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# Penmanship Journal

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D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

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## Lesson in Practical Writing.

No. XVII.

### REVIEW.



By D. T. AMES.



In view of the long lapse of time and the multitude of new readers of the JOURNAL since the beginning of this course of lessons we have deemed it fitting that we should, to some extent, in this new year's number review the leading points that we have endeavored to make during the course. As we stated, at the outset, our purpose has been to present, not the detailed analysis of writing, but to give such general suggestion and criticism repeating successful methods for the teaching and practice of practical writing as we were able. This course was deemed most desirable from the fact that three courses of analytical lessons had been given respectively by the editors of the JOURNAL and Prof. J. W. Payson, associate author of the popular system of Payson, Danton & Scribner.

**First.** An impatience to the pupil in writing is a CORRECT POSITION. As in logic an error in the premises must lead to false conclusions, so a bad position, while learning to write, must lead to failure. It is only when in a correct position that the pen, even in the hand of its skillful master, is capable of producing the smooth graceful line, shade and curve so essential to good writing; if such is the fact, when in a master's hand, how doubly so it is in the undisciplined and struggling hand of the learner!

It is also important that a proper position be maintained at the table or desk, as well as the relative positions of the pen, hand, paper, desk, and body.

Each of three positions at the desk have more or less advocates, and each, in our opinion, is commendable according to the circumstances of the writer. We give each position with the reasons urged in their favor.



**RIGHT POSITION.**—Turn the right side near to the desk but not in contact with it.

Keep the body erect, the feet level on the floor. Place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbow, and rest the hand on the nails of the third and fourth fingers, not permitting the wrist to touch the paper. Let the hands be at right angles to each other, and rest on the look, keeping the book parallel to the side of the desk.

This position is advocated as furnishing the best support for the hand and arm while writing, and we think not without justice in school or class-rooms, where the desk is often sloping and narrow.



**FRONT POSITION.**—In this the same relative position of hand, pen, and paper should be maintained as described in the former one. In commercial colleges and writing academies where more spacious desks or tables are used than in the common school-room, this position is admissible and is frequently adopted.

**LEFT POSITION.**—Without illustrating this position we would say that the left side is presented to the desk, and the same rela-

tive positions maintained as in the right and front. This position is advocated on the ground of its relieving the right arm from being burdened with any support of the body while writing, and thus giving a more free, rapid, and less tiresome action to the hand and arm; this argument has considerable force where the fore-arm or muscular movement is practiced.

It is also the most convenient, if not a necessity, in the counting-room where numerous and large books are required to remain in a position at right angles with the desk, and also in the execution of large drawings or specimens of penmanship, which necessarily, or most conveniently, occupy positions directly in front of the artist.

Another position at the desk, sometimes advocated by authors and teachers, is the right oblique, which is a position between the front and side, thus,



**RIGHT OBLIQUE POSITION.**—In our opinion, which of these positions is to be adopted, is not of such vital importance as that the proper relative position of pen, hand, and paper should be maintained, and that the arm should be perfectly free from the weight of the body while writing.



**POSITION OF PEN AND ARM.**—Take the pen between the first and second fingers and thumb, letting it cross the fore-finger just forward of the knuckle (A) and the second finger at the root of the nail (B)  $\frac{1}{2}$  of an inch from the pen's point. Bring the point (C) squarely to the paper and let the tip of the holder (D) point toward the right shoulder.

The thumb should be bent outward at the first joint, and (E) touch the holder opposite the first joint of the fore-finger.

The first and second fingers should touch each other as far as the first joint of the first finger; the third and fourth must be slightly curved and separate from the others at the middle joint, and rest upon the paper at the tips of the nails. The *verist* must

always be elevated a little above the desk. This position of the pen is undoubtedly the best for all writers using the finger movement, as it admits of the greatest freedom and facility of action of the fingers; but among writers using the muscular movement, where less depends upon the action of the fingers, it is common, and we think well, to allow the holder to fall back and below the knuckle joint; it is easier held, and, from its forming a more acute angle with the paper, moves more readily and smoothly over its surface.

**Finger Movement** is the combined action of the first and second fingers and thumb.

**Fore-Arm Movement** is the action of the fore-arm sliding the hand on the nails of the third and fourth fingers.

**Combined Movement** is that which is most used in *business penmanship*. It is a union of the fore-arm with the finger movement, and possesses great advantage over the other movements in the greater rapidity and ease with which it is employed.

**Whole-Arm Movement** is the action of the whole arm from the shoulder, with the elbow slightly raised, and the hand sliding on the nails of the third and fourth fingers. And is used with facility in striking capital letters and in off-hand flourishing.

**Main Slant.** A straight line slanting to the right of the vertical, forming an angle of 52° with the horizontal, gives the main slant (M. S.) for all written letters.

**Connective Slant.** Curves which connect straight lines in small letters, in a medium style of writing, are usually made on an angle of 30°. This is called the *connective slant* (C. S.). See diagram.

**Base Line.** The horizontal line on which the writing rests is called the *base line*.

**Head Line.** The horizontal line to which the short letters extend is called the *head line*.

**Top Line.** The horizontal line to which the loop and capital letters extend is called the *top line*.

**A Space in Height** is the height of small *i*.  
**A Space in Width** is the width of small *i*.

The distance between the small letters is 14 spaces, measured at head line, except in the *a, d, g, and o*. The top of the pointed oval in these letters should be two spaces to the right of a preceding letter.

**Upper and Lower Turns.** In the analysis of small letters, short curves occur as connecting links between the principles. These curves we call *turns*. When one appears at the top of a letter, it is called an *upper turn*; when at the base, it is called a *lower turn*.

**MOVEMENT EXERCISE.** All instruction in penmanship should be initiated with a liberal use of movement exercises, which should be arranged and practiced with the view of facilitating upward and downward as well as lateral movement of the hand, and each and every lesson should be preceded with more or less practice upon movement exercises.

**CARE IN PRACTICE.** In practicing upon movements and writing, it should be constantly borne in mind that it is not the amount of practice so much, as the careful and thoughtful effort to

acquire precision and certainty, that determines the success of the writer.

It is often said that "practice makes perfect." This is true if the term practice implies thoughtful, patient, and persistent effort for improvement; otherwise it may be quite untrue.

Thoughtless scribbling tends rather to retard than to enhance the acquisition of good writing. Each time a copy has been carelessly repeated, incorrect, or had habits to have been confirmed rather than corrected—has a more backward instead of forward. This is a fact not sufficiently appreciated by teachers or pupils. Better far practice than to do so carelessly; or might as well seek to win a race by occasionally taking a turn in the opposite direction.

Good or well constructed writing is no more essential than that it should be executed with facility and ease; yet we would have no learner fall into the mistake of idea that he is to give special attention to copy having accepted by deliberate study and practice, correct forms and proportions in writing; first, accuracy, then speed, rapid and thoughtless practice is worse than useless—the mind must be educated before the hand. The hand and pen are only the servants of the mind, and as such can never surpass the mind's conception and power to guide and direct in any performance.

If upon the tablets of the mind there is preserved constantly to our mental vision a perfect copy of the letters and their varied combinations into graceful writing, the hand will do nothing but reproduce the progress steadily to the attainment of skill requisite for the reproduction of the most perfect conceptions of the mind. The hand of the greatest sculptor or artist has no ennobling trust imparted by a skillful brain. Michael Angelo was the chief of artists, because of his superior mental conception of art, and may we not suppose that the untouchable canvas presented to his mental vision all the grandeur of beauty in design and finish that delighted the eye of the beholder when finished by the most exquisite work of art? The hand can never exceed the conception of the mind that educates and directs its action. If Spenser or Flückinger excel all others in the perfection and beauty of their penmanship, is it not because of their superior conception of that in which superior penmanship consists? The student, who would have success, must see that his practice is preceded and always attended with thoughtful study and criticism.

After having once written the copy, study and criticize your effort before the next trial. Your faults noted, and a thought as to how they may be best corrected will enable you to make an intelligent and successful effort for improvement. Remember that unknown faults can never be avoided or corrected. First, study to discover, and then to mend. Short exercises—as copies—if rightly practiced, are much more favorable for improvement than long ones, inasmuch as they are repeated at intervals so short as to keep faults and criticisms fresh in mind, while oft-repeated efforts for correction will be correspondingly efficient. Faults observed by ourselves or pointed out by others, at the beginning of a long copy, are very likely to be out of mind before that portion of the copy in which they occur is repeated.

WRITING NOT A SPECIAL GIFT.

It is often said that good writing is a "special gift." This idea is not only fallacious, but is exceedingly pernicious, as regards the acquisition of good writing, inasmuch as it tends to discourage pupils who write badly, by leading them to believe that, not having "the gift," they are debarred from becoming good writers.

Good writing is no more a gift than good spelling, penmanship, or any other attainment, and in the same way it can be acquired, viz: by patient and studious effort.

The correct form and construction of writing must be learned by study, while practice

must give the manual dexterity for its easy and graceful execution. Many persons fail to become good writers from not properly setting study and practice. Careful study with too little practice will give writing comparatively accurate in its form and manner of construction, but labored, stiff and awkward in its execution, while, upon the other hand, much practice with little study imparts a more easy and flowing style, but with much less accuracy as regards the forms of the letters and general proportion and construction of the writing, which will commonly have a loose and sprawly appearance. Example of writing which has resulted more from study than practice.

Study gives form

Example of writing in which there has been more practice than study.

Practice gives grace

Writing, the result of study properly combined with practice.

Study combined with Practice gives grace and perfection

Undoubtedly many of our readers will see forcibly illustrated in one of these examples their own experience; so manifest is the effect of these different modes of practice that we have only to glance at a piece of writing to discern the extent in which a writer has combined study with practice while learning to write.

UNITY AND SIMPLICITY OF FORM.

It is a trite and true saying that "a jack of all trades is good at none." This is so from the fact that working at many things neither the hand or brain can attain to a high order of proficiency or skill. It is the specialist that advances the standard of progress in all the directions of human discovery. Concentration of thought and action makes the great masters of the world, while by a diffusion of the same the greatest genius is dissipated and fails to attain to a marked degree of eminence.

So in learning to write, the pupil who vacillates between many systems and multitudinous forms of letters must inevitably fail of becoming an expert and skillful writer. He has too much to learn to learn it well, and, like "the jack of many trades," must fail.

It is a matter of frequent observation that persons learning or practicing writing vacillate between from two to six different forms of the capitals, and as many as are possible in the small letters, apparently in the belief that variety is the chief element of good writing, which is a double mistake, as it detracts from the good appearance of the writing, at the same time that it enhances the difficulty of learning and of executing it.

For example, we have known writers who, in executing a short piece of writing, would for many of the letters make use of forms as varied and numerous as follows:



and use more or less variety in all of the letters, thus requiring study and practice upon about one hundred different and unnecessarily complicated forms for the alphabet, in place of twenty-six. Thus the labor and uncertainty of becoming a skillful writer is magnified four-fold. A single and simple form for each letter, capital and small, should be adopted, and, with a few exceptions, which we shall explain during this

course of lessons, should be invariably practiced. Their frequent and uniform repetition will impart that accuracy of form, grace, and facility of execution which constitutes good writing.

The simple forms are not only more easily acquired and more rapidly executed, but are more easily read than the so-called ornate styles; in fact, those forms that cost the most are worth the least. It is as if a merchant should constantly purchase an inferior class of merchandise and pay the high price of the best; his chances for success certainly would not be very promising.

ECONOMY OF FORM.

Labor, whether of the clerk or mechanic, is rewarded according to the results it can produce.

The capitalist or clerk who can write one hundred words equally as well in the same time that another writes fifty, will certainly, other things being equal, command twice as much pay. The rapidity with which writing can be executed depends largely upon the simplicity of the forms of letters used, and the size of the writing. A medium or small hand is written with much more ease and rapidly than a large hand, from the fact that the pen can be carried over short spaces in less time and with greater ease than over long ones, and can execute simple forms more easily and rapidly than complicated ones. To illustrate: Suppose an unskilled writer were to habitually make the capital R thus:

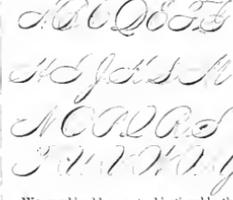
Which requires eleven motions of the hand to execute, and that another were to uniformly make it thus:

Requiring only four motions of the hand. It is apparent that the difference in time required to make each cannot be less than the proportion of eleven to four; that is not all. The complicated form consists of many lines, some of which are required to run parallel to each other, and all made with reference to balancing or harmonizing with some other line, and requires to be made with much greater care and skill than the more simple form, so that the disadvantage is even greater than indicated by the simple proportion between eleven and four.

The practice of these complex forms of the alphabet will be fatal to rapid and legible business writing.

These remarks are intended to apply more especially to business and unprofessional writing. Where show and beauty are of greater consideration than dispatch, variety and complexity of forms are quite proper, and even necessary.

We here give the entire alphabet of capitals such as we would recommend for all business purposes, as combining simplicity of form and ease of construction:



We would add as not objectionable the following:



CORRECT PROPORTIONS ESSENTIAL TO GOOD WRITING.

One might be able to execute faultlessly each single letter of the alphabet, and yet be a most miserable writer. Writing to be really good must be harmonious in all its parts; letters must be proportionate to each other, properly connected, spaced, have a uniform slope and degree of pen-pressure, etc., as well as an easy and graceful movement. The following example will illus-

trate the bad effect of disproportion of letters:

Auction

It will be seen that each letter taken by itself is creditably accurate in form, and yet when associated with each other in a word, they present an appearance as ungainly as would an ex-yoked with an elephant. We have often seen writing in which the letters were really badly formed, yet so harmonious in their combinations and easy in their construction as to present an attractive, not to say an elegant, effect; while upon the other hand we have often seen writing in which the letters were well formed, and yet so awkward in their combinations and labored in their execution as to be really painful to the sight of persons having a refined and correct taste regarding writing.

CORRECT AND INCORRECT SPACING.

Another important factor of good writing is the proper spacing and connecting of letters and words; upon these very much depends, as in many instances the connecting lines alone impart the distinctive character to letters.

In determining the proper spacing of writing, the distance between the straight lines of the small x may be taken as a space in width. The distance between the parts of letters having more than one downward stroke should be one space; between the letters, one and one-fourth spaces, measured at the head line, except a, d, g, and y, which should occupy two spaces, measuring from the preceding letter to the point of the oval; between words there should be two spaces.

EXAMPLE OF CORRECT SPACING:



INCORRECT SPACING:



CONNECTING LINES.

Much care should be exercised while practicing to employ the proper curve for connecting letters, and their parts. It is a very common and grievous fault in writing that a straight line or the wrong curve is employed in the construction and connection of letters, thus leaving them without distinctive character, or imparting one which is false and misleading. As for instance, a form made thus "ll" is really no letter, but may be taken for an "n" or a "u" and possibly for a "w". In cases where the context does not determine, its identity becomes a mere matter of guess, and when extended thus "llll" its significance, as will be seen, is still more vague and uncertain, as it might be intended for either of the following seven combinations:



With a properly trained hand to make true time or effort is required to impart the true and unmistakable characteristics to each letter than to make forms whose identity is open to doubt and conjecture.

SLANT OF WRITING.

The degree of slant now adopted by the leading authors and one which we approve is, at an angle of 52° from the horizontal, as per diagram in another column.

The relative effects of correct and incorrect slope may be seen in the following examples:



The variation in the slope of different letters and their parts will be rendered much more perceptible by drawing straight extended lines through their parts, thus:



One of the most common faults in slop occurs on the last part of letters m, n, u, h, and p, which are made thus:



EXAMPLES OF CORRECT SLANT, SPACE, PROPORTION, ETC.



SIZE OF WRITING.

In its practical application to the affairs of life, writing must be greatly varied in its size, according to the place in and purpose for which it is used.

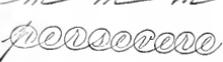
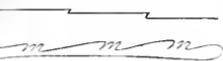
It would be obviously bad taste to use the same size and style of writing for the headings of a ledger and other books of account or record that would be employed on the body of a page. In the address of a letter and superscription upon the envelope much greater license, as regards size and style, may be taken, than in the body of the writing. Nor is it practical at all times to maintain a uniform size for body writing. It may with propriety be written larger upon wide than narrow ruled paper. Care should always be taken to gauge the size of the writing according to the space in, and purpose for which it is to be written. This should be done by varying the scale, rather than the proportions of the writing. When writing upon ruled paper we should always imagine the space between the lines to be divided into four equal spaces, three of which may be occupied by the writing, the fourth must not be touched, save by the above-extended letters from the line above. This open space between the lines separates them, and enables the eye more readily to follow and distinguish between the lines when reading. A small or medium hand is the best, both as regards the easiness with which it is read, or ease and rapidity of its execution.

In a large hand the writing is apt to be more or less intermingled and confused, the loops of one line often cutting into and obscuring the writing upon other lines, while the more extended sweeps of the pen in the large writing are proportionately slow and tedious.

For legibility, ease and rapidity of execution, small unshaded writing is decidedly the best.

As a convenience for reference and practice, we here repeat all the copies hitherto given in the course which will terminate with the twelfth lesson.

Lessons I. and II. were devoted to movement and capital stem exercises.



To those who desire these copies in a still more desirable style and form for use, we would say that we have had them carefully engraved on copper by James McLevers, and printed upon a single sheet, together with twenty additional copies of half a line each. All of which will be mailed to any address for 10 cents.

Local Differences.

To the candidate for social position: In New York, the chief question is, "How much money have you got?" In Boston, "What do you know?" In Philadelphia, "Who was your father and grand-father?" In Chicago, "Where are you from, and what can you do?"

The percentage of those who prepared for or entered the Protestant ministry has fallen in Harvard's graduates from 53.3 per cent. to 6.7 per cent. Yale, from 75.7 per cent. to 15 per cent. Princeton, from 50 per cent. to 21.12 per cent. Brown, from 35 per cent. to 22.4 per cent. Oberlin, from 60 per cent. to 31.8 per cent. Columbia, from 60 per cent. to 38.9 per cent.—*Note Duane Scholastic.*

Opinions.

BY C. H. PEIRCE.

Whenever I want a feast I get down one of the handsomely bound volumes of the "PENMAN'S ART JOURNAL." I notice, in my perusal, that the editors' opinions as to all questions have been freely given, and quite satisfactory. In view of this fact, I made a special request that all my questions be answered by one of many of its readers, believing that an interchange of opinion would be beneficial. Not one single answer has appeared, after waiting and watching three months. What must be my conclusion, either the questions were of little or no importance and not worthy of attention or that the fraternity, despite shell-life, have sealed themselves and refused to keep answers to facts so valuable within the proper limit.

Let us be tactful, friendly, and make the world better by giving the rising generation such instruction as will lighten their labors and advance the cause in which brother Ames is so nobly engaged.

Question 1. What is meant by shade, and how secure its full development? *Ans.* By shading is meant beautifying the letters. 1st, let some simple rules govern; 2d, imitation should be exercised; 3d, the cultivation of taste.

Question 2. Is it objectionable to take off the hand after making the first part of small p, and the introductory line to a, d, g, q, and one style of c, t, etc. *Ans.* No.

Question 3. What are the reasons for making the last part of some capitals below base line? *Ans.* 1st, good taste demands it; 2d, ease and grace of movement develop forms that are oval-shaped; 3d, the rate of speed in the execution of some letters is such as to be consistent with the general results.

Question 4. Why is the preference given to below the line? *Ans.* Because in an oval below the line a single motion or set of muscles is used, and in making the last part on the line, like R or K, a combination motion is used, thus requiring more skill in execution.

Question 5. Why is the tendency to make some turns in small letters greater than others? *Ans.* Because the downward strokes of some letters tend toward curves, and are somewhat so—while in others they are straight. In attempting to produce the proper curve a greater amount is usually given, producing large turns on base line or at bottom of letters; while in the straight lines angles are very often produced. *Ready—try to make all downward strokes straight.*

Question 6. What determines the artistic form of letters? *Ans.* Good taste.

Question 7. Originally, did form precede analysis? *Ans.* Yes.

Question 8. Why is the tendency to make loop letters below the line larger than those above? *Ans.* 1st, because the letters below the line are easier made (well), from the fact that the downward stroke is made first, giving a guide for the upper; 2d, the loops above the line are made difficult because the proper curve must be made first, and the straight light cross at an imaginary point.

Question 9. What is the tendency as to direction in producing upward strokes in loop-letters and capitals? *Ans.* Too slanting.

Question 10. What is the tendency as to direction in producing downward strokes? *Ans.* Nearly vertical.

Question 11. Is it necessary to change position of self or paper as to direction while executing set of capitals that will stand the test of slant? *Ans.* Yes.

Question 12. Is there any difference in position of body while executing with the whole-arm or fore-arm? *Ans.* Yes.

Question 13. Why was 50 to 52 degrees chosen as the proper mean slant for writing? *Ans.* For beauty, speed and adaptability.

Question 14. Should all the turns at the top and bottom of short and extended letters be about the same? *Ans.* Yes.

Question 15. Are the introductory lines

to r, p, and final t on less slant than any other small letters? *Ans.* Yes.

Question 16. Has the introductory line to small e greater slant than any other small letter, or is the curve simply greater? *Ans.* The latter.

Question 17. In any kind of fore-arm work should beginners attempt to move the hand entirely across the paper without lifting the pen? *Ans.* No. About one-third way across is sufficient, and will answer all purposes.

Question 18. Should the position of the feet be the same in whole-arm as fore-arm. *Ans.* No.

Question 19. Why do most systems join the lower part of t at half-space above base line? *Ans.* Because the authors deem it correct, or knowing the error, do not care to go to the expense of changing all the plates for such a trifle. My preference is given to closing at base line.

Question 20. What determines the slant of each capital, supposing the standard forms be taken? I want an answer.

Letter-Writing.

How absurd! Just think of it! I mean in writing letters, that every time a response is received from certain correspondents, it should commence in exactly the same way, as if the top of the paper was stereotyped, "I take my pen in hand to let you know," etc. One can almost read the first page without opening the envelope. "Variety is the spice of life," and in no part of life—

for letter-writing has grown to be a part of most lives—more than in letter-writing. Clearing letter-writers are few, and if we discover such a one we will do well to add them to the list of our correspondents, if possible. I have in my mind a respected and much loved friend, who invariably prefaces every sentence with "Now I will say to you." It is a sheer waste of paper and time, and after wading through several pages, it not only grows monotonous, but laughable. It reminds one of the habit some persons have unconsciously fallen into, when talking, of re-repeating their sentences and phrases with "you know," or "I said, says I." Some persons seem to have a natural talent for letter-writing; any subject they touch upon comes out in glowing, almost living colors. One can almost see, and hear, and feel what they describe. Such a correspondent is indeed a bright light, that shines into the lives of others; making friends, oftentimes, for the absence of words; coming like a sunbeam just when the cheer of joys is greatest, and lighting and enlivening the drooping spirits. It is always a pleasure to learn that absent friends are "well," and "doing well," and that they wish for us on the innumerable blessings of health and happiness. But how unsatisfactory if it ends here, as far as news, description, or anything that makes a letter interesting, is concerned, even if it covers three or four pages. It is such a treat, such a lasting pleasure, to be the recipient of a genuinely good letter. One that tells us what is going on in the world beyond our limited vision; that tells us what those dear to us are doing, and aspiring to do; what their homes are like, how the flowers flourish, how the garden thrives, how very cute the little ones are growing, and all the gracefully-kind details, that goes to make a letter a letter. If we have the least shadow of a talent in this line, let us cultivate it. Let an endeavor to write even a letter so well that if we meet again, we will not be ashamed that our name subscribed thereto, proves we wrote it.—*Agents Herald.*

THE PENMAN'S ART JOURNAL is a thing of beauty, and a joy for the present, typographically considered. As to matter it is not wanting, being full of valuable hints, and suggestions on the subject of writing. \$1 a year pays for it.—*Educational Review.*

**Educational Notes.**

[Communications for this Department may be addressed to B. F. KELLEY, 10 Broadway, New York. Brief explanations items solicited.]

England has 1360 colleges.  
Chicago has enrolled in her public schools 58,067 pupils.

The Freshman Class at Cornell contains twenty-one ladies.

The income of Columbia College in the year 1980 amounted to \$321,000.

Oberlin College has 1,325 students this year, an increase of 608 over last year.  
Brown University has just received a gift of \$10,000 for her scholarship fund.

Philadelphia appropriates for school purposes for 1883 the sum of \$1,534,665.91.

Within the last year the sum of \$10,000,000 has been given by private individuals to the cause of education.

The Syrian Protestant College in Beirut, Syria, has graduated 118 students and given 204 a partial course.—N. Y. *Christian Advocate*.

Prof. Sumner, of Yale, says that the present college fashion is to "teach a bit of Latin, a bit of Greek, a bit of biology and a bit of ancient history, so that in the result men hardly know anything."

President A. D. White, of Cornell University, who has relinquished the Berlin Mission, has entered into bonds with the trustees of that University not to accept any political office for four years.—The *Western World*.

A sum of affluent parents may spend, at Harvard, from \$1,000 to \$1,500 without acquiring a reputation for extravagance, while at Oxford, England, a commoner has been known to spend £2,000, or even £3,000 a year without exciting comment.—*Idem*.

Since Cornell University was founded over \$1,500,000 has been given to it for buildings and equipment. The endowment of the institution is over \$1,700,000, which places it among the richest endowed institutions of the country.

San Francisco has now in her public schools the largest average attendance which she has ever known. The first superintendent's report, made in 1852, gave the average attendance as 415. The last report gives it as 29,092. While most of the children go into the eighth grade, less than half as many continue to the next higher grade.—N. O. *Christian Advocate*.

Out of a class of one hundred and twenty-six which were graduated this year at Yale College only five propose to enter the ministry. We believe it is a fact that no colleges grow strong, wealthy and conspicuous, the number of ministers coming out of the successive classes diminish. Will some one give a satisfactory explanation of this fact?—The *Presbyterian*.

Great interest has been aroused at Bowdoin College by the suit brought against eight students for \$10,000 each for damages to a fellow-student by their wanton "hazing." The entire sophomore class, and probably the whole college, will be summoned as witnesses. The trial will be held in November by the Supreme Court of the county.—*Notre Dame Scholastic*.

There are 115 business colleges in this country. They employ 535 instructors, and are attended by 23,031 students. Many of these have good school libraries, the aggregate number of volumes reported on hand by managers of these schools is 55,222 volumes. Commissioner Eaton, in his report, says: "Germany has select commercial schools in every chief provincial city and in a large number of smaller towns. The course of instruction embraces stenography, French, English, Italian or Spanish, commercial arithmetic, book-keeping, commercial correspondence in different languages, botany, the study of raw materials and manufactured articles, history and geography, commercial law, weights and measures, elementary sciences, physics, chemistry, and drawing." France, Spain, and Belgium have similar schools all under the supervision of the State.—*Teachers' Guide*.

It can no longer be said that "Greece is living Greece no more." Her famous University enrolls thirteen hundred students, with seventy-two professors, and a library of 150,000 volumes. She has many other institutions of high grade and a system of free schools commensurate with the wants of the age.—*Normal Journal*.

The fact should be impressed that it is an absolute educational crime in a cultivated person to be a poor speller of his mother-tongue. I believe much of the neglect in the matter of spelling has come about through the incessant talk about reformed orthography. We may pray and work with religious fervor for a reform, but until that reform comes we have nothing left but to teach according to the present standard.—*Educational Monthly*.

**EDUCATIONAL FANCIES.**

Taught or untaught the dance is still the same; Yet still the wretched man bears the blame.

—*Dryden*.

The letter D is truly an old salt, having followed the C for years.

Who introduced salt pork into the navy? Noah, when he took Ham into the ark.

"Capital punishment," as the boy said when the schoolmistress scolded him with the girls.

*One boy to another:* "Tom, if you could be an animal what would you choose to be?" "Oh, I'd like to be a lion; because he's so—" "Oh, no, Tom, don't be a lion, be a wisp; because then you could sting the schoolmistress!"

A feckless young man calls a female institute a "Venor wether prelection" because it contains so many wiseses.

"Ye can't stuff that down this chicken," said a young lady in Indiana, in reply to her teacher's statement that the sun was larger than the earth.

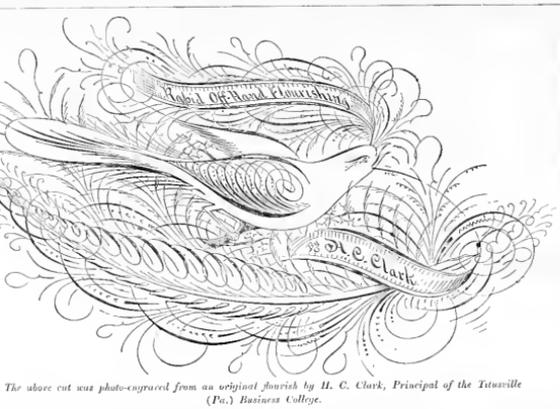
A Western editor, being asked by a subscriber what was meant by the word hydrophobia, replied: "Gin and water," and explained that hydro was the French for water.

New Jersey is trying to claim Noah, because he was a New-Jerk man. Yes, but you know he looked out of his Arkansas land. Give the south a fair show in this thing.—*Collegiate*.

A young lady at an examination in grammar was asked "why the moon bachelor was singular." She replied "moon-bat-lity," because it is very singular they don't get married."

The proposed revision of the English Education Code makes sewing compulsory for all males and girls in the schools under seven years of age. Then young men will not be obliged to marry wives for button sewing.—*Educational World*.

*Teacher:* "What was the sin of our first parents?" *Bright pupil:* "Stealing apples." *Teacher:* "Correct. But did it ever occur to you to wonder what kind of an apple it was that Eve gave to Adam?" *Bright pupil:* "Oben." *Teacher:* "Well, have you made up your mind about it?" *Bright pupil:* "Oh, haven't! It was a 'fall' pippin."



The above cut was photographed from an original furnished by H. C. Clark, Principal of the Titaville (Pa.) Business College.

The schoolmaster is a very inquisitive person. He is always asking questions. His is a question-able calling.

If a student convince you that you are wrong and he is right, acknowledge it cheerfully, and—bug him.—*Everson*.

The schoolmaster is sometimes called a tutor, and occasionally an ass. On the whole, an astuter man is seldom found.

"Experience is a dear teacher," but she has a large school. For terms of tuition, and full particulars, inquire in person.

What court was in session at the time Adam broke the law? Of course you all give it up. Well, it was the Apple-ate court.

*Evadama:* "Action and reaction are equal and opposite, as; for instance, when a cannon jumps as far backward as the ball goes forward."

A Nevada school teacher died the other day, and the local papers announced it under the head of "Loss of a Whaler,"—*Teachers' Guide*.

In a school of young rascals the schoolmaster is always the principal.

"See, loading and judge in accordance therewith."

"See, my father, I learned something new at school today." "What was it?" "I learned to say 'Yes, sir,' and 'No, sir.'" "Did you?" "Ya-a-a-a."

The desirability of making the proper distinction between the words "set" and "sit" is illustrated in a recent newspaper in which a recipe for lemon pie calls, vaguely, "Then sit on a stove and stir constantly." Just as if anybody could sit on a stove without stirring constantly.

Freeman to whom the instructor said: "You seem evading that translation from your inner consciousness;" and who responded: "Well, professor, I read in my devotions last evening that 'by faith Enuch was translated,' and I thought I would try it on Horace."—N. Y. *World*.

Stands to reason? *Post-office clerk:* "Here! your letter is over-weight." *Put:* "Over what weight?" *P. O. C.:* "It's too heavy; put another stamp on it." *Put:* "Oh, god, get your weight!" Sure, if I put another stamp on won't it be heavier still!"—*Harper's Bazar*.

A professor who says he reads a man's character by his signature spent three days in trying to figure out Long-Flow's autograph. Somehow it would show up the venerable post as a man, who flaked to let on horse races, go to variety shows and howl around nights. And of course the professor knew the post was not that sort of man, and he couldn't make it come out any other way and went nearly wild till he found that the autograph was a forgery.—*Evening Telegram*.

If you want stock of any kind, address the New England Card Co., Woonsocket, R. I. See advertisement in another column.

**Telegraphic Codes and Ciphers.**

DEVICES FOR LESSENING THE EXPENSE OF CABLE TELEGRAPHY AND CONCEALING MEANING.

[New York Times.]

Cable rates to England are over 25 cents a word, but they have been as high as \$100 for a ten-word message. Notwithstanding the great reductions that have been made in the cost of ocean telegraphy since the Atlantic cables were first laid, rates to the Pacific cables to South America run up to several dollars a word. There are houses whose business requires frequent telegraph communication with such distant points, and methods of attaining brevity of expression are hence of very great value. Telegraph code makers supply such methods. "Code making as a business has grown up within the last five or six years," said J. C. Hartfield, who makes it a specialty. "It has advantages of both economy and secrecy. The use of codes for ordinary business purposes dates from the beginning of ocean telegraphy, but people at first got up their own codes. It is an easy thing to do, apparently. All you have to do is make a list of phrases which you have frequently to use in your business and represent them by a corresponding list of single words. But people found that words are apt to be changed in telegraph transmission into words whose whole telegraphic notation is similar. The result has sometimes been disastrous. Code makers make avoidance of such liability to error a special study. Then, too, code makers can attain a concision of expression that make their work far cheaper than any similar code such as a business man might get up for himself. Hence, large business houses are willing to pay well for having codes made for them. There are houses that are spending as much as \$20,000 a year for telegraphic advice, and a system which will put their messages into few words effects a very great saving for them. I have made a combination code for one house here by which the entire state of the Japanese tea-market can be seen into seven words. These seven words will convey to them the date of steamers sailing, the state of market for nine grades of tea, the rates of freight by six rates, the amount of purchases for Europe and the United States, the grades upon which the demands are running, the principal buyers, rates of exchange, the number of packages sent in the day's shipments, and the points to which they are consigned. I have made a code by which the amount of sales of flour, butter and cheese, the state of the market for each, and the amount of money paid into bank are sent daily to a house in this city by its branch at Liverpool, the whole message being but two words."

"Can codes be gotten up for the use of any house in the same line of business, or do houses prefer to have their own special codes?"

"Large houses prefer to have their own codes. One large banking house, for whom I prepared a code, had a printing establishment set up inside the bank building, so as to make certain of receiving all the copies of the code that were printed. Some of the codes used by large houses are very voluminous. Brown Brothers & Co. have a code of 64,000; Thomas & Co., 67,000; Moore Bros., 100,000; Wells, Fargo, & Co., about 45,000 words. We have to ransack all languages to get so many words which shall all be telegraphically dissimilar."

"How much do codes cost?"

"From \$30 to \$6,000, according to the amount of labor required."

"Are secret ciphers used to any extent in telegraphing?"

"Some stock operators make use of cryptograms, and get them up themselves. A method used a good deal is to have a simple code, in which the words denoting the phrases to be conveyed are numbered, and simply the numerals are sent. Such a code can be used as to convey messages even from a person getting hold of the code, for numerals may be sent which the only proper person will understand to differ by a certain amount from the numerals denoting the phrases really conveyed. I know one in use in which the rule was to add the date of the month to numerals of messages from a brass house. Thus, if the figure five came on the 20th, they would look for the meaning of 25 in the code book. The use of codes and ciphers is very large, but the use of the highly condensed codes, where not only words but their combinations convey meanings, is not so great as would be expected from its wide application. It takes some time and trouble to learn to use such codes with facility, and this retards their introduction, but they are coming more and more into use every year.

Code makers keep the details of their work secret, but the principle upon which codes are constructed is easily understood. The range of all staple business transactions has limits, and, as a rule, closely confined limits. The aim of the code maker is to classify phrases which shall express the constantly recurring details of the market for any staple, and to denote each of its phases by a word. Another object is to use one word so as to convey seven meanings. This is done by arranging market details under the tops of columns of words and prices, quantities or any other information along the side. A word in the table expresses the phrase at the top of its column and also the phrase at its side. The compilation of a code is a very laborious task, but its value as an aid to business communications is invaluable.

Sometimes queer sentences result from the chance grouping of code words. Not long since a tea house got this: "Unboiled babies detected."

### Worrying over the Wear of Gold Coin.

It is estimated that the average weekly depreciation of the \$7,000,000 in gold held by the Boston banks is nearly \$300, or say \$15,000 per annum, the calculation being made on the recognized basis that a gold coin in use actually loses a five-hundredth of its weight in a year. The coin is packed in bags of \$5,000 each. These bags are passed from bank to bank, and the constant friction which is made in handling and weighing wears away the edges and faces of the coin, so that, sooner or later, a bag falls short in weight, and valuable time as well as money is lost in determining which bank shall make good the deficiency, the labels attached to each parcel, on which appear the names of the banks through which the bag has passed, being the only means to aid in fixing upon the responsible party. The Treasury Department has refused to issue gold certificates for large amounts, on the ground that it would occasion trouble and expense for the Government. Other expedients proposed are the appointment of an institution, not chartered by the United States, as a gold depository for the national banks, the interchange of certificates among the banks, and the establishment of the Clearing-house as a depository. There are objections to each plan, and another—the division of the burden among five or six banks—is the one which may be temporarily adopted until Congress shall supply a permanent remedy. The parking of the coin in bags is a conventional way, and it does not reflect much credit on the inventive faculties of bank officers that they have not thought out a better. If the coins were packed in boxes fitted with grooves in which the pieces would lie close and so confined that they would not move in course of transportation, and these grooves

were made so that they could be lifted out, with their contents, the loss from friction in tumbling around the bags and pouring out the coin as though it was sugar would be very much reduced.—*Boston Transcript.*

### Science.

An immense galvanic battery has been constructed for use in the lectures at the Royal Institute at London. It consists of 14,400 cells of chloride of silver and zinc elements. Each cell is composed of a glass tube about the size of a large test tube, stoppered with a paraffine wax stopper, through which the zinc rod and chloride of silver are inserted, a small hole being left to pour in the solution, which consists of a weak solution of chloride of ammonium (sal-ammoniac), the hole being fitted with a small paraffine stopper to make it airtight. The tubes are mounted in trays, each containing 120 cells, eighteen trays are fitted in each cabinet. The battery, which is in the basement of the building, was begun in June, 1879, and finished in August, 1880. The charge of the battery occupied three persons a fortnight. A lightning-flash a mile long could be produced by 243 such batteries.—*Educational Journal.*

### To Remove Ink Stains.

The *Journal de Pharmacie d'Anvers* recommends phosphorate of soda for the removal of ink stains. This salt does not injure vegetable fibre, and yields colorless compounds with the ferric oxide of the ink. It is best to first apply talcum to the ink spot, then wash in a solution of phosphophates until both talcum and ink have disappeared. Stains of red and blue ink may be removed by moistening the spot with strong alcohol acidulated with nitric acid. Unless the stain is profusely by cosine, it disappears without difficulty. Paper is hardly affected by the process; still it is always advisable to make a blank experiment at first.

The blurring of india ink in working drawings of machinery, has been the source of much trouble and annoyance, and can be easily remedied by making use of the following process to fix india ink on paper, first mentioned in the *W. D. V. Ingenieur*. It is a fact well known to photographers that animal glue when treated with bicarbonate of potash and exposed to the sunlight for some time, is insoluble in water. It has been found by analysis that india ink contained such animal glue, and consequently, if a small quantity of bicarbonate of potash be used with it, the lines drawn with such prepared ink will not be affected by water, provided that they have been exposed to the sunlight for about an hour.

### Signature of the Cross-Mark.

The mark which persons who are unable to write are required to make instead of their signature, is in the form of a cross, and this practice having formerly been followed by king and nobles, is constantly referred to as an instance of the deplorable ignorance of ancient times. This signature is not, however, invariable proof of such ignorance. Anciently the cross or this mark was not confined to illiterate persons; for among the Saxons, the mark of the cross, as an attestation of the good faith of the person signing, was required to be attached to the signature of those who could write, as well as to stand in the place of the signature of those who could not write.

In those times, if a man could write or even read, his knowledge was considered proof presumptive that he was in holy orders. The word *clericus*, or clerk, was synonymous with penman, and the latter, or the people who were not clerics, did not feel any urgent necessity for the use of letters.

The ancient use of the cross was, therefore, universal alike by those who could and by those who could not write. It was, in-

deed, the symbol of an oath from its holy associations, and generally the mark.

On this account Mr. Charles Knight, in his notes on the "Pictorial Shakespeare," explains the expression of "God seal the mouth" as a form of imprecation approaching to the character of an oath.

This phrase occurs three or more times in the plays of Shakespeare, but for a long time was left by the commentators in its original obscurity.—*Philadelphia Saturday Night.*

### William Penn's Deed from the Indians.

This interesting witnesseth, that we, Packenath Jaracum, Siskah, Partegest, Jewiss Epenneek, Felkroy, Hokellapan, Eocum, Mechomat, Metelochaga, Hiss Powey Indian Kings, Seshmunks, right owners of all lands from Quings Quingus called Chelawer Creek all along by the west side of Delaware River and so between the said creek backwards as far as a man can ride a horse, says on a sabbath, and in consideration of the good following done to us in hand paid by Wm. Penn, proprietary and Governor of Pennsylvania and Territories and thereof, viz: 20 guns, 20 fathoms matchlock, 20 pounds powder, 100 bars of lead, 40 tomahawks, 100 knives, 40 pairs of stockings, 1 barrel of beer, 30 barrels of red lead, 100 fathoms of wampum, 30 glass bottles, 80 pewter spoons, 100 awl blades, 300 tobacco pipes, 20 tobacco tubes, 20 steels, 200 flints, 30 pairs of scissors, 80 combs, 100 looking-glasses, 200 needles, one skipper salt, 30 pounds of sugar, 3 gallons molasses, 20 tobacco pipes, 10 jars herbs, 20 hoes, 30 gallets, 30 wooden arrow heads, 100 strings of beads, do hereby acknowledge, etc. Given under our hands, etc., at New Castle, second day of eighth month, 1681.

The above is a true copy taken from the original by Ephraim Norton, now living in Washington, Pennsylvania, formerly a clerk in the land office, which copy he gave to William Stratton, and from which the above was taken in Little York, this 7th day of December, 1813.—*Exchange.*

### Truth in Print.

It is common to call good hand-writing an accomplishment. We call it a necessity. There is value and assistance in it, and a substantial good.

To run over a page of fair hand-writing is like riding over a smooth, solid highway. To work one's way through a page of bad writing is like forcing a passage through a swamp, thick with underbrush, netted with briars, and unstable with quicksands.

There is a certain honesty and friendliness in good penmanship; nay, it has a quality of justice and equity, as though it said, *I do unto others as I would that they should do unto me.*

Bad hand-writing is an incivility. It has an air of selfishness about it. It says, "What is your convenience, or pleasure or time to me?" We received lately a note, covering less than one side of half a sheet of paper, which it took us fifteen minutes to read, and required the co-operation of all the faculties. It took our correspondent not more than two minutes to write it. Had he spent five minutes in writing it, he could have read it in ten minutes. Thus, when there was a loss of ten minutes of time, to say nothing of eyes and temper.

But suppose it takes my correspondent only five minutes less to write what it takes me five minutes more to read, because it is written badly, by what pretence of justice does he throw the loss of that five minutes upon me? His practical declaration is, "Your time is less valuable than mine."

But have I no other duties to perform? Am I, like Champlain, to decipher Egyptian manuscripts, without the honors of a discoverer? But why is it necessary, in a case of profound need, and in a matter of common business, to write in cipher, as though we were conspirators, plotting a rebellion?

Let us understand, then, that there is a certain openness and ingenueness of character, a love of fair dealing, as it were, in clear, well defined, distinctly featured penmanship, and let us so teach our children. It is better to be understood by a stranger, which interests us in his welfare at once. But in bad penmanship there is something unmanly, evasive and dissembling.

When old John Hancock signed the Declaration of Independence, he wrote his name in a broad, bold, energetic character, as though he said, "If I am ever tried as a rebel, I'll not deny my autograph."—*Penns's Gazette.*

### A Back-handed Speller.

THE CURIOUS FACILITY OF A YOUNG NEW MEXICAN COMPOSITOR.

Santa Fé has a young man with a mind which has a faculty that is rarely to be found, if, indeed, it can ever be discovered elsewhere. The gentleman in question is Hugh McKevitt, a printer, working after a hand paid by Wm. Penn, proprietary and Governor of Pennsylvania and Territories and thereof, viz: 20 guns, 20 fathoms matchlock, 20 pounds powder, 100 bars of lead, 40 tomahawks, 100 knives, 40 pairs of stockings, 1 barrel of beer, 30 barrels of red lead, 100 fathoms of wampum, 30 glass bottles, 80 pewter spoons, 100 awl blades, 300 tobacco pipes, 20 tobacco tubes, 20 steels, 200 flints, 30 pairs of scissors, 80 combs, 100 looking-glasses, 200 needles, one skipper salt, 30 pounds of sugar, 3 gallons molasses, 20 tobacco pipes, 10 jars herbs, 20 hoes, 30 gallets, 30 wooden arrow heads, 100 strings of beads, do hereby acknowledge, etc. Given under our hands, etc., at New Castle, second day of eighth month, 1681.

The other day the reporter fell in with him when he was in a mood more communicative than usual, and had occasion to try him. Inconspicuously was not a marker for him. As soon as the word was pronounced, he said, "Nintreen letters," and went at it backward so fast that his hearers were unable to tell whether he was right or wrong. "You see," said a fellow-printer, "he can tell the number of letters in any word without a moment's hesitation, as well as he can spell it backward, and not only that, but you can give him a whole sentence, and he will tell you at once how many letters there are in it, and go right on and spell through it, whole thing backward faster than most people could spell it the other way."

This thing was tried time and time again, and no word or series of words could be hit upon which were not rendered as indicated above. Of course, there are words in the English language which McKevitt has never heard of, just as is the case with almost every other man, but he is what would be called a fine speller, "right-handed," as he says, and is familiar with the language, and any word which he has heard and can spell at will he can spell backward with astonishing rapidity. The only thing backward faster than the whole thing is that McKevitt has never practiced or studied spelling backward a day in his life. He says he does not know how he ever acquired the ability to do it, but that as soon as he hears or sees a word, even if he has never thought of it before, which, of course, is the case with a large majority of words, he knows immediately how many letters there are in it, and how to spell it backward or in the regular way. It is so, too, with sentences. He knows at once how many words and letters in any sentence or in any paragraph, and states the numbers promptly, just as soon as the words are uttered. McKevitt can also distribute type backward as fast as forward. In the left-handed spelling there is no theory of sound to aid him, as in very many instances the letters spell nothing at all and cannot be pronounced, so that there is no accounting for his ability to spell in that way except to conclude that it is the result of a gift—a peculiar faculty of a remarkably quick mind.

There is an particular advantage in all this so far as can be discovered, but it is a curiosity and a rare one, and if anybody thinks it isn't hard to do let him try to acquire it.—*Santa Fé New-Mexican.*







The above are Specimen Letters, taken from an original rustic alphabet published in "Ames' Compendium of Practical and Ornamental Penmanship."

**A Specimen of Careless and Impudent Correspondence.**

On Nov. 24th we received a letter of which the following is a verbatim copy.

Nov. the 21. '81.  
Dear Sir, Will you please send me three of the pens, 20 cts. And also a set of Ames' copy slips for instruction in writing per sheet containing 40 examples, 10 cts.

Inclosed in the letter was 30 cts., but no name or address given. The letter was, of course, plain on file for with many others which remain unopened for similar reasons, to await further information, which came to hand on Dec. 19th, in the form of the following communication.

Dec. the 10. '81.  
D. T. AMES—Dear Sir: I wait for those pens and copies since three weeks ago and I have not received them yet. And if you do not send those pens and copies I will not take the Penman Art Journal any more. And furthermore I will give it a poor name. And if you are mean enough to keep the 30 cts. why keep it and do it.—

To the last letter was the name and address of the writer, and, of course, with a hope to avert the dire consequences threatened, we hastened to forward merchandise as per order.

The above letters are fair samples, both as regards carelessness and impudence, of a large number of letters received in the course of a month's correspondence. A writer omits his name or address, or from your cause his letter or answer indirect, he jumps to the conclusion that he has been swindled, and proceeds to indict us as swindlers.

If correspondents will exercise more care they will often save themselves from vexatious delays, and a temptation to write letters which, if published, would afford them little pride of authorship.

**The King Club**

For the past month comes from C. W. Robbins, teacher of writing at Muschelton's Great City Business College, Quincy, Ill., and numbers one hundred. This is by far the largest club ever received from a business college, and is highly creditable, not only to Mr. Robbins, but to the college from whence it comes, for it is only from among students in whom skillful teaching has kindled an enthusiasm in writing that such clubs can be secured. The second club in size is from C. W. Boncher, principal of the business department of the Northern Indiana Normal School, and numbers seventy-five—making for him a grand total of seven hundred and sixty, within a period of less than two years. L. Astor, teacher of writing at Minneapolis, Minn., sends a club, third in size, number thirty-one. Clubs during the past month have exceeded by many fold in size and number any other December number since the publication of the JOURNAL, while promises for the new year are quite unprecedented.

**Not So Bad.**

Our readers will remember that in the last issue of the JOURNAL we copied from the *Springfield Republican* an advertisement by G. C. Hinman and commented upon the same. We have since received from Mr. Hinman a letter which reads as follows:

SPRINGFIELD, MASS., Dec. 23d, 1881.  
Mr. D. T. AMES.

Dear Sir: If you for a moment thought my "ad" in the *S. R.*, referred in any way to standard work of pronounced value, or that I intended to injure or belittle it, or

any one engaged in it—you failed greatly in taking my meaning. Believing, however, that my blundering had "done it," I hastened to affirm in the same paper my true meaning in general, and in this note to you, who I fired at. We have in this section, all around us, very many of the type of what you and I once looked upon as, "Oh my! wonderful." And yet, with all the light and improvement of better ideas and better men, it "sells" to the people just as well as then; to the injury, not of myself, but the boys and girls who buy it, and, in so doing, waste to a great degree, the one and only chance they have for education, of the kind that will pay them *everywhere*, read art, be it of pen, pencil, brush, or graver, is the demand of the times and valuable. To all such I wish God, speed, and prosperity. Truly, etc., G. C. HINMAN.

In reference to the allusion made by us to Mr. Hinman's short-comings as a teacher in New Jersey, he explains that he was very suddenly called away from his classes there to the death-bed of a son, and his classes and business was left in the hands, as he supposed, of a competent and honest representative, whom he had supposed, conducted and closed all business in a satisfactory manner.

He further requests us to say that any unpaid claims against him will be paid with interest on presentation.

**The Large Cities of the World.**

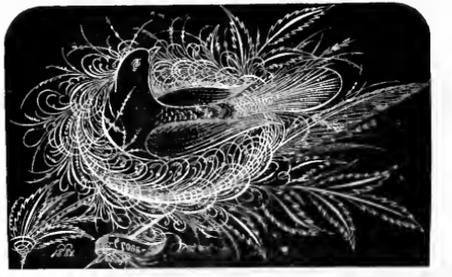
According to Rand, McNally & Co.'s "Atlas of the World," lately published, the population of the ten largest cities in the world is as follows:

London,	4,000,000
Panama,	1,989,906
San-diego,	1,500,000
Calcutta,	1,300,000
Peking,	1,236,200
New York,	1,236,000
Berlin,	1,111,000
King-chieg,	1,000,000
Philadelpia,	846,573
Canton,	800,000

While New York stands in the above list as the sixth largest city in the world, it is in fact the second or third. As given above, its population is 1,236,500. Separated from it only by narrow passages of water, and closely connected with it by steam ferries, are the following cities, and their population:

Boston,	566,689
New York City,	1,207,728
Hoboken,	30,993
Long Island City,	37,117
Brooklyn,	733,743
Add that of New York,	1,236,500
And we have	1,942,553

Which clearly gives New York the third place among the large cities of the world; more than this, within a radius of fifteen



The above cut was photo-engraved from a pen sketch executed by J. G. Cross, J. M., author of "Eclectic Short-hand," and Dean of College of Commerce, Illinois Wesleyan University, Bloomington, Ill.

**Giving Credit.**

Brother Ames copies from our September issue an article written expressly for the *GAZETTE*, without giving us credit therefor. This, we are sure, must be unintentional. The *Penman's Art Journal* is too good a paper to appropriate the articles of a contemporary without a courteous acknowledgment of their source.—*Penman's Gazette*.

We are obliged to Brother Gaskell for calling our attention to any supposed failure on our part to give full and proper credit to any source, from whence matter has been appropriated for the JOURNAL. He is right in his inference that it must have been unintentional, and we will add that it was entirely unknown on our part, the article having reached the JOURNAL through another source than the *Gazette*.

**Eratum.**

In our last issue was an exchange notice of the "Penman's Monthly Budget," Hiram, Ohio. The title should have read "Penman's Monthly Budget."

miles, and closely connected with numerous lines of railways and steamboats are the cities of

Newark,	(with a population of)	137,400
Elizabeth,	"	26,225
Yonkers,	"	18,992
		193,521

These cities are little else than suburbs of New York, as in a large portion of Statue Island and other thickly populated suburban territory. These figures added to our former ones give a population of 2,125,844, which is by far a more just and proper basis for the estimation of the size and commercial importance of New York than is the census of Manhattan Island, upon which the city is so narrowly circumscribed, and which seems to fairly place New York second upon the list of the large cities of the world.

**Chirographic Juveniles.**

Leslie and Artie Pearce, two boys, aged eleven and ten years respectively, it would seem from reports, have lately executed quite a number of specimens at the National Capital and in Philadelphia where they have given public exhibitions of their skill in industrial

and artistic writing. They had from the shades of Cornland, Logan Co., Ill. Their father, John B. Pearce, has supervised the instruction and training of his sons from Speciearian publications at their home until recently. He says, "The little fellows have had no more aptitude for writing than other boys, but have by determined perseverance and through the merits of Speciearian become adept in the art. They have been under the training of Lyman, and H. C. Spencer at the Speciearian college in Washington for a short time. While there they went into public places with blackboards, and with crayons exhibited to thousands of people their plain and artistic writing. At the close of each performance they sold the Standard Script Rubbers, which the people purchased almost as fast as the youths could hand them out. Such large audiences gathered around them that streets were blocked, and the authorities prohibited further exhibitions.

December 9th, 1881, Mr. Pearce and his sons visited Philadelphia in company with Mr. H. C. Spencer. At an association meeting of about six hundred experienced educators, the lads were introduced by Mr. Spencer, and gave evidence of their skill with chalk in following lines into easy graceful letters, and were warmly applauded and commended for their success by the teachers. They appeared before the students of South's B. and S. College, numbering several hundred, who manifested a high appreciation of the free, beautiful execution of the young chirographers. We learn that they are now spending a short time in Philadelphia, practising card writing with that renowned pen-artist, Prof. Plickinger.

Cards written by the little Pearce brothers should be paid for and treasured up as a souvenir, showing what the youths of the land can do, if they will, in the way of mastering that great secondary power of Speech, the Art of Writing.

**Our Premiums for 1882.**

In addition to the premiums offered during the past year, we now offer a copy of the "Garfield Memorial" (see reduced copy on another page), printed on fine plate, 19x24. It is among the finest gems of pen art ever executed, and in view of the noble example and exalted attainments of President Garfield, it is a most fitting picture for the adornment of any home or school-room in our land.

On other pages of this issue will also be seen copies of three others of the premiums offered. The remaining one, the "Centennial Picture of Progress," is too large to be reduced to a size convenient to print in the JOURNAL; it was, however, he safely regarded as equal to any here reproduced, in the quality of its execution, while in the extent and character of its design it very far excels them all.

It will therefore be seen that to every subscriber or renewer of a subscription during the present month and 1882, there will be given a choice of any one of five premiums, viz:

- The Garfield Memorial, . . . . . 19x24
- The Lord's Prayer, . . . . . 19x24
- The Centennial Picture of Progress, 19x26
- The Flamingo Eagle, . . . . . 20x32
- The Bounding Stag, . . . . . 20x32

Any premium additional will be sent for 25 cents; all five of them, with the JOURNAL, for \$2.00.



Whole-Arm vs. Fore-Arm.

By C. H. PEIRCE.

Free speech is America's main-spring, and the difference of opinion serves a purpose that places her in the foremost rank in all schemes of venturo.

I venture the assertion that the teaching of whole-arm should precede fore-arm. Programmes "B" and "C," as given in the JOURNAL, will give all its readers a key to my argument. As the different points are gained in their order in Programme "B," they may be followed intelligently and successfully in Programme "C."

For example, take any one of the 103 Extended Movement exercises, and attempt executed fore-arm, and nine out of ten will fail. Produce in order of simplicity a few of the extended movements, whole-arm, and good results fore-arm will follow, none out of ten, with but little discouragement. A fair trial will convince the most skeptical.

I do not hold that it is an impossibility to learn fore-arm without whole-arm.

But take a class, and the best results are obtained by executing whole-arm movements first, then follow in order of simplicity with work fore-arm.

1. That the fore-arm is the great central power is no reason why it should precede whole-arm, no more than a child should begin by reading the newspapers because it is what he or she will do when grown.

2. The average student whole-arm is far easier to acquire than fore-arm, hence should precede.

3. There is certain work requiring the whole-arm that cannot conveniently be supplied by fore-arm. If this be true, we are compelled to learn it in order to meet all requirements to the best advantage, and if compelled, why not at first, when facts point to it as the easiest for beginners?

There is no claim to any difference in these two movements after power over both has once been gained, so more than there is a difference in intellectual power between 2 x 2 and 11 x 1.

3. To beginners there is a difference, otherwise there is none.

4. The muscles of the shoulder are more easily moved, producing whole-arm, than the muscles of the fore-arm.

5. The muscles of the fore arm are controlled by the larger and stronger muscles of the arm, hence, power over the larger will control the smaller.

More, if necessary, at another time.

The Largest Libraries.

A correspondent asks which are the largest three libraries in the world, and also the largest three in this country. By far the largest is the one at the National Library at Paris, which, in 1874, contained 2,000,000 printed books and 150,000 manuscripts. The one which the largest is it is difficult to say, for the British Museum and the Imperial Library at St. Petersburg both had in 1874 1,000,000 volumes. After them comes the Royal Library of Munich, with its 900,000 books. The Vatican Library of Rome is sometimes erroneously supposed to be among the largest, while in point of fact it is surpassed, so far as the number of volumes go, by more than sixty European collections, all of them 100,000 printed books and 25,000 manuscripts. The National Library at Paris is one of the very oldest in Europe, having been founded in 1530, while the British Museum dates from 1753, or a time more than 400 years later. In the United States the largest is the Library of Congress at Washington, which in 1874 contained 261,000 volumes. The Boston Public followed very closely after it with 260,500 volumes, and the Harvard University collection came next with 200,000. The Astor and Mercantile of New York are next, each having 145,000. Among the colleges, after Harvard's library, comes Yale with 105,000, Dartmouth's is next with 50,000, and then

DETRUIT, Mich., Dec. 31st, 1881.  
 Editors PENMAN'S ART JOURNAL.—In reviewing my subscription to the PENMAN'S ART JOURNAL for 1882, and thus indicating my appreciation of its merits, I desire to express my regret that there should be any real or seeming jealousy among the active workers in the various departments, of what ought together to constitute a Symmetrical Business Education, embracing whatever may be essential to the realization of what is expressed in the name, "Business Educators' Association of America."

By the action of the association at its meeting in Chicago, in 1880, this name was substituted for Business College Teachers and Penmen's Association, adopted in New York, in 1878, thus providing for its embracing persons generally, engaged in promoting business education in any and all ways, including editors and authors, and short-hand writers and telegraphers, as well as penmen and teachers in business colleges.

Personally, I am interested in this whole work, in its widest scope, and I desire in a cordial spirit of the honest fraternity to gloriously all others so engaged, upon the simple basis of their being "business educators," whether penmen or not, provided they are earnest workers.

I have heretofore suggested in open convention the idea of persons interested in specialties, working in separate sections at our annual meetings, as refer to by my Brother Spencer, of Milwaukee, in the December number of the JOURNAL. But let us remain fellow-workers "of one spirit," by any and all means promoting the great and good work indicated by the name of our association.  
 IRA MAYHEW.

BACON, Ind., Dec. 27th, 1881.  
 Editors of JOURNAL.—You will find each enclosed to renew my subscription to the PENMAN'S ART JOURNAL.

I am but a common school teacher, yet I would not do without the JOURNAL for twice the amount it costs. I send a few cards and copies as specimens of what I have learned from the JOURNAL. I owe you my attachment more to the JOURNAL than any other source.  
 N. L. RICHMOND.

Mr. Richmond writes a hand which would do honor to a professional. Indeed, few better written letters than his have been received during the month, and we give place in the JOURNAL to his letter as one of the many testimonials from public school teachers respecting the value and influence of the JOURNAL in that direction. The JOURNAL, in the hands of every public school teacher, would very soon work a much needed reformation in the manner and efficiency of teaching writing in our public schools, and it would by no means retard the work, were the school officers of the nation to become regular readers of the JOURNAL, but, like heaven, it is working already, as the names of many officers as well as teachers are upon our subscription list, and the number is now rapidly increasing.



F. A. Holmes, of Holmes' Commercial College, Fall River, Mass., writes a good hand.

J. W. Titcomb, has opened a Writing Institute upon at 274 Main street, Hartford, Conn. A specimen of his lettering and flourishing, photo-engraved for the title-page of his circular, presents a very creditable appearance.

This work is universal, covered by the press, professional penman, and artists generally, to be the most comprehensive, practical, and artistic guide to ornamental penmanship ever published. Sent post paid, to any address on receipt of \$4.50 as a premium for a club of twelve subscribers to the JOURNAL.  
 The above cut represents the title page of the work, which is 9 x 14 in size.



L. B. Lawson, Ferndale, Cal., writes a handsome letter.

T. C. Chapman, penman at the St. Joseph (Mo.) Normal Business College, writes a very graceful letter.

C. B. Hanna, teacher of writing at Epworth Seminary, Epworth, Iowa, incloses two creditable specimens of flourishing and writing.

C. N. Crandle, teacher of writing in the public schools of Valparaiso, Ind., sends a skillfully executed specimen of off-hand flourishing.

C. W. Rice, of Greenwood, Colorado, writes a handsome letter, in which he incloses several specimens of practical writing and flourishing.

J. M. Vincent, of Los Angeles, Cal., Business College, incloses, in a well-written letter, several excellent specimens of plain and fancy cards.

J. M. Pierson, of Lome Star Business College, Fort Worth, Texas, writes a handsome letter in which he incloses several well-executed specimens of writing.

Annie E. Hill, teacher of writing in the public schools, also the Collegiate Institute, Springfield, Mass., is an accomplished writer. Her letters are superior specimens of practical writing.

J. F. Moore, teacher of writing in the Bryant and Stratton Commercial School, Boston, incloses an elegant specimen of practical writing by John S. Bent, who is teaching with Mr. Spencer in the Spencerian Business College.

Miss Georgie Underhill, of Bridgport, Conn., sends an elaborate and ingenious design, entitled "Welcome 1882." While it has faults in the detail of its design, in general it has much merit.

A letter, done up in true Spencerian style, comes from P. B. Spencer, Cleveland, Ohio. He also incloses a superior specimen of practical writing by John S. Bent, who is teaching with Mr. Spencer in the Spencerian Business College.

C. W. Wilkins, with the New Hampshire Fire Insurance Co., Manchester, N. H., not only writes an excellent business hand, but possesses considerable artistic skill, as is evinced by a set of resolutions lately engraved by him, a photograph of which is before us.

An imperial size photograph of a finely executed specimen of lettering by Mr. J. Goldsmith, of Moore's Business University, Atlanta, Ga., has been received. The work is in form of a college advertisement. The lettering, for accuracy of form and good taste, is really excellent.

The Rev. N. R. Luce, of Luce's Business College, Union City, Pa., is an enthusiastic disciple of Father Spencer, writes a good hand, incloses a handsome card, and says, respecting a Penman's Convention, "I think the penmen of this country should hold a Convention of

Art annually, and there should be a full attendance and earnest work done to advance good writing and elevate the standard of ornamental pen-work."

Answer to Correspondents.

A. E. J., Omega, Texas. To give a correct position to the pen the hand should be turned toward you until the wrist is nearly flat and the pen holder points directly over the right shoulder, keeping the front of the pen square to the paper, so that the two ribs of the pen shall be constantly under the same degree of pressure.

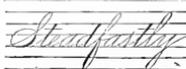
J. H. S., Hubbardston, Mich., asks a question relative to spading writing which he will find answered in the fourth column of the second page of this issue.

S. J. R., Mapleview Valley, Ala.  
 "1st. After writing a short time my hand becomes tired and pain me; is it caused by holding the thumb rest against the pen-holder a little below the first joint of first finger, or by the second finger being placed against the holder at the corner of the nail?"  
 "2d. Will you send me a rule, or in other words, "raw bones," under me from being an expert penman? My weight is 130 lbs., height, 5 feet, 10 inches."

Ans. 1st. The most probable cause of your difficulty is too tight a grip upon your penholder, which is possibly too small. Use a large-sized holder, and hold it loosely.

Ans. 2d. We think not; we have known many very spare persons who were expert penmen.

A. J. F., Worthington, Ind.—What is meant by the scale of thirds as used in writing? Ans.—The space between the ruled lines upon paper is supposed to be divided into four equal spaces, three of which above and two below the base line are to be occupied by the writing. The following cut will illustrate.



The three spaces occupied above the line may be denominated a scale of thirds.

The following is said to have been the direction on a letter left at the Fort Wayne post-office:  
 Postmaster, please to send him straight, Boulevard de der Staicht, Oh Vengna, date der county.  
 Yes, he's out and he's downy, pouty, Franklin, she's der demity seat.  
 Der Best Office on Liberty Street; Shady Taylor, he's de dem; Send her yus as quick as you can.

Pen. B. C. Journal.

Back Numbers.

All or any of the back numbers of the JOURNAL, and since inclusive of January, 1878, can be supplied. No number prior to that date can be mailed.

All the 48 back numbers, of any four of the premiums, will be mailed for \$3.25, inclusive of 1882, with the five premiums, for \$4.00.



A New Pen.

The Esterbrook Steel Pen Co., of 26 John Street, New York, have brought out their new pens a falcon pen on a large scale called the Mammoth, No. 340. It is about three times the ordinary size, has a fine, free, elastic action, and is intended for correspondence and general business purposes.

The other members of the Esterbrook Company are as popular as ever, including a great variety for school, business, college, and ornamental purposes.

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WHAT OTHERS SAY OF IT. From H. E. Hibbard, Principal of Hibbard's Commercial School, Boston, Mass.: "I send me 200 Class books of Commercial Law."

From Henry C. Wright, Principal of Wright's Business College, Brooklyn, N. Y.: "I have examined your work on Commercial Law, and also had it submitted to the commercial students in class and the best price, I think, to take a book, and I am convinced that it is an excellent work for use in our commercial school, especially in class exercises."

From Robert C. Spencer, Principal of Milwaukee Business College, Milwaukee, Wis.: "I have examined it with much interest and am very much pleased with the style, plain and scientific manner in which it is presented by all—a book which I think should be in the hands of every student of the law, and I have no doubt that it will have a wide circulation."

From H. R. Russell, Principal of Joliet Business College, Joliet, Ill.: "Your most excellent work on Commercial Law has been fully reviewed and thoroughly examined. I am sure that it will be of great value to the student, and is very easily to be comprehended by all—a book which I think should be in the hands of every student of the law, and I have no doubt that it will have a wide circulation."

From A. D. Will, Principal of Miami Commercial College, Dayton, Ohio: "It is undeniable that the comprehensive character of this work is generally the most important of the requirements of instruction in this highly important part of the course in Business College. It will be of great value to the student, and I have no doubt that it will have a wide circulation."

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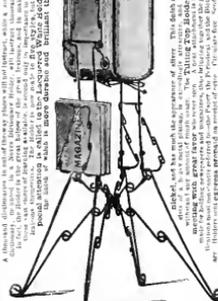
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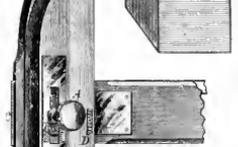
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D. T. AMES, Editor and Proprietor.  
B. F. KELLER, Associate Editor.

NEW YORK, FEBRUARY, 1882.

VOL. VI.—No. 2.

Refer to Business Cards, or memorials of those who  
is, will be received for insertion in this column.

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Lesson in Practical Writing,  
No. XVIII.



By D. T. AMES.

A member of our class says: "I am teaching an ungraded school, and have, practicing writing, pupils of all ages—from eight to eighteen years. Would you advise teaching the forearm movement to all my pupils? If not, where would you make the distinction?"

This question involves a difficulty which has perplexed alike skilled and unskilled teachers of writing, and so much depends upon the different circumstances surrounding each case that we feel at a loss in giving the proper answer. It has been our practice to permit the forearm movement until some progress had been made toward the correct positions and formation of the letters, as too much upon the mind is liable to confuse and dishearten the young beginner.

The proper time to introduce the forearm and combination movement must rest chiefly with the discretion of the teacher, depending upon his own ability to properly instruct the ability of his pupil, and the amount of time and attention that can be bestowed upon the practice of the movement and writing. It is obvious that a teacher who does not himself practice or understand the muscular movement, cannot teach it at any stage of his course, and this is the case with a very large majority of our public-schoolteachers, especially in the country, as we know from observation.

We answer, first, that every teacher who assumes the responsibility of conducting the writing exercise in any school should understand, and be able to practice, the forearm

and combination movement, and should be informed respecting the best methods of imparting a knowledge of the same to others.

Second.—By such teachers the movement should be taught early in the course, say as soon as the pupil has mastered the positions and the elementary forms of writing, and every subsequent writing exercise should be introduced with a drill upon movement exercise. We regard a free, disciplined muscular movement in writing equal in importance with form—for to be acceptable or practicable for business purposes, writing must be executed with facility as well as legibility.

We will precede the present lesson with the following exercises for movement:



In the practice it should be borne in mind that an easy and rapid gliding over the paper is not all that is necessary. The hand must be commanded in every motion, to produce an exact and definite result. Random and thoughtless lines will no more train the hand for graceful and accurate writing, than would firing into the air train a rifleman for expert marksmanship.

The following is the regular copy for practice:



A few Suggestions Respecting the Practice of Writing.

By L. W. HALLETT.

Editors of the JOURNAL.—The JOURNAL for January, just received, is both attractive and interesting. Its new heading, from the facile pens of Ames and Robinson, is a beautiful gem of pen art. The JOURNAL certainly must now hold rank among the most useful, as it is the most attractive, art and educational paper published.

As I peruse its columns I observe that its contributors are commercial teachers, or literary writers generally, and that it is seldom that an itinerant penman contributes to its columns. Having been myself one of that class for some nineteen years, with your permission I would be pleased to bear witness to the great benefit I have received from a careful study of the JOURNAL, proving the old adage true, "Never too old to learn."

The following suggestions are the result of my own practice and observation:  
First, I select a table of the proper height—as persons of different stature require tables of different height. Next, in order, implements and stationary adapted to my use. For paper, I select Southworth No. 10, or old Berkshire—either is good. For penholders, the oblique, as I find it the best for my use in side shading. For pens, I use Gillott's No. 1, for all practice finding it well suited to my touch, and it enables me to produce finer and smoother lines. Next, the ink used: Arnold's Fluid and Walkley's

Japan, mixing four parts Japan and one part Fluid.

Having named the materials, I will now present my plan of practice in its order, taking the first lesson in Ames's course—the lateral and finger movement combined. Second, practicing the direct oval in the hair-line exercise, giving the hand a light touch. Third, direct oval in the continuous capital O, shading the first downward stroke, and practicing this until I had perfect control of the fore-arm movement (No. 5). Then, reversing the movement by practicing the reversed oval in the hair-line exercise, and again taking up the reversed oval form and continuous reversed oval, shading the downward right curve. After this, I have taken the continuous capital stem as presented in Ames's course of lessons, and giving it a long and careful practice, as it forms a very conspicuous part of thirteen of the standard capitals. These exercises, before any good results can be accomplished, must be carefully practiced. I then take up the small letters in their derivative form, studying carefully the angles and the upper and lower turns in each letter as they are presented in their order. Then, taking the capitals in their derivative form, commencing with the four direct oval letters, O, E, D and C, as they are derived, then the reversed oval and stem letters in their order, practicing also words in small letters with difficult combinations, and capital letters with difficult monograms. I have, also, in my criticism, found it very beneficial to use a magnifying glass as a means of discovering how well I had executed each form, as well as for examining every minute point in each of the copies practiced. Permit me to say that I owe my improvement very largely to the PENMAN'S ART JOURNAL, having been kindly advised to take this most excellent paper by Mr. G. H. Shtatuck, general agent for the Spencerian books published by Messrs. Iveson, H. Newman, Taylor & Co. I commend it to all, old and young, teachers or pupils; in short, everybody should read and study the JOURNAL.

I subscribe myself, humbly,  
THE KNIGHT OF THE QUILL.

Explanation of Programme "B."

(Concluded.)

WHOLE-ARM MOVEMENT.

By C. H. PERICE.

3. Combinations.—The highest point reached in the work of this programme is found in the execution of continuous and disconnected combinations. By combinations is meant the placing together of two or more capital letters, usually applied to proper names. Good taste demands the application of either one or both kinds. A continuous combination is cutting two or more capitals without lifting the pen from the paper.

A disconnected combination is cutting two or more capitals by lifting the pen from the paper at the finish of each letter.

The kind of combination used in the writing of any proper name depends entirely

upon the letters employed. A judicious selection cannot be made except by one perfectly familiar with all the forms of movement and variety of styles of capitals.

Combinations are too frequently attempted by beginners, and, as a result, we find awkwardness in the most diversified forms. In place of any value, let the rising penman look well to his laurels and not struggle the most beautiful productions of plain work by joining capitals are a true conception of form to be developed in letters of a single dash.

I would not discourage any one making an attempt to produce the highest order of work, but I certainly must offer my voice against any encouragement for any one who has not practiced systematically the work that precedes. When we accept the theory that one part of the work is more difficult than another, it is then that we recognize an order of simplicity. The conclusion that is easily reached, that recognizing this order, we should observe it with a firm resolve to be thorough. Under the old code, penmen were found as an oasis in the desert. This can be accounted for in but one way.

A lack of intelligent practice was the rule. Occasionally, there was to be found a man who, in the face of all difficulties, succeeded in reaching the goal. The new code is entirely different. Good penmen are to be found everywhere, notwithstanding the change in standard. Yet, I do affirm that, while great advancement has been made, there are still thousands who blindly seek and do not find the coveted prize. Scratching and scribbling at random will not, as a rule, show good results. Earnestness without intelligence is of but little avail. Some charge cannot be too strong, and I repeat—practice intelligently.

6. Black-board Work.—As this comes directly under the work of this programme, I cannot well omit it and do myself justice, notwithstanding Prof. Hixson has ably handled the subject under "Black-board Hints" in Vol. I, No. 2, of the JOURNAL.

A skillful handling of erasors is a teacher's best passport. Let every one who aspires to success not undervalue the very thing that will gain the confidence of any civilized community.

To become equal in every respect as a black-board artist, the same care in systematic development must be observed. Haphazard practice occasionally will not lead to encouraging results. You must stand firm day after day at such time as may be set apart for it and with an eye to business, guided by a teacher or good judgment, practice with a nerve indicative of success.

Negative suggestions:

1. Standing on both feet with the same left; letting the hand wander from the face will produce only ordinary results.
2. Poor material—meaning black-board, erasor and crayon—should not be used.
3. Holding the crayon without changing, only occasionally, will produce heavy upward lines which do not accord with good taste.
4. Standing square in front of the board is an exception, not the rule.

5. Writing too high or too low should not be attempted by beginners.

6. Writing with a whole piece of eraser in one's left hand.

7. Shuffling too far from the board will defeat every good design.

8. The size of work produced is a consideration worthy of notice.

Messrs. Editors.—In a future article I will diffuse at length my views on this point.

### Senatorial Orators.

David Davis, perhaps more than any other senator, induces in manuscript, preparing even a five-minute speech with great care. This is his inflexible rule, and has been since he entered public life. After he delivers his speeches or rather after he reads them, he hands his manuscript to Mr. Murphy, the Senate stenographer, who sends it to the Government Printing-office. The composers never have any anathemas for the judge's writing, which is large, distinct, and full of character.

Edmunds never uses notes, and once a speech is out of his mouth, he doesn't bother with it. During all the years he has been in the Senate, he has not revised a single speech. He turns everything in his mind beforehand, and never rises to address the Senate without having weighed in the scales of his great mind what he intends saying.

Ben Hill will speak for three hours without a scrap of paper. The only preparation he makes is making references and passages in his book or that. I have seen him time and again thunder away for two hours without stopping even for a glass of water. He revises his speeches, however, makes additions and corrections in a clear hand, much like that of a college boy, and gives the printers little trouble with his proof. Hill has an astounding memory, and no man in politics. His mind is so imperturbable. The only man who could well worry Hill or excite his wrath in debate was the late Matt Carpenter. How it tickled Carpenter to put some adroit question to the Georgian and so him confused—a hard thing to do at any time, but Carpenter often succeeded. And it was more the result of irresistible proximity for five than anything else, for never was man who had less malice than Matt Carpenter.

Another Senator who, like Edmunds, never revised a speech, was Thurman. Occasionally he spoke from manuscript, but the stenographer took down every word he said, and the old gentleman forgot his manuscript and drifted into extemporaneous eloquence. Thurman, though never a graceful speaker, was always forcible. He was, beyond all doubt, the ablest of the Democrats, and their leader from the time he entered the Senate.

Bayard writes hard at his speeches, and though he writes them out and follows his manuscript closely, he revises after proof is taken. He makes few changes, however, but holds the proof very often until 2 o'clock in the morning, as he spends his evenings going to his social circles. He is a good penman, writing a medium-sized running hand.

Lamar is a great reviser, cuts proof into tatters, writes a horrible hand, and tries the soul of a printer. Occasionally he goes down to the Government Printing-office to look after his speeches, which, when published, are vastly different from the stenographer's report of them.

Senator Conkling seldom makes a correction of his utterances in the Senate Chamber. He is perhaps the best extemporaneous speaker in the United States, and even his remarks in running debate are splendid in degree of great ability. During the extra session of the Forty-sixth Congress he delivered a speech upon the Army Appropriation Bill without note, papers, book or reference of any kind. When the Vice-President announced "the Senator from New York," up rose the stately form of Roscoe Conkling. Never before or since had a Senator such an audience. He spoke for four hours. Before the adjournment of the Senate 151,000 copies of his speech had been subscribed for. Every printing establishment in Washington sent to the Senator its lowest estimate. In a very short time, Oyster, one of the best living typists, and foreman of the *Congressional Globe*, had the proof of the great speech ready. He took it up to Wornley's about 9 o'clock in the morning and asked for Senator Conkling. "He is not up yet," said the private secretary; "the Senator breakfasts about 11; however, as you are in a hurry and want to see after the speech, I shall call him." "Tell Mr. Oyster to come in—ah! how do you do, Mr. Oyster!" and Lord Chesterfield never was more polite than was

you. See, I'm dividing copy." "Yes, Senator, I see you're ahead of me; but I went home only six hours ago, and shall be here for sixteen consecutive hours." "Well, I know it's hard work, Oyster. I've been at it, and know what night-work means."

Voorhes prepares his speeches carefully and revises moderately. He is one of the few, very few, men who use manuscript in such a way that not a single oratorical grace is diminished thereby. Whether this is because he commits his speech well to memory or not we never could tell. We rather think he does. But, with or without manuscript, Voorhes is an orator of the first school. And, as a rule, the very sight of manuscript in the hands of a speaker is enough to nerve one for a bore. Demosthenes was right when he said, "Oratory—delivery—delivery—"; and delivery is killed by manuscript.

Jones, of Florida, always a hard student, labors diligently at a set speech. He is passionately fond of Edmund Burke, and knows his works as we never knew any other to know them. He has a memory equal to Blaine's or Ben Hill's, and time and again have we heard him repeat page after page of Burke's immortal speeches. It is the same with the speeches of Phillips, Grattan, Curran, and O'Connell. Jones is a

Record. It is vain to attack Solomon's theory about vanity.—*Our Second Century.*

### How to make Invisible Ink.

Dilute a strong aqueous solution of pure chloride of cobalt with water until, when written, the characters are invisible after drying at ordinary temperature. Heat with a dry iron, and the ink shows in a clear blue or purple color. Use clean pen, and a sheet of blotting-paper.—*Universal Penman.*

### Age of the Planets.

One of Proctor's most interesting lectures treats of astronomical time and the ages of the planets, commencing with the earth. From the different geological features of the earth's surface, it has been computed that the formation of its crust must have alone occupied 100,000,000 years. Such is the estimate formed by Crowe and accepted by Sir Charles Lyell. From the investigations of various physicists, and experiments by B-schoff, it is found that 350,000,000 years must have elapsed while the earth was cooling from 2,000 to 200 degrees of temperature. Prior to this again, the earth must have been in a molten condition. The earth may, therefore, be fairly assumed to be 500,000,000 years old—and

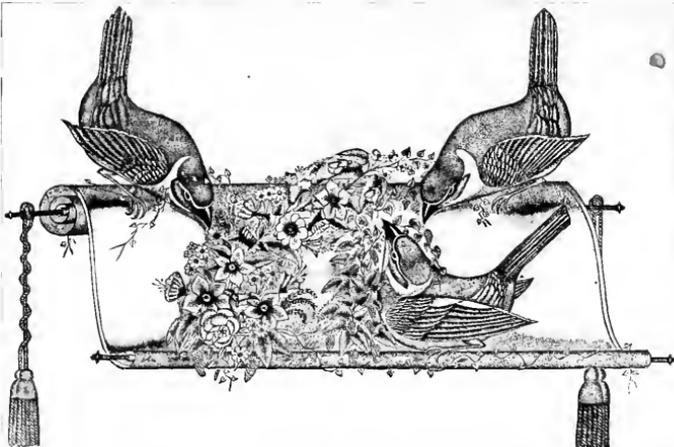
this is considered as erring to the side of deficiency rather than to excess. Comparing this planet with Jupiter, on the principle that the larger a body is the longer must be its time of cooling, it is calculated that it will be 3,500,000,000 years before Jupiter reaches the stage of our planet has now attained. Ten times as long a period must pass before the sun arrives at a similar condition. The moon was in its relative period of her existence 420,000,000 years ago. If any planet is of nearly the same age as the earth it is Venus. Mars is older. Mercury is older still; the moon, the oldest of all. The features of Venus most nearly resemble those of the earth. Mars is about equally divided into land and water, and must have an atmosphere. The moon pictures the earth's future condition. It is a dead world. It has neither water, clouds, nor atmosphere. But as the earth is eighty-

one times larger than its satellite, while it has thirteen times as much surface, but 2,500,000,000 years will be required for it to arrive the same condition. Following out this theory we greatly reduce the number of planets on which life is possible. In our solar system we have only the earth, possibly Venus, and it may be, some of the satellites.—*Student's journal.*

### Writing with Lemon-juice.

Father John Gerard, of the Society of Jesus, who was confined and cruelly tortured in the Tower of London at the end of Queen Elizabeth's reign, was in the habit of writing letters in orange or lemon juice to his friends. The manner in which he thus labored the vigilance of his jailers is described in detail in his highly interesting autobiography, published a few years ago by the Rev. Father John Morris. Father Gerard says:

"Now lemon-juice has this property, that what is written in it may be read in water quite as well as by fire, and when the paper is dried the writing disappears again till it is steeped afresh, or again held to the fire. But anything written with orange-juice is once washed out by water and cannot be read at all in that way; and if held to the



The original, from which the above cut was photo-engraved, was executed by D. Griffith, after a cover of eight weeks' instruction in ornamental penmanship, under the tuition of J. W. Michael, at his Institute of Penmanship, Delaware, Ohio. Size of the original, 11x14.

Conkling in his nightshirt. After rubbing his eyes he looked at the proof, made a few changes and struck out the "Hon." before "Roscoe Conkling." You will notice that it prefixed to his name in any speech intended for general distribution. After he received the speech, he wrote his thanks very kindly to Foreman Oyster, as follows:

UNITED STATES SENATE CHAMBER, 1  
May 7th, 1875. 3

MY DEAR SIR.—I beg you to receive my thanks for the bound speech, and for your kindness throughout. I am glad to have your acquaintance, and trust I may know you better in future. Cordially yours,  
E. W. OYSTER, SEN.  
ROSCOE CONKLING.

The present Secretary of State, who a member of the Senate, used to look carefully after his speeches, which, for the most part, were made from "headings." This probably there never was in the United States Senate a man who needed less preparation than James G. Blaine. He is infallible in history, impregnable in debate. His memory of facts and laws is absolutely wonderful. He can begin with William the Conqueror, and give you the name of every sovereign of England down to Victoria, with the dates of their reigns. Now and then the Senator would give his personal attention to a printing of a speech. One morning Oyster found him busily at work "cutting up copy" for the printers. "Hello, Oyster, I'm ahead of

very able man. His Democracy is extreme, but out of politics he is one of the best fellows the world over.

Davis, of West Virginia, though an old member of the Senate, has made but one speech—on agriculture. It was printed exactly as it was written. His remarks are left to the tender mercies of the stenographer.

Beek, Davis's colleague on the Committee of Appropriations, is the most rapid talker in either House of Congress. Well I can tell that the Senate has such a stenographer as Denis Murphy, whose pen travels over paper like lightning. We doubt if his equal be found anywhere. Beek is an untiring worker, has the constitution of a Kentucky race-horse, and no amount of labor is too heavy for him. He is not much of a reviser—going on the principles of Poincaré's "Plate—good script, script." He is as blunt as Joey Bagstock, and as good-natured as Mark Tapscott. As there are "no leaves to print" in the Senate no Senator can publish a speech without having at least read it from manuscript. The first page of the *Daily Record* is quite a desideratum as the place to air the title of a speech, and many a grave Senator who would willingly sit at the end of McGregg's table is loath to have his speech hidden in the middle of the

ere, though the characters are so made to appear, they will not disappear; so that a letter of this sort, one read, can never be delivered to any one as if it had not been read. The party will see at once that it has been read, and will certainly refuse and disown it if it should contain anything dangerous."

One result of Father Gerani's orange-juice revolution was that, with the aid of zealous friends outside, he effected his escape from the Tower in 1907. The last ten years of his life were spent in the English College at Rome, where he closed a long, arduous, and meritorious career on July 27, 1930, aged seventy-three.—*The Budget*.

### Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

A compulsory education law has been proposed for Iowa.

Nebaska has apportioned \$189,380.70 among her public schools.

Washington University, at St. Louis, has 1,285 students and 80 professors.

Boston University has come into possession of the Rice estate, valued at \$2,000,000.

Columbia College was called King's College till the close of the war for independence, when it received the name of Columbia.

Several students of Brown University have been expelled for getting up mock programmes of the Junior Exhibition.—*The Occident*.

Miss I. Carter, a teacher among the Chinese in Boston, writes: "It is not unusual to find a man who learns the alphabet and a few words in a single lesson."

Amherst College is to receive, from the estate of the late Joel Giles, a Boston lawyer, and a member of the Class of 1825, a bequest of \$500,000 for its library.—*Western Educational Journal*.

The young lady-students at the Presbyterian College in Ottawa, Can., learned a few days ago that a poor woman, who obtained a living for herself and children by washing, was laid up by sickness, and the next morning they went to her house, did the washing and ironing for her, and sent the clothes home.

The Pennsylvania Legislature last year passed this law: "That the School Directors are required to allow the teachers who are actually engaged in teaching school the time and wages whilst attending and participating in the exercises of the annual County Institutes for the improvement of teachers.—*N. Y. School Journal*."

Four students at Waconata, Wis., stole a farmer's gate. The college faculty condemned them to expulsion or the alternative of whatever punishment the farmer might inflict. He sentenced them to chop four cords of his own wood and deliver it to a poor widow. They did it to the music of a band and the plaudits of a crowd that watched the operation.—*Notre Dame Scholastic*.

A conference of the public school managers of the German Swiss cantons, held lately, unanimously resolved to substitute, in the teaching of writing, Italian for German characters. "This resolution is based on the ground that, while the Italian characters are used by the great majority of civilized countries, they are less trying to the eyes than German characters, the use of which is accountable for much of the myopia which prevails both in the schools of Germany and Switzerland."

The State of New York expended \$9,675,922 last year upon her public schools—a larger amount than any other State. Illinois follows her on the list with \$6,735,478; then comes Pennsylvania with \$7,046,116. The smallest sum expended—\$7,056—was that provided by Wyoming. New York has 386,225 illiterates out of a population of 5,682,871; and Massachusetts

168,615 out of a population of 1,733,085. Georgia is the State suffering most from illiteracy. It has a population of 1,542,180, and of this number 967,069 persons either cannot read or cannot write.—*N. Y. Tribune*.

### EDUCATIONAL FACTS.

"There's such a thing as sinners' In ov'r loadin' children's underpinpin'."

An indication of spring—a schoolboy putting a bent pin in his teacher's chair.

It is to be presumed that the man who plays the cornet was educated at an Institut.

The *Springfield Republican* says that a non-resident professor is a man who takes up more room in the catalogue than he does in the college.

What swindlers there are in the world! In this State an institution, which claims to fit young men for the ministry, doesn't own a single croquet set.

It will save a good deal of time if the Phœnic Reformers will drop the last letter in the word damn, and then let it stand for "godlessness gracious".—*Modern Argo*.

A young man who was presented with eleven Queen Anne pennons on Christmas by his lady friends, continues to wipe his pen on his coat-tail.—*Norristown Herald*.

An exchange speaks of "a male train." The sex of trains has always been a matter of some doubt; but a train should not be called a male because it smokes and "choos."

Lesson in Logic. Prof.—"What would you say of the argument represented by a cat chasing her tail?" Student—"She is felina her way to a cat-gregorial conclusion." Applause.—*Ex*.

In mercantile houses it is always deemed best to be cautious in crossing the "Y's" and dotting the "I's," but in broken banks the defaulting cashier's chief thought is to cross the "e's".—*The Score*.

"Fray, Mr. Lecturer," asked a lady, "what is a paraphrase?" "Madam, it is simply a circumlocutory and ploniasmic eyle of oratorical onosity, circumscribing an atop of ideality, lost in verbal profundity." "Thank you, sir."

A schoolteacher, discharged for using the rod too freely, applied for employment in a dressmaker's establishment. "Have you had any experience in sewing?" asked the dressmaker. "No," was the reply; "but I have a thorough knowledge of basting".—*Teachers' Guide*.

The senior class in a Western High school was asked by the stylish, young professor to define "compressibility." There was some hesitation, but soon a young lady who knew whereof she spoke, answered: "Compressibility is that property of matter which renders it capable of being squeezed."

An undergraduate under examination at Dublin, was missing question after question. At last the examiner got irritated, and said: "I declare I've a dog at home that could answer the questions that have been given to you." "Have you, really, sir?" said the undergraduate blandly. "May I ask if you would sell him?"

### About the Convention.

Office of the President of the Business Educators' Association of America,  
MILWAUKEE, JAN. 13th, 1892.

Editors PENMAN'S ART JOURNAL:—For the purpose of giving tangible form to a suggestion which I made through your paper relative to the proposed Penman's Convention, I now beg leave through your columns to extend to the penmen of America a cordial invitation to meet in Cincinnati, Tuesday, June 6, 1892, jointly with and as a division of the Business Educators' Association of America, which will convene at the same place and time.

Richard Nelson, Cincinnati, and A. D. Wilt, Dayton, Ohio, Executive Committee of

this Association, will lend their aid in furtherance of this object.

I hereby request S. S. Packard, New York City, to name a committee of three representative penmen to act as a committee of arrangements for the Penman's Convention, to meet as above, or at such they may deem best, and to notify said committee of their appointment and duties.

I take the initiative step in this movement, in which I am interested, and venture to direct it toward the proposed close relationship with the Business Educators' Association, because it seems to me that from every point of view it will prove to be the best for all concerned.

But should experience decide otherwise, we can govern ourselves accordingly in our future actions on this subject.

So infinitely are the penmen and business educators of the country connected, professionally and financially, that in many cases they have no separate existence, and such will probably continue to be the fact. They are Siamese twins, so to speak, and, to a certain extent, cannot be far separated without violence.

The pen is the power that made business education possible, and it is the instrument which upholds it. This creation of the pen honors its parentage, and will do so through all time. But in doing this it need not shrink from the instrument which gave it birth, but rather expand into their grand proportions which the conditions of modern life so favor, and the current of human affairs seems to demand, carrying with it in its right hand, in the affections of its heart, and in its active brain, and on the sweep of its restless and grand enterprises, that of which it was born, and without which it would perish—the pen.

With this feeling toward the profession of which I have been a humble member, and for which I have a high and tender regard, I officially invite all penmen to meet with us in Cincinnati at the date above named, and, so far as I can, will try to endeavor to secure to the profession and its representatives a respectful recognition on that occasion and at all times. This I feel bound to do as a public duty and from that tenderness of heart which I experience in this matter, because I am the son of a father who loved and honored the pen and all penmen who used it well and nobly. Yours fraternally,

ROBERT C. SPENCE,

Pres. B. E. A. of A.

Our opinions respecting the importance of holding a penmen's convention are well known to the readers of the JOURNAL.

We believe that the penmen of this country should meet during the year 1892 in a convention.

"When?" "Where?" "How?" "How?" are the questions which are asked above in an earnest and intelligent manner to the penmen, from Robert C. Spence, President of the "Business Educators' Association," to meet with that body in convention, on June 6th, at Cincinnati. The acceptance of which invitation we are disposed to advocate for reasons, as follows:

First. Its President has ever been recognized, not only as a skillful penman himself, but a friend and associate of penmen. He is, by taste, experience, and occupation, closely allied with them, and, above all, he is an open-hearted, frank and honest man, and therefore his proposition may be accepted with the full assurance that so far as it is possible with him, penmen and penmanship will receive all due consideration in the convention over which he will preside.

Second. It is a fact which we have often argued that a large proportion of the penmen of the country are engaged either as proprietors or teachers in business colleges, and would, therefore, be equally interested in both a penmen's and the business educators' convention.

Third. Many penmen who are not now identified with business colleges are liable, if not now actually seeking, to become so;

to such, the acquaintance and experience to be derived in a combined convention, would be of the greatest advantage.

Fourth. It is an open question if the penmen outside of and disconnected from the business colleges could organize and maintain a separate association, and should they assemble itself, the convention at Cincinnati, they will have the advantage of the experience to be there acquired, and, should it prove unsatisfactory, they will have a separate organization. In fact, if found desirable, such an association might then and there be effected.

Fifth. The committee of three representative penmen (which, we understand, Prof. Packard will name, as per the request of President Spence) to co-operate as a committee of arrangements with the executive committee of the Association, will secure a liberal representation of penmanship upon the programme of the convention.

These reasons, in our judgment, should be sufficient to induce the penmen of this country to enter at once into hearty accord, and to make an earnest effort to so display the beauty and utility of their art as to do honor to themselves and their profession.

In this connection we would invite the attention of every reader to an article, in another column, respecting the value of a convention to penmen, by Prof. Thos. E. Hill, of Chicago. We also hope to announce, in this issue, the names of the committee of penmen selected by Prof. Packard. We sincerely hope that every person in any way interested, not alone in penmanship, but in any department of education which will have consideration in the convention, either as authors or teachers, will resolve to be present and contribute to the best of their ability to render the convention a grand success.

### S. S. Packard's Report on Committee.

Editors of JOURNAL:—President Spencer of the Business Educators' Association, placed upon me the difficult, and not wholly congenial, task of naming a committee to act on behalf of the Penmen's Convention, which he recommends to be held in Cincinnati, concurrently with that of the Business Educators' Association.

There is no reason why I should have been assigned this duty, except that Mr. Spencer knew that I would discharge it. He knows, also, that I will do anything in my power to make the convention at Cincinnati a success in the largest sense—even if it be to stay away myself, which I shall not do, unless I so assure that it is best.

I desire, especially, that if the Penmen's Convention is held, it shall be a "Penmen's Convention," in all that the words imply; and that it be, in the opinion of the penmen themselves, its purposes and interests cannot be courted in connecting with the other convention, it shall organize an entirely separate meeting.

And I am not sure but that would be best under any circumstances. However, I have taken pains in naming the committee to guard against failure from not understanding the ground. My first thought was that persons should be named who had no connection with business colleges, and I did correspond with such parties, but without obtaining results. I concluded next to select penmanship, who represent, in the best sense, penmanship, not only in practical and ornamental work, but in methods of instruction, and who have the tact and energy to bring penmen together.

I have accordingly nominated for such committee, Mr. D. T. Ames, of New York, Editor of the PENMAN'S ART JOURNAL; Mr. A. H. Himm, of Worcester, Mass.; and Mr. N. K. Luce, of Union City, Pa.; and I am sure the claims which these gentlemen have upon the consideration and confidence of the penmen of this country will secure the best possible results as to the convention itself. Very sincerely yours,

S. S. PACKARD.

## Intimate Relation of Writing and Business.

UNION CITY, Pa., Jan. 26, 1882.

PROF. S. S. PACKARD,  
815 Broadway, New York.

DEAR SIR:—Your favor of the 24th inst. is at hand with "proof-letter" of R. C. Spencer enclosed, and your request for me to serve as a member on committee of arrangements for a joint session of the penmen and accountants of America as a Business Educators' Association.

It has always been a fact patent to my mind that penmanship and the science of accounts are inseparable, and, too, in their highest forms.

Business records without the pen are as subjects for the sculptor without the marble and chisel. Penmanship without records are the marble and chisel without a subject. The one dependent on the other.

Art in its higher forms, and accounts in their perfection, are thus very intimately associated. Much in pen-art, as also in the science of accounts and mathematics, may rise above the ordinary plodding business man, but that prays no excuse or reason why each of these in their perfection should not be the standard of art. An arrow projected toward the sun at the zenith will rise higher, although it may not reach it, than if let fly in any other direction. A mutual session, where the interests of each may be legitimately brought out, cannot be otherwise than of the greatest benefit to all the colleges, teachers, scholars and business men of the United States.

When this educational movement originated, it was evidently largely the work of leading penmen, in the interest of penmanship, as the devoted disciples of our honored and lamented "father of good penmanship," namely, P. R. Spencer, Sr., and every convention ought to give reasonable space and time to the art that made a business education possible, or that gave it birth.

If my humble services may be of any practical use to the interests indicated in Prof. Spencer's letter, as a member of the committee you name, you are at liberty to use it. Awaiting advice and such hints as may enable me to perform my duty intelligently and satisfactorily to all concerned, I am, yours truly,

N. R. LUCE.

JOHNSON'S COMMERCIAL COLLEGE,  
ST. LOUIS, February 1st, 1882.

EDITORS OF JOURNALS:—The importance of the subject, together with the fact that its agitation seems to be neglected, rather than a belief in my ability to discuss it in fitting words, prompt me to present my opinions respecting the proposed "Penmen's Convention." Being a member of the profession, I need hardly say upon which side of the question I stand. I am in favor of a penmen's convention in the fullest sense of the term—a convention of penmen who are earnest and active in the cause, and who, when they meet in convention, will not, for their success, trust solely to social fellowship. If we hold a convention, let its first and ruling characteristic be business—the advancement of the profession.

An effort can, and in my judgment should, be made to bring before the educators of the United States the importance of, and the great benefit that would follow, a reform in the prevailing method of instruction. By doing this, we will not only serve the merited cause of education, but will, indirectly, promote the welfare of the profession at large; for, if the minds of our educators are fully awakened to the growing demands for more practical methods of teaching the art, it will necessitate the employment of a far greater number

of special teachers of penmanship in all the principal cities of the United States, and thus provide good paying positions for those who are waiting and worthy to fill them.

The interlunge of opinions and the clash of ideas, inevitably arising from the meeting of so many experienced teachers, will certainly be of inestimable value to all. But we should bear in mind that, as individuals, we cannot, to the exclusion of all others, saddle our whims or hobbies on the convention; nor can we afford to tolerate the too frequent imposition of allowing one person for the purpose of promoting his personal interests, to monopolize the time and attention of the members. This observation may seem premature, but when we reflect upon how ably those same shrewd financing penmen have manipulated the wires in times past, we may be pardoned for suggesting that trite note of warning for the benefit of the tricksters—a "fair field and no favor." If I can meet a better teacher who knows more than I—and I want to meet several such in my time—I want to add to my own incomplete fund of information, all which is new and useful that he can teach me; and I know of no way to do this more effectively than by attending a penmen's convention. We are in need of sage counsel and fraternal advice. The younger members of the profession, especially, should enter into the spirit of the undertaking with enthusiasm. To them, in particular, it will be of the most lasting benefit. Such a convention, if properly

having been an attendant, and seen the workings of the two last conventions, I am clearly of the opinion that in a three days' meeting of commercial teachers, it is possible to do justice to their work and give that attention to writing which penmen, as a class, demand.

A convention of commercial teachers is a most important meeting. Such a gathering should be held annually, and the subjects that pertain to a successful business career should be thoroughly discussed.

In the deliberations of the convention the importance of a plain, business penmanship should be dwelt upon, and an hour might be profitably spent by some practiced penman in demonstrating how best to teach it. But penmanship should no more claim special attention in the meeting than should mathematics, grammar, or the writing of forms.

The business college teachers meet to consider the best means to be employed in training students to become successful business men. In this work penmanship plays a part no more essential than do several other branches of an education. It should have due consideration in the programme of exercises, but considering the extended work of business educators, the simple form of constructing letters is a matter of minor importance, and should in no considerable degree monopolize the attention of a business teacher's convention.

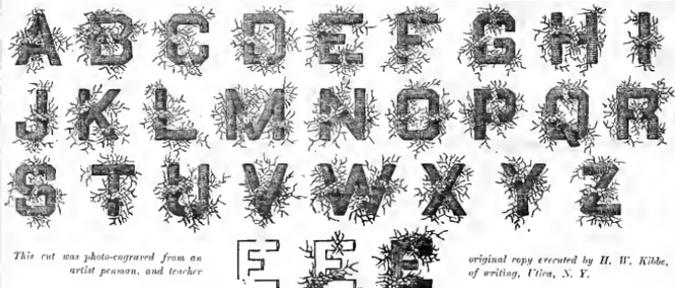
In saying this, I do not wish to be understood as underrating the importance of penmanship as an art. On the contrary, I

In view of the growing importance of penmanship as an art, I suggest that a penmen's convention be called, at an early day. The discovery of the means of reproducing specimens of pen-work through the process of photo-engraving has opened a new field of operation for penmen. By means of this art, many penmen are now kept busily at work in New York and other large cities engraving resolutions, invitations, diplomas, certificates, etc., which, through this process may be multiplied indefinitely. A large number are also employed in the reproduction of portraits and many kinds of engravings from photography. In fact the time is probably not far away when nearly every picture will be first sketched with a pen, and will be copied precisely as first skillfully sketched by the artist-penman. Many of the engravings in the leading magazines and pictorial papers are by reproductions from the work of the pen-artist.

I protest that this skill should not alone be confined to a certain educated number. If various penmen can successfully ply their knowledge of pen-drawing in the metropolitan cities, the penmen of other regions of the country can not use the art of the pen. Every city throughout the land may employ its pen-artist in the manufacture of portraits of its citizens, and in the making of diplomas, family records, writing of cards, engraving of resolutions, etc. In this the penmen of the country simply need educating in order to practically and successfully apply their knowledge.

Let a convention be called for the art-penmen of the country, the special purpose of which shall be to determine the best methods of teaching, and the best means of applying the ornamental to the practical purposes of life. Such a meeting will be of as much advantage to the country as is a convention of photographic artists. It will dignify the art, it will ennoble the profession, and it will much instruct, benefit and profit the penmen. Yours, etc.,

THOS. E. HILL.



This cut was photo-engraved from an artist penman, and teacher

original copy created by H. W. Kille, of writing, Union, N. Y.

called and conducted, must bring together the veterans of the cause, who are looking about them for worthy successors upon whose shoulders they may cast their mantles. From their lips let the young hear the record of wisdom and the experience garnered during long years of labor in the vineyard that they may begin where their predecessors ended, and thus be continually advancing.

Referring to the time of holding the convention, the suggestion of Prof. C. Spencer, to hold it immediately after (or before) the business teachers' convention, seems to me both wise and timely. By adopting this time, it will enable us to attend, who could not otherwise do so, and secure a more general representation of the best material in the profession. I have no fears of the business teachers' convention absorbing all the interest on the occasion. If the penmen of the United States cannot meet anywhere, at any time, and upon any occasion, and hold a successful convention, it is high time to cease drabbing the question. Let us have the opinions of the profession, and by all means let us have a convention.

Respectfully, F. H. MADDEN.

OFFICE OF THE STANDARD BOOK CO.,  
CHICAGO, ILL., JAN. 15, 1882.

EDITORS PENMAN'S ART JOURNAL:—I notice that the subject of a business teachers' convention is again under consideration, the question being as to the advisability of giving a considerable portion of the time of the meeting to the claims of penmanship.

value it so highly as to desire a convention of penmen to be held especially in its interest to the exclusion of all other subjects, from the fact that the time of a three days' meeting could be fully and profitably occupied in studying and discussing the subject, the following being a partial programme of exercises for a penmen's convention:

Origin and history of writing. Improvement of penmanship in modern times. What constitutes a good business penmanship.

Best means of teaching writing in public schools. Best means of organizing and conducting private classes in penmanship.

Pen-flourishing, its uses, and how it may be acceptably introduced in penmanship.

Inks, pens, paper, and the materials necessary to execute plain and ornamental penmanship.

Cards, card-writing, and the etiquette of cards.

Capitalization, punctuation and forms of wording notes of invitations and replies, penmen's notes, orders, bills, receipts, envelope addresses, letters of correspondence, forms of petitions, drafting resolutions, etc.

German text and Old English writing, writing letters to or shippers, ornamental lettering and pen-drawing.

Portrait-making, architectural-drawing, landscape-sketching, engraving, etc., with a view to reproduction in photo-engraving.

It will be seen by the above list of topics that the time of a penmen's convention could be profitably occupied for an entire week. At any rate it will be readily seen that in a penmen's convention, continuing in session three days, doing full justice to the subject of plain and ornamental penmanship, there would be no time to spend on topics outside of the work in hand.

H. D. Stratton.

By W. P. COOPER, Kingsville, Ohio.

MESSRS. EDITORS:—It may be that the following incidents and recollections might interest some of the many readers of the JOURNAL. Give it a place or not in your columns, as you find best.

It was in August, I think 1853, that I first met H. D. Stratton. Having a short vacation I made my way to Mr. Spencer, as was with me a custom for years, to see old friends, and to professionally "brush up" I found "Jericho" supplied with twenty or thirty students of the pen, and, amongst them, H. D. Stratton. I found no difficulty in the way of soon becoming sociable with the future founder of the famous "Chain." He was then quite young, perhaps 26 or 27. He was tall and very slender. The eccentricity and vivacity of his manners, and the inviting kindness of his face soon drew about him a troop of new friends, myself being one, and not the least pleased of the set. On my second day at Jericho, Stratton went to Oberlin to attend Commencement; after two days he returned, and as he and I, by Mr. Spencer's ordering, occupied a room together, he soon became very communicative, and proceeded to lay before me what he was pleased to say were some of his plans for the future: plans as he averred, new in conception but, nevertheless, no doubt in the near years to be broadly planted, and to be persistently pushed to consummation and success.

Two or three nights, after class adjournment, were nearly wholly occupied with discussions of these plans—chiterical enough, as I supposed, but afterwards, strange, as it might seem, nearly all faithfully put in operation and carried out. I said those plans were carried out; I should say perhaps not without some modification and alteration very likely. He had already determined upon a *Grand Commercial* institution in Cleveland. Folsom's College was then in its zenith; his intended brother-in-law, H. B. Bryant, was at that time professor in that institution. He (Bryant) should be drawn off from Folsom, and be his confidential adviser and partner. He must have one more; who should it be? Spencer had already purchased Chamberlain's College. Did I know J. W. Lusk? He must learn all about Lusk; he would write by mail to Lusk. Spencer, by teaching writing at Cleveland, often would popularize his Model College; but would not Lusk make a grand partner to hold this department steadily up?—Bryant would marry his sister, he would marry Bryant's sister—Bryant would prove a lasting pillar of strength to all his enterprises; still he would be the business man of the concern. Folsom should be absorbed, money would flow in; but, said H. D., growing excited and jubilant, "I must not be sent up in Cleveland, oh no," I shall surely plant another college in another in Buffalo, and heaven knows how many more. Yes, said Cooper, I am put up for no cramped or circumscribed undertaking. The fact is I'm a national man. We shall kill or swallow all competition, but our schools after all must be realities—substantial, meritorious, and lasting." Mr. Stratton now amused himself by giving a humorous account of a little of his history in the past. He was pleased to say that he commenced his career as a "Professor of Penmanship." I think it was his first enterprise in Boston. That, said he, was a decided success. "Of course," said he, "I did not write, but then my plan and method of raising and conducting a class was a success." He then went on and explained his method. Stratton had a keener sense of the ludicrous, and he seemed to enjoy this view of his professional history immensely. Finally, said he, after ventilating New-England and Boston professional matters, "Cooper, I now have in my mind an idea for you. I it is a Penman's College in St. Louis to be established this very winter by you and I. I will furnish the money, you shall go there with me; I will plant, and you shall run the institution. Will you do it? Will you settle there and there remain? That point is my key to the South, and now is the time to begin. I shall plant colleges all over America." I was then aware that Mr. Stratton had but little means. I considered his notions chimerical, and his proposed enterprises impossible, but he assured me that there should be no want of means, and no want of steadiness of push. From what followed I take it that he had already determined very nearly the business method afterwards so successful throughout. Stratton, in a day or two, went home to Chicago, and in two days I called on him "on my way to visit Lusk." I handed Lusk Stratton's propositions. Lusk replied, and the two men very soon settled, that is, by and with the counsel and co-operation of Bryant, upon the course afterwards pursued. I remember that afterwards when Stratton insisted on opening a college immediately in Chicago, his ability was not only disputed, and in his judgment no faith expressed, but his selection of his points of time in which to establish new enterprises was doubted. Mr. Bryant, however, always backed up a partner, letting his peculiar business interests play. I presume in the end he not only made money by so doing, but did the schools and the country also a lasting service. Stratton was in every way a live man. He often desired more "push," more energy in the colleges; he often said to the writer, "All success is

in energy, work, untiring zeal, and enthusiasm all around rightly directed." He hated all narrowness in deal; he was always an apostle of peace and goodwill, and a great friend and patron himself of merit wherever he found it. The history of his enterprises has long since placed his business reputation in the right place.

I have yet to learn that in his broad dealings, and broadly spread out undertakings he ever wronged any man.



P. Ritter has opened a Commercial College at St. Joseph, Mo.

C. F. Hill is about opening a Commercial School at Biddford, Me.

Maxwell Kennedy is having good success teaching writing at Watouin, Ill.

J. W. Plunkett is teaching writing-classes at Montpelier, Ind.; he writes a good hand.

A. S. Dennis, teacher of writing at the Iowa City Commercial College, is an easy, graceful writer.

M. B. Moore, an accomplished penman, is teaching, writing cards, and executing artistic penmanship at Morgan, Ky.

G. W. Rathbun, of the Great Western Business College, Omaha, Neb., writes that his school is unusually prosperous.

W. B. Osgood is teaching writing in the Public Schools of Hartford, Conn. He is an accomplished writer and popular teacher.

The *Daily Examiner*, Wino, Texas, makes favorable mention of R. H. Hill, who has lately opened a business school in that place.

Messrs. I. S. Preston and Helyers, are teaching large writing-classes in Holyoke, Mass., and vicinity. They are both superior writers.

H. Russell, of Joliet, Ill., has lately removed his college to more commodious rooms, by the request of the attendance as larger than ever before.

R. A. Landour, who is conducting a Commercial School at Winona, Minn., is favorably mentioned by the *Daily Republican* of that city.

The Island City (Galveston, Texas) Business College, was lately burned, but has been promptly reopened by its enterprising proprietors, Messrs. Jones and Branch.

T. M. Osborn, the enterprising manager of the N. E. Carl Cox, Woonsocket, R. I., is interested in a new eight-page monthly published under the title of "editions" which is mailed one year for 50 cents.

F. A. Holmes has lately opened a Commercial School at Fall River, Mass., which seems highly promising for success. Mr. Holmes writes a good hand and has had considerable experience in teaching commercial branches.

C. G. Swensberg, principal of the Grand Rapids (Mich.) Business College, informs us that he is enjoying an unusual degree of success. The *Grand Rapids Daily Democrat* says Mr. Swensberg, personally and his school, a high and well-deserved commendation.

Dayton, Ohio, is to be congratulated on its new penman, A. D. Witt, who has conducted, for some years past, a very popular Business College at Dayton. He is a gentleman of rare ability and attainments, and cannot fail to do honor to his new, as he has to his former, positions.

K. C. Pettev, has become the proprietor of the Keokuk (Iowa) Mercuriale College, as the successor of Miller, lately deceased. Prof. Pettev is well known to our readers through numerous and interesting communications. He is a skillful writer, popular teacher, and is warmly commended by the press of Keokuk.

Ex-Treasurer Spinan, who is now eighty years of age, perfected his famous autograph when he was a young man, working at harness-making in Herkimer. He practiced writing it hour after hour, and his old partner said a year or two ago that he had seen as much as two hundred sheets of foolscap covered with the attempt.



A handsomely written letter comes from C. A. Branch, Philadelphia, Pa.

An elegant specimen of epistolary writing comes from H. C. Spencer, Washington, D. C.

R. M. Settle, Oro City, Cal., sends a skillfully executed specimen of off-hand flourishing.

L. A. Bates, Ellington, N. Y., incloses in a well-written letter several handsomely executed cards.

J. E. Garner, Harrisburgh, Pa., writes a handsome letter, and incloses several finely written cards.

An elegantly written letter comes from A. H. Hinman, principal of the Worcester (Mass.) Business College.

A very fine specimen of common sense practical writing, in letter form, comes from W. A. Frazier, Mansfield, Ohio.

A photograph of a finely executed pen-drawing of fruit and foliage comes from Eugene E. Scherzer, Galveston, Texas.

W. D. Speck, teacher of writing, at Pleasant Hill, Pa., writes a handsome letter in which he incloses several handsomely written cards.

W. B. Snyder, a compositor in the office of the *New Era*, Lancaster, Pa., writes an elegant hand. He would do honor to a professional.

J. D. Britton, Rushland, La., writes a letter in a creditable style, in which he incloses an attractive specimen of lettering and flourishing.

Another elegant specimen of practical writing comes in form of a letter from J. W. Swank, the waman of the U. S. Treasury, Washington, D. C.

James McBride, of the Greysville (Ohio) Business College, sends several skillfully executed specimens of flourishing and practical writing.

A. E. Depler, penman at the North Western Ohio Normal School, Ada, Ohio, sends a skillfully executed specimen of flourishing and drawing.

A. E. Dewhurst, New Hartford, N. Y., sends an artistic and skillfully executed specimen of lettering and flourishing in form of a letter-heading.

W. A. Beer, teacher of writing at Monroe, Pa., sends a specimen of flourishing executed by W. B. Lora, one of his pupils, which is creditable.

A letter executed in the highest style of practical writing, comes from J. E. Soule, of the Bryant & Stratton Business College, Philadelphia, Pa.

A. L. Gilbert, teacher of writing at the Spencer Business College, Milwaukee, Wis., writes a good practical hand, as indicated by letters received.

D. D. Bryant, Susquehanna, Pa., writes an elegant letter in which he incloses several fine specimens of card-writing, and his portrait for the scrap-book.

During the month of January, two letters have been received from H. W. Flickinger, of Philadelphia, which surpass all others in their ease and unaffected art.

Geo. W. Davis, teacher of writing at Bryant's (Buffalo, N. Y.) Business College, writes an elegant letter. For real ease, grace and accuracy of form it is rarely excelled.

A handsomely written letter, and an interesting communication to the columns of the JOURNAL, comes from P. H. Madden, of Johnson's Commercial College, St. Louis, Mo.

S. S. Landman, Idaho, Ala., writes an easy hand, and incloses several specimens of well-executed flourishing; fewer flourishes and shorter loops would improve the appearance of his writing.

A handsomely written letter and a skillfully executed specimen of flourishing, comes from F. L. Stoddard, Elvaston Ill. Mr. Stoddard was lately graduated from Peavey's Writing Institute, Keokuk, Iowa.

An elegantly written letter comes from D. L. Musselman, Quincy, Ill., in which he says that his college is more largely attended than ever before. Besides conducting one of the most popular Business Colleges in the West, Prof. Musselman is acquiring well-merited literary fame, as one of the editors of the *Modern Arts*,

a weekly publication, having a wide circulation and rapidly growing popularity.

Among the really elegant specimens of correspondence received during the past month, is a letter from L. L. Williams, President of the Rochester (N. Y.) Business University. It is a valued addition to our scrap-book.

A skillfully executed specimen of flourishing and lettering has been received from A. W. Dudley, principal of the commercial department of the Northern Indiana Normal School. It may be seen at any time in our scrap-book.

C. W. Payne, Keovans, Ill., writes that he has never had any other teacher than the JOURNAL, yet few more elegant letters than his have been received during the past month. The card specimens he forwards are highly creditable.

L. W. Hallett, West Danby, N. Y., favors us with an article for publication, and sends several excellent specimens of his present writing, together with those formerly executed, showing creditable improvement, and for which he receives the JOURNAL.

H. A. Stodard, Principal of the Rockford (Ill.) Commercial College, incloses in a well written letter, a number of these specimens, embracing lettering, flourishing, drawing, and practical writing, which will rank among the best specimens of our scrap-book.

We have received from Fred. D. Alling, of Rochester, N. Y., a roll of specimens of flourishing and writing executed with several kinds of inks manufactured by him, which presents a splendid appearance. They are jet-black, gold, silver, and white. All these kinds of gilding in popularity with good judges of ink. Penmen and others wishing anything in the ink line, should read his "ad." in another column, and be guided accordingly.

Left-hand Writing.

The readers of the JOURNAL have seen occasional notices of the success of Mr. E. S. Slackton in writing with his left hand, having lost his right hand while a soldier. Mr. Slackton writes with both hands and pupils in his office, went, shortly after completing his studies here, to Buffalo, where he secured an extensive reporting business. But too much labor induced nervous troubles for a time, the result of which was that his right hand became almost unmanageable. But by perseverance he succeeded in training the left hand to do the work; and he now writes, as I know by inspection of his notes, very legibly with his left hand. And the firm of Slackton & Thornton having been dissolved, Mr. Slackton continues the business, retaining the position of geographer, the position in which he has held many years, generally using his left hand, and only occasionally relieving it with the right, which has improved in control since it has been less used.—*Student's Journal*.

R. M. N. Ora City, Cal., complains that several numbers of the JOURNAL, have failed to reach him, and asks if we make up missing numbers without charge? Where papers fail to reach the publisher, on receiving notice thereof, we at once send copies free, and also where copies have been worn or soiled from exhibition to present subscribers, we will insure, and make other copies, but where papers have been simply lost or destroyed, remittance should be made at the rate of ten cents per copy.

It is our desire and earnest endeavor to have every subscriber get their paper sure and promptly, and any one not so receiving it should give immediate notice. Each number is mailed on January the 15th of the month. Back numbers may be had from and inclusive of January 1878.

We invite attention to advertisements in another column, by A. B. C., and X. Y. Z., for situations as teachers. Both the advertisers are persons well known to us, and are capable of filling responsible positions.

Back Numbers.

All or any of the back numbers of the JOURNAL, and since inclusive of January, 1878, can be supplied. No number prior to 1875, can be supplied.

All the 48 back numbers, with any four of the premiums, will be mailed for \$3.25, inclusive of 1862, with the five premiums, for \$4.00.



Published Monthly at \$1 per Year.  
 D. T. AMES, EDITOR AND PROPRIETOR,  
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 Single copies of the JOURNAL sent on receipt of 10c.  
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 5 " 240 250 260 270  
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**LIBERAL INDUCEMENTS.**  
 We hope to render the JOURNAL sufficiently interesting and attractive to secure, not only the patronage of all those who are interested in useful writing or bookkeeping, but also the interest and active co-operation as correspondents and writers, every knowing that the laborer is worthy of his hire, we offer the following:

- PREMIUMS:**  
 To every new subscriber of record, including \$1, we will send the JOURNAL one year and send a copy of the "Handbook of Penmanship," "Lark's Penmanship," "Phonetic Elocution," "The Commercial Practice of Penmanship," "The Penmanship of the Future," "The Penmanship of the Past," and "The Penmanship of the Present." To any person sending their own and another name as subscribers, including \$2, we will send, in each year, the JOURNAL and premium one year, and forward, by return of mail, a copy of each copy of the following publications, each of which is among the best specimens of penmanship published:  
 The Marriage Certificate..... \$1.00 in 1891.  
 The Family Record..... 1.00 in 1892.  
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 For three names and \$3 we will forward the large Centennial picture, \$2.00 in 1891, value for \$2.  
 For seven names and \$7 we will forward a copy of "Williams & Parkur's Guide" value for \$3.  
 For twelve subscribers and \$12 we will send a copy of "The Commercial Practice of Penmanship," value for \$3.  
 For twelve names and \$12 we will forward a copy of "Williams & Parkur's Genesis of Penmanship," value for \$3.

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 Without a JOURNAL premium the order, or will send the JOURNAL, with a choice from the large premiums, to each subscriber, as follows:  
 1 copy..... \$1.25 12 copies..... 16.75  
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 The JOURNAL will be sent as neatly as possible on the first of each month. Material designed for insertion must be received on or before the 20th.  
 Remittances should be by Postoffice Order or by Registered Letter. Money enclosed in letter is not sent at our risk.  
 Address,  
 PENMAN'S ART JOURNAL,  
 302 Broadway, New York.

**LONDON AGENCY.**  
 Subscriptions to the PENMAN'S ART JOURNAL, or orders for any of our publications, will be received and promptly executed by  
 THE PENMAN'S NEWS COMPANY,  
 11 Bouverie Street, [Fleet St.],  
 London, England.

Notice will be given by post-card to subscribers at the expiration of their subscription at which time the paper will, in all cases, be stopped until its arrearages is received.  
 NEW YORK, FEBRUARY, 1892.

**Twelve Pages for the Journal.**  
 Five times during the past year we have found it necessary to add extra pages to the JOURNAL that might contain the matter and illustrations which we desired to present, and, at the same time, accommodate patrons who have sought advertising space in its columns. Indeed, it is now manifest that eight pages will no longer suffice to contain the great amount of matter which, each month, seems desirable to present. We have, therefore, determined hereafter to make the JOURNAL a twelve instead of an eight-page paper, and, notwithstanding this increase, there will be no change in the price of subscriptions. We simply ask its present patrons and friends to reciprocate by calling the attention of others who should be interested in its work, to the fact of its publication, and commend it according to its merits.

**The King Club**  
 for the past month numbers seventy-one, and comes from Messrs. Carhart and Folsom, proprietors of the Albany (N. Y.) Business College. We lately had the pleasure of a visit to the spacious rooms of this college, and found them all and evening filled to the brim with their students, who were all for, and the modes of instruction were all that could be desired for a school of business. Prof. Folsom is one of the pioneers in the business college system, and has for more than twenty-five years been conspicuous

for his ability and attainments as an author and teacher of commercial science, while Mr. Carhart has won an enviable reputation as an energetic and accomplished commercial teacher, and lately as author of Carhart's Class-book of Commercial Law, which has met with an unusual demand as a class-book in business colleges. Messrs. Folsom and Carhart happily combine a ripe experience and youthful vigor which are bestowing upon the firm well merited success.

The second club, in size, numbers sixty-one, and comes from Geo. W. Davis, teacher of penmanship, at Bryant's (Buffalo, N. Y.) Business College. So large a club, certainly, speaks well for Prof. Davis, and his efficiency as a teacher of writing, and one who secures the confidence and esteem of his pupils.

The third club, in size, numbers fifty-four, and comes from the Rochester (N. Y.) Business University, and is an evidence that the teachers of that institution also know how to interest their students in the art of good writing. Many other clubs of nearly equal magnitude have been received, and to all the senders we return our most hearty thanks and good wishes, and can only say that we shall endeavor to see that they, and the members of their clubs, find, through the columns of the JOURNAL, an ample return for their investment.



THE SPENCERIAN LOG SEMINARY.

The above cut is a correct view of the renowned Log Seminary, opened by P. R. Spencer, author of "Spencerian," in 1854. Hon. J. W. Rice, W. P. Cowper, H. D. Stratton, also James W. Lusk, and representatives from almost every State, twenty-five years ago made pilgrimages to visit the author at this rare chirographic temple, which he kept open as a summer haven. Its geographical location is at Geneva, Ohio, on one of the Spencer farms, three miles from Lake Erie, and about the same distance from the beautiful village of Geneva. The cabin is now gone; some of the timbers were carried away, and unmanufactured into a small stock of some sticks have been preserved to be made into penholders by Mr. Spencer's sons. In this cabin the founders of the Bryant and Stratton chain met and arranged to open the Cleveland, now Spencerian, Business College, and subsequently the college at Buffalo, N. Y., under the style of Bryant, Spencer (R. C.), Lusk, and Stratton. This originated the great Chain of B. & S. colleges.

**Good Sense in Writing.**  
 Horace says, "Good sense is the source and foundation of good writing." Notwithstanding, we often hear it affirmed that good writing is a gift. We hold that it is no more so than any other accomplishment. All human faculties and attainments may be said to be gifts in the same sense that good writing is. The same good sense that makes a well-polished man of affairs can make a good writer. The same good taste and judgment that selects tasty and appropriate articles of dress can make a good writer.

And it is the same lack of good sense and taste that leads one to robe their person with uncouth dress, or decorate it with showy gewgaws, and to add useless tails, flourishes and outlandish personal eccentricities to their writing.

**Bad Writing Expensive.**  
 A verdict of \$500 damages was lately rendered against a gas company in this city. The claim for damages, and verdict rendered, was founded upon whether or not a certain word written in a receipt was intended for "him" or "her."

It was Mirabeau, the celebrated French statesman and philosopher, who said, "The two greatest inventions of human ingenuity are writing and money, the common language of intelligence and the common language of self-interest."

**Maskwell's Compendium.**  
 We had supposed that there could be nothing sufficiently new in the way of a compendium of writing to be astonishing, either in style, or in the magnitude of its claims, as an open sesame to chirographic mystery and display, but it would seem that we have been reckoning without our host, for in the February number of the Century Magazine is



prospectus of Professor Maskwell's Compendium accompanied with testimonials and specimens of marvellous and, according to their authors, well high instantaneous chirographic transformations that have been wrought through its instrumentality, which transformations, though perhaps, not altogether free from plagiarism, upon the whole afford ample cause for authors of previous compendiums to look anxiously to their laurels.

One enthusiastic patron affirms that he has "acquired a rapid and elegant style merely while getting on and off the trains of the Elevated Railway," which he thinks is the quickest time on record, but he would seem to be fairly outdone (not in point of time, however) by a Western laborer who claims to have "learned to write a flourishing style with his left hand while sawing wood with his right."

"A special edition of the Compendium has been issued for use in railway restaurants, and Maskwell's coupons are now attached to through tickets, so as to enable the tourist to take three lessons a day en route. The only objection ever made to this system is that it is too easy."  
 Several specimens are given of the abandoned and acquired styles of writing, through the use of the Compendium, and the one that is regarded as the most remarkable for the month is from the well-known hieroglyphist, F. E. Spinner, which is accompanied by his portrait, specimens of old and new autographs, and the following testimonial:  
 HERKIMER CO., Fla., Sept. 7, 1881.  
 DEAR SIR—Your compendium arrived this morning and I have been practicing a

little—with what result you will see. The ink was hardly dry on the old style before I had acquired the new. In my opinion, the present flourishing condition of the country is largely due to the introduction of Maskwell's Compendium.  
 Very truly yours, F. E. SPINNER.

STYLE BEFORE USING "MASKWELL'S COMPENDIUM."



Exhibiting Specimens at the Convention.

Prof. Richard Nelson, of Cincinnati, chairman of the Executive Committee of the B. E. A. of A., asks: "Would it not be expedient to have a fine display of penmanship at the coming convention? Why not? There is, beyond a question, artistic skill sufficient in the profession to produce work in amount and degree of artistic excellence to constitute an interesting and instructive feature of the convention. Let the exhibition consist of work in any and every department of the penman's art, as well as illustrative of the methods and results attained in teaching. As brother Packard has seen fit to honor us, but we favor not the cause, by placing our name upon the committee, we shall use our influence in behalf of a grand display in this direction, in connection with the convention. We have not yet had opportunity or time to confer with other members of the committee upon this or any other matter relating to the object of its appointment. Of this more will be said in our future issues, but, in the mean time, we take the liberty of inviting correspondence upon the subject."

**Books and Magazines.**

**THE UNIVERSAL PENMAN**, published by Sawyer & Brother, Ottawa, Canada, is an interesting magazine devoted to penmanship, penmanship, and drawing. See prospectus in another column.

**WENTWORTH'S PORTFOLIO AND WRITING-TABLET** is a very convenient and useful contrivance for receiving and for holding, in place, paper, and will be of great utility to lawyers, physicians, clergymen, stenographers, teachers, authors, professional penmen, book-keepers, students, copyists, business men—to all who use the pen or pencil. Mailed for 75 cents, by D. Wentworth, 553 Congress Street, Portland, Me.

**MAYHEW'S UNIVERSITY BOOK-KEEPING**, advertised in another column, is a practical and popular treatise upon the science of book-keeping, and is extensively used and highly commended by teachers in business colleges and other schools who have used it as a class-book. Its author is president of the Mayhew Business College of Detroit, in which book-keeping, telegraphy, shorthand and typewriting are taught. Pamphelets are sent on application.

**GEMS OF POETRY AND SONG** on America's illustrious son, James A. Garfield, (C. Mc. Claghoun & Co., Cambridge, Ohio), is a neatly gotten up volume of 114 pages. It is a compilation of poems and letters, written by various authors, relative to the life and services of Garfield, together with hymns sung at his funeral obsequies. It is an attractive and interesting work, and will be highly prized by all admirers of the man. Price, by mail, \$1.00.

**THE BOOK-KEEPER'S COMPANION** is the title of a work or chart lately prepared by T. A. Lyle, and sold by J. G. Beldenau, 2625 Fairmount Avenue, Philadelphia, Pa. It shows at a glance, by means of a diagram, how to close all the various accounts of a ledger, and to obtain a correct statement



**BUFFALO BUSINESS COLLEGE,**  
**BUFFALO, N. Y., Jan. 19, '82.**  
 You will find enclosed money order to pay for *forty-one* subscriptions to the *JOURNAL*. We prize the paper very highly, and I expect to send more names soon. **GEO. W. DAVIS.**

**SOUTHERN INDIANA NORMAL SCHOOL,**  
**MITCHELL, IND., Jan. 24, 1882.**  
 Enclosed find substantial evidence of my high appreciation of the *JOURNAL*, in a money order to pay the subscriptions to six persons named herein.

**HYUNDA'S BUSINESS COLLEGE,**  
**WORCESTER, MASS., Jan. 2, 1882.**  
 Enclosed find the names of six subscribers to the *JOURNAL*. **A. H. HINMAN.**

**SPRINGFIELD, ILL., BUSINESS COLLEGE,**  
**Jan. 21, 1882.**  
 Enclosed I send you six names, with money order for the *JOURNAL* one year. **H. W. HEEBON.**

**HANNAH'S BUSINESS COLLEGE,**  
**HARTFORD, CONN., Jan. 10, 1882.**  
 Enclosed I send check to pay for the *JOURNAL*, to be sent to the following named nineteen persons. **F. A. STEADMAN.**

**ROCKFORD, ILL., COMMERCIAL COLLEGE,**  
**Jan. 31, 1882.**  
 I take pleasure in sending the enclosed list of fourteen subscribers to your much prized *JOURNAL*. May it continue to be what it is—the best publication of its kind extant.

**H. A. STODARD.**  
**FOLSOM'S BUSINESS COLLEGE,**  
**ALBANY, N. Y., Jan. 29, 1882.**  
 Enclosed find check to pay for the accompanying list of sixty-three subscribers to the *JOURNAL*. **FOLSOM & CARBART.**

**PT. WORTH, TEX., BUSINESS COLLEGE,**  
**Jan. 29, 1882.**  
 I inclose money order to pay for twenty-five subscribers to the *JOURNAL*—all students of our college. This list was made up in a few minutes. I expect to send another list soon. **F. P. FRUTT.**

**BAYLIS COMMERCIAL COLLEGE,**  
**DEBQUE, IOWA, Jan. 18, 1882.**  
 Enclosed find my order and the names of sixteen subscribers to the *JOURNAL*. **C. S. CHAPMAN.**

**BRITISH NORTH AM. BUSINESS COLLEGE,**  
**TORONTO, CANADA, Jan. 24, 1882.**  
 Enclosed find \$15.00 to pay for the fifteen enclosed names as subscribers to the *JOURNAL*. **C. O. DEAR.**

**HOLMES COMMERCIAL COLLEGE,**  
**FALL RIVER, MASS., Jan. 18, '82.**  
 I send enclosed names and money order for ten more subscribers for your excellent paper. **F. A. HOLMES.**

**N. W. OHIO NORMAL SCHOOL,**  
**ADA, OHIO, Jan. 16, 1882.**  
 Enclosed find draft to pay for thirty subscribers, whose names you will find on the accompanying sheet. **A. E. DEGLER.**

**GEM CITY BUSINESS COLLEGE,**  
**QUINCY, ILL., Jan. 7, 1882.**  
 I have the *JOURNAL* for three years bound and lying in my penmanship department for examination by the students and use of the teachers.

**From Prof. Musselman's college there came last month a club of one hundred subscribers.**

**MICHAEL'S PEN ART HALL,**  
**DELAWARE, O., Jan. 31, 1882.**  
 Enclosed find money order and twenty-five names, subscribers to the *JOURNAL*. **W. B. HERLOCKER.**

**LOWELL, MASS., Jan. 14, 1882.**  
 Enclosed I send names of sixteen subscribers to the *JOURNAL*, with money order. I expect to send another club in February. **D. L. MUSSELMAN.**

**NORTH LIBERTY, IND., Jan. 23, 1882.**  
 The *JOURNAL* for January has been received, read and re-read. It is a slow worth the price of the subscription. **D. H. SNORE.**

**SPRING ARBOR, Jan. 27, 1882.**  
 Every number of your *JOURNAL* is worth its weight in gold. **REV. R. BRIDGMAN.**

**CHARLESTOWN, MASS., Jan. 21, 1882.**  
 I renew my subscription to your *JOURNAL* with pleasure. I should be sorry to be without the reading of it. **ALBERT S. SOUTHWORTH.**

**SOUTH BEND, IND., Jan. 20, 1882.**  
 For the enclosed \$1.75 send the *JOURNAL* to the two names inclosed. I would not do without it for \$10. I could never have thought it could do so much for us as it has. I never took a lesson in penmanship in my life.

**J. HOWARD KEELER.**  
 Mr. Keeler writes a hand that would do honor to some of our professionals.

**EASTON, PA., Jan. 23, 1882.**  
 Enclosed find \$1 to renew my subscription. The *ART JOURNAL* is what its name indicates. It has no equal, and can have no superior. **J. H. LINDEMANN, M. E.**

**MANSFIELD, TEX., Jan. 5, 1882.**  
 Find enclosed \$1 for the *JOURNAL*. It is a household necessity and should be in every family. **R. M. LEONARD.**

**SAC CITY, IOWA, Jan. 17, 1882.**  
 Enclosed find \$1.00 to renew my subscription. The *JOURNAL* is a bad paper to subscribe for. When you get started you can't stop. It is so interesting. **A. W. HOBBS.**

**MACOMB, ILL., Jan. 2, 1882.**  
 I am introducing the *JOURNAL* to the teachers of this place. Enclosed you will find the names of four with money order. **MAXWELL KENNEDY.**

**HARRISBURG, PA., Jan. 12, 1882.**  
 Enclosed you will find \$1.00 for which mail the *JOURNAL* one year. Any one who is interested in this pen work cannot afford to be without so valuable a paper. **C. E. GARNER.**

**UNITED STATES TREASURY,**  
**WASHINGTON, D. C., Jan. 2, 1882.**  
 Enclosed is \$1.00 to renew my subscription to your valuable and original penmanship paper. **J. W. SWANK.**

**KEWANEE, ILL., Jan. 13, 1882.**  
 Within find \$1.00, for which send the *PENMANS' ART JOURNAL*. I have made very great improvement under its teachings. **C. W. PAYNE.**

**MEDIA, PA., January 4, 1882.**  
 Enclosed please find one dollar to renew my subscription. I congratulate you on the brilliant success you are accomplishing. You deserve a heavy subscription for so admirable a paper. **W. P. HAMMOND.**

Mr. Hammond will be remembered by many of our older readers as one of the authors of the well-known Potter and Hammond system of penmanship.

**PREASANT HALL, PA., Jan. 31, 1882.**  
 I send you a club of fifteen names out of my present class. It will be a welcome visitor in every family represented in the class. I will be able to send you another club soon. **W. D. STICK.**

**SPRINGFIELD, MASS., Jan. 19, 1882.**  
 Enclosed find one dollar to renew my subscription to the *JOURNAL*. I prize it very highly. It is a great help to me in my teaching. **ANNA E. HILL.**

Miss Hill is an accomplished writer, and is the special teacher of writing in the public schools of Springfield.

**LOWELL, MASS., Jan. 7, 1882.**  
 Enclosed find one dollar to renew my subscription to the *ART JOURNAL*. I prize it highly and preserve them all. **J. C. COITEN.**

The *Penman's Art Journal* for December is a remarkable number, consisting of sixteen pages of matter interesting to all lovers of the pen-art. Its notable features are some finely executed photo-engraved copies of pen-work. A specimen of a diploma for the Napa College Institute, a Garfield memorial, the Lord's Prayer, the Bounding Stag, and other equally fine flourished and engraved pieces appear. The *Journal* is one of the finest class papers published, and one need not be a professional penman to appreciate its merits. It is supplied at the nominal sum of \$1 per year. Published at 205 Broadway, New York. Subscriptions may be left at this office.—*The Library Journal*, Alameda, Cal.

**Prizes for Penmanship.**

**CHICAGO, ILL., Jan. 15, 1882.**

*Editor PENMANS' ART JOURNAL:*—As a means of encouragement to penmen and pen-artists of the country, to perfect themselves in a knowledge of pen-drawing and flourishing, with a view to reproduction through the process of photo-engraving, I make this proposition:

For the most artistic specimen of pen-drawing and flourishing, to be owned by myself afterward, executed on a sheet such as to photograph clearly down to a size of "Hill's Manual" page, six by nine inches, I will give three hundred dollars; for second best, I will give two hundred dollars; and for the third best, I will give the owner one hundred dollars. For the next ten best, I will pay a fair price, such as may be agreed upon between the owners and a committee appointed to negotiate for their purchase.

These premium-specimens, together with the others which may be selected, I will have reproduced, each in the highest style of the art, with the name of the artist attached, fully in the belief that the work when completed will do honor to the artistic genius existing among the penmen of our country.

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The original from which the above cut was photo-engraved was executed by J. C. Miller, penman at Allen's Business College, Mansfield, Pa. Size of original, 20x24, and is skillful in its design and execution.

# NEW YORK REVIEW OF THE TELEGRAPH AND TELEPHONE ELECTRICAL AND JOURNAL

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The above cuts are photo-engraved from our own pen-and-ink-work, and are given as specimens of pen-work practically applied to commercial purposes.

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The subjects selected for this exhibition of the pen artists may consist of portraits of Washington, surrounded by a suitable wording, Abraham Lincoln, U. S. Grant, or James A. Garfield. The Declaration of Independence, the Emancipation Proclamation, the Lord's Prayer, Family Record, or a set of complimentary resolutions.

Or they may consist of the Capitol building at Washington, surrounded by suitable wording, some national monument, some well-known edifice, or some great park, accompanied by description.

Or it may represent a beautiful home with scenes in home life, and suitable inscriptions. Or it may include a sentimental poem, samples of which will be furnished the JOURNAL as copies in the next number.

These specimens to be ready for examination at the office of the PENMAN'S ART JOURNAL, or some hall chosen for the purpose, on October 1st of this year. The specimens may be examined, and the premiums awarded by a committee of five superior penmen chosen by the exhibitors.

In furtherance of this object, I desire, Mr. Editor, if this proposition secures your approval, to have you lend such suggestions to the penmen of the country as will secure their co-operation and competition for these prizes, as in so doing they will become conversant with the means by which copy is best prepared for photo-engraving and thus they may establish themselves in permanent employment.

THOS. E. HILL.

#### Answers to



A. H. B., Halifax, N. S.—Will pen-work executed with David's or Arnold's Japan ink, answer for photo-engraving? *Ans.*—No. Nothing but jet-black India ink will do for executing work to be reproduced either by photo-lithography or photo-engraving.

J. A. W., Mobile, Ala.—We give no instruction in writing, except through the JOURNAL, so do we, under any circumstances, send specimens of our penmanship. Should we undertake to do so to all applicants, we should be obliged to suspend business, and discontinue the publication of the JOURNAL, for want of time.

J. E. H., New Haven, Conn.—Can ladies ever attain to as great skill and freedom, in the use of the forearm movement, as gentlemen? *Ans.*—We know of no reason

why they may not, and we think the reason why they do not so frequently do so, if it is not to be reproduced by a photographic process. 2d., Are there any other penman's papers published in the United States, besides yours and Gaskell's? *Ans.*—No. 3d., What is the best pen for flourishing? *Ans.*—Sprencers, No. 1, and Ames's Penman's Favorite.

A. J. A., Seattle, W. T.—Please answer the following in your Correspondence column: 1st, Which is the best for flourishing;—Japan or India ink? *Ans.*—Japan, if it is not to be reproduced by a photographic process. 2d., Are there any other penman's papers published in the United States, besides yours and Gaskell's? *Ans.*—No. 3d., What is the best pen for flourishing? *Ans.*—Sprencers, No. 1, and Ames's Penman's Favorite.

D. H. S., West Liberty, Ind.—What is the proper distance between the ruled lines on paper, and how is this which I use? *Ans.*—Your paper is rather wide ruled; about three-eighths of an inch between the ruled lines of paper is best adapted for most practical purposes. Wide-ruled paper, like yours, is used for writing sermons and lectures, as it admits of large, bold writing which may be read at a distance, and also of interlineations where corrections or changes are necessary to the original composition. There should be no change of the position of the paper, or paper, in executing capital stems or orals.

NEW YORK, Jan. 24, 1882.

Editors of the JOURNAL:—Can you tell how many professional penmen there are in the United States? By professional penmen I mean those who have been teaching two or three years, or who have established a reputation as teachers. The publication of any facts relative to so prominent a branch of education as penmanship has a tendency to give unity and strength to the profession, to dignify the teacher's calling, and indirectly to benefit pupils.

I am led to ask you this question from the interest you have taken in the subject, as well as that from your position as editor and publisher, you know something about it.

we can only approximate the number of penmen; but, according to the best of our information, there are engaged as professional teachers, authors and pen-artists in the United States, between five and six hundred persons—certainly enough to make a lively competition.

#### Methods of Teaching Penmanship

##### ANALYTICAL AND SYNTHETICAL.

Many excellent teachers entertain widely different views in regard to the proper method of teaching writing. Some adhere very closely to the analytical method, and strongly insist on the necessity of the rigid analysis of letters in order to "reveal their constituent parts." With glass and dividers in hand, they proceed to the minute examination of the various parts of letters, and, we fear, too often over-estimate the importance of forming letters that will "analyze," and, by their instructions, make their pupils captious critics rather than easy legible writers.

Others equally positive in their views—and this class is rapidly increasing at the present time—deny the value of analysis to teaching penmanship, and assert that the synthetic method is the only true method. They claim that the human eye can as clearly perceive the formation and characteristics of a letter when presented as a single form, as when the letter is broken up into its respective parts. This specimen argument has caused many to turn away from the misused, and in some cases over-worked, analytical method, and led them to declare in favor of the synthetic as more productive of good results. This we cannot admit, for as long as pupils are scrutinized before they are calligraphists, as long as scientists find it necessary to analyze and classify, in short, as long as a part is less or simpler than a

whole, we firmly believe that a proper union of the analytical and synthetical methods, supplemented by the intelligent work of an earnest teacher, will be productive of the best results. An astute philosopher has well said that analysis and synthesis, though commonly treated as two methods, are, if properly understood, only the necessary parts of the same method. Each is the relative and correlative of the other.

Before deciding what particular method of teaching, it is best to employ, in a given case it will first be necessary to inquire, What is the object in view?

If the pupil is to become an adept in pen art, a teacher of penmanship, careful instruction in the analysis of letters will be of vital importance to him, for unless he is thoroughly familiar with the elements and laws of his art, he can never attain to high rank in his profession. When analysis in writing is properly employed, there can be no legitimate objection to its use; but when it is made a "hobby" and becomes an end instead of a means to an end, then it becomes pernicious. As a rule, the more attention the penman devotes to analysis, the slower he will write; and this we believe is one of the prime reasons for the outcry against the analytical method. However, the charge is not wholly valid. Legibility is, we believe, always placed first in the list of chirographic virtues. No writer who gives careful heed to "the principles" ever writes illegibly. This is an important point which the reformers will do well to heed.

If the pupil desires to learn to write a plain, rapid business hand, without special reference to its conformity to conventional standards, then we do not deem analysis of paramount importance, though it might still be profitably employed. For private learners and for home practice, perhaps the synthetic method is the best; for practical school work it should always be used in connection with its opposite.

It is true that the synthetical method, which is not critically scientific, tends to develop individuality of style, but it will never produce an ideal standard, but it encourages the violation of fundamental rules, and, pushed to its logical sequence, it would prove that the lawless verse of the eccentric Whitman and the strikingly original paintings of Tintoretto, which violate all known laws of art, are respectively the finest specimens of poetry and painting extant. Excesses are seldom or never right. Find the golden mean and adhere to it.—*Teacher's Guide.*

The Standard Practical Penmanship is not yet ready, but is promised by the publishers soon.







# THE PENMAN'S JOURNAL

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP

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NEW YORK, MARCH, 1882.

VOL. VI.—No. 3.

D. T. AMES, Editor and Proprietor.  
E. F. KELLEY, Associate Editor.

Remuner on Business Cards, or reprints of these now  
la. will be received for insertion in this column.

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## Lesson in Practical Writing, No. XIX.



By D. T. AMES.



Having included in our copies all the  
letters, capital and small, we will in this  
lesson consider an important feature in  
written composition, viz.:

### PUNCTUATION.

Without a correct understanding of its  
uses a writer's meaning is often obscured, if  
not wholly perverted. "Punctuation is the  
art of dividing written language by points,  
in order that the relations of words and  
clauses may be plainly seen, and their  
meaning be readily understood." Ancient  
writing was without marks or divisions.  
The modern system of punctuation has  
been in use only about 200 years; it was  
formerly regarded and taught merely as an  
aid to reading, and pupils were instructed  
to pause and count one at a comma, two at a  
semicolon, three at a colon, &c.; "but,"  
says Quackenbush, "punctuation should be  
regarded as being entirely independent of  
elocution. Primarily it is to bring out the  
writer's meaning, and so far only is it an  
aid to the reader."

### THE COMMA

marks the smallest grammatical division,  
and commonly represents the shortest pause  
when reading, and is used to separate words,  
phrases, clauses, and short members, closely  
connected with the rest of a sentence, and  
to mark parenthetical words and clauses, as

"Industry, as well as genius, is essential to  
the production of great works." "Virtue  
wit, knowledge, are excellent accomplish-  
ments."

### THE SEMICOLON

is used to separate such parts of a sentence  
as are less closely connected than those  
separated by a comma, as; "Her simple  
dress could not disguise her grace; a snow-  
fall had concealed her purple-black hair,  
and shaded the pure opal of her face, gleam-  
ing with the white radiance of a star at  
twilight." "Some men are born great;  
some acquire greatness; others have great-  
ness thrust upon them."

### THE COLON

is used where a sentence consists of two or  
more parts which although complete as to  
sense are not entirely independent, as "The  
value of a maxim depends upon four things:  
the correctness of the principles it embodies;  
the subject to which it relates; the extent of  
its application; and the ease with which it  
may be carried out."

### A PERIOD

is placed at the end of every complete sen-  
tence, before decimals, between dollars and  
cents, after abbreviations, and initial letters,  
as "Honesty is the best policy." Dr. Geo.  
F. Johnson, F.R.S.

### THE NOTE OF EXCLAMATION

denotes surprise, astonishment, rapture, or  
other sudden emotions of the mind, as, Ah!  
alas! oh! hold! "What odd-lodged cruelty  
did Nero manifest! How extensive is the  
landscape! how varied! how beautiful! how  
sublime!"

### THE NOTE OF INTERROGATION

is used to denote that a question is asked,  
as, "How shall a man obtain the kingdom  
of God? by inquiry? by murder? by false-  
hood? by theft! When will you go!"

THE BRACKET AND THE PARENTHESES  
are used to include interpolated words or  
sentences which serve to strengthen the  
argument though the main sentence would  
read correctly were the included matter  
taken away. Parentheses are now less  
used than formerly, commas taking their  
place. Example:—"The poets (tender-hearted swains)  
have portrayed love as no prose writer has  
ever been able to paint it." I have met (and  
who has not?) with many disappointments.

### THE DASH

is used to denote an abrupt change of sub-  
ject, and to show the omission of words,  
letters, or figures, as, "In the year 18—,  
the village of — was thrown into extinc-  
tion by the arrival of E— from London."  
"I would—but ah! I fear it is impossible."

The words flattered—stopped—went on—  
and stopped again—stopped—stopped."

### THE HYPHEN

is used to connect compound words, and at  
the end of a line when a word is divided, as,  
"hand-writing, four-fold, go-as-you-  
please."

### MARKS OF ELLIPSIS.

[—], [ . . . ], or [ \* \* \* ], are used to  
show that letters are omitted from a word,  
words from a sentence, sentences from a

paragraph, or entire paragraphs or chapters  
from a work, as, "The k—g (k . . g)  
or (k \* \* g) promenade the city at night  
in disguise."

### THE BRACE

is used to connect several terms or ex-  
pressions with one to which all have a common  
relation, as, James Jones, }  
Henry White, } Committee.  
Charles True, }

### THE APOSTROPHE

is used to denote the omission of a letter or  
letters, and the possessive case, as, 'tis, 'th,  
o'er, tho'. Ideas' treasures;—king's daughters.  
"Dot your 's, cross your 's, make  
your 's better, and insert two 's."

### THE CARET

is used to denote omission, and to show  
where matter intellized is to be inserted,  
as, "Temperance is the virtuu."

### IN

"Commaate."  
QUOTATION MARKS  
are used to denote words or composition  
taken from another author, as:

"Three things bear mighty sway with men,  
The sword, the sceptre, and the pen."

### REFERENCE MARKS

are used to connect a word or words in the  
text with notes of explanation at the margin  
or bottom of the page on which they occur;  
they are given below in the order in which  
they are used:

1. The Asterisk. \*
2. The Obelisk, or Dagger. †
3. The Double Dagger. ††
4. The Section. §
5. The Paragraph. ¶
6. The Paragraph. ¶¶

### UNDERSCORING.

Words or lines which the writer desires to  
emphasize or have displayed in print, are  
designated by drawing lines underneath  
them, thus one line indicates *italics*, two  
lines small CAPITALS, three lines large  
CAPITALS, four lines ITALIC CAP-  
ITALS.

"The arms!  
"To arms! to arms!! to arms!!! they  
cry," underscored would appear in print,  
Thus:

"To arms! to ARMS!! to ARMS!!!  
they cry."  
Other marks are used to denote the  
proper pronunciation, &c., which will be  
considered at another time.

We here present as a copy for practice  
the more common of the punctuation points,  
together with the character &, the com-  
bination & Co., and the index, which are  
of such frequent use as to very properly receive  
special study and practice.

*W. C. O. . . . .*

Our next and the last lesson of this course  
will relate to the figures.  
In the May number will begin a course  
of practical lessons by Prof. Henry C.

Spencer, of Washington, D. C. Prof  
Spencer is one of the famed Spencer  
authors, and has no superior as a teacher of  
practical writing. The lessons will be  
liberally illustrated, and cannot fail of being  
highly interesting and instructive. The  
course of lessons alone will be worth to all  
who are seeking the acquirement of a good  
handwriting many times the subscription  
price of the JOURNAL.

## The Importance of Good Writing.

By MADGE MAPLE.

The subject of the importance of good  
writing is very broad. It includes within  
itself the importance of good writing in vari-  
ous spheres and under various circumstances,  
and enhances its applicability to many  
grades of individuals, many ranks of society,  
and many aspirations, ambitious and struggles  
in the scale of advancement.

From the lowest to the highest grade of  
aspirants, both individual and collective—all  
along the line of progress and upward striv-  
ing—good writing forms the passport to ad-  
vancement and final triumph more than any  
other known or practiced science.

Being an aid in earning one's daily  
bread, onward through the art-grades of  
efficient formation which indicate the pa-  
tient, persevering and long-struggling effort  
of the high-born spirit in search of  
perfection; onward still yet till the science  
of form covers and includes the grace of ex-  
pression and the life-breath of high soul-  
thoughts which find through it a voice.

From the simplest copyist, upward  
through all professions of any importance  
themselves, the importance of good writing  
becomes easily seen.

The teacher, journalist, doctor, lawyer,  
scientist and explorer all need a good sub-  
stantial knowledge of this art, and a good  
available skill with which to apply it easily,  
swiftly and accurately.

Both work, or bungling, is out of place  
in all positions which call for the preserva-  
tion of a thought, or the record of any es-  
sential item on whatever topic, for whatever  
purpose, or in whatever sphere.

Accuracy, reliability, and the method  
suited to the circumstance is what is wanted  
in every instance requiring the touch of a  
pen.

From a knowledge of formation, taste and  
skill develop in other directions and crys-  
tallize in good writing. This becomes an  
avenue by which the consciousness of what  
society grade, may make himself heard and  
be known for what he is, and judged by his  
true worth. In the sphere of the practical  
there is not an art so essential, while in the  
empyrean of mind it becomes a prepossession  
which is linked with divinity. The poet's  
songs would die unspoken without it. The  
tints of the imagination would never glow for  
kindred mind when oceans roll between.  
Heart might speak to heart through the  
contact of hearts, but not when severed by  
contiguity as now their truth may speak.  
The thoughts of love, and will of affection  
would die when we die, and not live and  
breathe in after years as now we may  
unlike them through the written page if

skilled in noble writing. The term "good writing," from the penman's point of view, applies mainly to the perfection of form, taste in applying our skill and good judgment as to the needs of an occasion. In the general sense "good writing" includes all this, together with skill in the use of words, taste in their combination, and all that goes to make up the grace of apt expression as suited to various occasions. It is an immortal skill if shaped with an immortal touch, and is invested with an importance which none but immortal words are worthy to describe. All practical honors are a part of its endowment, and all lofty soul-lights center beneath its spell.

It is important as a necessity, as an accomplishment, and as a finishing grace. We build the structure of all solid advancement upon it, and we climb and grow through the help of it. We feed and live upon it, both literally and spiritually. The great bulk of knowledge descends to us through it, and from us through the same method must be transmitted to others.

The voice of the ages sounds onward through it and cannot die. Forever on record through it will reverberate the thoughts it treasures already, and the riches of unborn thoughts which shall find through it expression.

To seek the measurement of its importance is to clutch at the illimitable. We grasp at its infinitude, but it cannot be portrayed. We have each our necessities, in connection with which we each may compass step by step. We grow through it, as we master it, and according to our mastery the progress is measuring, the opportunity for growth immeasurable. By the immeasurable standards we measure the importance of good writing.

#### BAD COPY AND GOOD PRINTERS.

—At the conclusion of the harvest-home at Slougham, Sussex (Eng.), the Chairman asked permission of Dean Hook to print "the magnificent sermon" which the divine had delivered on the occasion, offering to copy it legibly for the printers. "That will never do," answered the Dean. "I will copy it in a slovenly hand myself," remarking, with a twinkle of the eye, that if the copy were legible it would be given to the worst compositors, whereas if it were written indifferently it would be put into the best hands, and the work would be well done.—*Notes and Queries.*

edra, Naxopelo, Binisnack, Krummacher, Thulock, Washington, Luther, Byron, St. Paul, in the world, and, as there cannot possibly be a counterpart of them, so there cannot be an imitation of their biography. Every stroke of their pen indicates the character of such men. The holder the type of the man, the more strikingly will it be shown in his letters. This is so self-evident a simple. A few will suffice.

The Apostle Paul's handwriting was, if Galatians VI. ii., is a description of it, certainly indicative of his character: "Ye see in what large letters I have written unto you with mine own hand." St. Paul, evidently, here refers to the capital—uncial letters, in which the best and most ancient manuscript of the Greek Septuagint and New Testament are written, as distinguished from the small or cursive letters, in which the slaves write. The writing of Paul, in these large, heavy, Greek capital letters, indicated the solemn and dignified manner of the great Apostle of the Gentiles. He would not possibly have written in any other manner.

"I had once," said Archbishop Whately, "a remarkable proof that handwriting is sometimes, at least, an index to character. I had a pupil at Oxford whom I liked in most respects greatly. There was but one thing about him which seriously dissatisfied me, and that I often told him was his handwriting. It was not bad, as *writing*, but it had a mean, shuffling character in it, which

breakfast-table, the lady whose writing he had unconsciously been examining, made some observation which particularly struck Mr. — as seeming to betoken a very noble and truthful character. He expressed his admiration of her sentiments very warmly, adding at the same time to the lady of the house, "Not so; by-the-way, your friend, and he put into her hand the slip of writing of her guess which she had given him the evening before, over which he had written the words, 'Fascinating, false, and hollow-hearted.' The lady of the house kept the secret, and Mr. — never knew that the writing on which he pronounced so severe a judgment was that of the friend he so greatly admired!"

"Individual writing," says Lywater, "is imitable. The more I compare the different handwritings which fall in my way, the more I am confirmed in the idea that they are so many expressions, so many emanations of character of the writer. Every country, every nation, every city has its peculiar handwriting."

There is no question about the fact that there have been persons who attained the same ability of discerning in a single specimen of handwriting, the character, the occupation, the habit, the temperament, the health, the age, the sex, the size, the nationality, the benevolence or the penuriousness, the boldness or the timidity, the morality or the immorality, the affectation or the hypocrisy, and often the intention, of the writer. The skill of deciphering character

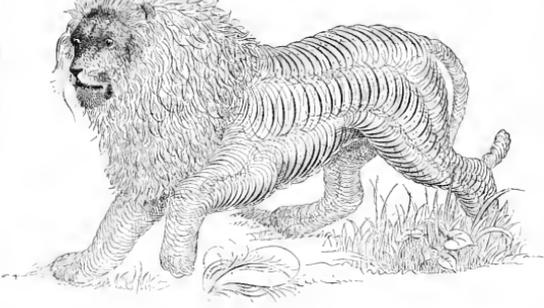
ble — "Come, come," said one of them, "you are disclosing altogether too much of my father-in-law."

A forged note which had been discovered by the cashier was presented. He (the gentleman) analyzed the forged signature so vividly and truthfully, pointing out one of the members of the board of directors as the executor of the note, and he (the forger) fell to the floor as if dead. What seemed at the time an impossibility to the other members of the board, namely, that one who had stood so high in their estimation, and whose character had been unimpeached, should be guilty of such a crime. The "grafmanacher's" assertion was pronounced impossible by all, and yet subsequent investigation, and the confession of the forger, proved him to have been correct.

Such are a few of the facts, corroborating the position, that handwriting is an index of character. When the subject is fully investigated, it will, undoubtedly, appear that writing is not a mere mechanical art, but that it is an outburst of the heart, an exponent of life and character, more reliable than the delineations of the countenance to the physiognomist.—*Book keeper and Penman.*

#### A French Detective.

We walked out together, and in the course of conversation we touched upon the way in which some persons can so disguise themselves as to hide their individuality from their most intimate friends. I expressed myself as being doubtful whether this could be really done, provided the parties to be deceived were on the lookout for such deception. My companion differed from me, and offered to disguise himself so effectively that he would, in the course of the next 24 hours, speak to me for at least 10 minutes without arousing my suspicions. I accepted the challenge, and staked the price of a *déjeuner* at any café he would like to name. He agreed, and the very same day won the bet in the impossible manner. Shortly after leaving the detective, I met an old friend, who asked me to dine with him at Versailles that evening. I agreed to do so, but could not leave Paris as early as my friend intended to do, and therefore told him I should go down by the 5:30 train from the Gare St. Lazare. I did so, and as I got into a first-class carriage I recognized a short, gentlemanly-looking man, with white hair, who followed me into the same compartment. Freuchen-like, he began to talk about things in general, and we chatted, more or less, coarsely all the way to Versailles. When within 10 minutes or so of our destination, my new friend quietly took off his hat, pulled off a wig, got rid of a moustache, and to my utter amazement set revealed before me my friend the detective! How had he managed to find out that he was going to Versailles—which I had no idea of myself when I left him—or how he had so effectually concealed his appearance that I, sitting within three feet of him, had no idea he was the man I had left some four hours previously, are problems which I cannot solve. The detective himself only laughed when I asked him how he had contrived it. He was evidently greatly flattered at the amazement I displayed, but beyond showing me with some pride his wig and moustache, he was very reticent, and would enter into no details. That he had fully won the breakfast there could be no doubt, but he said he would rather put off the event until he could see his way as to whether or not he should be able to recover a part or the whole of the property which my friend had lost. We then parted, he taking the train back to Paris. I got to the house where I was going to dine.—*Macmillan's Magazine.*



The above cut is photographed from a pen and ink copy executed by H. W. Shaylor, Portland, Me.

#### Handwriting, an Index to Character.

BY REV. A. R. HORNE.

Many people laugh at what is called "grafmanachy," or the art of judging characters by handwriting, and yet all acknowledge that handwriting *does* indicate something. Every one allows a difference between a man's and a woman's hand. We hear people speak of a vulgar hand, a gentlemanly hand, a clerical hand, etc.

Let us recall a number of signatures of Frenchmen, Englishmen, Germans and Americans, or what is still better, of Jews of all nations, and, at least in the latter instance, with ordinary perceptive faculties, there will be no difficulty in determining the question of nationality. A person with half an eye need never mistake the handwriting of a Jew. Many people can detect pride and affection, and most persons the sex, in handwriting, how ever much it may be sketched.

"The bed-room's betwixt stand in twos above, Tapping, yes straight, like pine-trees in his grove."

While few and fine the bride's tress below, As light and slender as her Jesamines grow."

Men with strong character, or strange peculiarities, can always be told by their handwriting. As there is but one Henry Ward Beecher, Horace Greeley, Grant, Lin-

coln, and so on, we can always inspire me with a feeling of surprise. While he remained at Oxford I saw nothing to justify this suspicion, but a transaction in which he afterwards engaged, and in which I saw more of his character than I had done before, convinced me that the writing had spoken truly. But I know of a much more curious case, in which a celebrated "grafmanacher" was able to judge of character more correctly by handwriting than he had been able to do by personal observation. He was on a visit to a friend's house, where, among other guests, he met a lady whose conversation and manners greatly struck him, and for whom he conceived a strong friendship, based on the esteem he felt for her as a singularly truthful, pure-minded, and single-hearted woman.

The lady of the house, who knew her character to be the very reverse of what she seemed, was anxious to know whether Mr. — would be able to discover this by her handwriting. Accordingly, she procured a slip of this lady's writing (having ascertained he had never seen it) and gave it to him one evening as the handwriting of a friend of hers whose character she wished him to decipher. His usual habit, when he undertook to exercise this power, was to take a slip of a letter, set down lengthwise so as not to show any sentences, to his room at night, and to bring it down, with his judgment in writing, the next morning. On this occasion, when the party were seated at the

dinner, he had been in certain rare cases, cultivated to the extent that forgeries could be detected at a glance, and persons passing under assumed names exposed from the manner in which they wrote their assumed names. A skillful analyzer of handwriting can point out where a writer is firm in his purpose, and his nerves were well-braced, or where his fears overcome resolution—where he pauses to recover his courage, where he changes his pen, and the various other contingencies incident to forgery.

Persons have attained such proficiency in reading character, from handwriting, that it is revealed of one who made this subject a study, that at a meeting of the directors of a bank, none of whom knew the gentleman, nor were known by him, it was arranged that he should meet them and exhibit his skill. The first experiment was this: each director wrote on a piece of paper the names of all the board. Eleven slips were handed him, and he specified the writer of each by the manner in which he wrote his own name. He then asked them to write their own or any other name, with as much disguise as they pleased, and as many as possible writing on the same paper, and in every instance he named the writer.

Another experiment: The supercription of a letter was shown him. He began: "A clergyman who reads his sermons, and is a little short-sighted. Age, 61, six feet high, weighs 170, lean, grey, obstinate, irrita-

A letter righter—the proof-reader.



## Well-doing.

Think the good,  
And not the clever;  
Thoughts are seeds  
That grow forever.  
Bearing the best fruit in life.  
Such a one can make  
The thinker  
Strong to conquer in the strife.

Love the good,  
And not the clever,  
Noble men  
Whom the world can never  
Cease to praise the good they've done,  
They alone, the true  
The gather  
Harvest which their deeds have won.

Do the good,  
And not the clever,  
Worthy life  
Will be true endeavor;  
Strive to be the noblest man,  
Not what others do,  
But rather  
Do the very best you can.

—Electric Sparks.

## Bonaparte's Handwriting.

Francis L. of Austria said of his son-in-law, after the battle of Waterloo: "I always thought that man would end badly, he wrote such a villainous hand." And indeed, it became so bad as to be almost wholly illegible. If read at all, it is by guess, or what would hardly partly be, and lengthened the soldier face and everything about him was grave, rude, austere. He was not born to a bad hand, although, like Lamartine, Byron and many other great ones, he could never learn to spell; and after the 18th Brumaire the laws of orthography incurred him quite as little as any others. But to matter how bad his writing was: "*La plume est le seminaire*," as Lamartine wrote, "*mon calat est son eye*."

In a recent publication, "*L'Histoire de Napoleon I, Empereur des Français*," the Abbé Jean Hippolyte, a catholicism, as he calls himself, of the most remarkable facts in the writing and character; and a clever and interesting book it is, due allowance being made for the eccentricities and occasional wildness of the specialist and expert, which in themselves are often amusing. The Abbé maintains that it was the passionate vehemence of his nature and his imperatival dissimulation that broke out in the furious illegibility of his writing and compared the earlier habits of his pen, which still sometimes reappeared in the English exercises he wrote at St. Helena, with Las Cases. One of the most remarkable facts is that the change for the bad took place when the Corsican Captain Bonaparte of 1792, "who distinguished himself so much at the siege of Toulon," became the French General Bonaparte. Carlyle brought his "French Revolution" to a close with the "breach of grapes" at the steps of St. Roch on the 13th Vendémiaire (1st October, 1795); and it is, emphatically enough, from General Bonaparte's skillfully garbled draft report of that day, when he really ordered on the scene, that M. Michon first has occasion to demonstrate the complete graphic change. Thereafter his writing altered but little. Frankness has vanished; letters become confused, long, strangely scumpled, often replaced by formless seraphes which are utterly illegible. The pen, says the Abbé, seems to swallow the words, which have to be divined. It is a hidden hand. This was a natural result, says this biographer, in an all-conquering against everything, who had also all to rely upon profound dissimulation and absolute impregnability. Men who can hold their tongues

show this peculiarity in their writing; for the writer is the slave of the thinker. M. Michon has seen many mysterious hands; but the true sphinx appears in Napoleon's alone, from the day when his comprehensive glance showed him the mastery of Europe, and he began to combine those plans which astonished the world. Five "individual" words, which sometimes terminate almost every word, indicate that marked fitness, which, allied to his powers of concealment, made the complete diplomatist who shows himself in the tortuous, horribly serpentine, almost spiral lines of his writing, which Talleyrand, the king of negotiators, never surpassed.

Napoleon's passionate nature, to which his microscopic historian attributes many of his gigantic mistakes, always acted on first impressions when it broke through the habitual firm calm which he ever tried to school himself. This mighty struggle of the head with the heart shaped the whole of his fate. His history, and it is slow to take the color of his mind, is a constant mixture of upright with sloping letters. In intimate connection with this sign is the extreme variability of the height of the letters, which indicates great nobility of impressions. "The soul of fire was volatile as a flame." The faculty of thought was in continual fermentations. The imagination soars with the long stroke of a *d*.

But the volcanic portion of his character would have been controlled had it not been for a partial organic lesion of the brain, which is the true key to the great dissimination of his acts. He himself said (but it was at St. Helena). "He goes mad who sleeps in the bed of kings"; and it was this cerebral alteration which, combining with his headlong passion, led him to the conduct of war within twenty-four hours against the first conqueror; to divorce a wife he loved; to propose a kingdom of Hayti to Louis XVIII., or to take a million of men into the steppes of Russia. Chateaubriand says of the Napoleonic ideas, "*Système d'un fou on d'un enfant*"; but the mental derangement was made plainer to the Abbé by the apparently unconscious leaps and bounds of the imperial pen, and especially by the strange abnormal form and excessive development of the letter *p* in Napoleon's writing. The historian maintains that the writing of all the pens, but his, constantly feature a peculiar exhibits some similar terrible signs, which he calls "*la petite tache*." This "sign" generally consists of a nervous, disorderly, unusual stroke, which falls fatally and spontaneously from the pen. Pascal, whose imagination was so out of gear that he always saw an abyss yawning at his side, and whose writing in his later years Napoleon's most resembles, used an extravagant and ceasing *g*.

The clear-headedness and precision of the general whose whole art of war culminated in being the strongest at a particular point is shown by his often using a fresh paragraph for a fresh idea, and to the profusion of space and height between the lines, the words, and often between the letters of earlier handwriting. But the intonation, the eagle eye which enabled him always to seize this point of concentration is manifested by the frequent separation of the letters in his words. Like Mazarin, too, he runs several words together: a mark of the deductive logician, of the positive, practical man who tends rapidly and directly toward the realization of his aims. His strong will, his masterful and despotic nature, are indicated by the forcible manner in which he crosses his *t* high up. Wonderful too is shown by the "barpoons," or horizontal post-looks which terminate the last stroke of many words; they are, as it were, the claws of an eagle. A profusion of clab-like strokes show indomitable resolution and obstinacy, which may be seen to have been untractable by the implacable hardness and angular rigidity of the whole writing. The dash of meanness which was always present in the man who gave a name to "caporal" tobacco is shown in the little crooks which

sometimes commence or terminate the letter *m*, and in his signature, which was not royal like that of Louis XIV. Until he became Emperor he always wrote his name *Bona-* or *Bona Parte*, or abbreviated *R.P.* Afterward he wrote *No-Poleon* or *NP.*—*St. James's Gazette.*

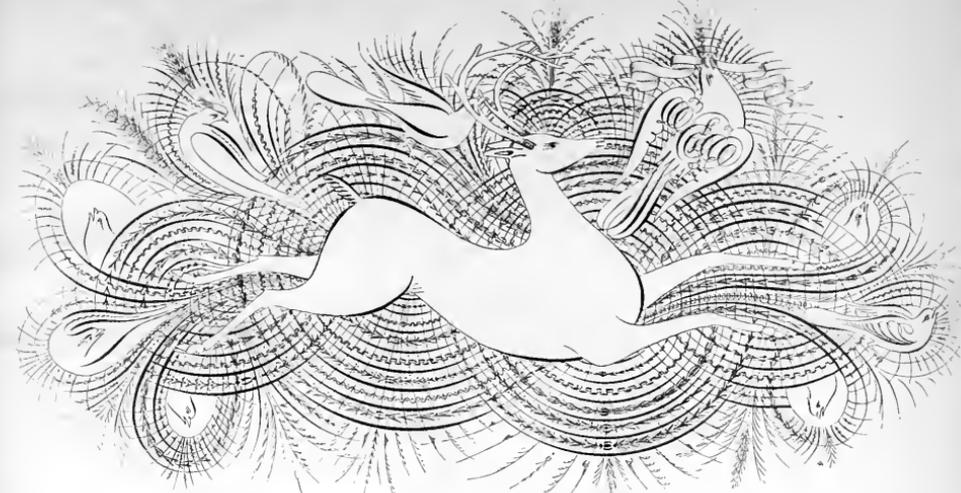
## Engineering Science in the Hoosac Tunnel.

Working simultaneously from opposite sides of the mountain, it is no longer Patrick burrowing through by whatever zigzag course he may chance to take, and these tunnelings from opposite sides must be so directed that they shall finally meet, and fall into an accurate line of adjustment. How shall this be done? As any one can see who gives the matter a moment's thought a slight deviation from the mathematical line required would cause the two arms of the tunnel to miss each other. The width of the tunnel is 24 feet. It is only necessary, therefore, for the approaching excavations to swerve from their true place at the point of expected junction by anything more than half that measure, or 12 feet, in order to slip by each other, to go farther and farther apart, instead of coming together. Who will measure and set the angle which shall determine the momentous difference in such a case between success and failure? The tunnel is to be nearly five miles long. Each channel from the opposite sides of the mountain will therefore be nearly two miles and a half in length. The problem, then, is to run two lines of excavation through a mountain, with no visible point in front to aim at, as the engineer has in the open field, and yet to have them so nearly coincident in direction, for a distance of 12,000 feet each, that they will not miss each other, but form one continuous whole. No Cremona rifle needs to be aimed so nicely in order to hit the bull's eye. No allowance for wind to swerve, or the power of gravitation to draw down, the ball from its proper course, render the marksman's problem so difficult of solution as is the engineer's in this case. An error in the sighting of his instrument, amounting literally to a hair's breadth, would send the arms of his excavation wide asunder into the bowels of the dark rock, leaving his tunnel no tunnel at all, but only a woman's track in the mountain. But the problem in this instance was still further complicated by the necessity of the completion of the tunnel by providing additional faces on which the workmen could operate, as well as for the purpose of ventilation, it was determined to sink a shaft from the top of the mountain to the level of the tunnel, midway between the two ends. Two factors were thus at once added to the problem: First, to fix so accurately the point on the mountain at which to begin the downward excavation, that when, after working by fair for four years—the estimated time necessary—the miners should have reached the requisite depth, they would be in the exact line of the projected and partly completed tunnel; and, secondly, from that pit in the depths of the mountain, so as to be able to aim their course in either direction so correctly as to be sure of meeting the course of miners approaching them from both extremities of the tunnel. In short, here were four tunnels to be made at the base of the mountain at one and the same time, and another from the summit perpendicular to them, and all to be exactly in the same plane, on penalty of the failure of the entire enterprise. It was a difficult problem. But it was solved most triumphantly. When the headings from the central shaft and from the eastern portal came together, as come together they did, their alignments swerved from each other by the almost infinitesimal space of five-sixteenths of an inch! It was an unparalleled feat of engineering. With the best engineering talent of Europe the opposite arms of the Mount Ceniz Tunnel had a divergence of more than half a yard. The office and worth of science were admirably illustrated in the case

of the Hoosac. It was science, applied science, which built this great thoroughfare of traffic and travel. Its lines and proportions were all ascertained and laid down by scientific calculation. Patrick could pound the drill and light the fuse that would explode the charges of powder; but without scientific engineering to lay his path for him and mark every drill-hole, Patrick would have wandered in the depths of the mountain till dizziness, with his powder and drills, and no practicable tunnel would have been the result.—*Atlantic Monthly for March.*

## The Stinging-wasp the Pioneer Paper-maker.

The common wasp, the terror of the small boy in the country, was undoubtedly the pioneer in the paper business, and to this despised and abused insect the *Herald* is disposed to award ample credit. The wasp made his paper, too, very much the same way that his human imitator does, by using often his own waste material and producing, in his rude way, a species of paper nearly as delicate as the finest tissue papers. Who will say, therefore, that nature is not a great teacher? Spiders were spinners of intricate webs before cloth was invented; the silkworm disclosed to the world a new industry and wealth which it is impossible to estimate, and the beaver gave to man his earliest and most valuable lesson in dam-building. It is recorded in history that, in 6701 B. C., Nona, who lived 300 years before Alexander, left several works upon papyrus, and that this probably was the earliest paper made by the use of fibrous material. 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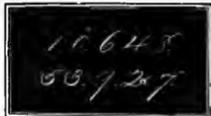
The above cat was photo-gravured from an original design by G. W. Michart, of Delaware, Ohio.

### The "Peirce" Method of Instruction—Its Application in Public Schools.

*First, or Primary Grade.* It is evident that in teaching little folks, or anyone, a standard must be taken that will reduce the instruction to such a point that exception may begin. Hence the necessity of personal instruction—the ability and standard of each being peculiarly different from all the rest. Children should not be told too much at a time, because the mind is not capable of retaining it; and what is attempted should be accomplished so as to form a true basis for the building of years, while at the same time train the mind so systematically that the mere suggestion of a new idea will be grasped at once. The best instruction for little folks is not first, second and third principles, or straight line, right and left curve, &c., nor anything akin to it. I do not assume this position, but take it from choice and an innate desire to serve the best interests of the profession. My reasoning is based upon years of experience in district, normal, private, public schools and commercial colleges. Should it be incorrect I will stand over ready to admit it on proof. My best wishes go with the fraternity, and so I hope that the profession will accord the same to me. I can account for the indisposition on the part of the pupils in no better way than to say that they are almost continually led beyond their depth, not forming a just pride of their own powers, and made weak from a lack of thoroughness. No one will question that the beginning should be on slates, and a most excellent way to introduce the work is by using Roman characters to ten, of the simplest design. For instruction as to pen-holding, position, &c., see articles in July and August numbers, 1887.

Extract from Copy-book, Peircean System: "If the paper be ruled, then the slates should be ruled. If the pens be sharp, then the pencils should be kept the same."  
*How to rule slates:* Take a "Spencerian" No. 1 pen, or any make similar. Break out the points and place in holder. In ruling, place the hollow of the pen upwards. This will give ruling for medium-sized work. If larger spacing is required, turn the hollow of the pen downwards. In drawing second set of lines, place the rule so as to make large space a little over twice the width of small, so that in forming the extended letters they can be made their proper height without interfering with lines above.  
 The figures should be made the next

class-work, and, presented in the order of simplicity, are as follows:



There are some, perhaps, who may beg to differ from me, and demand proof. I can only say this result, among others, was found entirely satisfactory after experimenting with more than 4,000 pupils per week, through a period of nine years. This is strengthened also by the experience of others.

For the first impressions of the figures, general instruction is the rule, and special the exception. Too much at first must not be expected, and blackboard explanations should be made often. After the main part of class accomplishes any work let the whole class be shown the next until the figures are all passed the first time. Now you are ready to begin work over again upon the basis of special instruction being the rule, and general the exception.

*Remark:* If there is any one feature particularly prominent, it is the one just mentioned. Let each pupil be instructed to do his best in preparing a line of each figure. When done, call for first division according to Rule 5, and criticize according to Rule 6. See article in JOURNAL for October, "Rules Governing Class-work." In examining results, one pupil will be found to fail where another has succeeded. This result is general in all grades.

*Caution:* Under no conditions whatever must a pupil be advanced without having earned his promotion.

In one case, the pupil is given advanced work, the other is shown how to do better, and, according to Rule 4, must make ten lines before another criticism. With all grades of pupils there is abundance of proof pointing to the fact that special instruction is the lever by which entire control is gained.

Behve a teacher is capable of just criticism the rules as found in October JOURNAL should be made familiar.

After passing each division and attending to the wants of each pupil found ready for criticism.

S. B. That some pupils work much faster than others. Return to first division and call for those ready again.

By this plan it is evident that pupils are offered every inducement to work faithfully. The advantages are enumerated in October number under "Points of Superiority, etc."

When the time for class has expired, charge each to remember his present work so that it can be begun the same at next lesson. Continue the work from lesson to lesson by special criticism with general errors explained in full at board, and offer as inducement to each pupil of class the privilege of using a copy-book and lead-pencil as soon as good figures are produced well, singly and from 1 to 100 on slates.

The work to be done in book begins with programme "A," and is governed strictly by the "Rules for Class-work."

Criticism is a little closer in every direction, yet in no way to offer the least discouragement. The nature of each pupil must be considered in order that by fair and impartial criticism the best results may be obtained. It will readily be seen that no certain standard of excellence can form the guide for promotion.

The fact that each pupil is doing his best, and approaches a fair result is evidence of progress, and this alone is the object aimed at.

(To be continued.)

### What is Money?

What is money? How did it come into the world? Obviously—inconceivably—it is a tool, an instrument, nothing else. It is not an object sought for its own sake, to be kept and used. It is acquired solely for the sake of the work it does—a mere machine. The sovereigns which a man carries about in his purse are distinctly intended to be set to work, and that work is solely to be given away in exchange for something else. Money is the tool of exchange, the instrument of obtaining for its present possessor some commodity or service which is desired. But how did the necessity arise for inventing such a tool? Many economists answer that a measure of value was needed, a convenience which should enable men to compare with each other the several values or worths of the commodities they handle. The farmer required to know how many sheep he ought to give for a cart. Thus money was devised to meet his want. But this is an entire mistake. A measure which should tell accurately the worth of one commodity compared with that of another was a want created by civilization as it developed itself. A far more urgent need made its appearance at an earlier period. Money

got over the greatest difficulty which the social life of men encountered. Human beings, unlike almost all animals, were forced to make different commodities for each other; how were they to be exchanged? How could the men who mutually wanted each other's goods be brought together for exchanging? A farmer was in want of a coat, but the tailor had no desire to obtain a calf; he was in want of shoes. Here were two sellers and two buyers, yet neither could procure what he needed. Money came to the rescue. The farmer sold his calf to a butcher for money, and with that money he procured the wished-for coat from the tailor. The tailor repented the process with the shoe-maker. Thus money solved the difficulties. Four exchangers were brought together instead of two, and two articles were sold and two bought with money; and by this employment of a common tool for exchanging, the greatest principle of associated human life was established—division of employment. It is plain that the money first bought the calf and then travelled on to buy the coat. It circulated—it remained permanently in no hands. It fulfilled its one service—to exchange, to place two different articles in different hands. Each man who obtained the money, intruded to pass it away in turn. Thus the conception, tool, comes out transparently. It performs its function by substituting double barter for single; the farmer first barter his calf for money, and then barter away the same money for a coat. This conception of money dives into its essence; that money is a tool, must never be left out of mind; it governs every thought, every word, above every. If money was never thought of at all as a tool, the world would be saved a vast amount of idle speaking and writing.—*Business Primer, in Contemporary Review.*

Next to being able to write and read his notes with rapidity, a stenographer's aim should be to acquire a clear and rapid long-hand. To all interested in this subject, we would call attention to the PENMAN'S ART JOURNAL, published by D. T. Ames, New York. It is the organ in this country of the chirographic art, and abounds with numerous illustrated examples of writing and ornamental pen-work, and contains many practical suggestions for the attainment of the most desirable style. Its moderate price—one dollar a year—places it within the means of all.—*Shorthand Review.*



**To Professional and Amateur Penmen.**

We the undersigned committee to arrange for a convention to be held in Cincinnati, in June, agree that a meeting of all persons interested in self-improvement and the advancement of "the good, the true, and the beautiful" in penmanship, will prove of great value and interest. We therefore invite the entire profession to unite with us in our determined effort to bring together the largest number of penmen possible and to make the meeting in every way a complete success. Being committed to no system or authors, and entering a liberal spirit towards all that is good in practical and ornamental penmanship we shall favor the freest discussion of all that is embraced in penmanship; and in order that every topic of merit may be presented and all questions of doubt fully weighed, we invite each and every member of our profession to inform us of their determination to be present, and to accompany this information with such advice pertaining to topics for discussion as will prove of general interest. We shall also be glad to receive the names of those who will consent to lead the discussion in any particular branch or branches of penmanship. We earnestly invite all to bring with them specimens of skill for the display of which we will provide ample space. An invitation having been extended to our profession by Mr. R. C. Spencer, President of the Business Educators' Association, we are assured that every facility will be accorded us to make our meeting all that can be desired. Having no personal interests to serve in bringing about the convention, we place ourselves to act in all fairness towards each and every visitor and to work solely to accomplish the greatest good to the greatest number. Inviting an earnest co-operation of penmen and a liberal correspondence and assurance of support, we remain, sincerely yours,

A. H. HINMAN,  
D. T. AMES,  
N. R. LUCE,  
Committee.

N. B.—All communications should be addressed to the chairman of the committee, A. H. Hinman, Worcester, Mass.

The students of Packard's Business College gave a literary and musical entertainment, at the rooms of the college, on the evening of the 10th inst., which was highly entertaining, and reflected credit upon all who took part therein. The institution is enjoying a well-merited tide of prosperity.

**Obituary.**

Prof. R. B. Montgomery, who was for many years a teacher of penmanship in "South's Commercial College and Literary Institute," New Orleans, La., died of heart disease on January 25. He was one of the most accomplished penmen and teachers in the South, and was highly esteemed by his associates and pupils.

**Books and Magazines.**

"The American Short-hand Writer," published by Rowell & Hickox, Boston, contains 46 pages of really most interesting and "strenuous" and not dry for anybody. Mailed one year for \$1.00.

A beautiful little book entitled "How to Print in Water Colors," has just been issued by E. L. Kellogg & Co., of New York. It is a complete and most successful artist and teacher and will prove of great assistance to all who desire to acquire the art of using

water colors. The directions are minute, practical and intelligible. The mode of using the colors, the materials themselves, and all the useful suggestions will be found in this volume. With it are twelve cards on which still life flowers are drawn in outline. These are to be colored, and by doing them the learner gets valuable practice. Volumes like this, by a practical teacher, cannot fail to find purchasers, because in all parts of the country there is a great desire to study art; the first edition has been nearly sold already, and a new one will be issued shortly. Price, in handsome stiff paper covers, 40 cents; in boards, 60 cents, post-paid.

The *Universal Penman* published by Sawyer & Brother, Ottawa, Canada, is devoted to penmanship, phonography and drawing. The January number is spicy and entertaining. Mailed with premium one year for \$1.00.

Messrs. Eaton and Borrett, proprietors of Eaton & Barnett's (Baltimore, Md.) Business College, have issued an attractive book of 256 pages upon "Theoretical and Practical Book-keeping," by single and double entry. So far as an examination of the work can enable us to judge, it is meri-

are now being advertised, and considering that Prof. Shaylor, as will be seen by his advertisement in another column, offers to mail it for \$1.00, it is a good investment for any one seeking to improve their writing.

C. E. Baker, of the Evergreen City Business College, Bloomington, Ill., has just issued a revised edition of his "Business Arithmetic," which is a small compact volume of 128 pages. The author invites special attention to a new and extended multiplication table. The work appears to be meritorious.

The *Book-keeper*, published fortnightly at 76 Chambers Street, New York, grows more and more interesting with each succeeding number. Neither teacher nor accountant can afford to be without it. Its editors know whereof they affirm when they speak or write upon any topic connected with the science of accounts. Mailed one year for \$2.00.

The *Youth's Companion* of Boston, is a spiritedly entertaining paper, deservedly popular, and is, without exception, the best of its kind published in America. It is filled to overflowing with the choicest original matter, of so diversified a character that it never fails to interest, instruct and amuse,

relations of the real man. Prof. A. B. Palmer writes on the "Fallacies of Homoeopathy." Finally, the Hon. Neal Dow contributes an article on the "Results of Prohibitory Legislation," demonstrating the success of the efforts to suppress the liquor traffic in Maine, and Mr. John Fiske makes an able and ingenious analysis of that great intellectual movement, the Reformation, educing therefrom the "True Lesson of Protestantism," which is gradually becoming integrated and lost in independent individual thought, and holds "that religious belief is something which in no way concerns society, but which concerns only the individual. In all other relations the individual is more or less responsible to society; but as for his religious life, these are matters which lie solely between himself and his God. On such subjects no man may rightfully elide his neighbor or call him foolish; for in presence of the transcendental truth the foolishness of one man differs not much from the wisdom of another. When this lesson shall have been duly comprehended and taken to heart, I make no doubt that religious speculation is good, but such words as 'infidelity,' and 'heresy,' the present currency, which serves only to show how the remnants of barbaric thought still cling to us and hamper our purposes—such will have become obsolete."

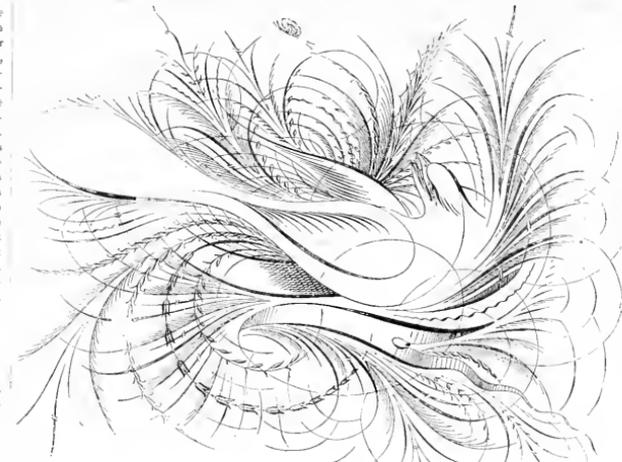
The series of articles on the "Christian Religion," by Col. Robert G. Ingersoll, Judge Jeremiah S. Black and Prof. George P. Fisher, which have appeared recently in the *North American Review*, is now published in pamphlet form, in response to a very generally expressed demand. Readers of the *Review* will be pleased to see these remarkable papers collected into one handy volume; and the general public, who have learned of the articles through the comments of press and pulpit, will be gratified to learn that a reprint has been issued. The price of the volume is 50 cents, and it is for sale at all news-stands and book-stores.

Thaddeus Stevens was once trying a case in the Curlew Court. The presiding judge ruled against him several times. Finally able to restrain himself, his indignation he somewhat excitedly began collecting his papers as if to leave the room. The judge feeling indignant at this proceeding asked, "Do I understand, Mr. Stevens, do I understand that you wish to show your contempt of Court?" "No, sir! no, sir!" replied Mr. Stevens; "I don't want to show my contempt, sir; I am trying to conceal it!"

**Work of the Convention.**

UNION CITY, PA., March 30, 1882.  
*Editors of JOURNAL.*—The appointment of a committee by Prof. Packard, in the interest of a Penmen's Convention, noticed in the columns of the last JOURNAL, is before me. Finding my name associated with yours and Mr. Hinman's, I am very anxious that our action, relative to the meeting, should be timely and pertinent.

Whether concern on the B. E. A. as such or not, I know we are fully able to hold a convention, and one full of interest. I suggest, however, one jointly, which shall occupy one-half of each day, and the evenings alternately. To me this would be the more preferable, but will cheerfully harmonize if otherwise is thought best, but a good thorough enthusiastic meeting should be held. Systems should be criticised, materials examined, theories aired, methods of training compared, work exhibited, various kinds and styles, &c.—the glitziest hand-



The above cut is photoengraved from an original pen-and-ink design created by H. W. Kibbe, artist penman.  
View N. Y.

and is welcomed in the household by old and young alike. Serial stories will be contributed to the *Youth's Companion* during the coming year, by W. D. Howells, William Black, Harriet Beecher Stowe and J. T. Trowbridge. No other publication for the family furnishes so much entertainment and instruction, of a superior order, for so low a price.

The *Scientific American*, the office of which was lately cut off by the great fire on Park Row, has new quarters at 261 Broadway. The last number was one of unusual interest. The illustrations were numerous and superb.

Bengough's *Cosmopolitan Short-hand Writer*, published at Toronto, Canada, is well edited, and full of valuable matter for all who drive the quill either by long or short hand. Its editor should, however, spry up. A December issue in February may be "short" but it is also indicative of a somewhat "slow land."

We are in receipt of a copy of W. H. Shaylor's "Compendium of Practical Writing," which consists of practical copies for practice and a pamphlet of instructions, together with several ornamental designs for flourishing and drawing. This work is superior to many of the compendiums which

and is welcomed in the household by old and young alike. Serial stories will be contributed to the *Youth's Companion* during the coming year, by W. D. Howells, William Black, Harriet Beecher Stowe and J. T. Trowbridge. No other publication for the family furnishes so much entertainment and instruction, of a superior order, for so low a price.

The *North American Review* for March presents a striking array of articles, every one of which possesses the characteristic of contemporaneous interest. First, we have a contribution from Senator George F. Edmunds, on "The Conduct of the Guisain Trial." Ex-Minister Edward F. Noyes communicates the results of his observations of political affairs in France under the title, "The Progress of the French Republic." It is "Trial by Jury," Judge Edward A. Thomas describes the social conditions under which our jury system had its origin, and notes its defects in view of the altered relations of modern life. In "Law for the Indians," the Rev. William Justin Harsha endeavors to demonstrate that the original and effectual cure for our Indian troubles is to extend the jurisdiction of the civil and criminal courts over all the social

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Very respectfully  
*D. T. James*

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writing to the finest in art, including flourishing, lettering, stipp-work, pieces prepared for engraving, chromo-lithographing, black-board work, etc., and then to know and get acquainted with each other.

By these and still other means the penman of the country would elevate the standard of good work to a properly appreciated basis.

Cheerfully shall I endeavor to do my part, and with my more able associates on the committee shall hope for arrangements, etc., satisfactory to all and crowned with the best results. Yours truly, N. R. LUCE.

#### Penmanship as a Branch of Education.

By PAUL PASINORE.

If we may represent to ourselves history as Time, its eras as Periods, and the progress of events, with their changes, as Years, the present century should be represented, it seems to me, as the Springtime of a new epoch. For now we see so many old prejudices, like the overgrown berries of long winter, melting away beneath the genial enlightenment of knowledge and freshly revealed truth!

Among these old prejudices, one of the most persistent is that of classicism in education. In spite of the quickening rays of science and common sense, this heavy appendage of the eaves of the temple of learning melt slowly enough! Indeed it has scarce yet commenced to drip, although, of late, the rays of a scorching criticism have been focused upon it. Ever since the appearance of Yonnan's "Culture Demanded by Modern Life," the attention of educational reformers has been drawn irresistibly to this question. There has been a universal demand for the practical in education; and to some extent, indeed, this demand has

not been in vain. While the great conservative institutions of learning have not yet materially modified their courses of study, still there have arisen all over the country schools and colleges devoted to a more liberal education, and their good results are already becoming manifest. Young men are now trained directly for the business of life. Instead of groping for some four or five precarious years of their lives through the dusky catacombs of a dead civilization, they are equipped for the journey of life in the broad sunlight of modern culture. Now, more than ever before, it is true, as the poet says:

"Art is large, and time is fleeting."

Each man has but about three score years, at the best, to put himself in the front rank of these "giddy-paired times," and if he dallies at the outset, or makes a long metaphysical digression before he starts, there is little chance of his ever catching up with those who are already straining every nerve on the road of progress.

Business colleges more fairly represent the American youth of to-day than the older institutions of classical learning—especially in the great West, which is the "factory of America"; and so penmanship and book-keeping, which are the leading studies in business colleges, are coming to take a more prominent place as branches of study than even Latin and Greek. For my part, at least, I had rather be able to make an excellent double-entry fair commercial calculator than string out all the double columns of verbs in the ancient languages on the rusty margins of my text-books! And, indeed, the demand of the age is greater for excellent young penmen than for excellent young pedagogues. Modern culture—expressed by modern demand—pronounces unambiguously in favor of penmanship when compared with the dead

languages, and book-keeping when compared with the abstractions of the higher mathematics.

And there is also an intrinsic educational quality in penmanship, besides its great practical utility. In the first place it demands great patience and fidelity in its acquisition. One of the very best kinds of discipline, close application, is thus assured to the young penman. It also acquires, and at the same time develops, a certain degree of executive ability. An incapable man can do no more be a good penman than can a lazy man. There may be some studies which can flourish in a "college of fools," but not such is penmanship. By the requirements attaching to its own inherent value it excludes all unworthy aspirants. Again, penmanship is an art. "Art," as the poet has just said, "is long"—that is, difficult. He who would excel as an artist, must submit to great and beneficent toils, efforts, hopes against hope; and even such and so great, if he is faithful, shall be his reward. By faithful endeavor he is educating himself for usefulness and honor in the great school of life.

It is not possible to conceive of such proficiency as is displayed by some of the great penmen of to-day as the result of any trivial or difficult culture. If represented, on the contrary, a great outlay of energy and the termination, a long and faithful pilgrimage, and a final success which can be estimated as nothing less than a great educational triumph. Education is not an arbitrary thing, confined to certain kinds of discipline and study—it is the culture and improvement of the whole man; and as such, penmanship cannot fail to be one of its noblest branches, since it fits the practical part of a man for practical work, and at the same time cultivates the best qualities of his nature.

### Correspondence

Answered.

W. B. H., New Castle, Del.—"Will you be so kind as to let me know whether in any issue of your JOURNAL you have treated upon the subject of 'pen paralysis,' or if there is any remedy for it?" Ans.—Our views, upon that subject, are briefly given in the issue of May, 1879.

C. S. C. M., Kansas City.—In executing medium small letters, what movement is preferable? Ans. The forearm.

Is it necessary that one should have a teacher in order to learn to write? Ans. While it is possible by careful study and practice from good standard copies to become good writers, we believe time and labor will be saved by taking a few lessons from a skilled teacher and master of writing. The student will then be able to practice to a much better purpose.

Judging from your writing, can I become a fine writer? Ans. Yes; you need to practice carefully after good copies to acquire greater precision of form.

"What do you mean by the 'lateral movement'?" Ans. The movement of the hand along and across the page as you write.

F. M. B., Quincy, Ill.—Will you please answer through the columns of the JOURNAL the following questions:

Is it possible for a person, having naturally a nervous temperament, to ever become a fine penman, and if not, what is the best style to cultivate for business and other purposes? Second, Is it best to make the letters a, d, g, t, without taking the pen off? Third, Will the use of dumb-bells, for enlarging the muscles, help a person in striving

to become a good penman? **Fourth.** Is the oblique holder a good one to use? **Ans.—First.** A person of nervous temperament may learn to write a good hand using the forearm movement. **Second.** We think the letters named should be written without lifting the pen. **Third.** A strong, fully developed muscle tends to give a stronger and freer movement in writing than otherwise; hence a proper degree of exercise with dumb-bells would probably be beneficial. **Fourth.** The oblique holder is of advantage only to those who find difficulty in forcing the hand over toward the body far enough to bring the nib of the pen squarely to face the paper, and to cause both to be under the same degree of pressure, which is necessary for the production of an easy movement, and clear-cut shade. Where such difficulty exists, an oblique holder is of advantage.

C. A. S. Westfall, Conn.—Is the heavy shading in Old English and German Text alphabets made with a single stroke of the pen, or is it first outlined with a pencil and afterward filled-in with a pen? Please answer through "Answers to Correspondence" in PENMAN'S ART JOURNAL.

**Answer.**—Old English and German Text Lettering should be made with a single stroke of a broad-pointed pen. It may be trimmed and the spurs added subsequently with a fine pen. Many persons use broad-pointed quill-pens for such lettering. We use a set of steel-pens nicely graded to suit the width of lines required for the various sizes of lettering. The set of pens will be mailed for 50 cents.

W. C. W., Portsmouth, N. H.—Is an oblique penholder good for old-hand flourishing?

Not if the flourishing is done in the reverse movement, as it should be.

J. R., Natick, Mass.—Does the size you mention in your Feb. issue, for prize penmanship, (6 x 9), include margin, or does it refer to the size of the reduced drawing?

**Ans.**—That is the size the plate is to be when engraved, without any allowance for margin. Spacing and work which looks proportionate and well on a large sheet, will continue to look so after being reduced.

C. H. V., Lowell, Mass.—In answer to Mr. C. H. Pierce's question 20, "What determines the slant of each capital?" I should say that the downward strokes do. This is my first attempt at answering questions, and I hope it is right.

J. L. W., Glenn's Valley, Ind., says: "Will you please tell me, through the JOURNAL, what is the matter with my writing. I find great difficulty in getting along. My hand cramps; I write slow and have to raise my pen frequently."

We answer this because the experience of this writer is that of a very large class. It is apparent from his writing that he writes

"slowly and with difficulty," using the finger movement. Relief will be found only in the acquisition of the muscular or forearm movement, to acquire which a few lessons should be taken from some skillful teacher of writing, which should be followed with careful and extended practice of movement exercises, such as have been given in the JOURNAL.



D. Clinton Taylor, Oakland, Cal., sends a superb specimen of epistolary writing.

A handsomely-written letter comes from C. N. Cranle, pen-artist at Valparaiso, Ind.

A superior specimen of practical writing comes from P. H. Madden, St. Louis, Mo.

Geo. C. Sheep, Shenouka, Pa., sends two well-executed specimens of flourished birds and quills.

J. M. Willey, teacher of writing, at Bryant's (Chicago) Business College, writes a handsomely letter.

William H. Cook, Higganson, Conn., sends skillfully-executed specimens of writing and flourishing.

An elegantly-written letter comes from Connor O'Brien, of the British American Business College, Toronto, Canada.

A handsomely-written and a highly complimentary letter, to the JOURNAL, comes from C. A. Bush, Philadelphia, Pa.

An elegantly-written letter comes from C. L. Ricketts, teacher of writing in the public schools of East Saginaw, Mich.

E. A. Hull, principal of the Logansport (Ind.) Business College, writes an elegant hand and includes a superbly written card.

A very gracefully-written letter comes from H. J. Williamson, teacher of writing, at Wake Forest College, Chapel Hill, N. C.

A set of old-hand capitals comes from J. M. Vincent, Los Angeles, Cal., which for ease, grace, and consciousness of form are rarely excelled.

An elegantly-written letter and specimen of practical writing comes from A. W. Palmer, policy writer for the Cedar Rapids (Iowa) Insurance Co.

A. W. Woods, of Elwin, Ill., writes a handsome letter, in which he incloses a photographic copy of a skillfully-executed specimen of lettering and drawing.

An elegantly-written letter from P. H. Hall, penman at the Troy (N. Y.) Business College; also a club of twenty-seven subscribers to the JOURNAL.

A good specimen of unpretending practical writing, with a club of subscribers, comes from E. A. Whitney, of the Conventary Collegiate Institute, Hackettstown, N. J.

W. E. Ernst, Mendon, Mich., writes an epistolary letter, in which he incloses specimens

exhibiting the improvement he has made since he became a subscriber to the JOURNAL. His specimens not only show marked improvement but are the more highly meritorious.

A well-written letter, several superior specimens of practical writing, and a club of subscribers, comes from F. P. Fessitt, principal of Fort Worth (Texas) Business College.

L. Detwiler, Hillsboro, Ohio, sends a photograph of a specimen of his "Rapid Record-hand" which is eminently practical and in good style, all letters being of the simplest possible form.

A handsomely-written letter, comes from Emily Vaughn, West End Brighton, N. Y. Less shade would add to ease of execution, if not to its appearance, but Miss Emily can certainly claim rank among our most skillful lady writers.

Several specimens of practical and artistic writing have been received from D. L. Musselman, Quincy, Ill., which for grace of movement and accuracy of form, are rarely excelled. They fully sustain the enviable reputation of Prof. Musselman, as a plumed "knight of the quill."



Z. T. Loefer is teaching at Lebanon, Ohio.

W. R. Stacy is teaching writing classes at Gainesville, N. J.

W. F. Reynolds is teaching writing-classes at Paris, Texas, and vicinity.

D. T. Morron, is teaching writing-classes, at Waterbury, Conn., and vicinity.

J. R. Goedler is teaching writing at Pontiac, Mich. He says, "look me up for a Penman's Convention," "Sioux-pore."

C. L. Martin, A. M., has accepted the appointment of president of Chubbuck College School of Law and Commerce, Quincy, Ill.

P. Ritter, who has lately established a Commercial College, at St. Joseph, Mo., writes that he is having an unexpectedly large attendance.

E. M. Currier is teaching writing at the North-Western University, Evanston, Ill. He writes a good hand and sends a club of subscribers.

A splendidly attired prospectus and catalogue has been received from the Rochester (N. Y.) Business University. Over 300 students are in daily attendance.

W. V. Chambers, teacher of writing at the Northern Illinois Normal School and Dixon Business College, writes a good hand. He also has our thanks for a club of subscribers to the JOURNAL.

J. H. McBride has been appointed special teacher of writing in the public schools of Greenville, Ohio. He is a skillful writer and teacher, and will undoubtedly show good results for his work.

The graduating exercises of the New Jersey Business College, Newark, N. J., took place

on February 14th. Sixteen graduates received diplomas. The exercises were highly interesting, consisting of music, orations, recitations, and an address to the graduates by William N. Barringer, Esq., Superintendent of Public Schools. We are glad to learn that the college is highly prosperous.

**SEVEN HIM RIGHT.**—We clip the following from a late issue of the "Utica (N. Y.) Herald":

**PRESENTATION.**—Yesterday morning the students presented Prof. H. B. McCready, of the Utica Business College with two elegant volumes of Tyler's American Literature. The occasion was his forty-first birthday. The gift was worthily bestowed.

**Back Numbers.**

All or any of the back numbers of the JOURNAL, and since inclusive of January, 1878, can be supplied. No number prior to that date can be mailed.

All the 48 back numbers, with any four of the premiums, will be mailed for \$3.25, inclusive of 1882, with the five premiums, for \$4.00.

Careful statistics of New York city show the following items:

Cost per day, in round numbers, of	
Religion	\$ 12,000
Theatres	15,000
Tobacco	25,000
Bread	60,000
Wine	100,000

Let each person read, consider, and come to his own conclusion.—*Ringsby Monthly.*

**FAITH IN HANDWRITING.**—A well-known publisher, who also conducts an educational bureau, says "he does not believe in having personal interviews with applicants, as he thinks that a man's handwriting is a much better indication of his character than his appearance or personal address." Business men will accept or reject an applicant for a situation solely on the style of his written application.

**THE PENMAN'S ART JOURNAL.**—The January number of this exquisitely fine periodical is replete with much that is interesting to penmen, accountants, copyists and others. Its new title-leading is nothing less than a gem of artistic pen-work, and may justly be taken as a reflection of what can be done at the office of the publisher. The journal is doing much good in spreading the influence of a desire for clear and neat business writing. Its suggestions are always made forcible and attractive by being clearly and beautifully illustrated, and they are of lasting practical value. It is not only just such a paper as the more experienced find useful and attractive, but is precisely what parents should place in the hands of their children as a stimulus to improvement in an important branch of their education and accomplishment.—*The Book-keeper, New York.*

# Practical Penmanship

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**PREFACE.**

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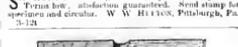
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# Practical Penmanship

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PUBLISHED MONTHLY, AT 405 BROADWAY, FOR \$1.00 PER YEAR.

"Entered at the Post Office of New York, N. Y., as second-class matter."

D. T. AMES, Editor and Proprietor.  
R. F. KELLEY, Associate Editor.

NEW YORK, APRIL, 1892.

VOL. VI.—No. 4.

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## Lesson in Practical Writing.

No. XX.



By D. T. AMES.



In book-keeping and all business writing where figures constitute a considerable proportion of the work, it is very essential that they be made not only well, but with clarity.

We therefore present as the closing lesson of our course a copy of the figures. The more care cannot be taken in study and practice of this copy. Most writers make their figures much too large; they should be made about twice the size of the contracted letters, i. e., they should occupy two spaces, or be the height of the *t* and *d*. Good figures add very materially to the appearance of writing. To present a pleasing appearance they should be made with great uniformity as regards form, size and shade, and in all book-keeping and mathematical operations great care should also be taken to give every figure its proper place. Many years observation as a teacher of accounts and arithmetic branches has shown us that more mistakes in book-keeping and all mathematical operations result from want of proper care in locating figures correctly in their respective columns than by any other single cause; and second, as a source of error are imperfect and doubtful forms for instance: the 3 is so made as to be mistaken for a 5, a 4 for a 3, or vice versa. The following are the forms which we would recommend for the

1 2 3 4 5 6 7 8 9 0

figures. They should be practiced upon the fore-arm movement, first separately and then in their proper order.

As we announced last month, Prof. H. C. Spencer, of Washington, D. C., will, in the next issue, begin a course of twelve lessons in practical writing. The instruction will be carefully prepared by H. C. while the illustrations will be by Lyman P. Spencer. Thus the lessons will present the combined skill and experience of the best teaching and artistic talent of this country, and we might say of the world, for we believe that no system of writing in the world has equal merit or is as universally popular as Spencerian. Henry and Lyman Spencer are its great masters. Were the cost of this course of lessons ten dollars instead of one dollar, it would still be cheap, and should give the Journal one hundred thousand patrons, but when obtainable for the small sum of one dollar or less, every teacher and person seeking to write a letter should become a subscriber. The millions of persons who would find it thus invested to pay good!

## Force of PL

LECTURE DELIVERED BY REV. A. L. URBAN,  
BEFORE THE STUDENTS OF CUREBY'S  
BUSINESS COLLEGE, DEC. 9TH, 1881.

In the poetry of Chaucer we find this beautiful conception. The poet is transported in a dream to the House of Fame. It is this: Suddenly a golden eagle, which soars over the sun, and glitters like a carbuncle, descends with the swiftness of lightning and carries him off in his talons above the stars, dropping him finally before the House of Fame, splendidly built of beryl, with shining windows and lofty turrets, and situated on a high rock of almost inaccessible ice. All the northern side was graven with the names of famous men, but the sun was continuously melting them.

On the northern side, the names better protected still remained. Within the temple all is magnificence. He enters and in a high hall, wainscotted with gold, enbossed with pearls, on a throne of carbuncle, sits the Queen of the Temple. Strutting from her are the pillars on which stand the great—they who climbed over the ice-rock and left their names there.

Perhaps the grandest proof of man's inherent divinity is his power to do. His creative power and strength of will make him capable of the grandest possibilities. But there is also such a thing as failure. Human life is a struggle. What is the secret of success? Minerva, it is said, sprang full-armed from the brain of Jupiter. Success is of slower birth. This goddess never springs forth in full glory from any combination of circumstances, any fortuitous accident or blind chance. It sometimes appears so, but it is only in appearance. We sometimes see men shoot up from comparative insignificance with the brilliancy of stars of the first magnitude. We wonder and cry out, "What a genius!"—"How long have those eyes been burning unquenched?" A few years ago Motley shot up to the first position as an historian. Many wondered, but it was no wonder. The secret lay in the years of quiet and rest in the libraries of the old and

new worlds, when he had wrought unseen of men.

There is such a thing as genius. But what is genius? What but the light of the fire of an earnest soul—what but work? "Genius is a faculty for hard work," says one genius. "I can plod," said Dr. Cary, when asked the secret of his wonderful success. Butler said of genius: "It is patience." And this accords with the facts. Men of the most distinguished genius have invariably been the most indefatigable workers. We make all allowance for accidental advantages. Doubtless the advantages possessed by some at the very start are great and valuable—a thorough training and culture, such as Sumner acquired by the aid of means and social positions. But that is true, also, in such instances, that their real power and greatness are owing mainly, not to those accidental advantages, but to their own personal diligence. Sumner never would have become the master mind he was but for his untiring energy, intending purpose and noble conversion to his life-work. No man ever became truly great by accident. "If he happened to succeed is a foolish, unmeaning phrase. No man happens to succeed. Success is not a heritage. The birthright of the soul is to do. Indolence never sent a man to the front. The deep things of this world are not engineered by slyuggards.

The poet's fancy conveys a truth. To secure good there must be effort and the higher the good the greater the effort. The House of Fame can be reached only by climbing over the ice-rock, and that the name may endure it must be cut in the solid ice of the cold northern side. The truly great man is never shaped in the mould of circumstances by accident or chance. He is rather like the monumental statue, cut by the hand of labor from the shapeless and unsexually rock. Success is the reward of success. We must win it. This goddess crowns only the victor. This angel will not bless until we, like Jacob, have wrestled and conquered. "The flighty purpose never is overtaken unless the deed go with it."

But it is also evident that all workers are not successful. There are many who work—and who work hard—who yet fail. What then is the secret spring of successful effort? It is *purpose*, by which term I mean the aim steadily kept in view, the stimulus and the director of every effort. There is a significance in this word *purpose* which expresses the thought exactly. It means more than intention, the fulfillment of which depends on circumstances. It is the fixed, steady, determined resolution of the soul, the temper of the man, which is not diverted by circumstances, but by the mastery of circumstances executes its will. When I speak of the force of purpose; therefore, I speak of a high, noble power; a force which characterizes the hero and the conqueror. I mean the power of will which refuses to be bound by circumstances, but which refuses to float like a straw upon the water, to make the direction of the current, but which strikes out for itself, like a strong swimmer, and buoys with the waves, directing its own independent course. It is

the grandest element of manhood. Nothing ennobles a man so much as a high ideal.

The holiest well-sook is that which unites the soul to a pure and lofty purpose. And this is the secret of successful enterprise. Not merely the power to achieve, but the will to labor energetically and perseveringly. Not eminent talent so much as strong purpose. This is the secret spring of the soul's power. This is the thought which we seek to amplify and illustrate in this lecture.

## IT INSPIRES BY THE POWER OF ITS IDEAL.

There is such a thing as inspiration. The man who wrote "Paradise Lost" was inspired. It was the inspiration of an idea. The man who led his forces across the Alps, cutting his way through rocks and snows, was inspired by a purpose. Let me illustrate what I mean by inspiration. In an obscure street in the city of Florence, the eye of Michael Angelo discovers a block of marble, half buried in dirt and rubbish. As at once falls to work, clearing away its filth, and striving to fit it from the slum and mire to which it lies. His astonished companions ask him what he wants with that worthless piece of rock. "Oh, here is an angel in the stone," is the answer; "and I must get it out." He has it removed to his studio, and, with patient will, with mallet and chisel, he lets the angel out. That is inspiration. You may call it enthusiasm, but I call it inspiration: But inspiration implies its source. The source of a man's inspiration is his ideal. The law of the soul is growth, but the condition of growth is aspiration. A man must work after an ideal. If he is to be inspired, he must have something ahead of him to attract him forward. The ideal inspires enthusiasm and purpose paints the ideal.

## IT GIVES COURAGE.

Many of you have read the story of Hannibal's conversion. At the close of the first Punic war he was but nine years of age. His father, absent to cross his army into Spain, stood upon the shores of Carthage, reflecting bitterly upon the triumph of the Romans, and his great spirit was stirred within him. This occurred, he was approached by his child, who entreated the father to lead him with the troops into Spain. The great parent, hounded upon the martial spirit of his son, and, leading him to the altar, laid him upon the sacrifices, and then swore that when he became a man he would be the enemy of Rome. In that hour the purpose of Hannibal's life was formed. There was born the power that made Italy tremble at its tread, and shook haughty Rome to her foundations. That purpose inspired the life of Hannibal. It gave courage in battle and strength in defeat. The man with a high purpose will dare. He will master circumstances. He will force his way through defeat. He will fire anew his brave heart. His high purpose gives impulse to every action and soul to every effort.

## IT CONCENTRATES POWER.

The rays of the sun when concentrated, will burn a hole through an inch-board. Scatter a barrel of gunpowder over a wide

space and apply the match and its power in trifling; but place it into the drilled rocks and it will lift and rend them. Separate the atoms which make the hammer, and each would fall on the stone as a snowflake; but welded into one, and wielded by the firm arm of the quarryman it will break the massive rocks asunder. Divide the waters of Niagara into distinct and individual drops and they would be no more than the falling rain; but in their united body they would quench the fires of Vesuvius. So of effort. There must be a central point. Power must be concentrated to a purpose. No great work is done with one hand. The general cause of failure on the part of workers is the expenditure of their energies without the direction of a controlling purpose.

This thought is illustrated in the habits of scholars. Every student knows that the first condition of successful study is that of fixed attention or concentration of thought. The mighty intellects of every age have been distinguished for this power. "It is said of Seneca, that in the midst of the bustle of an encampment, he fell into a profound meditation and stood with the immobility of a statue from one morning until the sun rose on the east. The celebrated mathematician of Syracuse, Archimedes, was so absorbed by his mathematical researches as not to be disturbed by the invasion and capture of the city by a hostile army." It is said of Dr. Robert Hamilton, one of the most profound and clear-headed thinkers, and one of the most amiable men, that he became so completely absorbed in his reflections, as to lose the perception of external things, and almost that of his own identity and existence.

The following somewhat amusing portrait was drawn by the hand of one who knew him: "In public the man was a shadow; pulled off his hat to his own wife in the streets, and apologized for not having the pleasure of her acquaintance; but went to his classes in the college on the dark mornings, with one of her white stockings on one leg, and one of his black ones on the other; often spent the whole time of the meeting in moving from the table the hats of the students, which they as constantly replaced; sometimes invited them to call upon him, and then fine them for coming to insult him. He would run against a cow in the road, turn round, beg her pardon, and, and hope she was not hurt. At other times he would run against posts and chide them for not getting out of his way; and yet his conversation, at the same time, if anybody happened to be with him, was perfect logic and perfect music." It is true, such a state of mind is hardly to be coveted, but it illustrates the thought on which we have been dwelling.

The controlling purpose which concentrates power to the achievement of its end.

#### IT SCHOOLS PATIENCE.

"The world was not made in a minute," says the old adage. God was in no hurry to make it. Who can reckon the ages during which God wrought to make this earth fit for man's dwelling-place?

Man was held in God's thought from eternity, and at length he walked forth the product of eternal purpose. "Not has God's patient toil yet ceased, for all through the ages one increasing purpose runs." God's lesson is this—there is no well-doing, no God-like doing, that is not patient doing, there is no great achievement that is not the result of working and waiting. Great results cannot be achieved at once. That which is to endure must be reared securely. Sure foundations must be laid, and upon them strong timbers symmetrically joined before the building is ready for roofing. Who are the masters? They are the patient toilers. Titan spent eight years on one painting. Kepler spent seventeen years' toil over a single law of the heavenly bodies. Cyrus W. Field toiled incessantly for thirteen years before the Atlantic cable was successfully laid. So of all great movements which bless mankind. "The thoughts that move the age" are of slow growth. They

Jonson was a mason, and worked with a trowel in his hand and a book in his pocket; Bunyan was a tinker. The only school of Drew, the essayist, was a cobbler's stall; and that of Hugh Miller, the great geologist, was a stone quarry; Donnes, the great sacred artist, was, in his boyhood, a slave, and stole his first lessons at night in his master's studio; while Paul Robeus, the beginner and head of a great epoch in art, in early life was a serrant. (Our own country affords many grand examples. West, America's pride in the proud school of art, was a country boy from Chester County, of our own State; Jefferson, Clay and Webster came from farms. Horace Greeley, the greatest journalist of his age, came to New York City, where a boy, seeking employment, with all his wardrobe tied up in a pocket-handkerchief, and all his fortune of a few shillings in his pocket. Henry Ward Beecher commenced his brilliant career at the very foot of the ladder, being both pastor

said: "Great men of science, literature and art—apostles of great thoughts and lords of the great heart—have belonged to no exclusive rank or class in life. They have come alike from colleges, work-shops and farm-houses; from huts of poor men and mansions of rich. Some of God's greatest apostles have come from the ranks." What men want is purpose, an expansive faith, and elastic hope. In nine cases out of ten failure is born of unfaith and faint heart. The man who would succeed dare not cry over spilt water. He dare not be disheartened by mistakes. He must organize victory out of mistakes. The men who step from peak to peak like gods, have first stumbled over the very rudiments of climbing. Men must have the spirit of "self-help," for fortune favors the brave. "Heaven helps him who helps himself." It is true, success may be long in coming; the brave man may close his eyes ere it comes, but he assured who waits.

It will tell. A noble purpose is immortal, and coming ages will crown it. When Milton wrote his "Paradise Lost," he had to wait ten years before he could find a publisher, and the whole amount received by him and his family from the copyright of it was only £25. Here is a criticism that the poet, is curious and amusing; it is from the pen of Waller, a popular poet of that day. "The old blind schoolmaster, John Milton, hath published a tedious poem, on the fall of man; if its length be considered a merit, it hath no other." Today Waller holds a position in literature only by accident, while English history presents no grander figure than John Milton. He is one of the four great peaks of English literature—Chaucer, Spenser, Shakespeare, Milton—while his conceited critic has long since been most lost in the mists of oblivion. A few years ago the poor, hounded, harassed body of John Brown

was stretched on the Charlestown gallows. Was that defeat No. 00; for the sake of John Brown still goes marching on. Remember, always, the applause of men does not always honor success. How many beautiful lives there are which never come to the surface; some people's lives are like stones thrown into the still river at a time when crowds stand on the bank and applaud; the circles are observed by all, and the admiration of the uninitiate grows greater as the circles widen. Others are like stones thrown into the river, when it flows through the shady forest, and to eye but the re-warding eye of God watches the circles until they touch either bank. But their lives are some the less profitable, none the less successful, none the less working out of great purposes, because they are spent amid the vast silences of humanity. The lesson for each one of us is this: We need a patient will to toil, not for the bauble of praise, but for the merit of true success. No such purpose can fail. Those were good lines which the good man Teresa, of Spain, put into verse centuries ago:

"Let nothing disturb thee,  
Nothing annoy thee,  
All things are passing,  
God never changes,  
Patient endurance  
Attaineth all things."

—Penn. Business College Journal.



The above cuts were photo-engraved from copy executed by G. A. Guman, teacher of writing at Faddis's St. Paul (Minn.) Business College, and are given as specimens of off-hand flourishing and practical muscular writing.

begin deep down and slowly win their upward way, until the mind grasps them comprehensively, and the living thought

"Swells to a life whose surges sweep  
Over the weak throes of wrong."

The true masters—the Wellingtons and Bismarcks, Lincoln and Luthers—are men of purpose, men who were educated in the school of self-discipline, who intemperately form and manfully pursue a purpose. Finally,

#### DETERMINED PURPOSE WILL ACHIEVE.

I am not a worshiper of laws, but I do honor true human greatness. I have faith in the great possibilities of a true manhood. I believe with Shelley, that the Almighty has given men and women arms long enough to reach the stars, if they will only put them out. I am a strong believer in the force of purpose. Biography abounds in grand illustrations of its power. It is the magic "Sesame" to the secret door of success. Jeremy Taylor, the "Spencer of the English pulpit," came from a barber's shop; Shakespeare's father was a butcher and grazier, and he himself in early life was a wool-comber; Cook, the navigator, and Burns, the poet, were common day laborers; Ben

and Sexton of his first church. James Gordon Beckett landed in this country with a purse of less than twenty-five dollars, no friends, and no trade but that of book-keeper. Cyrus W. Field was a clerk in New York City. Abraham Lincoln rose from the position of a farmsteu into the highest position in the gift of the nation. General Grant washed the tanner's stain from his hands, and marched victoriously to Richmond, and then stepped into the White House. Eminent men in business circles afford like examples. Stephen Reed was once a sailor, John Jacob Astor knew poverty in his early life. George Peabody was so appreciative in a country store. Daniel Drew was a farmer's boy. Elias Howe, the original inventor of the sewing-machine, was raised to hard work, and battled with poverty until, in his attic work-shop, he completed his invention, and finally reaped a most royal income as his reward. These are but a few of the examples which history affords of men who rose from comparative insignificance to greatness by their own inherent power. They are the witnesses to the truth that there is success for patient toil, inspired and directed by a controlling purpose. Well and grandly has Snides



**Educational Notes.**

[Communications for this Department may be addressed to E. F. KELLEY, 305 Broadway, New York. Brief educational items solicited.]

The University of Iowa has 569 students.

Berea College (Berea, Ky.) has 402 students.

Eighty-five per cent. of the criminals of France are illiterate.

The geographical center of the United States is in the State of Kansas.

When the Kansas school lands are all sold that State will have \$10,000,000.

Louisiana has a school population of 2,061,636. Of this number, 129,657 are colored.

The oldest educational institution in the country is the Boston Latin School.—*Critic.*

A school of mechanical handwork is to be organized in connection with Girard College.

Ex-Gov. Morgan, of New York, has given Williams College \$80,000 to build a new dormitory.

The school population of Ontario is 489,924, and the total expense of instruction is \$2,822,652.

The late William Wheelwright has left \$125,000 to found, in Newburyport, Mass., a school for instruction in practical knowledge.

More than a thousand women are now teaching in Switzerland. Girls are admitted to the high schools only in Zurich and Berne.

Hereafter any teacher who accepts a prospect from pupils in the public schools of Hamilton, Ontario, will be immediately dismissed.

Agriculture is taught in 27,000 of the 31,000 schools of France, which have gardens attached in which practical instruction can be given.

Romania has a population of 5,370,000, and but 118,015 children at school. The total expenditure for education is \$1,370,000 a year, and for its military establishment \$2,500,000.

Columbia College has 275 students in the School of Arts, 275 in the School of Mines, 471 in the School of Law, 517 in the School of Medicine, and 22 in the School of Political Science. In all departments the college has 1572 students.

The Greek Testament in the ancient tongue is now, by order of the Greek Government, read in its 1,200 schools, which have 80,000 pupils.

The first senior class of Colorado University will be graduated this year. It has six members. The whole number of students now at attendance is 118.

The Union Theological Seminary at New York is in luck. Ex-Gov. Morgan's gift of \$200,000 has already been supplemented by \$40,000 from D. W. Willis James, for a new dormitory; \$50,000 from Morris K. Jessup, for library building; \$84,000 from an anonymous friend for a Biblical theology, and several contributions of

\$5,000 and \$10,000.—*N. O. Christian Advocate.*

In St. Petersburg, this year, 180 women are pursuing the higher courses of education; 610 of these students are of noble origin. Physics and mathematics are studied by 321, and 417 take literature.—*N. O. Christian Advocate.*

The total value of school property in West Virginia is \$1,744,929. The school population is 213,411, the attendance 91,238. There are 4,327 public school teachers in the State, 117 of whom are colored. The average salary given to teachers is \$26.61.

The white population of the Northern States in 1850 was about 19,000,000; of the Southern States about 8,000,000. The North had 205 colleges, 1,507 teachers, 20,011 students, at a cost of \$1,514,298; the South had 202 colleges, 1,488 teachers, 27,055 students, at a cost of \$1,632,419. In the matter of public schools, sustained by taxation and free to all who chose to attend, the South, at the date given, exhibits a painful contrast. The South was far behind the North in the provision made for universal education. In some towns free public schools were sustained, but no plans adequate for universal education existed.—*Dr. J. L. McCully, in "Education."*

**EDUCATIONAL FANCIES.**

As the pen is bent, the paper is ink lined. Which was the most formidable stand made for liberty? The ink-stand.

Tommy asked his mother if the school teacher's female was a head of education.

"Why is the Latin a dead language?" was asked a boy. "Because it is so much used on gravestones," was the reply.

Teacher to a small boy: "What does the proverb say about those who live in glass houses?" Small boy: "Fall down the blinds."

Having at Smith College, the Massachusetts institute for girls, is quite sweet and gentle. The new courses are seized, led into the main hall, presented with bouquets, kissed affectionately, and then shown the pictures and statuary in the art gallery.

Atmospherical knowledge is not thoroughly distributed in our schools. A boy

being asked, "What is mist?" vaguely replied, "An umbrella." "And the answer to my question," said the teacher.

"Where are you going, my little man?" "To school." "You learn to read?" "No." "To count?" "No." "What do you do?" "I wait for school to let out."

A Vassar girl found that she must either give up her lover or her gun, and, after one day spent in reflection, she pressed his hand good-bye, and said she would always be a sister to him.

*Prof.* (looking at his watch): As we have a few minutes left I should like to have anyone ask a question, if so disposed." *Student*: "What time is it, please?" —*The Polytechnic.*

Class in history. *Teacher*: "Who was the first man?" *First boy*: "George Washington." *Teacher*: "Next." *Second boy*: "Adam." *Teacher*: "Right." *First boy* (indignantly): "I didn't know you meant foreigners."

A teacher was trying to make Johnny understand the science of simple division. "Now, Johnny," said she, "if you had an orange which you wished to divide with your little sister, how much would you give her?" Johnny thought it over a moment, and replied: "A sneek."

This is an Examination. See how and those boys look. Look at that boy in the Corner. He will pass. He has Studied hard. He has all the Knowledge at his finger-ends. See he puts his knowledge in his pocket, because the Tutor is Looking. Come away Children!—*Record.*

Pliny tells that Homer's Iliad, which is fifteen thousand verses, was written in so small a space as to be contained in a nutshell; while Elia mentions an artist who wrote a distich in letters of gold, and enclosed it in the rim of a kernel of corn. But the Haron MS. mentions a greater curiosity than either of the above: it being nothing more or less than the Bible, written by one Peter Bales, a chimney clerk, in a small black book that it could be carried in the shell of an English walnut. Disastrous goes an account of many other similar exploits to that of Bales.—*Common Sense.*

**Time for Men to Fly.**

AN INVENTOR'S NOTION OF WHAT MAY BE DONE WITH ELECTRICITY'S HELP.

"There is no question about it," said Mr. Crandall, the inventor, as he sat in his mechanical study in Brooklyn, at work upon something new, "a flying-machine can be constructed, and, as soon as I get to my mark in money-making, I am going to construct one. I am sure I can do it. Of course the bird is the model, just as the fish is the model for a boat. My notion is to make a body, egg-shaped, out of raw hide, drawn over a model and formed when wet, and to suspend it between two large wings of paper made. These wings, of course, will be made like a bird's. It has often puzzled me to know how a bird, after making its first leap from the ground, mounted higher and higher. I have, I am sure, discovered the mechanical method, and I provide for it by killing the wings with holes, and covering the holes on the under-side with thin slutters made of light paper and opening downward, so that when the wings are raised against the air they will be severed, and the resistance of the air will be lessened, and when they are lowered they will beat softly against the air. These wings I should have made upon a frame, working in a socket with a ball joint where they touch the boat. Now, a bird's body hangs below its wings when it flies. So should the boat of a flying-machine. A bird can turn its wings about at any angle. The man in my flying-machine can do the same thing by pressing upon pedals in the bottom of his boat. He can thus have perfect control of his course, and can shape it to any point of the compass."

"What would be your motive power?" "Electricity. I would run the wings by an electric engine, operating a crank in the middle of the boat. I calculate that the raw hide boat would weigh over ten pounds, and that the electric engine would be of the same weight. The wings would be about the same weight. The wings would be about fifteen feet long, and the speed of the machine would depend upon the velocity with which these wings may be worked. See what a weight in body the gossamer threads of a humming-bird carry, or the wings a bundle-heap. Yet they fly at great speed because they move their wings with great rapidity. I think that with batteries of bottled electricity and the tiny electric engines of great power the flying-machine is taken out of the category of dreams, and appeals to the inventive faculties of practical men."

"I believe that before another century is gone by, men may have flying-machines on their house-tops in Brooklyn, that they can take a seat in them, turn a tiny switch, and put their feet upon their pedals, unfold a morning paper, and cross over to New York with as little concern as they can feel in a ferryboat, or as they may some time, satisfied or lousy, feel on the bridge. The plan is simple, and, as I am not ready yet to begin it, I hope some other inventor will take it up."—*The Sun*



The Pen of the Pen.

By PAUL FOSTER.

I.

Sing, gentle Muse, the Pen of the Pen— A sweet new song that shall not pass away With its Romance, and Chivalry decay. And souls of earnest youth and valiant men! Sing in the great accents of today, And the people throng shall lift their voices again.

II.

Edenwood shall be thy song with all the art, And wit, and wisdom of the latter time. The Hand shall lead his rhapsodies of rhyme: The Thinker his most potent thoughts impart; The Singer's and the Artist's thoughts divine. All declare to thee, wake constant in thy heart.

III.

Sing, while exhalated with thy gentle stream, Thy Pen—the noblest instrument of man! Of all inventions since the world began. The best, the truest, and the most expressive. Gird the globe whole with thy melodious pen, And thou shalt not outgird the province of thy theme!

IV.

The Kings and princes of immortal thought That perished in the silence of decay, Except the potent accents, thy pen will free, A Kingdom out of nothingness brought, But were the Foot and his shadowing eyes, Rise the obedient Pen to dying echoes sangst!

V.

The gluttons decree that gluttons shall have done; The covetous and the progress of our race; The vision of the mind with heavenly-born force; The pleasures of mortals' senses show, And all the noble deeds of time and place, But for the Pen, had sunk into oblivion!

VI.

We build upon the structure of the Past, Our grand success we rest upon a rock. That time has tested well with many a shock, And proved for us as invulnerable and fast. Yet every deed is quarried in the block, And erst had labored before the rising blast!

VII.

The Pen—how vast its record and its worth! It spans the invisible stream that we call Time With atoms of the globe's roman and its myth, And binds to one flower of the earth, Long sung it honored be in every clime, The instrument of Truth, and sponser of its birth!

What shall I do to Good Penman.

By PROF. H. RUSSELL.

I am just in receipt of a letter from the son of an old and valued acquaintance who had lately graduated at Yale with distinction, and who is a splendid mathematician, a fine orator just a most magnificent scholar, but whose penmanship would discount Chontes, Greeley's or Gerrit Smith's for illegibility. In the phraseology of my friend Packard, "he can't write for one position," and his signature, like the celebrated big name in Mark Twain's book, looked as if it had been on a drunk for a year.

Well, what is to be done, and what advice shall be given? To reply to the inquiry is my purpose. The young man tells me that from professional penmen he is in receipt of a number of letters containing so many errors in spelling and composition and with such abominable "Jim Crow" grammar, that he is loath to take the advice of such persons as authority upon so important a subject.

My advice to the young man was given very briefly. Let, first, your own mind be a master of the art, and if you use one-half the effort to acquire a good handwriting as you have to acquire a knowledge of Greek, my word for it, you will succeed, and you will be sure to find good handwriting a thousand times more profitable than any of the dead languages. 2d. Take all of the back numbers of the PENMAN'S ART JOURNAL, for they contain what will be of infinite service to you, viz., many valuable facts from several of the best known teachers and authors in the United States. 3d. Mainly diligent and faithful practice, remembering that the right kind of practice makes perfect. And, finally, learn to have a good hand-writing for the life-long and immeasurable benefit it will confer upon you.

"Man and wife are all one, are they?" said she. "Yes; what of it?" said he, suspiciously. "Why, in that case?" said his wife, "I came home awfully tipsy last night, and feel terribly ashamed of myself this morning." He never said a word.

The cut below is photo-engraved as a specimen-page of a work, entitled, the Universal Penman, engraved and published by George Biekhan, in London, in the year 1738. The work which is a rare one, both as respects its quality and extent, consists of 212, 14 1/2 x 10 1/2 plates finely engraved on copper, and in its 64 day and generation "must have been a genuine treasure, not alone to professional knights-of-the-quill but to all admirers of the "beautiful art." These were the days of which Byron sang:



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

G H I J K L M N O P Q R S T U V W X Y Z

Oh! Nature's nobles glim—my gray goose-quill! Slave of my thoughts, obedient to my will, Turn from thy parent bird to the pen, That mighty instrument of little men!

The work covers the entire range of the penman's art, as represented in the design and work of twenty-nine of the leading contemporary English writing masters and pen artists. We believe that no other work upon the art of penmanship of equal magnitude has ever been published. Copies in this country are very rare, and when sold, command a price ranging from \$15 to \$30.

each programme, as the ability of the student will allow. From one to three weeks will be consumed in learning the detailed plan and in getting thoroughly started to earnest work. There is more in having the beginners know how to work, to become interested to practice intelligently, than in anything else. To learn how to write should be a foreign question to beginners.

A free, firm, forceful movement must be established in order to insure a good business handwriting or produce a professional penman.

The cause of so much weak, flimsy, inept, characterless writing is because the students to learn are direct rather than indirect. Experiments have shown that to learn to write by ignoring certain movements will always prove fruitless. To begin the study of music by attempting to play or sing "Hoone, Sweet Home," is a fair example of the beginnings of all the failures in writing. But, if all the experienced teachers of penmanship in the united world should sign a death-warrant to this effect, and have it published in the ART JOURNAL until 1900, the lousy world would still, in part, keep the old groove, and death would be the only thing that would break the spell. In view of this fact, the people at large will ever stand in need of live, energetic and competent instructors in all lines of business, and it remains for the teachers of this chosen profession to instruct as this age demands, and not expect to be in the front rank or hope to succeed without taking every advantage of the living present.

(To be continued.)

The Teacher's Aim.

By E. M. HUNTINGER.

The teacher of writing cannot set his mark too high in regard to the teaching of the principles and established facts which underlie good writing; and which will from the start render the pupil's writing more easy, and continue to improve it after he is deprived of the teacher's help. Is not this the paramount object of every writing acquisition under the direction of a successful teacher?

Are not all worthy institutions striving earnestly to imbue the fundamental principles which underlie all thorough training of the mind, and to awaken the pupil to a consciousness of to how small degree his abilities have been developed, and how much there is yet for him to learn.

Such disciplining, for the mere purpose of displaying on state occasions, would only tend to blunt the intellect of the pupil, and be productive of a result entirely different from that desired by every thoughtful person.

When a pupil has been trained philosophically, he becomes fully conscious that he has not constructed a grand and noble building, which will bear the stern realities of time, but that he has only laid a firm foundation, upon which, if he will, he can rear a magnificent edifice, impregnable to all circumstances and time. Such a structure would do the builder and humanity in common, great good; but if this foundation be left at the stage where it was when the pupil left school, it will soon become valueless and may enable to perish. Hence the training should be systematic, making him the best possible citizen, morally, intellectually and practically; then he will be better for himself, he will, and become a blessing and benefit to humanity. The honorable position of the teacher of writing occupies forces him to draw a stimulating lesson from these facts. Is not the conscientious teacher willing to instill into the minds of his pupils these truths which, as a secret motive power, fit the pupil more thoroughly for a successful business career?

What a satisfaction to know that we have ourselves under such absolute control that the muscles of the arm dare not disobey the will, but, however reluctant, must produce with the pen the picture the mind has conceived.

Is not this executive ability one of the

General Remarks, Preceding Programme "C."

By C. H. PERRE.

The daily programme as given in the September number of the JOURNAL, with slight modifications, serve the purpose of anyone striving to improve—either by his own efforts, or with that of a teacher, or both. The average student will tire with any class of work in one hour, and an opportunity should be given whereby a different set of muscles can be brought into requisition. The programme method distinctly points out each class-work, and their remains but a wise application of the same to render the most effective results.

The whole field of penmanship should be canvassed, that the student may the more readily understand the object aimed at, and thereby practice with the greatest intelligence. We have frequently said that intelligence practice is the only safe guide; therefore, let everything conduce to this end, with the hope of erasing a love for the work—a love that must be established ere we may look for anything beyond ordinary.

The outlining of any topic is essential to a thorough understanding and presentation of the same. That this is met in the programme plan, no one can deny. Let all

amateurs justly consider the same and profit by them who have wasted half a life-time in scribbling and scrawling, vainly endeavoring to acquire that which, with fair intelligence and fair less practice, could be gained in one-fourth the time.

How to practice:—After faithful practice for one hour, say at a minute's tracing exercises, rest about five minutes by sitting back in your seat and changing position generally. Loos the fingers together and bend the hands from you (palm out). Next press each hand with the other, and if necessary leave the desk and practice callisthenics. The second hour, practice upon figures in programme "A," under special directions from teacher.

Twenty-nine out of every hundred of the human race must, if they would consult their best interests, have competent teachers. Some one will fly off on a tangent and say, "I can make figures well enough, and I wish to do it." Not so fast, young man. Let me whisper in your ear, that the poor results in writing of to-day are mainly owing to an imperfect conception of figures. Upon the other hand, good writing always follows good figures. Stay by them and the day will soon dawn with victory. The third hour, practice tracing-exercises—programme "C." For beginners, repeat this course from day to day, advancing in

# Napa Collegiate Institute.



## DIPLOMA

This Certifies that

**Florence Haine Ames,**

has completed the course of study prescribed by this Institution, and bears a good moral character. In testimony of which we have awarded this

### DIPLOMA

and affixed our names and the seal of this Institution in the City of Napa State of California, on this \_\_\_\_\_ day of \_\_\_\_\_ A. D. 18\_\_

The above cut is photo-engraved. ONE-HALF size, from a Diploma, cut up for Napa Collegiate Institute, Napa, Cal., and is given as a specimen of Diploma work. The original was executed with a pen, at the office of the "Journal." The pen-shading around the lettering of the head line and the tinting in the panel around the word Diploma was done with our patent T square. Orders for similar work promptly filled.

Chief points in which thousands of our eager public-school children sadly lack training? They are entirely devoid of the essentials to good writing. In nearly all cases the pupils are made mere imitators, the teacher winding them up with certain routine exercises, starting off at hap-hazard, at all degrees of speed, all kinds of positions of body, arm and pen, and whoever gets his page filled first prides himself that he has earned fresh marks. As a natural consequence of time so spent by the pupils all kinds of awkward, bungling, imperfect work is the result.

The teacher's ability shines through the pupil's work; and ninety nine per cent. of what people generally call genius, is a talent for hard work; and the drudgery which these teachers go through with, in making their pupils good writers, almost staggers belief.

The pupil's work must testify of the skill or incompetency of the teacher.

### Obligations to the Pen.

By PAUL PAXSON.

If there is any one instrument whose use is absolutely universal, it is the pen. The power of employing it has become almost an intuition. A child who cannot write its name, appearing some appropriate sentiment from the copy-book, is looked upon, nowadays, as a candidate for lunaticism. Everybody—of any consequence—is supposed to be more or less of a penman. All classes, all occupations, all degrees of intelligence, are dependent upon it. As a rule, we are under greater obligations to the pen and its inventor, than to any other benefit or benefactor the world has ever known.

Let us enumerate some of the advantages we enjoy from the use of this most perfect and yet most simple instrument.

**First.** It is the most effective medium of personal intercourse. People—and philosophers too, if they will—may talk about the blessed directness of speech, and the subtle sympathy which unites speaker and listener,

but we—all of us—know in our hearts that we can unburden ourselves more frankly, more effectively, and with less embarrassment and blunder with a good smooth pen on fair white paper, than we possibly could with our stammering and deceptive tongues face to face! I would be willing to submit this question to a promiscuous jury of my fellow creatures, and rest the case with them in perfect confidence, without the advancing of a single argument.

**Second.** It is an instrument absolutely indispensable in all kinds of business. There is no enlightened form of human activity that does not, to a greater or less extent, employ writing. Some kinds of mercantile business are based entirely upon it; these depend for their very existence and order upon their records. If these were lost, they bow with them the very clue to success. The whole structure, built for years with wisest and most assiduous care, must collapse, and a new business be built up upon its ruins. The first element of a business education is penmanship. That well learned, a foundation is laid for all that is to follow. There is a certain orderliness and facility gained by the acquirement of a good business hand, which goes far towards making a young man skillful in his vocation. Indeed, it may be said to require a certain degree of culture to be a good penman. No illiterate or uneducated man can write a fair and graceful hand. So good penmanship is well chosen as the test of business tact and proficiency. Employers desire to have those in search of a situation, apply to them in their own handwriting. (So far, at least, by practical men, is penmanship regarded as an expression of character.) Learn to write well, and you will find that you have attained in so doing a far better equipment for business than if you had made an abstract study of the science of commerce or trade. You have been gaining a larger culture than you know; you are solid at the foundation, and can go on to build as high as you please. You little re-

alize how much you owe to the little bit of chosen steel which has been so familiar to your touch for so long; but by and-by you will begin to appreciate its value, and that appreciation will increase with added years and experience.

**Third.** The pen is a source of great personal enjoyment and profit to him who truly loves it. One great spur—perhaps the greatest—to the genius of an artist or a poet is the delight and exaltation of spirit which he enjoys in contemplation of what he has created. This same spirit is present to every true penman; for he also is an artist, and deals with relations of beauty and order in that to enlighten the faithful reader, and reward him at last with the full contemplation of his ideal. And not enjoyment merely does he gain from his love of the pen. It brings him rich and full returns of practical benefit. The artist is rich not only in the joy of having created a beautiful picture; its value can be expressed also in terms of dollars and cents. He owes—because he has bought by faithful labor—his own skill, and that is the most saleable commodity in the world. So with the penman. He may delight in the product of his skill as a personal achievement, but he is also permitted to enjoy the reflection that it is of value to his fellow creatures; that he has made a place for himself in the world of activity and usefulness, and that henceforth his company is better than his room. In fact, there is no talent to-day which pays better to cultivate than a taste for penmanship. The age is distinguished by a business age, and penmanship lies at the very doors of commercial success. The great majority of young men begin their career without capital; they work their way up. To succeed let me say, good penmanship is the next best thing to abundant capital—in fact, I do not know but what, in the long run, it is a better thing. At all events, it must be your passport to success. It is an "Open sesame!" to almost any counting-room, and afterwards a golden ladder

that leads you back to airy leisure again, with your pockets and your hands full of treasure!

I have been much interested in reading an autograph pamphlet, lately issued by a well known Commercial College, in which graduate pupils of the same write back to their *Alma Mater*, from the various places of responsibility and trust which she has enabled them to obtain. How readily they gain enjoyment, and in what pleasant places their lives are cast! From well known business houses, front banks, and schools, and public offices, they write, and even the stereotyped page seems to glow with the gratitude and enthusiasm of youth. It is but a year—or, perhaps, even less—since they graduated, and yet already they are far along on the highway of success! What other educational enterprise can send out such a salutatory as that to its alumni and patrons? While the graduates of classical institutions are discussing themselves from the woe of antiquity, these free-lined youth are leaping forward toward the goal of their hopes. Ah! is give me to choose between a pile of rusty obsolescences as high as Caucasus, and a nib of steel with no drops of ink, and I would've en borrow my way down through the former, if there were no other way to reach the latter! At all events, I would have possessed of the pen and ink, and rid of the classics! The world owes more, I fancy, to Joseph Gillett and Esterbrook than she ever did, or will, to Socrates and the Seven Wise Men of Greece.

But let us remember—there is no success, under the most favorable auspices, without work. Much as we owe to the pen, we must owe something to ourselves, or we shall never succeed.

**I tried.** "What a glorious thing it must be to come home on a ship from the deep. With heart-stirring tales of the wonderful world. And the ocean that all battles every!"

But a snail's reply, "and the laughter and din, And the hand-shaking going about, 'Before you can be in a ship coming in, 'You must be in a ship going out!'"



In organizing a chorographic educational club, a President, Vice-President, and Secretary should be elected; proper committees created, and the deliberations of the club conducted under parliamentary rules.

Reports of the organization and progress of chorographic clubs will be welcomed by the JOURNAL and its readers at all times.

We trust that our readers will bear in mind that in the next number of the JOURNAL will appear the first of a series of twelve lessons on practical penmanship by Prof. Henry C. Spencer, of Washington, D. C.

You may tell all your friends, and ask them to tell their friends that if they will send fifty dollars worth of instruction in writing and a few dollars worth of handsome premiums in consideration of one dollar for a year's subscription to this paper, they shall have their names put upon our lists at once.

### The Convention.

In another column of the JOURNAL is a communication from the Executive Committee of the Penman's Educator's Association, urging the necessity of energetic efforts for a wide-awake and numerous assemblage of business teachers and penmen at the convention in June, and also stating that ample provisions are being made for their accommodation while in attendance, and what is of interest to penmen, and a feature which they should utilize to the fullest extent, is the promised provision of ample accommodations for displaying the practical results of the penman's art, by exhibiting artistic specimens of pen-work, on methods far, and the results of school-work. Penmen should move promptly and earnestly in this work. The Committee are anxious to arrange, by arranging the programme for proceedings, and therefore, solicit an immediate statement from all, either as speakers or exhibitors, which should be addressed to Richard Nelson, Chairman of Executive Committee, Cincinnati, Ohio.

### Thoroughly Endorsed.

The Rev. Thomas J. Easterday, of Floresville, Wilson County, Texas, has been endorsed by his brethren of the West Texas Conference, as being a good christian and a successful chorographic instructor.

The action of the members of the Conference is reported as follows: "We, the undersigned, citizens of Texas, and ministers of the West Texas Conference, M. E. Church Smith, take pleasure in recommending the Rev. Thomas J. Easterday, as a christian gentleman of honor, integrity and social standing; and as an instructor of Spencerian penmanship, he has established a reputation in West Texas that requires no eulogy from us. Suffice it to say, both teacher and system are worthy of public patronage." Signed as follows:

E. Y. Seale,	John W. De Vilbiss,
Jno. E. Verrier,	A. P. Cox,
J. A. C. Black,	J. A. W. West,
H. A. Graves,	H. G. Horton,
A. O. Fisher,	N. W. Keith,
W. J. Joyce,	J. P. Cook,
J. J. C. Blauk,	B. B. Deakin,
E. J. Duval,	W. T. Thoraberry,
A. G. Nolan,	R. M. Leaton,
John S. Tillet,	H. W. South,
Jas. H. Taylor,	J. H. Hoveygett,
C. R. Shapard,	J. W. Walker,
T. G. Woods and others.	

### Obituary.

We learn through E. J. Duncau, in charge of the Columbus, O., Business College, of the death of N. I. Jones, who had won an enviable reputation as a teacher of commercial branches. Mr. Duncau, under date of March 11, says:

"I am very sorry to have to communicate to you the sad news of Prof. N. I. Jones's death, which occurred this week. We miss him sadly, as he was a young man of sterling qualities, both as a gentleman and a teacher."

"I send you the resolutions drawn up by his pupils for publication. You will please publish them in the PENMAN'S JOURNAL, for I know such a worthy penman and gentleman will be noticed by all who know him."

### RESOLUTIONS.

WHEREAS, He has pleased Almighty God to remove from our midst, Professor N. I. Jones, our beloved and esteemed teacher and one of our principals, in the bloom of his manhood; and,

WHEREAS, We, the students of Columbus Business College, deem it our duty and sacred privilege to express our sorrow for his loss and our due appreciation of his worth; therefore, be it

Resolved, That his death has deprived the College of a worthy and valuable instructor, whose career as a penman could not be surpassed by any of his profession in the West;

Resolved, That his industry and unimpair-

ed in legislation. The author proposes a drastic, yet entirely practicable, remedy for these and all other evils prevalent in Utah. An article entitled "Why they came," by Edward Self, is devoted to the consideration of the many important questions connected with European immigration to this country. Dr. Henry A. Martin, replying to a recent article by Henry Bergh, defends the practice of vaccination, citing official statistics to prove the efficacy of bovine virus as a prophylactic against the scourge of small-pox. E. L. Godkin has an article on "The Civil Service Reform Controversy," Senator Middleberger on "Bourbonism in Virginia," and General Albert Ordway on "A National Militia." Finally, there is a paper of extraordinary interest on the "Exploration of the Ruined Cities of Central America." The author, Mr. Charney, has discovered certain monuments which conclusively prove the comparative recentness of those vast remains of a lost civilization. The Review is published at 30 Lafayette-place, New York, and is sold by booksellers and newsdealers generally.

Frank Leslie's Popular Monthly.—The April number especially commends itself, for it abounds with literature of a more than usual varied, interesting and instructive char-

most attractive and useful numbers yet issued. It is replete with valuable designs for household art. Its designs for screen panel, Easter decoration, and fans are unique, and will be highly prized by all admirers and patrons of household art. It is published monthly by Montague Marks, 23 Union Square, New York, for \$4.00 per year; single copies, 35 cents.

Lippincott's Magazine for April is among the most interesting and valuable of our exchanges. Published by J. R. Lippincott & Co., 715 and 717 Market St., Philadelphia, for \$3.00 per year; single numbers, 35 cents.

The Century and St. Nicholas. It has now become a fact that, The Century Magazine is more of a success under its new name than ever before, and with the February number, which had the first of the series of new cover-designs by Ellen Vestler, Scribner's Monthly was dropped as a sub-title. Its issues since the change was made have been commended by the press everywhere, as of rare beauty and interest, both in a literary and artistic sense.

With this growing excellence has come an increased sale. The average edition of the numbers of the last two volumes of Scribner's Monthly was 120,000; the average edition of the first four numbers of The Century was 133,000. In England, nearly 21,000 copies of November were sold, against an average of 16,200 for the twelve months preceding. In a recent issue of the Quarterly (Scotland) Advertiser, is the rapid progress made by The Century among the reading public of the United Kingdom was ascribed to "the Anglo Saxon spirit, as distinguished from the purely British or the purely American, that pervades its pages; it is much more American than it is British, but it is more Anglo-Saxon than either, and more representative of the rare than of any of the various nationalities into which it has separated."

St. Nicholas has grown in England, from a circulation of 3000 copies a year ago, to a regular circulation now of 8000 to 10,000 monthly. It is not often that the London children's magazines, and American ones at that, but its issue of December 20, 1881, contained the following good words about the last bound volumes of St. Nicholas:

"There is an old song which sings how certain venerated man delighted to pass the evening of his days initiating his grandchild in the exhilarating game of draughts, and how, so well did the lad profit by his instruction, that at last the old man was beaten by the boy. In looking over the two parts of St. Nicholas, this old song has come back to us. Certainly the producers of such literature for our own boys and girls must look to their laurels. Both in the letterpress and the engravings the volume we see to us (though the admission tends to vanity or our patriotism, call it by which name we will, something chocky above anything we produce in the same line. The letterpress, while containing quite as large a power of attraction for young families, is so much more ideal, so much less commonplace, altogether of a higher literary style than the average production of our annuals of the same class. And the pictures are often works of art, not only as engravings, but as compositions of original design."

The Universal Penman, published by Sawyer Brothers, Ottawa, Canada, grows

able character won for him the highest honor and respect of his students, and are well worthy of imitation.

Resolved, That we tender our most sincere condolence to his bereaved young wife and family.

Resolved, That we express our sympathy for Mr. E. H. Duncan, his brother principal, whose loss can hardly be ascertained.

Resolved, That a copy of this memorial be transmitted to the family of the deceased, and that it be published in the daily papers of the city.

COLUMBUS, O., March 6, 1882.

### Books and Magazines.

Every family that desires to provide for its young people wholesome and instructive reading matter should send for specimen copies of the Youth's Companion. Its columns give more than two hundred stories yearly, by the most noted authors, besides one thousand articles on topics of interest: anecdotes, sketches of travel, poems, puzzles; incidents, humorous and paeetic. It comes every week, is handsomely illustrated, and is emphatically a paper for the family.

In the North American Review for April, Gov. Eli H. Murray, of Utah, treats of the existing crisis in the political fortunes of that Territory. According to the present method of local government there, the minority of the population—the Gentiles—though they possess the greater part of the wealth of the Territory (exclusive of farm property), and though they constitute by far the most enlightened and enterprising portion of the emigration, are practically without a voice

acter, and is remarkable in the artistic department. There are over one hundred fine illustrations, a handsome color-plate frontispiece: "Othello Relating his Adventures before D. Alonzo." The articles are peculiarly interesting, and are replete with information. "The Life-saving Service on the Great Lakes," by A. B. Bibb, with its third ten illustrations, will not fail to command general attention. "The Palaces of the People," with illustrations and details of the Capitol at Albany, by M. E. Sherwood; "A Bit of Loo," descriptive of scenes in India; "Count de Chambord" (Henry V. of France); by Frederick Daniel; "The Land of the Khyber; Or, Mountain Life in Algeria;" "Locusts and Grasshoppers," by F. Buchanan White, M.D., possess great merit, and are profusely illustrated. In the department of fiction, "Leonic, Empress of the Air," by Gerald Carleton, is continued; and there are short stories and sketches by B. B. Marshall, Rev. W. H. Cleveland, R. B. Kinball, Elizabeth Bigelow, T. H. Thorpe, etc., etc. The poems are, generally, beautifully illustrated, and there is an abundance of short articles, paragraphs, anecdotes, etc., etc. The 128 large quarto pages are filled with pleasant reading. The price of a single number is 25 cents; the subscription for a year, \$3; six months, \$1.50; four months, \$1; sent postpaid. Address, Frank Leslie, 55, 57 and 57 Park-place, New York.

The Art Amateur for April is one of the

more and more interesting with each succeeding number, and is well worthy of the patronage of Canadian or American penmen. Priced for \$1.00 per year.

The *Penman's Gazette*, published by G. A. Gaskell, is being publishing a series of interesting articles from the pen of Prof. S. S. Packard, under the caption of "The Schoolmaster Abroad." Prof. P. relates, in his vivid and fascinating style, many of the interesting reminiscences of his last Summer's European tour.

The *Student's Journal*, published by A. J. Graham, at 741 Broadway, is the organ of the Graham system of short-hand. It is ably edited and must be of interest to all short-hand writers. In the April number we notice an editorial copied from this JOURNAL, upon "Flourished Writing," for which no credit is given, which of course was an oversight.

Brown's *Photographic Monthly*, published by D. L. Scott-Brown, 23 Clinton Place, New York, is filled with matter of interest to all interested in short-hand.

Goodman's *Business Messenger*, published monthly by Frank Goodman, Principal of the Keoxville and Nashville (Tenn.) Business Colleges, is one of the most lively, wide-awake college papers, that has reached our station. "Frank" evidently believes in agitation.

Upon the subscription list of the PENMAN'S ART JOURNAL are subscribers from England, Ireland, France, Sandwich Islands, and South America.

### Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as incurring anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

### The Convention of the Business Educators' Association of America

Will be held in Cincinnati, Ohio, June 6th to 9th, inclusive. Preparations have been completed to accommodate, if necessary, 200 people, and several gentlemen favorably known to the Association have expressed their intention to be present and participate in the proceedings—including Messrs. D. T. Ames, S. S. Packard, Selma R. Hopkins and Hon. Ira Mayhew.

Provisions will be made to display specimens of pen-art, should the Penmen's Committee so desire. We hope to make it the interest of every Business College teacher—he be book-keeper, penman or professor of pen-art—to be present at this, the most promising convention of the kind ever held in America.

R. NELSON, Executive Committee  
A. D. WILK, B. E. A., of Am.

Communications addressed to the undersigned, at Cincinnati, will meet with prompt attention. RICHARD NELSON, Chairman.

### The National Penman's Convention.

The Committee are pleased to report that indications are favorable for a large and enthusiastic meeting of penmen at Cincinnati, June 6. Already nearly thirty have signified their intention to be present, and from the spirit of the letters received, there seems to be a desire to have very many practical topics thoroughly discussed. There seems to be a disposition on the part of many of the most successful and enthusiastic teachers, to invent some style of writing which shall be more legible and rapidly written than what has been in vogue. It is certainly an encouraging sign for the advancement of

penmanship to see so many who are studying to bring out that which is most practical in penmanship. As the chief benefits to be gained at Cincinnati, must be the thorough discussion of all that is practical, every effort will be made to favor the fullest expression of ideas. Some are anxious that a full discussion be had upon the best method of teaching in Public Schools, Business Colleges and in private classes. Considerable attention will be given to discussing that which is artistic and profitable in ornamental penmanship, and we are pleased to assure the profession that several of the best penmen in the country intend to be present. Although the meeting is two months ahead, its success is already assured. That the gathering may be as large as possible, it is hereby urged that every penman who is anxious for the advancement of his art, will do his best to be present, and lend his art and experience towards making the meeting the most interesting and beneficial possible. We shall be glad to have all who intend to be present, send in their names as early as possible, and offer such suggestions as may seem for the general good.

A. H. HINMAN, } Committee  
D. T. AMES, } of  
N. R. LUCE, } Arrangements.

### The Penman's Convention.

Editors of JOURNAL.—There seems to be no doubt that the Penman's Convention, in connection with the Business Educators' Convention, will prove a success. At least it so seems to me from the letters I have received from persons who will be present. It is possible that on some accounts, the time of the meeting is unfortunately chosen, as a good many penmen who are engaged in the public schools will find it difficult to get away so early as the 6th of June, but I understand that the date was selected after a great deal of investigation, and balancing of conflicting interests. In my meeting heretofore, and notably the one held in Cincinnati in 1873, the weather has been so insufferably hot, that warm discussions have had to be discouraged, albeit in fact, we could have none other. I learn from President Spener, and from the Executive Committee, the attendance will be remarkably good from the West and South, and I sincerely trust that yourself, Hinman and Lee, will see that the Penman do not stay away from lack of interest or from lack of prodding.

S. S. PACKARD.

OFFICE OF THE PRESIDENT OF THE BUSINESS EDUCATORS' ASSOCIATION OF AMERICA.

MILWAUKEE, WIS., March 20th, 1882.

The time fixed for the meeting of this Association in Cincinnati (Tuesday, June 6, 1882) is approaching, and it behooves all who are interested in its object to be in our presence to contribute toward the success of the occasion.

There has never been a time so auspicious for such a gathering. The public is more than ever favorable to the claims of our department of education, which can be greatly improved and strengthened by a full and free interchange of views among the members of the profession, tending to give fresh impetus, broader scope and higher character to our work. It will help to improve our methods, and make us more useful and respected in the communities where we labor.

It is, therefore, a duty which we each and all owe to ourselves and to one another, to be cordially present to do our best to represent, and to the public, to aid in making the meeting of this Association a success by our presence and by contributing to it our best thought and experience.

The intelligent, enterprising, progressive, liberal-minded business educator should never be indifferent to the claims of this organization, opening wide its doors and cordially welcoming all who desire to promote its interests.

The Executive Committee of this Association, consisting of Richard Nelson, Chair-

man, Cincinnati, Ohio, A. D. Wilt, Dayton, Ohio, and A. P. Root, Cleveland, Ohio, are making necessary arrangements which will be duly announced.

On behalf of the Penman's Convention which is to be held in connection with the meeting of this Association, A. H. Hinman, Chairman, Worcester, Mass., D. T. Ames, New York city, and Rev. N. E. Luce, Union City, Pa., form the Committee of Arrangements.

All business educators, penmen, authors and publishers of works on grammar subjects are urgently and cordially invited to attend the meeting. Those expecting to be present are requested to immediately notify the chairman of the above-named committee, stating what part they may be willing to take in the proceedings, together with such suggestions as they may have to offer.

The meeting promises to be by far the largest, and we hope the best, of the kind ever held, and is expected to make an era in the important branches of education which it is designed to advance, and in the prosperity of the various institutions, schools and interests represented.

It is hoped, then, that we shall assemble in Cincinnati, Tuesday, June 6, 1882, with a determination to do everything in our power to make this sphere of education as far as possible a fit exponent of the vast and complex business interests which comprise so large a part of the growth and greatness of this continent and of the world.

It is not too much to say that no other body of men have in their care and keeping a grander work than ours, or one fraught with more practical good or more beneficent in its influence. Conscious somewhat of the greatness of our mission and the dignity which it gives our Profession I hope to meet you, one and all, in Cincinnati at the appointed time.

Your obedient servant,

ROBERT C. SPENCER,  
Pres't. B. E. A. of A.

KEOKUK, IOWA, April 4th, 1882.

Editors of JOURNAL.—Prof. Hinman says: "Say something in behalf of the Convention." Every day some one writes me, "Will you be there?" Most assuredly I will. The largest attendance in the history of Commercial Colleges is assured, and what can the Convention be if the pledge of earnest, honest support is not given?

The opinion of sages in the profession, as leaders in discussion, will form a plan beneficial to all.

I am disposed to be liberal in every sense of the word, and my knowledge of prominent brethren is to the same effect.

The Convention is an assured success, and I anticipate many pleasant meetings.

I shall take with me a few Indian and buffalo for exhibition. No extra charges.

Fraternally,

C. H. PEIRCE.

### A Serious Question.

Do not proprietors of Business Colleges make a grave mistake in not giving their teachers a summer vacation? The duties of Business College teachers are exacting and laborious, requiring vigor of both body and mind.

Vitality, industry and hardihood are indispensable requisites of a first-class teacher, and if he lacks in any of these he is deficient in qualifications essential and important. If he lacks in any of these he is not equal to the great task imposed upon him.

"Variation" is a commendable feature of any school. Give your teachers a sufficient rest once or twice a year, and we will guarantee that bodily infirmities will not intervene to prevent the discharge of their allotted trusts.

C. S. MARTIN,  
Principal of Chaddock College, Law  
and Commercial School, Quincy, Ill.

In the lecture of you, which falls across. For a bright manhood, there is no such word as fall.

BURLINGTON, VT.



J. P. Waler is teaching writing at Ashuelot, N. H.  
J. McBride, Greenville, Ohio, says, "Mark me down for the convention."

Allen's Business College has removed from Mansfield, Pennsylvania, to Elmira, N. Y.

John W. Ratcliff is teaching writing at Manassas and vicinity, Va. He has our thanks for a club of subscribers to the JOURNAL.

A. P. Armstrong, of Portland, Oregon, Business College, is an accomplished writer. He has our thanks for a club of ten subscribers.

A. J. Scarborough is engaged teaching writing at non-commercial branches at Protha's Business College, at Union, Miss.; he is a skillful writer.

Geo. W. Shuser, teacher of writing at Inglewood, Va., writes a handsome letter, and says he is glad that there is to be a convention and promises to attend.

Prof. J. D. Oshell, who has been teaching for some months past at Packard's Business College, has accepted a position in the office of the East Tenn. Va. and Ga. R. R. Co., in this city.

J. R. Goodier has lately opened a Business College at Pontiac, Michigan. Mr. Goodier is an accomplished penman, and has had an extensive experience as a Business College teacher.

James W. Westervelt, the accomplished Prof. of Penmanship at the Canada Literary Institute, Woodstock, Canada, has our thanks for a club of thirteen subscribers to the JOURNAL.

J. Madarasz, late of Sterling, Ill., is now permanently located in this city, as will be seen by his advertisement in another column. Several club specimens, enclosed by him, are simply elegant.

Mr. F. U. Holland, of Birmingham, England, writes that he is very much pleased with the JOURNAL, and forwards money order for all of the book numbers. Mr. Holland is a good practical penman.

E. A. Wilson, Halifax, N. S., is a good practical writer. He says, "I owe whatever attainment I have made in writing to the JOURNAL, and I look forward with much interest to the new course of lessons by Prof. Spencer."

G. C. Rogers, has been teaching writing at Boston and vicinity during the past month with good success. He says, "The JOURNAL, for months past, has been a literary treat. I am surprised that so good a paper can be furnished for so little money." The number of its subscribers explains it.

Mr. I. M. Rodriguez y Cos, from the City of Mexico, is on a visit to New York, to examine the educational advantages of the public and private schools of this city. Mr. R. is connected with the free school system of Mexico, which during the past ten years has become very popular and efficient.

Mr. F. H. McDonald has been teaching writing classes at Springfield, Ga., and vicinity, with a large degree of success. "This, we judge, from the complimentary notices which we find in the 'Southern Watchman.' The editor of this paper says, 'We visited his class here one evening this week, and heard one of his sublime lectures. We pronounce him an adept, endowed with a genius faculty.'"

The *Western Trade Journal* of recent date says Prof. H. Russell of the JOURNAL, "is an immense man, with a stirring complexion. Among other things it says: 'Prof. H. Russell, the manager of the college, is a gentleman of great literary culture as well as experience as a teacher of business rules, and trains his pupils, not merely to be accountants, but to be thorough and accomplished business men.'"

Prof. A. R. Danton, of Camden, Me., has lately published a book of 300 pages in review of the celebrated Hart-Meservey murder case, wherein he claims that the wrong man was convicted by the substitution of the writing of an inmate murderer for that of the murderer; for an inmate murderer he says: "Prof. H. Danton's many letters which were believed to have been written by the murderer, Mr. Danton has

MEMORIALS & ENGRAVINGS

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made strong, bold statements, and evidently believe that she affirms, which, if true, presents an astonishing case of the miscarriage of justice.

We copy the following from the Creston, Iowa, Daily Advertiser, which explains itself:

FAREWELL. Professor J. M. Mehan left, to-day, to assume a position with the New York Life Insurance Company, with which he was formerly connected.

Mr. MEHAN—Please accept this gift from the Creston Schools as a token of their esteem for you.

(Signed) W. BEYER, H. SHYENES, FLORENCE FAYE, BERTHA HOBBS, Committee.

It is needless to say the Professor accepted the gift in the spirit it was given, and sent to the donors the following note:

To the Teachers and Pupils of the Creston Public Schools:

Not being able to meet with you to thank you in person for your kind remembrance and beautiful present, I take the method of returning my heartfelt thanks for the same.

Professor Mehan leaves the city with the good wishes and hearty good wishes made in an exemplary career as teacher and man in Creston.

A handsomely written letter comes from Prof. N. R. Luce, of Union City, Pa.

Several fine specimens of cursive writing come from M. B. Moore, Morgan, Ky.

A fine specimen of old-hand flourishing comes from F. H. Madden, of St. Louis, Mo.

T. F. Yennans, of Savannah, Ga., includes several fine specimens of cursive writing.

Geo. P. O. Shoop, Shomokin, Pa., includes a skillfully executed specimen of flourishing.

G. A. Hubster, Tonton, Ill., sends a very handsomely executed specimen of flourishing.

E. K. Jones, of the Lakeside Business College, Chicago, Ill., sends several handsome specimens of cursive writing.

A superior specimen of epistolary writing comes from D. H. Farley, teacher of writing at the State Normal School, Trenton, N. J.

Several beautiful specimens of written cards have been received from W. Dennis, whose advertisement appears in another column.

An elegant specimen of letter-writing comes from T. J. Fyckert, penman at Souders' Writing & Station Business College, Philadelphia, Pa.

An elegantly written letter and a club of subscribers comes from G. A. Graman, teacher of writing at the St. Paul (Minn.) Business College.

Mr. W. H. Wiselshahn, of the Wiselshahn Institute of Pen Art, St. Louis, Mo., writes a letter which for real grace, grace and mastery power of pen is unexcelled.

E. W. Baldwin, of Bartlett's Commercial College, Cincinnati, Ohio, sends a skillfully executed piece of flourishing and drawing in form of a bird and quill.

Master A. W. Stuman, Jr., of Notre Dame (Ind.) University, writes a good hand for a lad

OFFICE OF Daniel L. Ames AND PUBLISHER ARGISC PERCIAN 205 BROADWAY New York

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The above are given as specimen Letter-headings—photo-engraved from pen-and-ink copy executed at the office of the "Journal." Orders for all similar cuts promptly filled, at reasonable rates.

of thirteen years. The card-specimens which he included are very creditable.

A handsome specimen of letter-writing and a skillfully executed specimen of flourishing come from E. L. Stoddard, Peavey's Commercial College, Keokuk, Iowa.

A splendidly illustrated catalogue has been issued by Messrs. Howe and Powers, of the Metropolitan Business College, Chicago, Ill. They report their college highly prosperous.

We are in receipt of a copy of a "Family Record," designed and published by H. W. Shaylor, of Portland, Maine, which is highly artistic in its design, and is mailed to any address by Prof. Shaylor for \$1.00.

Bad Handwriting.

There are, here and there, human beings who are, by nature, incapable of writing a good hand, just as there are others who can draw a straight line or a true circle, or even recognize one. But the ugly manuscript of the clumsy-fisted struggler after form is usually very clear. haste, uneasiness, excessive work, nervous prostration—these are the chief causes of obscure handwriting with most of us.

handwriting gains no time for the writer. A downright lazy scrawl is another matter, and so is that kind of bad writing in which we can see in the huddles egoistic self-assertion or disregard of the eyes and wits of others. It may be laid down that there is much egotism (associated, it may be, with much kindness) in the man who writes a bad hand, which never strives to pick itself up.

TALENT AND TACT.—"Talent," says a writer, "knows what to do; tact knows how to do it."

Talent is wealth; tact is ready money. For all the practical purposes of life, tact carries it against talent—two to one. Talent has many a complacent from the bench, but tact touches fevs from attorneys or clients. Talent speaks loudly and logically; tact triumphantly. Talent makes the world wonder that it gets on so fast; tact excites astonishment that it gets on so fast. And the secret is, that it has no weight to carry; it takes no false steps; it loses no time; it makes all hints; and, by keeping its eye on the weather, it is able to take advantage of every wind that blows.—Fackler's Common Sense in Education.

A professor who says he reads a man's character by his signature spent three days in trying to figure out Longfellow's autograph. Somehow it would show up the venerable poet as a man who liked to bet on horse races, go to variety shows, and howl around nights. And of course the professor knew the poet was not that sort of man, and he couldn't make it come out any other way and went tearily wild till he found that the autograph was a forgery.—Rugby Monthly.

ANSWERS

J. H. S., Hubbardtown, Mich.—Will you please inform me respecting the correct way for holding the oblique penholder? Should the first finger rest upon the joint of the holder, Ans.—The position is precisely the same as for the straight holder. The finger should not rest upon the joint of the holder.

C. E. P., Jericho, Vt.—Please explain what is meant by the combined movement in writing? Ans.—The combined movement is produced by the joint-action of the fingers and muscles of the fore-arm; the principal motion of the pen is given by the muscles of the arm, the fingers being used only in the long-extended looped and capital letters.

A. R. F., Troy Grove, Ill.—Can any one learn to use the De Shading T Square? Is the Peumen's Convention to be open to all who are interested in penmanship? Ans.—Yes, answers both questions.

N. M., Woolstock, Out.—What is the correct position for a person to assume in writing with the left-hand? I have to do my writing with the left-hand, as my right is partially disabled. What I first learned to write I was instructed to sit with my right side to the desk with the paper at about an angle of 45° with the edge of the desk, so you will see that if the hand follows, the pen must be lifted at every stroke. We think that either the left side or front to the table will be the best for left-hand writing.

C. F. H., Biddleford, Me.—What are the advantages of chalk-writing? Ans.—Chiefly as an aid in teaching, as a means of giving correct forms, illustrations, etc., and of making erasures, on the black-board.

R. S. B.—St. Louis, Mo. Please inform me through the JOURNAL, what work on business correspondence is the best?

Ans.—"Townsend's Analysis of Letter-writing" is a standard work, and is the best on correspondence that we know of. Mailed from this office at the publisher's price, \$1.25.

G. L. N., Elyria, Ohio.—What are the chances for one possessed of a thorough knowledge of writing and drawing? Ans.—Good teachers of drawing and writing are in good demand, such teachers are coming to be employed in most of our large cities as special teachers in public schools, and at good salaries.

A. C. M., Pittsburgh, Pa.—Is the "Ortho-theologic penholder" useful in teaching the cursive, and is it an American Specimen Invention? Ans.—The Ortho-theologic is a Transatlantic invention, hence not Specuerian. After giving it a personal trial, we find it cannot be used successfully in writing. Diligent inquiry discovers no one who can write with it, and we cannot hear of a pupil who has learned correct penholding by the aid of the Ortho-theologic. It is evidently a puerile invention, more unique than useful or ornamental.

Back Numbers.

All or any of the back numbers of the JOURNAL, and since inclusive of January, 1878, can be supplied. No number prior to that date can be mailed.

All the 32 back numbers, with any four of the premiums, will be mailed for \$3.25, inclusive of 1882, with the five premiums, for \$4.00.

If you want good pens of medium fineness, smooth pointing, durable and superior for practical writing and flourishing, send 30 cents for one-quarter or \$1,000 for a full gross box of Ames Penman's Favorite Pens.







# Penman's Journal

DEVOTED TO ORNAMENTAL PRACTICAL AND PENMANSHIP

PUBLISHED MONTHLY, AT 205 BROADWAY, FOR \$1.00 PER YEAR.  
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 B. F. KELLEY, Associate Editor.

NEW YORK, MAY, 1882.

VOL. VI.—No. 5.

Refer to Business Cards, or material of those now in, will be received for insertion in this volume.

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Now is the time to subscribe for the JOURNAL and begin with the first lesson in practical writing by Prof. H. C. Spencer. These lessons will alone be worth many times the cost of a year's subscription.

### Personal Characteristics in Handwriting.

Says D'Israeli, "To every individual Nature has given a distinct sort of writing, as she has given them a peculiar countenance, voice and manners."

The writing of the world is as marked and varied in its idiosyncrasies as are the physiognomies and other peculiar characteristics of its writers. Not only is this true as regards individuals, but of race and nationalities. The extensive and close observer distinguishes between nationalities by their writing as readily as he does by speech, physiognomy or any other race peculiarity. Even where one has learned to write another than his native language, the rare distinction, to a perceptible degree, remains. The writing of a German, Frenchman or other foreigner who has learned to speak and write the English language, will retain an idiosyncratic style as perceptible to the expert as will be the brouge in the foreigner's speech; and the one can no more be overcome or avoided than the other.

Again: Writing, to a marked degree, is as index to race peculiarities. The impulsive and gesticulating Frenchman reproduces himself in his florid and fantastic writing, as does the cool phlegmatic Briton in his more deliberate and less ornate style. There is, too, sometimes, as strong a resemblance in the writing as there is in the person and characteristics of different members of the same family, which resemblance very naturally results from coincident instruction, example and family traits. These family resemblances are occasionally so great as to render liable a mistake in the identity,

of both person and writing, by persons of limited acquaintance; but not of either, by intimate relatives or associates. In neither case can we conceive a complete and perfect identity to be possible; nor are the distinctive characteristics by which different writings are recognized less marked or more uncertain than are those which distinguish persons.

The skilled and observing accountant or correspondent will recognize the various handwriting of all associates in his house, as well as of its frequent correspondents, as readily and unerringly as he does their persons; nor can the identity of their handwriting be more effectively concealed by disguise than can the persons of the writers. It is also an observable fact that original and highly eccentric persons usually develop an equally original and eccentric handwriting.

By eccentric writing we do not refer to the well known unrecognizable hieroglyphics of such newspaper writers as Greeley and others, whose essentially bad writing has generally resulted more from the attempt to force an unskilled pen to perform the utterly impossible task of keeping pace than from any real eccentricity of character, but to those whimsical, non-descript forms, in which the writers utterly defy all system or example, and seem to defy, alike, all rules of art and nature by deliberately introducing forms and combinations which may be anything or nothing, according to their position and the context, and which constitute as a whole, a "hand" as grotesque and inimitable as the character of its author, and one which seems to say to the beholder, "This is my style," and very properly, for certainly it will enter into the heart of no other man to conceive of anything like it.

Below we present a few specimens of such writing, together with a few *fac-simile* autographs—those of persons publicly known—which will serve as illustrative examples.

*The Gods see the deeds of the righteous.*

*Careful attention to the thing often proves superior to genius and art.*

*Clifton Park, April 24, 1882,  
 Dear Sir,*

*Please read a sample copy of the Book How to Write, by Mr. George H. Powell, New York, N. Y. Please read another to, for me;*

*Yours W. Field*

*B. G. Ingalls*

*Examiner*

These autographs are certainly *sui generis*, and in their entire originality and defiance of prescribed rules of chirography are typical of their respective authors, who, in their careers, have been equally original and irrelative of the beaten ways of their grandfathers.

As another example of the eccentric autograph—certainly its writer has departed widely from the ways of her grandmother—we present the following:

*May E. Walker*

"It is," in the words of another writer, "a fine combination of masculine vigor and feminine caprice." Authors of such writing and autographs as above need not have fear of a mistaken identity or of any considerable number of accidental coincidences between their and any other "sign manual."

Below are specimens of writing and autographs constructed more in accordance with the prevailing standards of form, and which specimens are not distinguished by any conspicuous personalities.

*The Gods see the deeds of the righteous.*

*He is the wisest man Who is not wise at all.*

*James M. Deuman*

*Henry D. Warren*

Such writing will occur in cases where persons of nearly equal skill have learned to write by practicing from the same copies and who have not subsequently changed their hands by practice under widely different circumstances. In such writing there will be many accidental coincidences of form and combination between that of different writers, and mistaken identity is liable except by those to whom the handwriting is thoroughly familiar.

It is the peculiar eccentricities of habit in writing, as it is in the figure, dress, etc., in persons, which readily and certainly determine their identity.

stature, regular features, clothed in the prevailing fashion, present such the same appearance to the eye of a stranger, and on a slight acquaintance may easily be mistaken one for another; but persons highly exceptional in any of these respects will be recognized at sight; there can be no mistaking a black for a white man, a giant for a dwarf, or a cripple or crutches for a man on sound legs. Persons are never so identical in form, features, dress, habit, etc., as to be mistaken by intimate acquaintances, and usually where a strong personal resemblance is apparent to strangers, it comes to be so upon a more intimate acquaintance. So, however close the resemblance between the writing of different persons may appear to the unfamiliar observer, the identity of each will not only be apparent, at once, to its author and others to whom it is familiar, but they will usually fail even to note a resemblance.

The handwriting of every adult must inevitably have multitudinous distinctive and habitual peculiarities—of many of which the writer is himself unconscious: such as initial and terminal flourishes, and methods of constructing letters, combinations, relative proportions, turns, angles, spacing, slope, shading (in place and degree), crosses, dots, orthography, punctuation, &c., &c. These peculiarities are the outgrowth of long habit, and come at length to be produced and reproduced by the sheer force of habit—as it were, automatically by the hand, its movements being independent of any direct thought or mental guidance. Being thus unconsciously produced, and, in the main, imitated by the writer, they cannot be successfully avoided or simulated through any extended period of writing. To do so, a writer would be required to avoid that of which he was not conscious, and to copy the undiscovered habits of another writer.

Though writing he changed in its general appearance, as it easily may be by altering its slope or size, or by using a widely different pen, yet the unconscious habit of the writer will remain and be perceptible in all the details of the writing; and such an effort to disguise one's writing, could be scarcely more successful than would be an effort to disguise the person by a change of dress. In either case a close inspection reveals the true identity.

Although it be a fact that writing ultimately becomes the automatic production of the hand, it is equally a fact that it does so as the pupil and agent of the mind; and in the moulding process the peculiar qualities of its form and master enter unconsciously into its composition, and it becomes, as it were, a mirror of its creator—the mind.

The truth of this assertion will endeavor to illustrate by presenting *fac-simile* autographs of a few persons whose mental characteristics are a matter of historical record, and will or may be known to all our readers. It is probable that the writing of no two Americans has more frequently been the subject of comment than that of Rufus Choate and John Hancock, whose portraits and autographs we here present.

Persons of the same color, of median



Rufus Choate



John Hancock

The contrasts are equally striking, as between the personal characteristics, physiognomies or chiropography of these gentlemen. Mr. Choate enjoyed the reputation of being the very worst, and Hancock as being among the best, writers of their times.

The hard, wiry, nervous and intensely marked features of Choate, bespeak the brilliant though eccentric orator, jurist and statesman, and are in full accord with his autograph.

The portrait of Hancock, in its bold, open and frank expression, is typical of what the biographer describes as "a man of strong common sense and great decision of character, published manners, easy address, affable, liberal and charitable." Could portrait, character and autograph be in better accord?

As a companion-autograph of Hancock's we present that of

John Adams

who was also a complotist in the stirring times of the Revolution, and a colleague in the Colonial Congress. Both were among the most earnest, bold and fearless advocates of the Declaration of Independence. John Adams, in one of his fiery speeches in its favor, closed by fairly shouting "Independence forever!" and Hancock, when he placed his autograph upon the Declaration, which at night had become his death-warrant, remarked "The British Ministry will not need their specks to see that." The bold, strong, determined character of these men stands out in their autographs.

In marked contrast to these, are the autographs of two of our great merchants and financiers.

John Jacob Astor

Stephen Girard

Here we have men of affairs who have a care for details which enter as minutely and fully into their autographs as into their business. Between these autographs and the following, are contrasts as striking as

were the character and missions of their authors.

These, as a class, are what might be termed Parliamentary autographs. Their authors indulge in now of the redundancies or fantastic quirks and eccentricities so common to most classes of writers, the autographs seeming to possess a conscious dignity, which, like the greatness of their authors, is most complete without decoration.

H Clay

The autograph of Clay, in its concise, frank, open and almost laconic style, most faithfully reflects the character of the great

almost microscopic proportions, is indicated that rare quality of mind which crystallized thought into felicitous phrases, and stamped him as the ablest statesman and diplomatist of his time. His "irrepressible conflict" and "higher law" were expressions which largely shaped the events of his time.

William H. Seward

Alexander Hamilton

Probably no two American statesmen more resembled each other in their style of thought and expression than Seward and

U. S. Grant

R. E. Lee

G. T. Beauregard

The autograph of General Grant is plain and simple in its construction, not an unnecessary movement of pen in it—a signature as bare of superfluous and ostentatious as was the silent soldier and hero of Appomattox.

In the autograph of R. E. Lee we have the same terse, brief manner of construction as in Grant's. It is more antiquated and formal in its style; more stiff, and what might be called aristocratic. Its firm upright strokes with angular horizontal terminal lines indicate a determined, positive character.

In somewhat marked contrast with the two last-mentioned autographs, is that of G. T. Beauregard, in that he indulges in a rather elaborate flourish, which is a national characteristic, and also typical of the blustering and flourish with which he entered the field of our late "oppleasurers." In dignity and unpretentious directness his autograph compares as unfavorable with those of Grant and Lee, as did his military record with theirs.

#### A Few Law Points.

A jury in North Carolina, after being charged in the usual way by the judge, retired to their room, when a white juror ventured to ask a colored associate if he understood the charge of the judge. "What!" exclaimed the astonished juror, "he don't charge nuffin' fur dat, does he? Why, I thought we was gwine to get pay!"

A Texas judge who had two tramps before him said to them: "Now, one of you make tracks for the hoodler, and the other try to catch him." They caught at the idea and put in their heels.

A lawyer arguing a case was reprimanded by the presiding judge for certain remarks and references made. The lawyer, in making an apology, said: "Your Honor is right and I am wrong, as your Honor usually is."

An attorney called to see an eminent judge, and sent his card up. The answer came: "The judge cannot be seen, he is in his chamber with scientific." The visitor exclaimed: "Just my d—d luck; there is always some cussed Illinois just in ahead of me."—*Washington Law Reporter.*

SAVED:—"Isn't it delightful, Horace, to think of the awakening of nature, after her long sleep! A few weeks ago and all was buried beneath the cold, white blanket of winter, and the frost king held the life-giving sap of the trees and flowers in his mighty grip. Now all is changed. The sun, with its penetrating rays, revivifies the long-dormant principles of growth, and in a short time—a few days at most—the earth will be clad in her spring suit of green, beautifully figured with dandelions and daisies." "Oh, Almira Ann," said he, as he looked into her eyes a look of wondrous admiration, "if I thought you would always sling English like that, I'd—I'd—but then you might turn your language batteries on me." A moment more he would have been lost, but his guardian angel did not forsake him.—*New Haven Register.*

Mentor. © July 3, 1880.

My Dear Lemmie

Among the many hundreds of letters I have lately received few have given me as much pleasure as yours—

I think that the boy who so lately sat on his rocking horse and sang "Rock-a-by-o-Baby"—is now writing me a letter in fine bold Spencerian hand—makes me feel queer And so I specially thank you  
Your Friend

Leonard Garfield Spencer  
Care Business College  
Washington, D.C.

The above cut is a photo-engraved facsimile of a letter written by General Garfield to the eldest son of Henry C. Spencer, in the midst of the harassing and exciting campaign, which resulted in his election as President.

It was, of course, most hurriedly written, yet not a letter or word is in it which is not as clear and bright as type.

It is remarkable not only from the excellence of its chiropography, but in the circumstance of a great man literally overworked with the labor and correspondence incident to a great presidential campaign, of which he himself was the chosen standard-bearer, turning aside to answer a congratulatory letter received from a lad. The youth of our country held a warm place in the heart of the late President.

statesman, whose life was without equivocation, disguise or reproach, and concerning whose opinions and purposes his countrymen were never in doubt.

Daniel Webster

The autograph of his great cotemporary, Webster, too, in its simplicity and dignity of style, is appropriate to the terse, vigorous and unadorned style of America's greatest statesman.

Lincoln

The autograph of Lincoln is clear, bold and utterly without affectation; while its quaint, homely dignity renders it thoroughly appropriate as the "sign manual" of "honest Abe." In a contrast as marked, as were the peculiar characteristics and attainments of the two men, stands the delicately modeled autograph of the great "war premier" Seward. In its delicate construction of fine hair-lines, clear-cut shades, and

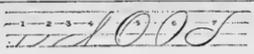
Alexander Hamilton, the latter the accomplished aide-de-camp of Gen. Washington, and subsequently Secretary of the Treasury under Washington's administration. As presented, it may compare the autographs of Seward and Hamilton also resemble each other.

July Garfield

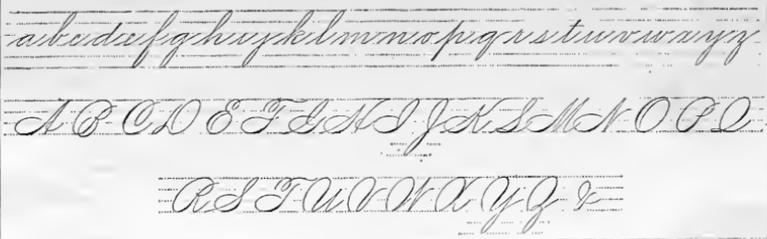
The autograph of Garfield is easy, flowing and graceful, without redundancy or pretension. Nothing could be more in keeping with the scholarly attainments, graceful oratory, and unpretentious merit of its author. As a further specimen of Garfield's chiropography we present a fac-simile letter from his pen. The writing is without special eccentricity, though bearing a marked personality. It is brief, clear, strong, and symmetrical, and in its general excellence, as compared with the average writing of our public men, it stands as conspicuous as did the character and attainments of its author among his cotemporaries.

A young man, who will never carry a package through the street, made a purchase of six collars and a necktie, and, as usual, ordered them to be delivered at his residence. Soon afterward a two-horse freight wagon was backed up to the door and the package laboriously placed on the steps by the driver and an assistant, who inquired whether it should be left in the hall or carried up-stairs.

From the Principles are formed



all of the Letters & Figures



necessity—a duty which no one can afford to neglect. We may properly appeal to various MOTIVES FOR LEARNING PENMANSHIP, and stimulate them by appropriate considerations. There is a real pleasure to be derived from the study of symmetrical handwriting: It brings into delightful activity and consistency and development, facilities of form, size, order, color, constructiveness, and compression. Then there is a satisfaction in skill of hand. Hand-work is brain-work brought down and expressed in visible forms through nerve and muscle. The complimentary approval of one's skill by relatives, friends and acquaintances is no slight incentive to the mastery of the pen. Again, there are the

**Lessons in Practical Writing.**

NO. I.  
BY HENRY C. SPENCER.

Copyrighted May, 1862, by Spencer Brothers

**HOW CAN LEARN TO WRITE.**

There are many sensible people who cling to the notion which has descended through many generations, that penmen, like poets, "are born, not made." But it is not likely that many readers of this journal hold to a notion so absurd, and probably there is not one who does, among those who will seek to profit by these lessons. We do not, of course, deny that individuals differ in natural aptitude for learning writing, as they do in their capacities for learning other practical arts; but we do know that there is nothing connected with the successful acquirement of the twenty-six standard script capitals, and the twenty-six small letters with their proper combinations, that is necessarily beyond the capacity of sensible persons. Our conviction on this point, based upon long experience and extended observation is formulated thus: *Any person who has good common sense, one or two eyes, and fits fingers on either hand, can, under proper instruction, learn to write well.*

**INCREASE OF GOOD WRITERS.**

We need ten good writers now, where but one could be found twenty years ago. The more general introduction in our country of a recognized standard of penmanship, and methods of instruction and training by which learners are enabled to approximate to that standard, has largely increased the number of good writers in proportion to the whole population. There are other agencies which should be mentioned. Teachers in our public and private schools, with the aid of systematized copy-books and charts, are doing better teaching than formerly.

The business colleges of the United States, with their skilled, able and energetic teachers of penmanship, are actually training up thousands of elegant writers; also teaching them how to apply their skill in correspondence, book-keeping, and the practical affairs of life. This PENMAN'S ART JOURNAL, with its wide circulation, its artistically illustrated pages and columns of instruction, presenting penmanship, as it does, in almost every known phase of utility and beauty, is doing a great work in popularizing the art and spreading a knowledge of it over the whole country. The great increase in the number of good writers is part and parcel of the general progress of our times. The good work must be carried forward.

**GOOD WRITING SHOULD BECOME UNIVERSAL.**

Writing, like spelling, reading, and calculation, is a requirement of every-day life. All such things should be specially well done. The pen is the monthpiece of the correspondent, the forerunner of the press, the recorder of the myriad transactions of the business world. Its use, so universal, so important, renders its proper acquirement



development, facilities of form, size, order, color, constructiveness, and compression. Then there is a satisfaction in skill of hand. Hand-work is brain-work brought down and expressed in visible forms through nerve and muscle. The complimentary approval of one's skill by relatives, friends and acquaintances is no slight incentive to the mastery of the pen. Again, there are the

**PENMANSHIP ADVANTAGES**

which good handwriting secures, especially to those who are just entering busy life, upon their own responsibility. As our civilization advances, competition in every department of business activity becomes sharper and clearer. For every business position now offered there are crowds of eager competing applicants, each striving to secure the preference. Competitors for places, usually first become known to employers through their letters, which are read and compared. Other qualifications being satisfactory, the advantage is which a superior handwriting secures to an applicant are clearly evident. The possessor of such a handwriting wins and rises where others, deficient, fail and fall.

Practical chirography, as its name, not only secures paying positions, but helps to

**PROMOTION AND ADVANCEMENT.**

The reason is, because a man's measure, in dollars and cents, is his ability to do—to perform useful service to others. In this view, the possessor of a legible, rapid, elegant handwriting may be justly estimated as having from thirty to forty per cent. advantage over his competitors.

The ready penman, other points considered equal, is, therefore, not only the successful candidate for business positions and promotions, but he commands a higher salary because of his more valuable services.

**THE COURSE OF LESSONS**

which we are entering upon will be in accordance with those principles which are fundamental in the system originated by Platt R. Spencer—those principles which took hold upon the minds of such men as Victor M. Rice, James W. Lusk, E. G. Folsom, Win P. Cooper, John Gaudry, Geo. W. Estman, and many others we might name, distinguished among his followers with the pen. Those principles have, in fact, given rise to the present American school of skilled penmen, of which our country may be justly proud.

**THE INSTRUCTIONS.**

to our pupils who are to take this course of lessons, must be carefully studied, cheerfully and perseveringly practiced. Each lesson should be thoroughly mastered. "No excellence without labor," remember.

First, you will please write a sample, showing the present condition of your handwriting. Please do this without looking at any copy. We suggest the following matter as suitable: Specimen of my plain penmanship: Alphabet of small letters: a, b, c, etc., Alphabet of capital letters: A, B, C, etc. The figures: 0, 1, 2, up to nine. The following verse:

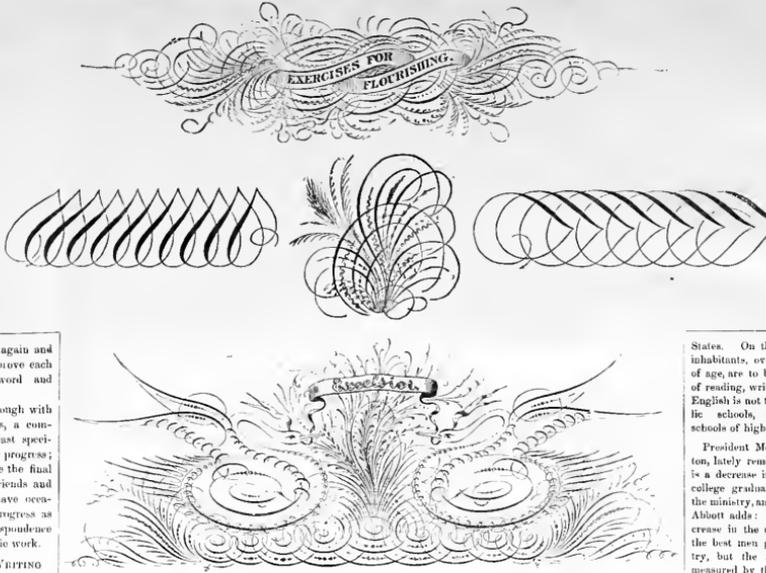
"The pen, the pen, the brave old pen, which stamped our thoughts of yore. Through its bold tracings of ages Our thoughts will freshly pour." Next, you'll name and date the date of writing. PRESERVE YOUR SPECIMEN, and as you go forward in your

*Some are born great, some achieve greatness, and some have greatness thrust upon them.*

[ CashBook ]

Cash. Dr. Cr.

	1871				
Jan	1	To Amount on hand.		75	
	2	20 Bush. Greenings sold @ 72¢		144	110
	3	Pay 1 mos. House Rent			25
	4	Premium. Ins. on Furniture.			4



The above cut was photo-engraved from "Williams' and Parkard's Gram." The original was flourished by J. D. Williams.

course, try it over, again and again, aiming to improve each and every letter, word and figure.

When you are through with the course of lessons, a comparison of first and last specimens will show your progress; but we trust that ere the final test is made, your friends and acquaintances will have occasion to note your progress as shown in your correspondence and other chirographic work.

#### MATERIAL FOR WRITING

should consist of Foolscap Paper, of good quality, ruled medium width, (three-eighths of an inch between lines), Steel Pens that will make clean strokes and that have sufficient flexibility to shade small *c's* and *p's*; ink that is clean, flows freely, and has a distinct black or blue shade as it flows from the pen. Keep the ink corked when not in use. A piece of blotting-paper and a pen-wiper may be added to the outfit. These articles should at all times be in order for use.

The papers written in profiles upon each of the lessons ought to be dated, properly numbered, and preserved throughout the course. One is more likely to do well that which he intends to preserve. Aimless scribbling, which one hastens to throw into the waste-basket, is a positive injury; it engenders bad habits of mind and hand, and is a waste of precious time and valuable material.

#### THE PEN-PICTURE

is here introduced as a frontispiece to our course of instructions. It is photo-engraved from a pen-drawing from the hand of Lyman P. Spencer, the youngest of the five Spencer Brothers. It illustrates correctly what is sometimes designated the "Accountant's Position at Desk"—a position adapted to writing upon large books which cannot well be placed obliquely upon the desk or table as we would, ordinarily, place paper for writing. (Position and pen-holding, will form a part of our next lesson.) The view from the window in the picture suggests the relation which the pen bears to commerce and civilization.

#### THE SCRIPT ALPHABETS

are presented as models for practice. Each learner has, in greater or less degree, the faculty of imitation, and by the exercise of this faculty, with some study, an important advance-step may be immediately gained, and the student enabled to incorporate into his handwriting the standard forms of letters, in their general features, from the beginning of his course, and not be left for a considerable period of time, with a mixed hand, composed of old and new in constantly varying proportions.

#### HOW TO PRACTICE

Assume your own usual position for writing (we do not teach position at this stage); bring the alphabet before you for a copy; hold your pen about one-sixteenth of an inch above

the first letter, *a*, and form it in the air, counting the strokes consecutively—one two three, four, five; then close your eyes and make the letter in the air from the model seen with your "mind's eye"; this fixes the form upon the mental tablet. We designate the process: mental photography. Now transfer from mind to paper; and as you write, count your strokes, to secure regularity of movement—also to make sure that no strokes are omitted. Write the *a* as many times as it contains strokes; then take the *b* in the same manner; and persevere with this method of practice until you have done all the small and capital letters.

#### AIDS TO PRACTICE

If you do not succeed in making your letter the same size as the copy, with ruler and pencil rule lines to regulate heights and lengths as shown by the copy of alphabets. Such ruling is called a "writing scale"—it has six lines and five equal spaces—each space being one-ninth of an inch in height. A correctly ruled scale will be found an excellent aid to the ambitious learner, who will be guided by the lines and spaces as he proceeds with his practice upon the standard letters.

If you find that you do not get your letters upon the same slant as the copy, guidelines may be ruled upon your page to regulate slant. This can be done by placing your paper so that its upper or top edge will be even with the lower line of the scale of small letters in your copy; then, placing one end of your ruler, with its edge adjusted to the slant of the *b*, *d*, or *f*, and projecting down upon your writing-page, you can rule a long line on correct slant by the left edge of the ruler; then another by the right edge; and moving the ruler to the right, once its width, for each slant-line, continue ruling until the page is prepared. These "Slant-guides" will regulate the slant of the body strokes of the letters. With the aid of the "Writing-scale," the "Slant-guides," and "Mental Photography," together with counting the strokes, and if the learner will go all over the alphabets again and again until the forms of the letters are familiar to eye and hand, he will surely make great progress in practical writing.

We give the Cash-book form herewith to show the adaptability of this style of writing to business use.

In our next will be presented new and complete illustrations, and instructions in position at desk, pen-holding, movements and principles.

#### Educational Notes.

[Communications for this Department may be addressed to H. F. KELLEY, 305 Broadway, New York. Brief educational items solicited.]

New Hampshire has a compulsory education law.

Four of the county-school superintendents of Kansas are women.

Full dress and gowns in the order for Commencement speakers at Harvard.

Washington University, at St. Louis, has 1,285 students and eighty professors.

Schools in China open at sunrise and close at 5 P. M. There is a short recess at midday.

Mr. John F. Slater, of Norwich, Conn., has given \$1,000,000 for the education of the colored people of the South.

There are 190 young women pursuing higher courses of study in St. Petersburg, of whom, 610 are of noble birth.

Prof. Greene, the first colored graduate of Harvard, is talked of for President of Howard College, Washington, D. C.

By a vote of 13 to 12 the Board of Harvard College declares its unwillingness to train female doctors in its medical school.

Amherst College has lost Walker Hall by fire. The building contained a valuable collection of minerals, and the loss is about \$135,000.

By the sale of the Williston mills, Amherst College receives \$100,000, and the Williston seminary \$200,000, according to the will of Samuel Williston.

Miss Callista C. Kinn, now living in Oswego, N. Y., in her eightieth year is claimed to be the oldest lady school-teacher in the State. She commenced her vocation in Worcester, Oregon County, at the age of sixteen.

Maine carries the unenviable record of paying her women-teachers less than any other State—the mean average of \$17.04, against \$35.45 paid to male-teachers, which is little enough for anybody that has a soul fit for a pedagogue.

As regards literacy, the Sandwich Islands outrank European countries and the United

States. On the Island not ten inhabitants, over twenty years of age, are to be found ignorant of reading, writing and spelling. English is not taught in the public schools, but in private schools of higher grades.

President McCosh, of Princeton, lately remarked that there is a decrease in the number of college graduates who go into the ministry, and the Rev. Lyman Abbott adds: "There is a decrease in the quality. Some of the best men go into the ministry, but the average, whether measured by the popular standards of college classes or by recitation, is not high."

Among the languages of civilized nations English is the most widely spoken. It is the mother-tongue of about 80,000,000 people; German, of between 50,000,000 and 60,000,000; French, of between 40,000,000 and 60,000,000; Spanish, of 40,000,000; Italian, of 28,000,000; and Russian, of between 55,000,000 and 60,000,000.

At the school of the abbey in Tokio, Japan, is a physical map—300 or 400 feet long, of the country, in the east behind the school building. This map, or model, is made of turf and rock, and is bordered with pebbles, which look, at a little distance, so much like water. Every inlet, river and mountain is reproduced in this model. Latitude and longitude are indicated by telegraph wires, and tablets show the position of cities.

The annual meeting of the Massachusetts Society for the Promotion of the University Education of Women, was held in Boston recently. The formal report declares that the success of the Society's work is gratifying. State Universities and many professional schools and colleges offer openly their advantages to women, and the more conservative institutions are beginning to realize that the world does not stand still. The Massachusetts Institute of Technology last summer gave to two young women the degree of Bachelor of Science, and it is known that similar institutions are willing to receive women.

#### EDUCATIONAL FANCIES.

Education is a good thing enough; but the ignorant man makes his mark first in the world.—A. G. Pringle.

"Do you know who built the ark?" asked a Sunday-school teacher of a little street Arab, and the little fellow replied, "Naw!"

"What is the feminine of tailor?" asked a teacher of a class in grammar. "Dressmaker," was the prompt reply of a bright-eyed little boy.

Sunday-school teacher, to Jimmie: "What did your sponsor then do for you?" Jimmie, with confidence: "Nothin', either then or since."

A little girl defining "bearing false witness against thy neighbor," said: "It was when nobody did nothing, and somebody went and told of it."

"What is the highest order of animal creation?" asked a New York teacher of one of her pupils. "Jumbo," was the confident and immediate answer.

New college joke—Professor says: "Time is money; how do you prove it?" Student

\* The "Script Ruler," advertised by the JOURNAL, enables the Standard letters on ruled copies, and is a valuable aid to any one who writes or is learning.

says: "Well, if you give twenty-five cents to a couple of tramps, it is a quarter to two."

"Will the boy who threw that pepper on the stove come up here and get a present of a nice new book?" said a school superintendent in Iowa; but the boy never moved. He was a far-seeing boy.

**Aritmetic:** "If it takes a boy, twelve years of age, twenty-two minutes to bring in six small sticks of wood, a distance of seven-foot feet, how long will it take him to travel a mile and a half to see a circus procession?"

"What kind of little boys go to heaven?" A lively four-year-old boy, with kicking boots, flourished his fist. "Well, you may answer," said the teacher. "Devil ones," shouted the little fellow to the full extent of his lungs.

An Austin Sunday-school boy was asked what was the meaning of the passage in the Bible about "Adam earning his bread by the sweat of his brow." "I reckon it means a fellow must eat until the sweat just runs off him."

A peasant who had half a corn of wood at his door, looked his five sons to see if any in his ratio that the eldest should say three-sevenths and the youngest one-sixth. How did they divide the wood? (Key for the teacher only. They let the old man saw it.)

"I'm not going to school any more," said a four-year-old boy to his mamma, on his return from his first day at the kindergarten. "Why, my dear, don't you like to see the little boys and girls?" "Yes, but I don't want to go," persisted the boy. "Cause my teacher says that teachers-shall be going to try to put an idea into my head."

A wayward youth in an inland college perpetrated a bad grad on his dignified Greek professor the other day. Called upon for a translation from Homer, here he speaks of the Trojan women washing their clothing by the sea-side; "very demurely asked his teacher, 'In his opinion this was the origin of the Troy laundry?'"

Fifteen was in great force. I got him to re-visit my memoir with his story of a Dublin professor, who said to his class: "Gentlemen, the Hon. Mr. Boyle was a great man; he was the father of chemistry, and uncle to the Earl of Cork, from which, says Fitz, Fitz, his pupils would not tell me that the chemistry and the Earl of Cork were first cousins."

He was told to remain after school, when the teacher, trying to impress upon the youthful mind the usefulness of not speaking the truth, asked him if he did not tell him in Sunday-school where bad boys went who told false-fools. Chinking with sobs, he said: "Yes, mam; it's a place where there is a fire, but I don't just remember the name of the town."

The father of a family, after reading from the morning paper that the cold the night before was intense, the thermometer registering many degrees below zero-point, said: "Now, children, I suppose you are taught all about that at school. Which of you can tell me what the freezing point is?" "The point of my nose, papa," was the prompt reply from one of the boys.

The boys were being examined in astronomy. When one of the children came to just questions, somebody asked what the constellation in which the pointers are located is called. The infant phenomenon of the class promptly answered: "The great dipper." "Why is it called the great dipper?" asked another visitor. "Because the gods used it to make a drink out of the milky way," responded the phenomenon.

## The "Peircean" Method of Instruction.

ITS APPLICATION IN PUBLIC SCHOOLS.

(Continued.)

I realize that it is, indeed, a difficult matter to present through the columns of the JOURNAL any directions that will be intelligent enough to be of general use.

It has been my object to pave the way to my present article by giving, from month to month, views on several points, and I am anxious to have occasion to refer to them at times to make clear my position. For instance, the article "Pen-holding," in July, No. 81, defines my position for children from 5 to 10 years, and, I may truthfully add, even older.

If I am accused of repetition, let it be remembered that I consider it one of the es-

entials to a teacher's success. Upon supposition that all my directions thus far have been followed, such as position, pen-holding, slate-ruling, etc., I now come to pencils, both slate and lead. There should, and must be, a set kept especially for this purpose, and their condition is consistent with the very best results.

The carelessness displayed in this one direction alone by too many teachers is enough to insure failure.

**Second Lesson. Reputilation.** Now we are ready; slates ruled; pencils sharp; pupils sitting with right side to desk; pencils held the best the little fingers will allow; the left-hand holding the book in position, square with the desk; both feet together square on the floor, at right angles; the work and to consist of figures, and each pupil to begin with the last unfinished work of previous lesson.

Now the class goes to work, all knowing just what to do except a few. A hand goes up and the child says: "I wasn't here last time." The teacher steps to the board and says: "Now are there any others who were not here or who do not know what to do?" And other hands are raised. "Very well; you may make mistakes like these, and when I come to you, if I find the work correct, I will give you this figure" (making it on the board). "What is able; the work answers, 'A, C.' Now, all are busy again, and the teacher goes to first division and asks all to stand up who have 5 lines of work. Perhaps only one or two are ready. It will not be long, however, before many are ready, and if the work crowds upon the teacher, more lines must be made to keep busy.

**N. B.** All should be kept busy by a stated number of lines for each criticism—the number of lines depending entirely upon the size of class. Say the number is ten; whatever it is, it must be general, so as not to show partiality.

In making a personal criticism, do it quickly, and, if you think there is anything to be gained, show the same upon the board and without dealing in personalities. Use the board freely, and do not hesitate to give the same exercise two or three times during a single recitation.

All criticisms and explanations should be exceedingly short, and do not commit the fatal error of telling it all, but rather ask the class questions, so that the most intelligent can answer. Then if you one can meet it, go to the rescue.

Now, the pupil will arise, some will work faster than others, and of course receive more criticism. Admitted, it is objectionable? Certainly not. Again some one says: "If they work so fast, they will not do the work well." Just so, and this is a strong point. In the October number of the JOURNAL, under "The Evening Classroom," you will find No. 4, which is in this connection, that if the work done by a pupil over some time is incorrect, it must be done again.

Note. Let it be thoroughly understood that all my work has been tested and is worthy the name, "Order of Simplicity." Pupils will soon learn to be careful, because advanced work cannot be gained without the best effort.

This is another strong point, viz., the *verifying* is done by the pupils instead of the teacher, which surely should be appreciated, because the anxiety and worry for a few careless pupils will work injury to the teacher.

Many pupils will not do their best unless compelled to, and this method effectually secures one of the secrets of improvement without a single harsh word, an unkind look or an undue threat. In other words, the child becomes responsible and soon understands that *good work* is the only passport to advancement.

Some one says: "That won't meet every emergency." But hold. A case in point was noted after a period of four months practice upon a figure 4. The boy, seemingly smart, did nothing out of the way, but to do no special pains to do good work. I said but

little, and at each lesson gave a helping hand and awaited developments. The grand result was magical; the boy caught up with his class, and thus the *cure* was effectual.

The criticisms made through this lesson are similar to the first, and, as the smartest advance, new points are developed and given to the class that undergo a series of repetitions which establish the grand object arrived at, viz., a true conception of form with the power to execute.

(To be continued.)

## Of What New Geography.

"Of what is the surface of the earth composed?"

"Of corner lots, mighty poor roads, railroad tracks, base-ball grounds, cricket fields and skating rinks."

"What portion of the globe is water?"

"About three-fourths. Sometimes they add a little gin and outfit to it."

"What is a town?"

"A town is a considerable collection of houses and inhabitants, with four or five men who 'run the party' and lend money at fifteen per cent. interest."

"What is a city?"

"A city is an incorporated town, with a mayor who believes that the whole world shakes when he happens to fall flat on a cross-walk."

"What is commerce?"

"Borrowing \$2 for a day or two, and dodging the lender for a year or two."

"Name the different races."

"Horse-race, boat-race, bicycle-race, and racing around to find a man to endorse your note."

"How many classes is mankind divided?"

"Six: being enlightened, civilized, half-civilized, savage, too otter, not worth a cent, and Indian agents."

"What nations are called enlightened?"

"Those which have had the most wars and the worst laws, and produce the worst criminals."

"How many motions has the earth?"

"That's according to how you mix your drinks and which way you go home."

"What is the earth's axis?"

"The lines passing between New York and Chicago."

"What causes day and night?"

"Day is caused by night getting tired out. Night is caused by everybody taking the street car and going home to supper."

"What is a map?"

"A map is a drawing to show the jury where Smith shot when Jones gave him a lift under the eye."

"What is a mariner's compass?"

"A jug holding four gallons."—*Detroit Free Press.*

## Under Cross-Examination.

HOW WITNESSES ARE PERPLEXED BY LAWYERS—A SAMPLE CASE.

**Lawyer:** "You say you know Mr. Smith?"

**Witness:** "Yes, sir."

**Lawyer:** "You swear you know him?"

**Witness:** "Yes, sir."

**Lawyer:** "You mean that you are acquainted with him?"

**Witness:** "Yes, sir, acquainted with him."

**Lawyer:** "Oh, you don't know him; you are merely acquainted with him? Remember that you are on oath, sir. Now be careful. You don't mean to tell the Court that you know all about Mr. Smith, everything that he ever did?"

**Witness:** "No, I suppose."

**Lawyer:** "Never mind what you suppose. Please answer my question. Do you, or do you not, know everything that Mr. Smith ever did?"

**Witness:** "No, I—"

**Lawyer:** "That'll do, sir. No, you do not. Very good. So, are you not acquainted with all his acts?"

**Witness:** "Of course—"

**Lawyer:** "Stop there. Are you, or are you not?"

**Witness:** "No."

**Lawyer:** "That is to say, you are not so well acquainted with him as you thought you were?"

**Witness:** "Possibly not."

**Lawyer:** "Just so. Now we begin to understand each other. If you don't know anything about Mr. Smith's acts when you are not with him, you can't swear that you know him, can you?"

**Witness:** "If you put it that way—"

**Lawyer:** "Come, sir, don't seek to evade my question. If I put it to you again. When you say you know Mr. Smith, you don't mean to say you know everything he does?"

**Witness:** "No, sir; of course not."

**Lawyer:** "Just so; of course not. Then you were not quite correct when you said you knew Mr. Smith?"

**Witness:** "No, sir."

**Lawyer:** "In point of fact you don't know Mr. Smith?"

**Witness:** "No, sir."

**Lawyer:** "Ah, I thought so. That'll do, sir. You can stand down."

—Boston Transcript.

## A Singular Fact.

A recent traveler in Mexico, who visited the mines there during his journey, says that he was much astonished at seeing the men who carry the ore come out of the mine each with one eye shut. The foreman, seeing his surprise, explained the matter. He said the candles belonging to the tarantulas (who drill and blast) do not give sufficient light in the drifts, where it is consequently quite dark, but where, nevertheless, the tarantulas see well enough to turn their heads against the rocks. But, on emerging into daylight, they could be blinded did they not take precautionary measures. For this reason, as they approach the mouth of the shaft, at the point where they catch the first glint of light, they drop the eyelid of one eye, and keep this down while they are discharging their ore and until they have re-descended the shaft. When they are again in the dark, they open the eye left hitherto in reserve, and at once see everything distinctly; while the other eye, previously open and somehow blinded by daylight, perceives nothing at all.

## When the End Will Be.

Prof. R. A. Proctor, the astronomer, says: "The age of the earth is placed by some at five hundred millions of years; and still others, of later time—among them the Duke of Argyll—placed it at ten million years, knowing what processes have gone through. Other planets go through the same process. The reason the earth's atmosphere differs so much from the earth, is that they are at a much earlier or later stage of existence. The earth must become old. Newton surmised, although he could give no reason for it, that the earth would at one time lose all its water and become dry. Since then it has been found that Newton was correct. As the earth keeps cooling, it will become porous, and great cavities will be formed in the interior, which will take in the water. It is estimated that this process is now in progress, so far that the water diminishes at about the rate of the thickness of a sheet of writing-paper each year. At this rate, in six million years the water will have sunk a mile, and in fifteen million years every trace of water will have disappeared from the face of the globe. The nitrogen and oxygen in the atmosphere are also diminishing all the time. It is an inappreciable degree; but the time will come when the air will be so thin that no creatures we know can breathe it and live; the space will come when the water cannot support life. That will be the period of old age, and then will come death."

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 A good hand-writing needs no references, it speaks for itself, and will open new opportunities for profitable employment than any other one attainment.  
 In the April issue of the *Universal Pencil*, an article entitled "Flourished writing" is credited to Grabau's *Student's Journal*, which appeared as an editorial in the January issue of this JOURNAL. Bro's Sawyer should be more alert to copy an oversight of brother Graham.

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NEW YORK, MAY, 1892.

**To Penmen.**  
**THE CONVENTION AND PENMANSHIP.**  
 While a very large number of penmen have expressed their determination to be present, many have not been heard from. To those who are not purposing to attend, we wish to present a few points for their consideration:  
 First. Do they not feel that it is well attended and properly conducted Convention, would redound much to the general welfare of the profession, and individually to every one who attends? There will, or should be, presented, the best thoughts and experiences of the strongest representatives in all the departments of penmanship; the most experienced authors, best teachers, and most skilled pen-artists will be there; and though each may be abounding with knowledge and enthusiasm concerning their specialty, they will find much that will be new and interesting in other branches, so that all may be the ample recipients of the overflowing abundance. This new strength and inspiration will be gained from the comparison of thoughts and work, and especially will be this true of the beginner and less experienced members of the profession.  
 Second. Such an assembling will establish a mutual acquaintance which will be not alone mutually agreeable and profitable, but will result in a more united and harmonious effort for the general good and up-building of the profession. Let every penman be present, resolved and prepared to

offer some new thought upon some topic which shall be there discussed, and there will be, if not a "live feast," one of good and valuable things for penmen. Go, and go "bearing good gifts," that you may receive accordingly.

**Answering Correspondence.**

It would afford us satisfaction to comply with every request for personal answers to letters, specimens of penmanship, information which we cannot give, etc., that comes from our thousands of correspondents; but it would, indeed, be a hopeless task, even had we no other duties to perform. It, no doubt, seems to the person who asks for a specimen of penmanship "from your own pen," a simple question, rejecting the "top market," or some other penmanship matter, that a favor so slight should certainly be granted; but let them be confronted with from fifty to one hundred such titles, daily, and they will at once perceive that their aggregate is no trifles, either as regards the time and labor, or expense for postage and stationery, necessary for such answers.

**The Standard Practical Penmanship.**

To persons who are endeavoring to improve their writing at home or in school, we without the aid of a teacher, will find the new "Standard Practical Penmanship," the most efficient and satisfactory aid that they could possibly procure. So far as our knowledge and judgment of publications upon penmanship goes, it is the best ever published, and also the cheapest, considering what it contains of copies and instructions. It is of a practical character, both as respects the style of the copies and instruction which accompanies them in a guide of fifteen pages. So sure are we that the work will give entire satisfaction, that we hereby agree to refund the price paid for it to any one, who, upon its receipt and inspection, will return the same, registered, to us. It is mailed in any address for \$1.00, on an extra premium, free to any one sending three subscribers and \$3.00 to the JOURNAL.

**The Journal as an Advertising Medium.**  
 Of the present number more than twenty thousand will be mailed. For months no advertisements have been solicited, more space having been voluntarily sought than we desire to spare for that purpose, while a large number of applications for space from advertising agencies and miscellaneous advertisers of patent medicines, etc., have been declined. Those who have also advertised in the JOURNAL, unless for temporary purposes, have continued, and have expressed themselves more than satisfied with the result.  
 M. H. Moore, end-r writer, of Morgan, Ky., writes, under date of May 1st: "I am greatly pleased with the JOURNAL as a medium for advertising; applications for circulars and orders have been pouring in by every mail, all of which are due to my advertisement in the JOURNAL, for I have no advertisement elsewhere."  
 J. E. Soble, of the Bryant and Stratton Business College, Philadelphia, inserted an advertisement in the April issue, to be continued until ordered stopped. To-day he writes: "Stop my advertisement. I have got a bushel of letters." We might fill a column with similarly favorable comments.

**The King Club.**

For this month comes again from C. W. Boucher, Principal of the Business Department of Northern Indiana Normal School, Valparaiso, Ind., and numbers one hundred. This makes an aggregate of ten hundred and seventy-five subscribers sent by Mr. Boucher within about two years. He says: "Everybody here wants the JOURNAL." Valparaiso is the banner town on our subscription books, and Mr. Boucher is the banner

agent. His success shows what may be done by an enthusiastic and live teacher. Had the JOURNAL an equally successful agent in every town in the United States during the last two years, it would now have about 4,000,000 subscribers; but as the difference between those figures and its present subscription list is slight, it may be made up, and then we hope to be able to compare figures with Bro. Gaskell.

The second largest club numbers thirty-nine, and is sent by W. N. Yerex, Principal of London, (Ont.), Business College.

The third club in size comes from L. Asteir, of Minneapolis, Minn., and numbers twenty-nine. To the many others who have favored us with clubs, we return our thanks.

A good hand-writing needs no references, it speaks for itself, and will open new opportunities for profitable employment than any other one attainment.

**Wrongly Credited.**

In the April issue of the *Universal Pencil*, an article entitled "Flourished writing" is credited to Grabau's *Student's Journal*, which appeared as an editorial in the January issue of this JOURNAL. Bro's Sawyer should be more alert to copy an oversight of brother Graham.

**Liberal Prizes for Skilled Pen-Work.**

Prof. Thos. E. Hill, of the Hill Publishing Company, Chicago, inserts in another column an advertisement, in which he offers several hundred dollars in prizes, for artistic specimens of pen-work. Such an offer should call forth a liberal response for the skilled penmen of the country.

**Practical Writing Lessons.**

On another page appears the introductory lesson of the course to be given through these columns by Prof. H. C. Spencer. In this lesson the Professor has very properly devoted considerable space to the setting forth of his plan and ideas generally, respecting the teaching and practice of writing, from which we believe that every reader will see that the Professor intends solid practical work, and that the Course, coming from one of our great skill and experience, will be of incalculable benefit to every writer and teacher.

**No Cause for Discouragement.**

Our enterprising editorship, the *Pennans' Gazette*, evidently is not a strong believer in Penmen's Conventions—certainly, as the saying is, it is not taking much stock in the coming one. In its June issue, which appeared some days since, no mention of the Convention is made. There is no cause for alarm by its friends and managers. In view of the fact that the Convention is not to transpire until June, there is ample time for a glowing and fresh announcement in the July issue of our anarchistic neighbor, who makes nothing of seizing *Time's* "fore-lock" a month or so in advance.

Subscribe now for the JOURNAL, and begin with the course of lessons in practical writing by Prof. H. C. Spencer.

Every teacher and pupil of writing in the country should acknowledge, remember that Prof. H. C. Spencer, who will prepare the instruction—and Lyman P., who will assist in the illustrations, are teachers of teachers in practical as well as artistic writing, and that such a course of lessons as they will give would be cheap at twenty fold the cost of a subscription to say nothing of our premiums and other valuable matter pertaining to the art and profession of penmanship.

Reader, if you have a friend or a correspondent whose bad writing is an annoyance to you, do yourself and them a favor, by suggesting that they subscribe for the *Journal's Gazette*.

**A New Atlas.**  
 Attention is invited to an advertisement in another column, of a new national Atlas, by John W. Lyon & Co. No library, school-room or business office should be without a copy of this great and valuable work. We speak from observation (having had copies both in our business office and private study for some time past), when we say that it is the most complete and valuable Atlas published. For full particulars address John W. Lyon & Co., 205 Broadway, N. Y.

C. B. Barette, teacher of writing in Boston, Mass., says: "I see the usefulness of your JOURNAL more and more each day, not only in my own labors, but as a promoter of enthusiasm among pupils. I think that the generous columns of your paper are doing more for good penmanship than all other forces combined."

Clarence L. Smith, of Loveland, Colorado, sends, with the renewal of his subscription, that of a friend, and says: "I assure you, I am happy to renew my subscription to see valuable a paper as is the JOURNAL. As a public school-teacher, I take and read a number of the best school journals, but I am confident that I receive more practical benefit from the ART JOURNAL than any other; it should be read and studied by every teacher in our public schools, and I hope that the day is not far distant when such will be the case."

It is frequently the case that businessmen and firms desiring clerks who are good and efficient a personal interview, preferring a written application, which affords, to an experienced observer, the best test of the applicant's real fitness for a position, the style of his writing, composition, taste, and judgment manifest in the stationery used—all, even to the supercription and affixing the stamp upon the envelope, tell for or against the writer.

"Tis all the Pious and Pien, we mortals owe  
 All we believe and, almost, all we know."

**The Sprites in the Ink.**

A SKETCH.  
 BY PAUL PASTOR.

It was a wild, windy night in March. The casements shook with the result of the storm, and the twelve corners of the old gabled house shrieked in unison as, by then, the phantoms went west whirling. I sat at my desk in an upper room, idly dipping my pen in the ink, and waiting, with check in palm, for some inspiration to give my thronging fancies form, and condense the vapors of romance which floated so idly before me. "Thrice, or four times, the ink had dried on my pen, and I was about to plunge it into the glassy font once more, when methought I heard tiny voices in the crystal cup. Could it have been the tinkle of the rain-drops on the pane? No; for I had stopped raining. I put my ear down close to the inkstand, and presto! such a piquant little chorus as arose, in all the variations of the treble key. Audience was impossible in such a hubbub, and it was not until one shrill little fellow triumphed by mere force of lungs over his companions, and put them to silence, that I could distinguish what the sprites in the ink were saying.

First, then, let us hear what the impish fellow with the penetrating voice had to say to me. I was vastly amused, and not a little astonished, at this chorus from my ink-bottle; but soon as ever I could distinguish a particle of sense, I became all attention; for I had in mind to report this strange congress in a bottle to my good friends of the JOURNAL.

First Sprite.—Hallo, mortal! Put your ear down close—I want to tell you something. 'Tis Peppertini, the inspiring genius of the newspaper editor. 'Tis the most im-

portant being in the world. The editor moves the world, and I move the editor. Whenever he dips his pen for an idea, I fasten myself to it, and wish! up I come out of the ink-bottle, and splatter, splatter, splash! I go over the white paper, leaving all manner of strokes and other sayings in my track; and the editor goes on pushing his pen, and scratching his ear, and looking, oh! so wise, and thinks that he is saying all these funny, and bright, and biting things, when it is I all the time, dragging his dull pen after me, like a plow, and turning up treasures of argument and wit and learning, as a farmer turns up stones. Oh! what proud and foolish creatures you mortals are! Just as if you could do all the wise and witty things that you lay claim to, by yourselves. Why, look a-here—every thing that you do is inspired, didn't you know it? And what is inspiration, but some one else doing it for you? You only push the pen—yes—spirits in the ink guide it. You only desire and reach after the thought—we furnish and elaborate it. Men are but puppets, moved by hidden wires. They dance, to be sure—but who dances 'em? They talk in little Puerb and Jodely voices—but who is behind the curtains talking for 'em? No, sir! you mortals think altogether too much of yourselves. You must learn to be a little more humble. Now, if you will notice, the editor (the man I manage) is a little more so, and that the reason is, "He says 'em'!" It's always "we," but he has got to come down lower still. One of these days I will have it, "Peppermint says," or, "the Sprite in the Ink says."

*Second Sprite*—Hold on, brother Peppermint—you've talked long enough. We only promised to keep still for a couple of minutes, and here you've run on for more than three. It's my turn now. Mortal, I am Pom-podow, the genius of the scholar. I am wonderfully learned! I have written heaps and heaps of great books. I am altogether the biggest scribe down here in the ink-bottle, and the father of them all. I am fond of a very shabby manuscript. I think it looks wise and learned. When I catch hold of the scholar's pen, I contrive to bring up whole buckets of ink in my cloak, and I spill it about till rilly from broad bits, and even, now and then, collect a lot of it into a puddle called a blot. That is my way. I know everything, and I want other people to know that I do. The hole and a hole is a great deal of ink. Now you would be surprised, mortal, if I should tell you what great fools your wise men really are. They think they are perfect prodigies of learning, whereas they only know what is in the books they haven't written themselves (which they will allow is little enough), and what is in the books they have, or think they have, written themselves, which is still less, as I can avow, for I am their real author, and I haven't begun to tell half what I know yet. Why, there are my theologians, who actually believe that by writing a book of books a mile long and a mile wide and a mile high, they have got at the meaning of the Bible. Phaw! they don't know the A B C of apologetics yet. And thus there are my professors.

*Third Sprite*—Time's up, brother Pom-podow! Mortal, I am Ariel, the spirit of Song. I talk in poet's vein, and sing the songs that rubrics do not say. I am an ethereal spirit—not very big in body, but with a soul that strikes the stars. I love the delicate pens of gold, diamond-pointed, that run so lightly over rough lince paper. I love to make the poet's fingers dance attendance on my steps, when I dash up from the bow, in the mood for a whirl of fancy. I am the singer, he is the instrument. Within him he feels a spirit stirring, moving him to utterance—a cadence running through his soul—a reminiscence, or a fancy, that will not be laid. That is I, walking him that he may listen to and interpret, but who refuses, then the song goes wrong, and the poet is no poet, for he has neglected the

myself numerous. Mortal, would you be wise, and carry in your soul a secret unknown to the mass of men? Then give heed to me. *Nothing is known.* Everything must be revealed. I, and my brothers, are revealers. We whisper in men's ears, and they think they hear us not; but they do, for they write down just what we say. Be not, therefore, doubtful of the writer, for the written is the inspired. Every man has heard a voice as from heaven in his soul, and has struggled to give it utterance. The great poets and seers have succeeded, and what they have written is not the baseless fabrication of their own minds, but the pure impelling Truth of God. It was given them, and they have given it to their fellow men.

The voices ceased, and I awoke from my reverie. I had been almost asleep, with my head resting on my arm, and my ear close to the inkstand. I wondered if I had dreamed it all! But I shall never know. Then I took up my pen, and looked at it with a reverence I had never before felt for the begrimed little workman. If these things be true—I thought—what a noble, yet, even sorer, instrument is the Pen! It is the interpreter into us of the things that are, that have been, and that are to be. It is the singer of sweet songs, the teacher of hidden things, the guide unto eternal truth. Well may we acknowledge our indebtedness to the presumptuous little spirit in the ink; but there is a higher acknowledgment to pay. Let us dare hope that there is a direct communication between our souls and God, and that He does sometimes inspire the wielders of the Pen with thoughts and aspirations, pure and eternal as the source from which they spring.

flourishes. Nothing more gorgeous and disfigured a practical man of affairs than such flourishing; besides being a sheer waste of time, they mix and confuse the writing even when skillfully executed; but when made, as they usually are, in the loose sprawling style of an unprincipled hand, they are an intolerable nuisance, which every young writer aspiring to a really good handwriting should studiously avoid.

The above specimen, accompanied with a portrait of its author, would do honor as an advertisement for Professor "Maakwell's" Compendium.

### The Penmen's Convention.

SUCCESS ATTENDED—A LARGE ATTENDANCE OF THE ABLEST AND MOST EXPERIENCED TEACHERS AND PEN-ARTISTS CERTAIN—THE GRAND OBJECT—AN EXCHANGE OF IDEAS UPON TOPICS OF INTEREST AND VALUE TO EARNEST PENMEN—GOOD FELLOWSHIP BEST PREVAILED.

To arrange topics which shall embrace all that ought to be considered and discussed, the Committee feel that it cannot be done without possibly omitting much that will be suggested by others when in council; they therefore defer action on this matter until the assemblage is in session. One-third of the time devoted by the Business Educators' Association is to be at the disposal of penmen. Besides this, at other hours opportunities will be afforded whereby penmen may enter into discussions which are of interest only to themselves. The sole desire and design of the Committee is to encourage, from every source, everything that will tend towards the improvement and advancement of penmen and penmanship, and they will

Every experienced teacher of writing has found it difficult to determine what instruction to give to a class of pupils composed of ages between ten and forty, each of whom writes a peculiar style differing from all the rest. As to reading to published systems, that is all afforded for every ill that penmanship seems heir to, is a few principles, a few movements, and but one way to hold the pen. As many of the most successful teachers have found it necessary to invent a variety of methods entirely foreign to those published, in order to give to each peculiar case advice best suited to the pupil's advancement, the Convention will afford a grand opportunity to exchange such original practical ideas, and thereby greatly increase one's ability to supply to each and every pupil with a line of well tested practice exactly suited to his individual peculiarity.

Perhaps the most important and valuable benefit which may be gained can result in an exhibit at the blackboard of each penman's method of pointing out beforehand the errors which pupils should guard against in making a letter; also exhibit his original method of analyzing and presenting a letter clearly to the conception of pupils. By such an exercise, embracing all the letters of the alphabet, and participated in by each teacher present, and the different illustrations noted in pencil by those at their seats, a wealth of new practical methods of illustration may be gained, which will be worth to every teacher more than ten times the expense of his attendance.

The different methods of penholding, position and movements which experienced teachers practice or approve, may be presented. The best inks, pens, holders and materials may be discussed. The advantage or injury resulting from the use of display-specimens of penmanship, will afford a topic for discussion, which will bring out ideas of value to every penman who wishes to advance in the best way to wit respect and success.

The question, What is Standard writing? will be settled by this Committee. The origin of writing being a modification of Roman letters of uniform proportion in width and length, seems to best sight of it in that it is published as models in penmanship. That written letters have definite proportions of width and length, which should be recognized as standard, is a thing which should be considered by teachers, and I want other people to know that I do. The hole and a hole is a great deal of ink. Now you would be surprised, mortal, if I should tell you what great fools your wise men really are. They think they are perfect prodigies of learning, whereas they only know what is in the books they haven't written themselves (which they will allow is little enough), and what is in the books they have, or think they have, written themselves, which is still less, as I can avow, for I am their real author, and I haven't begun to tell half what I know yet. Why, there are my theologians, who actually believe that by writing a book of books a mile long and a mile wide and a mile high, they have got at the meaning of the Bible. Phaw! they don't know the A B C of apologetics yet. And thus there are my professors.

The necessity of the Business College penman's controlling the entire work of a student, not only during the writing hour but in his books and business papers, will form a subject well worthy of discussion.

Plasty penmanship, which is effective through contrast of light lines and short shades, should be illustrated in contrast with that which is effective in consequence of its legibility, modesty and strength.

As every good page of penmanship is a picture exhibiting good taste in its details throughout, there is much that may be said concerning the points to be considered in constructing an effective page. As but few write perfectly, or even cutly, but as all may, even with imperfect letters, be trained to produce uniform, legible and tasty pages of writing, it seems, then, a fit question for consideration, as to whether a penman's success in treating the mass of poor writers which come to him will not be greater by toning up and systematizing their page-writing, instead of attempting to entirely revolutionize their habits of penholding, position and movements, and endeavor to lead them into exact writing through the analysis of letters and methods practiced by the artist.

The subject of flourishing, especially that which relates to recognizing nature in the designs of birds, swans, deer, and the objects commonly chosen, also the rules governing what is most effective and tasty

My dear Mr. [unclear]  
I have the honor to acknowledge the receipt of your letter of the 18th inst. and in reply to inform you that I have the pleasure to subscribe for this and oblige yours truly  
W. H. Hughes  
P. S. I have the pleasure to inform you that I have the pleasure to subscribe for this and oblige yours truly  
W. H. Hughes

### Flourished Writing.

The above is photo-engraved from, and is, therefore, a *fac-simile* copy, of a letter lately received at the office of the JOURNAL, though we are happy to say not from one of its subscribers. It is, certainly, a fine specimen of a pernicous fault which afflicts many young writers, viz., that of too free use of flourished and superfluous lines. Here is a writer evidently possessed of a free movement and considerable skill as a penman, sufficient, with proper care and discipline, to enable him to become an accomplished chirographer; but who utterly bristles every moment of his writing out of sight with an intolerable load of serawls and

hearty appreciate any suggestions and advice which shall be for the common good.

Among the multitude of matters which seem worthy of consideration, are a few which are herewith presented. The practical tendency of the age is towards the most useful, even to the exclusion of the beautiful. It seems, too, to be a generally recognized fact that the styles of writing prepared for public schools are not what is, or can be, practiced in business. It therefore seems fitting that penmen should unite in devising some style which will not only harmonize with the natural movements of the fore-arm and fingers, but which may be very legibly as well as rapidly written.

in the use of lines, shades, and touches which add to effect, will be an interesting subject for illustration and discussion.

The work of engraving resolutions and job penwork generally will afford an excellent topic for presentation, and a goodly number of the most experienced pen-artists are sure to be present. The design and choice of letters, and the general display to be attempted, proportionate to the price paid, also the rules to be observed in arranging many effective pages—will be of interest to many. Besides this, the hall which is open to penmen to compete with the engraver in producing trade and artistic designs for photo-engraving may be discussed by those who are realizing profit from such work.

The work of teachers in public schools in arranging for slate-practice, tracing the grading of work to secure a handwriting of some sort to every pupil who leaves school, whether the skill of the teacher should be shown to pupils, or his efforts solely directed to making the regular teachers do good work, are a few of many things worthy of consideration regarding the best service of special instructives in penmanship in public schools.

For many years there has been throughout the country a frequently expressed desire among penmen to come together in convention, and relate experiences and discuss the almost innumerable variety of thoughts which seem of importance to penmen and penmanship. We believe the coming Convention will afford this long desired opportunity, and we feel that, even from a social standpoint, every penman present will find himself abundantly rested, and enjoy an interchange of ideas which will add greatly to his ability and future success. In addition to this, the pride of every penman should inspire him to be present and assist in the advancement of what seems best in our art. Besides this, there should be manifested, by those in attendance, such a brotherly regard and good fellowship as will insure to the advancement, the woe, of the penman's art.

A. H. HINMAN, } Special Com.  
D. T. AMES, } mittee on  
N. R. LUCE, } Penmanship.

### The Sixth of June Convention at Cincinnati.

The Executive Committee in charge of the Convention desire to announce that the prospects are flattering for a large and most successful Convention. Many of the oldest and ablest members of the profession have promised to be present, and the most enterprising Managers of Colleges from all parts of the country, and many leading penmen are expected. The headquarters in Cincinnati will be at the Gibson House, one of the best hotels in the West, and the commodious McKim Hall has been secured for the meetings.

The Mayor of the city, Ex-Gov. Hayes, late U. S. Minister to France, and other distinguished citizens will be present as representatives of the city.

In short, every arrangement has been made to insure, not only a very pleasant, but a very profitable meeting, and all interested in Business Colleges, and all penmen should consider it a duty, as well as a pleasure, to unite in these efforts to place the profession on a higher plane. A wide and most important field is open to us, and we can best meet the demands of the times by such a co-operation as this Convention affords.

RICHARD NELSON, } Com.  
A. D. WELT, }

### To All Interested in the Penmen's Convention.

That everything possible may be arranged to insure a complete success at the coming Penmen's Convention, at Cincinnati, June 6th, I propose to be in the city early a week ahead of time, to engage rooms for the penmen's meetings; also, to provide for the reception and accommodation of such as wish stopping-places provided. While in

the city, I expect to be so thoroughly posted upon places and rates as to be able to direct those who so desire, to good accommodations at from \$1.25 upward per day. Every one interested in penmanship is invited to be present, and that all may be rested after their journey and be ready for business (Tuesday), it is hoped that friends will arrive as early as possible (Monday), and assist at Nelson's College, to arrange topics and programmes for the work of the week.

If I can be of service to any intending visitor, I shall be pleased to receive a line addressed to me, care of Nelson's College, Cincinnati, during the week previous to June 6th. A. H. HINMAN,  
Chairman Com. on Penmanship.

**Editors of JOURNALS**—Among the many topics for discussion at the Penmen's Convention, let not the figures be forgotten.

Relative points:

1. When they should be taught.
2. How they should be taught.
3. The objects aimed at, viz:

- (a) Form (taken singly) in order of simplicity.
- (b) Arrangement.
- (c) Speed (taken singly).
- (d) Mixed figures.
- (e) Spaid of mixed figures.
- (f) Habit established.

Believing this paramount importance I pledge my support in discussion.

Fraternally,  
C. H. PEIRCE.

### Books and Magazines.

We are in receipt of a book of 200 pages, lately published by Prof. A. R. Danton, of Bangor, Maine, reviewing the celebrated Hart Murder Trial, which, as he alleges, resulted in condemning an innocent man to State prison for life.

On the night of December 22d, 1877, a Mrs. Sarah Meservey was found murdered in her house at Tenants Harbor, Me. The only clue to the murder was a short note, left in the room where the crime was committed, which was evidently written by the murderer, and shortly after the commission of the crime other anonymous letters were received, which, from their tenor, evidently also came from the murderer. Finally, the suspect rested upon a sailor by the name of Nathan P. Hart, who, as was supposed, found in a log-book, and as was supposed, had he had sailed, and in which book he had made entries. On the assertion of the captain of the vessel, this was at first believed to be Hart's writing. Prof. Danton having been called, as an expert, to examine the writing in the log-book, and compare the same with the writing upon the anonymous letters, pronounced it to be written by the same hand, and so made an affidavit which led to Hart's arrest and indictment as the murderer. Subsequently, Prof. Danton discovered—as he believed—that the log-book which the captain said was written by Hart was not written by him, but by the captain himself, which, of course, would substitute the captain in place of Hart as the murderer.

This belief, and the facts upon which it was based, were submitted by Prof. Danton to the prosecuting attorney, but, as Danton alleges, from corrupt motives, proceeded to try Hart, and by the use of perjured and corrupt witnesses, and the suppression of important facts, procured the conviction of Hart, who is now in the State prison at Bangor, Me., serving a life sentence. Danton felt that a great wrong had been committed, and at one visit vigorously went to work to procure aid in proving Hart's entire innocence of the crime, and establishing the guilt of the captain; and it is in the aid of this effort that he has written and published this book. If the statements made by the Professor are all true, not only a great wrong has been done Hart, but the prosecuting attorney and several others connected

with the prosecution should be sent to State prison, in company with the captain who gave, as Hart's, his own writing for comparison with the anonymous letters. Prof. Danton now expects to be able, not only to secure a new trial for Hart, but to produce evidence to convict the captain of the crime. The book is decidedly interesting, and is mailed to any address by the Professor from Canaan, Maine, for \$1.00.

"The Packard Commercial Arithmetic," by S. S. Packard and Byron Horton, A. M., is a practical, common-sense work of 308 pages, designed specially for use in business colleges, and as a hand-book for the counting-room. We cannot describe it better than to say that it is admirably adapted to the purpose for which it is designed, of which any teacher can have a practical and experimental knowledge by sending 75 cts. to S. S. Packard, 805 Broadway, New York. Regular price of the work, \$1.50.

"Eaton and Burnett's Commercial Law." Revised and enlarged. This work consists of 183 pages of concise and practical matter, treating upon the subjects of contracts, sales, negotiable paper, agency partnerships, corporations, bailments, etc., with commercial forms. It is well arranged and adapted for use in commercial colleges, academies, and the higher grades of public schools. Price by mail, \$1.15, by Eaton and Burnett, Baltimore, Md.

"The Penman and Printer's Gazette" is a large eight-page forty-eight column monthly, devoted in particular to the interests of penmen and printers. One of the special features of this paper is the latest description of, and lowest price-mark for, all goods used by penmen—like cards, pens, etc. It is one of the spiritliest and entertaining of our exchanges, and in view of the fact that it is mailed for only 50 cents per year, it is among the cheapest, and bids fair for soon taking rank among the most widely circulated periodicals of the day. Send 5 cents for specimen copy; or 50 cents for one year, with a valuable premium desired by every penman.

### Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

It is announced that there will be commenced in the next issue of the PENMAN'S ART JOURNAL, a series of lessons in practical penmanship from the pen of Prof. Henry C. Spencer, of Washington, D. C., one of the well known authors of Spenserian Writing.

It is the intention of the author to make these instructive articles superior to any which have heretofore appeared in a similar form. Mr. Spencer possesses the requisite skill and knowledge of the subject, and has been generously endowed with a fund of original ideas which will enable him to lay before the readers of the JOURNAL, many ideas in connection with the acquirement of a neat and legible handwriting which no other penman has yet given to the public. Every teacher, whether in the public school or the college or university, who has under his or her charge students to whom they are giving instruction in the art of writing, should spare no effort in securing all the means which practice and experience has brought to light for imparting knowledge in this most important branch of education. Every man or woman who has chosen a calling which requires the fine use of the pen should acquire proficiency in performing this work with the greatest possible accuracy and neatness—and in this, hands-on writing will be found one of the essential accomplishments. The series of articles alluded to in this, we have no doubt, will be found, by both teachers and learners, worth many times the price of a year's subscription to the paper, and such as will prove of great value to all small time-selves of the opportunity the lessons will afford.—The Book-keeper.

### A Comparison.

**Editors of JOURNALS**—In the January Number of the JOURNAL, under article headed Opinions, Question Number 2, the statement is made, that the hand should be taken off after making the introductory line to a, d, g, and me style of c.

In the March Number of JOURNAL, a seemingly conflicting opinion is given by the most worthy editor.

Let us make a comparison and prove that the opinions do not clash, thus setting at rest any doubtful minds.

The question of F. M. B. is not a perfect one; it does not cover the entire ground. It should read "It is best to make letters a, d, g (g), without taking the pen off."

In the first instance, the question refers directly to the introductory line of the letters. In the second instance, the question refers directly to the first part of the letters.

In my opinion, both answers are correct.

Respectfully,  
C. H. PEIRCE.



### Answered.

W. E. E., Meaden, Mich.—Who was the author of the round topped J? **Ans.**—We believe it to have been first used by James Lusk.

G. H. C., Davenport, Iowa.—Can you tell me where I can get a good glossy ink? **Ans.**—Buy any good black ink and put into it a little white sugar or powdered gum-arabic.

A. K., Baltimore, Md.—Is it desirable to use a gold pen in writing? **Ans.**—Not for any one learning to write; but for business writing there is no objection to its use; it writes more easily and is more durable.

R. S. C., King's Mountain, N. C.—Can you tell me why some penmen place four dots instead of one after the initials of a name? **Ans.**—Probably from the supposition that two dots give a greater artistic effect than one. This is not correct.

C. H. M., Kansas City, Mo.—Your first question, respecting slants in your writing, we cannot answer. **First**, because you have written with a pen-cil. **Second**, is there any danger of turning the hand too far over to the left? **Ans.**—We think not, as it is only turned far enough with difficulty by most persons. It should be so turned that the holder will point directly over the shoulder, with the pen facing square to the paper—the holder slanting about 40 degrees from the horizontal. **Third**, What is the proper angle of the paper when the desk is in a front position? **Ans.**—45 degrees. **Fourth**, Is there any difference between positions of paper, etc., at a sloping desk and a flat table? **Ans.**—No.



E. A. Morgan, of Valparaiso, Ind., sends a very gracefully written letter.

A handsomely executed letter and scroll design has been received from C. N. Cranford, penman at Valparaiso, Ind.

H. W. Patrick, penman at Fuller's Baltimore (Md.) Business College, sends us several beautifully written cards.

A very handsomely written letter, skillfully executed flourish, and several finely written cards have been received from M. B. Moore, Morgan, Ky.

The most elegant specimens of practical writing received during the month close in form of a letter from Prof. Henry C. Spencer of Washington, D. C.

C. F. Pratt, a student at Peirce's Business College, Kewok, sends several specimens of

writing, executed with his left hand, but is very creditable.

Geo. C. Clark, a student at Curry's Business College, Harrisburg, Pa., sends a skillfully designed and well executed specimen of flourishing and lettering.

An elegantly gotten up poster, lithographed, from a pen-and-ink design by G. A. Gramon, of the St. Paul Business College, has been received. It is tasty and well executed.

Among the young writers of prominence, there are few more deserving of mention than C. W. Rice, now permanently located at Denver, Colorado. The specimens of written cards which he incloses, also a specimen of off-hand flourishing, are among the finest received during the month.

Beautifully written letters have been received from A. B. Capp, Head's Business College, San Francisco, Cal.; J. M. Martin, Galveston, Tex.; S. C. Williams, Lockport, N. Y.; L. Aire, Minneapolis, Minn.; F. H. Midden, Johnson's Business College, St. Louis, Mo.

Creditably executed specimens of pen-work have been received from Stephen P. Clement, Southfield, N. Y.; A. G. Ward, Blair, Neb.; Elmer M. Smith, Cummington, Mass.; H. C. Clark, Titowille, Pa.; E. H. Bolinger, Et. Sout, Kansas; W. E. Ernst, Mendon, Mich.; R. S. Collins, King's Mountain, N. C.; J. D. Briant, Rindland, La.

## Personals.

G. B. Jones, who has just closed a course of writing lessons at Bergen, N. Y., is favorably mentioned by the press of that place.

S. H. Balinger, teacher of writing in the public schools of Ft. Scott, Kansas, is highly complimented by the press of that city for the efficiency and success of his teaching.

A. L. Lyman, pronoun at the Great Western Business College, Omaha, Neb., sends thirty-one subscription tags and "Williams and Packard's" and "Giles" and "Amos's" Compendium of Penmanship and Penmanship, and our thanks "throw in."

## The Art of Letter-writing.

From the necessities of our Aryan brothers arose the invention of fixed characters to represent an analyzed sound, just as the necessities of primitive man had represented ideas by words.

Owing to the superstitions prevalent at the time, and to the gratified vanity of individuals, the first applications of these combined inventions resulted in a curious mingling and mangling of fact and myth.

Nevertheless, it was thus that history suspended tradition, and that the gradual development of the various branches of literature began.

Letter-writing, one of these later developments, has been chosen as the subject for present consideration.

Our object is not to consider the lengthy classical epistles, nor to point to the many women and men, of more recent times, who have excelled in the art; we merely call attention to the growing neglect with which the subject is now regarded.

The beginning of the present century found the art waning from its zenith. As the years have passed, the necessities of the age have become more and more tersely practical. The handily legible note, having the power of the postage-stamp, nearly superseded the distinct and orthodox branch of literature, the natural pen of poetry and fiction. The letters of the young men and women of the day are seldom fitted for the eyes of the critics who are to receive them. The hackneyed, meaningless invention, and the equally meaningless declaration that precedes the signature are redundant of what interests.

In ordinary conversation we form impressions, perhaps just, of what our associates really are, but in no way can we so easily substantiate the truth or falsehood of such impressions as by intelligent letter-writing. The letters we receive are sure to influence

our opinions of their authors. But how few of us think of this when we ourselves are the writers.

In conclusion, the letter is a species of literature in which all educated people must indulge, and which should, consequently, receive more liberal attention. Let every one initiate the campaign.—*Rugby Monthly.*

## Penmen and Sheep-pens.

The Kansas City Times gives an account of the sheep-raising at Baxter Springs, Kansas, as follows:

"The sheep interest is becoming more important each year. Last year Professors Wiswell and Spencer, of Cleveland, Ohio, established a sheep-ranch on the border, and although it is not yet as large nor as complete as they intend making it, is already one of the finest and most thorough sheep-ranches in the United States. They make a specialty of breeding fine-wool sheep, and have already in their herds over 100 pedigreed merino and eastwold rams and ewes. Their flocks now number over 2,000, and it is their intention to add to that they already have sufficient to make a herd of 5,000, one year from the present time. Mr. P. R. Spencer of the above firm, is one of the prominent authors of the celebrated Spencerian system of penmanship. The sheep-houses and barns upon this ranch are said to be the largest and most convenient in the United States, and they have in their flocks a number of sheep brought from Vermont at a cost of over \$100 each.

Dr. Hoyton, the family physician of President Garfield, has also purchased a location near Wiswell and Spencer, and is getting everything in readiness for sheep which will be soon rising.

The delightful climate, pleasant surroundings, and the health giving mineral springs at this place, all combine to make it a very desirable place for residence.

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## A Spelling Reform Inevitable.

Mr. George H. Paul, a prominent politician, abolitionist and man of affairs in the West, has just read a paper before the Fortnightly Club, of Milwaukee, demonstrating the necessity and the nearness of a radical reform in the orthography of the English language. His argument includes an ingenious calculation of the money value of the efforts wasted in teaching American youth the needless features of the present system of spelling. What we need, and are destined at no distant day to have, according to this authority, is a new alphabet, comprising a distinct letter for each of the forty sounds employed in speaking English, instead of the twenty-six misused and incompetent characters that now pretend to perform that service. The coming system is to be based upon no purely scientific principles instead of on the views and abstractions inherited from ancestral races. If what is a better step than Canada distilles, there must be no compromise with Canada distilles. Half the work toward this end, Mr. Paul thinks, has been already accomplished in the persuasion of scholars and others of its desirability, and the remainder can be readily effected by means of a joint or concurrent commission for the United States and England to fix upon one of the many appropriately perfect orthographic systems that have lately been devised. All difficulties in the way of propagating the reform, he thinks, can be surmounted by the introduction of alternative methods of spelling in all authorized dictionaries. Our Western verbal iconoclast evidently does not think so ill of the late Artemus Ward for saying that "Chaucer was a grate man, but he kildent spel."

It is stated that there are now over 200,000 telephones in use in this country. At the beginning of 1879 there were only 12,000; a year later 30,000.

## About Spelling.

Mark Twain has his little fling at those peculiarities of English spelling which retard the proficiency of dull scholars. He says there are one hundred and fourteen thousand words in the unabridged dictionary. I know a lady who can spell only one hundred and eighty of them right. She stiers clear of the rest. She can't learn any more.

So her letters always consists of those words constantly recurring in one hundred and eighty words. Now and then when she finds herself obliged to write upon a subject which necessitates the use of some other words, she—well, she don't write upon that subject.

I have a relative in New York who is almost sublimely gifted. She can't spell any word right. There is a game called Verbarium. A dozen people are each provided with a sheet of paper, across the top of which is written a long word like kaleidoscopical, or something like that, and the game is to see who can make up the most words out of that in three minutes, always beginning with the initial letter of the word.

Upon one occasion the word chosen was coffee-dam. When time was called everybody had built from five to twenty words, except this young lady. She had only one word—caff. We all studied a moment, and then said, "Why, there is no coffee-dam!" Then we examined her paper.

To the eternal honor of that unimpaired, uncommenced, sublimely-independent soul, he said, she had spelled that word—caff! If anybody here can spell calf more sensibly than that, let him step to the front.—*Exchange.*

## Stray Thoughts on the Subject of Money.

The only medium (or mediums) of exchange that merits to be called money is that which is issued by the supreme national authority, and accepted by the same at its legitimately decreed exchangeable value.

In despotism, emperors, kings and sometimes oligarchs are the supreme power; in a republic, the sovereign people.

As money is the measure of the value of all labor or wealth, every man is equally entitled to a voice in selecting the proper medium (or mediums) to represent his labor or wealth.

The value of money is in all cases conformed. No gold or silver coins are exactly equal with regard to their mercantile and exchangeable values. If they were so made, the monarchs or people that issued them would not long retain them.

In some countries gold is money; in others, silver. In the British Isles gold is the standard; in British India, silver. Says Baron Wabnitz: "Mr. Thomas Baring, one of the heads of the banking house of Baring Brothers & Co., bore evidence that in London, during the financial crisis of 1847, it was not possible to borrow a guinea on 2,000,000 in silver. On the other hand, it is an art fact that, in Calcutta, the possessor of £200,000 in gold, was obliged to declare himself insolvent, because he found it impossible, on that amount of gold, to raise a single silver rupee."

Gold and silver coins are the only moneys now known to the civilized world; they are armed by national laws to represent wealth in the countries where they are issued. All paper issues, national or individual, are currencies but not moneys, as their functions are in all cases limited to merely represent gold or silver coins. This is not the case with the paper, which alone are made representative of wealth in all forms.

What has been the effect of this limitation of the real moneys of the civilized world to gold and silver coins?

That is easy to be perceived. Whoever can monopolize these metals in any country can reduce the exchangeable value of all other forms and representatives of value, and can prevent their production or increase

by withholding the stimulus from labor, as was done here during the last decade.

Here is one point in which the present pernicious financial system greatly affects the interests of all who perform manual toil. It is the function of money to measure the relative value of the different kinds of wealth, but when, as under the present financial system, it assumes to dictate what that value shall be, it surpasses a power that merits not should receive, the stern rebuke of the people.—*American Sentry.*

## W. W. Waddell.

Old Mr. Jones, senior partner of Jones & Son, considered it a good stroke of business when he had a telephone put in his grocery. It took the old gentleman several days to get the hang of the thing; but it paid to have customers order goods by telephone of him from a distance, when, before he had a telephone, they would run to the nearest shop. Mr. Jones was congratulating himself upon this the other morning, when the telephone bell rang. After the usual number of hellos, he distinctly caught an order for ten pounds of sugar, two pounds of coffee, a pound of crackers, half a bushel of potatoes, a peck of apples and a colfish, to be delivered, but he didn't quite catch the name. After several vain trials, he asked the other party to spell it, and with his pencil he prepared to write it down on a sheet of wrapping paper.

"Double u," said the voice.

Jones wrote it down and said,

"Yes."

"Double u."

"I've got that."

"Well, put it down again."

"Yes; go ahead."

"Double u."

"Why, I've got that."

"Put it down again."

"But I have it down twice."

"Well, put it down three times." Jones sighed and wrote it again.

"A double d."

"A double d—that's odd," soliloquized Jones; then he shouted back, "Add what!"

"Add nothing. Just write a double d."

"This is infernal nonsense!" muttered Jones, but he cheerfully called back "Yes, go ahead."

"E double l."

"Whaa-t!"

"Double l."

Mr. Jones stamped on the floor and put his whiskers savagely; but he put it down and serenely answered,

"Yes."

"That's all."

"All what?"

"All the name."

"Then Mr. Jones studied his papers carefully a moment, when he had written thus: "U u n n a d d e l l," and remarked to himself, "Why that's confounded nonsense."

He then hailed through the telephone and rung up the central office and inquired in vain who had been talking with him. Then he studied the writing again.

Pretty soon he came his son, the junior partner, and told him he got them.

The junior partner studied them, read them both ways, looked on the back of the paper, and finally said it was the infernalest bush he ever saw.

They showed the paper to the book-keeper, and he said it was sheer foolshness. The big clerk said it was absurd. The little clerk thought somebody was crazy.

Finally the errand boy looked at it, and was told it was meant for some customer's name; thereupon he asked Mr. Jones to call of the letters, as he had received them by telephone.

Mr. Jones did so, when the errand boy, nearly choked with laughter, said,

"Why, that's perfectly plain: it's W. W. Waddell."

Mr. Jones never felt such an immense relief since he went into business.



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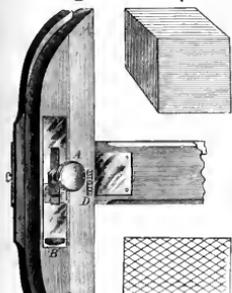
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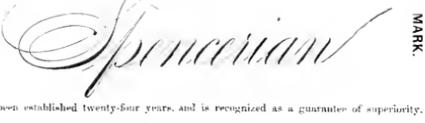
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D. T. AMES, Editor and Proprietor.  
F. KELLEY, Associate Editor.

NEW YORK, JUNE, 1882.

VOL. VI.—No. 6.

Rescued no Business Cards, or remittance of those in-  
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### Writing-lesson.

The issue of the JOURNAL for this month, has been delayed nearly two weeks for the numerous cuts for illustrating Prof. Spencer's Writing-lesson, and, at last finding it quite impossible to get them without further delay, we have decided to defer Lesson No. 2 till our next issue, which will be mailed, promptly, on July 15th.

### Individuality in Writing.

By PAUL PASFORD.

There seems to be a prevalent notion, that one cannot be at the same time an elegant and a characteristic writer. Slovenly penmen delight to laugh at what they call the "copperplate style of handwriting," and to laud the Horace Greeley style of personality as the only true expression of the personality of the writer. "Unmitigated nonsense!" As well call Turner and his school the only true artists, because they deal in æsthetic dandyism! If a man's handwriting shows anything, or implies anything, outside of itself, it is the man's character, and not his mental attainments. If, then, the gentleman who delight in slovenly penmanship wish to be judge of their "personality" from their handwriting, we are perfectly willing to pronounce them erratic, careless, incomprehensible, or whatever their manuscript reveals of character; but we protest against this ridiculous depreciation of their past, of really excellent penmanship. It is like the empty intervention of the fox, who, having lost his own tail in a trap, lugged all his companions into the foolish act of ridding themselves of theirs in the same way.

As to the charge brought against good penmen, that there is no individuality in their writing, we deny it altogether. There was not a more elegant penman in America than the poet Longfellow, albeit he wrote back-hand—which, by the way, I wish were more generally cultivated by literary penmen, for it makes a most beautiful, compact and legible manuscript, the joy of the compositor, and grateful relief to the editor's weary eye. If there ever was anybody who was not insipid, it was Longfellow, the poet laureate of America. And yet if biographical cavillers were to carry out their theory to its legitimate conclusion, what a namby-pamby man they would make of him! Our theory, on the contrary, would estimate the man from

the handwriting just as he was—regular, laudable, impetuous, a joy to the eye, and a delight to the heart.

There never was a man with more practical character in him than the author of "Timely Topics" in Scribner's Magazine. And yet Mr. Holland had one of the most delicate, regular and highly cultivated styles of penmanship in the world. In his younger days he taught the art, and, doubtless, also taught it throughout his life, for one of the missions of good penmen is to inspire in all their correspondents a desire to go and do likewise.

My theory is that a clear, symmetrical, well-formed hand, such as our best writing-masters teach, when attained, is the evidence of a well-formed, symmetrical character; and that while it is being attained it inspires these good qualities in the pupil. A man does not like to be worse than his own handwriting. If he sets to write well he begins to think that he is something of a man after all, and to live accordingly. Good writing actually forms character, and gives individuality to a man, instead of robbing him of it. Let us not, then, be annoyed by the foolish talk of shabby penmen. You never find a man who takes any pride at all in the looks of his manuscript joining in their dog-in-the-manger growl. A good, round, writing-master hand is an acquisition that any one may well be proud of; and it no more evidences lack of individuality than a nicely-fitting suit hides, or detracts from, a handsome form.

### Writing in Public Schools.

(From Report of J. Ormond Wilson, Superintendent of Washington, D. C. Public Schools.)

This subject has always been ranked as one of the three studies indispensable in elementary education. Formerly, it was learned almost entirely by imitation of copies at first written by the teacher, and afterwards engraved. Still later, systems of writing were presented in engraved copy-books, with definite and symmetrical forms of letters, capital and small, which could be analyzed into a few simple elements. These books were arranged in a rational order of progression, and accompanied by charts illustrating, on an enlarged scale, the forms of the letters, proper positions to be taken in writing, and the mode of holding the pen, and by a manual of useful instructions and suggestions. With these later aids, and intelligent and skillful teaching, good writing in any school becomes a mathematical certainty. The advice sometimes given relative to the importance of encouraging and preserving the individuality of the handwriting of pupils is entirely unnecessary. If the term in this application means absence of symmetry, grace, and legibility, as it generally does, then let individuality disappear from the handwriting of pupils as soon as possible. Teachers will always find that in our other study will good work will be more highly appreciated by parents and others most interested in the education of the pupils.

The course begins in the First Grade on slates, and is continued in the Second Grade

in copy-books with lead pencils, and subsequently with pen and ink. From the start, correct position, holding of the pen and movements must receive attention, and inflexibly be insisted on throughout the course. Left-handed pupils should be required to hold the pen in the right hand. The analysis of letters should be thoroughly taught, so that pupils may be able to state it without hesitation, not in the set form of words used in the Manual, but in their own language. Pupils will be able to represent on the black-board or paper only those forms that are impressed on their minds, and if the impression is imperfect or obscure, so will the representation be. Answers to frequent well-directed questions, touching single points of analysis, will be much more effectual than recitals of the forms of a complete analysis.

In the lower grades, a tracing-book and a copy-book are required for each pupil, and these are to be taken together—one, for preliminary practice; and the other, for the best work after practice. There is great advantage in this mode of using two books. The interest and ambition of pupils need not be dampened by bad work, which is quite frequently incident to the earlier stages of practice. A suitable blank-book is also to be used by each pupil—in all the grades, from the third up—in to contain specimens of a variety of school-work. It will thus become much more than a specimen-book of penmanship. Pupils should be instructed and encouraged to fill up this book, so that it will be well worthy of exhibition and preservation as a souvenir of school days.

### A Successful Autograph-Hunter.

There is something terrible in the energy with which Mr. Edward W. Bok, of Brooklyn, pursues the occupation of a hunter of autographs. Mr. Bok, as he admits, is only in his eighteenth year, and has already obtained no fewer than 300 autographs of living celebrities. A passion like this must have been of slow growth, and it was not till the autumn of last year—at which time Mr. Bok could have been little over seventeen years of age—that it overmastered him. He then deliberately entered upon the course of proceeding which, according to his own account, has carried trouble and dismay into many households. He filially commenced with obtaining his father's signature, which is entered in his book under the date, August 27, 1880. His father added to the collection other signatures even more valuable than his own. He was at one time Vice-Consul for the German government in Holland, and his patent of appointment is signed "Wilhelm" in waving lines, which we are told contrast with the crabbled, stiff "Von Bismarck" of the great Chancellor. It is interesting to learn, as he all incidentally, that Bismarck's signature appears exactly six inches below that of the sovereign he made an Emperor, the etiquette of the German court not permitting nearer conjunction of the signature of sovereign and subject. Mr. Bok, sen., was quite a mine of wealth to his enterprising son. In his time he has played many official parts. As Dutch Consul in

one of the palaces of Holland he possesses the signature of William III., King of the Netherlands; whilst Frederick, Prince of the Netherlands, attests Mr. Bok's appointment as Grand Master of Freemasonry. Being indebted to parental prosperity for these signatures of royal personages, the younger Mr. Bok relied on his own account on the opportunity of the visit to New York of King Kalakama, and lay in wait at the hotel where his Majesty was lodged till he had added his signature to the treasures of his book. An effort to obtain the autograph of our own Queen and Prince of Wales did not prove equally successful. Mr. Bok, who is nothing if not orderly, addressed himself directly to the Duke of Argyll, who was then the holder of the Privy Seal. Mr. Bok, exercising the privilege of a free-born American citizen, called upon the Duke to procure for him the signatures of Queen Victoria and the late Albert. To King the Duke of Argyll courteously replied with a non passamus. But there are attendant consolations in most afflictions. In making this answer the Duke naturally signed his name, and the autograph was straightway transferred to the precious volume.

Probably most prominent members of the House of Commons have at one time or other heard from the enterprising Bok. Mr. Gladstone certainly has, for Mr. Bok is able to display a note from his secretary, in which that gentleman explains that the man upon the Prime Minister by his autograph is too great to be met by concession in individual cases. Nevertheless, the envelope bore the right honorable gentleman's autograph, lithographed as a frank, and with this the Bok must have been satisfied. With respect to Mr. Bright, the youthful collector has been more fortunate, obtaining an admission order to the House of Commons signed "John Bright." Mr. Bradlaugh was not waiting in modesty when the inevitable request reached him. He took no notice of the application from Bok, Jun., and it was only when addressed by the ex-German Consul in Holland, ex-Dutch Consul in Germany, and ex-German Master in Freemasonry, that Mr. Bradlaugh responded. He then wrote, "At your father's wish; Charles Bradlaugh." Still Mr. Bok, Jun., is not happy. The extreme brevity of this communication led to the omission of the date. Without the date, it seems, your true autograph-hunter seeks a signature, and the document is to be returned to the member for Northampton with the request that he will date it. The publicity given in the United States to the arrivals at hotels of distinguished visitors has proved of great assistance to Mr. Bok. Thus he procured aid on the Duke of Sutherland on the very night when he arrived, travel-stained, at the Windsor Hotel. "I don't see the sense of collecting autographs," the Duke said testily to Mr. Bok, "before him Bok in hand, a remark so precious in its application that Mr. Bok immediately acted it down, and has appended it to the autograph. All is grist that comes to his mill. He gratefully accepts an autograph and is accompanied by any remark, whether con-



## The Connection of Pen-drawing with the Photo-process.

FROM AN ECONOMICAL POINT OF VIEW.

AN OPEN LETTER WITH A CLOSE POINT.

Editors of the JOURNAL:—Having been with you at the inception of your beautiful and valuable ART JOURNAL over five years ago I need not assure you, and you will not wonder that I have watched its career with increasing interest, and viewed with unalloyed delight the creation (through your untiring efforts and patient labor) of a permanent paper for pen-work. I cannot miss the opportunity of congratulating you on the firm establishment of what was regarded by the sceptical as an unknown and perilous venture, and assure you that if you only continue the truly practical features which have illuminated its pages for the past two years, THE PENMAN'S ART JOURNAL is certain to give instruction and amusement to "generations yet unborn."

In this connection, and from my own long experience and practice as an expert in penmanship, pre-drawing, etc., in their relationship to photo-engraving, photo-lithography and the various processes now in force, I presume I may be permitted to second your monthly illustrated efforts in this direction, by a few hints and suggestions.

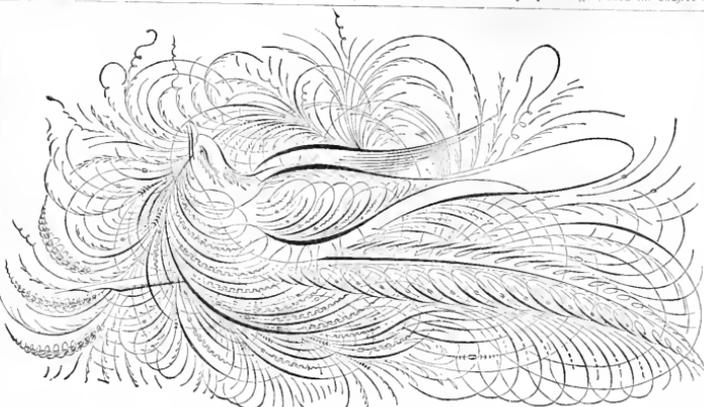
You cannot too frequently and seriously impress on the minds of the rising generation, the wide field of profitable employment which the introduction of the different methods and processes for producing relief metal plates affords them. I say different methods, because, whilst in your and my early days, if we wished an enlargement, reduction or duplicates of our calligraphic work, our only recourse was the slow and somewhat expensive photo-lithography, involving—first, a glass negative; then a transfer print, which had afterwards to be transferred to the stone, from which

cuts does not give the sharpest and most satisfactory work of all.

It should ever be borne in mind, that the artist should use good solid black ink, on clean flat white paper; that every line, whether hair or shade, should be drawn distinct and unbroken; and then a perfect facsimile of the artist's own work can be produced at small cost. Had time served, it was my intention to have submitted a cut or illustration as a sample, to your readers, of what may be accomplished by these processes; but, really, some of your illustrations have been so good, varied and fine, that it scarcely needs it.

Should these few remarks have been successful in arousing and directing the attention of our national army of penmen and pen-draftsmen to this comparatively new and economic field of labor by which their chirographic efforts and linear pen-drawing can be made commercially available, from a newspaper title or column heading to a book illustration, I shall be pleased in a future issue to descend more fully upon it; whilst to those whose notice is called to it for the first time, and who desire to essay a trial, I would refer them for the present to your column of "penmen's and artists' supplies" for a selection of the materials to commence with.

ROBERT WOOD.



The above cut was photo-engraved from a design in "William's and Parkard's Atlas," and was designed and flourished by John D. Williams.

### Old Times.

Paper-hungings were originally just what their name indicates—viz, strips of paper suspended from the ceiling in such a manner as to cover the imperfections of the walls. They were used exclusively in the houses of the rich; the poor man in his hut had no such device; but must needs patch a hole to keep the winds away. The carpets of our forefathers once consisted of rushes, among which the dogs hunted for the bones that had been thrown upon the floor.

In England, one end of the hall was the kennel for the hounds, and above it the perch for hawks. In the reign of Queen Elizabeth, the host at table used to hold the joint of beef with one hand and the carving-knife with the other, transferring the meat to the plates of his guests with his fingers, as forks were not yet in use. Those who first adopted forks were much ridiculed. Some said the Bible was opposed to it, and it was an insult to the Almighty to use a fork when He had given them his fingers.

The art of making glass is of high antiquity, but it belonged to modern ingenuity to develop the value of the invention, and to apply to a multitude of uses. Not many centuries ago, window-glass was found only in houses of the very rich; it was used only in palaces. For a long time it was so scarce that at Almirick Castle, in 1567, the glass was ordered to be taken out

of the windows and laid up in safety when the lord was absent.

There was another luxury, so expensive that for more than two thousand years it remained completely above the reach of the poor, and none but the wealthy could indulge in its use. We mean cotton cloth! The material of which the elton was made was both plenty and easily obtained, as is the case with glass, but the cost of manufacturing made it very dear. If a Grecian lady could awake from her sleep of two thousand years, her astonishment would be unbounded to see a simple country girl clothed with a calico dress, a muslin kerchief, and a colored shawl! Within the last one hundred years, machinery has been invented which has made printed cotton so perfect, so plenty and so cheap, that the humble servant-girl can wear a better calico gown than Cleopatra ever saw!

When the whole stock of a carpenter's tools was valued at one shilling, and consisted altogether of two broadaxes, an adze, a square and a spoke-shave, we must expect to find rough work and none but rough dwelling-houses; when there were no chimneys, and the fire was laid against the wall, with the smoke to issue out at the roof, the door or the window, and the people slept on straw pallets, with a log of wood for a pillow, we naturally expect rough

change his manner of life and living for theirs, so far as the conveniences of life are concerned. Thus it is that art is ever at work, breaking down the barriers which stand between the rich and the poor, and bringing both classes more and more toward a common level—not by degrading the wealthy, but by exalting both classes to a higher standard of morality, refinement and education.—*Philadelphia Saturday Night.*

### How to Prepare India-Ink.

Take a sloping tray of slate or porcelain, and grind the ink gradually in distilled or common rain-water until the ink becomes of the required degree of blackness. The ink must be ground freshly each time it is used. It will not do to dissolve it in water, as it does not become sufficiently pulverized to flow freely, and does not adhere to the paper with sufficient tenacity to resist the erosion of rubber.

### Preachers on Darwin.

The great naturalist who has just been buried in Westminster Abbey, and who originated the oft-quoted theory of "the survival of the fittest," was a man of most exemplary character and conduct, yet he has been the subject of more pulpit attacks in

the past twenty years than Satan himself. It seems rather odd, therefore, to read that several prominent English divines, who are held in high honor by the religious world, have said some appreciative words about Darwin. Canon Liddon, of St. Paul's, the author of "The Divinity of Our Lord and Saviour Jesus Christ," and that Mr. Darwin's theories are not necessarily hostile to the fundamental truths of religion. Canon Barry, author of orthodox commentaries on portions of the Bible, said that the doctrine of evolution lent itself as readily to promises of God as less complete explanations of the universe. Canon

Prothero paid a graceful tribute to Darwin's charity as the true essence of the spirit of Christianity. Some men outside the Church have never imagined that there was an irrepressible conflict between science and religion, but the remarks quoted above should teach men inside of churches that it is the fashion among true leaders of religious thought to believe that God has revealed Himself in works as well as words, and that the real enemies of the faith are they who deny all heavenly records that were not made with the pen.—*N. Y. Herald.*

A wit being asked, on the failure of a bank, "Were you not upset?" replied: "No, I only lost my balance."

Precedence and age: There is a story of Solomon not contained in the "Book of Kings." Two of his court dunces had a row as to precedence. Solomon looked kindly and said, "Let the eldest go first," and the dunces (who had) went in together with untoward airs.—*Quint.*

Dr. Holland, who translated "Piley's Natural History" in the sixteenth century, says:

"With one sole pen I wrote this book,  
Made of a gray-rouse quill;  
When it was when it I took,  
A pen I leave it still."  
—*Stationer.*



Sketched by **Barlow**  
 AND  
 FLOUNISHED BY  
**JAMES**  
 FOR THE  
**Journal**



The above cut was photo-engraved from an original pen-and-ink design executed at the office of the "Journal."

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- List of books and manuals for sale, including 'The Penmanship Course' and 'The Penman's Art Journal'.

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Without a SPECIAL PROMISE to the student, no one will send the JOURNAL, one year, with a share from the four premium, to such club as...

THE JOURNAL will be mailed as regularly as possible, the 1st of each month, except on days of festival or on the 20th of September, when it will be mailed on the 15th.

Resubscribers should be paid by Post-office order or by Registered Letter, to the Editor, and not sent out of our risk.

Advertisement rates for the JOURNAL, 205 Broadway, New York.

Subscriptions to the PENMAN'S ART JOURNAL, or orders for any of our publications, will be received and promptly attended to by the

INTERNATIONAL NEWS COMPANY, 11 BOWLING GREEN, LONDON, ENGLAND.

Notes will be given by postal-order to subscribers at the expiration of their contracts, at such time as the paper will, in all cases, be stopped until the subscription is paid.

NEW YORK, JUNE, 1882

Apology.

As we have said before, we dislike apologies, and seek as far as possible to avoid second ones, making them, but circumstances have us to compare to delay the issue of the present number of the JOURNAL.

First, We had to attend the Convention, and being so far away we could not bury a little with old friends, for you know "old friends should not be forgotten." And then, of course, Prof. H. C. Spencer had to go to the Convention. This of a Penman's Convention without Spencer; and he, being in the land of his own early, as well as ancestral, fame, lingered among old friends, all unmindful that the readers of the JOURNAL were anxiously waiting for "Lesson in Practical Writing No. 27;" and we are sorry to announce that, owing to the lateness of the drawing for the "Cery" for the Lesson and the drawing for the "Prizes" for the Lesson, which will be mailed on the fifteenth of that month, and we think we can safely assure our readers that the JOURNAL will hereafter be regularly mailed not later than the 15th of each month.

The Lesson in the July number will be the most interesting and elaborately illustrated Lesson ever printed in a penman's paper.

Look Out For Him.

R. S. Ellis, dealer in stationery, etc., at Nevada, Mo., makes inquiry of us respecting our E. H. Cranle, who makes use of a strong testimonial from us, upon a circular announcing himself as a specially skilled, plain and ornamental card-writer; and who, Mr. Ellis adds, "thought on short time quite a bill of merchandise of me, and then left for parts unknown." On a circular enclosed by Mr. Ellis, we find the following testimonial:

DEAR SIR:—Your specimens of commercial penmanship and card writing received. They are models of perfection. What I admire most is the sample of business hand. This style is much needed by our business men, as it combines rapidity with beauty. DAVIS T. AMES, Editor PENMAN'S ART JOURNAL, N. Y. City.

All of which is simple copy fraud, having never before, to our knowledge, heard of E. H. Cranle; and certainly we are in no way the author of the above testimonial. Mr. Cranle evidently fills the bill as a first-class fraud.

The Detection of Forgeries.

Of all the millions of adults who write, no two write in all respects alike. Between the writing of different persons, differences exist as marked and as inevitable as are the difference of features, voice, habit and dress.

It is an admitted fact that in every handwriting there are well high innumerable individual and habitual characteristics, the major part of which are noted by the writer himself, and can only be discovered by another person, except by long and acute observation; hence it is that a forger rarely succeeds the power to avoid wholly his own habit of writing, and to copy perfectly that of another person. It is due to this fact that skilled experts are able to detect almost all forgeries through the discovery of the forger's habit, and the absence of the genuine habit of writing which he seeks to imitate.

It is an easy matter for a skilled imitator of writing to copy a signature or a short piece of writing so well as to get a very close resemblance when looked at as a whole. When such, even is the fact, a detailed examination by an expert will suffice to show that there is very little, if any, characteristic resemblance. It is also a fact, that although the different autographs written by the same person may present a widely different appearance, as respects size, loop, and freedom, yet, when examined in detail, the closeness of the habitual characteristics will be astonishing to those who have never made a study of handwriting. The apparent resemblance that exists between the genuine and forged writing, is due to a kernel of form and a pea, which chance to have a similar form, while the variations between the different writings of the same person are as the varying sizes and forms of different kernels of corn, which, however widely they may differ in their size and outline, cannot be mistaken in their identity by persons who are familiar with corn and peas.

Good Results and their Causes.

Among the institutions of learning in the City of New York, Dr. J. Sachs's Collegiate Institute is one of the most noteworthy. Some of the most prominent men in literary, business, and political circles in this country place their sons there to be educated. Instructors known to be experts and specialists are employed in the different departments of the school, and receive the most liberal compensation for active, effective teaching. Physical as well as mental training is duly provided for. A well equipped gymnasium forms one of the many excellent features of the institution.

We recently examined the chirographic specimens of the junior and advanced classes, and found them of the best we have ever seen. The practical good taste exhibited in the specimens gives indubitable evidence

that the art of writing well can go hand in hand with broad and thorough culture in the sciences and classics.

Miss C. M. Duty, a niece of Prof. Spencer, of Specierian celebrity, has conducted the writing-classes during the past year, and led them to the attainment of the best results in practical chirography. The Spencer Brothers' latest publication, known as "The Standard," was placed in the hands of the pupils during the past month of the school year. Quite a number of the patrons of the Institute are among the thousands of valued subscribers and readers of the PENMAN'S ART JOURNAL.

The King Club

For the present month numbers thirty-eight, and comes from H. T. Loomis, teacher of writing at the Specierian Business College, of Cleveland, Ohio. Prof. Loomis is one of the most skillful writers and teachers of the West, and evidently appreciates the JOURNAL as an aid to good teaching. The second largest club numbers thirteen, and comes from J. F. Whitehair, teacher of writing at the Maygar (Ind.) Business College. The third largest club comes from A. G. Street, Lead City, D. T., and numbers three.

The Hill Prizes for Penmanship.

In another column will be found an advertisement from Prof. Thos. E. Hill, offering several liberal prizes for superior designs of penmanship. In response to numerous inquiries for information respecting the proper method for their execution we here reinsert an article which appeared in our February issue:

STUDENTS:

First.—Respecting size of the original work, which will give the best effect when reproduced. The size named by Mr. Hill is 9 1/2 inches, i. e., the pages are nine inches long by six inches wide. In engraving, the work should be reduced at least one-half, i. e., the original should be 18x12 inches, and if it is executed in strong and open lines, it may be 22x14.

Second.—Materials. Use a line quality of Bristol-board, and a fine quality of black India-ink, freshly ground from a stick, in a tray having rain-water, and remove all pencil lines with sponge-rubber. Hard rubber will not only remove most of the ink, but will tear up the fibers of the paper, and thus break or make ragged the delicate hair lines which will, therefore, fill of a good result when photo-engraved. All lines, when work is finished, must be entirely black.

Third.—For script writing, use Gillott's "303," or Specierian Artistic No. 14. For fine drawing or tinting, use the "303," or "Crow Quill." For finishing, use Specierian No. 1, or Ames's Penman's Favorite.

To those who may be unable to procure these articles, or are uncertain respecting their quality, we will forward them by mail from this office, as follows:

- Extra fine three-ply Bristol-board—25 cts. per box
Per 1 dozen, by express—50
India ink, per stick—2.00
Crow Quill pens, per doz.—.57
Specierian '303,' per gross—1.25
Specierian Artistic, per gross—1.25
No. 1—1.25
Ames's Penman's Favorite—1.00
Sponge-rubber, per piece—40

Since it is the desire of the editors of the JOURNAL to hold an entirely unprejudiced position in this matter, and one which shall at all times enable them to do impartial justice to individual members, and to render the greatest service to the entire profession, they hereby announce that they will refrain from entering into competition for any of the above-named prizes.

The Rev. R. H. Howard, of Saxville, Mass., says: "I have specimens of Pen Art contained in your JOURNAL are simply wonderful, while the sentiments expressed are characterized by sterling common sense."

Tickets of invitation were received by us to participate in an excursion of the students of the Eastman Business College down the Hudson on May 29th.

A list of tickets of invitation from the students of Nelson's Business Colleges of Cincinnati and Springfield, Ohio, to their annual picnic on the 31st inst. We hereby return our thanks for the very courteous invitations, and express our regret at not being able to avail ourselves of the proffered hospitality.

Report of the Fourth Annual Convention of the Business Educators and Penmen.

The Convention commenced on June 6th, at the Gibson House, in Cincinnati, and closed its session on June 9th. The following members were present:

- R. C. SPENCER, Milwaukee, President
E. C. CADY, New York, Secretary
R. M. BARRETT, Cincinnati
S. S. SAKAGA, New York
H. H. MAYER, New York
RICHARD NELSON, Cincinnati
H. H. NELSON, Columbus, Ohio
D. T. AMES, New York
THOS. E. HILL, Chicago
W. H. SPRAGUE, Cycle, Ohio
T. J. RUSSELL, Sharon, Pa.
HON. J. E. WHITE, Poughkeepsie, N. Y.
H. W. BROWN, Jacksonville, Ill.
A. L. WYMAN, Omaha, Neb.
L. L. WILLIAMS, Rochester, N. Y.
W. H. SABLE, Baltimore, Md.
G. W. MICHAEL, Delaware, O.
H. E. NELSON, Cincinnati, Ill.
H. C. MILLER, Trenton, Ill.
W. X. YEREX, London, Ont.
H. C. SPENCER, Washington, D. C.
H. A. SPENCER, New York
HOB. A. J. RYDER, Trenton, N. J.
E. BURNETT, Baltimore, Md.
E. W. SMITH, Lexington, Ky.
W. I. FADIN'S, St. Paul, Minn.
C. H. PHIBBS, Kewok, Iowa
T. T. WATSON, Knoxville, Tenn.
C. BAYLES, Dubuque, Iowa.
J. M. FRASHER, Wheeling, W. Va.
W. M. CARPENTER, St. Louis
A. E. NELSON, Cincinnati
H. L. STAPARD, Rockford, Ill.
HON. A. D. WELT, Dayton, O.
N. R. LUCE, Union City, Pa.
A. H. HENMAN, Worcester, Mass.
BIRCHIA A. BARON, Lowell, Mass.
HELA NELSON, Cincinnati.
FRANK G. NELSON, Washington, Mass.
W. A. H. WELLS, Dayton, Ohio.
MRS. J. M. FRASHER, Wheeling, W. Va.
MRS. INA RIGGS, Cincinnati, Ohio.
W. S. CUYLER, Toonah, Ill.
G. W. MICHAEL, Delaware, O.
FRANK G. NELSON, Nashville, Tenn.
E. M. CHITTLE, Lexington, Ky.
F. K. BRYAN, Columbus, O.
E. J. HIFER, Kokomo, Ind.
S. P. GLENN, Union City, Ind.
DR. J. C. BRYANT, Buffalo, N. Y.
H. E. PRUDEN, Cleveland, Ohio.
C. C. JARVIS, Trenton, Ind.
W. A. DUFFY, Mitchell, Ind.
C. T. SMITH, Rockford, Ill.
S. R. HOPKINS, New York.
E. W. SMITH, Lexington, Ky.

Inasmuch as a complete report of the proceedings is to be published in pamphlet form, and can be had by all who are specially interested, we shall, at this time, present a brief general report, giving only such parts of the proceedings as are deemed of interest to the patrons of the JOURNAL. The attendance was large, and the proceedings interesting, harmonious and enthusiastic. On the evening of the 5th instant a large number of the members having gathered at the Gibson House, they were invited by members of the Reception Committee—consisting of Miss Ella Nelson, Mrs. R. J. HINMAN, Miss Ina Riggs, and Messrs. R. J. and H. H. NELSON—into the Hotel's spacious Parlor, set apart for the members and guests of the Convention, where all were made acquainted with each other, and the evening passed in pleasant social intercourse. The next day the order was resumed with melody under the skilled touch of Miss Ella Nelson, while numerous voices

joined in several popular songs, among which was the familiar

## ODE TO THE PEN.

By P. R. BURNEL. Tune—"Add Long Lines."

Hail, Servant! how to thee we gaze

As our physical health—

"To rise like thee, our lives live,

And wean our thoughts in flowers!"

The pen, the pen, the lover still pen

Which strews our thoughts of yore.

Though in his message, 'twere

Our thoughts still fresh pen.

In school days sweet and social hours

It points our various joys.

And yields to life's delightful hours.

A mirror through

That to the mountains lead and view

Friend of the laboring mind.

Light, shade, and form entrance the view

And glint thee every eye.

The regular session of the Convention was opened on Tuesday morning by a short, though interesting and appropriate, address by the President, Robert C. Spencer, which was followed by an able address of welcome to the Association at Cincinnati on behalf of the Mayor, who was absent from the city, by Benjamin F. Hopkins, Esq., which was responded to by President Spencer in his usually felicitous style. After which there was an adjournment to 2:30 p. m., when President Spencer opened the afternoon proceedings with an address, in which he set forth the growth of business colleges from an experiment to an absolute necessity. By them, young men of slender means, unable to indulge in a course at Harvard, Yale or Princeton, were given a sound and practical business knowledge, enabling them successfully to battle in commercial life.

Next was read a paper on the "Mission of Business Colleges," by S. F. Covington. It was received with applause, and a vote of thanks ordered.

Mr. Covington contrasted, sharply, the modes of fifty years since and now, both as regards the securing of qualification, and conducting business. He said:

"There are many persons yet in active life who well remember when, as a rule, the course of study for the profession of medicine or of the law, was the reading of elementary books in the office of an elder member of the profession, and under the instruction of, some practitioner, and where the opportunity of acquiring a knowledge of the profession was bounded by the knowledge and practice of the preceptor.

Providence in either the law or medicine—in fact, in an occupation with the duties and responsibilities of either profession—was secured only after years of study, observation and practice. There were no books of medicine and of law were established that the student might have the benefit of the slow and careful study and varied experiences of many others. The books used for schools of this kind is now recognized everywhere.

Fifty years ago the commercial transactions of the country were as nothing compared with the present. The duties were light, there was abundant leisure, and ample time for consideration and reflection. It was necessary but brought about wonderful changes in transportation. It was the time of the turkey upon the condary roads, the slow moving boats upon the rivers and the sailing vessel upon the oceans. It was before electricity had been harnessed to the car of commerce and made to do its mighty work as before the days of telegraph. It was the days of the slow-moving stage-coach. It was before the telephone played every moment of the same time with no waiting for a message. It was the time when it was not unusual to require a business inquiry or a business proposition upon the instant.

Fifty years ago the business courses made the time of the day barely possible. Large stocks for the amount of business transacted were a necessity, and the system of long credits with petty margins was a natural requirement. Everything moved slow and no great degree of mental or physical activity was necessary to transact business.

It is not so now. The whole system of transportation has changed. The rapidity of transmission breaks in delay in shipping of goods, and the system of the business requires the enforcement of rigid rules with all its customers. Merchandise is now ordered by telegraph, received by rail, and shipped with draft attached to the bill of lading, in less time than it formerly took a merchant to write his memoranda and pack his saddle-bags preparatory to the journey to his source of supply.

The entire address was full of interesting and valuable information pertaining to its subject."

A. H. Hinman, of Worcester, Mass., presented the subject of "Business Penmanship." For his illustrations he made a free and very skillful use of the black-board, and handled his subject with great skill. He would dispense with all flourishes and superfluous lines, shorten the long and capitals, use a cross-pointed pen giving a strong up or connecting line, and use very little shade in down strokes, at the same time using very simple types for letters. He urged strongly the importance of a thorough knowledge of, and drill in, movement—there could be no good rapid business-writing without a free movement. Legibility, simplicity and rapid execution were the essentials of good business-writing.

Discussions followed by G. W. Michael, of Delaware, Ohio, and C. H. Peirce, of Keokuk, Iowa. Mr. P. held that speed in writing may be attained by making figures, and the ten figures. He states that it is comparatively easy matter to make 120 figures a minute. He urged the practice of figures as the basis of speed as well as form, because pupils necessarily devote much of their time while in school to arithmetical studies, requiring the rapid execution of figures, and if allowed to make these in an awkward, slovenly manner, they would, in three or four hours' practice, undo all that could be learned in half an hour of careful practice at writing. He held that movement should precede form in learning penmanship.

Mr. Michael objected to the modern copy-book, as not being the best road through which to acquire a good style of penmanship. He advocated and claimed to be able to teach, from the outset, the most rapid method. He contended for individuality in writing. "Let every student write his own style, with proper limitation to size, proportion, etc."

D. T. Ames, editor of the PENMAN'S ART JOURNAL, argued that copy-books and the systematic methods they inculcate are of great benefit to students in the public schools, for the reason that the average public school teacher is not sufficiently well informed or skilled in the treatment of the subject.

Mr. Goodman, of Nashville, condemned the plan of placing in the hands of young writers several of the lower numbers of copy-books which contain only single lines and principles, before giving them copies containing words and sentences, say Spencer's Copy-book No. 4.

In reply to a question from Mr. Goodman, Mr. Ames said that he believed the elementary practice in some of the public schools is too long upon it.

Mr. Rider, of Trenton, unadvisedly severely on the methods which have so much prevailed in business colleges, of unnecessary and needless flourish. He spoke in the highest terms of the fitting figures of the sales-girls in a large Philadelphia establishment, attributing this desirable result to their constant practice and great care in making figures. He contended for a great deal of practice in the making of figures, not only for their own sake but for the resulting speed in penmanship in general.

Mr. Carver, of Illinois, held that movement comes in natural order before form.

W. P. Bedford, of Danville, Ky., held that the teaching of single lines, straight and curved, should precede the writing of the letters. Letters go in advance of words. Form and movement should be taught together; stress in learning penmanship will not so readily follow the teaching of either one separately. Write good copies, keep up the interest of the Class by good models and by personal effort. He held that shade as usually taught is better than no shading.

In reply to a question from Mr. Bedford, Mr. Hinman said that he is evolving, going through his second childhood in writing. This accounts for the apparent or real change in his method of teaching business writing. The success of this change of writing has re-

sulted most gratifyingly, and warrants a continuance of it.

At the evening session, the Rev. Frank S. Fitch, of Cincinnati, delivered a most admirable lecture upon "Business Morality." This lecture as well as many other very interesting addresses, we shall give in full in future issues of the JOURNAL. Remarks were made by Messrs. Packard, Baylies, Bartlett, and Richard Nelson.

On Wednesday morning at 7:30, the penmen and those specially interested in teaching writing, assembled to listen to a lesson from C. H. Peirce, upon "Movement." The subject was skillfully handled; the numerous black-board-illustrations were made with great facility and exquisite skill. Mr. Peirce believed in utilizing, as a discipline for writing, all the necessary practice of the pupil upon figures and school-exercises, by requiring constant care and good work. Pupils who had been taught to make good figures rapidly, would find no difficulty in introducing the same facility and excellence into their writing. This plan he presented with great plausibility, and affirmed that he had successfully practiced this method as special teacher in the public schools of Keokuk, Iowa, and he believed, and we think correctly, that a professor of writing should work more through the regular teacher than directly with the pupil. Discussion followed, participated in by Messrs. Michael, Ames, Goodman, Rider, C. C. and H. C. Spencer, Peirce, Packard, and Hinman. All agreed respecting the necessity of a free movement in writing, but differed respecting when and how it was to be required. But the preponderance of argument appeared to be on the side that attention should first be given to the acquisition of correct forms and positions, and then to movement and rapidity of execution. During this debate, the subject of pen-paralysis was discussed to some extent, a reason of which we shall embody in a separate article under that head in a future issue of the JOURNAL.

At 9:30, S. S. Packard read an interesting paper upon "What is, and what may be done in Commercial Schools." Mr. Packard drew largely for his paper from his observation of commercial schools while in Europe last year. The Business College was essentially an American Institution, much less attention being given to book-keeping and business education in Europe than here. The paper was able, and was listened to with marked attention, and elicited warm applause.

D. T. Ames then addressed the Convention upon "The Art of Penmanship—Its Application to Commercial and Artistic Purposes." He stated that formerly ornamental penmanship consisted, mainly, in the flourishing of birds, fishes, shells, dragons, etc., chiefly for the purpose of attracting attention to the less conspicuous, but more useful subject of plain writing. It was, however, without commercial value, and was regarded by practical persons as a useless accomplishment; but within a few years photographic processes have been discovered, by which all manner of well-executed pen-drawings may be quickly and cheaply transferred to stone or metal plates in the same or varying degrees of relief, and may thus enter into the production of the engraver in the production of all the multitudinous commercial and artistic forms now in demand. There is, open to every really skillful pen-writer a most lucrative and honorable field of labor. Mr. Ames described the several methods of reproducing by photograph, and the kind of drawings necessary for good results, etc. He also gave some practical information respecting designing in order to secure the highest and most artistic effect.

Mr. C. H. Peirce then read a paper upon "Method of Book-keeping for Retail Trade." His presentation of the subject was clear, concise, and methodical, and his "Method" apparently had the merit of being practical, notwithstanding it elicited a warm discussion.

Frank Goodman then presented a carefully prepared paper upon "A Practical Method of Commission Book-keeping."

Thos. E. Hill then read an ably written and very interesting paper upon "Esthetics in Business." He showed how, by a proper display of esthetics, places of business become more attractive. Business-cards, circulars, etc., being made more beautiful, were not only more effective in influencing patronage, but were from their beauty sufficiently prized to be preserved, and thus become a perpetual and telling agent for successful business. We shall give his paper a more extended notice at another time.

C. C. Eady then gave his views of the "Best Method for Developing a good Hand-writing." He advocated a thorough drill in the muscular movement, simplicity of construction, and the requirement of good writing in all the school-exercises, and especially in book-keeping and making figures. Discussions by Messrs. Yerex, Peirce, H. A. Spencer, Mayhew, Michael and Hinman.

A communication from E. G. Folsom, of Albany, N. Y., was then read by the Secretary.

At the evening session an interesting and valuable paper was read by Benj. E. Hopkins, upon "Functions of Banking."

Thursday, at 7:30 a. m., the penmen assembled to listen to H. A. Spencer, upon "The Best Method of Teaching Practical Writing in the Public and Private Schools." Mr. Spencer having had large experience in public schools, his explanation of advanced methods was listened to with more than ordinary interest.

Mr. Spencer advocated careful attention to position, movement, and a progressive course of instruction. Discussions followed by Messrs. Michael, Goodman, R. C. Spencer, Snavely, Peirce and Sprague.

At 9:30, Hon. J. A. Mayhew read a paper upon "Initiatory Treatment of the Student in Book-keeping," which was discussed by Messrs. H. C. Spencer, Rider and others.

A very valuable paper was then read by R. Nelson, on "Defects and Excellencies of Modern Education." He said:

The scientific teacher will do nothing for the student that he can do himself, and upon that principle we have been carrying on business for twenty-five years. Perception of a matter is not a matter of course, it is an assimilation of the knowledge already obtained. Let every lesson have a point. Develop the idea, then let the pupil proceed. Teachers are still expending their energies in teaching subjects which have been condemned by practical educators for the past two hundred years.

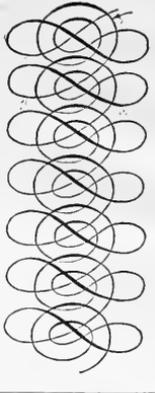
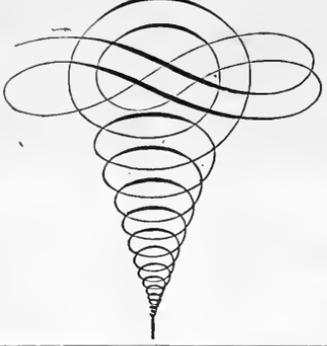
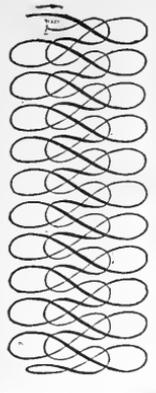
As to the educational system, the learning by rules means verbatim recitations. The American boy seems to want to know something about everything instead of wanting to know something about something. He may go through a complete course after the method of learning by rule or verbatim recitation, and at the end of it he may be unable to tell what he knows, on account of his poverty stricken vocabulary.

Those people in general were responsible for another cause that was their carelessness in selecting School Trustees and members of the Board of Education. Quoting from Dr. Noah Porter, of Yale, Mr. Nelson said: "The great evil of our system is the lost colleges is, indeed, a very defective one." He mentioned, briefly, other defects, and dwelt somewhat on the excellencies of modern education.

A spirited discussion followed, participated in by Messrs. Folsom, Baylies, Williams, Rider, Chagoff, White, Yerex, Hill, Wyman, Bartlett, and Bryant.

G. W. Michael then had a discussion on "Movement in Penmanship." He advocated teaching rapid movements with the first lessons, and presented with considerable skill the method by which he had been successful in making many good writers. His plan was sharply attacked in the discussion which followed, by Messrs. Peirce, Wyman, Yerex, H. A. and H. C. Spencer, Folsom, Goodman, Hinman, Burnett and Packard.

After this some time was devoted to the discussion of the most appropriate and effective modes of advertising.



A. D. Wilt then read a paper upon the "Possibilities of Commercial Education."

H. C. Spencer then illustrated methods of teaching writing in business colleges. His treatment of the question was clear and concise, covering the ground-work of instruction in elementary, abbreviated and complete practical writing. The order of his presentation of the subject was as follows: Positions, Movements, Exercises, Principles, Letters, Words, Sentences, and Manuscript.

At 4 p. m. it was announced that carriages were in readiness to convey the members who desired to see the leading points of interest in and around the city. About fifty of the members joined in what proved a most delightful ride through the parks and among the beautiful suburban residences with which the city is surrounded. For this most enjoyable occasion the Association is indebted to the generous hospitality of Messrs. Richard Nelson and A. D. Wilt.

At 8:20, in the evening, the Association assembled to listen to an address, by Capt. Barry, Editor of the *Trade List*, upon the subject of "Superficial Education," which was followed by a spirited discussion, in which the relative merits of public schools was discussed.

On Friday morning, at 7:30, the penmen assembled, when A. H. Himman illustrated, at the blackboard, his method of analyzing letters, which was discussed by Messrs. Peirce, R. C. Spencer, Risinger, Ames, and Bryant.

W. S. Fadden then read a well-prepared paper on "Theory of Book-keeping best Taught through the Medium of Business Transactions."

The time appointed for the election of officers for the ensuing year having arrived, ballots were taken, which resulted in the unanimous election of the following:

President: A. D. Wilt, of Dayton, O.  
First Vice-President: S. S. Packard, of New York.

Second Vice-President: Frank Goodman, of Nashville.

Secretary and Treasurer: C. E. Cady, of New York.

Executive Committee: H. C. Spencer, Washington, Chairman; Messrs. Ames, of New York, and Sailer, of Baltimore.

Mr. Spencer, of Washington, in a short and humorous speech invited the members to meet in that city the next session, showing the many advantages the place offered. There being no other city suggested, Wash-

ington was selected as the meeting-place of the next annual Convention.  
On motion it was decided to authorize the Executive Committee to select a time for the next meeting, but by request of the members of that body suggestions were made by several members.

One wanted the month of June, another, the first week in May; another, in February; and Mr. Packard, of New York, thought that the week intervening between Christmas and New Year's would, for many reasons, be the most desirable.

This time seemed to suit a great many of the members until an objection was raised that, owing to the adjournment of Congress during that week, which would deprive the members of enjoying one of the greatest attractions of Washington City, another time should be selected.

The month of June was again suggested, and the selection of a week in that month seemed to be the voice of the meeting. The discussion here ended, and the meeting will in all probability be decided upon for June, 1893, by the Executive Committee.

Dr. John Hancock, of Dayton, O., read an interesting and lengthy paper on the subject, "Relation of a General to a Specific Education," followed by Prof. W. L. White, of Franklin, O., who spoke on "The Advantages of a Business Education Combined with the Promotion Method of Learning by Experience."

A vote of thanks was then unanimously tendered to the Executive Committee and Officers of the Association for their efficient and successful efforts on behalf of the Convention.

Also a vote of thanks was unanimously tendered to the PENMAN'S ART JOURNAL for its earnest and efficient aid in making the Convention so grand a success.

A motion was then made, by H. A. Spencer, that the Auxiliary Penmen's Committee, which had done such good service before and during the Convention, be continued, and that the gentlemen now composing the same be re-elected, with D. T. Ames as Chairman; which motion was unanimously carried, the committee being—D. T. Ames, A. H. Himman, N. R. Luce.  
An unanimous vote of thanks was then tendered to Mr. and Mrs. A. H. Himman, for their very efficient and unifying efforts on behalf of the Convention.

The following resolution was then unanimously adopted:

"Resolved by the PENMEN of this Association, that the PENMAN'S ART JOURNAL be sustained as the recognized organ of the penmen of the country?"

Adjourned to 2:30 p. m., at which time the Convention reassembled, and as the roll of members was read, each responded, occupying five minutes, in giving a history of himself and business. This proved to be a very interesting and amusing occasion; with many, however, there was more of anecdote than history.

After all had responded to their names, the Convention adjourned to meet in Washington, D. C., at such time as may be fixed by the Executive Committee, which probably will be the latter part of June next.

### Its Fame Extending.

During the past month, subscriptions to the JOURNAL have been received from Australia and the Society, Sandwich and New Zealand Islands, and notwithstanding summer is not the season for subscribers, nearly one thousand names have been added to the list during the past month.

### Books and Magazines.

"Lora" is the title of a graceful poem in pentameter verse by Paul Fastner, one of our young American poets. The incidents suggesting the poem are very simple and commonplace, and it is only the grace and ease of description and the clear-cut sentences and musical rhythm that mark the merit of the writing as far above ordinary. In its dainty binding and beautiful type this book possesses a peculiar charm. Its tranquil grace soothes the reader while it lures him on. "Lora" is a good example of the advantages gained by young poets when remaining on familiar ground and extracting poetry from that. The author shows a keenness of observation and a felicity of epithet which give signs of promise for the future. John E. Potter & Co., Philadelphia. Price 75 cents.

"Eclectic Short-Hand" is the title of a 228 page book, lately published by S. C. Briggs & Co., Chicago, and is edited by J. G. Cross, M. A. The work is got up in good style, and so far as the relative merits of the system of short-hand—of which it is the exponent—are concerned, we do not feel competent to speak. It is claimed to be superior to other systems, and in the following respects:

- 1st. The simplest and most facile written alphabet.
- 2d. No vertical strokes used; only obliques and horizontals.
- 3d. The vowels are expressed by lines instead of separate dots and dashes, or minute

semi-circles and angles, and are written continuous.

4th. A practical position of alphabet, by which one or more letters of every word is legibly expressed without writing.

5th. It is a system of writing by principles instead of word-signs, and its rules have no exceptions.

6th. It is easier to write, easier to read, and can be learned in a fraction of the time required by other systems.

7th. It is 10 to 15 per cent. briefer than the shortest of other systems, and 30 per cent. briefer than the average of twenty-four of the best systems in use.

8th. It can be written with any style of pen or pencil, and combines all the requisites of written speech, viz.: simplicity, fluency and legibility.

9th. It can be learned and written by everyone.

"Greenebeck's Book-keeping."—We are in receipt of the school and college editions of this work. The College Edition has 255 pages and is a complete and exhaustive treatise of the science of single and double entry book-keeping. The work is got up in the first style of the book-maker's art, and is most highly commended by prominent teachers and educators throughout the country. The School Edition consists of 137 pages, and treats in a concise and practical manner of both single and double entry book-keeping, and is designed more especially for use in high-schools and academies. Published by Eldredge & Brother, 17 North 7th St., Philadelphia, Pa., by whom the works are mailed. The College Edition for \$1.50; the school for \$1.00.

"The Normal Journal," published by J. T. Norton, Cornell, Ill., is a 112-page monthly, devoted to educational matters. It is sprightly and interesting. Mailed one year for \$1.00.

"The Teacher's Guide" has removed its office of publication from Miller Creek to Cleveland, Ohio. The Guide is ably edited by J. D. Holcomb, and is one of the sprightliest and most interesting of our exchanges. At its low price of subscription, 50 cents per year, it should be taken by every teacher.

"American Correspondence," published in the English, French and Spanish languages, at 4 and 6 Warren St., New York, contains 20 pages (same size as the JOURNAL) of interesting matter, pertaining to the current topics of the day. Mailed at \$2.00 per year.

*The Art Amateur* for June, as usual is superbly illustrated with a large number of real gems of artistic skill in the way of decorative art. Published by Montague Marks, at 23 Union Square, New York, for \$4.00 per year; single copies, 35 cents.

**Frank Leslie's Popular Monthly.**—The June number is, as usual, noticeable for the amount, variety and excellence of the reading matter and illustrations. The opening article, by Archibald Forbes, the famous war correspondent, "The Melo-dramatic Aspects of the Franco-German War," with its fourteen illustrations, is a very able paper, and abounds with interesting facts. "Coffee" traces the berry from the plantation to the cup, and is finely illustrated. "Reminiscences of Service Among the Comanches," by an Old Army Officer; "The Delusions of Alchemy"; "Longfellow"; "Peasant Life in India"; "A Piece of Amber," etc., etc., are prominent features of the number, contributed by popular writers. The serial, "The Letter 'S'"; Or, "The Jocelyn Sin," is continued; and there are charming short stories, sketches, adventures, etc., etc., together with some exquisite poems, and a miscellany abounding with interest, entertainment and information. There are 128 fine engravings, a beautiful picture in oil colors, "Kitty, Your's a Treat." The price is 25 cents a copy only; \$3 a year, postpaid. Enclose 25 cents for a specimen copy, address: Frank Leslie, Publisher, 53, 55 and 57 Park Place, New York.

**The Penman's and Printer's Gazette** offers, in this issue, the most attractive premiums to subscribers. The oblique punch-hole is in great demand by all penmen. See their advertisement.

In the *North American Review* for June, Senator W. B. Allison has a paper on "The Currency of the Future," in which he indicates the measures that will have to be taken by Congress for insuring a stable currency after the national debt has been extinguished. "A Memorandum at a Venture," by Walt Whitman, is an explanation of his purpose and point of view in trenching upon topics not usually regarded as amenable to literary treatment. "Autover and Creed Subscription," by Rev. Dr. Leonard Woodbury Bacon, is a philosophical review of the present state of dogmatic belief in the churches. Hon. George F. Seward, late minister to China, in an article entitled "Mongolian Humiliation," makes an argument against the proposed anti-Chinese legislation. Dr. John W. Dowling, Dean of the New York Homeopathic Medical College, comes to the defence of the Hahnemann School of medicine, against the recent attack upon its principles and methods. O. B. Frothingham has a sympathetic article on Swedenborg. Not the least important paper is one entitled "Has Land a Value?" by Isaac L. Rice, it being a criticism of one of the funda-

mental postulates of Henry George's political economy. Finally, Charles F. Lydecker essays to prove that a "National Militia" is a constitutional impossibility.

**The Collection**, of St. Louis College, edited by R. Govin and J. B. Brophy, besides containing much of general interest, is peculiarly rich in local items of special interest to the patrons and friends of that excellent institution.



Answered.

CONSTANTINE, Mich., May 22, 1882.

**Editors of the Journal.**—In the April number of the JOURNAL I notice the following: "Hereafter any teacher who accepts a present from the pupils in the public schools of Hamilton, Ontario, will be immediately discharged."

Will you be kind enough to inform us, with the rest of your patrons, the reason of such a law? WARREN C. HULL.

We are not informed of the special reasons assigned for this prohibition by the school authorities of this Hamilton, Ont., but believe that, in general, a present from an individual pupil acts as a bribe, and is often intended as such—the pupil feeling that he is entitled to extra attention, or that his imperfect recitations will be excused, or certain unprofitabilities in deportment "winked at," and the teacher, feeling that he must render an equivalent, blindly acceding to the wishes or the demands of the pupil who, by the gift, enslaves him.

The effect upon the teacher is not so disastrous when a gift is made by contributions from every member of his class or school. In this often inconvenient case certain ones who can ill afford to give, yet feel compelled to do so in order to keep the frowns and taunts of their associates. And—and—but we can't discuss this side of the question in our characteristically able manner, for we have recently and repeatedly been the happy recipient of several valuable gifts from generous pupils who read the JOURNAL.



A. W. Woods, of Elwin, Ill., is an artist-penman of considerable skill.

W. H. Honston has been teaching writing classes at Bewleyville, Ky.

Messrs. Ross & Williams have opened a Business College at Mansfield, Pa.

R. S. Collins, teacher of writing at King's

Mountain (N. C.) High School, is a skillful writer.

J. S. Haines is teaching writing at Manistee, Mich. The press of that place speak of him in flattering terms.

F. F. Corcoran, a student at the Denver (Col.) Business College, writes a good hand for a lad of fifteen years.

H. W. Pearce is teaching large classes in writing at Bridgeport, Conn. He is a skillful writer, and has the reputation of being a successful teacher.

J. Howard Keeler has been teaching writing-classes in Bertrand, Mich. The *Niles Weekly Mirror* pays a flattering compliment to his skill as a penman and success as a teacher.

Mrs. S. E. Cavan is teaching writing-classes at Palmerston, Ontario. The press of that place speak very highly of her work and instruction. Specimens which she encloses are very creditable.

The Graduating Exercises of the Spencerian Business College, Washington, D. C., were held on May 30th. We return our thanks for ticket-invitation, and regret that we were unable to be present.

Friedrich Schofield, for some years past with the Bryant & Stratton Business College, Newark, N. J., has become associated with J. H. Clark, in conducting the Youngstown, Ohio, Business College. Mr. Schofield is among our most skillful writers and teachers, and will undoubtedly make himself popular in his new field of labor.

H. W. Pearce writes us that he is teaching writing to four hundred and fifteen pupils, at Bridgeport, Conn. He encloses superior specimens of practical writing. He recently addressed the Fairfield County Teachers' Association, upon the subject of Writing. In the report of which, the press pays him the following compliment: "Mr. Pearce was listened to throughout with the closest attention, and at the end was requested to give an example of his skill in pen-work, which he did. He then replied to a number of very pertinent questions, by teachers and others, in a manner which showed he was thoroughly acquainted with his subject."



A. H. Steadman, of Freeport, Ohio, forwards a skillfully executed specimen of off-hand flourishing, in form of a bird and scroll.

A handsomely written letter and several fine card specimens, come from F. S. Stoddard, penman at Peirce's Business College, Kokook, Iowa.

A beautifully written letter and skillfully executed specimen of flourishing comes from A. J. Taylor, of Taylor's Business College, Rushville, N. Y.

A gracefully executed flourish, in form of a bird and scroll, has been received from A. S. Dennis, of the Spencerian Business College, Cleveland, Ohio.

A handsomely executed specimen of a flourished bird and scrolling, has been received from W. G. Hussey, teacher of writing at Dirigo Business College, Augusta, Me.

An imperial-sized photograph of a finely executed specimen of pen-drawing has been received from T. J. Prickett, penman at Seale's Bryant & Stratton Business College, Philadelphia, Pa.

We are in receipt of a photo, 11x14 inches in size, of an elaborately engraved copy of resolutions, by W. W. McCalland, at the Union Business College, Pittsburgh, Pa. The design is in good taste, and the execution skillful.

Two photographs (6x8) of large and highly artistic designs from pen-work executed by Jos. Foeller, Jr., of Slomonsburg, Pa., have been received. The skill displayed in these works is of more than an ordinary degree. Mr. Foeller is a skillful and enterprising teacher.

Elegantly written letters have been received from W. Chambers, teacher of writing at Stirling, Ill.; T. D. Gluck, Mr. Carmel, Ill.; F. H. Madden, Johnson's Business College, St. Louis, Mo.; H. F. Loomis of the Spencerian Business College, Cleveland, Ohio; J. F. Whitehead, Fort Wayne (Ind.) Business College.

Molesty!—"Do you pretend to have as good a judgment as I have?" exclaimed an enraged wife to her husband. "Well, no," he replied, slowly, "our choice of partners for life shows that my judgment is not to be compared with yours."—*Boston Transcript.*

What Others Say of Us.

C. J. Gleason, Esq., Montpelier, Vermont, in a letter of the 22d ult., says: "I congratulate you on your success. Your ART JOURNAL is decidedly meritorious—the best publication of its kind I ever saw. Situated in the metropolis of the Western hemisphere, you have ample room to spread its circulation and cultivate the tastes of its numerous readers in your chosen art and science."

RACELAND, La., May 30, '82.

Editors of the JOURNAL: Without the monthly visits of THE PENMAN'S ART JOURNAL I would feel, as Moore says,

"Take care  
Who teaches close  
Some banquet hall deserted,  
Whose lights are dim,  
Whose quills are dead,  
And all but he departed."

Therefore, you will find inclosed cash for another year's subscription.

D. J. BRIANT.

In the May number of THE PENMAN'S ART JOURNAL, Prof. Henry C. Spencer, the acknowledged master of the art of penmanship, begins a course of "Practical Writing-Lessons." We cannot too favorably commend the JOURNAL to the notice of the teachers. It should be found in every school-room in the land.—*The Teacher.*

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- 8. Yen Flourished—gracious pen and-ink work. To students they are very useful in writing . . . . . 50

Not less than 25 of each rate. SPECIAL OFFER.

On receipt of \$1.00 and a one cent stamp, I will send you the following specimens, etc, prepaid, viz.:

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- 1 National Ink Ink Bottle . . . . . 50
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- Cards with your name . . . . . 50
- Total worth . . . . . \$1.80

I will give you my very best work. BRILLIANT BLACK INK sent by express for \$1.30 per quart. Receipt for its manufacturer, 30c.

Hopeing to receive your order, I am, Yours truly, *D. T. Ames*

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### The True Way to Teach an Art.

By PAUL PASINOR.

An art is not to be taught in the same way as a science. It is more elusive; it demands at the same time more method and more skill on the part of the instructor. Science is, to a large extent, attainable by the unaided personal effort of the student; art demands the interpretation of a teacher, who is himself capable of furnishing and explaining models of that which he wishes to convey. There is no mere text-book in teaching an art; the instructor must possess his resources from within. For this reason, no one who is not thoroughly a proficient should attempt to make others so. It is possible to teach Latin and Greek, and even the practical branches of an English education—after a fashion—by merely holding one's attention fixed upon the text-book, and making a sort of responsive recitation; and, therefore, in answer to the questions of the class; but to teach an art without thorough knowledge of it is utterly impossible.

Penmanship is an art. It is, in many respects, one of the most difficult arts to teach. There is very little cover for hiding one's ignorance, when standing at the blackboard before a class in writing. The very first principles, instead of being supplied by a printed alphabet or table, must come, element by element, from the mind and hand of the instructor. To a certain extent, he creates his own system, and certainly his own manner of instruction. All the great and successful instructors of all branches of knowledge have thus imparted originality and character to their methods. The teacher of penmanship is obliged to do so. He must have nothing to depend upon, in the way of chart or copy, without which, should necessity arise, he would be unable to provide a substitute from his own personal resources. This, then, is the first requisite which a teacher of an art of penmanship must possess—skill. He must be an artist as well as an instructor. The teacher of Greek need not be a Grecian, or the teacher of geography a traveler; but the teacher of penmanship must be a thorough penman. It is worse than useless for a man who does not possess practical skill to try to impart a theoretical knowledge of the subject. Theory is all very well in some things, but it forms a very small part of the successful writing-master's equipment. Skill is the first requisite; the second is—patience.

It may seem strange that we should expect a merely moral and general quality, like patience, above some of the more brilliant qualities of a successful artist. But let us remember that we are now studying the artist as an instructor, and not merely as a creator of beautiful forms. Moral and general qualities enter, to a far greater extent than is commonly supposed, into the making-up of a good instructor. Hundreds of young men, brilliant in attainments but morally unbalanced, fail to succeed in the profession of teaching; while others, not at all distinguished for splendid mental abilities, still rise to the very first rank and accomplish excellent work. It is simply because they possess the constitutional and natural qualities of a teacher; and one of the very first of these qualities is patience. The forms of art are difficult, at first, to comprehend and imitate. They are more complex than those of science. The pupil is not only required to recognize a letter A in its general form and outline, but to construct it himself, from its elements, and finally in its perfection—in that grace and elaboration which makes it artistic. To do this requires perseverance on the part of the pupil and patience on the part of the instructor. There is a sort of winning kindness and helpfulness, possessed by some instructors, which makes the task which they impose upon their scholars light. They are patient with a loving patience which, instead of inspiring discouragement and impatience, wakes the student to cheerful and hopeful exertion. It is worth a great deal to the teacher of penmanship to possess this sympathetic forbearance. He has a personal hold, then, upon the pupils which no mere excellence of execution or profound theoretical knowledge of the subject can give for him.

Finally, in order to teach an art with success, the instructor must be careful. Nothing is so liable to occur, as that an error or a false idea should come into the mind of the pupil through negligence of the instructor. When we remember how much liberty there really is in art, how much room for personal eccentricity, we should be exceedingly careful in watching the effect of our instructions upon each individual under our charge. Unless we do this, some vicious mannerism or pupil will find, he very likely to creep in. One excellent hint, he instructs that first he suggests better in free-handwriting with the wrist movement than with the elbow movement. Of course, a child creeps easier, at first, than it walks; a boy paddles easier than he swims. But how is it by and by? If a child should always creep he would turn out a mishapen cripple. If a boy should always paddle in the water, he may sometime lose his life through inability to swim for a few rods. So with the young penman. He will never excel in the art of free-handwriting till he learns to make use of a free movement. Great care must be exercised that he does not, while learning, fall into the cramped wrist movement. And there are many other little things in which he will be almost sure to go astray unless he is closely watched. The true instructor will look to the individual progress of his pupils. He will be careful for them. He may ut-

get on so rapidly with his course of lessons as a less responsible rival, but his success in the end will be incomparably greater, and he will have the satisfaction of knowing that he has done his duty faithfully.

In order, then, to teach an art well, these three things are especially necessary in an instructor: Skill, Patience, Care. Let him himself cultivate these qualities, and he can scarcely fail of the highest and most enduring success.

### The "Peircerian" Method of Instruction.

ITS APPLICATION IN PUBLIC SCHOOLS.

Continued.—Article III.

Lesson after lesson having been given on slates to establish good form and execution of the ten digits, taken singly, it now becomes necessary to establish ease and grace of motion, which is the result of SPEED in different degrees, by doing concert work about (5) five minutes of each recitation.

The teacher should take position at the board, and with crayon make the figure proposed, while at the same time count one, or one, two, or 1-2-3, as the figure demands, all the time watching the general result of the class and increasing the speed. Try different rates, so as to meet the wants of all, and it will not be long until the stiff, cramped work so common will have very much diminished. One or two figures will be sufficient for the concert work each time, as a review, and I guarantee that this course will stimulate any class of pupils to such a degree that much practice will be given at home, and thus new interest and new life will follow each lesson in the school.

The majority of human beings, be they old or young, like to be considered smart. Here is one chance at development. If it is deemed advisable, the teacher can offer a prize for the pupil who can make the greatest number of ANY ONE FIGURE, WELL, at the time of completing the figures. This, however, is not necessary, as the plan itself will accomplish all necessary. The whole secret of my success has been to present work the child could comprehend, and then by the proper presentation manage to have the work done WELL, both general and special. I mean by this, that the special work done during writing-hour, must be impregnated in the general work of classes, else all will be a dead letter. No good results worth mentioning will ever come to any teacher who does not create in his art a love for the beautiful. As long as a child in the general work does not care how (4) is made, and executes it carelessly in all manner of shapes, it is a fair indication that the special work is doing no good. A feeling of pride must take hold of every one ere the desire to improve will dawn. A careless pupil will not improve. He must be taught to be careful, at all times, and this he will the most likely be, if you do not impose too much upon him. For this reason, he attempt to teach children how to write must be abandoned until a thorough knowledge of the forms of figures is established, together with the power to execute. I assert, with-

out the least fear of contradiction, that children (6) six and (7) seven years old can be taught to make the figure far better in (3) three months, than they are usually made by nine-months of adults.

The reason so much poor writing is prevalent, is not because the writing could not be better, but because pure, downright carelessness overbalances the spasmodic efforts, and you have the result.

If business-men demanded from their employees better work; if Boards of Education demanded more of the teachers; if each individual demanded more of himself, then the general looseness would not breed the present result.

This subject, like all others of interest to the people, is broad and deep, and no one cares to step in and array himself against the present tide that has been sweeping its millions for many generations. No great sin has been committed, yet if improvement in our watchword we must do our part towards it.

You cannot drive these little ones to do your bidding, with the best results, no more than you can drive adults to good results. Careful and persistent training, with a system that will develop the individual needs, is sure to be eminently popular. Children are indeed smart, and to slip-shod plan will develop their better natures. Anything will not do, and it is high time that adults should know that the fitness of their nature cannot be developed by a course and rough treatment, in the shape of GENERALITIES suited perhaps only to a very few.

Let us now suppose that Form-Speed—(figures taken singly), speed (figures mixed),  $\pi$ , changing from one to the other, spacing and general arrangement, have each been established in a fair degree by two-thirds of the class. In March number of the JOURNAL, I offered the inducement to pupils of this grade, that as soon as a certain amount of work was accomplished on slates, they would be allowed the use of copy-books. The time has come to carry out this promise. Let there be a formal examination to determine the matter, and as a result I pass, say, two-thirds of the class. Those who do not pass, must continue review-work until satisfactory. Lead pencils must be furnished the pupils and kept by the teacher in perfect working order. The copy-books have been promptly brought by each pupil, and the work goes on PRECISELY the same as upon slates, except, perhaps, that criticisms are made a little closer, and the disposition generally to have the pupils do their very best work, must now be leading principles.

C. H. PEIRCE.

(To be continued.)

### Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

## Lessons in Practical Writing.

No. II.

By HENRY C. SPENCER.

Copyrighted July, 1892, by Spencer Boston

The full illustration of 10 lessons by penmanship and penmanship is a perfect, systematic series given in a systematic manner.

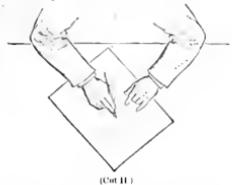
## POSITION.

In choosing a position for writing, three advantages should, if possible, be secured, viz: good light, healthfulness, convenience. Light from above, over the left shoulder, is considered the most desirable. A front light, if not too low or too bright, is good. Cross lights tend to injure the eyes. Light from the right produces troublesome shadows.

Healthfulness of position requires that there shall be no disturbance of the full natural action of the lungs, heart and digestive organs. Therefore, bending the back outward, throwing the shoulders forward, hollowing the chest and compressing the abdomen, should not be indulged in.

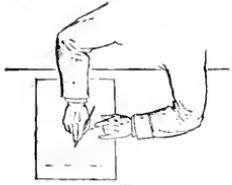
Convenience requires that the writing page be in front of the face, that the writer incline forward (heading only at the lips) just enough to focus the sight, that letters and words may be distinctly seen without straining the eyes. Convenience also requires that the right arm and hand be kept free for movement. Hence, throwing the weight of the body upon the arms, pressing them down upon the desk, and holding the pen with a hard grasp, must be avoided.

CUT I strikingly contrasts the right and wrong writing-position. Study the picture attentively.



(Cut I)

CUT II illustrates the manner of adjusting the arms, hands, pen and paper in the Front Position at desk, the one we propose to teach in this course of lessons.



(Cut II)

CUT III shows the Partial Left-side Position, sometimes designated the left-side, and also acconitant's position.

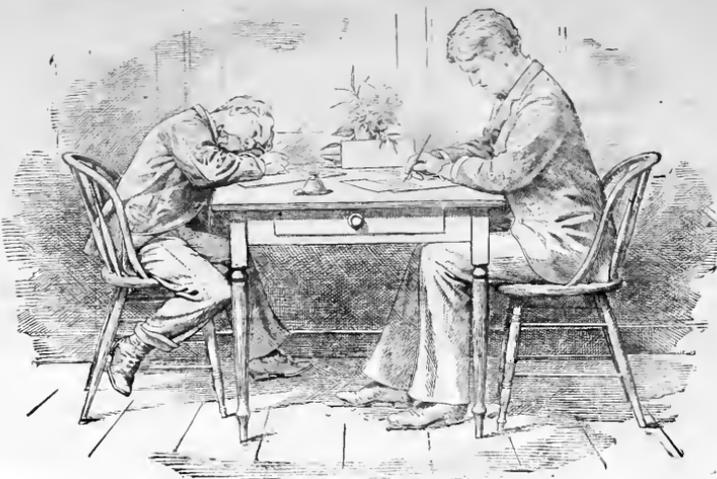


(Cut III)

CUT IV presents the Partial Right-side Position, one very much used.

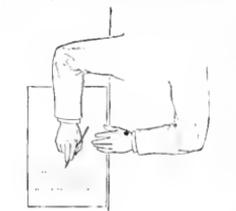
CUT V gives a view of the Full Right-side Position, which is a favorite in public schools because it can be more uniformly taught than any of the others.

Our pupils are requested to try each of these positions, and then return to the front position—the position we are accustomed to



(Cut I)

occupy at table for social purposes and when partaking of our meals.



(Cut V)

## DRILL.

Attention. Place your pen upon the desk about a foot and a-half from the edge, opposite your left shoulder. Place your paper obliquely upon the desk, the top of the page in front of your face. We wish you to learn the

## FRONT POSITION.

After learning this you can easily assume either of the others at any time, if for any reason you should desire to do so. Now see that you are directly facing the desk, near but not leaning against it; place feet level on the floor, drawn slightly back to bring insteps vertically under the knees.



(Cut VI)

See CUT VI. Elevate your hands in front, as shown in the cut, about six inches above the paper.



(Cut VII)

See CUT VII. Drop arms and hands lightly upon paper and desk, palms down, as in cut.



(Cut VIII)

See CUT VIII. Hands half closed, the right resting upon the tips of the finger nails.

See CUT IX. Extend first and second fingers and thumb of right-hand, holding them together, as shown in cut. Now slide



(Cut IX)

the hand right and left on tips of nails of third and fourth fingers, moving it by power of fore-arm acting on its muscular center forward of the elbow. This is the fore-arm movement.



(Cut X)

## PENHOLDING.

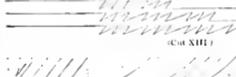
CUT X. The right-hand must be in position on the paper to receive the pen from



(Cut XI)



(Cut XII)



(Cut XIII)



(Cut XIV)

its servant, the left-hand. Now lift your pen from desk by the top of the holder, with first and second fingers and thumb of left hand; move it to the right-hand, placing it across the second of the second finger and nail, and passing it under the first finger crossing just forward of the knuckle joint; close the thumb in on the left, pressing lightly on the holder opposite the lower joint of the fore-finger. In this position, slide the hand, dictating either mentally or audibly, "right," "left," "right," "left," etc., carefully observing the correct position and the action of the fore-arm and hand. With the left-hand hold the paper in place, its sides parallel to the right fore-arm. Keep the wrist of right-hand above the paper. Continue this gliding motion of hand, right

to left, with care that you have the correct position and can keep it. You will then be ready for

COPY 1 (Cut XI). It consists of eight horizontal straight lines, in length equal to half the width of your foolscap page. Make the lines from left to right counting regularly, one, two, three, four, five, six, seven, eight, and repeat. Each group of eight strokes, properly spaced, will fill the space between two ruled lines. What movement should you employ in making these? Fore-arm as the governing movement. Do not permit your hand to roll to the right, nor the wrist to touch the paper. Continue the exercise until you can make the strokes easily and well, all the while holding the pen correctly. Be alert, critical, resolute, persevering. Next in order is

COPY 2 (Cut XII). It comprises eight horizontal strokes connected at ends by short trars. Use mainly the fore-arm movement, right and left. Count strokes regularly. Move off promptly. Gradually increase your speed. Make strokes smoothly and unsped. Make strokes smoothly and unsped. Seek to make the correct position comfortable and easy. This peculiar exercise will be found beneficial at any time. Its frequent use will correct nervous tremor of arm and hand, and cultivate in your writing a nice sense of touch.

COPY 3 (Cut XIII). Here, following the horizontal, we have the slanting straight line, the body-stroke, so called, of the small letters. It will appear, as we proceed, in twenty-two out of the twenty-six small letters of the alphabet. Trace this copy first with tip of penholder with the fore-arm movement, restraining all separate action of the fingers. Dictate to your hand thus: Glike, one; glide, two; glide, three. Repeat. This Copy, 3, has four sections. The first contains three down strokes; the second, six; and so on. Trace and write each section, keeping to proper position. Criticise your work in respect to regularity of height and spacing. After thorough practice with fore-arm movement, you may introduce subordinate finger movements on the down strokes in alternation with the fore-arm

## MOVEMENTS DEFINED.

The *Fore-arm Movement* consists in the action of the fore-arm, extended upon the muscular swell forward of the elbow, carrying the hand on the water on the tip of the nails of the third and fourth fingers.

The *Finger Movement* consists in the combined action of the first and second fingers and thumb in using the pen.

Although these two movements are defined separately, yet they are usually employed conjointly, forming what is called the *Combined, or Compound, Movement*, the one best adapted to practical writing.

The pupil cannot dwell too thoroughly upon these exercises in position and movement. They cannot be too well learned. The one who really masters first lessons, have very little difficulty in mastering the lessons which follow in regular order.

Copy 4 (Cut XIV). This is given more for study than for practice. Practice, however, must not be omitted. The *straight line, right curve, and left curve* are the elements of letters. They are the material to be used in forming letters.

Observe the dotted square, with its height and width divided into three equal spaces. Carefully make such a square, then passing 22 spaces on upper side to right of the left vertical, make a point; from this draw down a slanting straight line to base of the center. This line will form an angle of 32° with base line, and is on what is called the *main slant* of writing.

Practice the slanting straight lines, first, with fore-arm movement, not permitting any separate action of the fingers. The strokes should be made regularly from top downward. Motion may be regulated by counting. After the fore-arm drill, allow first and second fingers and thumb, and the action of the hand at the wrist, to cooperate with fore-arm, producing combined movement.

Study the curves. See how, by the aid of the dotted squares, the *connective slant* of 30° (one-third of a right angle) is secured. Practice the curved strokes, making them from base upward. Try them with fore-arm movement, then with combined movement. Maintain correct position, study, practice, criticize your efforts, and you will become master of the pen.

(To be continued.)

## The Packard Pic-Nic.

The annual picnic or excursion of Packard's College took place on Friday, June 30th, and was the most enjoyable of the year's work. Over two-hundred students and their friends took the Glen Island boat, at half-past eight in the morning, and spent the day in such amusements as make up the programme of a modern excursion. The young men ran races and jumped for fun and gold medals; the young ladies played ball and croquet, and flirted in a most innocent and wholesome fashion, and everybody took a Rhode Island Clam-bake, and declared it was good to be there. The day was, for the most part, propitious, but ended in a slight shower which promised, for a time, to cut off the last two items in the programme—the swimming-race and the tub-race. These facts, however, were executed with much gallantry and skill, and the big family went back to town on the half-past five boat, making a lively time of it for all on board. The medals were presented to the victors by Mr. Packard, on the return trip, and the affair was voted to be most delightful episode in the year's work. Now for vacation.

## School Slates

Are now being made of white card-board, covered with a film form of it by the action of sulphuric acid on tissue paper. This covering is probably a modification of celluloid. The slates can be used with a lead pencil, or with ink, and, to remove the marks, the slate is washed with cold water. A special ink is also prepared for use with

the white slates. It is composed of harmless inferior coloring matter mixed with dextrin, and is called "children's ink." It can be removed from the slate with a wet sponge. Another form of slate is made by coating the white card-board with water-glass. It may be used with lead pencil or colored crayons. When the surface becomes soiled the water-glass may be rubbed off with sand-paper, and a new film may be put on with a sponge or brush dipped in water-glass. The ordinary black slate and white pencil is well enough for news writing and outlines, but for pictures requiring coloring, it misleads the child by presenting the picture with the lights reversed, or in a negative position. A white slate and black pencil, is therefore better, as following nature in the matter of shading and giving pictures that are positive. The new slates have not yet been introduced in this country, but it would seem that they might prove of value in our schools. Perhaps a celluloid slate, if properly made, would be equally good, and might be sold at a low price.—*Ida Co. Pioneer.*

## Another Great Engineering Scheme.

Some of our leading engineers suggest a plan for utilizing the vast water supply of the extreme northern part of the continent. By closing the northerly outlet of the valley of the Mackenzie River at the line of 68 degrees, and thus storing up the water of 1,200,000 square miles, to which could be added the water of other large areas, a lake would be formed, of about 2,000 miles in length by 200 of average width, which would cover with one continuous surface the labyrinth of streams and valleys which now occupy the Mackenzie Valley. It would prove a never-failing feeder for the Mississippi, and would connect with Hudson Bay and the Great Lakes, and also with the interior of Alaska through the Yukon and its affluents. The connection of the Upper Mississippi with Lake Mackenzie would be a comparatively easy matter, and a vast amount of navigable water-way would be added to this river. The formation of Lake Mackenzie would also contribute to the proposed ship canal from Cairo (Illinois) to the Gulf of St. Lawrence by the almost straight line which cuts the Washab Valley, the Lakes Erie and Ontario, and the Lower St. Lawrence.—*Boston Journal of Chemistry.*

THE PAGAN AND HIS LAWYER.—In Police Court No. 2, yesterday afternoon, a highlander was undergoing examination for assault to murder, and being warmly decuded by ex-Judge M. S. Horan, one of the staunchest supporters of the Democracy to be found in the state. Among the witnesses was a remarkably well-educated Mongolian named Joe Sing, who was educated in Cincinnati, Ohio, some years ago. Ex-Judge Horan commenced the examination of the witness with the stereotyped "What is your name?" Witness: "Joe Sing." Ex-Judge Horan: "What is your business?" Witness: "I am a seaman." Ex-Judge Horan: "I believe you are a naturalized citizen and vote regularly?" Witness: "Oh, yes; I am a citizen. I can vote as well as you can." Here Mr. Horan could not resist the temptation to make a point for the "grand old party," and asked: "I suppose you vote the Republican ticket always?" Witness: "No, sir; I always vote the Democratic ticket." The court-room lobby roared, manifold of Basilid Smith's shouts for order, and the paralyzed Horan dropped back in his chair as though he had been shot. After order had been restored, the examination was proceeded without any great amount of latitude being taken by the blushing and disgusted attorney.—*San Francisco Chronicle.*

There are a number of coincidences in the life of Queen Victoria of Great Britain. This year, 1822, is the nineteenth year of

the 25th cycle of nineteen years. Queen Victoria was born in 1819, and adding the digits of that year the total is nineteen. In her 19th year she succeeded the throne; the digits of that year, 1837, added together, make nineteen. This year, 1822, the total sum of the figures is also nineteen. This will do for nineteen. There is another series of nines, however. The Queen had nine children. This year she will have reigned 45 years, and the sum of 4 and 5 is nine. This year she will be 63 years old, and again 6 and 3 make nine. This year the Queen will have lived 21 years a virgin, 21 years a wife and 21 years a widow, and the sum of these three digits is nine.—*Rural New Yorker.*

A MISTAKE WAS MADE.—A young lady gave "her young man" a beautifully-worked pair of slippers, and he acknowledged the present by sending her his picture, encased in a handsome frame. He wrote a note to send with it, and, at the same time, replied angrily to an oft-repeated duo for an unpaid-for suit of clothes. He gave a boy ten cents to deliver the package and notes, giving explicit directions as to the destination of each.

It was a boy with a freckled face, and he discharged his errand in a manner that should give him a ache in the temple of fame.

The young lady received a note in her adorned one's handwriting, and flew to her room to devour its contents. She opened the missive with eager fingers, and read:

"I'm getting tired of your everlasting attentions. The suit is about worn out already. It never amounted to much, anyway. Please go to thunder."

And the tailor was struck utterly dumb, when he opened a parcel, and discovered the picture of his delinquent customer, with a note that said:

"When you gaze upon the features, think how much I love you."

When the unfortunate young man called around that evening to receive his happy acknowledgment of his sweetheart, he was very respectfully showed off the steps by the young lady's father.—*San Francisco Chronicle.*

ANCIENT FARMS.—We talk a great deal about the large farms of this country and country, but some of the people of ancient days had pretty good-sized estates. For instance, a contemporary mentions the case of Nians, who inherited from his father, Nimrod, a farm as big as a good-sized western estate, with 120,000 cattle, 14,000 slaves, and about 800,000,000 in working capital, all of which he doubled before his death. Cyrus, the King of Persia, had in one time 20,000 horses, 10,000 cattle, 200,000 sheep, 15,000 asses, and 25,000 goats, and three thousand million dollars spare cash besides.

## Selected.

Victor Hugo belived in salvation by works. "Death," he says, "is the reward for the good done on earth."

A lady-traveler says that she never finds a newspaper or a clock in the ladies' parlors of a hotel but that she always finds a mirror.

A literary woman:—"I'm Mrs. Brown a literary woman?" "Decidedly," she makes most beautiful pep-wipers."—*Boston Transcript.*

The truest test of civilization is not the census, nor the size of cities, nor the crops—no, but the kind of men the country turns out.—*Emerson.*

An Astronomical Congress is about to be held at Strasburg, which will be visited by many eminent astronomers from all parts of the civilized world.

A little girl of three explains the Golden Rule to her older sister: "It means that you must do everything I want you to, and you mustn't do anything that I don't want you to."

The speaker had failed to awaken a very deep interest in his hearers, but when the small boy had stolen quietly out after leaving red pepper on the stove there wasn't a dry eye in the house.—*Modern Argos.*

"Is lying wicked?" asked a teacher of his class. "Very," replied a little urchin "if it is habitually practiced." "Good boy," replied the teacher; "and is suicide very wicked?" "Yes," shouted the whole class, "if habitually practiced."

A man can always write better than he can speak. This is a rule of universal application. Even when a gentleman strolls on the bank of a stream, he gets so fishy by speaking, though he be ever so eloquent; but on the other bank, if he just "drops a line" to the finny tribe, they respond with great alacrity.

The latest joke about King Kalakaua, of the Sandwich Islands, is that he cannot help giving a good deal of thought assigned to that monarch's estate so much dissatisfied in their time that it worked into their system and was transmitted to their descendants. Missionaries who are eaten are, after all, not wasted, it would appear.

The death of Darwin has brought out to a striking manner the silent revolution that has occurred in the world of thought during the past twenty-one years. Who would have imagined, nearly a quarter of a century ago, that the author of the "Origin of Species by Natural Selection" would be buried in Westminster Abbey, and that eulogies would be pronounced, regarding his character and career, by dignitaries of the Church of England!

In Norway woodpeckers damage telegraph poles by boring through them, supposing that the humming sound produced by the wires is caused by insects upon which they feed. Bears also remove the supports of the poles, instinct leading them to suspect that the humming is produced by wild bees and that the poles contain honey. Instinct, like reason, is not infallible.

We are accustomed to consider a signature in the form of a cross-mark as a token of ignorance, and as kings and nobles in the past used it freely, set it down to the illiteracy of the time. Among the Saxons, however, this mark of the cross was required after the signature as an attestation of good faith—"In fact, the symbol of an oath. The phrase "God save the mark" occurs several times in Shakespeare, and is explained by Mr. Charles Knight as a reference to this custom.—*Our Country.*

With the death of Dean Stanley ceased the production of about the worst handwriting the world has ever known, but printers will be continued to be baffled, at least as long as a certain member of the present House of Commons lives. That gentleman recently gave notice of his intention to put a question to the Premier with respect to the duties chargeable upon each county and borough in England and Wales. After some time spent in the endeavor, the clerks and the printers were obliged to abandon the attempt to decipher the name. The notice accordingly appeared in the Orders with a blank where the name should have been.

Astronomy is a beautiful science. We are told that if a railway was run from the earth to the nearest fixed star, and the fare was only one penny for every one hundred miles, and if you took to the ticket-office a mass of gold equal to the national debt—\$200,000,000—it wouldn't be sufficient to pay for a ticket to the nearest fixed star afaroff. If this be the case, it matters very little to us whether such a railroad is ever constructed. It would be mighty disconcerting to go into the ticket-office with a mass of gold to the value of \$200,000,000, and be informed that the fare was 5.625-625-000. If the ticket-agent wouldn't trust us, we must get back'd be compelled to forego the trip.

**In School Days.**

All set the school bench by the row,  
A ragged ledger leaning.  
Around it all the summer gear,  
And blackberry vines in waiting.  
Within, this master's desk is seen  
Dust swarmed by rags of paper,  
The warping floor, the battered desks  
The chalk-bow's curved outline.  
The chalkboard thrown on its side,  
Its door's worn sill betraying  
The feet that, ere long, were on school,  
Went thumping out to play 'g.

Long years ago a winter's sun  
Shone over it all sitting,  
Lid up its wooden student pane,  
And low rays lay fretting.  
It touched the tangled globes' ends,  
And brown rays fell of evening,  
Of one who will be ere long dead,  
When all the school were leaving.

For ever her about the little boy  
He chid his father's wig,  
His eyes pulled her upon a face  
Where pride and shame were mingled.  
Poking with restless feet the seams  
To right and to left, he lingered,  
As restlessly her feet  
Like blackbeetles upon a log.

His hair he flit her eyes, he felt  
The soft hair's light caressing,  
And heard the troubling of her voice  
As if a fault confessing.  
"I'm sorry that I split the wood,  
I like to go above you,  
Because 'tis the loveliest eye I ever fell  
'Cause you, my eye, I love you."

Still anxious to be a girl, her hair  
That sweet child-like hair is showing,  
Dear girl the grasses on her grave  
Have forty years long grown?  
He lives to learn, in life's hard school,  
How few his own past love  
Lives their young, and how they live  
Like her—because they love her.

J. G. WHEELER.

**Educational Notes.**

[Communications for this Department may be addressed to B. F. KELLY, 215 Broadway, New York. Brief educational news solicited.]

A medical college for women has just been incorporated in Baltimore.  
The Appletons have sold 46,000,000 Webster spellers within the last forty years.

It was not until after the ninth century that copyists began to leave spaces between words in writing.

Commercial departments in connection with literary and classical institutions are rapidly increasing.

Edinburgh University has 3,377 students, the School of Medicine taking the larger proportion—1,628.

More hours are spent in the study of history at Hartford than in that of any other branch of learning.

The University of Berlin has now more than 4,000 students—the largest number ever yet reached by the German university.

St. Louis now has thirty-six kindergartens, each containing from 75 to 125 pupils. They are all eminently successful.—N. Y. Tribune.

PULLA—Grace Habb, a Maine girl, recently stood first and passed the best examination in a class of 195 at the College of Pharmacy.—School Journal.

The Working-men's Institute, in London, of which Thos. Hughes, the well-known author, is President, has over 800 students in attendance.—Teacher's Guide.

The city of Charleston, S. C., is said to have done more for itself in behalf of its school-children, without aid from abroad, than any other city in the South.

Michigan University has 1,307 students—the largest number of any American college. Columbia pays its professors the largest salaries.—N. O. Christian Advocate.

Mr. Cyrus W. Field has presented to Williams College a window in memory of President Garfield. It was executed by John Ladage at a cost of over \$4,000.

The faculty of Vassar College consists of twenty-five ladies and seven gentlemen

Two hundred and ninety-seven students are named in the annual catalogue of the school.—Teacher's Guide.

The University at Cambridge, England, by an immense majority of its Senate—316 to 32—has opened its regular examination to women students, granting them the same honors and degrees as young men.—N. O. Christian Advocate.

The Agricultural College, in Michigan, is the oldest, and is said to be the most successful, in the country. It was established in 1854, and has graduated 212 students, of whom 85 are former farmers and 8 are fruit-cultivators.—N. O. Christian Advocate.

One of the colored pupils at Hampton (Va.) Institute illustrated the opposite meanings of "pro" and "con" by giving as examples progress and Congress. He had evidently been reading the proceedings of the present session.—Detroit Free Press.

Of the 564 new convicts who were received into the Ohio Penitentiary last year, seventeen had a college education and fourteen had taken high school courses. Murat Halsted thinks the inference is that gerunds and epithets have more of a tendency to drive men to the docks than the mild analysis of early English literature.—N. Y. Herald.

There are only 113 works in the English language which the blind can read. Producing books in raised letters is very expensive, and of course the sales are small, so that their publication is a matter of charity. The Perkins Institute, of Boston, has almost raised a fund of \$100,000, with which they will issue twelve books a year indefinitely.—Mendocino Beacon.

**EDUCATIONAL FANCIES.**

There're fifty race-courses in Kentucky, and quite a number of small colleges.—Pictorial.

School-buses should have lightning-rods on them, for if you spare the rod the children may be spoiled.

Pastor: "When father and mother both abandon you, who then will take you in?" Scholar: "The police."

"The number 'r' bones in man," we are told, "is 240." Just after partaking of a shad breakfast the number may be increased to 250.

A boy when reluked for spelling needle n-i-d-i-e said that every good needle should have an eye in it. "Sew it should," responded the teacher.—Teacher's Guide.

"Pa," asked little Johnny, "what does the teacher mean by saying that I must have inherited my hat temper?" "She meant, Johnny, that you are your mother's own boy."

A has an overcoat for which he paid \$18, and his wife trades it off for two red clay busts of Andrew Jackson, worth thirty cents each. How much money will she get from her husband by paying a full bonnet?—Detroit Free Press.

A man trades a \$70 watch for a \$45 shot-gun, pays \$4 for repairs, and then exchanges it for a \$30 horse, which kicks a \$28 row to death, and then dies of a broken heart. How much did the man lose?—Detroit Free Press.

When you cannot spell a word, and have no dictionary handy, the best way is to write the tickle part in a vague sort of way, so that the reader will imagine that you are either a genius, an editor or a professor of foreign languages.—N. Y. Commercial Advertiser.

The Gothic style of handwriting you so popular among ladies may have its disadvantages. It is said that a young man who recently received a specimen of it could not tell, for the life of him, whether it was "Yes, with pleasure," "No, thank you," or a picket fence.—Cin. Trade List.

A tramp has 300 feet to go to reach a

gate, while the farmer's dog has 300 feet to go to bite the tramp. The tramp travels at the rate of twelve miles an hour, and the dog at the rate of twenty. How near the gate will the poor, discouraged sufferer be when the canine catches up?—Detroit Free Press.

Teacher: "Johnny, you may write a sentence on the board. Be sure you have a word that represents an object, and one that you can spell." Now, Johnny, what have you written?" "Johanie." "James vret to play his usah." "Johanie, you may go and play now."

"Nature abhors a vacuum," remarked the philosphic student, as he quietly struck his inner nose from the professor's back fruit orchard. "Force is an agent that causes motion," murmured the professor, as he rose up out of the weeds and gently cursed the youth over the ten-foot fence on his pedal tips.

The esthetical teacher was endeavoring to impress upon the minds of the young pupils the beauties of "he springtime." "What," said the teacher, "what comes in the Spring to please the children?" (meaning birds and flowers). After a little pause, two-severe hands were raised. "Fortpagan's circus," was the loud response.—Teacher's Institute.

A school schoolmaster thus delivered himself: "If a carpenter wants to cover a roof fifteen feet wide by thirty broad, with boards five feet broad, by twelve long, how many boards will be needed?" "The boy took up his hat and made for the door." "Where are you going?" asked the master. "To find a carpenter," replied the boy. "He ought to know that better than any of us fellows."

If through spels thru, why don't trouch spel thru, and blough, luh, and croug, era, and nugh, us, and tugh, to? If it takes phlithis to spel this and sigh to spel si, why don't phlithish spel this, and phlithish-shough, tiss, and if a Chimanna can pronounce the bushes of serawls on a teacher, why is not the same kind of writing goughl enoughlighte phliffur us?—Rescue.

[In every country where the source of any item used in this Department is known, the proper credit is given. A like courtesy from others will be appreciated.]

**Bad Penmanship.**

This subject would seem to be worn thread-bare by the frequency of its mention as well as the deprecation daily heard against it in all business transactions. It will not be necessary to particularly rehearse the annoyances and inconveniences of it, or to recall a singular case of it; but we will refer in a general and wholesale way to it as the greatest source of trouble, pain, and annoyance, and shall I say it, which afflicts the student and the canon. It is the source of sin in causing open profanity and loss of patience and temper, besides inward and unexpressed profanity. In private life its occurrence may be annoying, but it is less frequent there than elsewhere, because there is generally more care and time taken to make it readable and to have the earned reputation of being a "good penman." This is the result, in part, of the many schools of ornamental penmanship, which have thus raised the social standard of writing; but that is about as far as it has gone. It has not yet reached the business community so as to have any visible effect upon correspondents and disinterested and hurried business matters. The great centers of this modern affliction can be found in railroad and express companies, in newspaper offices, mercantile houses, law courts and departments of government, but nowhere can it be found so formidable, extensive and dangerous as in the office of a penman. Each telegraph message sent has to run the hazard of this gauntlet four times, and the chances are increased by four times for every message. The number of times can be proved somewhat easier than Dr. Johnson proved that a cat had three heads. His plan was in asserting that no cat

had two tails and a cat had one tail more than no cat, hence a cat has three tails. Now, a telegraph message has to go through five lenses. The first is that in the mind of the sender which he hurriedly scrawls in the fewest words possible, and it may or may not express what he desires to convey. The second is the receiving operator, who takes this and is not guided by the sense of the words and cannot add to or detract from them; he makes them out the best he can in a hurry, and transmits them to another operator, who, in the third place, is guided by what he takes to be expressions of the sender; he reads it and then hurriedly scrawles it off, partly from memory, it may be, and this the fourth movement is delivered to the receiver, who is the fifth party who must decipher this and understand it if he can. The telegraph company must see that at least three of these are properly well done. The operator must accurately read the message received, and send it in such manner as to enable the receiving operator to write it down in such a manner as to make it readable to the receiver. The great burden, after all, is upon the two operators, and good penmanship on the part of the sender of the message and also on the part of the receiver of the message would wonderfully lessen the troubles and burdens and hazards of many business communications.

The question of what is good penmanship is being so often asked, it is not surprising to find being definitely answered to the satisfaction of everybody, and we might say anybody. The definition, based upon the business experience of modern times, is not that ornamental species of graceful and shaded curves which writing-teachers would have us believe and faint teach our sons in schools and business-colleges. Neither is it that "round hand" and "hair lines," which were the aim and delight of our fathers half a century ago, and are still the delight of our English cousins. This is all very well for English and for records and social correspondence; but, among men, it is not what you will need for use in active business life.

What is needed and where can I learn it, you ask. What is needed is to make the letters, in writing, of the shortest length practicable, and without curves where it is possible to retain the contour of letters without it, hold the pen as close to the paper as possible, and make no less motion as possible, and never try to shade letters or to make graceful and ornamental curves. Write all capital letters very plain, and all numerical figures distinctly, and write all proper nouns and abbreviations distinctly and carefully. This is because there is generally no means of ascertaining them by the sense. You are insured of rapidity, and it may be said general gracefulness, when you make letters in the shortest and easiest way possible, as above suggested; this, with the proper nouns and figures distinct, will render such writing easily read. The usual indistinctness of numerical figures in writing has led telegraph companies to require all numbers to be spelled out both in receiving and sending messages, to avoid frequent errors in them. Punctuation is also important as well as the use of capital letters, to aid in ascertaining the sense of words. Ornamental penmanship is as much out of place in a telegraph message as it would be to wait to your place of business instead of directly stopping there. The ornamental penmanship is not so much taught in schools and colleges as it ought to be, and a person must be his own teacher in a great measure and learn by experience and observation the manner and style which is the easiest and best for himself to insure the most rapid and readable hand, and not be guided by mere imitation, as is characteristically the case in ornamental penmanship. Nearly all telegraph operators are required to be able to write from ten to thirty words a minute, and to be able even to be able to write fifty words a minute so that the message could be read without being copied over by the receiving operator,

so large business centres the copying over of a telegraph message is not expected or generally allowed.

While we are firm believers that handwriting shows the characteristics of the writer, particularly in autographs, it is not so marked in business communications, as it is left more to the habit and practice of the writer, and is circumscribed much by time and opportunity afforded for the display of taste, which do not attend the mere signing of one's name according to his own fancy. Persons who do not write much

show their individual character more when they do write than those who write much and in haste.

Our closing advice is, let your letters be made plain, well defined and brief, without curves and flourishes, and it will be a blessing and not a curse to all who have to do anything with it.—*Journal of the Telegraph.*

Many writing-masters do a *flourishing* business, yet *practically* they are not a success.

**Gum Arabic.**

The most familiar objects about us are often least understood, and probably few can pause to ask the question: What is gum arabic, and from whence it comes? In Morocco, about the middle of November (that is, after the rainy season), a gummy juice exudes spontaneously from the trunk and branches of the acacia. It gradually thickens in the furrow down which it runs, and assumes the form of oval and round drops, about the size of a pigeon's egg, of

different colors, as it comes from the red or white gum tree. About the middle of December the Moors encamp on the borders of the forest, and the harvests last a full month. The gum is packed in large leather sacks, and transported on the backs of camels and bullocks to seaports for shipment to different countries. The harvest occasion is made one of great rejoicing, and the people, for the time being almost live on gum, which is nutritious and strengthening. Such is the commercial story of this simple but useful article.

# Family Record

Oval	<b>Of</b>	_____ AT _____
	BORN	_____ AT _____
	MARRIED	_____ AT _____
Oval	<b>And</b>	_____ AT _____
	BORN	_____ AT _____
	DIED	_____ AT _____

THY CHILDREN SHALL BE LIKE OLIVE FRANTS ROUND ABOUT THY TABLE

## BIRTHS

Name	Place	Date	Name	Place	Date

WHAT GOD HATH JOINED LET NOT MAN PUT ASUNDER

## MARRIAGES

Name	Place	Date	Name	Place	Date

## DEPARTURES

Name	Place	Date	Name	Place	Date

BEHOLD THE DEAD AND THOSE THAT ARE IN THE GRAVE

The above cut is photo-engraved from an original pen-and-ink design (22 x 28 in.), executed at the office of the "Journal." Copies have been finely printed (18 x 22 in.) on a good quality of Bristol board, which are being rapidly sold by agents, to whom the most liberal terms are given. Single copies mailed to any address for \$1.00. In our August issue we shall present in cut of our new *Marriage Certificate*, which is designed to be a companion work to the *Record*. The original is now nearly completed, and copies will be ready for agents before the 1st of August. It will be printed in two sizes, viz: 18 x 22, for framing, and 11 x 14 on bond paper, so as to admit of folding. Single copies, either *Record* or *Certificate*, will be sent to persons desiring to act as agents at one-half the above prices. Single copies, 18 x 22, at \$1.00, and 11 x 14, 50 cents. Sample copies, either *Record* or *Certificate*, will be sent to persons desiring to act as agents at one-half the above prices. N. B.—Neither of these works will, hereafter, be given as a premium with the "Journal."





Irving E. Dale, teacher of writing in French's Business-Course, Boston, Mass., writes a good practical hand.

R. M. McLean, of Honolulu, S. I., sends the names of two subscribers to the JOURNAL, and promises a club of twelve shortly.

Hon. Thos. E. Hill, author of "Hill's Manual" and "Album of Biography and Art," is making an extended tour of the New West.

C. N. Crandle, who has for some time past been at the Northern Indiana Normal Business Institute, has accepted a position as teacher of plain and ornamental penmanship at the Western Normal College and Commercial Institute, Bushnell, Ill. Mr. C. is a fine writer, and will undoubtedly do honor to his new position.



J. F. Stubbfield, Murray, Ky., sends several excellent written cards.

A creditable specimen of rustic lettering comes from J. D. Briant, Ravenna, La.

A fine specimen of easy, practical writing comes from J. M. Pearson, Fort Worth, Texas.

Several good specimens of card writing, also a letter written in a superior hand, were received from D. W. Studd, North Island, O.

C. H. Simpson, Honolulu, Sandwich Islands, writes a handsome letter, in which he includes several very creditable specimens of writing.

C. A. Gallard, Chicago, Ill., is a very graceful writer, as is evinced by the specimen of a letter and several specimens of practical writing enclosed.

H. W. Kible, of Utica, N. Y., favors us with one of the very best specimens of practical writing received during the month; also a superiorly executed specimen of off-hand flourishing.

Alvin T. Sumner, Fair Haven, Ill., sends a specimen of his penmanship, and has written us some six months before subscribing to the JOURNAL, which shows commendable improvement.

S. G. Williams, special teacher of writing and book-keeping in the public schools of Lockport, N. Y., sends several specimens of excellent card-writing; also, a superior specimen of epistolary writing.

A very superior specimen of practical penmanship, with lettering, has been received from J. C. Miller, penman at Allen's Business College, Elmira, N. Y. A copy of it will probably appear in the JOURNAL for August.

M. B. Morgan, Ky., writes a letter which is most commendable specimen of practical writing. He says, of the "Standard Practical Penmanship": "I think it is worth double its price to any one interested in penmanship."

Several very skillfully-executed specimens of flourishing and practical writing, executed by J. A. Wesce, of the Portland (Oregon) Business College, have been received, and will be photo-enlarged, so as to appear in the August issue of the JOURNAL.

E. L. Burnett, of Elmira, N. Y., forwards an unusual specimen of a large, graceful, and a flourished eagle and lettering, which exhibits more than an ordinary degree of command of the pen. The flourish, however, in the eagle is not arranged to give the proper effect of light and shade.

Several skillfully designed and executed specimens of flourishing, and good practical writing, came from E. K. Lewis, teacher of writing at the Northern Indiana Normal School and Business Institute, Valparaiso, Ind. The specimens are executed with a very black and glossy ink. Mr. L. asks if it will do for photo-enlarging. This question is so frequently asked, that we answer it through the JOURNAL. No glossy ink, however, will do for photo-enlarging, for two reasons: First, on

account of the reflection of light from the glossy surface; second, with thick, glossy ink it is only the shaded or those lines that are made up with open lines of the pen that are really black, all say, and lines made with closed lines are light or gray.

**A Short General Outline of the Programme Plan.**

By C. H. PENNIE.

From 5 to 6 to 10 and 12 years of age, children should be taught FORM—FIRST, of figures, small and capital letters, the execution of which to be with the FINGERS.

From 10 and 12, and even later with many, movement is of prime importance, and should constitute such part of the work of each lesson, as to render it in an early stage pleasant and attractive.

A fair amount of work in Programme "B" should be done, as to Tracing Exercises and Extended Movements, before the work of Programme "C" is begun.

Let it be strictly understood that, at this age, Form and Movement go hand-in-hand.

At the proper time, let the work of Programme "C" be properly developed as yet full instructions in the JOURNAL, taking great care to present all new work first in Programme "B."

After a good motion has been acquired in Programme "C," or at least a fair amount of freedom, the work of Programme "D" may be gradually introduced, and will soon dis-place, with perfect satisfaction, Programme "A."

This leads us to conclude that Programme "A" is a means to an end, and, as a separate method, ceases to exist with the practical writer of the day.

A great deal of care must be exercised, and special pains taken, to look after individual wants, especially if, here, practice is given but one-half hour each day, as in our public schools.

**RECAPITULATION.**

Programme "A" to be gone over properly before attempting any other work, by pupils from 5 to 12 years of age (exceptions to the rule, of course). Programmes "B" and "C" introduced as per directions in connection with Programme "A," and gradually displace "A" with Programme "D."

Proportion.—As "D" is to "A," so is the newspaper to the printer.

**Pen-Art Study.**

W. P. COOPER.

The American mind, in regard to art-study and art-appreciation is in a transition state. It is not much beyond embryo. We are a great way from the real art-passion yet. We might, under qualification, perhaps, except the East or a class in the East. But, what is the trouble? About statutory, in the rural districts especially. They know something more, very likely, of painting, and, it may be, more about music. This, of course, is no fault of theirs. Our towns are full of musicians, well versed in simple melody. But are these people familiar with dramatic music; the elocution, and the expression, of music? This, then, is yet to learn; still, the people know much more about music than about painting, music, or about pen-art. We mention these deficiencies because the first artist is akin to the last. Why this inappreciativeness of the penmanship. We then have all the difficulties of laborious acquisition, as a people. We have naturally no art-eyes, no

hand, no passion, no apprehension and no appreciativeness. We are, therefore, to get art by the hardest.

In 1850, we began to know something of penmanship. We soon had the works of Spencer, Williams, Ames, and others. We are yet unfamiliar with the mysteries of composition. We have yet to learn what style is. Beyond Spencer, Williams and Ames there is little of the original in style here yet. Our artists are mostly of a hand workers, or imitators.

In the art-business, we may study art to merely understand it, or study it to produce it. In either case, we must first see art. Great artists are invariably long and careful lookers. They look all art over, time and again, methodically, and with absolute attention. Then comes eye and hand practice. But don't forget the models—and the very best you can get. We must be taught by somebody, how to judge of composition, and how to fashion or, rather, the scientific structure of detail. We are to digest shade and line, and so thoroughly impress forms that the mind will readily call them up itself—that is, we are to engrain art so mentally that it is a part of ourselves. This labor is facilitated by having pen-art around us—not to pass, but to study up.

Then comes practice. Yes, says one, it is all in practice. Not at all. It is, however, a part in right practice, carefully conducted and often repeated, but always with method and judgment. The American people don't like this drooping of useless pupils. Commerce will not tolerate it, and so progress is blocked up. (It is very unfortunate for pupils that not one teacher in a hundred will compel the drill.) We will drill for proficiency in anything else; still, great progress turns upon this. I never yet had a class of teachers that would bear the drill, or believed in it. You may deny the utility of the drill—that makes no difference about its necessity.

The drill must, however, be rightly conducted; the comparative value of all received methods is debatable. With right drill, power accumulates every hour. The eye's perceptions quicken and mature, and there is some reality and freedom of hand. For, let it not be forgotten, that all certainty, all power, all freedom, is acquired slowly. Among other obstructions, new theories and methods will be continually intruded to deflect your progress. Stand ideas, at first tenaciously adhered to, are the best. We just now hear this doctrine: penmanship must be remodelled to business needs. Beauty must be sacrificed to legibility and speed. Neither of these things is secured by a change of system. Practical penmanship, to-day, is perfect—hold it as it is. What you most need is greater perfection of drill.

Right drill will double speed. Writing that is legible enough, beautiful enough, and plain enough. All of the way in this labor of learning and getting skill, you will find difficulties, perplexities and defeats; but in the end you will be where you began if you are victimized by any difficulties whatever. Your practice, to hold skill, must always be careful and correct.

You will find in Mr. Spencer's present Lessons abundance of direct, sound precept and illustration. If you will convert these lessons, and push right practice and drill, your success is sure; still, you will find, not put down in the books, other difficulties that will confront you. I have thought, however, that an odd teacher might, by anticipating these, and showing how to meet them, do you good service as an outside phin, if we may thus speak. When we come to the matter of shads and hidden rocks, and under-currents, the knowledge of such a man may be worth everything—to some at least, if not to all.

We may, then, in an article or two (of which this is a sort of leader, consider many of these difficulties, suggesting remedies.

Writing is the telescope through which the ages past speak to the present.

**The House of Rothschild.**

More than a hundred years since, a poor Jew, called Mayer Anselm, made his appearance at the city of Haover, bare-footed, with a pack on his shoulders and a bundle of rags on his back. Successful in trade, he returned to Frankfurt at the end of a few years, and set up a small shop in the Jew lane, over which he hung the sign-board of a red shield, called in German a *roth-schild*.

As a dealer in old and rare coins, he made the acquaintances of the Serene Elector of Hesse Cassel, who, happening to be in want of a confidential agent for various open and secret purposes, appointed the shrewd-looking Mayer Anselm to the post.

The Serene Elector being compelled soon after to fly his country, Mayer Anselm took charge of his cash, amounting to several millions of florins. With the lustre of his race, Anselm did not forget to put the money out on good interest, so that before Napoleon had gone to Elba, and the illustrious Elector had returned to Cassel, the capital had more than doubled.

The ruler of Hesse, who thought it almost a marvel to get his money safely returned, and at the Congress of Vienna was never tired of singing the praise of his agent to all the princes of Europe.

The dwellers under the sign of the Red Shield laughed in their sleeves, keeping carefully to themselves the great fact that the electoral two millions of florins had brought them four millions of their own. Never was honesty a better policy.

Mayer Anselm died in 1812, without having the supreme satisfaction of having his money extolled by kings and princes. He left no heirs, who succeeded him in the banking and money-lending business, and who, conscious of their social value, dropped the name of Anselm, and adopted the higher-sounding one of Rothschild, taken from the sign-board over the parental home.

On his death-bed, their father had taken a solemn oath from all of them to hold his four millions well together, and they have faithfully kept the injunction.

But the old city of Frankfurt was clearly too narrow a realm for the fruitful sowing of four millions; and, in consequence, the five sons were determined, after awhile, to extend their sphere of operations by establishing branch banks at the chief cities of Europe.

The eldest son, Anselm, born in 1773, remained at Frankfurt; the second, Solomon, born in 1774, settled at Vienna; the third, Nathan, born in 1774, went to London; the fourth, Charles, established himself in the soft climate of Naples; and the fifth and youngest, James, born in 1792, took up his residence in Paris.

Strictly united, the wealth and power of the five Rothschilds were vested in the eldest-born; nevertheless, the shrewdest of the sons of Mayer Anselm, and the heir of his genius, Nathan, in the third son, took the reins of the government into his own hands.

By his faith in Wellington and the flesh and muscle of British soldiers, he nearly doubled the fortune of the family, gaining more than a million sterling by the sole battle of Waterloo, the news of which he carried to England two days earlier than the mail.

The weight of the solid millions gradually transferred the ascendancy in the family from Germany to England, making London the metropolis of the reigning dynasty of Rothschild.—*Philadelphia Saturday Night*.

In speaking of the children of ministers and deacons, of whom the Greeks said, "The son of a minister is the devil's grandson," Mr. Beecher said that careful statistics disproved this. There was Emerson, the son of eight generations of ministers. It took eight-minister power to make a man like him. His teachings were a practical gospel, and while he preached in a pulpit only one year, he preached all his life the fact of truth that belong to the welfare of man.—*N. Y. Tribune*.

Growing Old.

From the Chigger. At a 3rd April remember when I favored all folks old at ten. But when I turned my first decade, I then appeared more fully old. But when the thirtieth year had run, I thought none old but twenty ones. Then, oddly, when I reached that age, I held that thirty made folks age. But when my thirtieth year was half, I said: "At twenty have you grown old?" Yet someone came and found me thirty, And I said the line is fifty. But when I reached that age, I swore Some could be old and threescore. And here I am at sixty now. As young as when I was, I fear! 'Tis true, these signs about my face, And that I am a woe to thee. 'Tis true, these signs about my face, Say "Growth!" when they speak to me. But, how your soul, I'm young as when I thought all people old at ten! Perhaps a little while longer— Perhaps some old illness down; But would my old, while years have rolled, Were it that a man grows old!

Fireproof Paper and Ink.

According to a German paper, a very promising success has been attained recently in the manufacture of fireproof paper and ink. In making the paper, ninety-five parts of asbestos was used, with five parts of wood fibre; those, by aid of glue-water and borax were made into a pulp, which yielded a fine, smooth paper which could be used for writing purposes. It had the unusual quality of retaining the fullness of a white leaf without injury. Fireproof printing and writing inks were made by combining platinum chloride, oil of lavender, and lampblack and varnish. These ingredients produced a printing-ink, and when a writing fluid was wanted, Chinese or India ink and gum arabic were added to the mixture. Ten parts of the dry platinum chloride, 25 parts of the oil of lavender, and 30 of varnish are reported by a local writer to yield a good printing-ink of this valuable kind, when mixed with a small quantity of lampblack and varnish. When a paper printed with the compound is ignited, the platinum salt is reduced to a metallic black and becomes a coating of a brownish black color. A fire flowing ink for writing on the fireproof paper with an ordinary metallic pen, may be obtained, says the same authority, by using 5 parts of the dry chloride of platinum with 15 parts of the oil of lavender, 15 parts of Chinese ink, and 1 part of gum arabic, adding thereto 64 parts of water. When the paper is ignited, after being written upon by this ink, the platinum ingredient causes the writing to appear transparent, and, as a consequence, it is claimed that such writing as has become black or illegible will become readily legible again during the process of heating the paper. Colors for painting may also be

made fireproof by mixing commercial metallic colors with the chloride of platinum and painter's varnish, adding an ordinary aqueous pigment to strengthen the "covering power" of the color. These fireproof paints or colors can be easily used in the same manner as the common water-colors, and it is claimed they will resist the destructive influence of great heat quite as successfully as the fireproof printing and writing inks just referred to.

The Ink-bag of the Cuttlefish.

Connected on the one hand with the digestive system, and on the other with the more purely glandular structure of the body, is the organ known familiarly as the "ink-bag" of these animals. The cuttlefishes are well known to utilize the secretion of this sac as a means of defense, and for enabling them to escape from their enemies. Discharging the inky fluid through the "funnel," into which the duct of the ink-sac opens, it rapidly diffuses itself through the water, and enables the animal to escape under a literal cloak of darkness. The force of the siphon under which an over-productive writer is likened to a cuttlefish may be understood and appreciated when the physiology of the ink-sac is investigated. It is the frame of cuttlefish organization which Oppian describes when he informs us that—"The enlarged cuttle tube evades his fears, And into hours of dull safety dives; A pinkish ooze prevails gushing down; Where should the ship-stuff beam of light defy. Pursued, he looks the subtle fronsion thron, And, wapt in clouds, eludes 'th' impending foe."

The exact nature and relationship of this ink-sac to the other organs of the cuttlefish have long been disputed. According to one authority, the ink-bag represented the gall-bladder, because, in the octopus, it is embedded in the liver. From another point of view it was declared to represent an intestinal gland; while a third opinion maintained its entirely special nature. The ink-sac is now known to be developed as an offshoot from the digestive tube, and, taking development as the one infallible criterion and test of the nature of living structures, we may conclude that it represents at once a highly specialized part of the digestive tract, and an organ which, unsurpassed entirely in the whole cuttlefishes, has been developed in obedience to the demands and exigencies of the large growths of the race. It is this ink-sac which is frequently fossilized in certain extinct rockfish shells. Its secretion forms the original sepia color, a term derived from the name of a cuttlefish genus. The fossilized sepia has been used with good effect when ground down. The late Dean Buckland gave some of this fossil ink to Sir Francis Chantrey, who made with it a drawing of the specimen from which it had been taken; and Cuvier is said to have used this fossilized ink in the preparation of the plates wherewith he

illustrated his "Mollusca." At the present time recent cuttlefish ink is said to be utilized in the manufacture of ordinary artist's "sepia."—Belgravia.

Don't Use Big Words.

In promulgating your esthetic cogitations, or articulating superficial sentimentalities and philosophical or psychological observations, beware of platitudinous ponderosity. Let your conversation possess a clarified conciseness, completed comprehensiveness, consistent consistency, and a concentrated cogency. Eschew all conglomerations of floundering erudition, jejune balderdash, and assinine affectations. Let your extemporaneous descantings and unsolicited expatiations have intelligibility and veracious vivacity, without rhombomated or thronomated bombast. Solitiously avoid all polysyllabic profundity, pompous prolixity, positiveness, vacuity, ventiloquial verbosity, and vainquacious rapidity. Shun double entendres, periphrastic jocosity, and peevishness profanity, obscenity or apparatus. In other words talk plainly, naturally, sensibly, truthfully and purely. And don't use big words.

MOTIVES.—Motives are the "power behind the throne" which govern our words and deeds, and were these motives laid bare to the eyes of the world, as they are to the eyes of God, what a different judgment we should pass upon the actions of others; and, alas, I fear a much severer one. Many a hero would be stripped of his laurels, many a good deed would lose its sanctity.

Often, when priding ourselves on doing a smallish action, were we to look deep down into the innermost depths of our hearts, we would find a motive hidden there that we but half-suspected, and which would humble us as no unjust charge made against us by another could possibly do; thus proving that we value the esteem in which we hold ourselves, higher than we do the esteem in which others hold us, and we believe the former is usually as nearly correct as the latter; for if we saw "ourselves as others see us," we are nowise certain that we would get a more correct view of ourselves than we do looking through our own mental microscope; while, if we saw ourselves as God and the angels see us, we would bow our heads in the dust, and humility would take the place of pride, which hitherto had held almost unbounded sway. It has been said that "to do a good action by stealth, and have it found out by accident," is one of the pleasantest things in life; perhaps it is, but we think to do a good action by stealth, with the desire that it should ever come to light, is one of the noblest things in life, and—we much fear—of the rarest.—Modern Argosy.

If time is money, money is hours. Happy thought!

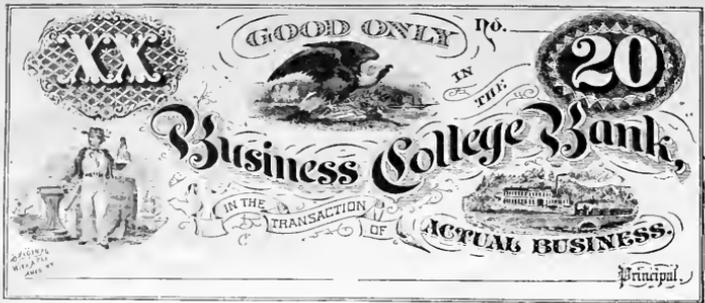
Nero.

After the burning of Rome, says a writer in the London Quarterly, Nero gratified his taste, in entire disregard of the proprieties, in rebuilding it. He at once appropriated a number of the sites and a large portion of the public grounds for his new palace. The porticoes, with their ranks of columns, were a mile long. The vestibule was large enough to contain that colossal statue of him, in silver and gold, one hundred and twenty feet high, from which the colosseum got its name. The interior was gilded throughout and adorned with ivory and mother-of-pearl. The ceilings of the dining rooms were furnished with movable tablets of ivory which shed flowers and perfumes on the company; the principal salons had a dome which, turning day and night, imitated the movements of the celestial bodies. When this palace was finished, he exclaimed, "At last I am lodged like a man." His diadem was valued at half a million. His dresses, which he never wore twice, were stiff with embroidery and gold. He dined with purple lines and hawks of gold. He never travelled with less than a thousand carriages. The miles were strewed with silver, the soldiers clothed with the finest wool, and the attendants wore bracelets and necklaces of gold. Five hundred she-asses followed his wife Poppaea in her progresses, to supply milk for her bath. He was fond of figuring in the circus as a charioteer, and in the theatre as a singer and actor. He prided himself on being an artist; and when his possible deposition was hinted to him, he said that artists could never be in want. There was not a vice to which he was not given, nor a crime which he did not commit. Yet the world, exclaims Suetonius, endured this monster for fourteen years, and he was popular with the multitude, who were dazzled by his magnificence and mistook his senseless profusion for liberality. On the anniversary of his death, during many years, the people crowded to cover his tomb with flowers.

A manual of morals for the public schools is demanded by The Toronto World. "It should lay broad and deep," says this journal, "the foundation of moral duty; it should show, clearly and simply, the inevitable consequences of moral evil; it should form a regular part of every-day school exercises. Such a manual would teach a morality utterly apart from the sanction of sect or dogma, yet which could not fail to advance that which surely ought to be the highest aim of every school, church and denomination, training the young to lead lives of clarity, temperance and justice."—N. Y. Tribune.

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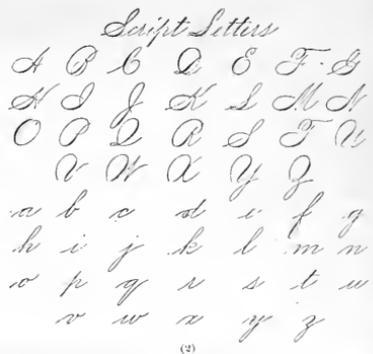
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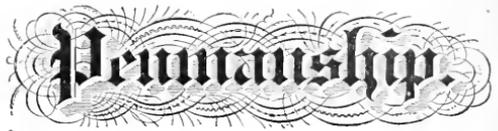
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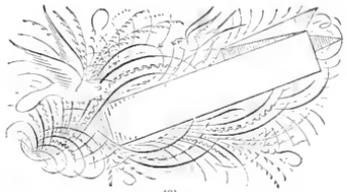
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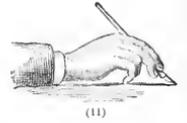
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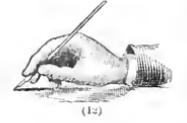
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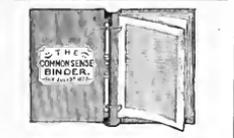
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Hereafter no Business Cards, or remnants of those now in use, will be received for insertion in this volume.

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Lessons in Practical Writing.  
 No. III.  
 By HENRY C. SPENCER.  
 Copyrighted August, 1862, by Spencer Brothers.



A pupil says, "I can write better in my old position than I can in the correct position." Is it reasonable to expect that an old habit, of years, will at once give place to a new one? Certainly not. To break up the old cramped position requires pluck. The pupil must stick to his aim. Let him say, "I can and I will"; let him practice in such a spirit and he will win.

Those who have studied and practiced Lesson II., are well prepared for Lesson III., which again introduces drill in position and movement.

The soldier is drilled in the manual of arms, to fit him for destroying life; the writer should be drilled in THE MANUAL OF THE PEN, that he may be qualified to do those things which sustain, enrich and prolong life.

ATTENTION—WRITERS. Face desk. (Sit near the desk, but do not press against it; feet level on the floor.)

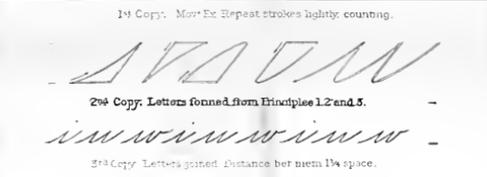
PLACE—PAPER. (Obliquely on the desk, lower left corner on a line with right-side of body; upper left corner opposite middle of chest.)

ARMS AND HANDS—FRONT. (Elevated about six inches above the paper; tips of fore-fingers touching, at right angles; elbows on a line with front of body.)

ARMS AND HANDS—DOWN. (Muscles of fore-arms resting on edge of the desk; palms of hands down; and balls of fingers and thumbs resting on paper.)

HANDS—HALF-CLOSED. (Tips of finger nails touching the paper; wrists slightly elevated; arms resting on the full part of the muscles midway between elbow and wrist.)

RIGHT-HAND—SLAUE right, left, right, left, right, left. (Slide out tips of finger nails, the whole hand moved by the



fore-arm acting upon its muscular rest.) This is called fore-arm movement.

FIRST AND SECOND FINGERS AND THUMB—EXTEND. (As in holding a pen or pencil; the hand resting only upon the nails of third and fourth fingers.) Again, SLAUE—right, left, right, left, right, left, right, left. (Hold hand level, the back facing ceiling above.)

LEFT-HAND—CARRY PEN—TO RIGHT-HAND. (Keep right-hand in position to receive pen; convey pen by tip of holder, placing it across corner of second finger-nail, and passing it under first finger, let it cross just forward of knuckle joint; close thumb on the left, pressing the holder, lightly, opposite the lower joint of first finger.) Again, SLAUE right, left, right, left, right, left, right, left. (Hold paper to place with left-hand; maintain correct position during the exercise.)

Tracing the copy, is an exercise that will be required, more or less, as we proceed; and for that purpose we prefer to use a pencil; and that has been assigned to a pupil, like a pencil. The pointed wood-holder is better for tracing than the point of a pen, because it is not as liable to deface the copy.

If you have the upper end of your pen-holder sharpened, you are ready for

COPY I.

Examine the first form in this copy; observe the arrow indicating the first course of the pen. Take correct position to trace this form, lightly, with the tip of pen-holder; the whole hand is to move—no separate action of fingers in this exercise. Dictate your strokes, as you trace: "Eight curve, connective slant"; "straight line, main slant"; "back." Repeat several times. Trace, in a similar manner, each of the movement-exercises in the copy. Counting 1, 2, 3, etc., may be resorted to for the purpose of securing regularity of motion. After tracing, write the forms on paper with pen and ink. Observe that they are the height of the space between the ruled lines—a ruled space. May profitably dwell on a form, repeating the strokes until they begin to blot.

COPY 2.

What letters are introduced in this copy? Make them in the air. Trace the copy with pointed penholder, naming the strokes in order, thus: for small *i*, "right curve, connective slant"; "straight line, main slant"; "right curve, connective slant"; dot, one space above. For small *u*, "right curve, connective slant"; "straight line, main slant"; "right curve, connective slant"; "right

line, main slant"; "right curve, connective slant." For small *e*, same four strokes as in *u*, and add, "right curve, one-half space to right"; "dot"; "horizontal right curve."

In tracing, make the whole hand slide to the right on each connecting curve.

Before writing the letters with ink, let us determine the size we are to write.

At the right end of Copy 2, the ruling of your paper, (three-fifths of an inch between lines), is indicated by short horizontal lines.

A dot appears just below the upper stroke, one-third the height of *i* from it. The whole space between this upper dot and the lower horizontal stroke or base line, we will designate the *writing-space*; this is divided into three equal spaces, by two dots, and the lower of these we will call the *l-space*. It is one-ninth of an inch. Our short letters in the *medium hand*, which is the size of the copy, are written in *l-space* in height. The *l-space* is the unit for the measurement of letters, in height and length.

Dot your spaces carefully, as shown in copy.

Take correct position and write the letters with ink. Make the strokes with the regularity of ordinary counting. Do not allow your hand to rest heavily, and stick in one place, on the paper while forming a letter—move it slightly sidewise to the right in making the connective curves. Pen fingers may co-operate with fore-arm in shaping the strokes. Such movement is called, *combined movement*.

CRITICIZE YOUR LETTERS. Are you making right curves? None other proper to these letters. Are your letters just one-third of the writing-space? Are the angular joinings made at top? If below top, correct them. Have you made right-side parts of *i*, *u*, shorter than left-side? If so, bring them up. Are the turns at base too broad? Make them short as possible without stopping. Have you made the width-spaces in *i*, *u*, and first half of *e*, equal? They should be equal.

Practice, criticize, correct your position frequently, slide hand in making curves to the right.

Again, you are earnestly cautioned against turning your hand over to the right, resting its side on the paper, and thus obstructing its progress across the page. Perhaps you roll your hand because you forget the correct position while attending to the forms of the letters. If such is the case, you may put something on the back of your hand as an INDICATOR, to remind you when your hand is not level.

The picture of hand-and-pen, above, shows a paste-board button placed on the knuckle between first and second fingers.

A bit of paper about three-fourths of an inch square, or, if circular, about three-fourths of an inch in diameter, may be used for an indicator. When you roll your hand, the indicator will slide off, and thus remind you to hold it level. Do not use any metal or other material, for this purpose, that will make a noise when it falls.

COPY 3.

This is our first exercise in joining letters. It is the equivalent of writing words.

The *u-space*, or the distance between the straight lines of *u*, is the one referred to in the statement over the copy—that the distance between letters is one and one-fourth spaces.

The *u-space* is the unit of measure for the widths of the letters and spaces between.

TRACE COPY 3 with top of penholder, counting regularly 1, 2, 3, 4; 1, 2, 3, 4; etc. After tracing, write the same with ink, until you can form and join *u*'s and *e*'s regularly in height, width, and spacing. Remember—*dot* join letters by a sliding movement of the hand, carried forward by the power of the fore-arm, and without lifting the pen.

While passing through the somewhat trying ordeal of maintaining the correct writing-position, make the left-hand, in addition to its usual duty of paper-holder, act as assistant of the right-hand, by taking the pen and dipping it into the ink and returning it to place into the right-hand. The advantage of this is obvious, most correct pen-holding becomes a fixed habit.

Referring again to the picture of the hand-and-pen, on first column of this page, you may observe a ball represented in the palm of the hand. It is THE ZEPHYRUS BALL, about one and three-fourths inches in diameter, light, soft and flexible.

The ball is a very good rounder of the finger position of the third and fourth fingers. It does not interfere with the action of the hand. It may be profitably used by any one who is endeavoring to secure the correct position, in any and all writing, until that object has been accomplished.

Lesson I. in Box and Package Marking.

By D. T. AMES.

We are not aware that there has hitherto been made any effort to give, either instruction in, or examples for, box and package marking. Certainly there has been no such instruction in any of our penmen's papers or published works on penmanship. Therefore, being a pioneer in this particular field of "letters," we may lay ourselves open to just criticism, which we shall unwearyingly receive, hoping only that critics will, in no case, fail to offer valuable suggestions for the correction of any fault or shortcoming they may be pleased to note.

To the end that these lessons should be as thoroughly practical as possible, and bear the impress of authority, we have visited several of the leading commercial and publishing houses of this city, examined the

styles of lettering, implements, etc., employed in marking, and quizzed the presiding geniuses of the "ink-pot and brush."

To enumerate the varied styles of "High Art" employed in marking, would be as impossible as it would be useless. It will be our purpose and endeavor, in these lessons, to combine the best results of these observations with our ideas of the proper styles and methods for marking. The essentials of good marking—like writing—

are its legibility and facility of execution. To secure these results, forms of letters appropriate and adapted to being made with a brush or broad-pointed pen must be adopted. In marking wood or metallic surfaces, and all large packages, a brush is the proper implement to use; for smaller parcels, and especially those wrapped in paper, a broad pointed pen may be used to great advantage.

The brushes used are of three or four different sizes—flat, and varying from two to five-eighths of an inch in width. A flat brush is the best, as, when carried edgewise, it gives a thin line; while, flatwise, the broad shades are readily made; regular marking-ink should be used. The customary form of marking-pot and brush, as well as an example of brushes for marking, is given in the illustration on this page.

The stencil-plate is now extensively used for marking-purposes; especially is this the case in affixing brands and classifications of goods; and also the names and addresses of firms, places, etc., which are infrequent use, are cut in steels, which greatly improves and facilitates extensive marking operations.

In these lessons we shall present two styles of marking alphabets most commonly used for marking-purposes.

The first, and that given herewith, is what is known as the *Italic*; and while it may be made with facility with a brush, it is best adapted for use with a broad pen and for marking small parcels.

The second will be the Roman direct slant, and especially adapted to brush-work. The two styles, and the manner of their use, are presented in accompanying cut.

The following exercises may be practiced, with either a broad pen or brush. After

which the alphabets may be practiced in the same manner.

(To be continued)

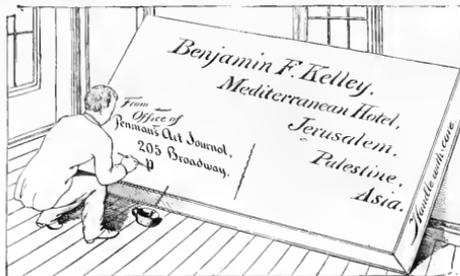
## A Fine Penman's Will.

By MARY E. MARTIN.

Bushrod Carr stood looking over his broad acres. As far as eye could reach, and far beyond, the woodlands were all his; and these broad acres brought him vast wealth. People called Bushrod Carr a miser, but he was not. People said he had no heart, but he had a heart as tender and true as a woman's. He had set out to be a rich man, and he had accomplished it. He had always wanted what was his, but no more. Honest and true he was, and all these years so honest had he been in getting rich, that what gave light and life to other homes he had never missed. No wife, no children had ever come into his house. This morning he missed them. A strong yearning for human sympathy and human love crept over him. Not that every one he met was not chequered enough—too much so. He knew that it was for his money that his scheming brother had come to live with him a year before. "But they shall never have

## Marking Alphabet.

ABCDEF GHIJKL M  
 OPQRS TUVW XYZ &  
 abcdefghijklmnopqrst  
 uvwxyz.



it—never, never. It shall all be yours, Mary, my little niece. Oh, if I could see you just once before I die!" for Bushrod Carr, as he stood on his porch that morning, felt that his days were numbered. He was younger—stronger than men many years younger; but he turned with a sigh to business when he saw the county collector of taxes fasten his horse at the gate and come into the yard, fanning himself, as he came, with his broad Palmetto hat.

"Warm morning, Mr. Carr; but there isn't a man in the county that I would rather ride to see."

"Walk in, walk in, Mr. Giddings; I am glad to see you. I was just wishing for some one to talk with, and you are just the man."

They went in through the broad hall, and into a large, cool parlor, and sat down near a window. Bushrod Carr opened his desk, and went over his papers with the collector, paying over and receiving receipts.

"You write a beautiful hand, Mr. Carr—just like a copy-plate; as much as I go around the county, I do not know another man that writes as well."

"No, Seth, I fancy not, and I have not always written as well. It has just been sixteen years ago that I had a grand-niece, who came to keep house for me a year—the first year of her marriage. Her husband was the Methodist minister on this circuit, and she was with me nearly all the time. It was the first time since mother died that I had any one to brighten up the house. I wish I had never let her go from me; but what could I do; the man was her husband—a brute of a one he was—yet she had to go with him. She persuaded me to improve my handwriting. I wrote a cramp band; but in the long Winter evenings, as we sat here together, she coaxed me into trying. I laughed at her; I said, 'what do people care, Mary, if my writing is bad, so as I can sign my name to so many thousands.' 'Oh, but dear uncle,' she chirped, 'you don't know the pleasure there is in the communal one learns to have over the hand,' and she ran up to her room, and brought down to me some penmanship from famous penmen. To please her I tried to improve, often asking her about finger-movement, muscular-movement and forearm-movement, just to hear

her explain them. Seth, she was the purest type of womanhood I ever knew."

"Yes, I remember her," said Seth. "She seemed almost a child to be married."

"Yes, Seth, she was then only sixteen, and married to that brute; but I will show you some of my old writing; and Bushrod Carr opened a secret drawer in his desk and drew out a will. I would like you to see the difference in my writing."

Seth leaned over and looked at the will. He could hardly think the same person could have written that. Seth had too much native delicacy to appear to wish to read the will; but Mr. Carr at once said:

"I would like to read it over to you, Seth; it does not satisfy me, and I intend to make a change."

Seth leaned back in his chair—titled against the window, and the cool breeze blowing in rustled the papers in the old man's hand while he read:

"I, Bushrod Carr, do bequeath legacies to a few of my friends (naming them). To my brother John, one thousand dollars, and a plantation during his life. The remainder to go to the heirs of Richard Carr! This is not signed, Seth. I am going to make some changes."

And Mr. Carr folded the paper and put it back in the desk. Seth brought his chair down hard, looked at his watch, shook hands with Mr. Carr, and the two men parted. Why could it not have been different? Why could he not have written out the will and let Seth see his sign in it? So much that was painful might have been saved.

Bushrod Carr turned slowly back from the door, went to the desk and wrote out a new will. With the same legacies, the same to his brother, but the remainder to his grand-niece, Mary Hamilton. Just as he had finished, but not yet signed it, Ephraim Clay, the overseer, stood in the doorway, and said:

"I am sorry to disturb you, Mr. Carr, but the thrashing-machine is broken, and one of the hands says that you can tell us how to fix it."

He quickly locked the desk and went out with him. Being too long in the sun that day had given Bushrod Carr a high fever, and in the night he awoke with a burning

thirst in his throat, and as he left his bed to go out into the hall for water, a vertigo seized him. He groined in vain for his door to reach his bed. Groined there, groined there, thinking he had found the door, only to feel his hands against the blank wall. His steps led him further and further from his door, and nearer and nearer the stairs with its low railing. One blind grasp, and headlong he fell—down, down the stairs, and lay a heap on the floor. The noise brought Ephraim Clay

and his wife into the hall from one of the rooms below. They could plainly see his form on the floor.

"Bring a light, Ephraim," said his wife, "I know he must be dead."

"No, I am not dead," Mr. Carr called out, "but bring a light, and help me up."

With that great strength of nerve that had carried the man through so many years, he walked up the stairs and laid down on his bed—but never to get up again. A few days of intense suffering and he was dying. Dr. Lathrop said to him: "Mr. Carr, if you have any business to settle, you had better do it; you can have but a few hours to live."

Mr. Carr answered, quietly: "I have none but my will to sign."

John Carr was standing at the foot of the bed. What a gleam of triumph shot by his eyes, and under his breath he faintly hissed to himself, "You will never sign it. All these years of waiting and watching, to lose all now. Stepping to the side of the bed, as the doctor laid, John Carr said: "You spoke of your will, Bushrod, what have you left me?"

"Enough to keep you," the dying man answered. "I have helped you all your life, John."

"What have you left my son?"

"Not one cent, John; he has hurt me enough in the past."

John Carr turned, deliberately lifted the pillow under the dying man's head, and took his keys from beneath.

"John, brother," he begged, "give me back my keys. Don't rob me before I die."

In vain he asked. John Carr did not alter, and as he had closed for his keys, John Carr bestowed the fact that his brother was delirious. In a few hours Bushrod Carr died.

At the same hour, in a not far distant city, a lady awoke from a troubled sleep. Something unusual to her, a dream had disturbed her. She thought, in going down a broad road she met a young man in uniform, yet not a soldier; a message he gave her caused her to take refuge in a house on the road-side. Opening the door, the family graciously came forward to meet her. Two men, first; and in front, two little girls. Before she had closed the door, one opened, and an old man entered; his steps were quick and hasty. Years had passed since she had seen him, and there were changes; but she knew him, and exclaimed: "What are you doing here!"

In the old, quiet, business way that was so familiar to her, he said, pointing to one of the men: "I want my money from that man."

Taking her by the hand, he then led her from the room. She went with him across the road and into his house. Yes, she knew it well—the cool parlor, the open desk. They sat down by the window. After that, all was misery; she could not remember. But the dream troubled her; so, something her hair done, and bathing her face, she went down to join her family. Some days after, her father handed to her the daily paper, saying:

"I see that Bushrod Carr is dead." Then she knew what the dream meant. She wrote at once to the county where Bushrod Carr had died, to know what will be had left. The executor wrote back that an old will had been found, and if a later will could be proven, this would be set aside, and John Carr would inherit everything. Mrs. Carr, the grand-daughter of Mr. Carr, then indeed in some of her relatives to go up and see if her mother would not share equally with Mr. John Carr. They quickly telegraphed back that a deed would be drawn up, and an equal division made of all relatives would sign. As Mrs. Hamilton read the dispatch, and was about to sign the boy's book, there was something strangely familiar about the young man. The dispatcher—yes; it was he that she had met in her dream.

All were gathered in the parlor—executor, lawyers, notary and relatives—to the signing of the deed. As the executor read over the deed, an item of which was that if a husband was ever found it would be used. Just there he stopped, and told them the circumstance as Seth Giddings had told it—of his seeing and hearing the present will read, and urged this as a reason that there could not be another. The notary called out the names, and each signed; but when he called out "Mary Hamilton," she replied, very firmly, "I will not sign." What a quick look of surprise and eager wonder chased itself over the face of John Carr's lawyer, and as quickly it closed over everything that he saw. It was not to the executor that he went, but to the lawyer, that there was another will, and in her own favor, and that he knew both facts. At once she determined to see to her uncle's old home, and never rest till the other will was found. Ephraim Clay's wife gladly welcomed her, and almost the first words she said were: "Mazy, I know that there is another will, and everything is left in another." "Well, Betsy, my old friend, if it is not destroyed I shall find it, for I believe the same." After dinner, she went into the old parlor alone. She sat down by the open window, just as she had sat in her dream. All was not misty now, for she had not sat many minutes, with her eyes piercing eagerly around, before she saw peeping plainly enough beneath the edge of the carpet, a tiny scrap of paper. It was the writing of a message to draw it from its hiding-place—the last paper any one would have thought to look, and yet easily found if the deed had been signed. Mrs. Hamilton opened it. Her uncle's familiar writing, and it was leaving all to her.

She had Ephraim Clay's name the executor and lawyers again. John Carr raved that this was a bogus will, and his lawyer declared that he would not prove it to be a later will. The executor said: "Mrs. Hamilton, I wish to do justice; and if you can prove this to be a later will—which for a moment I don't think you can—then it is yours."

She stood there in the center of that parlor, holding the new found will in her hand; and grouped about the window were the men of law and shrewdness. What could she do to cope with them? Only Seth Giddings, standing with his elbow on the mantel, gave her a pitying glance. Suddenly, so close to her that it seemed almost human, a voice said: "The old writing and the new."

Why had she not thought of that before? She turned, and said to the executor, "Will you let me see the will that was first found? I have only heard it read."

When she went forward to take it, one glance was enough. "My uncle, sir, has not written a hand like that for sixteen years. You know that. Mr. Giddings. Have you no receipts signed by my uncle?" Seth drew them out, signed in the same beautiful hand as the will. She had woven—but only that was hers.

"The crown belongs to achievement, and not to aspiration; to the maturity of a noble career, and not to its juvenescence."

Educational Notes.

[Communications for this Department may be addressed to E. P. KELLEY, 305 Broadway, New York. Brief educational items solicited.]

The average sum appropriated for the education of each child in Massachusetts has increased from \$1.71 a year in 1850 to \$13.55 in 1880.

The total number of students in attendance at the Business Colleges in the United States during the past year is estimated at upwards of 30,000.

A Belgian statistician has computed that for every thirty-three cents which the governments of Europe spend upon the education of the people, they devote \$103.90 to military expenses.

At a recent examination in Peking, a Chinese boy performed the almost incredible feat of repeating the whole New Testament without missing a single word.—*N. O. Christian Advocate.*

The Western States, taken together, have been expending for their public schools an annual sum of \$38,292,192. They have a total school-population of 5,500,075.—*N. O. Christian Advocate.*

At the prize-speaking at Amherst College the honors for the freshman class were fairly carried off by Brooks, a colored young man who spoke with feeling and good taste, and reflected credit on his race.

Miss Louisa Howard, of Burlington, Vermont, evidently desponding of ever being married or having descendants of her own, has given \$5,000 to the University of Vermont, for the establishment of five scholarships to be known by her name.—*Washington Capital.*

Mayor Wilson, of New Bedford, gave some homely advice to the graduating class of the high school, telling the boys that a trade was a desirable acquirement, and the girls that housework ought to be included in their accomplishments. Some of the boys and the girls listened with manifest scorn.—*Modern Argo.*

Girls are being taught how to make bread, roast coffee, boil meats, etc., along with their regular studies, in the Iowa Agricultural College. This is common sense. Every girl should know such things, whether in rich or in poor circumstances. The laws of health should likewise be taught them.—*Patron's Guide.*

The Czar of Russia has given his consent to convert several imperial palaces into institutions of learning. These palaces will, of course, be used for higher schools, while nothing is done for the improvement of popular education. Russia has a school population of 15,000,000, and the number of children in primary schools is a little over one million.

It is announced that Mr. Paul Tolane, of Princeton, N. J., has given to New Orleans \$2,000,000 worth of property in the latter city, for the erection and endowment of a college. Mr. Tolane is by no means impoverished by this handsome gift. He is a bachelor, over eighty years of age, and has not been actively engaged in business for a quarter of a century.—*Modern Argo.*

The population of the principal cities of Italy is, according to the returns of the last census, as follows: Naples, 493,115; Milan, 321,839; Rome, 300,467; Turin, 252,823; Palermo, 194,971; Venice, 179,515; Florence, 169,061; Vienna, 132,252; Messina, 126,497; Bologna, 123,274; Catania, 100,417; Leghorn, 97,613; Ferrara, 75,000; Padua, 72,474; Verona, 68,741; Lucca, 68,063; and Alessandria, 62,444.—*School Journal.*

At the recently held examinations for admission to the free college of this city the girls came out ahead. Seventy-five was the lowest average grade of merit allowed. Six hundred and sixty girls out of the total nine hundred reached the minimum (71 per cent.), whereas only 48 per cent. of the boys were able to pass the examination. One girl

reached an average of 98. Precisely the same questions were given to both sexes. This may be intellectual inferiority, but it does not look like it.—*Fashion Courier.*

Public schools are increasing fast in number in Brazil. For the past year there was a total gain of 8,131 scholars, with 107,457 pupils. It appears from the census returns that out of 5,300,000 boys of school age, more than 1 in 6 was in school; the proportion for girls was about 1 in 150. Of the total number of schools, 393 were Government institutions, teaching 20,775 pupils; 40,490 were aided schools, teaching 777,173; and 6,714 unaided schools, having a total of 121,541 pupils. Of the 107,457 new pupils, 51,000 were Mohammedans.

The question whether education lessens the chances of obtaining husbands, or makes young ladies too fastidious in their choice, has been seriously raised by the record kept of the marriages and deaths of the Hartford high school graduates. Of 134 unaided graduates at the average age of eighteen in 1877, 1878, 1879, and 1880, only two have married. Of the total number of 447 female graduates of this school since 1856, a period of twenty-five years, only 117 have got married and twenty-five have died, leaving 275 old maids.—*School Journal.*

This satirical paragraph is from *The Rochester Union*: "It may be added for the information of the taxpayers who are called upon for \$200,000 this year to support the public schools of Rochester, that not one cent of this money is squandered upon the teaching of writing. The levy covers a handsome sum for the teaching of natural sciences, and drawing, and German, and so forth, but nothing is wasted on writing. This study, or practice, which used to be considered an essential with reading and arithmetic, has become obsolete in the public schools. Why its two ancient companions have not gone with it is one of those mysteries of progress not easy to fathom."

EDUCATIONAL FANCIES.

A grammarist is like a grammarian in one respect; he is always looking up the antecedents of his relatives.

Teacher: "For what is Missouri noted?" Student: "For its Mo. lasses." Teacher: "Don't give us taffy!"

It is noted by a philologist that "possesses" possesses more s's than any other common word possesses.

Why is a hickory sprout in the hands of an angry teacher like a verb? Because it denotes action.—*Teacher's Guide.*

In one lot there are four eaves, and in another two young men with their hair parted in the center. How many eaves in all?

Why was the pupil of the pretty school man who proposed that he give the declassification of his prominent ungodly youth? Because he declined her.

VERY NEARLY.—Anty: "You go to school, Charley?" Charley: "Yes." Anty: "You don't play the trumpet?" Charley: "No; but I learn the pianer."

Professor: "Can you tell me the meaning of the slang expression 'Chase it' which you just now used?" Student: "Yes; it is a corruption of 'Don't give it to me!'"

"What do you understand the national fishery question to be?" asked a teacher of a class, well up in governmental affairs. "It is a case, well up a bit, in assumed a squaring voice in the corner."

The Rev. Dr. Crosby, of New York city, has put in a plea for co-education of the sexes in the university of this city. The doctor was evidently a university student himself once.—*Peck's Sun.*

If six men who talk politics and dispute on biblical questions can build a wall in five days, how long will it take two men who

whistle and flirt with the widow on the corner to do the same work?

A little boy, whose parents are always moving from one house to another, was asked by the Sunday-school teacher, "Why did the Israelites move out of Egypt?" Because they couldn't pay their rent," was the reply.

A freshman who expected to be hazed hired a prize-fighter to sleep in his room, and two professors who called to talk religion to him got such a wallinging that they were obliged to stay in bed for a week.—*Minneapolis Weekly.*

A good joke is told on a Boston editor, who wrote a letter discharging a correspondent because he "eroged so wretchedly." His letter had to be returned to the Boston office, because nobody could be found able to read the contents.—*Minneapolis Weekly.*

Instructor in Latin: "Miss B., of what are Ceres goddess?" Miss B.: "She was the goddess of marriage." Instructor: "Oh, no; of agriculture." Miss B. (looking perplexed): "Why, I'm sure my book says she was the goddess of husbandry."—*Our Continent.*

A little girl of seven exhibited much disquiet at hearing of a new exploring expedition. When asked why she should care about it, she said: "If I discover any new countries, that will add to the geography I have to study. There are countries enough in it now."

"How many tenses are there?" asked the teacher of a boy. "Seven," answered the boy. "Of the present, the perfect, the imperfect, the pluperfect, the first future, the second future, and the Ocean-White." "Why," asked she, "what tense is he?" "Oh," replied the boy, "he's intense."

Parson: "I wish to complain, Mrs. Digdigs, of the conduct of your daughter, who in the Sunday-school to-day; it was rude in the extreme." Mrs. D.: "Ah, it's what teaches her at their board school as duh it; yesterday she came home, and she says, 'Mother, they are a-tarling of me vulgar frazzlers.' What can you expect after that, sir?"

A boy paid his first visit to the country school as a scholar, the other day, and as he came home at night his mother inquired: "Well, Henry, how do you like going to school?" "Bally!" he replied, in an excited voice. "I saw four boys hiked, and one girl get her ear pulled, and I don't want to miss a day for anything."—*St. Louis Ledger.*

A new sub-order of odd-toed ungulates, or hoofed quadrupeds, named Condylarthra, has been proposed and established by Prof. Cope to include early tertiary mammals constituting two families, the Phenacodontidae and Menisotheriidae.—*The Critic.* This news greatly relieves us. We have long suspected that this would have to be done, and are much pleased to have our suspicions confirmed in the above manner.—*Harvard Lampoon.*

[In every instance where the name of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

SOME QUEER SUBSCRIPTIONS.—"E. R., a cork as lively traveler with a Mrs. L., or some such name, a shoe-maker in Castle Street, about No. — Holborn, in 1851. Try to make this out. She is a Welch person about 5 feet 11 stouish. Lives in service some ware in London." "This is for her that makes dresses for brooks, that lives at mother side road to James Buckley, Ebenezer, Chesterfield." "This is for the young girl that wears spectacles, who minds two babies, 300 Sheriff Street, of Prince Edward Street, Liverpool." The wags who send an epistle: "The biggest fool in the world, Mr. Turbridge," had little thought, we may be sure, that it would thus be indorsed: "The Post-master of Turbridge cannot decide who he should deliver this, as he does not know the writer."—*Chambers's Journal.*

## Shattered Romance.

By PAUL PASTOR.

I.  
When Irene first began to teach the penman's art, he could not believe his teacher's success a powerful hint. But after three months had passed away, she had been so well with the practice of it—she had won it was Marie.

II.  
Her charming little ways she had 'er such battles of grace  
In every glance of her sweet eyes and smile of her face!  
You could not possibly escape entrance from such a smile  
As Marie used to shy at him down the studious aisle.

III.  
Somehow, her copy used to read a night of watching, too.  
This letter had a hawk tail fit, first shade would never  
Quote often Irene had to lend his handsome, curly head,  
To see exactly how her skill his own interpreted.

IV.  
A English book went round the room whenever Marie's hand  
Was used to catch the master's eyes—not slow to under-stand  
He always came there without fail, and stayed till some  
Sweet note told him that there was no further to learn.

V.  
One day it chanced that Marie's pen was on her way to  
leave, and as he passed the school-room door, he thought he  
would go down  
So down he got, with open door, and marched right  
into school.

VI.  
Now, Irene, on her careful mood, had come to Marie's aid,  
And as she bent to scan her work, she looked as nice and  
sweet,  
Somehow—she couldn't quite tell how—her lips just  
touched together.

VII.  
The consequence 'twas plain to see—no word could it  
plainly  
The moment that the kiss was given, the angry paper quaked  
A moment later and his stick, with many a heavy thud,  
Was beating out the greatest dust from Irene Baxter's  
book.

VIII.  
That night across the pasture fence, unseen by mortal  
eye,  
The highest heaven their lips and kissed a long  
good-by,  
"I've been but they should part by, 'twas heavy  
I've been most true."  
For Irene held his city, and danced not from the class!

## Programme "C."

PHILOSOPHY OF MOTION—ARTICLE 7.

By C. H. PEIRCE.

For a full exposition of the "Philosophy of Motion," see *The PENMAN'S ART JOURNAL*, Programme "B." What was said of it in that connection is, without the shadow of an exception, perfectly applicable in this programme. However, I cannot pass it without insisting upon its importance as a connecting link between the motive power in Extended Movements and the result, as seen in Capital Letters.

I do affirm, and let no one misunderstand me, that the highest order of execution, embodied in any capital letter, of a purely whole-arm or fore-arm motion, depends on the "Philosophy of Motion."

Some one may ask: "Is the philosophy of motion the same in all capitals?" Most certainly not.

Example.—In the execution of the standard capitals—say, A and J, or any others that are opposites in construction—the 4th principle of the Motion—means a change. The fact that the stem of A has much less curve than the first part of J is proof positive that the motion which leads to each is dissimilar.

PROOF OF THE PHILOSOPHY OF MOTION.

Attempt a standing jump, with the best results, without moving the arms, and any school-boy will predict failure.

The arms must move with perfect freedom, or in other words, the Philosophy of Motion must be executed that the very best results may be gained.

Definition.—The Philosophy of Motion is an application of mechanical force, which operates in conformity with certain laws.

To ignore these laws, and expect or hope for the best results, is to shut our eyes

against a truth that (many unconsciously do) and commit the fatal error of antiquated practice that grows ordinary results, and ultimately will defeat the sanguine.

To succeed in any undertaking, every possible advantage must be secured. If a watch keeps perfect time it must be true in all its parts. One imperfection will, in time, work disaster.

If you would reach the highest ideal in the production of capital letters, you must submit each part of the law to a technical test ere its full force can be reached.

Analogous reasoning will prove to the most skeptical that there is a "philosophy of motion" or "sight-of-hand" in the highest order of execution in capital letters.

That a capital letter can be produced without any "philosophy of motion" is no argument disqualifying my statement, any more than jumping without moving the arms is impossible.

The point is, simply: Can the highest order of execution be reached without the "philosophy of motion"? In other words—a (standing) jump be made as far and with equal grace and ease without as with moving the arms? Most emphatically, No.

The intuitive nature that our best penmen possess brings them to the attainment of results without knowing the reasons why; and the want of it leaves the world at large to cry: "We are doomed!" because we have no natural talent.

True-teaching power must supply every link in the chain, if the mass be led to a successful termination.

A little more reasoning, or, better still,

a little more of brain-power into a sensible diagnosis of the case, will produce—other things considered—hosts of natural penmen.

It is not true that every science and art have acknowledged leaders? And is it deemed presumptuous if they attempt an explanation of new theories that come with every age and are indicative of progress?

Let the proper construction be placed upon it, and rather say: It is a duty they owe to their day and generation, in order that success may come to all.

(To be continued.)

## Intensely Uter.

The daughter of a Rockland man, who has grown comfortably well-off in the small grocery line, was sent away to a "female college," and arrived home for vacation. The old man was in attendance at the depot when the train arrived, with the old horse and the delivery wagon, to convey his daughter and her trunk to the house. When the train had stopped, a hewitching array of dry-goods and a wide-brimmed hat dashed from the car and flung itself into the elderly party's arms.

"Why, you superlative pa!" she exclaimed, "I'm so utterly glad to see you!"

The old man was somewhat unwearyed by the greeting, but he recognized the sealskin cloak as the identical one of property he had paid for with the bay mare, and he sort of squint it up in his arms, and planted a kiss where it would do the most good, with a report that sounded above the roar of the noise of the depot. In a brief space of time the trunk with its attendant baggage were loaded into the wagon, which was soon bumping along over the huddles toward home.

"By dear," said the young miss, surveying the team with a critical eye, "do you consider this quite excessively beyond?"

"Hey!" returned the old man with a puzzled air, "quite excessively what? Beyond Warren? I consider it some what about ten miles beyond Warren, coming from the Bath way, if that's what you mean."

"Oh, no, pa, you don't understand me," the daughter explained: "I mean this horse and wagon. Do you think they are suitable? Do you think they could be studied apart in the light of a symphony, or even a

simple poem, and appear so intensely utter to one on returning home as one could expect?"

The old man twisted uneasily in his seat and muttered something like that he believed it used to be used for an express-wagon before he bought it to deliver pork in; but the conversation appeared to be traveling in such a lonesome direction, that he fettered the horse a resounding crack on the rotunda, and the severe jolting over the frozen ground prevented further remarks.

"Oh, there is that lovely and commendable 'M'!" cried the young collegian, as they drove up to the door. Presently she was lost in the embrace of a motherly woman in spectacles.

"Well, Maria," said the old man at the supper-table, as he nipped a piece of butter off the lump with his own knife, "and how do you like your school?"

"Well, there, pa, now you show—I mean I consider it far too beyond," replied the daughter. "It is uncomprehensibly ineffable.

The girls are so sumptuously stunning—I mean grand—a exquisite—so intense. And then the parties, the balls, the cotillions—oh, the past weeks have been one sublime harrow!"

"I s'pose so—I s'pose so!" nervously assented the old man as he reached for his third cup, "half full," "but how about books—readin', writin', grammar, rule o' three—how about them?"

"Pa, don't!" exclaimed the daughter, reproachfully: "the rule of three! grammar! It is French, and music, and painting and the divine art that has made my school-life here—I mean they have rendered it one unbroken flow of rhythmic bliss—incomprehensibly exquisite, all but!"

The grocery-man and his wife looked helplessly at each other across the table. After a lonesome pause the old lady said:

"How do you like these biscuits, Mary?" "They are too utter for anything," gushed the accomplished young lady, "and this plum preserve is simply a poem in itself."

The old man abruptly rose from the table and went out of the room, rubbing his head in a dazed, benumbed manner, and the mass convention was dissolved. That night he and his wife sat alone by the stove until a late hour, and at breakfast-table the next morning he rapped smartly on his plate with the handle of his knife and remarked:

"Maria: we and your mother have been talkin' the thing over, and we've come to the conclusion this boarding-house business is too utterly all but too much nonsense. Me and her consider that we haven't lived sixty odd consummate years for the purpose of misin' a curiosity, and there's gone to be a stop put to this unappreciable foolishness. Now, after you've finished that poem of fried sausage and that symphony of twisted doughnut, you take and dust up stairs in less'n two seconds, and peel off that fancy gown and put on a calico, and then come down and help your ma wash dishes. I want to distinctly understand that there ain't gon' to be no more rhythmic foolishness in this house so long's your superlative pa and your lovely an' consummate ma's runnin' the ranch. You hear me, Maria?"

Maria was listening.—*Rockland Courier.*

## HOW TO SUCCEED IN PENMANSHIP.

It is often said that it is necessary to live one life to learn how to avoid mistakes we were to live over again. Every person has made more or less mistakes, and it may be a blessing to some to study how to govern their practice and avoid to make the best of them.

With a desire for good, we venture the following opinions:

He who depends upon practice alone to make his skill perfect will never succeed. Ideas lie at the bottom of good teaching and good execution. The writer who studies the most and writes the least, will, at the end of a year's practice, execute far better than he who practices continually. The penman who is eager to grasp every idea

relating to his art will find himself rapidly gaining in skill; but the moment he imagines he knows all about any department of his art, his progress stops, for he knows only what he has allowed himself to learn or discover.

The practice of scribbling ruins the writing of many. He who desires to attain to the highest skill of which he is capable, can always afford to go slowly enough to abide by the rule that "what's worth doing at all is worth doing well." The wonderful accuracy of the best penmen comes from their always aiming at perfection till their muscles never fail them.—*Penman's Gazette*

THE LETTER "E."—It is well known that the letter e is used more than any other letter in the English alphabet. It is seldom that we meet with a sentence in which it does not appear. Each of the following verses contain every letter of the alphabet except the letter e:

A journal every should not think of  
Of any business far.

Who mocks his pen, and complains it goes  
To quit his awkward art.

Quicker boys, who look for joys,  
Quicker handle mine.

Let us begin with trivial toys,  
A loose string for the fun.

LETTER-WRITING.—Various are the occasions on which we are called upon to exercise our skill in the art of letter-writing.

A correspondence between two persons is simply a conversation reduced to writing, in which one party says all that he has to communicate, replies to preceding inquiries, and in turn proposes questions without interruption by the other. We should write to an absent person as we would speak to the same party if present. To a superior, we ought to be respectful; to a parent, dutiful and affectionate; to a friend, frank and easy; and clear and definite in our expressions to all. Display is a great fault among young writers; ease is the grace of letter-writing.

A passage which is at once brilliant and brief, enriches a letter; but it must be artless, and appear to flow without effort from the writer's pen. In all of our correspondence, the choice of language, subject, matter and manner, should be in conversation, and be governed by the relative situation in life, as to age, rank, character, etc., of the party addressed. In our first letter to a person, we should be respectful, and by no means familiar. We should never forget what we are, and what the person is whom we address. We should write, in fact, with the same restrictions as we should speak. We must suppose the party present whom we address, and bear in mind that our letters are in every respect representatives of our own person. An estimate of our character and manners is often formed from the style of our letters.—*New Hampshire Sentinel.*

Machinery has effected few revolutions like those of watches. For many years ago they were all hand-made, and Switzerland was almost devoted to that trade. English watches were excellent but expensive. America led the way in adopting watch-machinery which is the wonder of the world. Now, a watch is better than an American. The perfection of watch-making machinery may be judged from this fact: The watch-cases are cut with nearly six hundred threads to an inch, though the finest used has two hundred and fifty. These threads are invisible to the naked eye, and it takes one hundred and forty-four thousand of the screws to weigh a pound—their value being six pounds of pure gold.

Luther's writing (1519) is said to be fine and pointed, resembling the German of the present day; that of Melancton in course, disconnected, and dashing. Calvin and Erasmus used round Greek-like characters, not united in forming words.

## Skepticism.

Probably the best abused word in the English language to-day is the one written at the head of this article. Notwithstanding this verdict of the popular judgment it would seem to me that it is exceedingly difficult to find many words that carry so much in them for the good of the race as this. To doubt is the only road ever traveled by progress. It is true that in these latter days the word has come to be applied largely and almost exclusively to those who disbelieve in God or things held sacred by many good people. But the skeptic is a doubter, a man who says "I don't understand it, let us investigate this matter a little." There is nothing enjoyed by the people to-day that can be called an improvement upon what our forefathers used, but owes its existence to the skeptic. The farmer uses to-day a plough, the model of perfection as compared with the sharp stick of his ancestors' use. How was the change brought about? By some skeptic in the past, and, I think if this is the best that can be made. Investigation, experiment, more doubting, more theorizing, more experimenting, and we see the result to-day. Nothing but error need fear the skeptic. Truth is not harmed by skepticism, but made more secure upon its foundations. Everything about us to-day is changed from what it was in the times of our forefathers. This is not only applied to instruments used in labor, but extends to the very "thoughts of the heart" as well. Skepticism of our accepted theories has brought about all this change. The Ancients said the world was flat, that the earth was stationary, and that the sun, moon and stars revolved around it. The skeptic said No, and by his skepticism, then, we are to-day permitted to see and know the wonders of nature as we do. Men are yet living who can remember when to hear a man say that the earth was not created in six days of twenty-four hours each, as a carpenter builds a house, or a mechanic a machine, would raise the cry against him of heretic, from the very same men that to-day would call him a fool for making a similar assertion. Error is not transformed into truth by having the musty smell of ages upon it. Truth may still be wrapped in swaddling clothes while hoary headed error passes it by to its dishonour. Skepticism has gone dotting through all the long past, and will continue to do so for all time to come. The result will be to see many things to-day that are repudiated and rejected of men, and brighter and stronger, while many cherished theories and beliefs will melt away and disappear forever. Of course skepticism can be abused. No can faith. When skepticism is turned into cavilling, it takes its place by the side of blind and ignorant faith, and disgusts the honest seeker for truth. There is nothing the world to-day needs so much as knowledge of truth. This is true in every department. The theologian and the scientist are suffering for the same food. Matters are so arranged in this world that we are able to know never more than the full knowledge. The moment we arrive at the stage in our existence where we know all, that moment we become miserable. It is the trying to reach something beyond that gives us energy

and hope. It is fatal to progress to stop the doubter. Our happiness in this world and the next depends upon our knowledge of truth. We know more to-day than we did yesterday—all thanks to the doubter for the advance. When the last doubter dies, the world of thought comes to a standstill and human knowledge has begun its retrograde march. May we be delivered alike from idle cavilling and from dogmatic assertion. The great future lies before us, and almost all of it is as yet "undiscovered country."—*Oswego Morning Express.*

## Myths.

An amusing illustration of how myths are born and grown is furnished by a French traveler who, during a recent sojourn in the East, repeatedly heard of the fabulous exploits of a personage whom the Arabs called "Kalivall." He soon found that this traditional hero was a living European and not a long-departed native, and by inquiry he established, beyond all question, his identity with Garibaldi. But the manner in which the great Italian's deeds have been transmuted by popular imagination

## The High School:

ITS RELATION TO BUSINESS WITH THE TRUE COURSE OF STUDIES.

As a subject which was discussed in the late National Council of Education at Saratoga, in a paper read by Prof. Murry. In it he took the ground that we have frequently contended for, viz.: that education is a means, not an end, and that the business interests of the country require a large advance in the quantity and quality of work. Prof. Hurley takes much the same ground and contends that to do rather than to know is the objective point in education. It is not those who have the most knowledge that are the best and most active citizens. A talent in a napkin does not count; it is the practical knowledge that can perform. It is the education of the eye, the ear and the hand rather than lives of indigestion learning that makes the useful citizen, and that is the object of State education. The State may indeed furnish "a ladder from the gutter to the university" but it should only be for those whose grasp enables them to climb. It is the worst policy in the world to force mediocrities up such a ladder, and, fortunately or unfortunately, the great ma-

## Definitions of Terms Used in the Percierian System of Penmanship.

I am constantly in receipt of letters making inquiry as to the meaning of terms used in connection with my method of instruction, and it is doubtless due to the readers of the JOURNAL that I comply in a general way.

*Tracing-exercises* consist mainly of forms of capital letters, large in size, produced with a colored pencil, by the teacher, so that the student can trace the design with lead-pencil or end of holder until a free and easy movement has been secured. It is possible, also, to get a fair idea as to the form of letter.

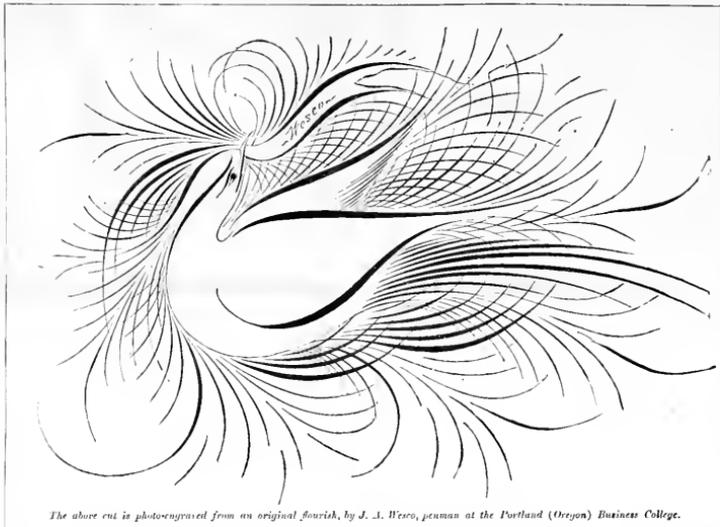
To an inquisitive pupil, who is anxious to know just how many times he is to go over the exercise, I would say less than 238,000 times. Number of designs, seventy-five.

*Extended-movements* consist of single capital letters, joined in groups, and number 275 different designs. By connected Combinations are meant, that the capitals composing the initials of a proper name are made without lifting the pen from the paper. In a disconnected Combination the capitals loop into each other; but, in every case, the pen must, at the finish of each capital, be lifted from the paper.

*Philosophy of Motion*, is an application of mechanical force which operates in conformity with certain laws.

*Combinations of f* capitals are of two kinds—connected and disconnected. By connected Combinations are meant, that the capitals composing the initials of a proper name are made without lifting the pen from the paper. In a disconnected Combination the capitals loop into each other; but, in every case, the pen must, at the finish of each capital, be lifted from the paper. Good taste, in many cases, will demand in the formation of three or more initials of the same name, both styles of Combinations.

C. H. PERCIE.



The above cut is photogravured from an original flourish, by J. A. Wren, penman at the Portland (Oregon) Business College.

surpassed the legends of Greece and Rome. The Arabs said he lived upon an island which he had mastered with his own hand alone, although its defenders had bedged the island with cannon. In the midst of a perfect hail of bullets, "Kalivall" had seized those formidable batteries and put the enemy to flight. The sight of him was so terrible that his foes fled as soon as they saw him among them. He was not a man, but a demon in human form, sent to the earth to accomplish some mysterious task. One of the Arab fortune-tellers had met a ship's captain who had seen the redoubtable man. His statement was that the being of whom the others spoke was, in truth, a man—but of such repulsive visage that no one could bear to look upon him. His mouth was provided with tusks, like a boar. His height was so great that nobody could touch his head with the point of a sword extended at arm's length. He wore a shirt which was dipped every day in blood. His eyes were consuming fire, his eyebrows like a boar's bristles, and his open mouth was the very gates of hell. His food consisted of little children, and there were cruelties that he had not committed. All this was told with perfect seriousness, and with the manner of men who considered that they were narrating historical events.—*Tribune.*

torily are such mediocrities. They develop no special aptitudes in any direction, and their highest ambition is to do what their hands bid to do as easily and comfortably as possible. And the position is none the less honorable, because the sphere is limited. Common school education should be directed towards getting out of the average men and women the best results, and not be founded on the "delusive idea that the masses are prodigies and only require half a chance to show their genius."

It is related of George Clarke, the celebrated organ minstrel, that, being examined as a witness, he was severely interrogated by the counsel, who wished to break down his evidence. "You are in the negro minstrel business, I believe?" inquired the lawyer. "Yes, sir," was the prompt reply. "Isn't that rather a low calling?" demanded the lawyer. "I don't know but what it is, sir," replied the minstrel; "but it is so much better than my father's that I am proud of it." "What was your father's calling?" "He was a lawyer," replied Clarke, in a tone of regret that put the audience in a roar. After that, the lawyer left Clarke alone.—*Quit.*

Envelopes were first used in 1830.

"Some one," says an eminent anatomist, "has three hands—right-hand, left-hand, and a little-behind-hand." Among our correspondents are persons who can add to these a flourishing-hand, a running-hand, a round-hand, and some who have a well-we-will-not-undertake-to-define-it-hand.

One of the most successful counterfeiting schemes is to issue a small quantity of notes on a certain bank, with the name of a place, president or cashier misspelled. Upon discovery, the bank sends a warning through the country, pointing out the error. Then the counterfeiter makes a second issue, with the name spelled correctly, and circulates them boldly, knowing the merchants and storekeepers will only look for the indicated "catch."

On the subject of penmanship, M. Ernest Legouve tells his grand-daughter: "The people who praise you in your face and laugh at you behind your back say, 'Ah! fall clever people write badly.' Answer by showing them, as I have you a hundred times, letters of Guizot, Mignet, and Alexandre Dumas the elder, which are models of calligraphy. Write well, my child, write well! Precious writing in a woman is like tasteful drawing, a pleasing physiognomy, or a sweet voice."



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1 inch..... 12.50 25.00 50.00 75.00  
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We hope to render the JOURNAL self-sufficiently interesting and instructive to secure, not only the patronage of all those who are interested in a skillful writing of letters, but their interest and active cooperation as correspondents and agents, yet knowing that the laborer is worthy of his hire, we offer the following:

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To every new subscriber, or renewal, holding \$1, we will send the JOURNAL one year and mail a copy of the "Garfield Memorial" 1924, "Luna Proyer" 1924, "Famous English" 1924, "The Language of Flowers" 1924, "The Book of the Month" 1924. For \$2.00, his will be sent with the first copy of JOURNAL. To every seven copies and \$7 we will forward a copy of the JOURNAL and premium one year and forward, by return of mail to the subscriber, a copy of either of the following publications:  
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30 "..... 10.50 210 "..... 405 ".....

The JOURNAL will be loaned as long as possible on the first of each month. After a request for insertion mail received on or before the 30th. Resolutions should be in the Order of Order by Registered Letter. Money enclosed in letter is not out of our hands.  
**FENNMAN'S ART JOURNAL**  
310 Broadway, New York.

**LONDON AGENCY:**  
Subscriptions to the JOURNAL sent by air mail, unless for any of our publications, will be received and promptly attended to by  
**INTERNATIONAL NEWS COMPANY**  
31 Bouverie Street, (Port St.) London, England

Notice will be given by postcard to subscribers at the expiration of their subscription, at which time the paper will in all cases, be stopped until subscription is renewed.  
**NEW YORK, AUGUST, 1922.**

**Mystery of Writing.**

To those who are naturally without knowledge of writing, it is wonderfully mysterious. Of this fact we have a well-illustrated example in the experience of a South American slave, who, being sent to deliver a basket of choice fruits, when alone, ate a portion of the fruit; but he was also the custodian of a letter; to be delivered with the basket, which gave, among other things, an inventory of contents of the basket, by which the theft was discovered, and he was severely flogged. Therefore, upon another occasion, being entrusted with a similar charge, he took the precaution to carefully conceal the letter under a stone while he ate the fruit, thinking that since it was carefully out of sight it could have no knowledge of his acts, and could not, therefore, be a witness against him; but to his utter astonishment it told all the same, and he was punished with increased severity.

**Death of Ernest Duty Spencer.**

Mr. Robert C. Spencer, associate-author of Spencerian, and a leading business-educator, has, with his family, met a sad bereavement in the loss of his young son, Ernest Duty Spencer, a handsome lad of six summers. Mr. Spencer's elegant residence is in Milwaukee, Wis. The grounds are spacious, reaching from Prospect Avenue to the shore of Lake Michigan. July 16, at 5.30 p. m., in company with his brother Noel, aged 16,

and several children, Ernest went to the beach, which extends into the lake opposite his home. In a little time he returned to the beach and buttoned his shoes and walked away. None of the children saw him again. At 6.30, Annie Drexler, a servant in the family, saw him on the lawn near the house. Near 7 o'clock, the daughter of J. M. Crombie saw him on Prospect Avenue, going North from home. She spoke to him; and did also, soon after, the daughter of Mr. J. G. Campbell. This was the last seen of little Ernest, alive.

Alarmed at his prolonged absence, the services of the police were enlisted. The banks, beer, hardware, stores, streets and roads were searched without discovering the lost one. Days passed, alternate with the still nights whose shadows rested upon a home filled with deep sorrow and anxiety over the fate of the young son. Many shared the belief that the child had been abducted.

The Associated Press flashed tidings throughout the land of the mysterious disappearance of little Ernest. Seven days elapsed, and on Sunday, the 23rd of July, his body was found in the lake near the pier, by some lads engaged in fishing.

His relations in his home were notably of the most kindly nature, reciprocal to the joyous disposition. No cross words were uttered to mar his happiness; kindness and affection surrounded his daily life.

Six bright boys and a most amiable daughter remain of the family, to blend the father and mother, but none would be more missed than baby Ernest.

To Mr. Spencer and his family, the JOURNAL extends its profound sympathy in their deep affliction.

The following is an extract from the N. Y. Sun of July 24, with the heading:

**MILWAUKEE'S MISSING CHILD.**

The mystery surrounding the disappearance of a young son of R. C. Spencer, was solved by finding the body in the lake. A work ago while playing in the front yard had disappeared, and, as he was seen later with a strange boy, it was supposed he had been abducted.

For a week the distracted parents and thousands of sympathizing friends searched the country; a large reward was offered, and the lake dragged for miles. No similar case ever excited so much general interest.

**A Convention of Stenographers.**

The New York State Stenographers' Association held its Seventh Annual Session, at the St. Denis Hotel, in this city, on August 1st, 2nd and 3rd. There were present upwards of twenty members and delegates from other Associations. The purposes of the Association are—the establishing and maintaining a proper standard of proficiency in the profession, and uniting in fellowship the stenographers of the State. The Papers read and Addresses delivered, were of much interest to the fraternity.

The following officers were elected: President, A. P. Little; Vice-President, A. P. Little; Secretary, T. R. Griffith; Executive Committee, James M. Rose, F. M. Adams, W. D. Wyckoff, F. J. Morgan and Emory P. Chase.

The next session of the Association will be held at Watkins Glen, in August, 1923. We take this occasion to express our high appreciation of the honor conferred upon us in being made an honorary member of the Association.

**A New Dodge for Specimens.**

NEW YORK, July 17th, 1922.  
Editors of JOURNAL: Here's the latest, and the author of this new "method" of getting specimens deserves the thanks of his species for the invention.

It writes to know "how much you will charge for job-work—ornamental penmanship, a large engrossed piece. Send samples of work and full particulars. I don't like Ames's script; his work is too heavy." Of

course modesty dictated the use of a postal, and of course it went into the waste-basket. Soon after a letter came from the same name, including a stamped envelope. "Would very much like to get some specimens from your pen, if only your signature on the inclosed envelope." I put his name—on the envelope, and sent him some specimens very nicely done by brother Magee, thus regarding my correspondent's persistency.

A few days since a well known business college man asked me if I knew one so-and-so. I replied, "No, but I received a request from him recently," etc; when he of the address business-college opened his eyes very wide. "Well, this fellow wrote me an 'Identical Now,' and I sent him photos and a small piece of fine pen-work which latter he returned at my request. He wrote me that a local penman had put in claims for his patronage, which could not be ignored."

This is the last dodge, and altogether the best one I have heard of. To how many more has he written for "full particulars and specimens" of engrossing?

Truly yours,  
C. E. CADY.

[Similar letters from the same party referred to by Mr. Cady have been forwarded to us from three different parties, other than those named by Mr. C. In some of these letters the writer made use of the emblems and titles of an Odd Fellows' Lodge, professing to wish samples and terms for engrossing resolutions, with the view of giving an order. The inventor of this new science calls himself Ivan Powers, Power's Book, Rochester, N. Y. We should be pleased to know how many others have been called upon to contribute to this apparently new genus of dead-beat-ism.]

**Shorthand - Writers' Convention.**

The shorthand-writers of the United States and Canada, are to hold their first International Congress, at the Gibson House, Cincinnati, Ohio, on August 31.

**Advertising-Fraud.**

Several months since we received, from H. C. Dean, Chicago, an electrotyped advertisement of a dictionary, asking to have the same inserted in the JOURNAL, which was done, and bill sent as directed, some months since, to which there has been not only no response, but no answer to several other communications sent. From this and answers to inquiries made, we believe the said Dean to be an advertising-debauchee, of whom publishers and purchasers should be aware.

**Hymeneal.**

T. M. Davis, Principal of Goodman's, Knoxville (Tenn.) Business-college, entered into a very congenial partnership with Miss Olive Collins, on the 23rd inst., at the residence of the bride, in Alfred Centre, N. Y. The partnership has our best wishes for a long and happy continuance, with numerous attendant blessings.

On the 16th inst., at Abernethy, Mass., Fred F. Judd to Miss Eva N. Braddon. Mr. Judd is an accomplished penman and instructor, and has charge of the Commercial Department of Jennings' Seminary, Aurora, Ill. May his matrimonial voyage be long and prosperous.

**Not Responsible.**

It should be distinctly understood that the editors of the JOURNAL are not to be held as incurring anything on either of its editorial columns; all communications not objectionable in their character, or deserving of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

**The King Club**  
During the past month was sent by N. R. Swan, of Delaware, Ohio, and numbers twenty-four, which is very creditable for the dulcety-month of this year for subscribers.

**The "Murphy."**  
Editors of the JOURNAL:—I have found that an Irish potato is the best remedy for new steel-pens to take ink. It is really wonderful—did you ever pen into the "Murphy," and everything works well.  
C. H. BEYMAN.



**Answered.**

F. P. H. Utica, Ohio:—What is an element in writing, and how many are there in the first principle? How many in the second principle? Ans.—1st. An element, as defined by Webster, "is one of the simplest or essential parts or principles of which anything consists." As applied to writing, and in all art-delineations, an element consists of a straight line or curve. 2d. The first and second principles being a straight line and curve, are of themselves elements as well as principles of writing.

T. J. Dayton, Ohio:—When a number of students, under a peoman, give proper attention to penmanship for a reasonable length of time, what per cent. of that number obtain a good business-hand? Ans.—We have no means of ascertaining the exact percentage called for in the above question; but, from our own observations, we believe that any attentive pupil of average intellect, under skillful instruction, one or two hours per day, for three to six months, would write a good, legible hand. Of course, the style and facility of execution would vary according to circumstances of writer.

Inquirer:—Is the slant of the three Capital-Letter Principles, namely, the Direct Oval, Reversed Oval, and Capital Stem, determined? The Spencerian Theory says, in describing the letter O, "begin three spaces above base line, and descend with full left curve, no main slant, to base-line." Does that mean that a line drawn from beginning point, to where oval touches base-line, would be no main slant? In D, it says, "after forming the oval turn on base-line, to ascend, with right curve on main slant, three spaces." Does that mean that a line drawn from the point where the oval touches top line to where it touches base-line is on a slant of 52 degrees? If so, how is the slant of the final left curve measured? 2d. In defining a loop, the Spencerian Theory says, "A loop is formed of two opposite curves, united by a short turn at one end, and afterwards crossing." And then, among the examples, it gives the loop formed in capital C. But, in analyzing C, it says, "the first left curve is united to the opposite right curve in cool turn"; would that make a loop according to the definition? If not a loop, what is it? Also, in describing the capitals I and J, it says, "that the first left curve and the opposite right curve are joined at top by a short turn." The upper part of I and J being one space wide, it is shown to be only three-fourths space, it is shown to me an inconsistency to call the letter an oval turn, and the former a short turn. How are we to distinguish between short and oval turns? Ans.—The slant of an oval, whether direct or reversed, is determined by drawing a line from the middle of one end to the middle of the opposite end. The direct and reversed ovals used as principles, so treated, should be on the main slant, an angle of fifteen degrees. The oval of the capital stem should be on an angle of eight degrees, or one-sixth of a right angle, while the slant of the initial curve above the stem oval, must vary from main slant, slightly



The above cut is photo-engraved from an original design executed at the office of the "Journal," and is given as a specimen of pen-drawing and lettering. The above design has been printed in the style on Bristol-board, writing and hand paper, size, 11 x 14. The Bristol-board is for framing, and the paper for rolling or folding. It is also printed upon a fine quality of Bristol-board for framing, 17 x 22. This design is believed to be the most artistic and tasty form yet published for a Marriage Certificate. Single copies of size 11 x 14 mailed for 60 cents; 18 x 22, \$1. Elegantly filled with names, in Old English lettering; small size, 50 cents, large, \$1, additional. Liberal terms to clergymen and agents.

more or less, according to requirements of the different capital-letters of which the stem forms a part. In the Spencerian system are diagrams of such stem-letters, showing variation of initial stem-curve in its relation to a vertical line drawn to the left end of the stem oval. It is evident that a loop turns must vary in width, according to the size and proportions of the loop. The loop turns in U, I, J, to which you refer, may properly be called narrow, oval turns.



W. H. Du'ger is teaching writing-classes at Wader, Minn.

A. H. Hinman and wife are residing at Bethlehem, N. H.

T. B. Corbin, late graduate of G. W. McBar's Business College, Delaware, Ohio, has engaged to teach penmanship in Duncan's Business College, Columbus, Ohio.

E. M. Humminger, teacher of writing in the Bryant and Stratton Business College, Providence, R. I., is spending his vacation with friends in Philadelphia and vicinity.

D. W. Hoff, professor of penmanship and drawing at Muskingham College, Mich., is spending his vacation at Winterset, Iowa. He contributes an interesting article for the JOURNAL, which will appear in the September issue.

A. N. Palmer, who has, for some time past, been accountant for the Cedar Rapids (Iowa) Insurance Company, takes a position in the

Business College of that city, as teacher of writing and book-keeping, on September 1st. Mr. Palmer is a superior penman and popular teacher.

J. W. Harkins, who has been with A. H. Hinman, Worcester, Mass., accepts a position as teacher of writing and commercial branches at Fadd's St. Paul (Minn.) Business College. Mr. Harkins is a practical and ornamental penman, and a popular teacher, and will undoubtedly win favor in his new position.

C. C. Curtis, A.M., of the St. Paul (Minn.) Business College, is on a visit to New York and the East, in relation to the publication of his system of copy-books and writing-charts for schools. His books are being quite extensively used in Minnesota. Mr. Curtis is also proprietor of the Minneapolis Business College.

A. L. Wyman has purchased Reardon's Business College, Omaha, Neb., which he consolidates with one opened by himself about a year since. Mr. Wyman is a graduate of the Spencerian Business College, Cleveland, Ohio, a good penman, and an accomplished gentleman, and will, no doubt, conduct a popular and successful institution at Omaha. *The Daily Item*, of a late date, gives a columnar review which is very flattering to Mr. Wyman and his work as a teacher in that city.



A package of well-written cards has been received from T. E. Youmans, card-writer, Savannah, Ga.

L. J. Grace, penman and stationer, Cleve-

land, Ohio, sends a superior specimen of epistolary writing.

S. B. Lawson, Grass Valley, Cal., incloses several very skillfully executed specimens of practical writing.

R. J. Crable, a late graduate of Musselman's (Siem City) Business College, Quincy, Ill., writes a handsome letter.

An imperial sized photograph of finely executed floral design has been received from E. L. Burnett, of Elmira, N. Y.

A handsome specimen of practical writing comes from T. T. Loomis, of the Spencerian Business College, Cleveland, Ohio.

One of the finest specimens of epistolary writing received during the month is from A. H. Maulden, Johnson's Business College, St. Louis, Mo.

A good specimen of practical writing comes from George G. Hancock, a recent graduate of Sudler's Bryant and Stratton Business College, Baltimore, Md.

J. H. Weathers, Raleigh, N. C., for a lad of seventeen years, writes a handsome hand. Less flourishing would add to its appearance as practical writing.

R. S. Bossall, of Carpenter's Bryant & Stratton Business College, St. Louis, Mo., incloses, in an elegantly written-letter, a very graceful flourish, in form of a Swan and scroll.

D. W. Cope, Church Hill, Miss, incloses, in a well-written letter, several good specimens of practical writing, which he attributes mainly to the instruction and examples given in the JOURNAL.

A photograph, 4x8 inches, from a flourished eagle, by J. C. Miller, penman at Allen's Business College, Elmira, N. Y., is before us, in which the arrangement of the flourishing and

its execution is mastery. The original was 5x10 feet.

Several specimens of penmanship, embracing practical writing, lettering, drawing and flourishing have been received from A. H. Steadman, Freeport, Ohio, which evince more than an ordinary degree of skill and versatility in the use of the pen.

#### Incorrect.

All answers to my questions, "What determines the slant of capitals, supposing the standard forms be taken?" given in the June number of the JOURNAL, have been incorrect.

The last, from W. W. G., of Mariou, Ill., in the July number, is easily proven incorrect, although his answer is not of a positive nature.

He states that the slant of a capital is determined by the principle used in its formation.

Suppose you take capital A. The stem does not determine the slant, because the second part coincides, or is parallel, with the main slant, 52 degrees. So, also, is it parallel to any small letters which may follow.

Hence we deduce the fact that the stem has greater slant than the letter, which would place it at about 45 degrees.

#### QUESTIONS.

1. Can the capital W be executed as well by lifting the pen from the paper, after making first part, as otherwise?

2. What is the weight of the fore-arm while executing work, generally?

C. H. PEIRCE.

An Ode to the Pen.

BY WILL CARLTON.

O, Pen! we bow thy praise  
Wherever mind has waded its devious ways?  
Thought has been born, its every hand and eye  
Whence thy thin tip have traced the steps past?  
Twas thee Dan Chace used in time-agone,  
To guide the Canterbury pilgrims on.  
Pence thee Ben Jonson filled with gold the ear,  
And made his name a jewel rich and rare;  
Of thee The Shakespeare, in his old and milken,  
Forged for himself a scepter, for all time;  
With thee Lord Milton grappled, his eyes black as steel,  
And wrote his name on Heaven's own battle field,  
'Twas Robert Burns, valour of the heath's best son,  
Fashioned into a bagpipe sweet and strong;  
Thee, Thomas Moore, his soul to music set,  
Made to an Irish harp that echoes yet;  
With thee, Longfellow, wrote a home-made lye,  
And wrote "America" in lines of fire!  
Through thy sharp, quivering point, words have been given,  
Out of the flaming leucosis of heaven!  
O Pen! when in the old time school houses, we  
Slept, 'neath our teacher's nod, to master thee,  
And, teaching down upon some old old desk,  
With doubtful air and attitude grotesque,  
And with protruding tongue and beating heart  
Took our first lesson in the graphic art,  
And that old frog on the paper pained,  
Saying "The Pen is mightier than the Sword,"  
And then from sudden and dynamic stroke,  
The pen we raised on into vigorous broke,  
Some angel laid our inexperienced youth,  
That, after all, that copy hold the truth!  
O Pen! what if thy quills be hold  
Some note that never came from Wisdom's realm!  
What if thou writest countless omeas on scrolls  
Of manuscript, in trouble pitiless' dreams,  
What if thy sleep and easy writhed groups  
Holds each year a hundred thousand songs  
In ink of various euphemisms and shades—  
On every subject Earth and Heaven have made;  
What if thou shewest "truth" the printer's name,  
Cords of silk spined and unspectacled pen!  
What if, though given from wing of some forest green,  
Thou art a pen that had laid out in hand!  
Thou'rt often plucked from Wisdom's glittering wing,  
And yet we cannot hold thee Newton King!  
—An extract from *The Southern Cross*, a poem read before the N. Y. Press Association at Jamaica, N. Y., June 18.



Magazines, and Exchange Items.

The August number of *Lippincott's Magazine* is full of interesting matter, and is finely illustrated. Published by Lippincott & Co., Philadelphia, Pa.

*The Art Amateur*, for July, like all its predecessors, is filled with pictures interspersed with interesting reading-matter. It contains several original and artistic designs for embroidery, and various styles of art decoration. It is among the most valuable art-publications of this country.

In the *New American Review* for August is an article on "Progress of Thought in the Church," by Henry Ward Beecher, which should be widely read. It is a most readable and rational review of the whole structure of dogmatic belief and teaching. Other articles are interesting, upon "Organization of Labor," "The U. S. Army," "Ethics of Gambling," and "Artesian Wells upon the Great Plains." The *Review* is sold by all book-sellers.

*Frank Leslie's Popular Monthly* for August is profusely and handsomely illus-

trated, and abounds with interesting and valuable reading. The opening article is by N. Robinson, who graphically depicts "The Comforts and Discomforts of Travel"; there are fifteen illustrations. "Plymouth and their Religious Memories," "Gypsies and their Friends" and "Aaron Burr" are admirable articles, and finely illustrated. The frontispiece is a charming picture in oil colors, entitled "The Spanish Flower Girl." The number contains 128 quarto pages and over 100 embellishments, and the price of it is only 25 cents, or \$3 per annum, sent postpaid. Address *Frank Leslie*, Publisher, 53, 55 and 57 Park Place, New York.

Preserve your "Journals."

By W. P. COOPER.

It has ever been a source of wonderment to me that the American people generally have so little disposition to file, for future reference and use, their periodicals and papers. Many of these are liberally filled with valuable matter, much of it of great practi-

cal value to almost all classes. We read and tear up volume after volume; amusing a moment with a number of some excellent publication, then destroying it, as if wholly worthless, and, through forgetfulness, are as unwise as if we had never seen it. Miserable policy; especially where we have a place to preserve and keep such things. Articles upon agriculture, hygiene, every department of learning, and all other subjects of the first-class are thus lost. The reader will remember that Prof. Ames has published, in his journal, two courses of lessons in penmanship, both most excellent, nothing wanting in precept, example or illustration, or skill in teaching or enforcing. How many readers—pupils of pen-art—get the benefit, at present, by a frequent review of these meritorious instructions?

Who has begun to preserve the Spencer Series? But abundance of other matter, almost equally valuable, will be found in each number. If you have them, overhaul the book numbers and you will find that "A thing of beauty is a joy forever," and more,

too, that its re-perusal, conversion to use, is a great benefit forever.

This JOURNAL shows upon its face that it is made to keep, and made to use. If you are short of a finished scholar in pen-art, overhaul your JOURNALS. Numbers half worn-out are worth more, if used, than new ones cost. Get out your file of JOURNALS and see if we are not right.

Stonies's Commercial College and Literary Institute, New Orleans, La., one of the oldest and most popular schools in the South, had its twenty-sixth Anniversary and Commencement on June 30th, at which 28 graduates received diplomas. 289 students had been in attendance during the past year.

"A fellow must sow his wild oats, you know," exclaimed the adolescent John. "Yes," replied Aonie, "but one shouldn't begin sowing so soon after cradling."

# Practical Penmanship

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PRICE  
**\$1.00 per SET.**

FOR THE  
*Penmans & Ari Journal.*  
205 Broadway,  
New York

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THE ATTENTION OF PRINCIPALS

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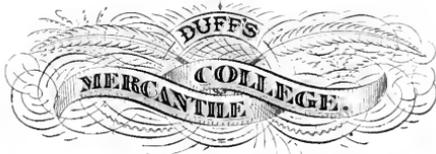
Very respectfully,  
*D. T. Ames*

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# Business College Journal

DEVOTED TO THE BUSINESS EDUCATION OF THE YOUNG



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# Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

PUBLISHED MONTHLY, AT 205 BROADWAY, FOR \$1.00 PER YEAR.  
Entered at the Post Office of New York, N. Y., as second-class matter.

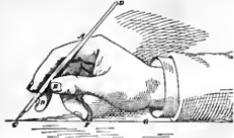
D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

NEW YORK, SEPTEMBER, 1882.

VOL. VI.—No. 9.

## Lessons in Practical Writing. No. IV.

BY ONE OF THE SPENCER BROTHERS.  
Author of the  
"SPEECHES AND PRACTICAL PENMANSHIP."  
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### CHIROGRAPHIC EDUCATION.

One of the highest purposes of true education is, to qualify the people for self-maintenance and for usefulness to each other. A knowledge of practical writing being indispensable in the affairs of men, it should be placed upon a commanding eminence in the field of educational endow.

In this series of lessons, through the columns of the JOURNAL, guidance to the direct mastery of chirographic art is intended by methods fully tested and found to lead to good writing.

**AMBIGUOUS WRITING** has advantages, which learners may profitably avail themselves of, not only practically, but as an educational need.

We see with both eyes, hear with both ears, walk on both feet, and there are many excellent reasons why both hands should be trained for writing.

One need of such training arises from the liability of either hand becoming maimed—or, from over-use, losing its power to wield the pen. The latter condition is commonly known as the penman's paralysis, and more frequently afflicts those who use the pencil more than the pen.

It is taught by physiologists that the left half of the brain controls the movements of the right hand, and the right half governs the movements of the left-hand. The duality of the brain forces and the nervous system is not a question of doubt, and it is fair to conclude that ambidextrous writing calls into action, alternately by both sides of the brain, reproducing the power of the mind in the direction and government of both hands. Even the initiatory effort to write with the left-hand incrosses the power of the will in its supremacy over the muscles, as may readily be perceived by the greater ease and freedom with which the right-hand is made to execute when it assumes the use of the pen.

**AN EASY WAY** to train the left hand to equal skill with its colleague, is to produce correctly, with pencil in the right-hand, the alphabets, figures and a sentence; and then, using the left-hand and pen, cover the lines of the pen-work with ink, adopting the same manner of holding the pen and the same movements as are common to the right hand and arm.

1st Copy Movement Exercise

2nd Copy Formation of Letters

3rd Copy Letter: Join letters with writing thus

4th C Word practice. Join letters with writing thus

**THE PEN-SKETCH** out of the Hand and Pen, exhibited with this lesson, should be carefully studied by the student, as teaching correct penholding for either hand, also position of the forearm. The analysis of the illustration is as follows:

- A—Pen crosses the forefinger, just forward of the knuckle joint.
  - B—Pen crosses the second finger, obliquely on the corner of the nail.
  - C—Point of pen square on the paper; thus producing smooth strokes.
  - D—Tip of penholder pointing over right shoulder, indicating level position of hand.
  - E—End of thumb, opposite first joint of forefinger.
  - F—Movable rest of the hand, on the nails of the third and fourth fingers.
  - G—The wrist, level, above the table.
- The forearm rests upon the full muscle, between elbow and wrist.
- The pen may be transferred from one hand to the other, in correct position for use, until both are trained in holding it correctly and easily. The paper should be placed under the left hand and arm in the same relative position as under the right, to secure correct slant of the letters.

The same slant should obtain, in writing, with either hand, as a result of corresponding positions and movements.

**A BRIEF STUDY AND CAREFUL PRACTICE** of the copies, hereafter given, to illustrate movements, single letters, short words and extended combinations, will prove beneficial to learners.

Copy I presents an exercise of horizontal ovals, bisected with left curves, straight lines, waved and straight line combinations. The recurring action of the forearm, hand, and finger movements can be distinctly perceived in writing this copy. The manner of uniting the left curve with a short turn at the top to the slanting straight line, should be carefully observed, and the point or acute angle at the rule-line must be formed without retracting the down with the up stroke.

In the second oval, the straight lines are united by both left and right curves with short turns at the top and base. From repeating the strokes of the ovals, as the greater forms pass to the lesser forms of the

exercise, going over them but once. As in preceding lessons, the writer should lightly trace copies, first with a wooden point or stylus, adaptive position and movements to the forms in the copy.

Copy II gives the short letters n, m, v, z, dependent upon the straight line, right and left curves, known as the 1st, 2d and 3d principles or principal parts of letters. In connection with the quantifying of forms, the learner should note that small n has seven parts, while n has but five, etc. The height of these letters is one-sixth of an inch square; the n is one space in width; the m two spaces, measuring between the straight bars; v measures one-half space between the second and third strokes at the top. The turas and acute angles, in the three letters first named, are the same as taught in the Exercise-copy I. The style of z given is formed without the use of the straight line. Four curves enter into its formation, the first of which is a left-curve joined with short turn to a slight right curve forming the left half of the letter; the right side is composed of a gentle left-curve joined in a short turn at the base to a right-curve, which passes upwards one space at an angle of thirty degrees. The main slant of fifty-two degrees should be given, not only to the letters in this lesson, but to all letters corresponding to the plain, business-styles which will be given in the course of lessons. None of these short letters are shaded.

Copy III unites the letters of Copy II, in short combinations. The waved line or double-curve must be observed in writing the last two letters in *mm, nm, and nm*. The distance between letters in words is one and one-fourth spaces.

Numerical comparisons should not only be made as to number of parts in letters, but also in words and sentences, in elementary works. Now is formed with thirteen strokes of the pen; the ninth stroke or line is a wavy line. Each stroke is essential to the formation of the word, as may readily be seen by removing the eighth stroke, or by attempting the word without that stroke.

Copy IV represents the letters m, i, n, s, combined in extended groups. Join the letters with slight movements, and carry the hand through from the beginning to the end

of each combination with easy, flexible action without lifting the pen.

Observe carefully the proper use of wavy lines, between n, m, and similar examples; remembering that the correct use of this line is a feature of legibility essential to good writing.

**DIFFERENT SCALES** of writing should be studied. The penman unacquainted with only one scale of writing would be as poorly equipped as a printer who would attempt a general publishing business with only one size of type at his command.

After becoming familiar with the scale of one-ninth of an inch, the writer should learn how to vary the scale in such a manner as to determine the scale of writing required for the different uses into which practical writing must enter.

**THE CHIROGRAPHIC RULER** advertised and sold by the JOURNAL is the best aid to be had for this purpose. It furnishes all of the measurements for the different scales of writing used in business. The students should rule the various scales, and adapt alphabets and sentences to them, repeatedly, until familiar with all sizes of business-writing. It is a method which is not only pleasing, but proves successful in the hands of those who give it a fair trial.

**SEVERAL SIZES OF WRITING ILLUSTRATED.**

as Day Book  
1/2 inch

as Clearing  
1/2 inch

as Letter Journals  
1/2 inch

as Ledger  
1/2 inch

as Copy-books  
1/2 inch

as Note-Books  
1/2 inch

as Standard Size  
1/2 inch

as Bright  
1/2 inch

as Job-Books  
1/2 inch

as Cargo  
1/2 inch

Printing letters with the pen ante-dates, many centuries, the invention of types. The pen is the parent of both ancient and modern letters, and the types are the casts and re-casts of the forms which it has produced. They are varied in size, from the

tiny characters used in writing in one little volume the old and the new versions of the Bible, up to the great blocks employed in printing monumental papers.

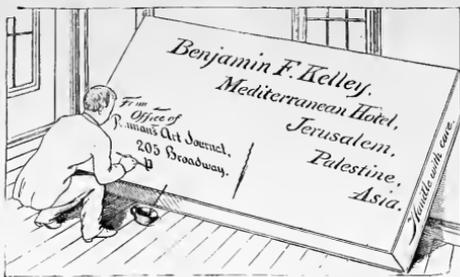
Conspicuity—in its multifarious uses, from the fly-leaf on a brand to the engrossing of treaties between nations—must admit of being made large and prominent, or small and condensed. Practical styles of writing are formed on scales varying from one-sixteenth to one-fifth of an inch; the one-fifth part of an inch for short letters is the maximum size in ledger-headings and in engrossing.

The capitals and loops, as commonly taught, are formed three times the height of the short letters. Proportions may, by increasing the regular scale of forms both above and below the line, be readily varied in the different classes of letters as compared to each other one half or a whole space as circumstances may require.

Writing can be reduced below the standard size, by either half or whole spaces, thus adapting it to very narrow-ruled paper.

Good writers can change the scale of their work by forming the short letters on one-tenth inch scale; capital and looped letters, three-fifths, three eighths or three-ninths of an inch in height.

Running-hand may be produced on a scale of one-sixteenth for short letters, six-sixteenths for extended and capital letters, and three-sixteenths as the height of semi-extended letters from the ruled line. The maximum scale for ledger-headings is one-fifth inch, and the minimum one-eighth inch, spaces.



### Marking Alphabet, No. 1.

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z &  
a b c d e f g h i j k l m n o p q r s t  
u v w x y z . 1 2 3 4 5 6 7 8 9 0

made upon a scale varying from one-eighth to three-fourths of an inch in height.

(To be continued.)

### Lesson II.

#### 'in Box and Package Marking.

By D. T. AMES.

In our previous lesson we presented the Italic alphabet as the one best adapted for small packages to be marked with a fine-point pen; it is also much used for marking, on a large scale, upon boxes, bottles, etc. The same style of letters may be used on an upright or direct slab.

It is probable that some form of the Roman letters is much more generally used for marking-purposes than any other style of lettering. This, too, may be made upon either slant or perpendicular.

The cut, here-with, presents the form in which the Roman is most frequently used. A semi script style of lettering is quite frequently used; it is, we believe, the most frequently used; but this we believe to be due to persons who have given much more attention to marking, as an art; and hence, having to special knowledge of the proper marking styles, combine, to suit their skill and fancy, their knowledge of writing and lettering, in such a manner as to produce a cross between script and Roman lettering.

The alphabet given herewith as a copy, has been prepared and engraved especially for this lesson, and is a fine-scale of original hand lettering. It is, we believe, the most feasible, appropriate, and generally adopted style by skilled workers. The size which letters should be made will depend upon the magnitude of package, or the extent of space which may be occupied with the marking. It should be practiced by learners, both with a brush and a broad nibbed pen. With a brush, letters should be made upon a scale of from one to three inches in height, observing the proportions between capitals, small letters, and figures, as given in the copy. With a broad pen they should be

### Form should Suit the Occasion.

By MADGE MAPLE.

Form, as applied to the science of writing, should suit the circumstance and the occasion.

The ornate lettering and finished decoration belong together and have a proper place.

The large round-hand and the rapid running hand have separate spheres and separate and distinct purposes.

The masculine hand and the feminine hand are both proper, each in its place.

The business-hand, in its combination of rapidity, simplicity, distinctness, and unpretentiousness, has likewise its own particular sphere.

To mistake the proper style belonging to any sphere, is to display lack of taste and business ability which ability really means adaptability to the occasion. From adaptability to the occasion all good writing makes its progress.

From the sense of business which adapts itself to various occasions, the style of the best penman is seen to vary. Also, from the same sense of fitness comes individuality in writing. This is developed through the tastes, habits and idiosyncrasies of different individuals.

Based all growth upon simplicity of form, method and style, the difference in the different mental qualities of various persons will find expression in their mode of writing. If imitation be the paramount quality, the writing will bear the likeness of the various imitator. But taking the work of the original copy, as shall soon discern the work of each from the work of all others. If character and originality mark the individual, the basis of simplicity will stand to him as a rock whereon to build the expression of whatever mental qualities or habits may be part of his daily existence.

The simplest forms take on new meanings under the creative touch of varying hands. And all knowledge of form which a writer may possess, will somehow creep into his style to emphasize a feeling here or there, just as culture, in any direction, will sound in the voice, beam in the glance, speak in the tread, and find expression in every gesture.

Form, in being adapted to the occasion, has given expression to what the writer is, has been, or may be.

All standard forms take soul and life and meaning, according to their combinations and mode of development under the sway of the intellect that bids them serve its purpose.

Starting from the same foundation, no two can pursue precisely the same line of growth. Everything takes its peculiarity from its source of origin.

The light, fine feminine hand belongs to the light, fine feminine touch—and the mental delicacy, which is the spirit of guidance in its creation.

Leaving no element out of business entirely, the writing of some will nevertheless be individual. In all the characteristics of beauty. Show or vain people will have no part in it, but the beautiful symmetry in all its parts, the grace expressed in form, shape, size and movement, together with the taste made manifest in all particulars, make beautiful the very simplicity under which the unpretentious sought to obtain shelter.

According to this principle new forms are begotten, and spring into existence to fit the writer's varying moods. Just as, in the Divine plan, individuals are created for particular spheres, and developed for particular purposes.

The plain penman, if a thinker, jumps at the expressive in form which best fits his feelings for the time being. He has his standards, but he does not stop to ponder upon them when a weightier matter possesses his faculties. His thoughts leap, and he takes the method of serving them which suits him and them, without parleying or long deliberation. In this way the form is made to suit the occasion, and in this way the individuality of every thinker leaps into

his handwriting as swiftly and certainly as the thoughts leap into words, sentences, paragraphs and articles, complete in their expression of the views of the writer.

We act differently in different places. We write differently, each one of us according to our moods. The method should suit the occasion, compass the necessities of the case, and meet the requirements of the occasion, whatever the occasion may be.

The labored and elegant engrossing belongs to one place, the swiftness of simplicity to another, while the originality which captivates all labor should develop new grace and new types of loveliness from the writer's inmost being, whether the style be simple or elaborate.

We are not parrots to do the same thing over and over in monotonous repetition, one after another, in precisely the same way.

Whatever we do should bear the impress of the shaping mind, and speak the will of that mind and not the will of another. In the use of the pen this principle will apply.

All types of perfection are worthy of study; but not by servility to any one in particular, will we arrive at perfection ourselves.

Growth will speak, gain will find expression, and everything of culture or development possessed by us, will live in what we do. Even the formation

of our lives must suit the occasion and the circumstances under which we are placed.

### Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items submitted.]

Texas will have an annual school-fund of \$900,000 this year.

Education may not prevent crime, but it is crime to prevent education.

The Philadelphia Medical College graduated 740 students in 1851. The number for 1850 was 731.

Women are admitted to Cornell University on the same conditions as men, except they must be seventeen years of age.

Friends of Yale College are endeavoring to raise \$25,000 for the erection of a building in which to hold religious meetings.

The University of Kansas, which was founded at Lawrence in 1820, now has eighteen professors and 450 students.—N.Y. Ecologist.

A distinguished German geographer is of opinion that the diamond district of Africa is the Ophir from which King Solomon drew such liberal supplies of gold and precious stones.

Over 10,000,000 pupils are enrolled in the public schools in this country, and the expenditure is about \$80,000,000 annually. Thirty States have a permanent school-fund of \$110,000,000.

The Agricultural College at Hanover, N. H., will, at its next term, admit women pupils, who will be given a special course of study, including butter and cheese making, and dairying in all its branches.

The illustrated paper print pictures of college base-ball nines and ball crews, but it has passed out of memory when they published a group of the "honour men" of a graduating class.—School Journal.

Alexander H. Stephens has, since re-entering Congress, been at school from ten to fifteen pupils struggling for an education, paying tuition for those needing but that

assistance, and the entire expense for those more needy.

At Amherst College Commencement President Seeley announced that the sum of \$270,000 had been contributed during the past year—more money than in any former year of the college's existence.—*N. O. Christian Advocate.*

Boston University has taken a step which the progressive will heartily approve. Sixty-four scholarships have been established in the College of Liberal Arts, to be awarded to meritorious students, and to be divided equally between young women and young men.

The following words were given by Prof. J. W. Rank for pronunciation, at a recent meeting of the Ashtabula County (O.) Teachers' Association:

Allies, agh, aggrandize, hable, blackguard, bombast, bomb, callophre, carbine, combatant, combative, clangor, construe, debase, dears, disaster, reductive, pianoforte, falcon, finnan, finale, forge, homage, peremptory, lycium, orthopy, papa, acoustics, plebeian, inrefragable.

The children can work out the following. It will keep them quiet this hot weather: Sleepers.—A sleeper is one who sleeps. A sleeper is that in which the sleeper sleeps. A sleeper is that to which the sleeper jumps. Therefore while the sleeper sleeps in the sleeper the sleeper carries the sleeper over the sleeper. A sleeper is that which carries the sleeper jumps of the sleeper and wakes the sleeper in the sleeper by striking the sleeper under the sleeper, and there is no sleeper in the sleeper of the sleeper.

**EDUCATIONAL FANCIES.**

You may talk all day to the other letters, but a word to the Y's is sufficient.

Why is the letter D like a fallen angel? Because by its association with evil it became a devil.

"What is meant by muscular Christianity?" "I do not know, my child, unless it is paganism."

A boy whose teacher is rather free with the rod says they have too many "holldays" at his school.

"John," said a teacher, "I'm very sorry to have to punish you." "Then don't. I'll let you off this time," responded John.

The time necessary to acquire an excellent handwriting was always long, but writing-teachers (in older times) were frequently short.

*Pupil to teacher:* You say that the stars we see are planets and fixed stars. I wonder if the fixed stars planet so as to be all well fixed?

When we read of the modern miracles wrought by laying-on of hands, we expect that refractory pupils cannot be cured by the same method.

When you hear a young lady very carefully say, "I haven't saw," you may be quite confident that she is a recent graduate of one of the most thorough of our numerous female seminaries.

At Alton, Ill., a teacher asked all Sunday-school children who intended to visit the wicked, non-brothering circus to stand up. All but a lone girl stood up.—"Independent,"—*Ex.*

General Splinter is fishing in Florida, with great success. He hits with his signature, and the fish that can distinguish him from the writhing kind of a scum is that he is an expert of many years' standing.—*Thompson's Reporter.*

Sunday-school teacher with very knowing pupil who had ascertained that Eve would have eaten the apple, had she lived at the present day: "Why do you make such assertion?" "Because," said V. K. P., "she would have said to the serpent, 'Not this Eve, some other Eve.'"

A pupil with large understanding was reducing a given number of inches to its equivalent in higher denominations, and after finishing the first division, turned to the class and made this pleasing announcement: "I will now reduce my feet."

*Teacher,* to infant class Sunday-school: "What is promised to the righteous?" "Eternal bliss, eternal life." "And to which of you is given grace from the bottom of the class?" "Eternal bluster." There was one penny less on the plate that day.

In a certain room there are eleven women sitting down. A lady with a new Spring bonnet, passes the house. Find the number who got up and rushed to the window. (That's where you are fooled. One of 'em was too lame to get out of her chair.)

"You exasperating little simpleton, you have not got a particle of capacity," said an Austin school-teacher to little Johnny Fitzgerald, asking, "What will become of you when you grow up? How will you earn your salt?" "I dunno—teach school, I reckon." "Whack! Whack! Whack!—Texas Siftings.

"When did George Washington die?" asked a Texas teacher of a large boy. "Is he dead?" was the astounded reply. "Why, it is not more than six months ago that they were celebrating his birthday, and now he is dead. It's a bad year on children. I reckon his folks let him eat something that didn't agree with him."—*Texas Siftings.*

[In every instance where the source of any item used in this department is known, the proper credit is given, like courtesy from others will be appreciated.]

**The "Peircerian" Method of Instruction.**

ITS APPLICATION IN PUBLIC SCHOOLS.

*Continued.—Article IV.*  
Day after day the children continue to make the figures upon their copy-books, advancing as their several abilities will allow. As the work on slates, by the stragglers, is brought to the proper standard, a change is made to the copy-book, and the work prescribed the same as usual. By this time the leaders of the class will have finished the figures satisfactorily, both single and from 1 to 100, as per No. 2.—Programme "A."

*Points Established.*—In addition to the general object aimed at, and attained, viz., the true conception of figures, with power to execute, (see JOURNAL on figures in July number of *EDUCATION*, 1881,) you have established:

- 1st, Position of copy-book;
- 2nd, Position of body, feet and arms;
- 3rd, The holding of the pencil—the best the little finger will allow;
- 4th, Position of wrist—the best that at present can be secured;
- 5th, A general knowledge of form;
- 6th, A general knowledge of slant;
- 7th, A general knowledge of spacing;
- 8th, A general knowledge of height;
- 9th, A general knowledge of arrangement;
- 10th, Uniformity in size;
- 11th, Position of each figure;
- 12th, Soundness of stroke;
- 13th, Intelligent criticism;
- 14th, Intelligent practice, etc., etc.;

and, indirectly, the pupils will have learned to avoid making the figures too heavy; too large; too small; or varying in size. There is so much to be learned, preparatory to the usual object aimed at, viz, the form of letters, that, in late years, it has been assuming to me to see the old, old process repeated without cessation in the vain endeavor to accomplish the wonderful feat—that of teaching pupils how to write.

The question has long been settled in my mind as to what should be done, and how, with any one, old or young, who has a smattering or no knowledge of how to write, as well as the more advanced. A comparison of the figures (the size divisi-

with (52) fifty-two letters, is a clinching argument that the teaching of figures should precede that of letters.

And this is doubly true from the fact that the number-work in our first grade, as well as others, is demanded at the outset.  
The special work done during writing-hour must be incorporated into the general work of classes, else all will be a dead-letter. Again, without the proper application of the special to the general work, there can be no gratifying results.

We are now ready to begin the formation of short letters, as given in 3rd Copy: beginning with small I. I know that this class of work will be produced far easier, and with much more satisfaction to both teacher and pupils, by the preliminary work done, than by any other method. "Well begun is half done."

The judgment of the child thus far has been so improved that the first attempts at producing letters are so encouraging that both teacher and pupils are enthusiastic, and now the victory is half won. One by one the short letters are passed, like the figures, until the thirteenth have been executed.  
For the first time in the course of lessons, the children realize that all their powers are to be centered on the combination of short letters—forming the words, as given in copy—and pressing same as all other work, each word simply. Other words may be given if desired.

*Note.*—It may be advisable to write short words from the reader letters—i, w, y, n, u, m, —before finishing x, v, s, c, a, r. I would recommend it as a good plan, and one to be pursued with pupils somewhat slow.

For the first time, doubtless, those who are attempting to follow me will offer the criticism, or ask the question, "Will not this plan of work scatter the class, and in a few lessons, or in the course of time, leave part of the pupils discouraged?" I would reply, No. While, at first, the tendency will be to scatter, it will not be long until every one will settle down to honest work, and the very best results will follow. Upon the principle of an army marching, the men will scatter along the way; but at the end of the day the greater portion will reach camp. You could not keep them together with all possible effort. There always have been stragglers, and there always will be. Does discouragement come to the soldier in the war because he is not in the front rank? Should discouragement come to the child simply because he is not up with everybody else?

No teacher has to be told that children are differently constituted, and that their powers at first are wide apart. This great difference in ability—the result of home training and home surroundings, etc., etc., coupled with absence, caused from tardiness, sickness, "playing hooky," etc., transfers, change of teachers, all are against the class system of instruction, and favorable to individual instruction.

Upon the class basis, some children are taken beyond their depth and discouraged, while others are encouraged in carelessness because of having too easy.

Instruction must be given suited to individual needs, if the greatest good be done to the greatest number.

With individual instruction every adverse circumstance, the pupil always gains where he left off, and day by day gains strength that gives encouragement with every step. He soon becomes strong, and with every effort becomes more and more determined, until he wins his prize, viz., catches up. Upon this plan, a pupil is encouraged to work out of school-hours—something unknown with any other course of instruction—because he gets credit for all progress made. This is appreciated by every pupil who has a particle of ambition. Children, like grown persons, expect the proper recognition for their work as well as pay for the same.

The teacher cannot give credit in class instruction, because each pupil must write

the same copy, whether right or wrong, until the page is finished.

If the copy is too difficult, and beyond the ability of part of the class, you cannot help them to help themselves, with this course of treatment, any more than you can make a child lift one hundred pounds when its capacity is only seventy-five.

Again, if the copy be too easy, then the best efforts of the child are not called forth, and carelessness will do as much damage in this case as discouragement in the other.

*Conclusion.*—The work prescribed must always be within the ability of the pupil, if encouragement would come at all.  
C. H. PRUCE.

(To be continued.)

**How the Pen has Painted Satan.**

BY MARY E. MARTIN.

My very first introduction to an etching of His Majesty was when as a little child too young to read, I had climbed upon a chair to look at the picture in the Good Book lying open on the table. It was a very old Bible, so old that its leaves were yellow with time. The book was open to a picture of him—there he stood, with horns and hoofs; his body all covered over with scales; his long tail forked, and on his shoulder a pitchfork. How my heart-beats burned. How my hair seemed to stand up at the sight. I called out to my dear, good father: "Tell me, what is that?" In correct theology he told me.

In the years that have slipped between the then, and the now, I have seen him many a time; not in an etching, but his horns nicely covered up under the hat of the man of learning, his hoofs I have seen pinched in the boots of the young man in society, and his forked tail I have seen coiled away under the cassock and surplice at God's altar. I have seen him in the sweet smile of a woman, in the glitter of her diamonds, in the toss of her head. Whether the Pen has done well to etch him, it is not my intention to show; but in poetry, in fiction, in all ages, and in all forms, the Pen has never been idle on his pursuit. Long before the Sabbath at Paris had accused Dr. Faustus with being hatched with His Majesty, the Pen had given the Mosaic account of Eden; and in Job, the Pen shows him presenting himself boldly before God. There is no age in which the Pen has not drawn him. In the old Indian mythology Shiva stands side by side with Brahma and Vishnu. Homer's pen lid Ulysses into the realms of Pluto. Sophocles painted him with three heads, and Prometheus, in his endless hatred of the Creator, is a picture of him. In the theological drama called "Mystery," the pen of the Dark Ages gave him rein to his power of mischief in the world. Even up to the time of the Reformation, although the phylax had taken a higher form, the Devil was the favorite actor; and as late as the time of Luther, what a reality he must have been that Reformer to have hurled his inkstand at him in the Wartburg. Who has not followed the tracing of Dante's pen, down into the Inferno—and Milton's, where he far out-etched him in the grandeur of the visions.

Goethe's pen has given his Mephistopheles in such a modern diplomatic form—so suave, so true to himself!—that we are lost in admiration and awe at the genius of the man. Even up to the time of the Reformation, although the phylax had taken a higher form, the Devil was the favorite actor; and as late as the time of Luther, what a reality he must have been that Reformer to have hurled his inkstand at him in the Wartburg. Who has not followed the tracing of Dante's pen, down into the Inferno—and Milton's, where he far out-etched him in the grandeur of the visions.

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Our deeds determine us, as much as we determine our deeds.—*George Eliot.*

## Writing—Yesterday and To-Day.

WHAT GRANDFATHER SAID.

By B. F. KELLEY.

Grandfather said (and my intimate acquaintance with his descendants leads me to accept his statement without qualification) that several days previous to his elevation to the dignity of a pupil in writing he had been, through his earnest and oft repeated solicitation, supplied with a writing-book, consisting of two sheets of paper, folded, hatched, inclosed in stout brown paper, and stitched by his mother, under his own personal supervision.

She had previously steered a little full of maple bark, adding vinegar and a few rusty nails, and straining for his use a portion of the decoction into a pewter inkstand, which, for aught I know, could boast of a long descent from one of the Pilgrim Fathers who landed at Plymouth Rock; and, perhaps, judging from the indentations in its sides, a shorter and more rapid descent upon the rack itself, occasioned, maybe, by the pilgrim's haste to catch the first train; or possibly it might have been—n's, that hypothesis is untenable—it could not have been thus bleached by being thrown at the teacher, in any of those primitive days.

For a pen, grandfather selected a goose-quill commensurate with his own prospective importance, which was of course immense, but his father suggested that a medium-sized hen's quill would probably be as large as he could manage with marked success. The indignant look of the son at this remark determined the result, and won a victory in favor of any grandfather.

A plummet was needed to rule the writing-book, so grandfather's father, with his trusty jack-knife, formed from two pieces of pine (an upper and a setter, or an obverse and reverse—grandfather has forgotten which) a mold into which, by a small orifice, method lead was poured, and soon, as if by magic, the brilliant implement was exhibited, ready, when sharpened, to form lines—with the aid of a ruler—as straight as—well, almost as straight as the prospective pupil believed he would make, free-hand, with pen and ink.

The same hand that formed the mold and cut the shining plummet, produced the ruler, a work not altogether faultless, or entirely rectilinear in its outlines; but we cannot remember, perfection is not of man, neither can a straight line be formed upon the surface of the ocean in a dead calm. The voracity of the artist creating these writing implements would, of itself, preclude the possibility of absolute perfection in any special direction.

The inkstand having been half filled with cask, for some unknown and reason, and a stout string having been attached to the plummet, presumably that the owner might nose himself with its gyrations about his own head and congratulate himself upon his many hair breath escapes from its destructive power, more especially that his two eyes still remained unharmed, and the hour having arrived for his march to the school of his great triumph, he hastily, though carefully, places the writing-book under his jacket, the quill as a plume in his hatband, the inkstand in his pocket, the ruler, and a candle inserted in a perforation in one band and the plummet in readiness to tuck in the other. He leaves the parental roof—which in a little more than two hours he will honor by re-entering in company with a playmate considerably his senior, just as the sun is disappearing to bow the horizon.

Grandfather says, that at that moment he felt that he towered an intellectual and physical giant, and that from that hour to the present he has been constantly shrinking, and that it does not now seem that he can last much longer at the rate he is diminishing.

Arriving at the schoolhouse he hands the writing-master his copy-book and goose-quill.

The accompanying cut portrays grandfather's writing-master, and it will answer

for the typical one of that period. The drawing was made during a recess, when only the girls were left to write, and consequently everything was quiet, and it is considered an excellent likeness of him as he appeared when engaged in the pastime of making and setting pens, in the intervals between writing copies and snuffing the candles, the last operation like the previous one performed by the finger movement, and attended, with almost absolute certainty, by a snitch and a scorch.

Grandfather reached the school long before the hour for writing, and, on his own responsibility, selected a desk corresponding to his opinion of his stature and ability, but, when observed by the teacher, a portion of a desk much lower was assigned him. There began he to shrink! But he did not lose confidence in his power to execute, with ease, grace and rapidity, any copy that might be set by the teacher; and when his copy-book was handed him, and on the first page he beheld but straight lines

father's experiences in writing, we can give but a brief summary. Suffice it, then, to say that as it began to dawn upon him that there were many things he didn't know, he simultaneously began to acquire a knowledge of some of those things. And he progressed in penmanship, and year after year did he practice under the guidance and instruction of that good, old, faithful soul, the writing-master who had, also, advanced in wisdom to that degree that he had found, what he had all along desired, time to give instruction in penmanship, and this supply by purchasing a pair of snuffers and securing the inexpensive, though probably, services of a youth to operate them.

During this time grandfather had learned to make a straight line, not in a manner to rival Apelles, but yet creditably, and that of a length from one eighth of an inch to two inches. He could make several of them, preserving a good degree of uniformity in spacing; he could make them in a vertical position, or at any angle; he could make

in the original being considered excellencies, and the proportion of parts being scrupulously maintained. Another copy would be given to which the size, shape, slant, space, or shade of a letter or letters would differ from the size, shape, slant, space, or shade of the same named letter, or letters previously given. He has to unlearn a portion of that he had learned, and learn another way only to discover in the next copy that neither of the two ways are like the third. And so he goes on until finally he realizes he can have an absolute model in a written copy.

But everything in time must have an end, and so it was with grandfather's school-days, and he was brought to a sudden close in consequence of the death of his beloved father, whose business he inherited; and, upon reaching his majority, he assumed entire control and conducted the business successfully, married happily, was blessed with sons to whom, while yet in possession of all his faculties, he transferred the business bequeathed him, largely anguished by his own faithful efforts.

But what interests us most is the fact that, amid all the cares of business, he was ever awake to any improvement in penmanship, whether in materials used or in methods of instruction; and, although he could spare but little time for forming an improved system of penmanship, he hailed, with pleasure and alacrity, any advance by others.

He discovered that the old round-hand, for the requirement of which he had devoted a large share of his boyhood days, was ill-adapted to the wants of a business-man, and he devised a method of writing which served him much better; yet there was an individuality about it that he believed rendered it unscrutable to others.

He hailed the steel-pen and the gold-pen, the lead-pen, the improved writing-paper and inks—not in the manner of a fossil, as grandfatherians are often supposed to do, milking himself against the wheel of the car of progress and crying: "Whoa!"—but with gladness—with great joy. He saw the first crude, engraved copy-slips, and welcomed them as the harbinger of a better day for penmanship. He lived to see writing-books with fairly-accurate engraved copies at the head of each page. He still lived to see copy-books and copy-slips containing copies prepared with the utmost care of the skilled artist and engraver, combining, in a high degree, brevity, accuracy, grace and legibility, accompanied with clear analyses and explanations. And he feels that his fondest hopes, born in the days of the uncutting round-hand, have been more than realized.

But he hears that even this is not considered "business-writing," because a young man, after practicing until he can easily produce with a free, combined movement a very creditable imitation of the best-engraved script, finds, when business demands of him that he write in an exceedingly hurried manner, that his writing lacks much of the grace and beauty which his manuscript displayed when written less rapidly. But grandfather says that the young man, even when he writes in the greatest haste, writes better than he would had he never disciplined his eye and hand by the careful study and practice of the graceful and absolute forms of the copy-book—forms so unvarying that their image is indelibly impressed upon the young man's mind—even inspiring him and drawing him toward perfection. And he also says that for a young man to attempt to learn good business-writing, by imitating the rapidly-executed writing of the best business-pennmen in the world, when he can have accurate, engraved models, would not be evidence of that young man's good sense, and, really, I think grandfather is right.

J. S. CONOVER, Galtsburg, Ill., writes for back numbers of the JOURNAL, and says: "I have invested in all the ostensible Penman's magazines for the past twelve years, and really consider the PENMAN'S ART JOURNAL the only one deserving the name. Long may it guide the penman on his way."



instead of capital letters with lots of flourishes, he could with difficulty restrain himself from an outburst of indignation at the teacher for his lack of appreciation. "But as he saw others with the same copy, he became sufficiently reminded of his fate to carelessly submit a portion of his genius to the work of imitating the prescribed form. The result of his first attempt having been so far below his expectations, he immediately determines upon an entire surrender of his powers to the one object of forming a short straight line. A comparison of his second line with the first was decidedly favorable to the second, and yet, although striving with great steadiness and precision, the intense excitement under which he labored caused him to waver, a dizziness seized him, and the promise of the first half of the fine faded of realization in the last, and he did not, as he had hoped, outdo his neighbor and triumphantly exclaim, "See there!"

But however much we might be pleased to present a detailed account of all grand-

them with fine lines, with quite uniform shading, with steady increasing or diminishing shade; had learned to rule his book very neatly and uniformly; had practiced pot-books and trammels; had practiced combining these, and forming the letter M, first; then the other short letters; then the t, d, p, q; afterward, the extended letters; and gave much time to capital letters and to word and sentence writing. In all these, a disinterested observer would affirm that he equaled, in point of excellence of form or ease of execution, the best teacher could do. Not so, thought my grandfather, for love for the teacher made the work of the latter more beautiful. But it did not blind grandfather to the fact that even the teacher, who had faithfully labored to produce such good result, had frequently, though unwittingly, led him astray, and retarded his progress by the unavoidable variability of his teacher's written copies.

A copy would be set with conscientious care and imitated with equal care; defects

## Of Interest to Travelers.

At this season of return from summer excursions a decision, lately rendered by the Court of Appeals, is of interest to railroad ticket-holders. Mr. Auerbach, at St. Louis, bought a coupon-ticket to New York, the last coupon of which covered the distance between Buffalo and this city. This ticket bore upon its face the condition that the purchaser should "use it on or before September 26, 1877," and that if he failed so to do, any company in the route might refuse it. Many persons were under the impression that a passenger who has bought and paid for a ticket has the right to ride at any time, and such view formerly prevailed in the courts. But railroad men and experienced travelers understand that there has been a change of opinion: a railroad company does, indeed, owe a public duty to carry all who pay fare (and behave well); but it is also qualified to propose special contracts; and if a combination or excursion ticket is offered at a reduced price upon conditions distinctly stated, the passenger who buys it and takes the benefit of the low price is deemed to accept the printed conditions, and none other to them. Any one going full fare may demand to travel by rail on any day which suits him; but when he buys an excursion-ticket at a reduced price, he buys the right to ride rests, not on the railroad's duty to carry the general public, but on its written promise to carry him; and it is limited by the promise. It is to be understood at the outset, then, that Mr. Auerbach had no better right than his ticket stated. And this is generally true of "excursion" or "limited" tickets as usually issued.

The condition printed upon the ticket was, that the holder should use it on or before September 26th. It so happened that he made stops on the way, and on the afternoon of the 26th was at Rochester. He then took the Central and Hudson River road for New York. Until midnight was fairly past the ticket was accepted and punched by the conductor, but before the morning of the 27th had fully dawned that official declared the ticket "spent," and from Hudson de-  
 clined to take it in cash. Mr. Auerbach refused to pay, and the conductor, as conductors may when passengers without lawful excuse refuse to pay fare, put him off the train, to walk. He naturally sued for damages, claiming that if he began his journey before the end of the last day allowed him, he had the right to finish it, no matter though it might run into the following day. And the Court of Appeals sustained his claim. They say, in effect: This passenger was to "use his ticket on or before September 26th." Well, he did use it on the afternoon of the 26th when he offered it to the conductor in payment for a ride to New York, and the conductor punched it. At that moment it performed its office. To be sure, it was left in Auerbach's hands (or hat-band), but this was not by any demand of his but for the conductor's convenience, as showing that fare for that man had been paid. After punching it was a used ticket. If the company meant by their conditions that the passenger must finish his journey before midnight of the 26th, why did they not say so?

"A little mouse now and then  
 Is rebuked by the wisest men."

## Stingy Men.

"I shall never forget those good old days of my apprenticeship as a messenger-boy for Horace Greeley on the *Tribune*," said Gus. Frohman, the theatrical manager, as he put one foot on the center table in the Tabor Opera-House office and tilted back in his chair. "That was when I struggled along on \$2 a week and received for perquisites the crabb'd damnations of the irritable old man. Good times they were, though; times when, as a little cub, I had pleasure of such society as that of Cornelius Vanderbilt and Cyrus Field and the other big fellows. Vanderbilt was the sturdiest man I think I ever met. One day I was traveling up-town on a Third Avenue car. The old Commodore got aboard and took a seat beside me. 'Look here, youngster,' he said, 'what does Greeley pay you?' 'Two dollars a week,' I replied, thinking the millionaire was going to employ me at an advance of salary. 'H'm, that's a good deal,' he rejoined; 'I should think you would esteem it an honor to work for him for nothing.' Field was pretty near as stingy as Vanderbilt. I had an autograph-book then, and one day I had got well acquainted with Cyrus I asked him if he wouldn't give me his signature. 'What do you want with my autograph?'" he said. 'I suppose you want me to put my name

on, he weighed the letter in his hand, and remarked:

"I'm afraid that's too heavy for three cents. Perhaps you'd better put on another."

A second stamp was handed him, and he then observed:

"I'll leave the letter for you to mail as you go down."

"Very well."

"And as it is an important missive, allow me to suggest that if you should go to the Post-office on purpose to mail it, I would take it as a great favor. Thanks for your kindness. Please reach my hat, and, as I suffer a great deal from the sun, I will borrow your umbrella until I pass this way again."—*Detroit Free Press.*

## An Item for Boys.

It is not necessary that a boy who learns a trade should follow it all his life. Gov. Palmer, of Illinois, was a country blacksmith once, and began his political career in Macopine County.

A circuit judge in the central part of Illinois was once a tailor.

Thomas Hayes, a rich and eminent lawyer of Illinois, was once a bookbinder.

Erastus Corning, of New York, too lame to do hard labor, commenced as a ship-boy in Albany. When first he applied for em-

ployment of an article by a reading in manuscript, that when he sent his first article after he had retired from the *Edinburgh Review*, he had an understanding with Napier, his successor, that it would not be read until it appeared in the proof. A few years ago the editor of the *Saturday Review* was accustomed to have every article which appeared as if it might be worth acceptance put into type before deciding upon it, for, as Charles Lamb says, there is no such rare and unsatisfactory reading as an article in manuscript. The same practice is followed by the editor of *Harper's Magazine*, it is said. Even authors of wide experience, like Thomas Moore and Mark Twain, are accustomed to form a judgment of their own works until they had seen how they looked in print.—*Boston Herald.*

## A Short Sermon.

A CLERGYMAN'S EXTREMOPHANEOUS ADDRESS WITH THE WORD "MALT" FOR HIS TEXT.

One evening, in England, a century ago, a small party of rollicking youths caught a clergyman on his way home from a visit to the sick, and, forcing him into the stump of a hollow tree, refused to let him go until he had preached a sermon from a text they would give him. The reverend gentleman finally consented, and they gave him the word "Malt," upon which he delivered himself as follows:

Beloved, let me claim your attention, for I am a little man, come at a short warning to preach a brief sermon from a small text to this congregation in an unworthy pulpit. And now, beloved, my text is "Malt," which I cannot divide into sentences, because there are none; nor into words, there being but one; nor into syllables, because upon the whole it is but a nonsensical. I must, therefore, as necessity forceth me, divide it into letters, which I find my text to be these four—viz., M—A—L—T.

M—my beloved, is moral,

A—is Allegorical,

L—is Literal, and

T—is Theological.

The moral is well set forth to teach you Rustic good manners; wherefore

M—my masters, A—H of you, L—I save off, T—T—tipping.

The Allegorical is when one thing is spoken of and another is meant; now, the thing spoken of is malt, but the thing meant is strong beer, which you Rustics make M—meat, A—apple, L—liberty, and T—treason.

The Literal is, according to the letters, M—mch, A—als, L—littl, T—trust.

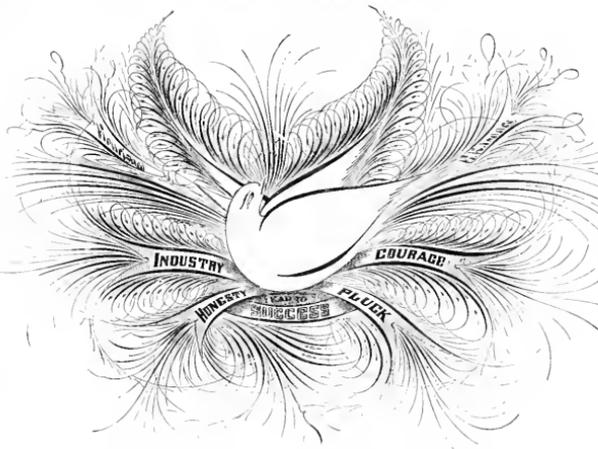
The Theological is, according to the effects which it works: firstly, in this world; secondly, in the world to come.

And, first, its effects are:—In some, M—munder; in others, A—adultry; in all, L—lossness of life; and in many, T—treason. Secondly, in the world to come:—In some, M—miserery; in others, T—torment.

I shall enlarge the subject, first, by the way of exhortation; wherefore M—my masters, A—all of ym, L—listen T—to my text.

Secondly, by way of caution; therefore, M—my masters, A—all of you L—look for for T—the truth. And, thirdly, by communicating the truth, which is this:—

A drunkard is the annoyance of modesty, the spoil of civility, the destruction of reason, the robber's ally, the alchouse's benefactor, his wife's woe, and the waster of a man!



The above cut is photo-engraved from an original design executed by E. K. Isaacs, teacher of penmanship at the Northern Indiana Normal School and Business College, Valparaiso, Ind.

down here on this piece of paper, and then you make out an order on me for money." I assured him that such an intent had not occurred to me, and after I had imperturbed him at some length he wrote his name in one corner where nothing could possibly be written above it, and even then he wrote it so fine that you could scarcely read it without a microscope.—*Denver Tribune.*

A MAN WHO ASKED MANY FAVORS.—The occupant of an office on Grand River Avenue sat at his desk when a mild-faced stranger entered, passed the time of the day and asked:

"Would you let me sit at your desk a moment and use your pen?"

"Certainly."

"Thanks. You may hang up my hat if you will. I never sit for any length of time with my hat on."

His hat was given a place on the rack, and for ten minutes he was busy writing. As he finished, he asked for an envelope, and when he had sealed it he said:

"Pardon the liberty, but can you spare me a stamp?"

He was given one, and after he looked it

up, he was asked,—"Why, my little boy, what can you do?" "Can do what I like," was the answer, which secured him a place.

Senator Wilson, of Massachusetts, was a shoemaker.

Thurlow Weed was a canal-driver; ex-Governor Stone, of Iowa, a cabinet-maker, at which trade the late Hon. Stephen A. Douglas worked in his youth.

Large numbers of men of prominence now living, have risen from humble life by dint of industry—without which, talent is a gold coin on a barren island. Work alone makes men bright; and it does not depend upon the kind of work you have whether you rise or not; it depends upon how you do it.—*Selects.*

WRITE PLAINLY.—The rejection of the manuscript of an unfamiliar author is, perhaps, more on account of illegible handwriting than of lack of merit. There is no greater torture for an editor than to have to attempt to decipher a bad manuscript, and the sense, especially of a poem, is frequently entirely lost in the tangled maze of wretched penmanship. Sir Francis Jeffrey knew so well the difficulty of forming a correct judge-



**Free Schools for Texas.**

The taxpayers of Fort Worth, Texas, have voted a very sufficient to maintain six free schools for ten months in the year, previously voted against the tax. This is the largest majority ever given in a Texas town for free schools.

This is a favorable omen for the South. What it now most needs is an efficient public-school system—one that should be alike available to all classes.

**A Grand Success.**

The first large edition of the "Standard Practical Penmanship" was issued in April last, and met with ready sale from the start, and the last copies of that edition have passed into the hands of the youth of the country—to lead them to the mastery of practical writing. Of the second edition, fresh from the press, last week, seven hundred and fifty cases have been sold, and orders by every mail indication to be booked, from purchasers.

We believe that no chirographic publication has ever, in so short a time, from the date of its issue made so many friends, and reached so extensive a sale.

As a means for self-instruction it surpasses any work hitherto published. Teachers of clubs or special classes find it, in the hands of their pupils, the most efficient aid for successful results ever yet devised. For twelve, twenty-five, fifty, or one hundred cases, the JOURNAL allows, to purchasers, the lowest discounts.

Single cases are sent, by mail, on receipt of \$1.

The new portfolio in which the second edition appears is in handsome form, doing away with the use of red tape, or other tying material.

That the "Standard Practical Penmanship," as now published, is superior to all other works on practical writing, is evidenced by the great body of business-instructors and penmen throughout the country.

**THE PENMAN'S ART**

JOURNAL, c 11110 of Standard Practical Penmanship, prepared by the Spencer Brothers, authors of Spencerian, is sold only from this office and by our agents.

**Send \$1 Bills.**

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2, or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one misarrangement will occur in one thousand. Involving the bills, and where letters containing money are sealed in presence of the postmaster we will assume all the risk.

**How to Remit Money.**

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage stamps. Do not send personal checks, especially for small sums, nor Canadian postage stamps.

**Acknowledgment**

Is made of the receipt of college papers and catalogues, as follows: The Annual Announcement of the Spencerian Business-College, Washington D. C.; Heald's College Journal, San Francisco, Cal.; Peirce's Business-College Journal, Keokuk, Iowa; Columbia Commercial College Journal, Portland, Oregon; Penmanship Business-College Journal, Harrisburg, Pa.; Good-Bay's Business Messenger, Nashville, Tenn.; Bayley's College Journal, Dubuque, Iowa; Hinman's College Journal, Worcester, Mass.; The Practical Educator, Capital City Commercial-College, Trenton, N. J.; Catalogue of Cedar Rapids (Iowa) Business-College, and from the Lowell (Mass.) Business-College; Hibbard's Bryant & Stratton Commercial School, Boston, Mass.; Soule's Bryant & Stratton College, Philadelphia, Pa.; Placerville (Cal.) Academy; and Rochester (N. Y.) Business University. It has been with much pleasure that we have noted the very kind and flattering mention made of the JOURNAL, in most of

**Spencergraphic Shorthand.**

A new alphabet, prepared, for publication, by William Albert Crase, son of the late Dr. Albert Crase, the celebrated lecturer and phrenologist, promises a revolution in methods of acquiring and using shorthand. It is hoped that the chaotic condition into which the shorthand-world is plunged will soon pass away and some recognized standard be adopted, which, by reason of its simplicity and practicability, can be attained by all who use the pen.

**Notice.**

All penmen who are preparing work for competition for the Hill prizes, or who are intending to do so, are requested to forward at once, to the office of the JOURNAL, a statement to that effect, and a brief description of the design and plan of their work, which will, of course, be treated as confidential. All specimens should be completed, for

**Obituary.**

Wm. Powell, who was for many years crossing-clerk in the office of the City Clerk, Newark, N. J., died in that city on the 7th day of August. Mr. Powell was a fine penman, and was often employed to engross resolutions and memorials, which he did with considerable artistic effect.

**Jonathan Jones.**

Many of our readers will share the pain experienced by ourselves on learning that Mr. Jonathan Jones, who for nearly forty years has been an able and popular teacher of commercial branches, at St. Louis, Mo., has become an inmate of an insane asylum. We abstract the following from the St. Louis *Morning Republican*, of the 1st inst.:

Jonathan Jones is in his 70th year, having been born August 5th, 1813. He is a native of Oxford, O., and traces his ancestry back through a long line of sturdy industry and intelligence to Wales. His father was a carpenter for thirty years, and closed a useful, well spent life in Cincinnati in 1846.

Mr. Jones received the usual country-school education, and was possessed of a nature that early ripened into manhood. At the age of fifteen he entered one of the mercantile houses in Cincinnati, and at twenty-two his business capacities had advanced him to the succession of his employer. Many years of habitual attention to a lucrative business did not satisfy Mr. Jones. His leisure had been devoted to mental culture, and he had stored his mind with useful knowledge. He longed to assume a position where he could make his influence felt for the good of his fellow man, and as the result of mature deliberation on his part he became a teacher, choosing the commercial branches for his special calling. He established the first commercial college in the then far West.

In 1841 Mr. Jones came to St. Louis. Shortly thereafter the well-known "Jones's Commercial College" was incorporated by Act of the Legislature of the State, and at once took rank as one of the institutions of Missouri. The college was continued until about a year ago, when ill health forced Mr. Jones to retire to private life. While conducting his college, Mr. Jones became a member of the St. Louis bar, and found time amid his many duties to fill the pulpit in one of the Baptist churches of the city every Sunday. He wrote for the press and magazines in those early days, and no man manifested a livelier interest in the welfare and commercial prosperity of the city of his adoption than Jonathan Jones.

A kidney disease, from the effects of which Mr. Jones has suffered for years, coupled with overwork and perhaps financial embarrassment, affected the mind, and caused loss of reason. Mr. Jones' manly ego did not manifest itself in deeds of violence, but is of a harmless, eccentric character, simply rendering him incapable of caring for or protecting himself. He has left his empire upon the time in which he lived, and there are thousands of his old scholars now successful business men throughout the West and South who will always wear his memory green in their hearts.

Teacher: "How does the earth absorb water?" Pupil: "Like a dog." Teacher: "How do you make that out?" Pupil: "Don't we read of the lap of the earth?" Teacher: "Go up another grade."—Ctn. Sat. Night.



The above cut is photo-engraved from an original flourish, executed by D. T. Ames, and is given as an exercise in flourishing.

these publications, for which we return our most earnest thanks.

**Extra Copies of the "Journal"** will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

**Wrongly Credited.**

In our June issue appeared an address on "Temperance," copied from *America*, the authorship of which was credited to Robert Ingersoll. W. A. Beer, editor of *Common Sense*, Munroe, Pa., and J. S. Conover, Galesburg, Ill., have called our attention to the fact that, with the exception of a line or two of introduction, the entire article appeared in an early edition of Dr. Cassin's "Domestic Medicines," published at Louisville, Ky., in 1827. It is not probable that Mr. Ingersoll ever claimed for himself the authorship of the article alluded to, but having made use of the language in an address before a jury, was very naturally, when published, credited with its authorship.

A good investment—\$1 for the JOURNAL.

exhibition and examination, at the office of the JOURNAL, on October 1st.

**Universal Penholder Attachment.**

**OBLIQUE AND STRAIGHT.**  
(Under Patent.)  
This is a most useful and convenient invention, and is a perfect and economical substitute for oblique pens, as it may be used in any penholder so as to hold the pen straight or obliquely, and is perfectly adapted to producing all styles of writing. Its use in schools and counting-rooms renders the process of writing easier and better in copying, keeping books, rendering accounts, and doing correspondence. The retail-price is five cents. We send, in a package, five of the Universal Penholder Attachments, on receipt of 25 cents. It is adapted in size for use with Ames's Penman's Favorite, or other pens of similar make.

conducting his college, Mr. Jones became a member of the St. Louis bar, and found time amid his many duties to fill the pulpit in one of the Baptist churches of the city every Sunday. He wrote for the press and magazines in those early days, and no man manifested a livelier interest in the welfare and commercial prosperity of the city of his adoption than Jonathan Jones.

**All Back Numbers**

of the JOURNAL will be had side and inclusive of January, 1878; only a few copies of 1878 left.

\$17.00  
 New York, Oct. 3, 1866.  
 Six months from date I promise to  
 pay you \$17.00 for the *JOURNAL*, and sell our publications.  
 and \$10.00 will be received.  
 Thomas Hunter.

The above cut is photengraved from Williams and Parkard's Gems of Penmanship. The original copy was prepared by John D. Williams.

**Highly Honored.**

At the Seventeenth Annual Session of the State Teachers' Association of Tennessee, held in August last, our friend Frank Goodman was elected president. Prof. Goodman is president of the Nashville and Knoxville (Tenn.) Business Colleges. This, we believe, is the first time that such distinguished honor has been conferred by a State Teachers' Association, upon a business-college professor, and it is, undoubtedly, largely due to the very active interest which Mr. Goodman has taken in the teaching of writing in the public schools of that State. Mr. Goodman is also vice-president of the Business Educators' Association of America. He is yet a young man, and of his hours keep pace with his advancing years, he will soon be the best-known name in Tennessee. The *Knoxville Tribune* says:

Prof. Frank Goodman, of this city, and president of Goodman's Business College, Knox college professor, and it is, undoubtedly, largely due to the very active interest which Mr. Goodman has taken in the teaching of writing in the public schools of that State. Mr. Goodman is also vice-president of the Business Educators' Association of America. He is yet a young man, and of his hours keep pace with his advancing years, he will soon be the best-known name in Tennessee. The *Knoxville Tribune* says:

**Importance of Skilled Boxmarking**

We clip the following from a late number of *Geyer's Stationer*, of this city:

Our attention has been called by one of our wide awake manufacturers to the fact that very few of the shipping clerks realize the necessity of taking any interest in the plain, distinct and legible marking of goods, so as to show conspicuously and at a glance the freight or express line by which the goods are to be sent, and the place of destination. The shipping clerks have an idea that, no matter how inexplicitly and fleetingly they make the destination, etc., on the package, the men who have to forward it will know by simple intuition where and how to send it. We need hardly say that a greater mistake was never made, and that this mistake leads to many others of a most costly and annoying character.

This statement is followed by an offer of several prizes by Mr. Geyer, for the best specimens of box-marking by shipping clerks in the stationary trade of New York. We most heartily endorse what Mr. Geyer says respecting the importance to our candidate for a clerkship in a mercantile house of being skilled in the use of the marking brush and having a knowledge of the customary forms used in marking.

**Book-publishing Agency.**

Attention is invited to an advertisement, in another column, by J. Wesley Robinson, who has established a book-publishing agency, and who will forward promptly, at the publisher's price, by mail, any book to be purchased in New York. Mr. R. is personally known, and believe him to be honest and reliable. Any trust imposed in

him will be faithfully and promptly attended to. Send him your orders.

**Agents Wanted.**

We desire, in every town in the country, a good, live agent, to solicit subscriptions for the *JOURNAL*, and sell our publications. Competent persons can make money. Circulars, giving special rates to agents, sent on request.

**Part VII. of New Spencerian Compendium**

is now ready to mail, and, like all its predecessors, is elegant in every respect, and is one of the most practical farthings issued, embracing: "Medium-hand," analyzed, and in a scale, "Ladies-hand," "Abbreviated Business-hand," "Running-hand," with numerous styles of "Black and Italian hands." Mailed from the office of the *JOURNAL*, on receipt of the publisher's price, 60 cents; also, any of the previous parts at the same price. This Compendium is unquestionably the most comprehensive and artistic presentation of the entire art of penmanship ever published.

**New Books.**

*Graham's Little Teacher* is the title of a little work, giving an outline of standard phonography, by A. J. Graham, 744 Broadway, New York. The work is neatly printed, handsomely bound, and contains much valuable matter for persons learning phonography.

D. L. Scott Browne, 23 Clinton Place, New York, has lately published a *Text-book of Phonography*, which appears to be a concise and practical work. It is bound in one volume and in parts. Price, complete in one volume, \$2; Part I., containing all the principles and lessons—through self-instructor, \$1; Part II. contains a review of principles, and shows their application to reporting, together with directions for acquiring speed in writing, etc., \$1.

We are in receipt of specimen-pages of a work, nearly ready for sale, by Dr. J. C. Bryant, of Buffalo, entitled, "The Business-Man's Commercial Law and Business Forum for Business-Men and Business-Colleges." This text-book promises to be an important and valuable addition to those already published upon that subject. Dr. Bryant has had large experience as a commercial teacher and as a man of business; and aided, as he has been, in the preparation of this work, by one of the best jurists of Western New York, Dr. Bryant will, undoubtedly, present to the public a very practical and valuable book. See advertisement elsewhere.

Messrs. Williams & Rogers, proprietors of the Rochester (N. Y.) Business University, are about issuing a new work on book-keeping, which is announced in another

column. So or as we are able to judge from 77 advance pages which we have examined, it will be able and practical, and be presented in a unusually attractive form.

The September number of *Sayer's Universal Penman* is the most attractive, most interesting, and best illustrated number yet issued. Penmanship and shorthand instruction, by Mr. Daniel Sayer, the editor, who is having great success as teacher of shorthand and pen-work in Canada, are both in this issue, and \$100 worth of prizes offered for most improvement. The National Science Department is very readable. Our readers should subscribe now, and receive a beautiful Canadian work on penmanship and shorthand, free, as premium. Published by Sayer & Brothers, Importers, Ottawa, Canada, for \$1 a year.

The Text-Books upon Commercial Law, by Messrs. Eaton & Burnett, of Baltimore, Md. and C. E. Carhart, of Albany, N. Y., are excellent, and well adapted as text-books for a short course of law for business-colleges and schools. See cards of publishers in another column.

"THE PENMAN'S ART JOURNAL."—It is a real pleasure to call attention to this most excellent paper. We have known it from its birth until now. We were glad when it was born and we rejoice and give thanks because it still lives and prospers. Every number is worth the price of a newspaper, and any family where there are growing boys and girls cannot afford to be without it. Just think of it, young friends, what a privilege it would be to gather around your table at home, with pen and paper at hand, and practice plain penmanship under one of the best teachers in America. This you can do simply by subscribing for THE PENMAN'S ART JOURNAL. Henry C. Spencer, of Washington, D. C., is now conducting, in the *JOURNAL*, a course of lessons in plain writing, which are so fully explained and illustrated, that any person who has common sense, with one or two eyes, a good right-arm, hand and five fingers, may with this instruction alone, learn to write well. This is not all; every number of the *JOURNAL* is filled with choice reading. Penmen from all parts of the country contribute to its columns. Every teacher in our public schools should subscribe for this paper. We feel that we cannot say too much in its favor, and to say less would be an injustice to its faithful editor and publisher.—*Bayly's College Journal*.

The calculation of the distance between the towers of the Brooklyn bridge was 1,345 feet six inches, and the actual measurement shows a distance of 1,303 feet nine inches. The length of the New York approach is 1,362 feet six inches; that of the Brooklyn approach is 971 feet. The passenger promenade will be nine feet above the roadway for carriages and carts. It will doubtless be the most attractive promenade

in the world. The view will be grand, and the walk will be about one mile in length.



**Answered.**

W. E. E., Cleveland, Ohio.—Is it customary for a traveling writing-teacher to pay for the use of public schoolrooms in which he may conduct his classes? *Ans.*—It is not. Yet it is, of course, a matter entirely at the option of school-officers.

O. H., Thornburg, Ohio.—Would you recommend the use of the oblique holder? *Ans.*—Yes. With most writers it is a decided aid, as it enables one to hold the pen in its proper position, while the hand remains in its natural position.

A Subscriber asks if "the extended loops above and below the base-line should be executed with the fingers, while writing with the forearm movement?" *Ans.*—No; not entirely. All extended loops should be made with muscles of the arm, assisted by the fingers.

W. S. W., Brownsville, Pa.—I should be much obliged to you if you will tell me whether, when using the oblique holder, the paper should lie oblique or straight. *Ans.*—The paper should be held the same as if using a straight holder—straight with the arm.

J. H. K., Hillsboro, Ohio.—Where can I procure a Report of the Late Business-Educators and Penmen's Convention? *Ans.*—We believe that the Report has not yet been published. It is in the hands of Selden K. Hopkins, editor of *The Book-keeper*, 29 Warren Street, New York, from whom all desired information can be had. We are ourselves hoping soon to see a copy.

C. L. C. M., Kansas City, Mo.—1st. What causes the pen sometimes to spatter, in making a curve to the right or the left on an up or down stroke? 2. What do you mean by "stamping in," as applied to lettering? 3. How do you distinguish an Italian-hand from any other style of writing, and what is meant by an Italian-hand? 4. Is there any style of lettering called the American; if so, how is it determined from the Italian or any other? 5. Where can I obtain one of the zephyr balls mentioned in the *Spencer Lessons*? *Ans.*—1st. The pen may spatter from several causes: such as being held too much on one nib; from being too sharp-pointed; and frequently from being held too straight up and down. 2. By stamping-in, in lettering, is meant the making of the heavy-shaded parts of text and other lettering with a single stroke of a broad pen, and afterward adding the fine lines and trimming with a finer pen. 3. The Italian-hand is distinguished by a reverse shade; i. e., the up-strokes are shaded, instead of the down-strokes, and is written









# Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP

PUBLISHED MONTHLY, AT 205 BROADWAY, FOR \$1.00 PER YEAR.

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D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

NEW YORK, OCTOBER, 1882.

VOL. VI.—No. 10.

## Lessons in Practical Writing.

BY ONE OF THE SPENCER BROTHERS.  
Associate Author of  
BENCHED AND STANDARD PRACTICAL PENMANSHIP  
Copyrighted, Oct., 1882, by Spencer Brothers.

**THE ZEPHYRUS BALL.**—In our August lesson, we suggested the use of the zephyr ball in the palm of the hand, while writing, as a reminder of the proper position of the third and fourth fingers.

In response to numerous inquiries received in regard to obtaining the little ball, we give our readers and writers directions for making it, as follows: Wind a half-ounce of soft woolen yarn on a piece of stiff card-board, one and one-half inches in width; then draw the card-board out and tie the roll of yarn exactly in the middle, and firmly, with a strong cord; cut the closed ends of the yarn and you have a fluffy ball the proper size for use in practicing writing.

**THE PASTERBOARD BUTTON.**—Also suggested in the August lesson, to be placed on the back of the hand, in the hollow between the knuckles of the first and second fingers as an indicator of the level of the hand and as a check to the bad habit of rolling it, is so simple an article that directions for making it are needless.

The device we have suggested must not be relied upon, solely, to secure the correct writing position; let them rather be considered as friendly aids to mind and hand, which, perseveringly used, will hasten the "consummation devoutly to be wished."

**THE MANUAL OF THE PEN,** as given in the August number, for discipline of body, arms and hands, should now be gone through, faithfully, bringing the writer in proper position to COPY 1. MOVEMENT EXERCISE, which is first to be traced with the (pointed) tip of penholder, repeating strokes promptly, 1, 2, 3, 4, 2, 3, through-out the combination. Keep wide awake, supervision of arm and hand, employing combined movement in forming and joining the *o's*, and the forearm movement in making the three compound sweeps: right, left, and right.

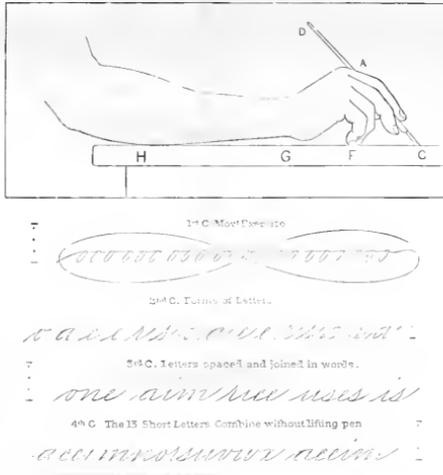
NEXT practice this copy freely, with pen and ink.

**THE PICTURE OF THE NAKED ARM.**—Keep a well balanced position, as shown by accompanying illustration, with a little more weight upon the humeral rest of the forearm, at H, than upon the nails of the third and fourth fingers, at F.

The forearm, acting upon its flexible muscular rest, moves the hand laterally, from side to side, while the first and second fingers and thumb co-operate, subordinately, in articulating the letters in rapid succession. The further use of the forearm will be shown in subsequent lessons.

**THE THUMB.**—The copy of *o's* with its other advantages, affords an excellent opportunity to exercise the thumb. The right side of the small *o* can be made nicely by a slight preceptive movement of the thumb, giving beneficial action to both its joints. Try this.

**2nd COPY.**—These letters require careful study. The exact forms must be impressed upon your mental tablet before you can pro-



duce them upon the fair, white paper. An excellent method by which to gain a clear conception of the letters was presented in our first lesson. We call it "Mental Photography." Try it. Fix your attention on the first letter, in the copy—the *o*—and make it in the air like the copy, only larger, counting the strokes, thus: 1, 2, 3, 4—*o*, naming them, thus: left, left, right, right; then close your eyes and make the letter in the air from the model which you can clearly see with your mind's eye; now write the letter on paper, stopping frequently to compare your letters with the copy, and then correct your faults. Thus you may proceed with the letters in their order until you have practiced all of them.

It is desirable, also, that you be able to state the proportions of the letters and describe them; because knowledge that can be expressed, is held clearly in the mind and can be put to use or expressed to others.

**Small *o*.**—Height, one space; width of main part, one-half space. Begin on base-line; ascend with left curve on connective slant, one space, unite angularly, and descend with left curve on main slant to base-line; turn short, and ascend with right curve to top; unite angularly, and finish with horizontal right curve a half space in length.

**Small *u*.**—Height, 1 space; entire width, 2 spaces. Begin on base-line and ascend with full left curve two oblique spaces to the right, retrace one-third and descend with full left curve touching base-line one space to right of point of beginning; ascend with slight right curve on connective slant to top; unite angularly, and descend with straight line on main slant to base; turn short, and ascend with right curve on connective slant, one space.

**Small *e*.**—Height, one space; width of

loop, one-fourth space; length of loop, two-thirds space; entire width of letter, two spaces.

Ascend with right curve on connective slant, one space; turn short to left, and descend with slight left curve on main slant to base; turn short and finish with right curve, ascending on connective slant, one space.

**Small *c*.**—Height, one space; length of top, one-third space; width of top, one-third space; entire width, two spaces.

Ascend with right curve on connective slant, one space, unite angularly, and descend with straight line one-third space; turn short, and descend with right curve to top; descend with left curve on main slant to base; turn short, and finish with right curve ascending on connective slant, one space.

**Small *r*.**—Height, one and one-fourth spaces; width, from first curve to shoulder turn, one-fourth space.

Right curve on connective slant, one and one-fourth spaces; light dot, slight left curve nearly vertical, one-fourth space; short turn, straight line on main slant to base; short turn on connective slant, one space.

**Small *s*.**—Height, one and one-fourth spaces; width at third of height, one-half space; entire width, two spaces.

Make right curve as in *r*, angular joining, slight left curve one-third space and full right curve to base, short turn, slight dot on first curve, finish with right curve on connective slant, one space.

**CRITICISM.**—Critique your letters and correct their faults. There will be faults of height, faults of slant, faults of curves, faults of turns, faults of angular joinings, etc., etc., which may readily be discovered by comparison with the copy.

**MONOGRAMS.**—The reliableness of letters to each other are shown by the monograms in the 2nd Copy, and these are also designed for practice.

**3rd COPY.**—The steps of our lesson are, as you may observe, (1) movement; (2) principles; (3) practice. The first and second steps properly taken, the third is rendered comparatively easy. Begin each word with a short sliding movement of the whole hand, slide from letter to letter, space equally between letters.

Begin the practice of a word, making the strokes as rapidly as you would ordinarily count; gradually increase your speed until you can write from twenty-five to thirty words per minute and do them well. Continue this practice until you have mastered all the words in your copy.

**4th COPY.**—This reviews the thirteen short letters, presenting them, as you should observe, in alphabetical order. They present a combination somewhat difficult; but practice will enable you to execute it successfully.

Be particular to write the exact size of the copies. If you cannot get the size without, measure the height, and rule a head-line for the tops of the short letters.

**LEFT-HAND PRACTICE.**—The advantages of becoming ambidextrous in penmanship were pointed out in our last lesson. The suggestion to practice with the left-hand, as well as with the right, will, we trust, be acted upon by many who are seeking to follow the lessons of THE PENMAN'S ART JOURNAL.

Written by Proxy.

By MARY E. MARTIN.

There was an unusual stir in the very quiet neighborhood of Spring Grove, for the district-school would open on Monday. It only had a life of six months of the year, but it was an event to the neighborhood. It was on a very peaceful Sunday afternoon, about the middle of September, that Morris Norton, the teacher, drove out from the city to begin his work the next morning. He was an aristocratic, stylish-looking young man, and would form such a contrast to his scholars, that as one looked at him, standing near the school-house stile, one could but wonder what freak had put it into his head to come here to teach. He had just graduated, and wanted the experience of teaching before settling down to law, he would have told you, had you asked him. But a Higher Power than he knew was placing him there to do a work needed. Spring Grove was in the Hoosier State, and the people had all the characteristics for which they have been so celebrated. On this afternoon while Morris Norton stood there by the stile, there was in the place a dreary stillness that conjured up odd fancies in his mind. He almost fancied himself in some old abbey as he looked at the columned tree-trunks and the green arches overhead; but he was quickly startled from his reveries by the short cry of the laybird, and the workmanlike tap of the woodpecker that was wandering round a tree-trunk; and he aroused himself, crossed the stile, giving a

look across the gravel road to the little toll-house, so small he wondered how the keeper turned round in it; then letting his eyeglasses further on, it rested on the little white church, with its graveyard, where the white marble stones gleamed in the sunlight, and a book so voluminous, that he gave an involuntary touch to his hat as he passed on into his boarding-house.

The school-bell rang out on Monday morning, and pupils and teacher took their places. They were nearly all children of rich farmers, but as scarce as labor was, they had to work side by side with their fathers. So, when Morris Norton, walking down the aisle, noticed a slight lifting of their feet, he could not smile.

Both boys and girls had taken off their shoes. They had tried to do honor to this first-day, by wearing them, but could not hold out. There was one boy who attracted his attention by a handwriting that was almost unrecognizable in its clearness and beauty. He showed plainly that he was poor, and had a most friendless air about him, and this made his beautiful writing and his quick, intelligent answers all the more surprising.

At noon the teacher asked one of the girls standing near the door, who the boy was. "Oh," she quickly answered, with a toss of the head, "that's John Ray's bond-boy. They send them boys out here to the farmers from the streets of New York."

Then Morris Norton understood, and determined to complete the good work unless hind began. Some little explanation about the lesson gave him the desired opportunity, and he said, "If you will remain after school, I will show you."

As the teacher turned from the door, when the other pupils had gone, he noticed the boy more closely. He was a tall young man, of rather a hank appearance, with a pleasant face, and, as Norton approached him, the young man lifted his eyes to him, and the teacher saw they were as blue as the morning-glories that grew outside the door. After Norton had explained the lesson he said: "Young man, may I ask you a name?"

"He said, 'It is Thaddeus Walton, but every one about here calls me 'John Ray's Ted.'"

"Who is 'John Ray'?"

"He is the man who took me to New York; he took me from a Society in New York. He had promised to send me to school, and I've been coming here ever winter."

"Do you like a letter from the streets of New York, Ted?"

"In some things, yes, sir; but it is as lonesome and so quiet, sometimes, I had almost risked blushing boots."

"Did you never have any other home, Ted?"

"Oh, yes; my father was a slave-catcher, and after he died, mother did not long stand the loud work which she had to do to support my sister and myself."

"Then you had a sister, Ted?"

The blue eyes faded, and there was a perceptible quiver about the mouth as he answered: "That is the most bitter thing

I have to think about, Mr. Norton. I had a sister, but where she is now, whether dead or living, I do not know. My sister and I clung together as long as we could. Finally, the Society got a place for her, and I came West. I wrote back, but could not hear from her. Mr. Ray wrote to the Society, but further than that a relative came forward and claimed her we could not hear. But it will be the work of my life to find her when I am a free man."

"I hope you may, Ted; and always remember that you have a friend in me."

The boy's face brightened, and his step quickened, as he went on his way home. The wheels went by fast, bringing the school-

in a few days; but a boy like that could scarcely do the writing. I have other interests in the town, and he will have to be quick in business."

Morris smiled, and said: "Try him, uncle."

"Well, bring him when you come again." Morris Norton told Ted, when he went back, of the place he had secured for him. A happy light came into his face, then went out again, as he said: "Oh, how good you are, Mr. Norton; but you forget that I am not free."

"I have thought of that, Ted, and talked the matter over with Mr. Ray, before I spoke to my uncle. He is willing for you to go,

The young girl choked down a sob, when she said: "If you only had! But, I am afraid now, we will never find him."

"Oh, yes, Alice, when I am gone, you will have time to find him. I have moved about so, from place to place, that, I think, in trying to get well, I have been the cause of losing him. But, Alice, get the paper and write my will for me, child, for I shall never be able to do it myself."

"My, auntie!" exclaimed Alice. "Let me send for your lawyer; he is the proper person, if you cannot do it yourself!"

"No, Alice, you are going to write it. Do you think I would have a will written by a lawyer? I never saw a lawyer that could write a hand that anybody could read at a glance. I am telling you the truth, Alice; if I did not know how much money I had, and how it is invested, I could not write my lawyer's letters. I can read about one word in six; then I have to guess at the rest. He writes better than some I have had. I have had papers and deeds from some lawyers that would puzzle a Philadelphia lawyer to understand. No, I am not going to leave a will in such a slovenly handwriting. Go, get the paper, child, and do as I tell you. Will see that it is valid."

The old lady turned wearily on her pillow, and watched, lovingly, the face of the young girl. Finally, when the young girl was through writing, she placed the pen in the crippled hand of her aunt, and although she could write with great difficulty she signed her name, as she remarked, in a way that she need not be ashamed. "I have left everything to you, Alice, and have chosen your guardian; but the understanding is, if your brother is ever found, he shares equally with you; and I have left a letter for him, explaining everything."

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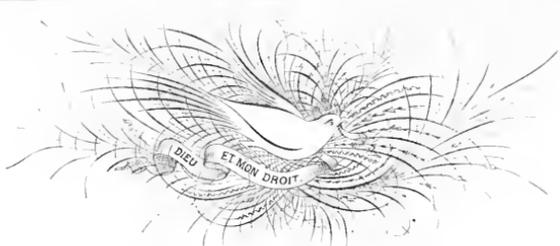
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Brooklyn, July 22, 1833

Dear Sir,

My daughter, Harriet, requests the pleasure of your company at a small garden party and to which, with your consent, she is invited.

The programme includes a copy of Emma Morris, in which it is said to be delightful to see you like, just as we are, and what an activity you are in all these efforts.

Yours very truly,  
 Mrs. A. Parker

New York, July 24, 1833.

Mrs. Alice Parker,  
 Dear Madam,

I regret much to be unable to accept your daughter's kind invitation.

Great personal and family obligations to the young girls, and the fact that I hope to have the pleasure of initiating her into the mysteries of Lower Morris on some future occasion.

Yours sincerely,  
 T. J. S. S. S.

The above cut is photo engraved from original pen-and-ink copy, executed at the office of the "Journal," and is one of the six plates illustrating of penmanship prepared for the "Advanced Self-Instruction and Manual of General Reference and Form" to be issued by Thomas Kelly, No. 17 Barclay Street, New York, on November 1st. The work is in consist of 758 quarto pages, beautifully illustrated.

year to a close, and Ted studied early and late; long after the farmer and his family were asleep, Ted could be found studying by the light of the kitchen-fire. His mother had taught him when young, and it was to her he owed the beautiful handwriting.

Morris Norton opened to him new fields in the art. At first, the wonder of his knowledge overawed the boy, but before school closed he had come beyond the teacher. Morris Norton thought what a pity to leave this boy here in the country when he would do so well in a good position. So on one of his monthly visits to his uncle, Judge Clayton, in the town of B—, he spoke to him of Ted, and said: "Uncle, have you no place that would suit Ted in your office?"

"Yes, Morris, one of my clerks will leave

if you will be better satisfied."

School closed in a few days, Ted standing at the head of his classes. Indeed, so hard had he worked that his teacher felt that he could scarcely keep ahead of him. That afternoon Ted hid goal-by to Spring Grove, and a day after, Morris Norton introduced him to his uncle in his private office.

"Alice, child, I don't feel that I am growing any better, and, since that last stroke of paralysis, I fear that I could not stand another, and I wish to have my will written. I fear I may drop off suddenly, and everything I have must go to you. It was a blessed day for you and for me when my search came to an end, and I found you. If I had only been a little sooner and found your brother."

the head clerk into his private office, and said: "How little, which of the young clerks has been doing my copying lately? When I came in this morning, the papers were lying on my desk and they were beautifully written. Indeed, some of my oldest clerks have noticed it."

"That was young Walton's work, sir; he writes so beautifully that I have long ago put him on the first work in the office."

"Well, Howlett, send him to me. I would like to speak to him."

As young Walton stood before his employer that morning, waiting for him to speak, one could see how much he had improved. He was still slender, but the loose movements that he once had were all gone. His frame was strongly knit together, and every movement was one of grace.

"Good morning, Mr. Walton; take a seat," said Judge Clayton. "I wish to have a conversation with you."

Walton did not look his surprise, but he felt it; for it was the first time he had ever been asked to sit down in the private office.

"I have been very much attracted, Mr. Walton, to your handwriting, and I am frank to say that if had not been for that bringing you to my notice, I should have forgotten a promise made to my nephew that I would advance you as fast as I could. What have you been doing in the way of study? Howlett says he has given you the use of the law library, and that you are a ravenous reader. Do you look forward to the law as a profession?"

"It has been my ambition since I first entered the office."

"Well, Mr. Walton, from this hour you will find, by inquiring of Howlett, that your salary is largely increased, and hereafter you will be with me in my private office and read law under me."

"How can I ever be grateful enough, Judge Clayton?"

"By doing just as you have done—improving every hour. But you have never visited me in my house. We have a small dinner-party to-day, at six o'clock. I will be pleased to see you."

Judge Clayton did nothing by halves, and that nothing might be unpleasant for him as he introduced him to his daughter that night, he said: "My dear Nina, this is a young friend whom I hope we will see often in our house and at our table."

Walton thought as he looked into the lovely eyes of the young girl, "This is the greatest gift you have yet given me, judge; and I shall certainly take advantage of it."

Thaddeus Walton had been four years with Judge Clayton; had studied hard, and advanced with rapid strides. Only a short time before this date he had been taken in as a junior partner. Friendship had ripened into love between Nina Clayton and young Walton, and, with the judge's blessing, they would be married in the spring. One morning he was sitting in the private office, talking with Judge Clayton over some of the changes the marriage would make, when the judge said: "By the way, I did not tell you that Morris Norton had returned from his extended travels. I asked him to take charge of a young ward of mine and bring her to H—. They will be here to-night, and come directly to my house. Here are some of the papers belonging to the estate; and this will I had sent to me that I might look over it. I wish you would do it while I am out this morning."

Judge Clayton turned, and was about to pass out of the door, when a low cry escaped Thaddeus Walton, and when the judge came back into the room, he lay pale in his chair, just able to gasp out, "I have found her at last—my sister, my sister."

It was the will that Aunt Tabitha made Alice write. It was a happy reunion between brother and sister, and as Thaddeus grasped Morris Norton's hand he exclaimed: "You were always a giver of good gifts to me; you brought the greatest to-night."

Before the spring came there were growing signs of a double wedding, instead of one, and as Thaddeus laid his sister's hand in Norton's the older man said: "You have amply repaid me, Thaddeus."

### Lesson III.

#### Box and Package Marking.

By D. T. AMES.

Before proceeding with our lesson, we will dispose of a few inquiries and suggestions received since our last issue.

One correspondent wishes to know which slope of lettering is most generally used, and is the best adapted to good and rapid brush-letting? So far as our observation goes, the book slope is very much the most frequent of use, and properly so, as that slant enables a more free and graceful use of the brush.

Another desires to know what ink is best adapted for marking? Most ink-manufacturers prepare an ink especially for marking purposes, which is called "Marking-Ink." This may be prepared of, or through, any stationer.

Several communications commending the plan of giving marking-lessons in the JOURNAL have been received. T. Moroney, at the head of the New Orleans house of Iverson, Blakeman, Taylor & Co., says: "I express myself greatly pleased with your method of presenting the subject, and calling forth the different styles of lettering. I have shown this paper to several parties in this city, and the prevailing opinion seems to be that your Roman Alphabet, direct slant, is too difficult, and is, therefore, not as practical as the left oblique slant, similar to that given in the previous issue of the JOURNAL."

Such questions and suggestions as the foregoing are very welcome to the columns of the JOURNAL. We hope that readers who want special information, and others who have had observation or possess valuable information upon this subject, and are willing to communicate the same to others, will avail themselves of the opportunity here offered.



Skillful marking, like good writing, can only be acquired by study and practice; study is necessary to acquire the correct styles of letters to be used; practice is necessary to accustom the hand to the flexibility of the brush, and to so manipulate it as to secure good forms, with the proper variation

between the thin and broad lines. Heavy mauls paper is a good material upon which to practice.

The accompanying exercises may be practiced in connection with making the Roman style of lettering. Any who prefer the upright or right slant can practice the exercises in that manner.

### Natural Penmen.

By C. H. PENCE, Keokuk, Iowa.

Webster, in his whole range of definitions of the words "natural" and "penman," does in no way connote their use as applied in the heading of this article.

As used, generally, it is intended to convey the idea that one is endowed with superior power, assisted, perhaps, by the most earnest effort; and that the mass of mankind can never hope to attain like results.

The accepted meaning rests with theorists, only, because I have the first professional to see who is willing to make the bold statement that will conform to the benedictions of foolish people, who, in an idle moment, dare repeat, "He is a natural penman."

How consoling it must be to the ambitious and successful, after years of earnest, honest toil, that have brought wealth, position and power, to be met with the oft-repeated saying:

He is a natural mechanic.  
 " " " merchant.  
 " " " farmer.  
 " " " lawyer.  
 " " " doctor.  
 " " " preacher.  
 " " " singer.  
 " " " dancer.  
 " " " writer.

And so on to the end of the chapter.

"Natural" means, fixed on, or determined by, nature; according to nature. We have the natural growth of animals and plants. The natural motion of a gravitating body. We also see, to our amusement, the natural motion of some awkward body. Natural strength or disposition; the nat-

ural heat of the body; natural color; natural sense, etc., etc., are all proper.

We also have natural appearance. Is this desirable? Natural beauty. Is this preferable?

We have natural consequences of crime; natural death; natural conclusions, etc., etc. But the word loses its meaning when used so promiscuously, and I enter a protest against its use in connection with our honored profession.

The fact that churches and schools are established all over the civilized world is proof that the natural condition is not desirable.

It is natural to do the wrong before gaining the right. It is natural to wish for every luxury and to envy those who have risen above us. It is natural to lie and steal. It is natural to be dissatisfied with our condition, and build castles in the air. But because these things are natural, are they to be admired and courted? Is it natural, desirable? If so, why improve our natural condition?

I once read a barber's sign—"Nature Improved by Art." It is natural for the beard to grow upon the face, but it is deemed best by the majority to remove it by artificial means.

So, also, does Art, in a thousand ways, take rapid strides, leaving the natural condition to barbaric times.

Webster says that "a penman is one skilled in the use of the pen." If this be true, how is it possible to become skillful without honest, earnest toil, coupled with the assistance of instruction of some kind?

"No excellence without great labor" is only too true. The statement, "A Natural Penman," is thus reduced to a flat contradiction, and should be considered merely as an ignorant expression, to be used only by cranks!

"Any letter for me?" asked a young lady, as she peered her head into the general delivery window at the village Post-office. "No," was the reply. "Strange," said the young lady aloud as she turned to go away. "Nothing strange about it," cried the clerk; "you ain't asked the last letter he rit yet!"

#2539.

M. D.

Iverson, Blakeman, I & Co.

#149 Wabash Ave.

Chicago,

I. B. T. & Co.  
 NEW YORK.

Specimen of the most rapid box-marking with a brush, by Mr. Henry J. Jordan, of New York.

In presenting the above photo-engraving from brush-marking, rapid, correct work is exhibited faithfully.

Mr. Jordan has charge of the shipping department in the publishing house of Iverson, Blakeman, Taylor & Co., where he has been employed for the past thirteen years, and is responsible, with his assistants, for the proper marking and shipment of over 16,000 boxes and packages annually.

Plainness and correctness in the address, and speed, are the

quisites for handling the brush in the shipping department of a large house. In the mailing department of a heavy publishing business the pen is used entirely for marking, and often does duty on more packages in a month than is required of the brush in a whole year. Great skill may be attained in marking with the pen. The consequence of the materials used must ever keep brush-marking far below the standard of lettering in the addressing of packages with the pen.

An Autograph.

I write my name as one  
On sands by waves o'errun,  
Or Whiter's frosted pane  
Thro' a record wave of rain.

Obvious's blackness claims  
Water and better names,  
And will my own may pass  
As from the strand or glass.

Wash me, O waves of time!  
Best name the frothy time!  
Whence the shadow warts,  
The silence that shall last!

When I add all who know  
And love me vanish as  
What harm to them or me  
Will the lost memory be?

If any words of mine,  
Through right of life divine,  
Remain, what matter then?  
Whose hand the message writ?

Why should the "owner's quest"  
Sit on my most or best?  
Why should the showman claim  
The good ghost of my name?

Yet, as when dies a sound  
It speaks fingers round,  
Happily my spirit live  
Leaves some faint echo still.

A whisper given breath  
Of grace or blame to death,  
Nothing or nothing else  
As there the living move.

Therefore, with yearnings vain  
And fond I still would fain  
A kindly judgment ask,  
A tender thought bespeak.

And, while my words are read,  
Let this at last be said:  
"Whiter's frosted pane"  
He loved his fellow-creatures.

"He of the Law's stone table,  
To hold he scarce was able  
The first great precept fast,  
He kept for none but his."

"Through mortal pain and distress  
What links the Eternal Fates,  
If still our weakness can  
Love him in loving man?"

"Age brought him not the despairing  
Of the world's future fang,  
In human nature still  
He found more good than ill."

"To all who dumbly suffered,  
The tongue and pen he offered,  
The life was not his own,  
Nor lived for self alone."

"He loved the scholar's quiet,  
Yet not untempered by it,  
On poet's dream of beauty,  
He strove to do his duty."

"He need no wrong to any,  
He sought the good of many,  
Yet how he did and fully,  
May God forgive him fully!"

—Our Continued. JOHN G. WHITTIER.

Educational Notes.

[Communications for this Department may be addressed to B. F. KEENEY, 205 Broadway, New York. Brief educational notes solicited.]

Sixty-two per cent of Harvard's graduates, last year, are studying law.

The school expenditures for next year in San Francisco are estimated at \$840,400.

There are now employed in the public schools of Massachusetts, 8,861 teachers, of whom 7,727 are women.

It requires \$365,800 a year to maintain Girard College. The number of pupils in attendance is about 1,100.

New York city paid, last year, \$4,000,000 for its school bill, \$7,000,000 for its maintenance bill, and \$60,000,000 for its drink bill.

The Northern Indiana Normal School at Valparaiso furnishes more teachers to our public schools than any other in the United States.

The school-directors of Monongahela City, Pa., require every lady teacher employed to sign a contract not to marry during the school year.

Senator HUBBARD, of Georgia, has given to the State University at Athens, Ga., an endowment of \$50,000 for the education of poor young men.

Mr. Henry G. Vennor, the Canadian weather-psyche, is forty-one years of age. He is a professor in the University of Montreal and the author of a book entitled "Our Birds of Prey."

The largest university is Oxford, in Oxford, England. It consists of twenty-five colleges and five halls. Oxford was the seat of learning in the time of Edward the Confessor. It was founded by Alfred.

The average enrollment of the Northern Indiana Normal School is about 1,200. Within the past two years we have received 1,250 subscriptions to the PENMAN'S ART JOURNAL from this institution, alone.

The London school-hoard in its discussion of the question of offering gratuitous education has reached the point of specifying several schools in which the experiment might usefully be tried.—Western Educational Journal.

Of the 941 graduates from the academic department of the University of Vermont, during the eighty-one years of its existence, sixty-four have become physicians, 198 clergymen, and 339 lawyers.—Western Educational Journal.

The attendance in the Department of Agriculture of the University of Minnesota during the past twelve years has not exceeded one student annually, although a majority of those pursuing other courses in the institution are sons and daughters of farmers.

Mrs. Shaw, of Boston, supports thirty-three kindergarten in that city and vicinity, at an annual expense of \$25,000. "These schools are for the benefit of those who would otherwise be without all such privileges. Mrs. Shaw is the daughter of the late Prof. Agassiz.—School Journal.

The Catholics make a good showing of educational facilities in the Archdiocese of Baltimore. There are seven colleges and twenty-two academies, seminaries and institutes, besides numerous male and female schools. The total of pupils is 19,141, requiring 480 teachers.—The Independent.

The Princeton College Library contains 55,000 volumes and 12,600 pamphlets. The Hall libraries number upward of 16,000 volumes, making a total of 83,000. The arrival of the new telescope at Princeton College is looked forward to about May 1st. The gas engine to supply motive power to the dome and the electric lights has arrived, and will be put in the east room of Hallett Observatory.

The Willimantic (Conn.) Linen Company has posted the following notice in its mills: "No person now in the employ of the Willimantic Linen Company will be continued in their service after July 1st, 1893, unless they can both read and write. And on and after this no person will be hired on the company who cannot read and write." Such straws as this show whether we are teeming.—Teacher's Guide.

EDUCATIONAL STATISTICS.

Countries.	Population	enrolled	Teachers
United States	50,155,763	9,729,389	2,120,000
Austria	37,141,782	7,260,800	1,611,366
England and Wales	28,948,096	3,845,821	724,000
France	38,765,768	3,979,710	1,198,200
Germany	41,141,782	7,260,800	1,611,366
Prussia	27,251,862	4,415,961	90,128
Hungary	15,640,891	1,579,726	30,710
Italy	29,929,620	2,602,977	60,517
Spain	19,200,000	1,213,025	22,000
Spain	16,997,180	1,410,010	29,922
Brazil	12,000,000	187,145	—
Japan	29,794,977	3,162,962	5,962

An ingenious method of arriving at an estimate of the number of children who succeeded in evading the compulsory by-laws of the School Board, has been adopted by the Ragged School of Liverpool. A band of music was hired to play for two hours a day during school hours, in different parts of the city, and a record kept of all the juveniles who were attracted by the music. In four days they counted no fewer than 3,020 children of school age, for the most part orphan and ill-fed, standing round the band at a time when they ought to have been at school.

EDUCATIONAL FANCIES.

Experience is a school, where a man learns what a big fool he has been.—School Journal.

An ungrammatical judge is apt to pass an incorrect sentence.

Smiles is the longest word in the language. Between the beginning and ending of them is just a mile.

When a girl has been at school seven years and spells vacillate "vaxinate," or it's the fault of the school system, or the girl's system!

Teacher (to pupil): "How old are you?" Pupil: "Six years." Teacher: "When were you six years old?" Pupil: "On my birthday."

In "the poetry of motion" should not the action of a man, in getting up from a chair in which a demure carpet-tack has been enjoying a nonchalant siesta, be classed as a spring poem?

"What building is that?" asked a stranger of a boy, pointing to a schoolhouse. "That?" said the boy, "why that's a tannery." And he feebly rebuked his hawk as he passed on.

"What is the meaning of the word 'tantalizing'?" asked a teacher. "Pleasure, marm," spoke up Johnny Hickom, "it means a circus procession passing the schoolhouse, and the scholars not allowed to look out."

Julia has five beaux and Eudaly has three, while the old maid next door has none. How many leaves in all, and how many would be left if they should give the old maid half the crowd?—Detroit Free Press.

A Sunday-school teacher read to his class that the Ethiopian eunuch went with his way rejoicing after Philip had talked with him, and then asked, "Why did he rejoice?" A boy answered, "Because Philip was done a-teachin' him."

A Boston lecturer astonished his audience by bringing down his fist on the table and shouting, "Where is the religiosity of the antitropid quadrumana?!" If he thinks we have got it he can search us. We never saw it in the world.—Pech's Sun.

One of the regular exercises at a Boston Normal School is writing words from dictation, and giving their meaning. One of the words given out lately was "hazardous," which a young lady pupil spelled "hazardous," and defined as "a female beard."—North-Western Trade Bulletin.

As a clergyman was wending his way to the sanctuary he saw a boy, with a fishing-pole on his shoulder, girding in the opposite direction. "Don't you know you are a bad boy?" "Yes, sir." "Don't your father ever punish you?" "Yes, sir; last summer he made me go to Sunday-school twice."

A grocer takes twenty-eight pounds of butter worth thirty-two cents per pound, and mixes it with fifty-six pounds of butter worth fourteen cents per pound. He then hangs out a sign of "gilt-edged butter," and sells the whole for twenty-nine cents per pound. How much does he make?—Free Press.

The scholars in a certain country school set out to "lick" the teacher. The number of girls who, of course, did not take a hand in it is thirteen, and this is four-sixths of the number of boys who got the worst shaking up they ever heard tell of. What was the exact number, coming as near as you can without halving up anybody?—Detroit Free Press.

An Austin teacher was instructing his class in natural history. "What class of birds does the hawk belong to?" he asked. "To the birds of prey," was the reply. "And to what class does the quail belong?" There was a pause. The teacher repeated the question. "Where does the quail belong?" "On tonsil," yelled the hungry boy at the foot of the class.—Texas Siftings.

Orthography and pug-dogs.—The fashionable young ladies at a watering-place hotel, a few nights ago, organized a spelling-bee. The belle that wore the most expensive jewelry was the worst speller, and twelve out of the fourteen went down on the word "separate"; "phthisis" floored them all,

and one of the cooks was called in to spell the word for them. A young lady who furnished a pug dog and diamond earrings, maintained that do-n-w-t was the way "do-ubt" was spelled when she went to school.

"No, gentlemen," exclaimed a middle-aged man, who was talking to a crowd on Austin Avenue, "nothing in the world could induce me to allow my children to enter a school-room, for the reason that—'" "You hire a teacher to come to your house," interrupted one of the crowd. "No, it's not that. It's because—'" "They are too sickly to go to school," exclaimed another excitedly. "No, that's not the reason either. No child of mine will ever attend school, because—'" "Because you don't want them to be smarter than their daddy." "No, gentlemen; the reason is because I've not got any children." Texas Siftings.

Questions for the Readers of the "Journal."

By C. H. PEIRCE.

1. Why do so many of our professional penmen lift the pen from the paper from two to five times in writing single words?
2. Is the position the same in executing all kinds of blackboard work?
3. What is the base of all good writing?
4. Can the standard capitals as used in copy-books of our leading systems be executed well, with a purely forearm movement?
5. Is the "Philosophy of Motion" the same in all letters?
6. Why are the objects gained in writing forearm?
7. Our best penmen take off the hand after making the introductory line to a, d, g and g. Why do the leading systems teach differently?
8. What is the earliest age of development of the forearm movement?
9. Why is the o part of a, d, g and g on a greater slant than the o proper?
10. For beginners, is whole-arm easier than forearm?
11. What should be the direction of the finishing point or dot of b, s, v, w, and why is it determined?
12. Should punctuation marks, as a rule, be made the same in script as in print?
13. How is punctuation generally practiced by business-men?
14. What usually represents the greater number of punctuation marks?
15. When it precedes h, what objection is there to crossing the t?
16. Should the f, o and one style of g finish with dot or loop or merely by joining in the simplest possible manner?
17. Why are so many of our leading penmen not willing to say a say through the column of the JOURNAL?

DOGMATISM IN BELGIUM.—It requires an effort for men accustomed to English freedom of discussion to credit the dogmatism and intolerance of the Catholic party on the education question. Its fundamental principles are clearly laid down in a pamphlet which bears the imprimatur of the Belgian Primate, the Cardinal Archbishop of Malines: "1. The Church alone has the right to teach religion. 2. The Church has the right to control all branches of instruction which are combined with instruction in religion. 3. Any Government concerning itself with education is bound to recognize these rights of the Church. 4. In regard to education, religious or scientific, all Catholics are subject to the Church, and bound to accept its decisions." The theory is crisp and definite. Its practical application has been stern and logical. Many original instructions were issued for the guidance of professors and their flacks. The following decision of the Congregation of the Holy office was promulgated and adopted: "1. That the official schools could not be frequented with a safe conscience. 2. That so great a danger should be avoided at any risk of worldly interests, or even of life itself.—Macmillan's Magazine

## The Pen and the Press.

By PAUL PASTOR.

It is said that the Press rules the world; that it molds public sentiment, that it controls society, and carries on the great movements of political and social and religious progress. It is indeed a mighty power. The clash of the printing-press is a mass of iron and steel that treads of a mighty army; the click of the type in the composing-stick is more to be feared by vice and treachery and ignorance than volleys of musketry; the sheet wet from the press has been called "a daily miracle," like the rising of the sun in the east. But upon what does the greatness of the Press depend? Do the newspapers of the world make themselves—or are they mechanically formed, day by day, in all their departments, like the parts of an engine, and put together by the flying of senseless wheels, and the contact of steel and iron and fire? No; the Press is the product of thought. Behind the printed sheet stand a multitude of thinkers and workers, whose utmost energies have been taxed, and whose vitality has been given to the making of that daily miracle which a man can crumple into his coat-pocket, and utilize to wrap up a bunch of onions for his dinner. It is thought that rules the world, not type and ink and paper. And is the Press even the most intimate medium of thought? No; the Pen stands before it. The printed page is merely a more legible and multiform reproduction of what the Pen traces, writes and fresh from the brain. If any instrument is worthy the appellation of that dignity which belongs to mind and mind alone, it is the Pen; for that takes directly from nerve and muscle the mystic impulse by which the brain forms and actualizes its invisible creations. It is the Pen, and not the Press, which rules the world.

Yet the relation between the Pen and the Press is so intimate, that we scarcely need to distinguish them in thought. They are co-operative instruments of the conservancy of the mind—actualizing its creations. The Pen writes the first impulses of thought, and passes it on to the Press for reproduction and perpetuation. The written sheet is like the negative of the photographer; the printed page is like the photograph which are produced from it. The excellence of the one determines the excellence of the other. If the inspiration caught from the soul of the writer by the Pen be genuine, it will result in a work of genius when issued from the Press. Then, too, to continue the figure, it is not only necessary that the general outline and resemblance of the photographer's negative should be true to life in order that the picture may be an excellent one, but it is also necessary that every line and shade and harmony of feature should be secured in the negative; there must be no blur, no indistinctness, no technical fault. So in the work of the Pen. There is a mechanical and formal perfection which must be attained by the writer before his work can be assured of literary excellence. How many noble and suggestive thoughts have been rendered ridiculous or ineffective, when printed, by the blindness or carelessness of the writer's handwriting? The Pen cannot perfectly serve the Press, nor the Press the Pen, until the latter shall attain to excellence in all the details of technique. The photographer will not accept a blurred or imperfect negative. He scrutinizes it closely in every part, and if there is the slightest imperfection or indistinctness, he rejects it, and makes another. If the writer should exercise the same critical care in the preparation of his manuscript, there would be fewer complaints from authors when the printers have "misinterpreted."

A good penman, if he possess any of the good qualities in a writer, is likely to be a good journalist. This is a method and an abundance, a grace and facility in all his workmanship corresponding with the regularity and beauty of his penmanship. He is apt to think well into a sentence before

he commences to write it, in order that there may be no hindrance or hesitation in the flowing lines of his copy. He knows that a made sentence and not clauses his stopping places, and by thinking, as it were, by long strides, he gets rapidly over the same ground which a slovenly penman would traverse by disconnected fits and starts. He learns to think rapidly and consecutively, which are the two chief requisites of a writer for the Press. Let, then, every young man who thinks of taking up journalism, as a profession, be careful to cultivate a good handwriting. It will be an encouragement and a stimulus to him in his work. There must be a sort of artistic pride and pleasure in being able to pour out one's thoughts in graceful and flowing characters, just as there is in the melody of a rich voice. The Press is largely indebted to penmanship for the perfection which it displays to-day. Good writing is the evidence of good thinking, and it is good thinking that moves the world.

## Programme "C."

PHILOSOPHY OF MOTION.—ART. VIII.

By C. H. PERCE.

In the December number of the JOURNAL, 1881, the four principles of the Philosophy of Motion are fully explained and illustrated. In the August number of 1882 proof of the same, with definition, is given, so that the most skeptical must accept the



The above cut is a facsimile specimen of Black-Board Writing, executed at the Spencerian Business-College, Cleveland, O.

The cut is kindly loaned by the proprietors of that Institution for use in the "Journal."

situation, or come forth and prove my theory false. Satisfied, however, that I am correct, I will continue this article and avoid developments.

In order to have the readers of the JOURNAL fully understand its application it will be well to remember that Programme "C" is the same as "B" in principle, and that upon the theory that Whole-arm, or Programme "B," is easier for beginners than Fore-arm, or Programme "C," the work of Programme "B" should precede that of "C."

As fast as confidence is gained and a fair degree of execution secured in Programme "B," I would earnestly urge its application in Programme "C."

Presenting, now, that you can execute eight or ten easy Extended Movement exercises gracefully, and with some degree of satisfaction Whole-arm, I ask you, according to the principles laid down, to practice the Philosophy of Motion—Whole-arm. Ist. Take single capital loop, pointed at the base, counting, 1—2, and with third count produce the result, thus, 1, 2—3; 1, 2—3; equal to one, two, three, lifting the pen quickly at finish.

After following the explanation in a general way, and giving a fair trial, with the assistance of the teacher seek to discover the cause of incorrect results and resume practice.

I do assert most positively that it is impossible to commit an error in this depart-

ment of work and not find a remedy proposed for it in the instruction given directly or indirectly in former articles, the substance of which is embodied in the "four leading principles" under Philosophy of Motion.

First, suppose the result of practice in the capital loop is too wide at base, which would make the turn at top too short, the cause is a lack of circular motion of the paper, contrary to No. 1; or, after getting the motion, changing the speed to slower, contrary to No. 3, and producing similar result to No. 1.

Again: suppose the second part of loop crosses first, the cause is the opposite of No. 3; i. e., making the motion smaller than result.

Suppose the result is rough: either there is no motion preceding execution, or, after getting it—which is determined by time—changed to slower, which is the opposite of No. 3.

Suppose the work be smooth and the form varying in size and shape—the cause is, the general execution at different rates of speed, contrary to No. 3.

Fourth and last point is more difficult to manage than all the rest combined. The error committed by all beginners and many others, in forming the capital loop (and with the execution of capitals generally) is: striking the paper too soon. The cause is attributed to the philosophy of motion being in a circle, or wobbling in various ways.

V. U. Y. X. W. H. K. T. F. P. B. R.—O'—and D.

The count in producing this letter is, 1—2, while getting the motion, and at 3 striking the pen downward stroke, and 4 finishing the letter, thus: 1—2—3—4; one, two, three, four, five.

Don't flinch! Don't say you "cannot understand it!" Don't say you "can't get it!" Don't say you "have made a whole page and didn't get it!" Don't commence scribbling on something else. Don't practice recklessly. Don't get foolish in many ways, and get vexed at your own dear self, but stand to the work; say you will understand it; say you can get it, and make pages and pages and pages and pages and pages and pages and pages until you see some improvement.

Practice carefully by watching position generally—both of yourself and material. Begin at top line, and make each letter occupy about 1/3 space—the distance between blue lines containing a space—and near each other. After crossing the page halfway each time move the paper toward you with left-hand. After completing each line, move the paper upward a little.

The greatest power of execution is in keeping the hand within a radius of three or four inches of the recognized proper position.

You cannot do good execution with the arm at an oblique angle.

Remark.—"The Power of Position" will constitute another article at some future time.

Keep a sharp look-out for this, that, or the other point, and set sensible by showing true self.

Should you fail, after fair effort, you may put it down to an absolute certainty that you cannot execute the work gone over well enough, and of course, a review is of the first consideration.

Keep up a constant review of work gone over, demanding of yourself more and more accuracy, and the result will be that "a new work will be readily acquired."

Your best will always bring you a final triumph.

(To be continued.)

MOON, WEATHER, AND TIDES.—At one of the recent meetings of the British Association at Southampton, Sir W. Thompson delivered to a large audience an address upon the tides. While explaining the theory of the moon's influence on the tides, he incidentally touched on the supposed influence of the moon's changes upon weather, and pointed out that the comparison of most careful and complete indications of the barometer, thermometer, and anemometer, and in getting the time of the new and full moon and half moon, had failed to establish any relation whatever between them, and had proved on the contrary that if there was any dependence of the weather on the phases of the moon, it was only to a degree, quite imperceptible to ordinary observation. We might take it confidently not only that it was not proved that there was a dependence of the weather on the changes of the moon, but that it was proved that there was no general dependence of weather on the changes of the moon. The attraction of the moon upon our globe, however, was described as not merely causing the tides, but as producing an incessant palpitation and tremor of the earth.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not admissible in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

NOTE.—The question of shade need not be considered; i. e., the student can produce work without shade, if so desired; but if shade is attempted, produce it on first downward stroke.

The formation of the capital O depends very largely upon the second part being made high enough. So I call attention to one of the characteristic features of the Péreirian System. In No. 10 of the second page of inset in copy-book you will find this statement: "The second part of (14) fourteen letters is higher than the first, viz:

JOURNAL must thereafter inclose ten cents, and for other things the advertised retail price. No attention whatever will hereafter be given to orders unaccompanied with a remittance.

Criticism in Learning to Write.

Says Carlyle: "The greatest of faults, I should say, is to be conscious of none." The force of this remark lies in the fact that no unconscious fault can be corrected. A rule we have somewhere seen given of cooking a hare, in which the first requisite is to catch him, is very applicable to one endeavoring to mend his faults in writing; first, such faults must be discovered and thoroughly understood; next, find and apply an effective remedy.

Many persons write page after page from a copy, observing that their writing, generally, is very unlike the copy they seek to imitate. Without ever sufficiently studying or analyzing their work to discover the precise differences between it and their copy, they go on with their practice as if that alone could bring them to perfection. They are, too, unmindful of the fact that the hand is only the agent of the mind, and that it can produce no form, beautiful or artistic, of which there is not first a perfect mental conception. To write right, we must first think right. No single exercise should be repeated in writing until the prevailing effort has been carefully studied and analyzed in all its parts to discover its precise faults, when an intelligent effort may be made for their correction. Thus, if their work is to become steadily concrete, and the hand to execute, will grow together into perfection. Pursued in this manner, "practice will make perfect."

An Ingenious Card.

James J. Brooks, Chief of the Detective Bureau in the U. S. Treasury, Washington, D. C., has lately had engraved upon steel, from an original design by himself, an allegorical card, which is unique and highly commendable of the profession. At the top is an all-seeing eye, which is supposed to take cognizance of the doings of malefactors, below which are represented the scales of justice and a dagger; the former, emblematic of the justicer and the law that tries; the latter, of the punishment that follows the conviction of criminals. To the right and left, are the figures of two hands holding the ends of two threads which are being skillfully woven into a web, encompassing and entangling a multitude of human figures designed to represent criminals of all classes who are constantly being brought within the coils of detective skill. The card in its entire conception reflects an ordinary degree of genius, and is a production worthy of a Chief of detectives.

"Spencer Memorial Library."

The Geneva, Ohio, *Times* of September 19th, in an extended editorial, advocates the founding of a "Spencerian Memorial Library." We think the penmen of the country, teachers in public schools, and managers of business-colleges will feel deeply interested in this important movement, and actively aid in promoting its success.

The following extract from the *Times* will throw some light upon the plan proposed:

That R. Spencer was an enthusiastic supporter of education in every department of knowledge, and his noble character and life gathered around him a large multi-ethnic library, and opened it to the youth of Geneva and encouraged them to use it freely. His contributions to the literature of his time were frequent and of acknowledged merit.

But everything else of his, insignificant in comparison when we recall the fact that he was the author of a system of penmanship, now the standard one of the United States, having also obtained a firm hold in the schools of foreign countries. The high his system of writing for more than forty years benefiting tens of thousands of the young men and women of the land. Through him and his system of writing Geneva became more widely known

than any other place of its size in the Union. His high sense of honor, his noble character, and his very correct example, and the interest he felt in the welfare of all with whom he came into contact, made him a power for good during his whole life.

In Geneva he took an especial interest. He wanted to see the township and village models of thrift, prosperity, and, especially, did he desire to witness the growth of a younger generation of men and women who should be models of sobriety, virtue, and intelligence. In our judgment, Geneva can best honor herself by some permanent institution of a literary and educational character erected and established as a perpetual memorial of Platt R. Spencer, her most useful and distinguished citizen.

If our suggestions are adopted, let the subscription-book be headed "Spencer Memorial Library," and if the enterprise can be put on a firm foundation the funds will be forthcoming in abundance. The relatives, friends, and thousands of pupils of Platt R. Spencer will most generously aid the citizens of Geneva in an enterprise of this character.

The King Club

This month comes from E. K. Isaacs, penman at the Northern (Ind.) Normal School and Business-Institute, at Valparaiso, Ind., and numbers seventy-five. Mr. Isaacs is a skilled writer, and evidently a popular teacher. A specimen of his practical writing may be seen on another page of this issue. The second club in size numbers twenty-seven and is sent by Leroy Hesselette, of Muskegon's Gem City Business-College, Quincy, Ill. The third largest number, seventeen, and comes from W. L. Bernam, teacher of writing at Zumbonia, Minn.

The Hill Premiums.

In accord with promise, Mr. Hill visited our office at the time appointed for the reception of specimens to compete for the prizes which he had offered for specimens of penmanship. Unfortunately, however, while many had announced their intention to exhibit, but two specimens had been received, and each of these were executed in a manner so very delicate as to make it impossible to photo-engage them for Mr. Hill's review. He had expected that his offer of \$300, \$200 and \$100 for first, second and third best, would bring out a vigorous competition from which some fifteen or twenty specimens could have been selected for examining; and believing yet that a good exhibition may be had, he proposes at some future time to make another proposition that will bring the best pen-work of the country together.

Acknowledgment.

College papers, catalogues and circulars have been received as follows: G. Adams's College Messenger, Knoxville, Tenn.; *Becky* Monthly, Wilmington, Del.; circulars from The Commercial and English Training School, Elkhart, Ind., conducted by H. A. Minnery, and the Western Business College, Galesburg, Ill., conducted by J. M. Martin & Co.; Holmes' Shortland College Journal, La Porte, Ind.; A Prospectus of the Woman's Institute of Technical Design, 124 Fifth Avenue, New York; The Portland (Oregon) Business-College Journal; a finely gotten-up catalogue from Cady's Metropolitan Business College, 36 East Fourth Street, New York; a catalogue from O. A. Van's Institute of Penmanship, Golden, Ind.; Announcement of the Youngstown (O.) Business College; the Spencerian Business College, Cleveland, O.; the Eastman's Business College, Poughkeepsie, N. Y.; and Clark's Titusville (Pa.) Business College.

"The Standard Practical Penmanship."

Below we give one among a large number of flattering testimonials received for the above named work. Prof. Cochran, from whom it comes, is one of the most accom-

plished business educators and experienced teachers of penmanship in this country, and is eminently qualified to judge of the merits of any penmanship published. We fully coincide with his opinion when he pronounces the Standard Practical Penmanship the best that has ever been published. Any person, young or old, who purchases any other in preference to this will certainly make a mistake; remember, we will return the money to all dissatisfied purchasers.

OFFICE OF CENTRAL TRUST SCHOOL, 301 North 30th St., Phila., Pa.

DEAR SIR:—The Portfolio of Standard Practical Penmanship is received. I am delighted with it. For progressive arrangement, ease and beauty of execution, and the practical character of the copies, I pronounce them, in my judgment, to have been the best that have ever been published, anywhere, other than Spencer Bros., or any other authors.

The Spencer authors will deserve the thanks of every teacher of every boy and girl in America. I shall take pleasure in recommending the Standard Practical Penmanship to all of my pupils.

Yours truly, C. C. COCHRAN.

Cuts Omitted.

We have been obliged to omit, for want of space from the present issue, several very fine cuts of plain writing and artistic pen-work, which were expected to appear. Our next issue will contain several of the most attractive specimens of penmanship ever engraved upon a relief plate.

Teachers, pupils, and others interested in any department of penmanship, should bear in mind that the columns of the JOURNAL are open to them for giving expression to any thought of value or interest to their fraternity. The chief utility of a penmen's paper, we conceive, to be in its being a medium of free intercommunication of thought on the subjects to which are interested in the art of teaching or practicing penmanship. Who has not something worth communicating?

Handwriting is truly said to be an index to character. That this is so, is due in a great measure to the fact, that to become a good writer requires good taste, close observation, patience to study and practice. These qualities, then, are among the characteristics of a good writer, and are also the elements of success in any other sphere of action. The absence of these qualities will make bad writers, and corresponding failures elsewhere.

Book Reviews.

"Self-Teaching Penmanship," by J. N. Bradford & Co., Bowling Green, Mo. The work has considerable artistic merit in its design and arrangement.

"Fifty Law Lessons," by Arthur B. Clark, Principal of the Bryant & Stratton Business-College, Newark, N. J., published by D. Appleton & Co. is a concise, practical work of 300 pages, arranged with questions and answers, and is designed as a text-book for commercial law in business colleges and schools. See publishers' announcement in another column.

"The Business-man's Commercial Law and Business Forms," by Dr. J. C. Bryant, and Ex-Judge Geo. W. Clinton of Buffalo, N. Y., is a work of 300, 8 vcs, compact pages, devoted to practical information upon law topics, and the presentation of the more frequently used, legal and commercial forms. The work gives evidence of our preparation, and the assistance of several authors, and is admirably adapted for the purposes for which it is designed, viz., a convenient, reliable and comprehensive class-book for commercial schools, and hand-book for the counting-room and professional office.

"The Modern Stenographer," by Geo. H. Thornton, President of the New York



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We hope to render the JOURNAL mutually interesting and attractive to secure, not only the patronage of all those who are interested in all kinds of writing, but also the interest and active cooperation of correspondents and agents, yet, knowing that the laborer is worthy of his hire, we offer the following:

PREMIUMS.

To every new subscriber, on personal, including \$1, we will send the JOURNAL one year and send a copy of the "Grand Memorial" (3000), "Katie's Prayer" (1000), "Faded Heart" (2000), "The Commercial Practice of Penmanship" (2000), "The Standard Practical Penmanship" (2000), "The Portfolio of Standard Practical Penmanship" (2000). For \$2.00, any pen will send with the first copy of JOURNAL.

To any person sending their own and another name to the JOURNAL, we will send, with each copy of the JOURNAL, and premium one year, and, forward, by return of the mail, a copy of either of the above publications.

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For names and \$1 we will forward no large Continental plate, 200 in. return for \$1.

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Subscriptions to the PENNSYLVANIA JOURNAL, or applications for single copies, will be received and promptly attended to by the

INTERNATIONAL NEWS COMPANY,

11 Bouverie Street, London, England. Notice will be given by post-card to subscribers at the expiration of their respective terms, and the paper will, in all cases, be stopped until the subscription is renewed.

NEW YORK, OCTOBER, 1882.

Send Money for Specimens.

From ten to fifty postal-cards are daily received at the office of the JOURNAL requesting, gratuitously—and usually with the alleged intention of becoming subscribers or patrons—specimen copies of the JOURNAL, or samples of our various publications. Others say they will remit on receipt, which in many instances they neglect to do.

Long experience and observation has shown us that a very small percentage of these applicants bring anything more than to get something for nothing, for we have mailed more than 50,000 copies of the JOURNAL free of application for specimens, and otherwise sent its publication, composed, of whom not ten per cent. have become subscribers.

In some instances numerous cards requesting specimen-copies have been received from one person in a single year, while in hundreds of instances, from three to five, and in one instance, thirteen cards have come from the same person. To such persons as have a bona fide intention of patronizing the JOURNAL, we should be more than willing to send a sample copy, yet it costs something, and the advantage is not equal to such one desiring them, to cents is a mere trifle, but when it aggregates to thousands, as it does with us, it is no trifle, but represents hundreds of dollars per year. We have therefore, and we think properly, concluded to mail no more copies, or samples of any kind, free. Persons, not our recognized agents, desiring specimen copies of the

State-Stenographers' Association, (D. Appleton & Co., 1, 3 and 5 Bond Street, publishers) is a work of 125 pages, presenting a new or modified system of stenography. Not being ourselves sufficiently initiated in the various methods of the current pet-books, circles, etc., that go to make up either a new or old system of stenography, we submitted the work, for an opinion respecting the merits of its claim, to our friend, Hamilton Pomeroy, an experienced shorthand writer, employed by the Mutual Life Insurance Co. of this city. Mr. Pomeroy reports as follows: "In actual stenographic practice there is rarely any very marked distinction made by the most rapid stenographers between light and heavy strokes, much reliance being placed upon the form and position of the outlines in the majority of cases, with, perhaps, an occasional reference to the context, should any doubtful case arise. But to have so far reduced this whole subject to a complete and thorough system, as seems to have been accomplished by President Thornton, in 'The Modern Stenographer,' is, to be frank, if not only obvious, but the necessity of studying in all cases, most certainly tend to greatly enhance the capability for speed of stenography.

useful in the English language, has been improved and added to, as it has passed through its many editions, until it would now seem to be the perfection of book-making. Yet, Prof. Hill has lately spent several months in New York, Boston and Philadelphia in search of new material, in the form of valuable information and unique embellishments, which will greatly enrich coming editions. Already, he might appropriately add to its present title, that of "Encyclopedia of Useful Information." In the present edition are entirely new and elegantly engraved plates of copies, for self-instruction in writing; a chapter giving examples of the most common faults of speech,

Chicago, Ill., and is sold only on subscription by agents.

"Log of the Twelfth Annual Cruise of the Second Presbyterian Fishing Club, of Philadelphia." *Clifford P. Allen, Loggist; Herbert S. Packard, Artist.*

This book, as its title indicates, is the record of the experiences of a Presbyterian Fishing Club, whose high moral standing is fore-shadowed by the published rules governing its conduct, a few of which we quote:

Article I.—Put up or shut up.  
Article II.—No person shall be entitled to become a member of this Club whose moral character will bear the slightest scrutiny.

has been performed in a manner commensurate with the importance of the work.

Our friend Packard, the artist, has discovered on the coast line of the Delaware and Chesapeake Bays, and presented in map form, excellent portraits of the different members of the Club; and although we have never had the pleasure of gazing upon their features, yet we are satisfied, from a study of this map, that they possess in no ordinary degree, beauty and intelligence united to high moral excellence. We grieve that one of the number was obliged to remain at home to take care of the baby; but we are gladdened on a succeeding page by the first reliable delineation of the world-famed sea-serpent—a representation far more realistic than it would have been, had it been seen by the artist himself, as he has availed himself of the varied descriptions of the other members of the Club, and has combined those descriptions in one exhaustless view.

No one could doubt the moral tone of the Club did one but see who was of that number, as he (small *A*) greatly reclines on a mattress—balled to sleep by the bewitching siren, the Jersey mosquito.

The thorough inquirer in which the genus at Fortress Monroe were inspected; the refined moon-fish—the terrible phantom which pursued Smith in his dream; the judge, the jury, the culprit, the counsel for defense, the counsel for the prosecution, all are subjects, as delineated by the artist, over which we delightfully linger; but even these give us not the estatic pleasure we experience when gazing at the surprised and ravenous musquito which, ignorant of the law of gravitation, expected to speedily get his fill by piercing cuttily through the proboscis of a member of the Club, and that finds the excellent tickle dripping upon the schoolmaster's cheek. And the afforsaid member of the Club seems, by the expression so happily depicted, to experience the same ecstasy of delight as the writer, who fair would linger longer upon the work—but is compelled to desist.

A MILLION-DOLLAR REGISTERED LETTER.—A registered foreign package was recently sent from the registered-letter department of the Baltimore Post office, destined for London, England, on which the postage and registry cost over \$25. The package was about a foot long, ten inches wide, and eight inches thick, carefully sealed, and contained bonds and other securities, amounting to over \$1,000,000, mostly for one banking firm. The package went by way of New York.

All Back Numbers

of the JOURNAL may be had since and inclusive of January, 1878; only a few copies of 1878 left.

No young lady or gentleman, possessed of a good rapid handwriting, need wait for remunerative employment.



THE PUBLISHERS OF THE  
**Fireman's Herald,**  
OF  
**New York City.**  
A prize of an engraved pen and ink premium for the best set of  
**COMPANY BY LAWS, BLANKS AND ROLL.**



In Testimony Whereof we the undersigned judges have to each  
affixed our signatures on this the twelfth day of October 1878  
*Wm. Stebbins* Boston Mass. *J. W. Fessenden* Baltimore Md.  
Secretary Mass State Firemen's Assn Chairman National Council of F. M. S. Assn  
*Wm. Miller* Reading Pa. *Swainston* Reading Pa.  
Superintendent of Fire Dept

The above cut is photo engraved from an original pen-and-ink copy, executed at the office of the "Pennant's Art Journal," and is given as a specimen of engraving. Size of the original, 18 x 24 inches.

with their correct forms; a chapter of choice selections for albums; an extended article, beautifully illustrated, upon etiquette. Numerous valuable reference-tables—giving the list of battles in the late Civil War, tables of useful statistics, etc.; also, a brief analysis of the United States Government, with lists of officials, and defining their duties. The work, in its typography, paper, binding, and illustrations, presents a most perfect specimen of book-making, and is in itself a library of useful information, and should be a hand-book of every business-office and family, as well as of teacher, pupil, and clerk. It is published by The Hill Standard Book Co., 103 State Street,

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Article I.—Any person found washing his feet in the dish-pans, or cutting his toe-nails with the cook's knife, shall be reprimanded by the President, and in case of second offense shall be expelled bothwh.

Article VII.—It shall be the duty of every member to observe to the fullest extent the Golden Rule (of the Club), viz., to do nothing himself that he can get anybody to do for him.

We regret that space will not permit us to give the entire eight articles, and that for the same reason we are unable to reproduce, for our readers, any portion of the log, not even a "chip," although we understand that chips figured quite largely in the cruise. Suffice it to say for the loggist, that his duty

A copy of the thirty-fourth edition of "Hill's Manual of Social and Business Forms" has been received. This work, originally one of the most attractive and



### Answered.

J. A. D. Jackson, Mich.—Do you supply ink good for school use? Ans.—No, we never deal in fluid inks of any kind; only India, in the stick, for artistic pen-work. We advise you to address Messrs. Ivison, Blakeman, Taylor & Co., 753 Broadway, New York.

A. J. D., St. Johns, N. S.—Which is most desirable or practical for business purposes—a large, medium, or small handwriting? Ans.—We believe that a size below what would be denominated medium is, all things considered, the best, as it is more rapidly and easily executed, and it is more easily and rapidly read, inasmuch as the lines of writing are more separated from each other, presenting a clearer and less confused appearance to the eye than when letters are so large and the extended letters so long as to be intermingled together with each other. No extended letter should reach above base line more than three-fourths of the distance to ruled line above, nor more than half the distance to ruled line below.

D. C. M., California, Pa.—Please answer the following through the ART JOURNAL. 1. What is meant by a system of penmanship? 2. Why do loop letters cross at head and base lines? 3. What movement do you consider the best for all purposes? 4. What is movement? 5. Which is the most important in writing—uniformity or variety? Ans.—1. A system of penmanship is that in which all the letters and combinations are constructed according to certain principles and methods and by prescribed rules. 2. Because crossing at those points tends to give the best proportions and most graceful forms to the loop; and, besides, it affords a fixed and uniform guide as to point of crossing. 3. The combined movement of the forearm and fingers is superior to any other for all practical writing, except that the whole-arm movement may be used for making large capitals, and for flourishing. 4. Movement is the action of the fingers or muscles which gives the proper motion to the pen for executing the forms of the letters and the lateral motion of the hand along the line across the page, while writing. 5. Uniformity is of much more importance in all writing than variety. Variety is only desirable in decorative writing; and then, to be desirable, must be introduced skillfully and in accordance with good taste.

Complimentary to the "Journal,"  
OFFICE OF SOUTHERN COMMERCIAL COLLEGE,  
AND LIBRARY BUILDING.

New Orleans, Sept. 20th, 1882.  
EDITORS OF JOURNAL:—Though pressed with a multiplicity of business affairs, I feel it my duty to take sufficient time to thank you for your excellent article, in the September number of THE PENMAN'S ART JOURNAL, on "Professional vs. Business Writing." This article is timely and to the point. It answers in a courteous and masterly manner the often heard assertions of those unscrupulous minds which arise at conclusions through avenues of ignorance and prejudice, and not by reason and logic from correct premises. For a quarter of a century, I have combated the same erroneous affirmations which you have encountered and demolished in the article referred to. I trust that the profession will labor to disseminate your thoughts upon "Professional vs. Business Writing."

With fraternal good wishes for your success in the noble cause in which you are engaged, I remain, yours truly,  
GEORGE SOULE.

THE PENMAN'S ART JOURNAL is one of the brightest, neatest, and most entertaining journals published. Illustrations and specimens, photo-engraved from actual pen-work, are only a few of its attractions.—The Judge.

THE PENMAN'S ART JOURNAL is really a magnificent journal, giving instructions in everything pertaining to the art of writing, with the most elegant specimens of penmanship—both plain and ornamental. The JOURNAL is the handson paper we have ever seen, and we have seen several handsome papers. The JOURNAL is published monthly, at one dollar per year. It would be cheap, enough at three dollars a year.—Short hand-Writer.

THE PENMAN'S ART JOURNAL—This is

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### It is Useless to Apply

to us for specimens of our penmanship. Applicants are so numerous and our time is so occupied, that it is impossible for us to comply with such requests. We can only show our hand through the columns of the JOURNAL.

*Nothing but a Normal School  
or Business Institute!*  
*Valparaiso, Sept. 14, 1882*

*Prof. J. H. Greenbeck,  
Principal of the  
Crittenden Business College,  
Philadelphia, Pa.*

*Enclosed  
please find Exchange and bill for payment for twenty  
five subscriptions for the Journal, commencing with the  
September number.*

*Consider the Journal a very efficient aid  
to the teaching of Penmanship, and to the students of the art  
it is simply invaluable! Every page of every number  
is full of the information, which many times the price  
of your subscription. Long may it continue to pro-  
fit, that it may exert its powerful influence on the cause  
of practical education!*

*Very truly yours,  
J. H. Greenbeck*

The above is a photo-engraved copy of a letter written by E. K. Jones, persona of the Northern Indiana Normal Business Institute, Valparaiso, Ind., and is given as a specimen of practical writing.

the title of a beautiful and valuable monthly—published at one dollar per year. Every number is replete with hints and lessons in practical writing and a choice collection of choice literature designed to meet the wants of every member of the household. We cannot speak too flatteringly of this journal—it need only be seen to be admired.—House and Home.

### How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage stamps. Do not send personal checks, especially for small sums, nor Canadian postage stamps.

A good handwriting is not only of itself a commendation to its possessor, but inasmuch as it is usually taken to be an indication of character, it is presumptive evidence of other excellencies and attainments.

### Extra Copies of the "Journal"

will be sent free to teachers and others who desire to make free to offer to secure a club of subscribers.



W. H. Broder is teaching large writing classes at Richmond, Ohio.

L. B. Lawson, of Placerville, Cal., sends a club of seventeen subscribers, and says: "I find the JOURNAL takes like a circus."

In our August issue, J. W. Harkins was announced as the penman at Baylies', St. Paul, Minn., which should have been "The Little Rock (Ark.) Commercial College."

Ira Taylor, who is teaching writing in Canby City, Oregon, sends a club of twenty-one subscribers to the JOURNAL, and says: "I find the JOURNAL full of valuable information to

me, and, therefore, do not hesitate to recommend it to others."

Mr. M. J. Goldsmith, the accomplished penman at Moore's Southern Business College, Atlanta, Ga., paid us a visit recently. He is devoting much attention to vocal culture, with a view of entering upon the stage.

The Rev. J. J. Eltman, Hinchley, Ill., writes a letter, the style of which would do honor to many of our professors of Penmanship. He says: "I am a reader of your JOURNAL and would not like to do without it."

A. C. Backus, teacher of writing in the Fayette (Ohio) Normal and Business College, says: "I desire to renew my subscription to the JOURNAL, and to show you my appreciation of the same, inclose a money-order to pay the subscription for the accompanying eleven names, for one year."

J. M. Vincent, who has for some years past been teaching writing at Los Angeles, Cal., takes the place of professor of writing in the Sastings College, Chiles, S. A. Mr. V. is a skillful writer and a popular teacher of writing, and will undoubtedly win new fame in his present responsible position.

The Eighteenth Anniversary of the Suller, Bryant & Stratton Business College, Baltimore, Md., occurred on September 31st. The occasion is mentioned by the Baltimore papers as having been one of unusual interest. The Address delivered by Hon. Wm. Pinkney White was reported in full in the Sunday News. All or a portion of it will probably be given in a future number of the JOURNAL.

Prof. John Greenbeck, Principal of the Crittenden Business College, Philadelphia, Pa., says: "I think your JOURNAL is splendid. We expect soon to send you a club of subscribers. Can you give us, occasionally, articles touching business correspondence? I think that such articles as you would give would be highly appreciated." It is our intention, after the close of our series of articles on "Box and Package Marking," to give an illustrated series of articles upon correspondence.

C. N. Crandle, teacher of writing at the Normal College, Bushnell, Ill., is highly complimented by The Record. It says:

"The even-ness class in penmanship under Prof. Crandle is being carried on very successfully. Thirty persons have already entered the class. It is a result of his plan, in order to be passed, is to high degree, the power of imparting his skill to pupils. We regard Mr. Crandle as an important addition to the college faculty."

A. W. Dudley, who for some time past has been Principal of the Business Department of the Southern Indiana Normal College at Mitchell, Ind., has become Associate-Principal of the Mayhew Business College, Detroit, Mich. The Mitchell Commercial, in notifying Mr. Dudley's departure, says:

"We are glad to know the place he takes is a good one, in a good college, for a newly discovered class in position, and we congratulate him on a result of his plan, in order to be passed, is to high degree, the power of imparting his skill to pupils. We regard Mr. Crandle as an important addition to the college faculty."

We can heartily endorse all the Commercial says, both as respects Mr. Dudley and the Institution with which he is associated.



Well written card-specimens have been received from W. Robinson, Washago, Canada.

Several attractive designs for flourished cards have been received from Geo. Hurlburt, Toulon, Illinois.

Creditably executed specimens of penmanship have been received from W. S. Macklin, St. Louis, Mo.; Joe Fowler, Browne's Business College, Jersey City, N. J.; A. H. Steadman, Freeport, Ohio.

M. Edmund Hennessey, of West Roxbury, Mass., a lad of sixteen, sends a specimen of his writing a year since, and one of his present writing, which not only shows marked improvement, but a really excellent hand.

An elegantly written letter comes from D. L. Misselman, of the Gem City Business College, Quincy, Ill. Also superior specimens of flourishing from the pens of W. H. Johnson, assistant-pennman, and H. C. Carter, a student in the Normal Penmanship Department of the above-named institution.

G. W. Slosser, Inglewood, Va., incloses, in a handsomely written letter, several superior specimens of plain and fancy cards. He says, "I have been a subscriber of the JOURNAL for its first number, and would not be without it for ten times its cost. I have always thought it could not be improved, yet it does grow better and better."

H. T. Loomis sends a photograph, imperial size, of a pen-and-ink drawing, entitled "Our Martyred Presidents," which embraces the portraits of Lincoln and Garfield, in oval borders, surmounted by an eagle; and at the base, between the cards, is a figure of Columbia and the American flag. The original was kindly executed by C. L. Perry, a student of the Spencerian Business College, Cleveland, Ohio.

Handsome written letters have been received from the following: A. W. Dakin, Tully, N. Y.; L. B. Lawson, Placerville, Cal.; J. W. Harkins, Little Rock (Ark.) Commercial College; W. L. Keeman, Zumbrota, Minn.; C. S. Perry, Levington, Ky.; T. Loomis, Cleveland (11) Business College; S. R. Webster, Rock Creek, O.; L. C. Backus, Fayette, O.; Jas. W. Westervelt, professor of penmanship at Woodstock (Canada) College; J. Madhara, New York; G. W. Michael, teacher of writing, Delaware, O.

His Juvenile Days.

Unpublished page from the life of George Washington. It is the merry summer time. To him, the mother of the father of his country: "George dear, where have you been since school was dismissed?" "Hain't been nowhere, ma." "Did you come straight home from school, George?" "Yes, ma'am!" "But school dismissed at 3 o'clock and it is now half-past 6. How does that come?" "Got 'em in." "What for?" "Missed my jiggaffry book's." "But your teacher was here only an hour ago and said you hadn't been at school all day." "Got 'em in yesterday, then." "George, why were you not at school to-day?" "Forgot. Thought all the time it was Saturday." "Don't stand on one side of your foot in that manner. Come here to me. George, you have been swimming." "N'y'me." "Yes you have, George. Haven't you?" "N'y'me." "Tell your mother, George?" "N'y'me." "Then what makes your hair so wet, my son?" "Swam. I run so fast come from school." "But your shirt is wrong side out!" "Put it on that way when I got up this morning for luck. Always win when you play for keeps if your shirt's on inside out!" "And you haven't the right sleeve of your shirt on your arm at all, George, and there is a bad knot tied in it. How did that come?" "Bill Fairfax tied it in when I wasn't looking!" "But what were you doing with your shirt off?" "Didn't have it off. He jes' took'n tied that knot in there when I was on me." "George!!!" "That's honest truth, he did."

About that time the noble Bushrod came along with a slate strap, and we draw a will over the dreadful scene, merely remarking that boys do not seem to change so much as men.—Burdette.

Who Was Primitive Man?

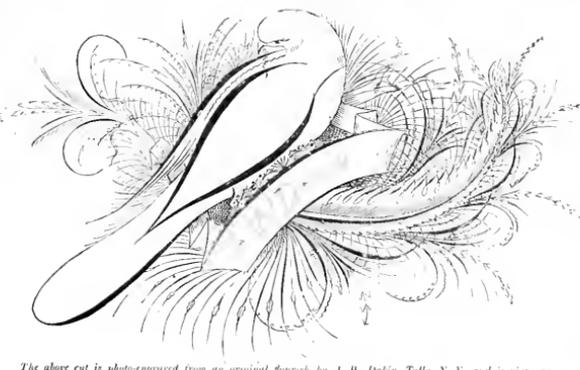
The main fallacy which, as it seems to me, underlies so much of our current reasoning on "primitive man" lies in the tacit assumption that man is a single modern species, not a tertiary genus with only one species surviving. The more we examine the structure of man and of the anthropoid apes, the more does it become clear that the differences between them are merely those of a genus or family, rather than distinctive of a separate order, or even a separate sub-order. But I suppose nobody would claim that they were merely specific; in other words, it is pretty generally acknowledged that the divergence between man and the anthropoids is greater than can be accounted for by the immediate descent of the living form from a common ancestor in the last preceding geological age. Mr. Darwin even ranks man as a separate family or sub-family. Therefore, according to all analogy, there must have been a man-like animal, or a series of man-like animals, in later, if not in earlier, tertiary times; and this animal or these animals would in a systematic classification be

Brother Gardner's Philosophy.

"De man who expects leaf of de world an de one who has de fewest complaints," said de old man as de sound of rattling hoofs died away in de hall. "De man who imagines dat friendship will borrow money at de bank an doomed to disappointment. My friend may bust an his shovels, but he expects to return his hoe in good condition. He may inquire arter my wife's health, but it don't follow dat I kin turn my chickens into his family. If I am sick, I doan't expect de world to stop movin' right along. If my nex' deah nuyber whispers to my wife dat he an' his willin' to sot up wid my corpse, he an' duff his full duty. If I am in wait, dat's nuffin to de people who have plenty. If I am in trouble, dat's nuffin to de people who have plenty. If I am in trouble, dat's nuffin to de people who have suthin' to rejoice o'er. De world? over me only what I can sin. It comes me none to pass to and fro, space for a grave, an' sich a funeral as de ole woman kin pay for an' keep de bill full of 'taters. De world's friendship reduces a man to rags as often as it clothes him in fine raiment. De world's sympathy blisters a man's back as often as it warms his heart. De world's charity excuses de crime of a host-thief, an' an her-terror-stricken ober de stealin' of a loaf of bread by an orphan. De world promises eberthyn', and performs only what

Cards and Calls.

In cities there is far greater use for cards than a person in the country would think of. This is the way they are used in the cities. All visiting-cards have only the plainest script; no fancy printing or writing is seen upon one of them, either of gentleman or lady. The size of ladies' cards is a little over three inches in length by two in width. Gentlemen's cards are smaller. The address is not engraved with the name on either a lady's or gentleman's visiting-card; but it is on ladies' "At Home" cards. It is no longer the fashion to go out on a round of calls. A lady makes out her list of visits called, and gives to her servant a number of cards, with her name thereon. These cards are left at the doors of her friends, and her calls are made without any weariness. The labor is done by a servant, and the lady keeps herself fresh for other duties. If the lady chooses, she may go about and leave her own cards, as is not supposed even to ask if the people to whom she leaves a card are in. Still, there are some who follow the old style lest their friends may not understand the new ways. Each lady has an "At Home" day, and on her cards tells her friends what day this is. This fashion brings gentlemen more into afternoon society and so makes it more agreeable. Men who hate to make calls will drop in to "an afternoon" and enjoy it. Invitations to parties are printed on very large, plain cards. The old folded form is seldom used. People in mourning use deep black borders. An invitation for a wedding is always sent out at least a month before the ceremony. A bride and groom go away on a wedding journey, and on their return they send out cards to their friends. Sometimes the bride's mother sends out the cards just after the wedding, naming the date of return. On these cards is the name and address of the newly married pair, with the bride's maiden name, on the fold of the invitation envelope, with a printed line drawn through it that indicates that the young lady has done with that name.—Scholar's Companion.



The above cut is photo-engraved from an original sketch, by J. W. Dakin, Tully, N. Y. and is given as an exercise in off-hand flourishing.

grouped as species of the same genus with man. In the Abbe' Hauré's mid-Miocene split flints we seem to have evidence of such an early human species; and I can conceive no reason why evolutionists should hesitate to accept the natural conclusion. To speak of paleolithic man himself—a hunter, a fisherman, a manufacturer of polished bone needles and beautiful barbed harpoons, a carver of ivory, a designer of better sketches than many among ourselves can draw—as "primitive," is clearly absurd. A long line of previous evolution must have led up to him by slow degrees. And the earliest trace of that line, in its distinctively human genetic modification, we seem to get in the very simple flint implements and notched bones of Thénay and Pontacq.—Grant Allen in Fortnightly Review.

THE TWO COUNTRIES.

There is a land of tears and bitter weeping.— A land most like that dear one Dante knew Where was no flesh, with dark black staining. In sad procession move, lone bound with rue. It is a land prepared by woful mortals.— Compared with them the Virgin tree were woe.— And it is with above its gloomy portals.— "We did not think they had to Advertise." There is a land that flows with milk and honey.— A land most like that dear one Dante knew Where was no flesh, with dark black staining. Bonds, coupons, stocks, and various other gains Happy are these, an' at high tide, the clams, No head dock down the laughter in their eyes! For better luck they'd denote one dollar; The party's theirs!—They Learned to Advertise.—Hudson's (Pa.) Public Spirit.

an convenant. The man who relies on de honesty of de public instead of de vigilance of a watch-dog will have no harvest-apples for sale. De man who pines at each stage of his career fur de world to applaud or condemn will become a football for all men to kick. Expect no friendship to last beyond de noones' when you want help. Expect no sympathy to endure longer den it takes fur tears to dry. Expect no praise from men in der same trade. We will now continue towards de usual progrommy of business." Penstock rose. He rose for the purpose of asking the President if he meant that his rising sentence should go upon the record in that form. "I don't ask anything wrong with dat sentence" placidly inquired the President. "I doan't 'zactly like de word 'contaminate,' sah." "Branler Penstock, de likes or dislikes of one humble individual in di world doan't amount to shucks. When de Lime-Kilo Club 'lects you as its President, you kin bring a wagon-load of grammars and dicker-shunaries an' histories into di hall, an' knock off de balance ob de shingles wid big words. Penstock, sot down!"—Detroit Free Press.

Persons desiring a specimen copy of the JOURNAL must remit ten cents. No request will be given to postal-card orders for same.

Mr. Walter Smith, principal of the Normal Art School of Massachusetts, who has had a long controversy with other instructors of the school, has been removed by the Board of Education, and Mr. Otto Fuchs appointed to fill his place. The latter is a practical mechanical engineer.

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VOL. VI.—No. 11.

## Lessons in Practical Writing.

NO. VI.  
By HENRY C. SPENCER.  
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**AWKWARD POSITION AND MOVEMENTS.**  
—We have long considered Dickens's description of Sam Weller writing a "Walentine" to his "Mary, my dear," as the happiest thing in that line ever published; but Dickens has been outdone by one of our own countrymen. On the occasion of a public meeting, recently held at Geneva, Ohio, to take measures for the establishment of a "Platt R. Spencer Memorial Library" in that charming village, the Hon. Darin Cadwell, of Cleveland, addressed the citizens. In the course of his address, speaking of his own attendance, as a pupil, at a writing-school taught by Platt R. Spencer, in Jefferson, the county seat of Ashland County, Ohio, in 1812, in the ballroom of what was then called the Webster House, he said:

"I suppose I was just about as awkward as the other boys and youngsters that attended the school. It is perfectly wonderful what a change can be wrought in an awkward fellow in a short time. Just think of it: A boy sitting down to a table in his chair prepared to write, with his toes well anchored around the legs of the chair, both arms sprawled out upon the table, his pen clashed as light in his hand as though he expected it to should lose his hold upon it if he should touch it, and his tongue out and his ears raising up one way and then the other, and every part of his body seeming to follow the motion of his pen. It is very hard to believe if he should happen to be writing a love letter, what a labor of love that would be. But under the instruction of Prof. Spencer how soon all that vanished."

What a graphic description of how *not* to do it has Judge Cadwell given us!

**REVIEW.**—In our last lesson we completed the thirteen short letters, *a, c, e, i, m, n, o, r, s, u, v, w, x*. Pass the correct forms, in their alphabetic order, in mental review if you would fix them in mind. This class of letters, as you have learned, constitutes the body of your writing, and should always be written uniformly as to height, slant and spacing, and be joined in words by a progressive movement of the forearm and hand from left to right across the page.

THE SEMI-EXTENDED LETTERS—*t, d, p, g*, are introduced in this lesson. They extend, as to height and length, midway between the short letters, and the full extended letters.

It would be well to rule slanting guidelines to aid in writing this lesson.

**1st COPY: MOVEMENT.**—The projective



and retractive action of the forearm, hand and fingers, combined, becomes prominent in proportion to the length of the strokes executed. See cut of Hand and Pen, designed to illustrate the proper movement for extended strokes. The strokes of the copy are an inch in length, or two ruled-spaces in height. Strokes might also be made, twice as long, thus securing additional scope of movement.

**SHADING**, properly done, adds greatly to the attractiveness of writing.

Test the action of your pen without ink, by pressing it sparsely upon the paper to spread the teeth, then move it downward as you would to make a slanting straight line, and gradually diminish the pressure until the teeth close. When ink is in the pen, it shades between the teeth, forming width of shade corresponding to their separation.

Observe that the straight strokes of the first group are shaded square at top, and taper downward, as in *t* and *d*, and the strokes of the second group are the same as the first inverted, or light at top and square at base, as in *p* and final *t*. In the third group we have the straight line and compound curve combined, forming the fold of small *g*.

Try, perseveringly, on these groups, making the strokes, in time, as regular as the tick of a clock.

**2d COPY: FORMS OF LETTERS.**—Study the relation of *t* to *a*, *d* to *a*, *p* to final *t*, *g* to *a*, and *a* to *g*. See how the short letters form the basis of the longer ones.

The width of shade in *t* and *d* at top, and final *t* at base, should not exceed the width of three light downward strokes drawn side by side.

Small *t*. What is its height, width; where its cross; how broad its turn? Name and number its strokes. How long is the first stroke of *t*? How much of first stroke is visible in the completed letter? Practice *t* and *t* alternately.

Study and practice *d*, *p*, final *t* and *g*, according to the method above indicated.

Final *t*, observe, is light at top, shaded square at base, and has one stroke less than the first form. Its use might be dispensed

with, but business-writers find it very convenient; it is therefore taught.

**3d COPY: WORDS.**—You can now incorporate the semi-extended letters into your handwriting by practice upon the words of this copy. When you begin a word with *t, d, or g*, be sure to have the arm and hand so balanced on the muscular rest that you can slide promptly away and join the next letter without any hitch or hesitation.

To trace a word, naming or numbering the strokes throughout, is excellent practice, before writing with ink; it helps to secure regularity of movement, and a clear knowledge of successive strokes. Occasionally, try left-hand practice—the right-hand practice will be assisted by it.

After practicing and criticizing the words of the copy, you can write them easily and well, other words containing the semi-extended letters, with short letters, may be practiced. Be careful not to choose words containing letters which have not yet been taught in this course of lessons. Would suggest such words as the following: *ate, date, paint, pint, deep, sleep, pump, quote, pigeon, essay, ymcaque, etc.*

As you write, criticize your position, the action of arm and hand, the size, slant, and spacing and shading of your words, and give yourself due credit whenever you perceive that you have improved in any respect.

Practice upon your name frequently, and, occasionally, with left-hand.

Also write specimen of your plain penmanship, and compare it with the sample you wrote at the beginning of this course.

## The Mission of a Newspaper-Wrapper.

By MARY E. MARTIN.

The sun had just set, and the work about farmer Mosby's barn was over. Great heaps of wheat were put away, and twenty tired men were sending their way to the house. This was what the western farmers called "neighboring." When the wheat was all ready to be threshed, the farmers, for miles around, would come and give the extra help needed, and in one day finish the work—each helping the other: showing that in

this cold world of ours not all the milk of human kindness was quite dried up; and this mutual dependence was a close bond between them. Does not this come nearer answering the question, "Who is my neighbor?" than the hits of cardboard Mrs. Jones pushes under Mrs. Brown's door, devoutly hoping she is not at home, or those cards brought by their husbands in person on New Year's!

Twenty tired men stood before the pump, near the kitchen-door of farmer Mosby's house. They were dusty enough, from working in the wheat, but their toilets were soon arranged in a very primitive manner.

"Come, Charlie," said the farmer, "lift the end of that trough, and pump these men some water."

The young man did as he was bidden, and lifted the end of the trough where the horses usually drank, made it level, and then pumped the trough full of the clear crystal water. The men rubbed their hot faces, washed their dusty necks, and walked all the way to the house to wipe them dry, there, taking turns at the endless long towel on the rollers. Those who wished, smoothed their hair with the little bits of comb stuck under the single-paneled looking-glass in the kitchen.

What a comic sight it was to Julius Reynolds, as she lay quietly in the hammock beneath the trees! To a city girl who has never seen this primitive way of arranging herself it seemed part of a play. Charlie Mosby, passing near the hammock, caught the faithful look on Julia's face, and felt more keenly than ever how little of the refinements of life they had on the farm. He had a longing for things different, even before this family came from the city, to board at the farm; but since their advent it had seemed intolerable. Charlie would never make a farmer, his father had said; and it never seemed truer to Charlie than on this evening when he let down the bars and went into the milking, and his thoughts would wander back to the trim, white-robed figure in the hammock, and wondered why he could not even be content with the drudgery of the farm as he once had been. Only that day, at dinner—he mentally ran on as he milled—had he seen Julia Reynolds look around her plate for her napkin, and he could not repress a smile as he thought that there had never been such an article in the house.

The chores were over, and Charlie Mosby took his pencil, paper, and an old atlas, and sat down at the far end of the kitchen-porch. He was slowly trying to copy something, when Julia Reynolds, passing behind him, saw plainly what it was—a wrapper, from one of her papers, which she had thrown aside that morning. As the handwriting was beautiful (Cousin Will wrote well) she did not wonder that the young man tried to copy it; but what a hand he wrote! Was there anything ever so stiff and awkward!

She passed on, up to her mother's room, and, as she entered, said: "Mother, I saw Charlie Mosby trying to improve his handwriting by copying that newspaper-wrapper Cousin Will sent. Do you think he will be

\* The Oblique Penholder, which affixes the pen on the upper angle of letters, is better adapted to slanting than the straight holder.

offended if I give him those specimens of fine handwriting I have with me?"

"No," said her mother; "I do not think that are people who take offense easily, and if you could do anything to help the young man it would be a blessing. There is little enough in his life, and he seems really out of place on the farm. Not that I do not think farming is just the thing; but it does not suit every one."

Julia took the specimens, and went down to the porch. Young Mosby was interested in his work that he did not hear her coming, and looked up a little startled, but quickly recovered himself.

"I could not help saying that you were doing, Mr. Mosby," said Julia, "and I have brought you some specimens which are very fine."

Then, in the twilight gloaming, Julia Reynolds sat down by the young man and explained how he could improve. Every evening found them on the porch, or when the work was done, at the kitchen table, with their writing. The young man daily improved, but only through hard work; for he had to overcome many an obstacle that lay in his old handwriting.

It was at the close of one of their evening exercises, and Julia was telling young Mosby how far he had excelled her Cousin Will, that she said: "That reminds me that Cousin Will will be here to-morrow to spend a few days with us."

Charlie Mosby looked up quickly, but could read nothing in the well-laden face; but wondered if Cousin Will were more than a cousin to her. He said: "When will he be the best of our lessons together, Miss Julia?"

"I fear us, for we return with Cousin Will; papa was too busy to come for us."

"The writing was put away for the night, but Julia noticed that Julia noticed that put away with the finest specimens was the farm newspaper wrapper."

"What are you saying that for, Mr. Mosby?"

"But for that, Miss Julia, I should never have been attracted to writing," and he added, "It has had its mission to me in another way."

The train that was to bring Cousin Will Burgess from the city reached the little station, two miles away, at night; so it fell to Charlie Mosby to go for the train. The train was late that night, and young Mosby felt a greater repugnance than even to his father as he walked back and forth, waiting. The grocery store was depot, post office, and store in one. Two school lamps in the store lit up the glows a little, but only threw a dim shadow on things at a distance. A tall candle flickered and flared on the desk below the two paragon lamps called the post-office. As Charlie Mosby walked back and forth below the door, the talk of the farmers in a loud key, went on in his ear. Some were seated at the domestic tables, and the painted advertisements were long and loud. Mosby turned with a sigh of relief as the whistle of the train was heard. It came pausing, stopped, then started away again into the darkness. Young Mosby soon saw a young man standing where the train had left him. He approached, and asked if this was not Mr. Burgess.

"Yes," answered the stranger. "I suppose you have come to take me to Mr. Mosby's farm."

Charlie Mosby quickly brought around

the light spring-wagon, and both men jumped in. Mosby drew up the reins, and the horse started at a quick pace.

Will Burgess was warmly greeted by his relatives. He appeared disposed to be rather pleasant with the family, but rather in a patronizing way.

What was to be done with Sunday? was a grave question of the inmates of the farm house. There was no service at the meeting-house near, so it was finally agreed that the young people should go to a Sunday-school, a few miles below them. Julia, coming out on the porch, where her cousin was smoking, said: "What do you think of 'Wild-Cat' Sunday-school for a name, Cousin Will?"

"Oh, it is your fun, Julia!"

"No, I assure you, this Sunday-school where we are going is called 'Wild-Cat' Sunday-school, and that does not seem so odd as to see on the banner, standing by the pulpit, 'Wild-Cat Sabbath-school,' in bright letters. The first time I saw it I could not keep my eyes away; but before service was over, I thought that its name was not such a misnomer. The boys at the end of the church piled the benches one on another, and were jumping over them during prayers."

Julia Reynolds arranged that they should ride horseback—much to Will Burgess's

"What, Aunt Eunice, and live like he does!"

"Yes, Will, he has made it all, and he expects his son to work just as hard as he does."

Mrs. Reynolds succeeded better than she at first thought with the older Mr. Mosby. He consented, saying, "He might as well get for sure he has taken up with writing, I don't believe he will do much else."

Charlie Mosby went back to the city with the Reynolds family and Will Burgess. He entered the business college, and felt that now he was in his right element. There was a stimulus in the bustle of the city that overtook him up for his work. His handwriting was much admired in the college, and soon attracted the attention of the first talent in the city. When he was thought with his studies he was offered a position as a teacher in the same college. The President, as he made the offer, said: "I consider you, Mr. Mosby, the finest writer, for your age, in our country; and indeed, in any other country you would be looked upon as a prodigy in writing."

Charlie Mosby accepted the offer. His face glowed with pleasure at the praise. As he passed out from the presence of the President, he took from his pocket a book (which had been secretly put away), and from it drew out a torn newspaper-wrapper,

felt a deep interest in his success. One morning Will Burgess was driving downtown on his way to the Board of Trade. At the corner of one of the principal streets he met Charlie Mosby. "Good morning, Mosby, are you going on 'Change'?"

"Yes," replied Mosby.

"Well, let me take you down."

After Charlie Mosby had seated himself in the phaeton, and pulled the reins comfortably around him, Will Burgess said: "I wish you would take the reins, Mosby. My wrist is giving me so much pain that I did not know what I should do. I looked upon it as a special providence when I saw you crossing the street. You see, I remembered how well you used to manage a horse."

"Don't you think you are not too much with that sprained wrist?" said Mosby.

"I don't doubt but I am; but it is too irksome to stay in it!"

Charlie Mosby got out at the Board of Trade, fastened the horse, and promised to take Will Burgess back, and was soon so immersed in business that everything else was forgotten. He had been an hour in the building when some trivial business took him into the Secretary's office. He had scarcely taken his seat, when Will Burgess came in with his face so white that Charlie Mosby sprang up from the table and said: "Will, does your hand hurt as that?"

"It is not that, Mosby; I have just received word that my uncle's name has been forged at the First National Bank. I have attended to all his affairs with that bank, and they believe me to have done it. I can prove that this was not written by myself; but I wish to do in this very hour, before such a rumor should get out. Confound the thing, Mosby! If I go to the bank now, I can't write my own name with this wrist, and they will think the whole thing is a ruse. I haven't even a scrap of paper that I could get any use to prove was mine, without letting the thing be known. It hurts a fellow at a thing like this gets out, even if it is proven false. What an I do, Mosby? I wouldn't have a rumor of this kind get out for thousands of dollars!"

Charlie Mosby picked up his hat from the table, saying: "Come, I will drive you down to the bank. I can settle this affair quietly for you."

"How can you, Mosby? You haven't a scrap of my writing. I never wrote you a line in my life."

Charlie Mosby drew a book from his pocket, and from it the torn newspaper wrapper. Holding it out to Will Burgess, he said: "Do you recognize that?"

"Yes, it is my handwriting; but where did you get it, and why do you cherish it so tenderly?"

"We will go to the bank first, and on our way home I will tell you."

They went out of the office and drove to the bank, where the matter was quietly settled. Will Burgess went at once to find out the guilty party, which he did in a few days. On their way home from the bank, Will Burgess was prodigal in his gratitude, but added: "Do you know, Mosby, I have the most unaccountable desire to know where you got that piece of newspaper-wrapper?"

Charlie Mosby dropped the reins loosely, the horse settled into a walk, and Mosby



The above cut is photoreproduced from an original penmanship specimen by S. R. Webster, teacher of shorthand and penmanship at Kent Creek, Ohio.

discomfort, for he knew nothing about riding, and presented a very ungraceful figure as he loped up and down in his saddle with every movement of the horse. Young Mosby sat well on his horse, and so did Julia; but contrast the two men!

The ride was accomplished much to Julia's satisfaction at last—and they were wearing down when Julia's horse took flight, reared, and would have thrown her (for Will Burgess was perfectly helpless to aid her); but young Mosby rode quickly to the side of the horse, threw one arm around Julia, to hold her in the saddle, and then held tightly to the reins with the other hand until he had quieted the horse.

"I tell you, Aunt Eunice, it was finely done," said Will Burgess, when talking with his aunt about it afterwards. "I never admired a man more in my life. Can't we get him to go to the city, Aunt Eunice? Julia has been showing me his pen-work, and I assure you it is superb. I have never seen anything like it. I thought I could do very well at it. I tell you, I feel rather humbled since I saw him manage that horse. Julia might have been killed but for him."

"I will talk to his father," said Mrs. Reynolds. There is no reason why he should not attend the business college in our city. His father is worth at least three hundred thousand."

and mentally said, as he looked over it, "A prodigy as a writer! What would I have been to-day but for you!" His mind went back to the white-robed figure lying in the hammock under the trees, and he murmured aloud: "You have had your mission in more ways than one to me."

Young Mosby went on with his teaching in the college. His fine writing soon attracted to him many friends, and he became well known in the city; his small business soon grew large, for his fame as a writer went all over the country. After his first year of teaching, his business ability attracted one of the first men in the city, and he was offered a position bringing him in two thousand dollars a year, besides what ornamental and other pen-work he did.

On one of his Sunday visits to the farm, as he was talking over his good fortune with his father, the old gentleman, leaning back in his chair, said: "Charles, I'm mighty glad for I am going to tell you that I felt badly over you, and you were such a good son! I couldn't bear to see you what I call trifling. I never thought you would make much money; but I declare, I believe you will make more money with your pen than I have at my law, and it's a much smaller instrument! I suppose everybody has the calling."

Charlie Mosby's visits to the Reynolds family had been always pleasant, and they

told Will Burgess then of his first attempt to improve in writing, of the help that Julia Reynolds had at that time been to him, and said: "I would not think of poring with that piece of paper."

Will Burgess looked him squarely in the face, and said: "Mooley, you make me feel as if I was a very mean man. I am the last man that other men situated as you are would have helped out of that fix I was in this morning. Now, I am going to make a clean breast of it. I have tried all along to make you believe I was engaged to my Cousin Julia. I knew you thought so; but I never have been. I asked her more than once to be my wife, and she has refused. I asked her, recently, and I know the reason she refused me. It was because she expected you to ask her to marry you."

Charlie Mooley laid his hand heavily on that of Will Burgess, and said: "Do you really believe this to be so?"

"I know it to be so; and so might you if you did not have such a modest opinion of yourself!"

"Will Burgess, you have given me the first gleam of hope!" and Mooley drew up the reins; the horse started, and Will Burgess soon stood on his own door-step.

That evening Charlie Mooley went to the Reynolds mansion. His heart beat loud as he rang the door-bell. "After all," thought he, "what if Burgess was mistaken." As Julia came into the parlor to receive him, he knew that Will was right.

Why had he kept himself waiting so long? He was successful in his suit, and, standing beneath the midnight moon as he slipped the ring from her finger, he said: "Tell me, Julia, when you first began to love me; I am heart hungry to know."

"When I saw you in the kitchen-porch, trying so hard to copy that newspaper-wraper."

"It had its mission to me, too," she exclaimed. "You look so happy—have you come to tell of other successes in writing?"

"You could not have expressed it better, Mrs. Reynolds. I have had an unexpected success; but there is one thing more before I reach the highest point."

"What is that, Charles?"

"I have just drawn out the torn newspaper-wraper, and said: 'Do you know what this is?'"

"Yes," she answered.

"And you know," continued Mooley, "that horse will be mine! I am indebted to Julia for such a haul!"

"Yes; but what does that lead to?"

"Taking Julia's hand in his, he became tremor, and said: 'An intuition how to become an author.'"

"Ah, now I understand you!" and Mrs. Reynolds arose hastily, opened her arms to her daughter, who was waiting to share her new-found joy with her mother. Tears glistened on Mrs. Reynolds's cheeks. When, after holding her daughter in a tender embrace a few moments, she turned to Charlie

Mooley, and placing Julia's hand in his, she said: "You have my blessing. Only a mother can tell what it is to give up a daughter; but I can safely trust her with you."

It was the evening before the wedding, and Will Burgess had been going the round of the room admiring the wedding presents. Julia held up her arm to reach something from the mantel. "What is that, Julia—is that a present?" taking her arm and admiring a magnificent bracelet. From it was suspended a tiny padlock; she touched a spring; the lock flew open, and lying quietly in its hiding-place was the scrap of the newspaper-wraper. "Charlie makes me wear it; and I always shall!" she said.

#### Lesson IV.

##### Box and Package Marking.

By D. T. AMES.

A few weeks since, Mr. Andrew Geyer, editor of *Geyer's Stationer*, offered, through his paper, prizes of \$5, \$3, and \$2, respectively, for the three best specimens of rapid box-marking, by clerks employed in the stationery trade of this city. On October 25th, the gentlemen who had been requested to act as a Committee of Examination and Award, consisting of Messrs. D. T. Ames, Editor of THE PENNSMAN'S ART JOURNAL, J. E.

Smith, and placing Julia's hand in his, she said: "You have my blessing. Only a mother can tell what it is to give up a daughter; but I can safely trust her with you."

All the specimens examined were on the back-hand paper, and chiefly after the style of the alphabet published in connection with our lesson No. 1; several others were after the style of the alphabet given with lesson No. 11, while others combined the two, using the capitals of the latter and the small letters of the former.

#### THE PRIZE SPECIMEN.

Below we give a fac-simile of the prize specimen, the original being 24 x 20 inches, was a very fine specimen of rapid and practical marking, and is here presented both as an example of good marking and as a copy for practice for the present lesson. The small letters should be made about one inch in height. In practicing, care should be taken to make strokes smooth and of a uniform strength of shade.

#### Natural Penmen.

By PROF. H. RUSSELL, Joliet, Ill.

Among the many popular fallacies against which our teachers of penmanship have to

natural orators, are for the most part, as far as my observation has extended, self-made. The fabled Hierarchy Stone of Ireland, which confers untold oratorical power upon a person if kissed, according to ancient tradition, is no more ridiculous than that mysterious Providence which confers such unmeasured powers of making natural penmen, natural orators, also, upon one to ten thousand, and leaving the preposterous idea upon the public mind that it is utterly impossible for anyone to do anything, in any profession, unassisted especially for such work. As man is for the most part the architect of his own fortune, we believe that energy, industry, and a determination to succeed, have made all the really good penmen. I contend, therefore, that every person who is willing to place himself under the instruction of a good teacher, and work faithfully, can learn to write as well as to read.

In life's narrow battle and severe year, Who daily march onward and never say fail.

#### "Questions for the Readers of the Journal"

ANSWERED BY E. K. ISAACS.

1. "Why do so many of our professional penmen lift the pen from the paper from two to five times in writing simple words?"

Ans.—Because they have not the movement developed sufficiently to enable them to write a whole word without changing position of paper or arm.

2. "Is the position the same for all kinds of blackboard work?"

Ans.—Yes; in so far as the "kinks" of work admit of being worked on the same part of the board.

3. "What is the base of all good writing?"

Ans.—A clear conception of correct forms, together with executive ability.

4. "Can the standard capitals as used in copy-books

be executed well, with a purely forearm movement?"

Ans.—Yes; they can be executed well with the pure forearm movement; but they can be executed better and far easier with the auxiliary movement of the fingers.

5. "Is the 'Philosophy of Motion' the same in all letters?"

Ans.—Yes.

6. "What are the objects gained in writing forearm?"

Ans.—The objects gained must be the objects sought, and the main object in practicing forearm or any other movement is to develop executive ability.

7. "Our best penmen take off the hand after making the introductory line to a, d, g and y. Why do the leading systems teach differently?"

Ans.—This would imply that the authors of our leading systems are not among our best penmen, or that they teach what they do not practice. Many of our best penmen do not take the pen off after making said introductory line; and it is not necessary to do so in order to make those letters well, or to be classed with our best penmen.

8. "What is the earliest age of development of the forearm movement?"

Ans.—The time the pupil begins to practice with pen and ink.

9. "Why is the *a*, *d*, *g* and *y* on a greater slant than the *o* proper?"

Ans.—To prevent retracing its right side with the straight line following.

E. and J. S. Day,  
Via C. P. R. & W. & C. P. R.  
Frank Goldsmith & Co.  
San Francisco  
No. 1000  
Cal.

Smith, of Iveson, Blackman, Taylor & Co.; and David Wilson, of Wilson Bros. Toy Co., met at the office of *Geyer's Stationer*, 60 Duane Street.

Although the number of specimens was not so large as was expected, there were quite a respectable number. After a careful examination, the first prize was awarded to H. J. Tyndale, shipping clerk of Eberhard Faber, the celebrated pencil manufacturer. The second choice was given to a young man too modest to make himself known. The third choice fell to Ernest H. Pezold, with Kohl Sons & Co., of William Street.

To the report of the Committee, the editor of *The Stationer* appropriately adds:

The shipping-clerk of one of our largest school-book houses led a plucky and outrageous campaign. This clerk is really one of the best and most rapid workers in the trade, but the samples forwarded to this office had in these cases to be looked at twice before the correct name could be made out by two of the judges.

It was to correct this carelessness, so apt to give on one, that the prizes were offered. Because a man is only shipping-clerk to-day, there is no reason why he should stay as a shipping clerk for ever. He should work out of his position into something larger and better, and to do that he must master his present possession. The most interesting fact connected with every department of his trade, is to work promptly, rapidly and correctly to the most important branches of a young clerk's duties. It was to stimulate the ambitious to still greater effort, and to awaken a feeling of interest and

content in that exceedingly erroneous one that certain persons are naturally good writers, while others are doomed, by fate, to be bungling scribbles. There never was a more foolish and absurd notion. That some persons learn to write easier than others is, of course, a conceded fact; but that only a few so-called natural penmen can learn to write is as much glaring absurdity. One of the most accomplished penmen in America, to-day, has often told me that, when a boy, he was one of the most awkward and bungling writers that could be found, but it was his love for the art, work, and faith in his ultimate success, that gave him his skill. So it had been with our popular orators.

"Oh, he is such a natural orator he does not need any preparation whatever." He has often been remarked concerning one fluent and polished debater. Alas! how little do people making such remarks know of the days, months and years of hard work that such an accomplishment has cost. Who does not remember how it was by the most incessant and heroic labor that Demosthenes became the finest orator of his day and age! How many persons, on the other hand, have admired the splendid specimens of penmanship and flourishing which emanated from the pen of some adept, and remarked how easy and graceful were his lines; but were loth to tell them of the many months' and years' practice it took to enable him to do this, the credulity of my friend who believes only in natural penmen would be somewhat shaken. Natural penmen, like

10. "For beginners, is wholearm easier than forearm?"

*Ans.*—Yes, but according to your "Natural Penman" theory it is natural to do *wrong* before gaining the right. We all know it is "natural" for a beginner to slide the wholearm when first trying to develop the muscular movement. But considering the fact that the muscular movement (which means the action of the forearm in connection with the auxiliary and subordinate action of the thumb and fore-fingers) is far superior to the wholearm movement for all ordinary purposes, why teach the wholearm? Why train them in a way which they are not likely to get? Why teach them something that the large majority will not practice when they go out into the world?

11. "What should be the direction of the finishing point or dot of *h*, *s*, *r*, *e*, and *u*, and why is it determined?"

*Ans.*—A "point" or "dot" in itself, whether finishing or otherwise, can have no direction; hence, what this question means will have to be asked again.

12. "Should punctuation marks, as a rule, be made the same in script as in print?"

*Ans.*—Yes; the period, colon, semicolon, and the exclamation and interrogation marks should be written very much the same as in print. But the comma, apostrophe, and quotation marks, which, in print, may be said to be "tailed" periods, are written easier, quicker, and clearer as a small, straight mark, with decreasing shade, resembling a miniature *T* stroke.

13. "How is punctuation generally practiced by business-men?"

*Ans.*—Very indifferently.

14. "What usually represents the greatest number of punctuation marks?"

*Ans.*—The comma.

15. "When *T* precedes *h*, what objection is there to crossing the *l*?"

*Ans.*—None.

16. "Should the *l* of *lo* or one style of *g* finish with *dot* or *loop* or merely by joining in the simplest possible manner?"

*Ans.*—Either way.

17. "Why are so many of our leading penmen not willing to say a say through the columns of the JOURNAL?"

*Ans.*—I think all of our leading penmen are, at different times, having more or less of a "say" through the JOURNAL, and although it would be desirable to hear from them often, yet it is possible that they are afraid of overdoing the thing. It is a fact, however, that some of our *first* penmen are practically extinct.

## Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items selected.]

Harvard has a Freshman Class of 210, the largest in its history.

The oldest educational institution in the country is the Boston Latin School.

There are said to be nearly 300,000 children in Kentucky who never attend school.

Washington University, at St. Louis, has 1,286 students and 90 professors.—*N. O. Christian Advocate.*

The school attendance at Louisville, Ky., is 14,325; the number of teachers employed, 330.—*Christian Advocate.*

The evening high school of Boston has an attendance of 800 pupils; forty per cent. of these are young women.

Stroudsburg University has a library of 214,000 volumes, although it was founded only ten years ago.—*Western Ed. Journal.*

Leading College Endowment:—Columbia, \$5,200,000; Harvard, \$303,000; Johns Hopkins, \$2,500,000; Yale, \$1,500,000.

The English schools have largely introduced the military drill as a means of exercise. It is taught to all the boys in 1,172 schools.—*Western Ed. Journal.*

One-half of the institutions of the United States professing to give university education, and confer degrees, now admit women on equal terms with men.—*Household Craft Magazine.*

"Those girls who break down in the public schools are not, usually, the ones who get up in the morning and wash their own beds, dust their rooms and take wash dishes."—*Boston Traveler.*

"Lucie," said Matthew Vassar's dying niece, "do something for women." This was the seed from which sprang Vassar College, one of the noblest benevolent enterprises in the world.—*N. O. Christian Advocate.*

In the course of a recent discussion in St. Louis on school discipline one speaker deprecated the usual drudge-like stillness of the schoolroom, asserting that he had found the rooms having a business-like buzzing about the best work.—*N. Y. Tribune.*

In a single school at Charleston, S. C., there are 1,100 negro children. The teachers are all white—the principal is a man, and the other teachers are women, many of them ladies of great refinement, themselves once mistresses of slaves, whom necessity has compelled to seek employment.—*Home Gen.*

In 1850 the population of Vermont was 314,000 and there were 59,110 children in the public schools. This year, with a population of 332,000, there are only 74,000 in the schools. The constant decrease in attendance has been accompanied by an increase in the expenditures. The State Superintendent declares that the work of the schools is not satisfactory; and it has been suggested that an educational commission be formed for a thorough investigation of the matter, the result to be communicated to the Legislature at its next session.—*N. Y. Tribune.*

Some curious statistics have been published, showing the number of children who attend schools in the various nations of the world. The United States heads the list, having 5,373,000 pupils attending school. England and Wales, with less than half of our population, have 3,210,000 children studying. Ireland, with a population of 5,000,000, has 1,131,000 scholars. France, with a population of 33,000,000, has 1,716,000 children at school. Russia, with its 80,000,000, has only 1,218,000 pupils in schools, and the education most of these get is nominal. Prussia has over 4,000,000 pupils in its schools. Greece and Switzerland have relatively more children in the schools than any nation that furnishes statistics.—*House and Home.*

## EDUCATIONAL FANCIES.

If one dog can be placed on a cent, how many dogs can be placed on a trade dollar?

A Sunday-school teacher asked what animal Adam first named. "The spang chicken," answered the small boy from the boarding-house.

Some of the Faculty at Yale reserve the right of marking lower than zero, by means of minus signs, when the ignorance exhibited by the students is too abysmal.—*Berlin Review.*

*Student* (translating): And—er—then—er—then—er—le—er—wet—and—er—

The class laugh.

*Professor:* Don't laugh, gentlemen; to *er* is human.

A Cambridge (Mass.) man arrived in a frontier village, recently, just as a gang of cowboys "had taken the town." His first exclamation was, "Have you folks a college here already?"

*ARITHMETIC.*—James and Henry go fishing and agree to divide. James has two nibbles and a bite from a dog, and Henry gets two drinkings and loses a twelve-shilling hat. What is the share of each?

A college student wrote home to his

father for some money to buy books. The father promptly replied: "I shan't give you money to throw away on books. You don't need them. I've leech through college myself."

"Pa, are we going to have any girl-vaized iron on our new house?" "Any w-what?" "Any girl-vaized iron?" "Galvanized, you mean, don't you?" "Yes, pa, but teacher says we mustn't say gal; it's girl."

A teacher scolded one of his pupils for playing upon the steps of a church, the pastor of which had just returned from his vacation. "Do you know," said the teacher, "whose house that is?" "Yes, sir," said the little girl, "it's God's house, but He ain't in, and the agent's gone to Europe."

*She:* "This is a pretty hour of the night for you to come home after you promised me to be home at a quarter of 12. You are the biggest liar in Austin." *He* (pointing to the clock): "Well, ain't 3 a quarter of 12? It ain't my fault you don't know arithmetic."—*Texas Siftings.*

"I'm not very proud of your progress in school," remarked a New Haven mother to her son, who was stragging along in grade five. "There's Charlie Smart is way ahead of you and he isn't as old." "I know it. Teacher said he'd learned all there was to learn in my room, and that left me without anything to learn."

A boy paid his first visit to one of the public schools the other day as a scholar, and as he came home at night his mother inquired: "Well, Henry, how do you like going to school?" "Billy," he replied, in excited voice, "I saw four boys licked, one girl get her ear pulled, and a big scholar burned his elbow on the stove. I don't want to miss a day."

The following dialogue took place in a certain well-known theological college: *Professor* (oppositely): "You are the greatest deceiver I ever met with. Now, I don't believe that you could repeat to me two texts of Scripture correctly." *Student* (in reply): "Yes, I can." *Professor:* "Well do it." *Student* feebly and with much thoughtful consideration: "He departed and went and hanged himself." Pause. "Go thou and do likewise."

A certain parson, who is also a school-teacher, handed a problem to his class in mathematics the other day. The first boy took it, looked at it a while and said, "I pass." Second boy took it and said, "I turn it down." The third boy took it, stared at it awhile, and drawled out, "I can't make it." "Very good, boys," said the parson, "we will cut for a new deal." And the switch danced like lightning over the shoulders of those depraved young mathematicians.—*N. W. Trade Bulletin.*

Mr. Wright went out to fish. He became a Wright angler. He thought he would try and catch a shark.

And became a try angler. He laughed to think how smart he was. And he became a cutt angler.

But he did not see the shark with his nose under the stern of his craft.

He was such an obtuse angler. Until the creature tipped over his boat. When he became a wrecked angler.—*Whitchell Times.*

## The "Percierian" Method of Instruction.

ITS APPLICATION IN PUBLIC SCHOOLS.

Continued.—Article V.

For several lessons the main portion of the class have been writing the copies of No. 4, Programme "A."

Don't forget the struggles!

Some are working on No. 1, while others are occupied with 2 and 3. This is the natural course of events, and you could not

prevent it if you would; and when you thoroughly understand the work, you would not, if you could.

Don't forget to practice figures, from three to five minutes, at the close of each recitation.

Attention was called to this in the July JOURNAL. The object is, to keep up good form and gain all the speed possible.

In a future article I purpose stating, at length, "The Methods of Teaching Figures," that will ultimately determine the best possible results in all departments of penmanship.

For the first time I call attention to the words used in this copy—a selection I deem very valuable, and one which will thoroughly cure, if properly presented, any inaccuracies in the combination of short letters.

There are two ways in which letters are joined or combined. *First*, and easiest: In going from the base to the top of a letter, as in the word "in." *Second*: In going from the top to the top, as in "on."

Now, the average child will not join words of this kind correctly without the proper instruction, which, however, dealt with as a specialty, will soon cure the worst cases.

I would scorn to cast any reflections upon any recognized "Standard System," but I am forced to say that a large percentage of school children write words incorrectly, like "on, oen, oven, omen, once, woven, sorrow, roses, rear," etc., in short letters, and in long letters, like "been, bring, bloom, borrow, buy," etc., and there is no special remedy given to correct it.

As proof of my statement, let all who read this have pupils of the first, second, third, fourth, and even higher grades, write these words, and note the percentage of failures. Then refer to any leading system for the remedy.

This is my candid opinion and belief—the result of wide experience.

Nothing would give me more pleasure than to hear of the results of a fair and impartial trial from all the teachers, both professional and otherwise, of this, "United Declaration of Independence," either for or against my statement.

*Reprint.* A report of the same will appear in the columns of the JOURNAL.

Pressing now, that the proper rare and new advanced can now write any and all words without a copy.

Indeed, if I may be allowed a little self-praise, one of the prominent points claimed for the Percierian System is, the proficiency attained in each part of the class work, together with a thorough preparation for that which is to follow.

If to this writing, there has been nothing and how much work should be accomplished by children in their first, second, third, fourth, etc., school year.

Suffice it to say that, by the "Percierian Method," each pupil can go as far as his ability will allow, and is always encouraged to do his best.

In the *second* grade, the very same work, with lead-pencils and double-line books, should be given, as in the first, demanding better results. Time for lesson, twenty to twenty-five minutes.

In the *third* grade, single-line books and lead-pencils.

In the *fourth* grade, double or single, as the case demands, with ink and medium-point pen.

In the *fifth* grade, single-line books and fine pen, like Spencerian No. 1, or 117 P. D. & S.

*Sixth* grade, same, and so on.

It is presumed that all work will be well done with a lead-pencil before attempting with a pen, and that all of Programme "A" to No. 9 inclusive—proper names—can be executed intelligently with a lead-pencil by the average child that has been in school from five and six to eight years. If any can do more than this, let it be done.

If any do less, the method will not be found wanting.

As the pupils advance from double to single lines, care must be taken not to lose the proportion of letters; and I caution teachers to guard against any carelessness on the part of pupils.

Extra care should be taken in making the change from slate to lead pencils, from lead-pencils to coarse or medium pens, and from these to fine pens.

A short sermon might do a great deal of good here. I withhold it for the present.

I will content myself to conclude this article by referring to teachers in a short article in the July number of the JOURNAL headed, "A Short General Outline of the Programme Plan," in which it briefly states that movement, both whole-arm and forearm, can be taught pupils of from ten to twelve years, and upward—the former being the exception. This being the case, a very large field is now opened up in which the boundary is undefined.

The conclusion is, simply, that when the work of Programme "A" has been properly done by the average pupil in the time usually allotted each day, that he has reached that age when, by more skilful method, he will be enabled to perform the same work; i. e., the development of muscle comes when needed, the same as the development of mind.

Were it possible to teach whole-arm and forearm first to children, it would not be desirable, because the forms of letters must be in the mind before they can be produced on paper, and this is as readily accomplished by the natural method.

It might be well, perhaps, for those following me, to note my purpose and the object gained by producing, alternately, the two subjects, viz.: "The Explanation of Programmes," and "The Percussion Method of Instruction—Its Application in Public Schools."

We will now suppose that the leaders of the class in the first grade, or any grade, are ready to begin No. 5—Extended letters in Programme "A."

C. H. FRANCE.  
(To be continued.)

## The Literary Value of Good Penmanship.

By PAUL PASTOR.

When we take into consideration the high status and peculiar advantages of literature as a profession, it becomes a matter of surprise to us that so few young men and women, naturally qualified for such a pursuit, apply their talents to this class of labor. Not long ago, a brilliant English essayist published an article upon this subject, which was read with interest, and some surprise, throughout the English speaking world. In this paper, Mr. James Payn advanced, in a clear and sensible way, the claims of literature as a profession, and urged upon young men of good intellectual abilities and liberal education the feasibility and the profitableness of devoting their attainments entirely to the profession of letters. He deplored the fact that so many of the literary men of the day write merely for pastime, or as an employment affording an auxiliary to regular work of a more exacting nature. He declared that there was no foundation for the excuse that literature in itself was not sufficiently remunerative to warrant a man's giving his whole time and talents to it. He showed what enormous quantities of original matter were demanded and disposed of day by day by the thousands of journals published in the English tongue—

matter of all kinds and quality, suited to the productive capacities of every well-ordered and naturally observant mind.

Arguments such as he advanced may be repeated and emphasized, with equal and even with greater force to-day than when the article was written. And yet there are proportionally as few of distinctive literary ability who devote themselves to the profession of letters as there ever was. The fact is, it needs something more than mere intellectual fitness to win success as a writer.

Few as may seem to be the distinctive requirements of a literary man, simple and generic as may be the branches of knowledge which enter into his apprenticeship, he is not fully equipped for his profession until he has undergone a certain practical initiative into its mysteries. He will learn, after a few years' patient trial, the things—many of them small and inconsiderable in the seeming—which go to make up the *stock in trade* of the successful literary worker. And one of the very first lessons he will learn is, that of the literary value of good penmanship. In theory, of course, this factor will not be accounted for at all. Mr. Payn says nothing about it. It is a consideration which seldom enters into the mind of the youthful aspirant himself. But gradually, with the return of innumerable manuscripts, apparently unread, or dismissed with a hasty glance, the writer will com-

go into the waste-basket than a much more meritorious production written in a slovenly and hasty manner. That which is offensive to the eye is not likely to recommend itself with readiness to the mind any more than is a badly tasting morsel likely to prove agreeable to the stomach. Editors are mortal, like the rest of us, and apt to be prepossessed, favorably or unfavorably, in the same manner. Denying every day, as they do, with all sorts of manuscript, they naturally become, in some sense, *connoisseurs* of writings. Manuscripts are their specialty, and it would be strange if they did not take a thorough interest in them, and become thoroughly acquainted with them. Place a dash before a connoisseur of painting, and although the conception and idea of the picture may be good, he will push it from him in disgust. Just so with the editor: he, too, has an artistic taste. Part of his dealing is with symbols, and he learns to respect and admire them for themselves, as well as for what they represent. A well written manuscript recommends itself to him before the first sentence has been read; and the value of first impressions has passed into proverb. Then, too, a well written article has more than an aesthetic value. The fact of its being legible and clear has a bearing upon its availability for print. Time is money; and a literary production which costs the compositor and the copyholder no time at all in

"Much, sir, I hope?"

"Very good; if not, I will punish you more than ever now was published."

"I have been," said the soldier, "about six weeks on the march. I have no Bible or Common Prayer-book; I have nothing but a pack of cards, and I hope to satisfy your Worship of the purity of my intentions."

Then spreading the cards before the Mayor, he began with the ace.

"When I see the ace, it reminds me that there is but one God. When I see the ace, it reminds me of Father and Son. When I see the three, it reminds me of Father, Son and Holy Ghost. When I see the four, it reminds me of the four evangelists that preached—Matthew, Mark, Luke and John. When I see the five, it reminds me of the five virgin girls that trimmed the lamps. There were ten, but five were wise and five were foolish and were shut out. When I see the six, it reminds me that in six days the Lord made heaven and earth. When I see the seven, it reminds me that on the seventh day God rested from the great work He had made, and hallowed it. When I see the eight, it reminds me of the eight righteous persons that were saved when God destroyed the world, viz.: Noah and his wife, his three sons and their wives. When I see the nine, it reminds me of the nine lepers that were cleansed by our Saviour.

There were nine out of the ten that never returned thanks. When I see the ten, it reminds me of the ten commandments which God handed down to Moses on the tables of stone. When I see the king, it reminds me of the eight righteous persons that were saved when God Almighty, when I see the queen, it reminds me of the queen of Sheba, who visited Solomon, for she was as wise a woman as he was a man. She brought with her fifty boys and fifty girls, all dressed in boys' apparel, for King Solomon would tell which were boys and which were girls. King Solomon sent for water for them to wash; the girls washed to the elbows, and the boys to the wrists, so he told by that." Here the soldier paused.

"Well," said the Mayor, "you have given a description of all the cards in your pack except one."

"What is that?"

"The knave," said the Mayor.

"I will give your honor a description of that, too, if you will not be angry."

"I will not," said the Mayor, "if you do not term me to be the knave."

"Well," said the soldier, "the greatest knave I know is the constable that brought me here."

"I don't know," said the Mayor, "if he is the greatest knave, but I know he is the greatest fool."

"When I count how many spots in a pack of cards I find 365—as many as there are days in the year. When I count the number of cards in a pack I find there are fifty-two—the number of weeks in the year; and I find there are four aunts—the number of weeks in a month. I find there are twelve picture-cards in a pack, representing the number of months in a year; and on counting the number of tricks I find thirteen, the number of weeks in a quarter. So you see sir, a pack of cards serves for a Bible, Almanac and Common Prayer-book.



The above cut is photo-engraved from an original flourish executed at Musselman's New City Business College, Quincy, Ill.

inure to cast about him for an explanation. He sees many articles accepted and printed by the same journal which declines his own, which he knows are no better expressed or conceived than his. What is the reason? One day he blunders upon it. A friend takes up some of the hastily and illegibly written sheets upon his desk, and attempts to puzzle out a sentence, is baffled, gives it up with a merry laugh at the patient editors who will wade through such a swamp of Biographies, and changes the subject of conversation. But the young writer has not allowed the unintentional rebuke to escape him. It lingers in his thought with deeper and deeper conviction, and when his friend has gone, he looks at the sheets with quick and critical eye, and sees that it is even as he had said—a tangled swamp of hieroglyphics, with no path of sense leading in or out. He takes one of his essays to a penman, dictates the sentences, one by one, till the whole thought is expressed in clear, and flowing, and beautiful outward symbols, then incloses the manuscript to a prominent journal, and receives, in the course of a few days, a liberal check, with a request for more articles of the same kind.

This is no exaggeration. Anyone who has had any experience as a contributor for the press knows what a vast difference it makes in the likelihood of an article being accepted, whether or not it is gotten up in "good shape." A handsomely written, properly punctuated, nicely paged and arranged manuscript is far less likely to

derogating, is worth so much the more to the paper which employ it. So that in a very euphatic and real sense good penmanship aids literary success. The first requirement of a writer for the press, is that he shall be a good penman.

## A Religious Pack of Cards.

HOW THEY SERVED AS BIBLE, ALMANAC AND BOOK OF COMMON PRAYER TO A SOLDIER—AN INTERESTING PLEA.

A soldier by the name of Richard Lee was taken before the magistrates of Glasgow for playing cards during divine service.

The account is thus given: A sergeant commanded the soldiers in the church, and when the person had read the prayers he took the text. Those who had a Bible, took it out; but this soldier had neither Bible nor Common Prayer-book; but pulling out a pack of cards, he spread them out before him. He looked first at one card and then at another. The sergeant saw him and said:

"Richard, put up the cards; this is no place for them."

"Never mind that," said Richard.

When the service was over, the constable took Richard a prisoner and brought him before the Mayor.

"Well, what have you brought the soldier here for?" says the Mayor.

"For playing cards in church."

"Well, soldier, what have you to say for yourself?"



### Sending Specimens.

E. D. W., Warrensburg, Mo.,—"For the enclosed stamp please send me a specimen of your writing." So numerous are the requests received, similar to the above, that we deem it best that it should be answered through the JOURNAL. To Mr. W., no doubt, it seems a trifle to ask for a specimen of our writing; it will require but a few moments to prepare it and write a suitable letter to accompany it, with thanks for his favor; and hasn't he sent a stamp to pay for postage! The two or three sheets of paper, envelope, and the time and labor we can afford to give for the honor of having a specimen of our writing go abroad! Were Mr. W. the only one to ask for such a trifle we might respond without serious impoverishment; but when the requests aggregate to a score or more, daily, it is no trifle, but constitutes a demand of such magnitude as to leave us no option but to decline. Nor can we hold ourselves bound by courtesy to reply to such communications because they include a stamp, as we have repeatedly said that, were we to attempt to respond to all such solicitations according to the expectations of the writers, not a moment would remain to us for any other purpose. We shall endeavor to have the JOURNAL reflect liberally of our penmanship and that of others in every department of the art, but we cannot give attention to individual solicitations.

**All Back Numbers** of the JOURNAL may be had since and inclusive of January, 1878; only a few copies of 1878 left.

### The King Club

for the last month numbers sixty, and is sent by W. L. Johnson, from the Gen. City Business College, Quincy, Ill., where he is a most skillful and popular teacher of writing. The letter which accompanied his list of names is one of the finest and most exceptionally good specimens of practical writing we have seen.

The second largest club numbers forty-four, and was sent by S. Van Wert, from Bryant's Block (N. Y.) Business College.

F. L. Powell, Corning, Mich., and C. N. Crandle, person at the Western Normal College, Bushnell, Ill., send clubs of eleven names each.

### Confession.

Consider this first of the year. Don't do as we do with us. Can't resist, or slide the strong temptation that I do give in to it. —SUSAN W. W.

In the November issue of the Gazette, Mr. Ivan Powers, who, it will be remembered, was noticed in the September number of the JOURNAL, as the inventor of a new scheme for specimen-hunting, occupies over a column of space for substantially a confession of the truthfulness of the charge, but offers, by way of extenuation, the statement that he returned to us the specimens

we sent, in response to one of his letters under the title and emblems of an I. O. O. F. Lodge, alleging that he desired an estimate for engraving a set of resolutions, implicitly for the said Lodge, and also that he returned the Garfield Memorial sent to him for a premium as a subscriber to the JOURNAL—all of which he may have done, but to return specimens ever received us; but his chief (and "mirabile dicta!") circumstance of extenuation was that he had taken his first lessons in the specimen-hodge years ago, from one of our pupils. We must confess that Mr. Powers, for a second-hand pupil (the first one being either a falsifier or a myth), has been wonderfully apt, and

that I became one of his victims by sending specimens.

### Four Extra Pages

have been added to the present issue of the JOURNAL, chiefly for the purpose of presenting specimens of photo-engraving, from pen and-ink copies, thereby illustrating the practical results of the application of that process to the reproduction of all classes of pen-work. By this method the penman's skill is brought into direct competition with the engraver upon wood and metal. The penman's designs are quickly and cheaply transferred to relief-plates which can be used (as they are in this paper) upon any

three times the dimensions of the desired reproduction; the engraving will thus, through the reduction, present a finer and more delicate appearance than if made without reduction.

Third. Use a fine quality of jet-black India ink, freshly ground from the stick.

Fourth. Make all pen-lead-lines as lightly as possible, with a medium-hard, fine-pointed pen, and when the work is finished remove the pen-lead-lines carefully with a soft gum or sponge rubber. If strong pen-lead-lines are made and they removed with a hard, coarse rubber, much of the ink will be also removed from the ink-lines, thereby weakening their strength and color, especially the fine or hair lines. Be certain that all lines, to make a clear, strong reproduction, must be smooth, uniform, and black—no matter how fine if black. Any smooth-pointed pen, of medium fineness, may be used. "Gillot's 303," "Spencerian Artistic," or the "Düsen," are good.

Those who cannot procure the proper materials for good work, elsewhere, can do so from us, upon terms named in our list of "Penmen's and Artists' Supplies," in another column, and also receive estimates for photo-engraving or lithographing their work.

### Hymeneal.

Again that shy little master of archery and witchery, Mr. Cupid, in his relentless pursuit of new victims, has invaded our sanctum and, through the force of his arrows and aims has captured and led (we believe, however, without serious resistance) to his hymeneal bowyer, our friend, the late "Harley," now Charles Rollinson. The event transpired on October 24th, at Westminster Church, Elizabeth, N. J., where both parties resided. Mr. Rollinson is a skillful and promising artist, who has for many years been an employe at our office, where he is held in high esteem by all with whom he has been associated. The bride, Miss Marian F. Allen, is beautiful, accomplished, and is held in great esteem by a numerous circle of friends. Both are fortunate and happy in their choice, and have our best wishes for a future fraught with all the blessings of a most happy and prosperous wedded life.

On the 29th ult., at Goshen, Ind., Orlando K. Vernon and Elva L. Langmuir entered into a matrimonial partnership. Mr. Vernon is a popular young teacher of writing, and we trust that his new partnership will be a "flourishing" one.

### Signing U. S. Gold Certificates.

Assistant United States Treasurer Acton, at the sub-treasury in this city, worked forty-one days signing the last issue of United States gold certificates, during which time he wrote his autograph 82,000 times—an average of 2,000 times per day. Were W. H. Vanderbilt to purchase those certificates, of the denomination of \$1,000, to the extent of his means (reported to be \$200,000,000), and Mr. Acton be required to sign them, he would be thus employed 170 days.



New York, May 12<sup>th</sup> 1878  
 Messrs. MacNish & Co.,  
 Sydney, Australia.

Gentlemen—  
 Replying to your favor of the 10<sup>th</sup> ult. we beg to assure you that the orders contained therein will have your immediate attention, and be shipped per our "Blackbirds" of Bremer line, now homing here.  
 We have endeavored to obtain a reduced rate of insurance, as requested, but are unable to report any concession at the present writing. Awaiting your further valued favors, we remain  
 Very truly yours,  
 American Publishing Co.,  
 for Cutler

The above cut is photo-engraved from original penwork ink copy, executed at the office of the "Journal," and is one of the six plates illustrative of practical and artistic penmanship prepared for the "Universal Self-Instructor, and Manual of General Reference and Forms," issued by Thomas Kelly, No. 17 Barclay Street, New York, on November 1st. The work consists of 738 quarto pages, beautifully illustrated.

evidenced astonishing capability. What he might have become had he enjoyed the advantages of instruction, first-hand and real, fancy alone can conjecture.

Among the numerous congratulations and thanks received for our exposure of Mr. Powers's methods, we quote the following from Mr. J. W. Swank, Washington, D. C.:

... I was glad that you and friend Culler warned the ear of that new specimen-hogger at Rochester. By the enclosed specimens you will notice that I was one of his victims. I sent him specimens, and the postage on the transaction cost me \$1—to say nothing of my time, writing to the 14 Karat fraud.

Mr. Weissbach, of St. Louis, Mo., says: ... That lodge-hounding and real ball-stray and "took us in," and I am sorry to say

exactly printing-press, in form of book, newspaper, catalogue, or circular illustrations, business cards, letter and bill heads, title pages, and all kinds of commercial forms. Those forms requiring a limited number of large prints, such as diplomas, pictures, certificates, etc., are best and more cheaply transferred by photo-lithography and printed from stone.  
 Penmen or artists contemplating the preparation of designs for reproduction, by either photo-engraving or photo-lithography, should carefully observe the following

### DIRECTIONS.

First. Procure paper with a smooth, hard surface.  
 Second. Lay off your design twice or



The following specimens are photogravured from autographs written by people of G. W. Michael, at Delaware, Ohio. They present more than ordinary freedom and skill in the chirographic art



merchant, and the Duke, in a note to her father, offered her his hand.

Much to his Grace's surprise, the merchant's answer was, "Declined with thanks, on account of a previous engagement."

The man of business had been unable to read the note, but had guessed that it conveyed an offer of the Duke's box at the opera for a certain night.

The Duke married another woman, and the daughter joined herself to a man much lower in rank. In the course of years they met, and then there was an explanation. The anecdote does not tell whether each regretted the illegible note, but the moral is just as plain as if they had.

**Send Money for Specimens.**

Persons desiring a specimen-copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.

**Mixed Postage Stamps.**

SOME ALARMING FIGURES SUGGESTED BY A NEW FASHIONABLE CRAZE.

A recent "Fashion Note" is as follows: "A red two-cent stamp and a blue one-cent stamp, in place of the usual three-cent stamp, are quite the rage in fashionable correspondence. Young ladies are much given over to their use. The red, and the blue on the white background, are said to symbolize union."

"Whow!" said Superintendent Van Pelt, of the New York Post-office, to a *Sin* reporter, as he heard the announcement. "I hope that isn't so. I wonder if those young ladies ever stop to think how much trouble they make. Now, suppose everybody took a fancy to the blue and red stamps. We send out an average of 450,000 domestic letters a day, not counting those that come from stations. Every stamp is cancelled separately. With two stamps on each letter, the cancellers would be obliged to strike 450,000 extra blows. Now let's see. A man's hand, in passing from the letter to the ink pad and back, goes over a space of at least eight inches. On 450,000 letters a man's hand—give me that piece of paper—would travel over 3,600,000 inches. Divide by twelve, and you have 300,000 feet. Divide again by 5,280, and you have nearly fifty-seven miles. That's as far as from here to Trenton. That's one day's journey of a man's hand. The second day the hand would be past Philadelphia. In a week it would be over towards Pittsburgh, and in a little more than fourteen months the hand would circumnavigate the world, like Cyrus W. Field. Think of it! What a vast waste of force! I haven't taken into account, either, the extra work of the men who sell the stamps, or that of the people who lick them and put them on the letters. But let us suppose that the touting off, licking and sticking on of each stamp takes half a minute. That's 450,000 half minutes, or 225,000 minutes. There are 1,440 minutes in a day. Now divide, that makes 156 2/3 day's time put in, on each day's mail. Now in the year—Must you go? Well, good-by! Try to discourage that fashion."

**Write Plainly.**

Edgar A. Poe once the first recognition of his genius as a writer in recognition of his penmanship. A prize was offered by a magazine for the best story sent by its publishers. Poe sent a story as a competitor for the prize, and such was the attractiveness of the manuscript that the worried judges read it with pleasure.

His contents also delighted them, and they, paying other manuscripts to read, gave Poe the prize. Of course, the judges were unfair to the competitors whose manuscript, they did not read, but the anecdote suggests what may be the effect of good penmanship in securing the attentive reading of an article.

An English magazine tells of a certain Duke whose illegible handwriting caused him to lose the woman he had selected for his wife. The lady was the daughter of a

**How Women keep "Expense-books."**

It is a touching sight to see a woman begin to make up her expenses, having firmly resolved to put down every cent she spends, so as to find out how to economize, and where all the money goes. Procuring a small book, she makes a due entry, and on Monday after the first Saturday of which her husband brings home his pay, she carefully tears the margin of a newspaper and, with a blunt pencil, strikes a trial-balance something in this way:

John brought me home \$48.50, and \$1 13 I had is \$49.63, and \$1.00 I had Mrs. Dixon is \$50.93—but hold on, I ought not to enter that, because when she returns it, it'll go down. That was \$49.93, and what have I done with that?

Then she puts down the figures, leaving out the items to save time—a process which enables her to leave out most of the items where a round sum is involved, on the supposition that they have already been put down. As thus:

Six dollars and fourteen cents for meat, and ten cents for celery, and 10 cents in the street cars, and a lod 3 cent piece I got in exchange, and \$2 81 cents I paid the milkman—who gives me 10 cents—that's \$3, and 15 cents at church, and the groceries, they were either \$15.40 or \$16.50, and I don't remember which they were, but I guess it must have been \$15.00, for the grocer said that if I would give him a dime he would give me half a dollar, which would make even change, and I couldn't because the smallest I had was a quarter—and \$2.75 for mending Kate's shoes, which is the last money that shoemaker ever gets out of me, and 10 cents for celery—no, I put that down.

Finally she sums up her trial-balance sheet, and finds that it foots up \$14.28, which is about \$15 more than she had originally. She goes over the list several times and checks it carefully, but all the items are correct, and she is just about in despair when her good angel hints that there may be a possible mistake in the addition. Acting upon the suggestion she fixes up the column and finds that the total is \$14.28, and that according to the principles of the arithmetic she ought to have \$5.65. Then she counts her cash several times, the result varying from \$1 10 up to \$1.97, but then she happily discovers that she has been mistaking a \$2 gold piece for a cent, and remembers that she gave the lady a trade dollar to cut his gums with. On the whole she has some within 60 cents of a balance, and that, she says, is close enough, and she enters, in one line of the account book: "Dc.—by household expenses," so much; and is very happy till she remembers, just before going to bed, that she had omitted \$2.75 for her husband's hat.

**GREAT POWER IN FINE WRITING.**

During a fall in the proceedings in the Jefferson Market Police Court recently, an undisciplined man, named John McEntrench, said to Justice Ford:

"Mina says she'll be good, Judge. She wrote me all about it."

"Who is Mina?" Justice Ford asked. "Don't you know, Judge?" the little man said. "Why, Mina is my wife. She was sent to the Island a couple of weeks ago by you for three months."

"Well, what do you want me to do?" the Court inquired.

"Do, Judge! Why, I want you to let her go," said the man. "She wrote me a very pretty letter, saying that she'd stop drinking and be a good, faithful wife hereafter. Would you like to see the letter?"

"You consideration Justice Ford took the letter, looked it over and asked McEntrench if his wife had really written the letter.

"Mina don't write herself. Some one writes it for her," said McEntrench. "There is a great power in fine writing, especially when it comes from the soul of the writer," said Justice Ford; "but I don't think Mina means what somebody else says."

Come to me in about a month and I'll see what I'll do for you."—N. Y. Telegram.

**Importance of Penmanship.**

By MISS ZELIA M. BAYLER.

We have chosen for our theme a eulogy on the art of all arts pre-eminently. For subjects have given rise to more discussion, than the question "When and Where did Writing Originate?"

We learn that oral communications had existed for ages. Previous to that time ideas were presented to the eye, by symbolic characters called Hieroglyphics. Of course these were rude and uncertain, but without them all really ancient history would be lost to us.

About 500 B. C. letters were introduced into Greece; these were, at first, but insignificant in number; being found insufficient, eight more were added, later.

From inscriptions on ancient monuments and other valuable relics, it would seem that capital letters were used almost exclusively. During the sixth century Saxon written characters were gradually disseminated in England, and they softened the bold Roman text wonderfully.

The invention of printing, in the fifteenth century, brought writing almost to a standstill. But since, without abating its importance, the art of writing has been applied more widely than ever to the practical and every-day business of life, and it has so gradually developed from the rude hieroglyphs of antiquity, until now it has become the most valuable of modern classic arts.

The art of penmanship has no peer in simplicity, beauty and practical utility. A woman's reflection will convince any one of its great importance. There is no trade or profession where penmanship is not of the greatest necessity, as it is intimately connected with every commercial or business relation of life. By its power, thoughts and ideas are enabled to assume a visible form, and the eye may follow the workings of the mind.

The efforts of the merchant would be very unavailing, indeed, were he denied his ledger and other characteristics of his business; without these, and the pen to execute, he would be like a warrior on the open sea, without a compass or chart.

For a lady or gentleman seeking employment, there is no better recommendation than a good handwriting—at least, one that will so readily aid.

Many—in fact, most—of our prominent business and political men are early students of their good handwriting for their close success in life.

When a business-man wishes assistance in any of his numerous and arduous duties he always prefers a good penman; if his other qualifications come up to the standard; for his penmanship alone renders him or her (as the case may be) a desirable assistant.

A person, if he is only a good penman, need not remain long either in poverty or obscurity. There is always a place for him, for the demand for such is greatly in advance of the supply. And the teaching of penmanship is an admirable vocation for either sex. Many ladies, reared in affluence, have, by the misfortune which will sometimes overtake the most wary, been reduced to the most extreme poverty; but they need not long remain so, if they have any energy whatever, for what can be more pleasant or lady-like than teaching a class in penmanship? That is, if, in their affluence, they were not too indifferent or too indolent to cultivate this necessary art.

To the literati, an author of any kind, or any public man, a good handwriting is indispensable. For accompanying his work is generally his photo and signature. Whether he be handsome or not, the photo, in my estimation, is much handsomer if the signature is plain, neat and legible, instead of an unrecognizable scribble, and when sent to the printer, a well written document is always certain to be correctly printed; and

**EVUAPUUS—In a New England graveyard:**

How lay John Annotator, Who in the way of the Lord would perpetuate his

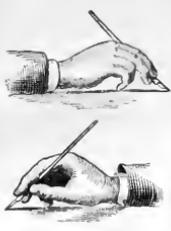
John Annotator: (How lay the lady of John Annotator, First jet was set and never found.)

At Loch Ronsa: (How lay Donald and his wife, Just a few feet from the shore, April 21st 1850.)

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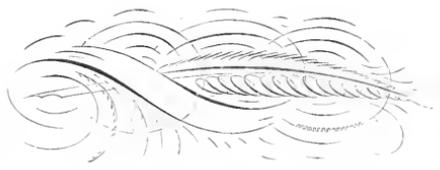
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# The Penman's Journal

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D. T. AMES, Editor and Proprietor.  
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## Lessons in Practical Writing. No. VII. By HENRY C. SPENCER.

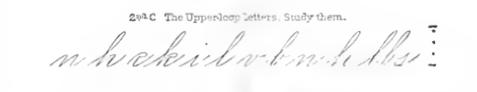
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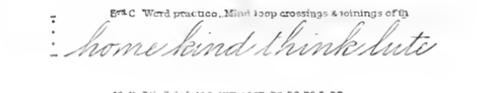
The design of this lesson is to teach the UPPER EXTENDED LOOP LETTERS, *A*, *K*, *I* and *b*. These depend chiefly upon the extended loop, or fourth principle, for their formation. Their height, in medium hand, is three times the height of the small *i*, or  $\frac{1}{2}$  of an inch. In writing on medium-sized paper, which is  $\frac{1}{2}$  of an inch between lines, the tops of these looped letters will be  $\frac{1}{2}$  of an *i*-space from the ruled line above them. Their length gives them prominence in writing. They are to the short letters what the tall, thin poplars are to the smaller trees of the shady grove.



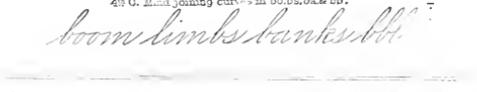
The introduction of extended letters increases somewhat the difficulty of writing through words without lifting the hand and pen; for, while the pen is passing to the top of a loop and returning to its base, there is a tendency to increase the pressure upon the third and fourth fingers, and thus obstruct the progress of the hand across the page. To overcome this tendency, should be the steady aim of every writer.



In the execution of the short and long letters, the movements have two general directions: horizontally, along the ruled line—and obliquely, in relation to the ruled line. In both movements—the horizontal and oblique—the arm, hand and fingers should co-operate; but the action of the forearm needs, first, a separate consideration and training. For this purpose, assume the correct writing position, and project your hand forward by the action of the arm, as far as you can—then let it recede. Observe, as you do this, how the wrist moves in and out of your sleeve. Now you understand the movement. It may be effectively trained by an exercise which brother Harvey A. Spencer terms "OVER-ACTION," and which may be practiced as follows: Assume the writing position, without ink in pen; repeat the projective and receding movement of the forearm and hand, as if you were repeating a long, oblique, straight stroke; at first, move deliberately, then increase the rapidity of action until a speed is obtained that will make the hand appear almost double, then gradually diminish the speed until the movement accords with ordinary writing.



This mode of training also applies admirably to horizontal and oval forearm movements wherever desired.



We have said the arm, hand and fingers should co-operate. Thus we have the MIXED OR COMPOUND MOVEMENT, which is well described in the old Spencerian Compendium of 1829, as "A simultaneous action of the forearm, thumb and fingers; or, of training and re-recting movement of the arm, attended by the thumb and finger extension and contraction, which movement, practiced with slight, produces the extended letters most beautifully." Now, see

ink, employing compound movement, regulated by counting. Next we have the double loop to be practiced in the same manner. These are followed by the combinations of *m's* with double loops, first to be traced and then written, with the arm and hand so balanced that each combination shall be completed without lifting the pen.

Copy 2: To overcome the tendency to slope the looped letters too much, rule slanting guide-lines upon your page. Observe how a pure *m* applies in finishing *k*: *l* have the same form is made  $\frac{1}{2}$  space higher, and modified to finish *k*; also how *r* forms the lower third of *l*, and the last three strokes of *r* apply in *b*. Thus short letters studied and practiced in previous lessons, become important aids in forming the extended letters in this lesson.

The extended loop so prominent in all the long letters, is made by carrying the right curve up three spaces, by left turn descending with left curve on main slant two spaces, and crossing right curve, completing with straight line on main slant to base. Width of loop,  $\frac{1}{2}$  space; length of loop, from top to crossing, two spaces; distance between beginning point and base of straight line, one space.

The crossing of the loop, in these letters, must always be at one-third height of letter above base, and the stroke from crossing to base must be a straight line on main slant. In these two particulars, criticize your loops unsparingly.

on the lower third of its second stroke, and *b* on the lower third of its second stroke.

Copy 3 introduces words which give practice on the letters which have been separately studied and written.

Observe the height of *l* and *d*, relative to the loops of *h*, *k* and *e*. Be careful, in *h*, to make turn narrow at base of *l*, and line connecting *l* and *h* slightly curved. Preserve equal spacing between letters in the words; make turns short and slant uniform. Be careful to give correct form and connection to finish of *h*, *cross* of *l*, and dot of *i*.

Copy 4. Observe joining of *b* to *o* and *o* to *n*; also, *b* to *a*. In joining *b* and *s*, observe how the curve from *b* sinks down a half space to accommodate the form of *a*.

Practice other words containing the letters taught in this lesson, and let some of them combine, also, semi-extended letters from the last lesson.

We give a few words for practice, desiring the learner to think of others and write them. Write, with a free, uniform movement, the following: *hope, hoped, milk, milked, bill, billon, thump, thumped, liabilities, equate, equation, milk, million*. In writing *ll*, slide the first and leave the second light.

RAPIDITY OF EXECUTION.—From twenty to thirty words per minute is considered a fair rate of speed in writing. The ability to write rapidly, and at the same time maintain the proper forms and spacings of letters, can be secured by special practice with that end in view.

Select a word or a series of words that you can write well, when writing at a mod-

erate rate of speed, and, with a time-piece before you, note the number of times you write them without effort to quicken your strokes; next, write the same words somewhat faster, counting and noting the increase in number per minute; then still faster, counting at the end of each minute; then faster and faster, and faster, until you reach the highest rate of speed of which you are capable, at the time, without material loss in the form, connection and arrangement of the writing.

This kind of practice never fails to secure marked progress in rapidity of writing.

In concluding this lesson, for the benefit of our pupils, we quote from our father, Platt K. Spencer:

"When all the movements are practiced fully and systematically, all the muscles, from the shoulder downwards, develop themselves rapidly, and power is gained over the pen to bring forth the adapted imagery of the mind in all the grace and elegance that spring from just proportions and easy execution.

Practice, to be sure, is indispensable in bringing to perfection any art, science or profession.

The pupil must not expect to be able at once to execute what he fully comprehends. Patience and energy are required to attain a thorough and perfect command of hand. There is no royal road by which idleness and indifference may find their way to a goal which is only to be reached by diligent and well directed application. The only process really short, is such as is made so, by concentrating in a right manner from the outset, the advantage of an experienced teacher. Till the object is accomplished, how beautiful and imposing are the specimens of art which the proficient is able to produce! The eye glances along the well written page with as much pleasure as it rests on a beautiful grove, when nature and art have mutually tasked themselves to bleed the greatest variety with the utmost symmetry. And as we travel through the rich scenery, from whose depths breathe out the sympathy of soul, the spirit of inquiry, and the voice of love and friendship, we spontaneously exclaim:

An Ostrich and her Sparrow there,  
Are either tickled or awe-struck.  
They travel me and earth, and sea  
Pondered from above.  
Their beauty in the art that flings  
The voice of friendship-wide  
Their glory in the art that sings  
His triumphs over the hills.

GREENE'S.—A merry Christmas, and a prosperous, glad New Year, to our friends and pupils, through the PENMAN'S ART JOURNAL.

### Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as endorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

## A Story of Two Christmas Days.

By MARY E. MARTIN.

It was early Christmas morning. A very bright fire crackled upon the hearth of Mrs. Gary's pleasant dining-room. As she came in from the kitchen, to lay the cloth for breakfast, another door opened, and a boy of twelve entered.

"Ah, Window! You are late this morning. I thought you would have been open before anyone to see what St. Nicholas had brought you," said a young man of eighteen, seated before the fire.

"I don't know what made me sleep so late for I am anxious enough to know," said the boy.

"Well, Window," said his mother, "you are quite a baby, still to be longing for your gifts to come from St. Nicholas."

The boy reached up to take his well-filled packages from the side of the fireplace, whose eye was caught, and he was held entranced, by the picture out of doors, as he saw it through the half-glass door that led into the side yard. "Oh, mother dear, why did you not tell me it had snowed!" His Christmas presents were forgotten, and he stood, eagerly taking in the picture. It was a fairy scene: ground and houses were thickly covered with snow; trees wore garlands, and just in front of the door, where the trees met to an archway, the snow encircled it in such beauty that the child cried out: "Oh, see, brother!" and Richard Gary came from the fire and stood by the side of his brother and said: "Mother, I often think, when I see snow wreaths the earth like this, that it must be a mirror of heaven—it is so pure. When I die, I hope it may be on a day like this."

"Hush! my son; don't speak of dying on this day—the merriest in the year. Come: breakfast is waiting."

They turned, and sat down to a bountiful breakfast; for, if Mrs. Gary usually had to use economy, it was with a lavish hand, this morning, that she had filled her table.

"If I did not forget my Christmas presents!" exclaimed Window, pushing back his chair, and bringing the packages to the table. "How delighted I am!" and he displayed material of all kinds that could be used in writing.

"Now I can improve in my writing," he said, as he held up some very fine specimens of handwriting. "Here are two pocket-books, and boxes of pens of the best. Oh, mother dear, you and Richard could not have pleased me more than in giving me this!" and looking again into the box: "Here are no more quires of paper that I may practice as much as I wish."

"You write much better than I do," said his brother. "I hope you will be a fine penman some day."

The breakfast was over, and the two brothers had their mother a gay good-bye, and went out for a short walk. They had gone only a few squares, and were chatting gaily, who, in crossing a street, they met a gambler, well known in the town. He was going home, after a night's carousal. He drew his pistol, and fired at random. The shot fired at random went straight to the heart of Richard Gary. He fell, without a word, on the snow that he had wished that morning might cover his dying friend—his life's blood ebbing out, and staining the white snow around him. Window Gary turned with a look of hate to the gambler, but realizing how helpless he was to avenge his brother's death, he said: "The day will come when I will avenge my brother's death."

Richard Gary's death threw Window and his mother entirely on their own resources for a livelihood.

Reader! if, with a lavish hand, some fond parent bestows upon you priced advantages; if your shelves are filled with valuable books; if your pockets hold more than the necessary spending-money; then, to appreciate these gifts, come and look with me into the plainly furnished room where this boy sits, six years after he helped to carry home his dead brother on that Christmas morning. He sits, wearied, but unbending; he is pondering over the future—planning how he shall keep his mother from all want. She has borne the midnight lull for many a month, in their first struggle with poverty; but that time has gone by now.

By diligent and studious practice, the young boy had come to write a rapid and elegant hand. His fine penmanship enabled him to secure a clerkship that need of middle age would have been glad to have filled. This, alone, did not satisfy him; but every evening found him doing extra work, often with open ledger before him, or in copying—anything, everything—that would add to his salary. As the years went on, Mrs. Gary's health grew more and more feeble; and when Window Gary was twenty-four, he laid his mother in the grave. Nearly her last words were: "Window, give up the idea of avenging your brother's death. 'Vengeance is mine, and I will repay, saith the Lord.'"

world—I shall find that gambler—and I cannot give up the idea of avenging my brother's death."

In a week, Window Gary sailed, with the minister, for Europe, and began his duties, and for four years went on with them at the Court of— It was at a ball on the continent that Window Gary, much improved since we last saw him, stood leaning near a doorway, watching the gay throng within. He is a rich man now: his kind employer, Mr. Bancroft, died within the last year, and, having no relative, made Window Gary his heir.

"Who is that sweetly-looking lady," said Window Gary to a gentleman standing near him.

"Ah! I am not astonished that you ask. Society is mad over her beauty, and well they may be. The lady is Miss Mabel Farrar, and, by the way, a countrywoman of yours, but has lived abroad for some years. She is here with an aunt. I will introduce you if you wish."

As they approached nearer, Window Gary noticed the lady more closely: she was of rare beauty, tall and statuesque in appearance. Window Gary knew, from the first moment he saw her, that he had met his fate. He asked for her hand for the next dance. The band struck up, and they were soon gliding through the dizzy mazes of the dance.

"Has my great love for you no reason to ask why it should be thrown aside?"

"I have every right to think you have been indifferent to me; but try, as I would, you baffled every attempt I would make to speak to you about it. It is a mystery that I cannot understand. You may regret that you have forced me to tell you, Mr. Gary, and may wish to withdraw the offer."

"You choose to talk in riddles, Miss Farrar; what could make me wish that you should not be my wife?"

She raised her eye to his, and said, in a low but distinct voice: "Mr. Gary, I am the daughter of the man who shot your brother."

She had arisen as she spoke, and the June moonlight streamed over her. He could see what an effort it had cost her to speak. Window Gary staggered back, and, leashed, for a moment, against the falling of the steps. "Great Heavens," he said, "most that man rob me of everything. He killed my brother; he put my mother into an early grave, and now—"

"You wrong my father, Mr. Gary. Do you think I would marry any man who would feel so towards him. My father died four years ago; he was a changed being, from the moment he shot your brother that Christmas morning. It was an accident; but it brought my father to see the life he was leading, and remorse for the act finally killed him. You see I have suffered as well as you."

"Is that all that separates us, Mabel?" he asked, and he fixed his dark piercing eyes upon her. "If that is all, come to me," and he opened his arms to her; she hesitated just a moment—then glided into them. As he pressed his after kiss upon her lovely lips, he whispered: "I let my fancied wrongs make me forget that on that day 'I came to bring good will towards men.' You have given me a love that will fill the place of a brother and mother."

In the Fall, Mabel and her aunt went back to their home in America. Window Gary soon joined them. When the next Christmas morning came, the snow wreathed the treetops again; and homestead and ground were a mass of white. The air was of a certain balminess, unlike the air-blasts that go

with most snow-storms; and there was a quiet stillness on everything, as carriages, containing a few friends, wended their way to the church where Window Gary and Mabel Farrar were to be married before the early communion. Mabel Farrar stepped from the carriage, and leaning upon the arm of Window Gary, entered the church. A sweet odor met them as they entered the church—the odor of the cedar, for the church was richly trimmed, for this Christmas festival, with holly and cedar. Rare flowers were on the altar, and grouped about the chancel. Window Gary pressed Mabel's hand, as their eyes caught the inscription above the church—'It was 'Peace on earth, and good will towards men.'

A picturesque elevation: a little out on the suburbs—away from the noise of the city—Nature had culminated it to-day, on tree and foliage, with a fleecy beauty that art could not imitate. A river near, that usually howled over rocks, or, in the distance swept away, till it looked like a serpentine ribbon. To-day it was locked fast in icy arms. This was the scene presented before the newly-married wife of Window Gary, as she stepped from the carriage at her own door, in the early morning after their marriage. "Welcome home," said Window Gary, as he handed her up the steps of their beautiful home. Mabel's aunt



The above cut was photo-engraved from an original flourish by W. L. Lockland, Detroit, Mich.

A few months after his mother's death, the senior partner of the house in which Window Gary held his clerkship seat for him to come to his office, for a private conversation. When he entered, Mr. Bancroft said: "Mr. Gary, I think I have some good news for you. My friend, Mr. Chilton, has been appointed minister to—"

"Yes; I had just heard that, Mr. Bancroft, and felt glad of the appointment."

"But," said his employer, "he is looking for a secretary, and wishes one of superior penmanship. I took the liberty of recommending you. I told him there could scarcely be a finer penman than you were. The position has many advantages for a young man, and I would not hesitate about accepting it. Mr. Chilton will be here in a few moments—this is why I sent for you."

The new minister came, and after an introduction to young Gary, immediately stated his business. The terms were such that Window Gary accepted at once, and in a week they were to cross the ocean. As Window Gary went back to his desk, with his heart full of gratitude to his employer, he mentally ran on with his head leaning upon his arm: "There is nothing to hinder my success now; every obstacle is slipping away from my path; every day brings me nearer the object I have had in view for years. Once let me be an entirely successful man—and if living in any part of the

Window Gary, whispering graceful, fascinating tothings, as they kept time to the music, but fervently determined to know more of this beautiful woman. Time and fate gave him every opportunity, and before a year was over, Window Gary knew life would be a blank without her. It was on the balcony of her aunt's villa, a little way out of the city, that he determined to know his fate. They were sitting on the steps. A June moon was shimmering her rays upon them. Window Gary fixed his eyes upon his companion, and said: "Do you know why I have sought you here to-night, Mabel Farrar?"

"Is it anything you wish me to know, Mr. Gary?"

"Yes, and you shall know; you have put me aside often enough. I came here to-night, overmastered by my own feelings; and you must let me tell you that I love you—that I long for you to be my wife."

In his earnestness he had arisen and awaited his answer. Mabel Farrar dared not meet his eye, but shaded her face with her hand as she spoke.

"You do me great honor, Mr. Gary, but it can never be. I cannot marry you."

"Will you give me a reason for your refusal?"

"Is there a reason why you should know, Mr. Gary?"

had murmured greatly that she would do such an unfashionable thing as to only have her husband at the wedding breakfast. Mabel knew she was right, as they stood together in their handsome breakfast-room.

That Christmas morning, so long ago, came up vividly before Window Gary now, as he stood, for the first time, for so many years, in a home of his own. There was a picture in his mind of the plain little home; of his brother seated before the fire; of his mother, quietly moving about the room, giving a touch here and there in arranging the table; of his boyish love of nature's beauty that made him even forget his Christmas presents. All this he saw as he gazed into the fire, and still remained so long silent that Mabel playfully tapped his forehead, and said, "Open sesame, and tell me your thoughts."

He put his arm gently around her, and drew her to the bay window, where she could see the same beautiful picture that the wretched family could see just before his brother's death. He told her the whole story, and, opening a handsome desk, he drew out the packages that were given him that Christmas morning. They showed much use, but "Mabel," he said, "this material for writing was the foundation for all my success. If it had not been for my good penmanship I might never have met you. We will always keep these."

## Lesson V.

### Box and Package Marking.

By D. T. AMES.

In giving the present and last lesson in box-marking, we have little to offer additional to what has already been said. We shall, therefore, confine ourselves chiefly to a review and to the giving of a few general hints.

The ability to make good letters rapidly is scarcely less essential to good box-marking than is a correct taste and judgment respecting the arrangement, proportion and style of lettering to be used for the various purposes of marking. Some of the essentials of good marking are: *first*, well-formed and easily constructed letters; *second*, correct relative proportions and spacing; *third*, proper margins. All doubtful or ambiguous forms for letters should be carefully avoided.

Lettering should be graded, as to size and strength, according to its relative importance. With the carrier of a package the first inquiry is as to its place of destination; next, its route; and, lastly, the party to whom it is to be delivered. With these facts in view let us suppose that we desire to arrange the following matter in the proper form and style of marking on a package: "To Manning & Stewart, San Francisco, Cal.; via Merchants' Dispatch. From PENNAN'S ART JOURNAL, New York. No. of package, 1679." The arrangement would be as per illustration.

In conclusion, we would urge the importance to all classes of persons of being able to mark a package in a legible and tasty manner, and especially to young persons who are seeking positions as clerks in any line of business.

### Attention as an Element of Success.

By FRED. F. JENN.

This subject presented itself as I was bored over the fact that so many, in this busy world of ours, are either unnecessarily illiterate, physically impotent, exceedingly unbusiness-like, morally derelict or spiritually bankrupt; and that, perhaps, a few words might help some one to gain another round of the ladder which reaches toward perfection. Should it do so, I will feel amply repaid.

To him who seeks knowledge, a wide field is opened; but she informs everyone who enters, that in return for this priceless boon, he must either give years of valuable time and attention, or never be the happy

possessor. The student who, day after day, enters his classes, unprepared for the work assigned, and has to be repeatedly asked to pay attention, is in the certain way of failure.

Occasionally, students get the idea that to be a second Horace Greeley or Rufus Choate, they must write a ridiculously struggling hand, which no one can read. Whenever I find out answering the above description, I feel like reciting, for his benefit, the following short paragraph from Bunnett: "Don't write too plainly. It is a sign of plebeian origin and public school breeding. Poor writing is an indication of genius. It's about the only indication of genius that a great many men possess." I believe that anyone, not physically deformed, can, by careful attention and systematic practice, perfect his penmanship, so that it will not be particularly obnoxious to the sight, or annoying and disgust the reader with its illegible and execrable scrawl. Lord Palmerston once said: "People have no business to save their own time at the expense of mine." The elements which are usually lacking to make one a good writer are, attentiveness and stick-to-itiveness, without which no one may expect to rise above the scrawls of his early years.

Careful attention to our books is often as beneficial as a teacher's help; and even more so, in some cases, for we thus gain self-reliance. When we devote days, months, and, perhaps, years of study and thought to a subject, we almost unconsciously gain in

intellect, but his deeds will be the deeds of a dwarf." We can but pity the man or woman who has sacrificed health for a little brain power, when in most cases both might have been developed, and thus have enjoyed an enlarged success and prolonged life.

Who would not rather see the young man with a common school-education and of good physical development than the returned collegian with eye-glasses, consumptive, dyspeptic—an irresolute wreck upon the very threshold of life! For the first, there is some prospect, through his stock of physical energy, of his ascending fortune's ladder; but for the second, there can be nothing but disastrous failure.

The young man or woman possessed of brilliant attainments, acquired at the expense of, or without care for, bodily vigor and strength, to carry on the life-work, is like a worn-out or defective locomotive, which, though under the full pressure of steam, responds in feeble action, and is at any moment liable to go to pieces in a wreck, from the undue pressure upon its rusty, worn and injured structure.

In art, the child, perhaps unconsciously, devotes hours to making a picture of a pet dog, or, like Watt, bends over a younger brother's crib and tries to transfer to paper the form sleeping there. There would be more success and fewer failures if we could enter as heartily upon our work as does the child on his. I believe there are many young artists who fail, through lack of care in their work, and, not appreciating

to another, as well as providing a place for safe-deposit of money and valuables, and should be a man of scrupulous care and integrity.

To succeed in business, one needs every faculty brought to bear with full force on his work; for there are times in every man's life when a moment is of more importance than hours as they determine the issue of a life's work. The majority of men who occupy prominent positions, in any department of life, can look back and recall such moments.

The issues of a lifetime often depend on a single word. For this reason, if no other, the young man should cultivate the power of concentration, so as to be able to throw his whole power into the solution of any great practical problem of life.

That price of American inventors, Edison, in his laboratory is an indefatigable worker, and pays the closest attention to those experiments performed under his supervision.

We all have characters to mold and reputations to make, and, in our every-day intercourse with others, we are not only helping to share our own, but the character of others, for better or worse. Meredith tells us—

"No life can be pure in its purpose and strong in its faith, and all life not be pure and stronger thereby."

Hence, a manly, vigorous self-dependence is expected of everyone, and strict attention to the removal of all that could in any manner injure others. Our associates, as well as our books, should be such as will aid us to make strong the barriers against evil influences which sweep so many to moral disaster. Character is like a boat starting on a devious route down the river Time: the journey may be long, or short, but our boat must be staunch and strong to avoid the shoals of temptation and weather the storms of life. The building of this character demands our constant attention, for all are their own architects; no one can build for the other; or, as Longfellow writes,

"All are architects of Fate,  
Working in their world of Time;  
Some with massive deeds and great,  
Some with ornaments of rhyme."

Of course, kind friends will treat us and offer advice, which we may accept, or reject, at our option; but still the fact remains that the erection of this structure must be by our own effort. We may get our material from where we will, and, after trying any portion, reject or use them as seems to us best. We may thus rear an edifice grand and glorious, or one unsightly and mean.

In conclusion, I would not for a moment presume all, by care and attention, could climb the political heights surmounted by Garfield and Thiers; or attain the prominence of West or Beard in art; or Edison, Watt, or Agassiz, in science; or Howard or Greeley in philanthropy; or of Vanderbilt or Gould in the money world; but I would like to drive this thought home: that, if we desire to win success—financially, morally, or otherwise,—we should not forget for a moment that the closest attention is necessary for developing, strengthening and establishing worthy attributes of our mental or physical natures.

### The Importance of Drill.

By W. P. COOPER.

I said, in another article, that Americans generally have little or no faith in drill. I said more: that teachers generally have no real faith in drill. I am brought to this conclusion by my experience in teaching. A class will drill under the eye of a master and rigid discipline. The rule above needs qualification. There are among those of both sexes, in the matter of falling-off from drill, honorable and wise exceptions.

The best pupil is one who will write an exercise courageously until it is changed. Undoubtedly, I do not mean, by drill, practice solely with an eye to getting form; I have most particular reference to that class of practice called "drill exercises."

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discipline of the mind that cannot be otherwise acquired. It is this discipline which often helps the ordinary man to cope successfully with a more brilliant but less persistent competitor. Watt, the inventor, used to move into his garret and remain there secluded for days at a time, preparing his own needs rather than suffer intrusion upon his all-absorbing inventive operations. As the student, in time, generally occupies the position of teacher, he sees more clearly the importance of careful thought and thorough preparation of the subject in hand. All the teacher can do for the pupil is, to endeavor to awaken and call into full action all his latent powers, inspiring him with a love for knowledge which will ever urge him onward to more thorough and extended realms of thought and investigation.

It is told of Sir Isaac Newton that he used frequently to become so absorbed in mathematical calculations as to require a violent shaking to divert his attention; and of Napoleon, that in price of generals, that he could so command his attention to several different subjects in such quick alternation as to be able to dictate dispatches to three secretaries at once, while he himself peered a fourth; and the learned Dr. Johnson resolves genius into the power of attention.

And while we are studying for mental improvement we must not forget that physical culture is also necessary to a full success. Matthews makes this statement: "Health is a large ingredient in what the world calls talent. A man without it may be a giant

the cause, continually grumble because the world does not recognize and patronize their skill.

Agassiz attained his great eminence by attention to the smallest details. A single glance at the drawing of a fish by an artist called forth the remark: "It is a beautiful drawing, but don't you see, you have left out two or three of the scales!" And in politics much depends upon care and continued application to insure success. Gen. Garfield, the acknowledged leader of the House, during his stay in Congress, was thorough in his preparation for debate—becoming conversant with the ins and outs of financial questions, and was always prepared, as he termed it, "To measure lances with any bulldozer."

The book-keeper who laboriously enters on his books the transactions of the day, and spends long evenings posting to his ledger, knows full well the value of the utmost care in his work, and that the slightest error may occasion days and weeks of fruitless searching before the mistake is discovered. This is a calling in which the necessary qualifications are, a clear head, persistent attention, and good habits. The ability to add up long columns of figures quickly and accurately is the result of rigid discipline; and any one who has not acted in the capacity of an accountant has scarcely an idea of the liability to error.

The banker is an indispensable feature in the business world, negotiating loans, facilitating the transfer of funds from one place

A drill successful in securing fine progress begets confidence in drill; but away from class, the student falls back on scribbling or fann. The object of pen-drill is, first, to reach, and then to fix, the habit of producing, without effort, the forms in flourishing or writing.

We propose, if we can, to show, clearly enough to convince, any fair person—philosophically, mechanically, and logically—exactly what the drill will do; and then, what law of after-practice will hold the fruit or benefits of the drill.

The writer now writes for a part at least of the host who read the JOURNAL who do decide to master penmanship, but whose lack of knowledge continually forces them upon difficulties they cannot overcome. They possibly have the desired information, but fail to select the right hint, and are not certain of right application.

We ought to understand what "drill-master" means, in this country, by this time. We have music and dancing masters, for instance. The first law of the Hall of Drill is obedience; the next, faith; next, resolution; the next, undivided attention; the last, work—the end of labor—is perfection. Understand, there is teaching by drill, and teaching not by drill.

We know that the various compendiums claim to make writers without a master. But progress, under a good master, is as three in one without one. Hit through the JOURNAL you can get about one-half of the advantages of a master's real presence; and that amount of help will pay—always, also. You will be recollect that Mr. Ames and Mr. Kelley explained to you—and Mr. Spencer will explain if he has not—some of the rules and diagrams, the structures of all writing (letters large and small). You have trained the eye to catch and hold the picture of each letter—that is, we presume upon this. You recollect that we said artists were hard lookers. Well, we shall go now believe and take it for granted that you, too, are a hard looker, and have thoroughly studied structure.

Shall we now try a drill, and what shall it be? We will say the stem, and, perhaps, some stem capitals—say *A, M, N*. The first thing is, position. The masters mentioned have given you position, and illustrated it. Have you tried position 1? Let us have square front and sitting position. You also have the pen rightly in hand; study again the diagrams; hold the pen firmly, easily, fearlessly. Movement decided upon muscular, with a shade of finger, movement. (Movements are nearly always mixed, more or less.)

Let me here, for the student's benefit, answer this question: What peculiar advantage are we to expect from employing muscular movement for capitals? It is the best movement for common use. It has peculiar advantages, and is the best movement for common or continuous use.

Mr. P. R. Spencer often said he did not believe that, generally, writers could, by any amount of drill, produce, rapidly and handsomely, small muscular-movement capitals. But there are hundreds to-day who know it is both possible and practicable, and every way better for this purpose than any other.

1st. You can thus make three capitals to one with finger-movement. 2d. You can hit the line every time, which but few can possibly do with any other movement. 3d. You can use easily with this movement produce the smallest size bodies' capitals as you other. 4th. The direct oval can be conquered with this movement, by correct drill persevered in. 5th. 2-inch capitals can be produced easily enough with this movement.

But one word of qualification is here proper. The movement is not purely a hand-and-wrist movement: it is mixed with a shade of finger movement. It does not require any mixture of volarism with it, however. The arm rests, not heavily, but lightly, a little below the elbow. (See October diagram.) The wrist is kept as clear up from the paper; the pen should be held



As an aid to those who may seek to profit by the suggestions of Mr. Cooper respecting drill, we insert the above Alphabet of Standard Capital.

in the usual manner (see diagrams in other numbers); the third finger touches and glides on or over the paper; the hand, the fingers and the wrist are all used together.

Suppose you are now in position and try the stem, a compound curve and oval.

Study copy, and try a line, with a slow, fearless movement—not quite as slow as finger movement. Repeat the line ten times; then increase the speed of motion a little, say one-half. Study up your stems made, and see if you have the position. (We mean by position the slant of the characters.) Try them at first rather light, with more and more shade until you shade the base heavily—that is, if your pen will produce the shade. Try twelve lines in this way, and then try the slow and accelerated movement on the lines successively. Now, try two slopes: the last, 45 degrees, which is very slanting. Then, go back to 50-52 degrees of slope. You are now to try: *A, N, M*, perhaps, ten lines; produce three lines of *A*; then, compare your three lines with your model—compare shape and slant. Remember, 45 degrees of slope is an inclination of half way to the horizontal line, and 52 degrees more nearly approaches a vertical direction.

You will see, by carefully examining the full set of capitals, that fourteen or fifteen may be produced with the stem. When too wavy to drill further to advantage—stop.

Drill No. 2 may begin with *N*. Produce three lines of stems and three of *N*. Move the pen strongly, hopefully, fearlessly. Work from twelve to fifteen minutes.

Then try *M*. At first, very carefully; after three lines, compare your letters with the copy. Shade the stems lightly, then heavily. Carefully inspect the structure of the second and third part of *M*: one shade is sufficient.

3d. Stem Drill. Practice stems with double-ovals in the base; then, try *T* and *F*. Consult the form of the cap and the way it is placed in the diagram.

Try Drill No. 4 of stem capitals. Perhaps you are bothered with tremor of the hand. Muscular movement practice will cure this. It may be that the hand jerks and will not obey the will. Rest your hand often; write in a cool place; move on forms slow; never mind failures; alternate, slow, fast, faster.

4th or 5th Drill. Try a *G*—never mind at present.

Introduce one or two new capitals to each drill until through with the stem capitals—repeating in each drill those already tried. Do no useless work in this business; save your practice for reference.

You are to either stick to this drill, or else return to it soon—resting-off on other practice until you are sure, or nearly sure, of producing the whole set, after time after time.

You have now tried twelve or fourteen letters with drill. On the whole, you have failed, and you are discouraged. You are, we presume, aided by a master, and you are not certain that you quite understand the explanations.

First. How about the stem? are you sure that you give these slope enough? say, yours have 50 degrees; try it again, 45 degrees slope; now, come up to 52 degrees of slope; try two or three slopes at least. But say your pen is flexible enough, but will not produce shade. How is this? Do you press both nibs alike? Perhaps you write with the edge of your pen and left nib. Suppose you incline the holder more—giving it more slope. Now, produce three lines light, semi-light, and three heavy. Lay on; try it again; give us another drill on *A, N, M*. Now repeat: first, inch—then, half-inch—capitals. Now, try the whole half-set once more.

You now observe that if you produce a line of one sort only, you succeed; but by following each letter with new characteristics you strike the whole wild. This is bad.

Then reproduce the half-set in this way: first, *A, N, M*; next, *A, N, M, T, F*; next, repeat; add *H* and *K*; next, *M* and *I*; again; and add *Y*, and so on; close with *S*.

The trouble springs from the fact that each characteristic is a change of movement.

How is it about *A* and *N* you hit every time, but *T* and *F* are failures? The cap cuts the stem; yes, put it higher, then, until you clear the stem.

But you say the caps look stiff. Ah, my friend! you must examine your diagram until, by hard looking, you see the exact fashion of the cap.

Now, drill on *T* and *F* until you get the cap muscular movement. Remember: no odds how long it takes to work up these letters, if they pay.

Why all this difficulty in acquiring capitals? You are at first a stranger to the pen; you tell us that you are familiar with the pencil. Well, you are not familiar with the pen by use—must take hold of it scientifically; your fingers are all thumbs. At first you must familiarize the holding the pen lightly, by thus holding and using it a while. At first, also, each movement is unnatural and strange; you find the stem so hard. Work a few hours at the stem by drill, and the movement begins to feel natural. Go on: your hand at first hates it; your wrist hates it; but, by reproducing your hand, arm, and wrist come to like it.

This is a law of reproduction. After a while you will produce the character over and over with your eyes shut. Go on repeating production, and by and by your hand and wrist will produce the character when you are asleep.

Now allow your pen for weeks, and one throw after your practice will restore the habit. Now, it happens that there is pleasure in indulging a habit; and so, after a time, this labor—at first, misery—gets to be pleasure. This is one of the best things about the whole business of writing.

A drill in writing is one thing; a drill on capitals is another; figures, a third.

We have, above, indicated a line of the philosophy of drill. Of course, there are other capitals based on other principles.

Of these we may speak again. We, of course, are not giving a course of lessons; what we say will be disconnected. Of hundreds of things in a course we shall say nothing.

What I have just said may itself require explanation. We shall, in the matter of drill, say all that is proper to make you masters of thorough drill and practice before we are done.

All proper pen-drill is business, and business, in its demands upon attention, will, and ability, while in hand, is inexorable. What I am at—particularly in what I say—is, to help you up and to persuade you to turn Professors Kelley, Ames, and Spencers teaching to use. The American youths never had, and especially at so low a rate, a chance to secure a first-rate rapid handwriting as Mr. Ames now gives. You have—hundreds—have—hundreds these JOURNALS and other works of kindred character, but you tamper with the whole matter of pen-practice; you do not even read the rules. Still you profess to be pupils of these masters; but, really, the truth is, you have as yet put neither mental study nor hand labor on the work. Loose work in music or art-practice, by whomsoever commended, never has or will make anything more than a superficial workman or master.

We hope to bear, in three months, that thousands are trying the efficacy of the lessons and the drill of the JOURNAL, and so report to headquarters.

## TOPICS

TO BE DISCUSSED THROUGH THE COLUMNS OF THE "JOURNAL."

By C. H. PEIRCE, Keokuk, Iowa.

1. The Power of Position.
2. Philosophical vs. Mathematical Criticism.
3. Time, as Applied to Writing.
4. Time for Writing vs. the Time for Book-keeping in Business-Colleges.
5. Teaching Power.
6. Suitableness of the Profession.
7. When did You Learn to Write?
8. Incorrect Penholding—the Causes and Effects; Remedies and Cures.
9. How every year over 10,000 Inhabitants can have a Special Teacher of Writing, without Additional Cost.
10. Business Figures.
11. Condition of Class after Course of (12) Twelve or more Lessons from an Itinerant Professor.
12. How to Teach Figures and Secure the Greatest Developments.
13. The Straight vs. the Oblique Penholder.
14. The Advantages of a Special Teacher of Penmanship in our City Schools.
15. True Criticism.

## Send \$3 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to retain than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one misdirection will occur in one thousand. In such a case, however, when letters containing money are sealed in presence of the postmaster we will assume all the risk.

The small boy of a clergyman, in Portland, Me., was detected, by his mother, in the act of ornamenting, with his jack-knife, a costly inlaid table by a deeply-cut carving of his ideal steamboat. A day or two after, the lady saw him from the door, looking with admiring eyes at his partially completed work, and heard him sigh: "By George! I wish I had got that smokestack on his face she liked me."

**Writing in Country Schools.**

By C. G. PORTER.

While so much is being done to improve the standard of writing among professional writers and in business colleges, what efforts are being put forth to produce good writers in our public schools, especially the country schools? The people generally may be divided into two classes, with respect to their views on the subject of penmanship.

First, those who make it a hobby; and, second, those who take but little interest in it.

The first class would place writing as the first and foremost study to be pursued, either in the acquirement of a limited or liberal education; the second class would consider it only as a secondary branch, and one upon which little time or study should be spent.

But few of the first are to be found in our country schools, either as teachers or pupils. It is a common remark, among students in the common schools, and the idea is too frequently encouraged by teachers, "If I can only write so that it can be read, it is good enough." Is not the encouragement of this idea by teachers due to the fact that it is natural for them to discourage any special effort in a branch in which they are themselves deficient? For is it not a lamentable fact that many, and I think I might say a majority, of the public school teachers are comparatively poor writers? It is not to be supposed that they can, as a class, become finished penmen; but the most of them could, with little trouble, improve their writing very much. This, too many of them will not attempt until a higher standard is required of them by school-boards and examiners.

It is hard for teachers, who are themselves poor writers, to inspire their pupils with a desire to become even fairly good writers, to say nothing of a "love for the art." Lack of writing-books, with engraved or printed copies, by many pupils, is a great drawback to their advancement.

I once heard a man ask the clerk in a store for some foolscap paper with which to make writing-books for his children. When asked if he would not like some copy-books with printed copies, he said, "No; it is the teacher's business to write copies, and I am not going to buy them ready-made to save the teacher the trouble of writing them."

The average school-teacher can never write the same copy twice alike, to say nothing of the difference in the writing of different teachers, or "individuality in writing"; and the most of the schools, in the rural districts, change teachers with each succeeding term.

Thus the pupil often spends more time in unlearning what has already been learned

than in acquiring something new, or even in improving what has been acquired.

Then one thing to be done, in attempting to improve the writing in our common schools, is to endeavor to impress these under whose supervision the schools are placed with the importance of the study, that they may demand a higher standard of attainment in their teachers. We should also use the best means in our power to educate the teachers in the science and art of good writing; and to show the patrons of schools generally that writing is just as important (though not more so) as any branch taught in the public schools.

**It is Useless to Apply**

to us for specimens of our penmanship. Applicants are so numerous and our time is so occupied, that it is impossible for us to con-

sider it poor, the capitals will be poor; if the execution of the same is fair, your capitals will be fair; if good, the capitals will be excellent; if superior, so with the capitals.

The Philosophy of Motion may now be applied to the capital stem, with early prospects of gratifying results. Pass from this to the first part of H and K, standard forms. With but little choice in the selection of letters of this group, proceed to pass each one, singly—leaving G until the last.

If this is your first effort at systematic practice, remember that to do fair is all that should be expected.

You make your own disappointment if you endeavor to produce the very highest ideal before canvassing the field.

I do not disregard lofty aspirations, but I do raise my voice against a very, very common and foolish opinion, viz., that excellent

the shortest space of time, he must produce several more extended movements that never, never fail to give increased power. Then take up the next group of capitals, and so on, advancing as far as possible, and then returning for re-enforcement which is always found in extended movements. The ridiculous, yet common, method of practising upon a chosen capital for hours at a time, without the proper preparation, is justly comparable to a child working in long divisions, who, in a slight fancy, attempts for the first time, to work a problem in partial payments.

Failure is a partial result of ignorance, and he who would intelligently hope for success must not work in the dark nor shut up his eyes from the light, but with all possible assistance, with all possible effort, "Act, act in the living present," as becomes a "true knight of the quill."

If you would succeed, you must meet all the requirements; and to do this, all students must struggle indeed, shortly if they do not grasp her that which indicates the professional.

Believing that I have made myself thoroughly understood, as to all the requirements of Programme "B," let us return to capitals in Programme "C."

My first caution: be positive, very positive, that you have CAPACITY. I mean by this, that in getting the action of the muscles of the forearm, he extremely careful to practise tracing exercises and extended movements, until the fleshy part of the forearm will move in every conceivable direction, with ease and grace, the size, at least, of a silver dollar. To acquire this is to begin with a simple oval, the size of a dime, and as soon as desirable, pass to the size of a quarter, and so on.

The steps necessary to the general development of Programme "C" are precisely the same as those in "B."

You will find, at the outset, that the work is much more difficult in "C" than "B," and the cause can be attributed mainly to the want of capacity.

Gradually, however, the muscles will be brought under control until the highest power conceivable is reached.

At first, confine your efforts in making capitals to the ordinary space on lead cap paper and to very simple designs.

You will find the smaller alphabet of the Penmanship System very appropriate in every respect, after which the larger set can be easily and readily adopted.

NO. 5, COMBINATIONS.—By reference to February, No. 81 of JOURNAL, you will find this point treated as fully as I care to now. In a separate article, at some time, I will be pleased to discuss Combinations at length,



The above cut is photo-engraved from copy executed by S. E. Webster, Rock Creek, O

ply with such requests. We can only show our head through the columns of the JOURNAL.

**Programme "C"**

PHILOSOPHY OF MOTION.—CAPITALS AND COMBINATIONS.

ARTICLE IX.—Concluded.

By C. H. FERRIS.

Are you satisfied that you now understand the "Philosophy of Motion" and its application to the simpler forms—wholeness? If so, you may now begin the practice of capitals prop  $\tau$ , commencing with  $\tau$ , and passing each letter of first group, singly, to J, inclusive.

How well this work may be done will depend upon the ease, dash and grace of motion displayed in extended movements and the Philosophy of Motion. The several grades of distinction, on a scale of five, may be embodied in the following: 1st, poor; 2d, fair; 3d, good; 4th, excellent; 5th, superior. If your execution of extended movements and Philosophy of Mo-

results should be the first fruit of a spasmodic effort. Why expect it!

Systematic training, coupled with systematic practice, will give systematic advancement, which is the only true development.

Scratching, scribbling and bull-dog grit may win satisfactory results for a time, but he who would wear the highest honors and gain the coveted prize must possess intelligence of a higher order.

The power to execute a half dozen "extended movements," to understand the Philosophy of Motion in its simplest form, to place upon paper a few of the easier capitals, will not meet the requirements when more difficult results are demanded. I repeat it, intelligence is the only sure guide, and if the ambitious youth seeks to climb without it, he must eventually be content to sit with the ordinary of the profession.

The analogous conclusion is, that after the student has done his very best with the power at hand (and by this I mean much more than is usually implied by the term), if he would make the greatest progress in

I have thus far reviewed, hastily, Programmes "A," "B" and "C."

If any points have been left doubtful, you will confer upon me a great favor by asking any and all questions through the columns of *THE JOURNAL*, and I will reply as best as I can.

My next article of this series will introduce Programme "D."

(To be continued.)

### Educational Notes.

[Communications for this department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

Amherst College has 332 students.

Williams College has 251 students.

Little Rock, Ark., is soon to have a university.

School savings-banks are to be introduced in Iowa.

The new Yale catalogue contains the names of 1,650 students.

Wisconsin University rejoices in nearly 100 freshmen. — *College Record*.

The University of Illinois has an annual income of \$65,000. — *College Record*.

The school revenue of New Hampshire during the past year was \$524,527.74.

The number of female students in attendance at Michigan University this year was 184.

There are 363 pupils now attending the Spenceria Business College at Cleveland, Ohio.

New Jersey will have the comfortable sum of \$1,774,039.47 to expend upon her schools this year.

Virginia, last year, had 5,382 public schools. Her school expenditures were \$1,100,238.96.

New Orleans has received a gift of \$2,000,000 for the endowment of a college. — *College Record*.

There are sixty-one public free schools in the City of Brooklyn, with an average daily attendance of 54,184.

A "School of Music" had been established at Ann Arbor in connection with the University of Michigan.

The Legislature of Vermont is petitioned for a law making instruction concerning temperance obligatory.

There are 188 boys and 108 girls, from several of the Western tribes, at the Indian school at Carlisle, Penn.

It is said that the same series of textbooks cannot be found in any two countries in California. — *N. Y. Tribune*.

According to the last Census there are in this country 4,293,451 persons unable to read, and 6,239,959 unable to write.

Mr. Garry has given \$30,000 to be used in founding a professorship of books at Oberlin College. — *Teacher's Guide*.

The State of Ohio has 1,063,357 pupils; enrollment, 744,758; 23,970 teachers (12,517 women); per capita cost, \$41.75.

The average attendance in the Ohio public schools last year was 508,141. The school population numbered 1,063,357.

The University of Vienna has nearly 5,000 students—a larger number than at any time within the past two centuries.

Mr. Holyoke Seminary has 375 students and 25 teachers. The new students were better prepared than usual. — *School Journal*.

Young women form forty per cent. of the attendance at the Boston Evening High School—the total attendance being 840 pupils.

Mr. Holloway, an Englishman, has given \$2,000,000 to endow an institution for the higher education of women. — *Harvard Herald*.

Of the 470 students attending the Provincial Normal and Model Schools at Ottawa, 470 receive instruction in penmanship. — *Universal Penman*.

The Library of the late George F. Marsh, containing 12,000 volumes, many of them rare, has been purchased by Mr. F. Billings for the University of Vermont.

Cornell University finds that an estate bequeathed to it, supposed to be of moderate value, is worth over \$2,000,000 in cash, as it was invested in Wisconsin pine lands. — *School Journal*.

Dr. Oliver Wendell Holmes has tendered his resignation as Parkman Professor of Anatomy in the Medical School of Harvard University—a position he has held for thirty-five years. — *School Journal*.

The oldest institution of learning in America is situated in New York, on Twenty-ninth Street, near Seventh Avenue and is known as the "School of the Reformed Protestant Dutch Church of the City of New York." This institution was founded in 1633—three years before Harvard College.

Women are now eligible to school-offices in Illinois, Iowa, Kansas, Virginia, Massachusetts, Michigan, Minnesota, Pennsylvania, Vermont, Wyoming, and to any office in Wisconsin except State Superintendent. One of the members of the Mississippi State Board of Education is a woman. — *Teacher's Guide*.

### EDUCATIONAL FANCIES.

A school-teacher is a person employed to give parents five hours of peace and quiet per day.

"What is the cause of the saltness of the ocean?" inquired a teacher of a bright little boy. "The codfish," replied the little original.

A Vassar College miss reads the prayer-book responses, thus: "As it was in the beginning, is now and ever shall be, world without mea. Ah, me!"

Innocent, earnest art-student (to professor): "Please, what is a Grecian curve?" Professor (embarrassed and smiling): "Why—it's—it's a Grecian bend!"

Concurrence—"My boy," said a conscientious teacher, "do you know why I am going to whip you?" "Yes," replied the young hopeful, "because you're bigger than I am."

"Can you tell me, little girl, why we pray for our daily bread?" asked an Austin Sunday-school teacher of one of her pupils. "Because the bread would get stale if we didn't get it every day." — *Texas Siftings*.

Nine per cent. of Yale graduates become engineers, and quit ripping up sidewalks, stealing gates, and leaving bricks through chamber windows. The other ninety-one per cent. go out into the world and whop'er it.

Professor (explaining the influence of different densities of air on sound): "If, now, from here we should hear the steamboat whistles while down in the harbor, what should we infer?" Bright Jawnar: "Steamboat coming in!" — *Yale Record*.

An Austin teacher was calling the roll. Just as he called out "Bob Smith," Bob pushed open the door, out of breath, and answered, "Here, sir!" "Robert, next time you must not answer to your name unless you are here." "Yes, sir; I'll try not to." — *Texas Siftings*.

An Austin boy came home from school very much excited, and told his father that he believed all human beings were descended from apes, which made the old man so mad that he angrily replied: "That might be the case with you, but it ain't with me; I can tell you that, now." — *Texas Siftings*.

Annie was six years old, and was going to school with a sister of nine. One afternoon, when school was near its close, her uncle came by and proposed to carry them

home. The elder girl was at the head of her class, and would not leave, but Annie said, "All right, Uncle Buck! I'll go. I am foot, and can't get any footer!"

When we see the young man of the period, with the entawny coat, his ears sheltered from the cold North wind blasts by the broad expanse of his collar, his two watch-chains, but an watch, his pointed shoes and intellectual eye glasses, his toothy-wootsey cane and pancake hat, we realize that the \$81,000,000 annually expended in educating the American youth is little enough. — *Rochester Express*.

A young man was teaching in a district school, when one day the following conversation took place. Teacher (to a little girl whom he sees keeping violently): "What is the matter, Fanny?" Fanny: "Je-Je-Je—Johnny's tryin' to—t to kiss m—m—m." Teacher (interrupting): "Johnny, were you trying to kiss Fanny?" Johnny: "No, sir." Teacher: "But she says that you were." Fanny: "N—n—no, sir. He w—w—w was t—t—t tryin' to kiss M—M—Maggie J—Jackson."

A scientist says: "Segregation is a process tending ever to separate unlike units, and to bring together like units, so serving continually to sharpen, or make definite, differentiations which have been otherwise caud." This seems plain enough, and satisfactorily explains why the homogeneity of the composition of the humanity and individualism are in antipathy to the hereditary and primordialism of the cosmos in its relation to the usefulness of the vacuity. And yet some persons may doubt it. — *Norristown Herald*.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

### "What's the Difference?"

"Well, I do declare!"

"Who didn't know that!"

"Fshaw; anybody could tell you the same thing!"

"I always thought that people had sense enough to do such simple things without telling."

"In the West they may not know any better, but we Down-easters are a heap more sharper."

The following remarks are respectfully dedicated to anxious readers of the *JOURNAL*, who are ever ready to accept any aid that will prove beneficial, and not to the "wise men of the East."

In this number of the *JOURNAL* is an article upon "The Power of Position," and this idea may very properly be considered in connection with it, viz.: "How to Secure the Greatest Power of the Forearm."

1st. Did it ever occur to you that there might possibly be too much clothing on the arm, thereby destroying the perfect action of the muscles of the forearm?

2d. How many thicknesses of clothing do you have upon the arm during the colder part of the year?

3d. Does not the size of your cuff fit tightly to the arm?

4th. Tight sleeves are the style for ladies; what must be done, if the muscles are to have perfect freedom, in order to get the proper action?

5th. Have you practised for hours and hours, days and days, weeks and weeks, yet did not get the easy motion so desirable to produce good results?

Remember, we are discussing only one point, viz.: "Does it make any material difference how the arm is clothed when you wish to secure the very best results of forearm?" Most assuredly, it does!

1st. Too much clothing upon the arm will not permit it to move freely.

2d. Reduce the number of thicknesses as much as possible. At least for the time of writing,

3d. If your cuff does not admit of your arm moving forward and backward very easily, device some means by which it can be done.

4th. Have a piece of muslin of sufficient size set into your flannel undersleeve, and you will never wonder again why your forearm jerks in the execution of work.

5th. Make the dress sleeve fit as snug as convenient—it's the style, and that settles it.

6th. By removing all obstacles, and, if possible, have but a single thickness, and that loosely, in the arm; you will then get the very best results.

Facts are stubborn things, and if you persist in working on with a tight-sleeved forearm, you leave my sympathy and pity. My best wishes are with you for your success, and I express my regret that I cannot be with you in person, while you are thus unattended, that I might quietly and peaceably advise you of the unapproachable one.

C. H. PEIRCE.

### REPORT OF THE DEAD-LETTER OFFICE.

—The annual report of Chief Dallas of the Dead-Letter Office which has just been completed, shows that the whole number of letters and parcels opened in the office during the year ended June 30, 1884, 19,089 contained money, an increase of 7 per cent. over the previous year; that 24,575 contained drafts, checks, notes, etc., an increase of 11 per cent.; that 44,731 contained receipts, certificates, paid notes, etc., an increase of 17 per cent.; that 39,242 contained photographs, an increase of 16 per cent.; that 52,463 contained postage-stamps, a decrease of 14 per cent.; that 30,842 contained merchandise, books, etc., an increase of 201 per cent.; that 3,405,577, or an increase of 164 per cent., contained nothing of value. The reduction in the number of letters containing postage-stamps is explained as being partly due to the extension of the money-order system, and partly to the fact that a smaller number of fictitious letters, which usually contain remittances of stamps, have been sent to the Dead-Letter Office during the year. The increase of all articles of mail-matter received was about 13 per cent.

### Questions for the Readers of the "Journal."

By PROF. C. H. PEIRCE.

1. Are the combinations of  $n$ ,  $w$  and  $b$  to other small letters formed the same as that of  $o$ ?

2. Should you breathe during the execution of work, generally? If not, why?

3. In writing a long word, say from two to three inches, is it necessary to change position of either arm or paper to secure the highest order of skill?

4. Why do the majority of good penmen make the upper part of capital "T" too large?

5. What is the difference between business and professional writing?

6. How many penmen and angles?

7. What is one cause of incorrect spacing?

8. What motion is necessary to the correct ending of letters and words?

9. On a scale of thirds—how much space between two distinct lines of writing?

10. Why are some turns on the base line made greater than others, by even our best penmen?

11. Can the capital "F" be executed as well by lifting the pen from the paper, after making first parts, as otherwise?

12. What, generally, is the weight of the forearm when executing work? Does the weight vary with light and shaded lines?

Subscribers who may desire to have their subscription begin with Prof. Spencer's course of lessons, which began in the May number, may do so, and receive the *JOURNAL* from that date until January, 1884, for \$1.50 with one premium.

### Ignorance and Superstition.

The greatest enemies of mankind have ever been, down to the present day, ignorance and superstition; their greatest benefactors, on the other hand, the lofty intellectual heroes who with the sword of their free spirit have valiantly contended with those enemies. Among these venerable intellectual warriors stand at the head Darwin, Goethe, and Lamarck, in a line with Newton, Kepler, and Copernicus. These great thinkers of nature, by devoting their rich intellectual gifts, in the teeth of all opposition, to the discovery of the most sublime natural truths, have become true saviors of needy mankind, and possess a far higher degree of Christian love than the Scribes and Pharisees who are always bearing this phrase in their mouth and the opposite in their heart. How little, on the other hand, blind belief in miracles and the domination of orthodoxy is in a position to manifest true philanthropy is sufficiently testified not only by the whole history of the Middle Ages, but also by the intolerant and fanatic procedure of the militant Church in our days. Or must we not look with deep shame on those orthodox Christians who, in our day, again express their Christian love by the persecution of those of other faith and by blind hatred of race? And here in Eisenach, the sacred place where Martin Luther descended us from the gloomy ban of adherence to the letter, did not a troop of so-called Lutheran venture some years ago to try anew to bend science under that yoke. Against this presumption on the part of a tyrannical and selfish priesthood it will to-day be permitted us to protest on the same spot where 360 years ago the great Reformator of the Church kindled the light of free inquiry. As true Protestants we shall rise up against every attempt to force independence again under the yoke of superstition, no matter whether the attempt be made by a church sect or a pathologic spiritism. Happily we are entitled to regard these medical rhapsodies as but transient aberrations which will have no abiding effect. The immeasurable practical importance of the natural sciences for our modern culture-life is now so generally recognized that no section of it can any longer dispense with it. No power in the world is able to roll back and the immense progress to which we owe our railways and steamers, telegraphy and photography, and the thousand indispensable discoveries of physics and chemistry.—Haeckel, in *Nature*.

### The Sand-blast.

Among the wonderful and useful inventions of the time is the common sand-blast. Suppose you desire a piece of marble for a gravestone, you cover the stone with a sheet of wax no thicker than a wafer; then you cut in with the name, date, etc.; leaving the marble exposed. Now pass it under the blast and the sand shall cut it away. Remove the wax and you have the cut letters. Take a piece of French plate-glass, say two by six feet, cover it with fine lace and pass

philosophy of it. The sand whittles away and destroys any hard substance—even glass—but does not affect substances that are soft and yielding, like wax, cotton, or even the human hand.

### The Autograph Fiend at Large.

Fame has penalties, and the worst of these is the autograph hunter. Watchmen, bull-dogs and shoguns may keep undesirable visitors from personally intruding upon the

But the noted people of the day are nearly those who are most busy, so unless they are too good for this world their names cannot help wishing their known tormentors in a place where any autograph album would in an instant turn to smoke and ashes. The mawkish sentimentality of the age forbids the shooting of autograph hunters who apply in person, and it would probably doubt the propriety of filling with red pepper or nitroglycerine the return envelopes of those who apply by mail; but the tormented notabilities might find a little comfort in following the example of the late lamented Horace Greider, who answered an applicant as follows: "Dear Sir—You ought to be in better business than hunting autographs;" then he neglected to append his name.—N. Y. Herald.

### Selected.

**A TESTAMENTARY CURIOSITY.**—In 1877 a man who died in Berlin leaving behind him a fortune of 34,000 marks, surprised all who knew him by devising that 32,000 marks should go to the authorities of his native place, and that the remainder should be divided between nine relatives and a friend with whom he had quarreled, the share of any one of the legatees becoming forfeited if he followed the testator to the grave. His relatives religiously obeyed the dead man's decree, but the estranged friend, remembering old times, could not refrain from going quietly to the churchyard and paying his last respects to the deceased. By and by a codicil came to light directing that if any one of the ten legatees disobeyed the injunction regarding the last ceremony he was to receive the bulk of the money left to the testator's town, and, thanks to the shrewd device, the man who thought more of his old friendship than his old friend's money found himself comfortably provided for the rest of his life.—*Chamber's Journal*.

### How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage stamps. Do not send personal checks, especially for small sums, nor Canadian postage stamps.

Sample copies of the JOURNAL sent only on receipt of price—ten cents.



The above cut is photo-engraved from pen-and-ink copy, prepared at the office of the "Journal," for the "Universal Self Instructor and Manual of General Reference and Facts," lately published by Mr. Theo. Kelly, No. 17 Barclay Street, New York.

It is viewed as a specimen of blackboard writing and flourishing.

it under the blast, and not a thread of the lace will be injured, but the sand will cut deep into the glass wherever it is not covered by the lace. Now remove the lace and you have a delicate and beautiful figure raised on the glass. In this way figures of all kinds are cut in glass at small expense. The workmen can hold their hands under the blast without any harm, even when it is cutting away at the hardest-cutting glass, iron, or stone, but they must look out for fingers, for they will be whittled off right hastily. If they put on steel thimbles to protect their nails it will do but little good, for the sand will soon whittle them away; but if they wrap a piece of soft cotton around them they are safe. You will at once see the

privacy to which the famous are so fully entitled as the obscure, but in nearly every country the postal department provides a very witty's keyhole for whoever cares to use it; and through this the autograph hunter makes his way, operating sometimes in a single day on a dozen different persons, not one whom ever did him any harm. Last week the whole tribe of autograph hunters attacked Mrs. Langtry and Miss Nilsson, and we suspect Signor Salvini could tell of a similar onslaught. This week the demand for Patti autographs will equal that for Patti seats. Such attentions may not seem altogether disagreeable to those of whose autograph is never in demand, unless it happens to be at the bottom of a check-

more of his old friendship than his old friend's money found himself comfortably provided for the rest of his life.—*Chamber's Journal*.



Published Monthly at \$1.00 per Year. D. T. AMES, Editor and Proprietor. 255 Broadway, New York.

ADVERTISING RATES. Single copies, 10 cents per copy (postpaid). 1 month 3 mos 6 mos 1 year 1 column 1.00 2.50 4.00 6.00 2 columns 1.50 3.50 5.50 8.00 3 columns 2.00 4.50 7.00 10.00 4 columns 2.50 5.50 8.50 12.00 5 columns 3.00 6.50 10.00 14.00

LIBERAL INDUCEMENTS. We wish to render the JOURNAL more generally interesting and attractive by including the patronage of all those who are interested in skillful or beautiful handwriting and elegant and artistic composition of correspondence and letters. We therefore offer the following liberal inducements to all who will send us a copy of the JOURNAL.

- 1. To all who remit \$1 before Feb 1st we will mail the JOURNAL one year and a copy bound in paper of "Ames's Hand Book of Artistic Penmanship" (No. 1) for \$1.00. A hard bound issue of "The Art of the Hand Book" for \$1.50. A copy of the "Standard Practical Penmanship" will also be mailed with the first copy of the JOURNAL.

The price of each of these works, by mail, is 50 cents each, and 25 cents each, if ordered with their subscription, at 25 cents each.

For three months and \$3 we will forward the large Centennial picture 26x40 in. with the JOURNAL for \$2.00, or a copy of either Ames's Hand Book of Artistic Penmanship (No. 1) or the "Standard Practical Penmanship" (No. 2) with a copy of Ames's Hand Book of Artistic Penmanship (No. 1) and a copy of the "Standard Practical Penmanship" (No. 2) with a copy of Ames's Hand Book of Artistic Penmanship (No. 1) and a copy of the "Standard Practical Penmanship" (No. 2).

Without a subscription, one year with the reader we will mail the JOURNAL one year with a choice from the following: 1. Ames's Hand Book of Artistic Penmanship (No. 1) 2. The Standard Practical Penmanship (No. 2) 3. The Centennial Picture 26x40 in. 4. A copy of Ames's Hand Book of Artistic Penmanship (No. 1) and a copy of the "Standard Practical Penmanship" (No. 2).

THE JOURNAL will be sent us as early as possible in the first of each month. Material designed for insertion must be sent in on or before the 15th of the month. The JOURNAL is published by D. T. Ames, Editor and Proprietor, 255 Broadway, New York.

INTERNATIONAL NEWS COMPANY, 115 Broadway, New York.

With the present issue the JOURNAL completes its sixth volume. Upon its subscription-list are nearly three times as many names as one year since, while the coming year is by far more promising for subscriptions than was the past.

Persons sending their subscription should be careful to designate the premium of their choice, and give plainly their own name, and that of their Post-office, County and State. Hundreds of letters, during a single year, are received, which cannot be answered, from some oversight on the part of the writer.

published upon this continent, while the number and extent of its illustrations, both of practical and artistic penmanship, are without even a pretense of rivalry.

While the JOURNAL will be primarily devoted to the various departments of penmanship and matters of special interest to the profession, each number will contain from one to two columns of choice editorial items, and a carefully selected miscellany relating to art, science, literature, humor, and matters of general interest—sufficient to render it valuable to all classes of persons. Among its subscribers are many who have no special interest in penmanship. Parents who have sons or daughters whom they would have become good writers can make no better investment than to send their names as subscribers to the JOURNAL.

It not only conveys to them, monthly, valuable instruction, but it will awaken and foster an enthusiasm that will lead on to success. Teachers who have done good work in their classes will do their pupils a substantial service by inducing them to subscribe for the JOURNAL. They will thereby supplement their own labor by supplying the means of keeping alive the interest they have awakened, and encouraging their pupils to continued efforts for improvement.

New and Valuable Premiums For 1883.

We have newly ready for the press, and send up to have ready to mail on January 1st, a work, entitled, "Ames's Hand Book of Artistic Penmanship," which will consist of 32 large pages, devoted exclusively to artistic penmanship, and will embrace exercises and numerous designs for off-hand flourishing. Standard and fancy alphabets and artistic lettering, with instruction for designing and executing artistic pen-work.

The price of the work, by mail, will be: bound in paper covers, 75 cents; in cloth, \$1.00. To all who shall remit \$1 for a renewal, or a new subscription to the JOURNAL, during the months of December or January, this book (in paper) will be mailed free as a premium. In cloth, 25 cents extra.

For 75 cents additional—1.75 in all—we will mail, with the JOURNAL, "The Hand Book" (in paper; or \$2, in cloth) and the "Standard Practical Penmanship," thus giving complete guides to both practical and artistic penmanship. To subscribers sending their subscriptions before January 1st, we will mail the December number, and date their subscription from January 1st. To those who remit the additional sum for the books, the "Standard Practical Penmanship" will be mailed at once, and the Hand Book as soon as ready.

In place of the above-named premiums, we shall continue to give free a choice of all the five premiums given last year.

- The Centennial Picture of Progress, 22 x 38 The Lock, 22 x 38 The Garfield Memorial, 19 x 34 The Floral Emblem, 29 x 34 The Flamingo, 24 x 32 The Bonding Stage, 24 x 32 And as new premiums: The Family Record, 18 x 22 The Marriage Certificate, 18 x 22

Should subscribers desire any of the above-named premiums, other than the one of their choice, if ordered at the time of their subscription, they will be mailed for 25 cents each. Otherwise, the price by mail is 50 cents each. Special rates to agents. Persons sending their subscription should be careful to designate the premium of their choice, and give plainly their own name, and that of their Post-office, County and State.

Reciprocation WHICH HELPS A PENMAN'S PAPER.

It seems, from time to time, a large number of penman's circulars, college papers, catalogues, etc., and it is with pleasure that we note in many a kindly mention of the JOURNAL and a proper credit given for such editorial matter as suits their publishers to copy therefrom; and it is with pain that we notice, in other instances, editorials used, entire from the JOURNAL, as original matter, without credit, or mention in any way of the JOURNAL, in their entire publication. If the old Latin proverb, "Eodem modo, jureque in omnibus," be true, all the wrongs made in such circulars and papers are prejudiced by such piracy, and such is certainly our feeling in all such instances. And it is our observation that from the pupils of teachers and principals guilty of such piracy there come few or no subscribers to the JOURNAL. Self-protection demands that they should not reveal the source of their "thunder" by placing the JOURNAL in the hands of their misguided patrons. Before us is a business college circular which is far from being modest in setting forth the numerous and extraordinary advantages of the institution by which it is issued, and we had but the following article, without quotation or credit, but, on the contrary, there is appended, as its author, the name of the penman of the college:

From Collier circular, just received, without date. WRITING AS A GIFT. The ability to execute fine artistic penmanship is regarded by many persons as a special gift. This to us appears to be without foundation in fact, except in that the faculty for doing good and thoughtful practice is regarded as a gift, if we have no doubt, but the same gift would equally distinguish its possessor in almost any other study or accomplishment. We venture the assertion that there is no skillful penman who is not also a good writer who has discovered after an unaided amount of study and practice of writing. No far as our own observation goes, we think it might truly say that our ability to produce artistic curves was discovered after an unaided amount of study and practice, and, to conclude, I will state that I am very favorably impressed with the opinion that such "gifts" are not passed around gratuitously to any great extent.

It has been the most earnest desire and effort on the part of the editors of the JOURNAL to advance, to the fullest degree possible, the interest and success of penmen and of business education, and it has been by the most extraordinary effort that the JOURNAL has won the large measure of confidence and esteem which has given to it such marked success, where many, in spite of earnest effort, had failed.

And while we return our thanks to its many appreciative and re-creative friends, we can only condemn and deplore those of the profession who appropriate, only by piracy from the columns of the JOURNAL, and the withholding of its merits from their pupils and friends.

All Back Numbers of the JOURNAL may be had, excepting one number, since and inclusive of January, 1878; only a few copies of 1878 left. Fifty-nine numbers in all to January 1st, 1883, mailed, with premiums, for \$4.

The Importance of Drill.

On another page will be found, from the pen of that veteran penman and teacher, W. P. Cooper, an article which merits from teachers and pupils of writing the most careful consideration. Mr. Cooper touches, with a master's hand, the key-note of successful practice for the acquisition of good and correct writing. It is the lack of persistence in careful and thoughtful drill that has produced such a crop of outlandish scribbles as we see among the young writers of to-day. They have mistaken thoughtless, rather than thoughtful, practice for drill. They have heard that "practice makes perfect" and they have practiced all mindfull of the fact that to be true, "practice" must be construed to mean "intelligent and thoughtful practice," in which every effort and motion of the hand shall be forcibly directed to the accomplishment of a single and definite purpose.

Thoughtless scribbling is not drill, and tends no more to produce good and correct writing than does the cry of the street vendor to develop good education, or the cry of "shine-up him" by the street-corner artist, to dis-incline him for the production of artistic strains of music. Successful practice or drill means, first, study to know the correct forms and construction of writing; second, persistent and thoughtful exercise of the hand to reproduce those forms with a high degree of facility and certainty. Upon this subject, we also comment attention to an article in this issue from Mr. C. H. Peirce.

Another Fraud.

We lately received the following letter, which explains itself:

MURRAY, Iowa, Dec. 4, 1882. Dear Sir: There is a man here claiming to be in your employ for giving writing-lessons, and also for writing for the PENMAN'S ART JOURNAL. I have also had his picture given to me, and I have to tell you that he is a fraud, for he has swindled me and others out of small sums. Will you please inform me whether he is your agent or not? And oblige,

CHARLES EWIN.

The following is the name of the receipt issued by Mr. Ewin:

No. 10. Rec'd full payment for "Penman's Art Journal" for 12 months and 5 lessons.

D. T. Ames, Publisher, C. L. La Grange, Agent.

It is sufficient for us to say that we never before heard of the name of the said "agent." He is a fraud—Simon pure, and it is probable that the name given is fictitious, we shall be obliged to any one who can furnish us with his real name, that we may reach the genuine author of this most bold and miserable swindle. We shall soon be troubled to hear such villains when we make known. It is quite probable that this is the same fellow whom we have previously shown up under the names of E. B. Crandle and A. Figure, Jr.

Several Reasons.

For several reasons it is desirable, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

To those sending in their subscriptions during this month we will date the same January 1st, thus giving them thirteen numbers; or, for \$1.50 we will mail the JOURNAL from May, 1882, to January, 1883, with two premiums. Remittances should be made by Post-office Money-order, or by registered letter.

**The King Club**

For this month comes again for "the banner town," Valparaiso, Ind. It numbers *seventy-five*, and is sent by E. K. Isaacs, teacher of penmanship in the Northern Indiana Normal School and Business Institute. This club makes an aggregate of *thirteen hundred and twenty-five* subscribers, sent from the above-named institution within a period of about two years.

The second largest, or Queen Club, numbers *fifty-one*, and is sent by Prof. Uriah McKee, principal of the Commercial Institute at Oberlin (Ohio) College.

The third is size numbers *seventeen*, and is sent by C. J. Oiler, at G. W. Michael's Writing Institute, Delaware, Ohio. From present indications, the King and Queen (clubs), next month, will rank high. We give this notice that those who have kindly or generously aspirations may be guided accordingly.

**Special Offer.**

With the present issue of the JOURNAL several thousand subscriptions will expire. As a special inducement for a prompt re-

**Good Authority.**

Among the popular and experienced instructors in the South Prof. R. S. Collins stands in the front rank, not only as a penman, but as an ascotaut. He has adopted the Standard Practical Penmanship in the King's Mountain High School, and gives no uncertain sound in expressing his opinion of the merits of the publication:

KING'S MOUNTAIN, N. C., Nov. 13, '82.  
DEAR SIR:  
The Portfolio of Standard Practical Penmanship came this A. M., and I inclose Post-office Order to pay for the same.

To say the least of them, they are simply grand. I am delighted with them.  
Think I will have to order more very soon. Thanking you for your kindness, I am,

Yours truly, R. S. COLLINS.

**Bind and Preserve your "Journals."**

The value of the JOURNAL will be greatly enhanced by having it in a form convenient for reference and preservation. Our Common Sense Binder will contain, in a perfect book form, all the JOURNALS for

**Books and Magazines.**

"The Universal Self-Instructor and Manual of General Reference" is a finely illustrated work of 672 pages; edited by Albert Ellery Berg, and just published by Thomas Kelly, 17 Barclay Street, New York. This work is a complete cyclopaedia of useful information relating to education, commerce, law, society, amusements, etc., and an epitome of all manner of business and social forms. It is in itself a library—replete with tables, statistics and information, which need to be within ready and convenient reach of every body. It is certainly one of the most desirable and useful works we have ever examined. See the publisher's announcement in another column.

"The Penman's Hand-book." The announcement of "Gaskell's Penman's Hand-book," a new square quarto volume, magnificently illustrated with over one hundred full-page plates of penmanship, engraved chapter-heads, tail-pieces, etc., should be read by every penman. This would appear, from the announcement, to be an extensive work, to be ready on the first day of January, 1883. Those sending for it previous to

Authority." Finally, there is a symposium upon the condition of "Success on the Stage," by John McCullough, Joseph Barrett, Madame Modjeska, Lawrence Jefferson, Maggie Mitchell, and William Warren.

Frank Leslie's *Popular Monthly*. The December number brilliantly closes the volume of this favorite magazine, and we remind our readers that now is the time to subscribe. The opening article is a most interesting history of "The Book of England," by Richard B. Kimball; there are nine illustrations, with a picture of the founder, William Paterson. "Hats Off," "A Beauty of the Last Century," "Moses and his Pilgrims," are a few of the many interesting articles in this number. The 128 pages quarto are crowded with good things, literary and artistic. There are over 100 embellishments, and a handsome colored frontispiece, entitled "Little Sunbeam." A single number is only 25 cents, or \$1 a year, postpaid. Address, Frank Leslie, publisher, 53, 55 and 57 Park Place, New York.

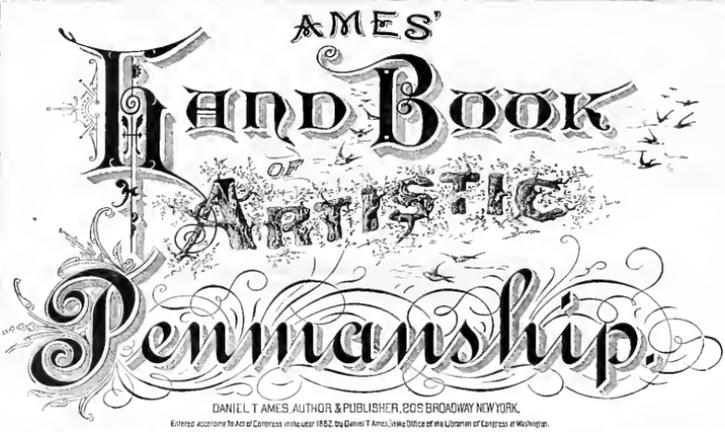
Notes, Queries and Answers is the title of an interesting monthly, edited by N. B. Webster, Norfolk, Va., and published by S. G. and L. M. Gould, Manchester, N. H., at \$1.00 per year. It is one of our most interesting and valued exchanges. Send for a specimen-copy, or take our word for its being worth the money, and send \$1 for twelve numbers.

The *Book-keeper*, published at No. 231 Warren Street, New York, is always filled with valuable and interesting matter for accountants and students of book-keeping. In the last issue the old terms "debit" and "credit" are discussed in an entirely original manner, and the story of "Double-entry" book-keeping is rehearsed in the style of a "realistic drama." Mark Checkop gives an account of his examination before the Examining Committee of the Institute of Accountants and Book-keepers of the City of New York. In the department of "Technical Discussions" are Papers on "The Settling-book," "Stock-dividends," "Reverse-Posting," "Indexing," "Real Estate Book-keeping," etc. The usual miscellany, editorial notes and "Decisions on Commercial Law" make up the number, and cannot fail to furnish food for the thinking class of those for whom the magazine is intended. Specimen-copies to intending subscribers mailed free.

Our enterprising contemporary, the *Pennman's Gazette*, puts in its monthly appearance prompt and early, and is always spicy and interesting. Its stories, however, we fear are getting ahead of its penmanship; yet it is well worth its subscription-price, and everybody ought to subscribe.

The *Universal Penman*, by Sawyer Bros., Ottawa, Can., is well edited, and contains much interesting matter relating to penmanship and shorthand writing. Send for a copy.

We should be pleased to pay our compliments of some length to all of our exchanges, but they are too numerous and our space too limited to admit of doing so. We have received the following: *Engough's Cosmopolitan Shorthand-Writer*, Toronto,



DANIEL T. AMES, AUTHOR & PUBLISHER, 205 BROADWAY, NEW YORK.

The above cut represents the title-page of "Ames' Hand book of Artistic Penmanship," given free (in paper cover) to every person resubmitting \$1 for a subscription or renewal, before February 1st. For 25 cents extra, the book, nicely bound in cloth, will be mailed free as a premium.

four years, and will constitute a volume which will be invaluable to any teacher or pupil of writing. We send the binder, postpaid, to any address, for \$1.75; with the JOURNAL, one year, for \$2.50.

January 15th will have the book for three dollars; the price will be five dollars. It will be wholly unlike anything of the kind ever before published, and will have, no doubt, a large sale.

"Laws of Book-keeping" is the title of a pamphlet of fifteen pages, announced in our advertising columns by David Vogel, of Poughkeepsie, N. Y. Its purpose is, by a brief series of direct questions and answers to give instruction upon the leading features of book-keeping. The work is highly commended by those who have used it. Mailed to any address for fifty cents.

The *North American Review* for December commands attention no less by the excellence of its contributors than by the value and timeliness of contents. First, there is a symposium on "The Health of American Women," regarded from three distinct points of view: Dr. Dio Lewis discusses the question of feminine attire, especially tight lacing; Mrs. Elizabeth Cady Stanton, the injurious influences of social environment; and Dr. James Read Chadwick, the effects of education, climate and food. Gov. Buren R. Sherman, of Iowa, writes of the "Constitutional Prohibition" of the liquor traffic in that State. Gen. Grant reviews the case of Gen. Fitz John Porter. Richard A. Proctor writes of "The Influence of Food on Civilization." Prof. Fisher, of Yale College, on "The Decline of Clerical

**Miscarriage of Papers.**

Each month more or less complaints reach us from subscribers who fail to get their papers. Most are courteous notices; some are otherwise. But our readers must know that in the mailing and transmission of many thousand papers many mishaps are liable: some mistakes, no doubt, occur in addressing the wrappers; from some papers the wrappers are torn or broken off in the mail-bags; other papers are misplaced, or taken from the wrappers, at the office of delivery—all of which aggregate a considerable number of every edition mailed. Subscribers cannot be more anxious than are the publishers that the JOURNAL should be promptly delivered, and on failure to do so a notice to us will receive prompt attention.

**The New Standard and Script Ruler.**

This new contribution, to the list of necessary materials needed almost daily in the educational and business world, is meeting with a very large demand. In addition to a complete system of business writing, printed upon the sides of the ruler, it embraces six scales of measurement more than the usual rulers of corresponding grade now in use. Sent by mail, from the office of the JOURNAL, on receipt of 30 cents.

**Correspondence.**

In the January issue the editor will give the first of a series of articles upon Correspondence. These articles will be prepared with great care, and each will be accompanied in one or more specimens, photographed, in fac-simile form, from original pen-and-ink copy.

We invite attention to an advertisement, in another column, of Packard's New Commercial Arithmetic.

The "Spencer Memorial Library" which has been established at Geneva, O., in memory of Platt R. Spencer, is receiving (as it deserves) the warmest support and encouragement from the press throughout the country. It is certainly a fit memorial of the "Father of Spencerian."

Can.; *The Modern Stenographic Monthly*, by Geo. A. Thornton, A. M.; and Emery P. Class, Buffalo, N. Y.; *The Student's Journal* (shortband), by A. J. Graham, 744 Broadway, New York; *The Shortband-Writer*, by D. P. Lobbly, 252 Broadway, New York; *Brooks's Phonographic Monthly*, by D. L. Scott—Broome, Clinton Place, New York; *The Shortband Writer*, by Rowell and Hixson, Boston, Mass.; *The Shortband News*, by Brown and Holland, Chicago, Ill.; *The School Bulletin*, by C. W. Bardeen, Syracuse, N. Y.; *Le Notre Dame Scholastic*, Notre Dame, Ind.; *Le Teacher's Guide*, by J. D. Holcomb, Cleveland, O.; *Educational Journal of Virginia*, by Wm. P. Fox; *Northern Indiana School Journal*, by J. W. Bell; *New York School Journal*, by A. M. Kellogg; *The Rugby (Academy) Monthly*, Wilmington, Del.; *Educational Review*, Pittsburgh, Pa.; *Geyer's Stationer*, New York; *Business College Journal*, Jacksonville, Ill.; *Academy Trio*, East Greenwich, R. I.; *Grand Rapids (Mich.) Commercial College Journal*; *Greenham's Business Messenger*, Nashville, Tenn.; *Heald's College Journal*, San Francisco, Cal.; *New Jersey Business College Journal*, Newark, N. J.; *Capital City College Journal*, Trenton, N. J.; *The Occident*, Berkeley, Cal.; *The American Bookseller*, American News Co., New York.

Remember that if you renew, or send in your subscription to the JOURNAL, before February 1st, you will get a 75 cent book free, or a \$1 book for 25 cents extra.



J. W. Hallett is teaching writing classes at Millerton, Pa., and vicinity.

C. W. Rice is teaching penmanship at the Denver (Col.) Business College. He is a superior writer, and a popular teacher.

The *Indianapolis (Ind.) Times* of recent date pays a high compliment to the B and S Business College of that city as conducted by C. C. Kuerner.

The New England Card Co., Woonsocket, R. I., have a superior assortment of New Year cards and other card stock. Send for anything you want in that line.

Anna E. Hill has, for some time past, been the special teacher of writing in the public schools of Springfield, Mass., where she is doing good and successful work.

J. H. Goodier, who established a business school at Pontiac, Mich., last season, is having good success. Mr. Goodier is a skillful writer, and is well spoken of by the press.

V. T. Harbald, son of M. Harbald, for many years a well-known and skillful penman at Cincinnati, O., has established himself as a card writer in the Emery Arcade of that city.

H. C. Carver, a late graduate at Musselman's Gem City Business College, Quincy, Ill., is teaching writing at the La Crosse (Wis.) Business College. He is a skillful young penman.

G. W. Allison, who is teaching writing at Gilson, O., includes, with a club for the JOURNAL, a specimen of his writing before and since subscribing for the JOURNAL, which is creditable alike to him and his "teacher."

L. Asive has charge of the writing department of the Minneapolis (Minn.) Academy, and the Archibald Business College of the same city. Mr. Asive is among the most accomplished writers and teachers of the West.

J. S. Conover of Galesburg, Ill., who was mentioned, lately, in the JOURNAL, is not the Conover who, some years since, published a penman's paper at Coldwater, Mich. We make this statement to correct a misapprehension by some of our correspondents.

C. W. Slocum, formerly of Council Bluffs, Ia., has lately been appointed superintendent and teacher of writing in the public schools of Chillicothe, O. Mr. Slocum is an accom-



The above set represents a Standard Roman Alphabet from "Ames' Hand-book of Artistic Penmanship," which will be ready to mail on January 1st. Price, by mail, in paper covers, 75 cents; in cloth, \$1. Given free (in paper) as a premium with the "Journal." In cloth, 25 cents additional.

plished writer and teacher, and will, we trust, do honor to his profession in his new position.

P. R. Cleary is meeting with encouraging success in teaching writing at Vernon, Mich. The *Stateness County Journal* makes an extended notice of his work, from which we clip the following:

Prof. Cleary, during his short stay at Vernon, has awakened much interest among the people in the study of writing. His class numbered 50 pupils. The improvement was wonderful. His success as a teacher is phenomenal. He is not only a master of his art, but has the faculty of imparting the knowledge even to the youngest.



A beautifully furnished bird and handsomely written letter comes from A. S. Dennis, Iowa City (Ia.) Business College.

D. L. Musselman of the Gem City Business College, Quincy, Ill., includes several superior specimens of practical writing, and exquisitely written cards.

Noteworthy specimens of penmanship have been received from the following named persons: John Beckelkireher, Parkville, Ill.; W. F. Roth, Manheim, Pa.; A. W. Dakin, Tully, N. Y. (dourishing and writing); P. R. Swank, Match Chunk, Pa. (finely written cards); A. H. Steadman, Freeport, O. (cards); W. Davis, Bryan's Buffalo (N. Y.) Business College (an elegantly written letter); A. W. Schell, Foxbury, Pa. (letter and cards); J. H. Van York, Nearford, Ontario (letter); C. H. Peirce, Keokuk (Ia.) Mercantile College (letter); R. S. Bensall, Bryant, Stratton and Carpenter's Business College, St. Louis, Mo. (letter); R. W. Cobb, Cincinnati, O. (cards); W. H. Johnson, Musselman's Gem City Business College, Quincy, Ill. (letter); L. L. Williams of the Business University, Rochester, N. Y. (an elegantly written letter); Miss Anna E. Hill, Springfield, Mass. (letter); Jacob Schwartz, superintendent of penmanship in public schools, Zanesville, O. (letter); T. E. Yountmans, Savannah, Ga. (cards); J. F. Moore, Mountgown, Ky. (letter and practical writing); C. E. Shary, Dirigo Business College, Augusta, Me. (photo of lettering); C. E. Rust, Brandon, Vt. (cards and practical writing).

Paper is made in Belgium which very closely resembles satin. Common paper is covered with suitable size, and while the surface is moist asbestos dyed to any desired shade is sprinkled over it. Any superfluous matter is easily shaken off when the size is dry. Fine effects are sometimes produced with aniline colors.

### Send Money for the "Journal."

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.

Geological examination of the delta of the Mississippi now shows that for a distance of about 300 miles there are buried forests of large trees, one over the other, with interspaces of sand. Ten distinct forest growths of this description have been observed, which it is believed must have succeeded each other. Of these trees, known as the bald cypress, some have been found over twenty-five feet in diameter, and one contained 5,700 rings; in some instances, too, huge trees have grown over the stumps of others equally large. From these facts, geologists have assumed the antiquity of each forest growth at 10,000 years, or 100,000 for all.—*School Journal*.

INDICIPHERABLE WRITING.—Why is it that a business man will write a fair, legible hand in the body of his letter, and when he comes to sign his name (the most difficult and important part, and the only part to which no other clue can be got to determine it) he will scratch down a ridiculous scrawl that may mean John Smith, Peter Jones or Tommy Tompkins? We get dozens of just such letters at this office, and so doubt many books and papers go astray for no other reason than that our clerks fail to decipher the proper names. Make it a rule to write the address, including especially your own name, as plain as if it were printed, and don't suppose that because you are familiar with the names, other people a thousand miles away must be.

The following is the translation of a letter written by the late Charles Darwin in answer to an inquiry from a young student at Jeon, in whom the study of Darwin's books had raised religious doubts:

"Sir—I am very busy, and am an old man in 'decent health, and have not time to answer your questions fully, even assuming that they are capable of being answered at all. Science and Christ have nothing to do with each other, except in as far as the habit of scientific investigation makes a man cautious about accepting any proofs. As far as I am concerned, I do not believe that any revelation has ever been made. With regard to a future life, every one must draw his own conclusions from vague and contradictory probabilities. Wishing you well,

"I remain, your obedient servant,"  
"Down, June 6, 1879. CHARLES DARWIN."

The press of a free country can scarcely understand the following terrific denunciation which has been hurled by the Bishop of Santander, Spain, at the press which favors civil and religious liberty. Here is the thunderbolt, as copied from the *Guardian*:

May Almighty God curse those journals with the perpetual malediction launched against the devil and his angels! May they perish with Nero, Julian the apostate and Judas the traitor! May the Lord judge them as He judged Dathan and Abiram! Lay the earth swallow them up alive! Let them be cursed day and night, sleeping and waking, in eating, in drinking and in playing, may they speak and when they keep silence! May their eyes be blinded, their ears deaf, their tongues dumb! Cursed be every member of their body! Let them be cursed from to-day and forever! May their sepulchre be that of dogs and asses! May famished wolves prey upon their corpses and may their eternal company be that of the devil and his angels.

The *Guardian* says, commenting on the above: "Archbishop Manning in England and the Bishop of Santander in Spain are equally representatives of the 'infallible' Church of Rome. What has the former to say to the latter?"—*N. Y. Herald*.

### Extra Copies of the "Journal"

will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Sir Frederick Thesiger, afterward Lord Chelmsford, being engaged in the conduct of a case, objected to the irregularity of a learned sergeant who repeatedly put leading questions in examining his witnesses. "I have a right," maintained the sergeant, "doggily," "to deal with my witnesses as I please." "To that I offer no objection," retorted Sir Frederick: "you may deal as you like, but you shall not lead."—*London Society*.

John Bell, founder of the *London Bell's Weekly Messenger*, which has just changed hands, was, according to Leigh Hunt (once its editor), the first printer who confined the letter "a" to its present shape, and rejected altogether the old f-like form.

Phobe Conisus has written a letter to President Arthur, requesting that all post-offices be closed on Sunday. If there is any other little thing that Phobe would like, she also had better mention it right now while the country is looking at her.

STATE OF NEW JERSEY

# Department of Public Instruction

Prof. D. T. AMES

(EUREKA NEW JERSEY)

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The above cut is photo-engraved from an engrossed letter from the Superintendent of Public Instruction of New Jersey, in whose department the Centennial Picture of Progress was exhibited at the Centennial Exhibition. Copies of the above-named picture (22x28) are given free to every subscriber to the "Journal," or 28x40 for 25 cents additional.

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