of the form for the word, as shown below.

  
selfish    self-defence    self-reproach


In—by a *small initial back hook preceding s*.

  
in his letter    in his favor

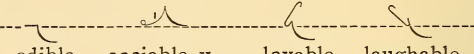
-ing, -ings, -ingly—by a *final detached dot, s* or *heavy a-tick*.

  
aiding    relating    pleadings    seemingly

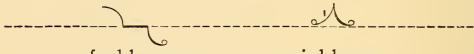
-ity—by a *half-length light i-tick*, detached in the manner shown. A hook or small consonant may be prefixed to this affix.

  
 oddity activity audacity city integrity

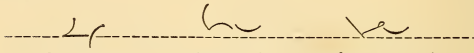
-ble, -bly—by *b joined*.

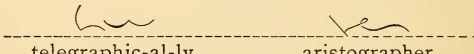
  
 edible sociable-y lovable laughable

-bleness—by *b-s joined*.

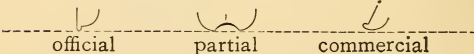
  
 feebleness sociableness

-ology, -ological-ly, -graph-y, -graphical-ly, and similar terminations, by disjoining the sign for the first consonant of the termination adding *k* for the addition of *-ic* or *-ical-ly* and *r* for the addition of *-er*.

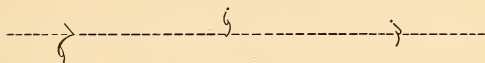
  
 theology telegraphy aristography

  
 telegraphic-al-ly aristographer


-shal-l, -tial, -cial.—by *sh joined*.

  
 official partial commercial

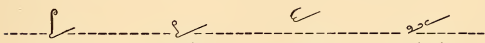
-ment—by *half-length n joined* where *mnt* cannot be easily joined.

-----  
  
 adjustment          contentment          commandment\*

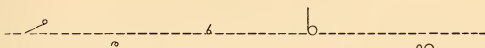
-mental-ly, -mentality—by *mnt* disjoined

-----  
  
 sentimental-ly-ity          regimental-ly


-ly—by *ly*, joined or disjoined.

-----  
  
 slowly          sadly          gently          swiftly

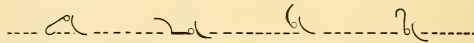
-self, -selves—by *s* or *ss*, joined or disjoined. (See Lesson Nine).

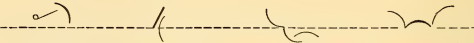
-----  
  
 itself   yourself   himself   ourselves   yourselves

-ful-ly, -fulness, -lessness—by *f*, *fs*, *ss* detached in the manner shown.

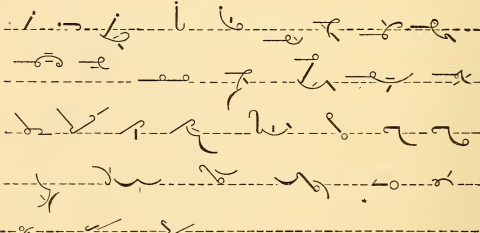
-----  
  
 careful-ly          carefulness          carelessness

-ality, -ility, -arity, -erity—by detaching as shown the consonant immediately preceding. The vowel preceding the detached consonant may usually be omitted.


  
 .....
   
 principality    feasibility    disparity    prosperity


  
 .....
   
 civility    utility    popularity    formality

### Reading Exercise No. 7.



### Writing Exercise No. 7.

Command complain consent concern  
 exaction exaggeration examination ex-  
 asperation excellent exhibition accelerate  
 accessible accomplice accusation accrue  
 incompetent lending lovingly readings  
 intensity reasonable actionable rotata-  
 bleness zoology orthographic frugality  
 blissful thoughtfulness insert self-esteem  
 loudly.

## Lesson Eight.

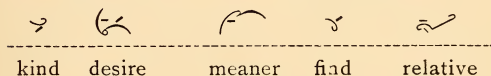
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### Vowel Positions.

A vowel may be omitted. To show such omission the first stroke in the form for the word is written in the position assigned to that vowel. The absence of only one vowel in a word can be thus indicated, and that one is the strongest of those omitted.

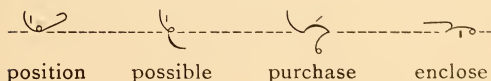
### E and I Position.

The *e* and *i* position is *above* the line of writing and is called the *first position*.



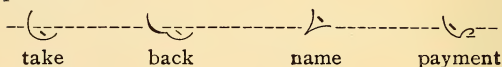
### O and U Position.

The *o* and *u* position is *on* the line of writing and is called the *second position*.

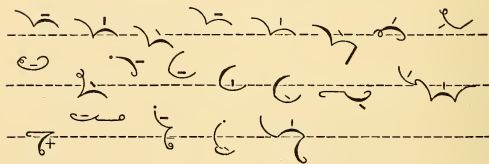


## A Position.

The *a* position is *below* the line of writing for horizontal strokes, and *through* the line for all others. If placing the first stroke in the third position carries the form too far below the line, the first downward or upward stroke may be used for positioning. This is called the *third position*.



## Reading Exercise No. 8.



## Writing Exercise No. 8.

Fill fur pair fail pile pole pal  
unsupported competition check jug jar  
performing regained rejoiced tell confer  
contraction person burden.



## Lesson Nine.

---

### Vowel Word-signs.

at

any

advantage

when

advertise

whether

after

several

astonish

establish

satisfy-actory

recollect

of

regard

to

an, and

about

even

all

he (in phrases)

too, two

a

/  in	over
/  it	O, oh, owe
/  if	only
/  influence	'  already
/  inform-ation	'  there, their,    they are
/  principle-pal	/  up
/  I (in phrases)	/  under
what	/  until
ordinary	'  I*
extraordinary	
our, hour	/  he*, the*, him*
out	'  how*
often	/  you (in phrases)
office	/  United States
'  on	/  who
'  or	/  whom

\* The signs for these words may be written upward or downward.

## Consonant Word-signs.

<p>┌----- particular-ity</p>	<p>┌----- between</p>
<p>┌----- peculiar-ity</p>	<p>┌----- did</p>
<p>┌----- party</p>	<p>┌----- do, dollar</p>
<p>┌----- previous</p>	<p>┌----- had</p>
<p>┌----- opinion</p>	<p>┌----- differ-ent-ence</p>
<p>┌----- represent</p>	<p>┌----- difficult-y</p>
<p>┌----- punctual-ly-ity</p>	<p>┌----- denominate-ion</p>
<p>┌----- by</p>	<p>┌----- done</p>
<p>┌----- be, object</p>	<p>┌----- down</p>
<p>┌----- before</p>	<p>┌----- each</p>
<p>┌----- business</p>	<p>┌----- which</p>
<p>┌----- subject</p>	<p>┌----- charge</p>
<p>┌----- become</p>	<p>┌----- suggest</p>
<p>┌----- became</p>	<p>┌----- general-ly</p>
<p>┌----- became</p>	<p>┌----- gentlemen</p>

— ) — gentleman	) — — — not
— ) — from	) — — hundred
— ) — for	— ) — natural-ly
— ) — favor	— ) — never
— ) — familiar-ity	— ) — nevertheless
— ) — forget	) — — — notwithstanding
— ) — forgive	— ) — knowledge
— ) — forgiven	— ) — nothing
— ) — ever	— ) — long, along
— ) — every	— ) — think, thing
— ) — have	— ) — thousand
— ) — very	— ) — thank
— ) — new, knew	— ) — without
— ) — no, know	— ) — they, them
— ) — now	— ) — though

\_\_\_\_ that

\_\_\_\_ these

\_\_\_\_ those, thus

\_\_\_\_ this

\_\_\_\_ within

\_\_\_\_ can, according

\_\_\_\_ come

\_\_\_\_ came

\_\_\_\_ because

\_\_\_\_ acknowledge

\_\_\_\_ regular

\_\_\_\_ give

\_\_\_\_ given

\_\_\_\_ go, ago

\_\_\_\_ gave

\_\_\_\_ again

\_\_\_\_ against

\_\_\_\_ will

\_\_\_\_ large

\_\_\_\_ language

\_\_\_\_ while

\_\_\_\_ well

\_\_\_\_ world

\_\_\_\_ here

\_\_\_\_ are

\_\_\_\_ where

\_\_\_\_ her

\_\_\_\_ me, my  
time

\_\_\_\_ may

\_\_\_\_ am

—( remember

—) she  
— wish

—/ should

—) shall

—o is  
— his

—o us

— as  
— has

—o  
— is it

—o first

— as it  
— has it

—o  
— is thr\*

—o as thr  
— has thr\*

—c  
— we

—c<sup>or</sup> was

— were

—c  
— we  
— with

— would

—c  
— year

—v yes

— yet

—v  
— beyond

—o you

— your

—c  
— we were  
— we would

—c  
— with you  
— we were

— were you

—c  
— you were  
— you would

\*Thr means there, their or they are wherever it is used.

## Lesson Ten.

---

### Contractions.

above

certainty

action

comprehend

account

comprehension

apprehend

comprehensive

apprehension

consider

apprehensive

considerate

arrange

consideration

auxiliary


considerable-y


behind


consequent


certain


consequence


 consequential


 especial


 conversation


 essential


 do, defendant


 exclude


 deliver


 exclusion


 delivery


 exclusive


 deliverance


 experience


 democrat


 explain-ation


 describe


 explanatory


 description


 forward


 England


 frequent


 English


 frequency


 Englishman


 generation


 entertain

 immediate











 equal

 important-ance

 equality


 impossible





 improve	 obtain
 inconsiderate	 observe
 indiscriminate	 observation
 indispensable	 oblige
 individuality	 official
 influential	 opportunity
 inquire	 passenger
 instead	 perfect
 irregular	 perfection
 jurisdiction	 perhaps
 jurisprudence	 practical
 juxtaposition	 practicable
 messenger	 practice
 necessary	 proper
 necessity	 property


---∩---probable-y-ility	---∫---republican
---∩---proportion	---∩---require
---∩---propose	---∩---responsible
---∩---proposition	---∩---responsibility
---∩---propriety	---∩---sometime
---∩---proprietor	---∩---sometimes
---∩---public	---∩---somewhat
---∩---publication	---∩---special
---∩---purpose	---∩---superintend-ent-ence
---∩---quality	---∩---usual
---∩---quantity	---∩---witness
---∩---quite	---∩---way
---∩---question	---∩---away
---∩---republic	


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
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
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
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
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 accurate


 accuracy


 active


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 agree


 appeal


 appear


 appearance


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 appreciation


 association


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 bank


 banquet


 belong


 christian


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
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














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









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


























 directness

 disaster

 disastrous

 except  
 exception  
 explore  
 exploration  
 flow  
 follow  
 fortune  
 furnish  
 furniture  
 happy  
 hesitate  
 hesitation  
 hope  
 humility  
 humiliation























 inaugurate  
 incident  
 industry  
 industrious  
 introduce  
 introduction  
 little  
 measure  
 pleasure  
 problem  
 production  
 protection  
 prosper  
 prosperous  
 prosperity











 _____	queer	 _____	strongest
 _____	real	 _____	subsequent
 _____	realize	 _____	sudden
 _____	religion	 _____	sufficient
 _____	religious	 _____	superior
 _____	remain	 _____	superlative
 _____	remark	 _____	supply
 _____	secure	 _____	suppress
 _____	security	 _____	suppression
 _____	seldom	 _____	system
 _____	significant	 _____	systematic
 _____	signification	 _____	territory
 _____	single	 _____	together
 _____	singular		
 _____	singularity		















# Lesson Eleven.

## Derivatives.









 advertisement	 at last
 afternoon	 at least
 afterward	 at length
 almost	 at once
 also	 disadvantage
 although	 establishment
 always	 everybody
 anybody	 have been
 astonishment	 hereafter
 at first	 herein
 at hand	 hereinafter

 hereinbefore	 outward
 hereof	 recollection
 hereon	 representation
 hereto	 representative
 heretofore	 satisfaction
 hereunder	 subjection
 herewith	 subjective
 into	 suggestion
 larger	 suggestive
 largest	 thereafter
 objection	 thereat
 objective	 therefore
 officer	 therefor
 official	 therein
 on or before	 thereafter
 on or about	 thereof
 outer	 thereon
 outside	 theretofore





























 ----- thereunder	 ----- upon
 ----- thereupon	 ----- upper
 ----- understand	 ----- upward
 ----- understood	----- wherefore
 ----- undertake	 ----- wherein
 ----- undertook	----- wherever
 ----- unsatisfactory	

### Phrases.

 ----- at some time	 ----- at such time
 ----- at the same time	 ----- at which time
 ----- at that time	 ----- at what time
 ----- at this time	 ----- at any time

7	and I	f	typewriting
7	and t-he	g	in consideration
7	and thr	h	in regard
7	and who	i	in respect
	and whom	j	in order
7	do you	k	in order to
h	do you think	l	in reply to your
h	do you have	m	in receipt of your
h	do you see	n	in account
h	Dear Sir	o	of course
m	from year to year	p	out of
v	from time to time	q	over and above
v	from what time	r	on account
v	hand writing	s	Your Honor
g	in writing	t	we are

 we remain	 very respectfully yours
 my dear sir	 respectfully
 yours truly	 sincerely yours
 yours very truly	 very sincerely yours
 yours respectfully	 fraternally
 yours very respect- fully	 fraternally yours
 yours sincerely	 yours fraternally
 yours very sincerely	 we are in receipt
 respectfully yours	 we have yours
 in the first place	 party of the first part
 for the first time	 party of the sec- ond part
 in the next place	 the first
 in the second place	 less than





## Special Phrasing.

There, their, they are, other, whether  
—by *lengthening*.

\_\_\_\_\_ ) \_\_\_\_\_ \ \_\_\_\_\_  
when thr no other another recollect whether

Own, one, than, not—by *n-hook*.

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_  
my own anyone more than will not I did not

Ever, if, of, have—by *f hook*:

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_  
whenever whoever and if and of and have

It—by *halving*.

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_  
in it think it do it know it for it

Did, do, does, had, would—by *halving*  
and *positioning* as shown.

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_  
I did                      he did                      you did  
I do                      he does                      you do  
I had                      he had                      you had

*You, your*, may be *inverted* in phrasing.

if you can      in your favor      if you have

Way, away—by *joining w*.

any way      some way      which way      go away

*As, has* and *you* may be taken out of position when beginning a phrase.

as if      as he      as I      you will      you and I

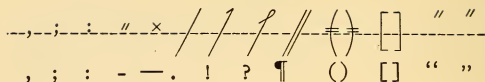
“To the”—by omission and *placing following sign immediately below the line*. This is called the *fourth position*.

to the lake      to the town      to the city

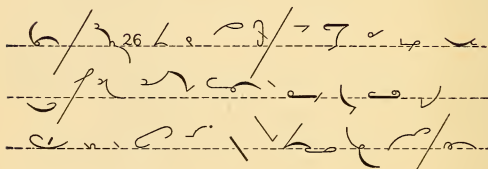
“Of the”—by *omission* and *placing close together*. This is called the *fifth position*.

one of the men      outside of the city

## Punctuation.



## Reading Exercise No 9.



## Writing Exercise No. 9.

Gentlemen—I have your letter of the 27th ult., and am very glad to hear from you. It will give me very much pleasure to bring about the meeting between you and Mr. Brown, as requested by you, at an early date. In his letters to us he has spoken of the pleasure he hoped to have in meeting you.

Very truly yours.



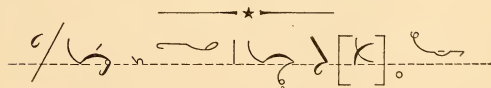
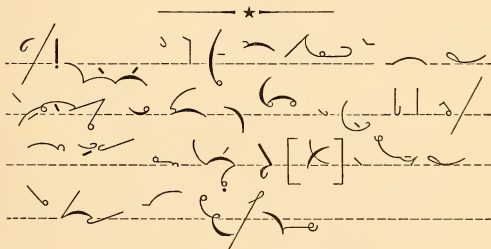
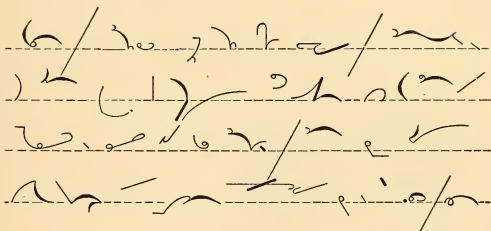
## Part Two.

Practice Matter.



# Practice Matter.

Letters.



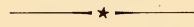
Handwritten cursive script on four horizontal lines. The text is written in a fluid, connected style. The first line contains a long horizontal stroke with several smaller strokes above and below it. The second line starts with a long horizontal stroke followed by several smaller strokes. The third line starts with a long horizontal stroke followed by several smaller strokes. The fourth line starts with a long horizontal stroke followed by several smaller strokes.



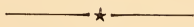
Handwritten cursive script on four horizontal lines. The text is written in a fluid, connected style. The first line contains a long horizontal stroke with several smaller strokes above and below it. The second line starts with a long horizontal stroke followed by several smaller strokes. The third line starts with a long horizontal stroke followed by several smaller strokes. The fourth line starts with a long horizontal stroke followed by several smaller strokes.



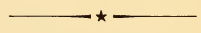
Handwritten musical notation on five-line staves. The notation includes various rhythmic values and melodic lines. The first staff begins with a treble clef and a common time signature. The notation is written in a cursive style with slurs and ties.



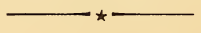
Handwritten musical notation on five-line staves. The notation includes various rhythmic values and melodic lines. The first staff begins with a treble clef and a common time signature. The notation is written in a cursive style with slurs and ties. The number '29' is written at the end of the first staff.



Handwritten cursive script on four horizontal lines. The text is written in a fluid, connected style. The first line starts with a large flourish. The second line contains several connected characters. The third line continues the script with some double slashes indicating specific strokes. The fourth line shows more connected characters.



Handwritten cursive script on four horizontal lines. The text is written in a fluid, connected style. The first line starts with a large flourish. The second line contains several connected characters. The third line continues the script with some double slashes indicating specific strokes. The fourth line shows more connected characters.



## Preface to Court Work.

In reporting testimony, the writer should remember that each stroke of the pencil requires time, and that time is valuable; hence, he should not make any superfluous characters to represent things not spoken. For instance, the lawyer does not say "question" each time he interrogates the witness; neither does the witness say "answer" before each reply; and no one announces his name before speaking.

All these, however, must be clearly indicated in the notes, and they are so indicated in the following pages of notes.

The style of examination is shown by "X," which means "Cross Examination."

The name at the beginning of the first line of notes is that of the lawyer who is conducting the examination. Thus we have positively indicated:

Cross-Examination

By Mr. Ritter.

As the principal part of the talking will be done by him, he is allotted the full width of the page—that is, if a question exceeds the length of the line, it continues at the left hand margin of the page.

The witness takes up the next largest amount of space, and he is allowed all there is between the first vertical line and the right hand margin.

The answer may begin on the line on which the question ends, *provided*, an inch of blank line can be left.

When the witness answers after an objection, or says anything not in reply to a question, the notes should begin just to the right of the first vertical line—his line. (See answer after second objection, page 64.)

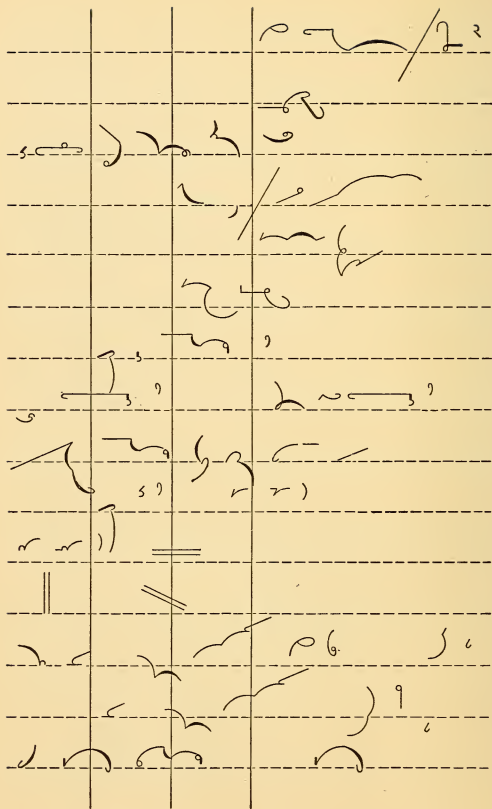
The second vertical line belongs to the objecting counsel. (See first objection.) His name should be written the first time he speaks, but not again, so long as he remains objecting counsel. The surname is sufficient.

The presiding officer, whoever he may be, is given the space between the third vertical line and the right hand margin. (See remarks by the Court in several places.)

Parallel lines are shown in the notes in several places. They are "repeats." They repeat what they point at, changing the pronoun, if necessary. (See "Key to testimony" for translation of the "repeats," when they will be easily understood.)



		X	



Handwritten musical notation on a five-line staff. The notation is organized into three measures by vertical bar lines. The notes and symbols are as follows:

- Measure 1:** Starts with a treble clef and a common time signature. Contains several notes with slurs and accents. A note is enclosed in a box.
- Measure 2:** Continues the notation with slurs and accents. A note is enclosed in a box.
- Measure 3:** Contains notes with slurs and accents. The numbers "9" and "10" are written near the end of the staff.

Additional features include double lines (possibly indicating rests or specific notes) and various rhythmic markings throughout the piece.





# Part Three.

Keys.



Nº 5 e e 1 e e e

e e e e e e e

e e e e e e e

e e e e e e e

Nº 6 e e e e e e

e e e e e e e

e e e e e e e

Nº 7 e e e e e e

e e e e e e e

e e e e e e e

e e e e e e e

e e e e e e e

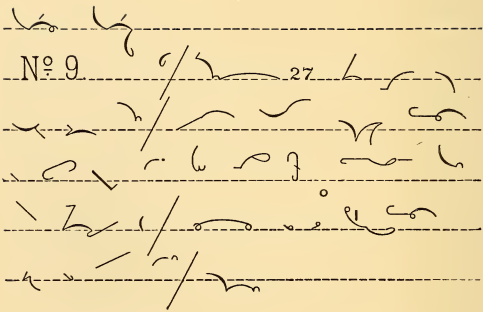
e e e e e e e

Nº 8 e e e e e e

e e e e e e e

e e e e e e e

e e e e e e e





## Key to Reading Exercises.

---

No. 1. Aye say hay way sway whey ease  
easy hazy saws sews whiz high asp yea  
assay husk whistle waste stay uses whist  
howl hail east hoister assesses assist ahoy  
Asa Hester.

No. 2. Allow hoary Lucy oleo relay rule  
hurrah wallow sorrow races leases lowly  
sunny wing wavy blesses bruises brainy  
plow wrongs links ranks rations aster luster  
slave Henry blasts lusters arresters.

No. 3. Strong string strewn spruce sprang  
springy scenes loans leans enhance rinse  
sins plans bounced princes lenzes reason  
raisin eastern astern.

No. 4. Organ stark earth welkin stealth  
yolk elm Helen broaden blacken revulsion  
election resurrection enslave ensnare incision  
instep insolence insincere install unstring.

No. 5. Hate stand wheat hut soft hinted  
steady statute lucky ragged rocky hinder  
broader printers renders latitude altitude un-  
weighed handy splendidly unaided character  
neglect lifter.

No. 6. Weeded listed riveted relented arrested unheeded united insolence revolution solicit saturation balance braced [praised] trusted wanted surrendered indebted indicated transaction suppression transacted prosecuted rushed capped sequel quarter.

No. 7. Commute commend communication commotion compose exact exaggerate examine exasperate excellence except excess exchange excommunicate executor exhibit accented acclivity incommode incompatible provokingly sayings readable readableness pathology phonography rascality graceful heedlessness insult self-made lightly lately.

No. 8. Fear fore fair feel fall value insertion insipid insurrection ensnare convene cheek joke jack regain perform rejoice reckless competence contract pardon.

No. 9. Dear Sir: We have your favor of the 26th ult. as to Mr. Brown. When did he reach the city and when does he go away again? We hope we shall have the pleasure of seeing him before he leaves and shall look to you to bring a meeting about at the earliest possible moment.

Yours truly,

## Keys to Business Letters.

---

Page 57.

Dear Sir: We have yours of the 2nd inst., and thank you for your prompt reply. We are glad to know that you are taking our view of the matter, as we were sure you would do, as we are in a position to insist upon the points we have made. We are satisfied that the matter may be arranged in a manner entirely satisfactory to all concerned.

Yours truly,

Gentlemen: Owing to the failure of one of our debtors, we are in possession of a large stock of miscellaneous goods which we are very desirous to have taken off our hands. Will you kindly send your purchasing agent to inspect the stock at as early a time as possible?

Very respectfully yours,

Gentlemen: Pursuant to your request, our purchasing agent has inspected the——

Page 58.

stock of goods mentioned in your letter and reports that you were quite right in calling it a miscellaneous lot. He says it is composed of odds and ends of every description of out-of-date goods. We hardly think we can make any use of the stock, but you might submit an offer.

Respectfully yours,

Dear Sir: Agreeably to your esteemed order of the 2nd inst., we have the pleasure of enclos-

ing invoice of goods amounting to \$175.25, subject to 5% discount for prompt cash.

We may mention that, from the opinion entertained of you by our Mr. Wetherly, we have no hesitation in opening an account and at once placing you on our best terms.

The parcels have been dispatched this day per Wells-Fargo Express, and we trust they will reach you safely and receive your approval.

We believe the goods will bear favorable comparison with those of any house in the trade and desire that you shall satisfy yourself as to value and quantities before remitting settlement.

We are, dear sir, yours respectfully,

Page 59.

Gentlemen: Enclosed please find a list of goods upon which we desire your most favorable quotations. Kindly inform us what time will be required for filling an order for such goods as you do not keep in stock. We would also be glad to know which of these you keep in stock and which you do not.

Please give us your best terms.

An early reply will greatly oblige,

Very sincerely yours,

My dear Sir: We take pleasure in acknowledging receipt of yours of the 29th ult.; in answer to which we beg to give you our present quotations. We would call your attention to the fact that we have checked such items as we always keep in stock, orders for which can be filled immediately. As to those which we do

not keep in stock, orders will require a week in filling.

Our usual terms are: note at four months, or 2% off for cash.

Trusting that we may have the pleasure of hearing from you again, we remain,

Your obedient servants,

Page 60.

Gentlemen: We are in receipt of yours of the 3rd. We regret that it is impossible to give you any satisfactory information relative to the parties with respect to whom you make inquiry. We should not advise giving them any large latitude in credits.

Regretting that our reply cannot be more favorable, we are,

Yours truly,

Gentlemen: We take pleasure in acceding to your request for information in regard to the standing of Messrs. H. W. Sanderson & Co., this city.

We have had very many transactions with them, involving large sums of money, in all of which they have acquitted themselves in a most exemplary manner—meeting their obligations promptly and fully, many times long before they were due. In addition to this, they are very reasonable in all things, there always being unquestionable cause for complaint when one is made by them as to any shipment.

Thanking you for this opportunity of expressing our regard for the gentlemen, we are,

Very respectfully yours,

## Key to Testimony.

---

Page 63.

Cross Examination  
by Mr. Ritter

Q. How long did you say you had known the defendant? A. Two or three years.

Q. He was a friend of yours, was he not.

A. Well, yes, I suppose you may say he was.

Q. Not what I say, but what you say. A. I suppose he was.

Q. Well, was he? A. As matters have turned out, I do not know whether he was or not.

Q. You are not certain about it? A. No; I am not certain about it.

Q. Just because he did not pay you the money when it was due, you think he was not a friend of yours? A. That is not it.

Q. What is it, then, that has changed things around so? A. What he has said about me to others.

Q. What has he said about you to others?

Mr. Peck: I object to that as entirely immaterial, as the case now stands, your Honor.

The Court: I believe I will sustain that objection.

Mr. Ritter: And I will take an exception.

The Court: Enter an exception for the counsel for the defendant,——

Mr. Reporter. Proceed with the examination.

Mr. Ritter: Q. Who was present at this conversation that you have given us?

Mr. Peck: I object to that. It is immaterial;

The Court: I will hear the testimony.

Mr. Peck: I will take an exception.

The Witness: A. I do not know whether there was anybody else there or not.

Mr. Ritter: Q. Can't you recollect whether there was or not? A. No, sir; I can't recollect whether there was or not.

Q; If there had been anybody else there do you think you would have remembered it? A. I do not know whether I would or not; I might and I might not.

Q. You might and you might not? A. I might and I might not.

Q. You might and you might not? A. I might and I might not.

Q. Have you a pretty fair memory, Mr. Witness? A. I think I have a pretty fair memory; nothing extraordinary, however.

Q. Then there may have been somebody else there? A. There may have been.

Q. And you not recollect it? A. It is possible.

Q. Now, I wish you would refresh your recollection and tell me whether there was anybody else there or not. A. I do not know how

I am to refresh my recollection on the matter. I simply say, I do not know whether there was anybody else there or not.

Q. What time of day was this celebrated conversation? A. Nine or ten o'clock.

Q. In the morning or evening? A. In the morning.

Q. You say it was on Sunday? A. No; I did not say it was on Sunday.

Q. Tuesday, was it? A. No, sir. It was on Wednesday, as I recollect it.

Q. You are very positive it was on Wednesday. A. I am very positive it was on Wednesday.

Q. What makes you positive? A. Because I recollect it.

Q. You know it was on Wednesday? A. Yes, sir; I know it was on Wednesday.

Q. Not on Tuesday? A. Not on Tuesday.

Q. It could not be any other day? A. It could not.



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