A TEXT-BOOK

ON

PENMANSHIP;

CONTAINING ALL THE

ESTABLISHED RULES AND PRINCIPLES OF THE ART,

WITH

Rules for Punctuation,

DIRECTIONS AND FORMS FOR

LETTER WRITING:

TO WHICH ARE ADDED

A BRIEF HISTORY OF WRITING, AND HINTS ON WRITING MATERIALS, ETC., ETC

FOR TEACHERS AND PUPILS.

ADAPTED FOR USE IN SCHOOLS, ACADEMIES, AND COMMERCIAL COLLEGES, IN CONNECTION WITH ANY WELL ARRANGED SERIES OF COPY BOOKS.

BY

H. W. ELLSWORTH,

TEACHER OF PENMANSHIP IN THE PUBLIC SCHOOLS OF NEW YORK CITY, AND FOR SEVERAL YEARS TEACHER OF BOOK KEEPING, PENMANSHIP, AND COMMERCIAL CORRESPONDENCE, IN BRYANT, STRATTON & CO.'S CHAIN OF MERCANTILE COLLEGES.

NEW YORK:

D. APPLETON & COMPANY,

1862.

mulated whims, caprices, notions, and prejudices of ages, which so completely envelop and infest the subject, that it is necessary to go constantly armed with a broadside of wit, humor, patience, and philosophy.

Punctuation and Letter Writing.—No one can doubt the propriety of presenting the subjects of Punctuation and Letter Writing in connection with Penmanship. A general knowledge of them should be familiar to every person as soon as he can write. They are at present contained only in advanced works coming too late to produce the most desirable results, and likely to be never reached at all by a majority of pupils. The part on Letter Writing is considered more complete and practical than anything which has yet appeared upon that subject.

Writing Masters.—There is no subject in the whole range of study taught in our schools involved in such a veil of mystery and superstition as Penmanship; and, next to the medical, no profession in which humbuggery and quackery so "flourish" in the shape of itinerant and conceited mountebanks, who frequently cause the earnest, faithful teacher to "blush for his profession." It is granted, at once, that he who can "execute" the great flying dragon in red, black, and blue, and exhibit such an imposing array of "specimens written entirely with a common pen and ink," can instruct young and old in the mysteries of letter making, forgetting that he may have expended his wonderful talents in preparing his tempting bait, to the neglect of so simple a thing as plain writing, "which will be thoroughly taught in a course of six *easy* lessons."

The Remedy.—We must look for an improved state of public sentiment to correct such impositions. Good penmanship is the combined result of a cultivated eye to perceive the

proper form and relations of letters, a cultivated taste in selecting and arranging them, and a careful and long continued training of the hand, in order to bring it under the direction of the will. It is no well devised scheme—no newly invented system—no successful teacher that can accomplish this end. The labor must be done by *the pupil*.

When a teacher pretends to impart a knowledge of any art or science, with little or no labor on the part of the pupil, he pretends to do that which no system can accomplish. When he attempts to methodize and simplify the communication of knowledge, and remove the obstacles which impede the progress of his pupils, he does all that the best system can effect. None can find their way by a shorter road than the right one, and it is mere delusion to talk of this or that system being easier than one which has truth for its object and sound principles for its basis.

Let this useful art, therefore, be no longer considered a mystery, confined to the gifted few, but take its proper place with its sister arts, in our systems of education. The young and tender capacity is early prepared for it; its first impulses are harmonious with it, and by proper direction its practice may be made to shed gladness and sunshine upon the weary hours of school confinement—and, apart from its practical utility, lay the foundation and create a relish for higher attainments in the vast field of art which invites the young mind onward.

H. W. ELLSWORTH.

New York, *Nov.* 1, 1862.

ANALYSIS OF CONTENTS.

PART I.

INTRODUCTION.

PART II.

PHILOSOPHY OF PENMANSHIP.

PART I.

INTRODUCTION.

"Before the groundwork of any Art or Science can be considered as safely laid, the pupil must be made acquainted with its first rudiments; and in none is this more requisite than the art of Writing. This elementary instruction is, by the prevalent methods of teaching, too much neglected."

CHAPTER I.

OBJECTS AND THEIR QUALITIES.

LESSON I.—*Of Objects in General.*

1. ALL the things that we see are called objects. Objects have certain parts called qualities. We know or distinguish objects by their qualities. Some objects have like qualities, and some have unlike qualities. Those objects which have like qualities are called *like* objects. Those which have different qualities are called *unlike* or different objects. All that we know about the qualities of objects is learned by means of our *senses*. Our senses are *seeing*, *feeling*, *hearing*, *smelling*, and *tasting*. Objects are of two kinds, natural and artificial. NATURAL OBJECTS are objects of

QUESTIONS.—(1.) What are all the things we see called? What have all objects? How do we know or distinguish objects? Have all objects like qualities? What are those objects called which have like qualities? What those having unlike qualities? How is all that we know about objects learned? Name them. How many are there? Of how many kinds are objects? Name them. What are natural objects? What are artificial objects?

superlative degree. These qualifying or describing words lose force by multiplication; and if comparatively common things are described as the "grandest," "sublimest," "most beautiful," "most lovely," "most delightful," "most exquisite," or "most splendid," there will remain no expressions by means of which to express the difference between objects possessing these qualities in different degrees.

II. FIGURES OF ARITHMETIC.—Numbers, except dates and sums of money, should generally be expressed in words. In legal and other important writings sums of money should be expressed in both words and figures, to prevent possibility of error. It is incorrect to write, "I have been at school 3 months;" also, "There were 25 persons present."

III. CONTRACTIONS.—Never use & for *and*, except in the titles of firms, and even then it is better to write *and* in full. Contractions and abbreviations should, in general, be avoided. The saving of time and space will hardly compensate for the mutilated appearance of the writing, and liability to error which their use involves. *Don't*, *can't*, *isn't*, and similar contractions are only allowable in familiar letters, or where common conversation is quoted.

---

figures of Arithmetic be written? When should they be expressed in both words and figures? Is it correct to write 3 months and 25 persons? III. What is said of contractions and abbreviations? Where only are the contractions don't, can't, isn't, &c., allowable?

PLAN FOR CONDUCTING EXERCISES IN COMPOSITION.

1. It is suggested that, previous to attempting original composition, a few days or weeks should be spent in copying, with great accuracy, short pieces in prose from some good author. This will give the habit of neatness and exactness in the use of points, capitals, &c., and if carefully managed will form an excellent preliminary exercise.

2. Each pupil should be provided with a quantity of common paper for the scroll exercise, and an exercise book for transcribing, and this text book.

3. Place several familiar objects on the table or desk before the class, and request the pupils to write the names of the objects, then the names of some of the qualities possessed by each, next their uses, next their relations to each, the table, and each other.

4. Next write names of living objects, such as animals, and write words expressing their qualities, and *what they can do*, and *how*, &c.

5. This done, the papers may be exchanged, and each pupil should correct the errors of his neighbor, such as spelling, &c.

6. Then let the papers be returned to their owners, that they may review the criticisms, and all should be encouraged to protest against false criticisms.

7. The teacher should then pass round the class, deciding disputed points, explaining the ground for each decision, questioning the pupils and allowing them to freely question him.

8. The scroll copy, thus corrected, should then be taken home by its owner, neatly transcribed into the exercise book, which, duly dated, should be handed to the teacher next day.

9. The teacher may then mark the errors in the transcript, asking the class to show the cause of each correction.

10. The exercise should then be returned to the owner, with a *number* (in the teacher's handwriting) indicating the rank of the exercise.

11. The pupils should use *black ink* in writing the exercise, and *lead pencil* in marking corrections. The teacher's criticisms, remarks, and numbers should be in *red ink*.

When two usual revolutions are combined in one, the customary stopping place is denoted by the *Colon* (:), or one stop displaced by another.

Each partial revolution of the onward train is noted by the stopping signal *elevated, with the sign of motion underneath*,—or the *Semicolon* (;).

The *halting places* of manner, time, number, place, &c., are noted by the lesser sign of stop, *all but absorbed by motion*, called the *Comma* (,).

The *incidents along the way*,—of questions asked,—of turn in sentiment,—of slacking in the train from weakness or for explanation;—each has its signal, thus:—*Interrogation* (?)—*Exclamation* (!) and *Parenthesis* ().

No wonder, then, the tyro shudders at the mental effort necessary for *freighting* and *conducting* such a tortuous train in safety onward to success,—omitting not a signal by the way!

---

revolution indicated by? When two complete revolutions are combined in one, how is it indicated? How is each partial revolution denoted? How are the halting places of *time*, *manner*, &c., indicated? Incidents along the way? Is it a wonder that the beginner shudders at the effort necessary to write a composition?

1862

CHAPTER III.

LETTER WRITING, ETC.

Lesson I.—*Of Letters in General.*

1. Of all species of Composition, letters are the most universal, as well as important; and yet, among the millions of letters written yearly, how few could bear the most sparing criticism! Errors in penmanship, spelling, grammar, and arrangement are universally attributed to *haste*, which is considered as ample apology for every fault; when in reality the writer is not *qualified* to write a letter correctly under the most favorable circumstances.

2. A letter well composed, and neatly written, is a standing recommendation in its author's favor. In no way can a person so commend himself to the favorable regard of others, or impart to them so just an idea of his mental qualities as by writing.

3. Says Lord Collingwood, "When you write a letter, give it your greatest care, that it may be as perfect in all its parts as you can make it. Let the subject

---

(1.) What is the most universal and important species of Composition? What is said of the millions of letters written yearly? To what are errors attributed? Is this the true cause?

(2.) What is said of a letter well composed and neatly written?

(3.) What does Lord Collingwood say about letters?

be *sense* expressed in the most plain, intelligible, and elegant language which you can command. If, in a familiar epistle, you should be playful and jocular, guard carefully that your wit be not sharp so as to give pain to any person; and before you write a sentence, examine it, that there be nothing vulgar or inelegant therein. Remember that your letter is a picture of your mind, and those whose minds are a compound of folly, nonsense, and impertinence, are to blame to exhibit them to the contempt of the world, or the pity of their friends. To write a letter with negligence, without stops, with crooked lines, and great flourishes, is inelegant. It argues either great ignorance of what is proper, or great impudence toward the person to whom it is addressed. It makes no amends to add an apology for having scrawled a sheet of paper, for bad pens, because you should have good ones; or want of time, for nothing is more important to you, or to which your time can more properly be devoted."

4. The essential requisites of any letter are: first, correct Spelling; second, legible Writing; third, good Grammar; and, fourth, proper Arrangement.

I. Orthography.—Correct spelling, or orthography, is so rare among the majority of people that it is considered an absolute virtue. Perhaps there is no part of our education, the neglect of which receives so little charity as this; and a bad speller is a common laughing stock. Yet, when we look for that system of classification and application of general rules and

(4.) What are the essential requisites of any letter? What is said of the estimation in which correct spelling is held? Does this part of our education receive much charity? Ought it, when we look at the difficulties attending its acquisition? Is there much system in our orthography? Why might we with better

principles in this, which is found in every other branch of study, we find that *exception* soon becomes the rule, and the pupil is forced to rely upon memory und unremitting practice for the orthography of almost every word. With better show of reason might we stigmatize a bad handwriting than bad spelling. How few would exculpate delinquencies in spelling on the plea that the orthography was sufficiently accurate to enable one to comprehend the meaning!

We spell only when we write. Therefore, spelling is best acquired by constant practice in copying from the best authors, writing from dictation, or composing and correcting original essays. These exercises are at the same time the most efficient training in penmanship and grammar.

Copying from a printed page should form a daily exercise, until entire pages can be correctly transcribed from dictation. Such an exercise gives substantial practice in reading, translation, spelling, punctuation, and use of capitals. It also cultivates a habit of accuracy in transcribing, which is a most desirable acquisition.

It is safe to predict that not one in fifty, who have never attempted it, can copy an entire page without a mistake. Let those who doubt, try it.

reason stigmatize bad spelling than writing? Would the plea that our spelling is sufficiently correct to be understood be accepted? Is not a similar one often made about writing? *When, only, do we spell?* How is spelling best learned? Of what other benefit are these exercises? What should form a daily exercise? What does it give? What else? What is the remark?

II. What is said of the importance of Penmanship in letter writing? What relation does it sustain to it? Because some persons use bad taste in their penmanship, does it follow that good writing is to be avoided? What is the remark?

II. PENMANSHIP.—Writing forms so conspicuous a portion of the present work, that its importance, and the means best adapted to facilitate its acquisition, have already been sufficiently dwelt upon. Penmanship is to writing, what dress is to the appearance of an individual; and no one can deny the deciding influence of dress. Nor does the attire of a gentleman become him less because knaves and fools sometimes assume the same.

Never apologize for bad penmanship, especially where it is habitual. It is far from refreshing to the recipient to read such uninteresting commonplaces. Either write respectably, if possible, or submit to such reflections as your bad writing must inevitably suggest whether excused or not.

III. GRAMMAR.—The principles of grammar, also, have been so clearly and fully set forth, that a few hints and cautions are all we need offer in this place. Remember letter writing is *talking on paper;* but we must talk on paper more carefully than many of us are accustomed to talk with the voice. In common conversation, redundancies, bad grammar, and inelegant expressions, if they do not pass unobserved and uncriticised, may at least be excused and soon forgotten; but in a letter they remain permanent witnesses against us. It would astonish many who pride themselves on their grammatical attainments, to see their precise language in print. Never commit to paper expressions you would be ashamed to acknowledge should they confront you afterward; trusting to the charity of your friends to burn them for your reputation's sake.

III. What is said of Grammar? What are we to remember in letter writing? May bad grammar be excused in common conversation? Can it in letter writing? What would astonish many? Ought you, even in confidential letters, to commit

If spoken vulgarisms are bad, what shall we say of such expressions put upon paper and sent to one's friend? Think of the letter you are writing as a record which may be preserved by your friends long after you have ceased to be among them; and commit nothing to the permanence of ink and paper that can possibly throw a shade upon your memory.

IV. ARRANGEMENT.—In all letters, whatever be their class or subject, attention must be paid to certain conventional forms for arranging the several parts of which they are composed. Every letter is regarded as consisting of six essential parts: 1. The Location and Date. 2. The Name and Address of the person to whom it is written. 3. The Complimentary Address. 4. The Body of the letter. 5. The Complimentary Closing. 6. The Signature of the writer.

The location and date should both be written upon the same line, near the *right* upper corner of the sheet. The name and title of the person to whom it is addressed follow on the next line below, near the *left* side of the sheet, and his address on the line underneath. The complimentary address follows on the line below the address, ending near the *middle* of the sheet. The body of the letter should be commenced very nearly under the last letter of the complimentary address. The style or complimentary closing should stand very nearly under the last letter of the body;

to paper expressions you might be ashamed of afterward? How should you think of the letter you are writing?

IV. What is said of Arrangement? Of how many parts is every letter composed? What is the First? Second? Third? Fourth? Fifth? Sixth? Where should the location and date be written? The Name and Title? Complimentary Address? Where should the Body of the letter begin? The Style or Complimentary Closing? Signature? Draw the form of arrangement on the blackboard?

and the signature very nearly under the last letter of the complimentary closing, as illustrated in the following customary

FORM OF A LETTER.

Location and Date.

Name and Title of the person addressed.

Address.

Complimentary Address.

Body of the Letter.

Complimentary Closing.

Signature.

A LETTER AND ITS PARTS.

(*Location and Date.*)
NEW YORK, *Sept. 20th*, 1863.

(*Name and Title of the person addressed.*)
J. G. THOMPSON, M.D.

(*Address.*)
Stockton, N. Y.

(*Complimentary Address.*)
DEAR SIR:

(*Body of the Letter.*)
Your letter of inquiry dated 18th instant has just been read.

In reply to your inquiry, allow me to say that the form for arranging the various parts of a letter, varies somewhat with the nature of the subject and the relation of the parties between whom the correspondence is conducted. The arrangement here presented will perhaps be found as convenient as any, in most cases.

Should you desire to inform yourself further upon the subject, I would suggest "Ellsworth's Text Book on Penmanship and Letter Writing" as affording full and explicit forms and directions.

(*Complimentary Closing.*)
Very truly yours,

(*Signature.*)
H. V. PERRIN.

Lesson II.—*Of Letters in General—Continued.*

A few remarks under each of the foregoing parts will serve to develop all the important features relating to an ordinary letter.

I. The Location and Date.—The location and date at which a letter is written is one of its most vital parts. Its omission, particularly in letters of business, is a source of constant annoyance to the recipient; and as the whole legal bearing of any letter, however important, may be destroyed by the omission of this essential part, you cannot be too careful in stating it correctly and fully. If you write in a city, the street and number should be included, as:

"141 William Street, New York,
Oct. 30*th*, 1863."

In writing from any place except a large city like New York, Philadelphia, Boston, or Buffalo, care should be taken to mention the State, and generally the county, as there may be from ten to thirty post offices of the same name in the United States.

The order in which the words of the location and date are written, varies somewhat. For instance, English letter writers generally place the day before the month, as: 15*th June*, instead of *June* 15*th*. The former is certainly the most natural arrangement, but custom in this country generally favors the latter. Some adopt the Quaker method and write, "*New*

I. What part of the letter is of vital importance? What is said of its omission? What is said of letters written in a city? Other places? Does the order in which the words are arranged vary? What is the English custom? Ours? Which is most natural? What is the Quaker method? Has this advantages over the others?

York, 10*th Mo.* 25*th*, 1863," which has some decided advantages as a business custom.

II. Name and Title.—1. *Names.* The first name of a person, as: *John*, *James*, *Mary*, *Martha*, &c., is called the *Christian* name; while the last, as: *Smith*, *Jones*, *Thompson*, &c., is called the *Surname.* Most persons in this country have two Christian names, as: "*John Jacob* Astor." It is a general custom to use only the *initial* or first letter of the second christian name, and not unusually both are represented by their initials. Example (1.) *James O. Putnam;* (2.) *S. S. Randall*, &c.

In addressing letters to persons, it is always best to use the same form as that adopted in their own signature, with the addition of the proper title.

When father and son have both the same name, *John Smith*, for instance, the father is addressed as John Smith Sr., or Senior, meaning *older*, and the son as John Smith Jr., or Junior, meaning *younger.*

2. *Titles.*—Although the laws of this country recognize no titled nobility, and all profess to be aristocrats, believing that

"Titles of honor add not to his worth
Who is an honor to his title;"

yet there has imperceptibly grown up an array of titles and addresses,—which, though perhaps not so numerous or cumbersome as those of Europe, are

II. What is the first name of a person called? The last? How many names do most persons have in this country? What is the general custom in writing them? Give examples. What is the best rule in addressing letters to persons? When father and son have both the same name, how is the father addressed? The son?

(2.) Do the laws of this country recognize titles? What do we profess and

nevertheless guarded as strictly from violation by the laws of etiquette. Many of these titles, or *expressions of respect*, are clearly traceable to their foreign origin. For example: *Mr.* from *Master*; *Mrs.* from *Mistress*; *Miss* from the French *demoiselle*; *Esq.* from *Esquire*, an English officer of the law, but applied almost indiscriminately to all classes of males in this country.

Titles may be divided into two classes: Titles of Respect, as *Mr.*, *Mrs.*, *Miss*, *Esq.*, &c., and Professional Titles, as *Hon.*, *Rev.*, *LL.D.*, &c.

As a general rule, two titles of the same class should not be applied to the same name. "*Mr.* John Smith, *Esq.*" should be either "Mr. John Smith" or "John Smith, Esq." The first is preferable. If the profession of the person is known to the writer, the professional title alone should be used. Where there are two or more professional titles applicable to the same individual, the highest should be used in preference to the others.

Custom places mere Titles of Respect (except Esq.) *before* the name, while it is not uniform in the application of Professional Titles, some preceding and others following it. For instance, *Hon.*, *Rev.*, *Dr.*, and military titles should *precede* the name, while *LL.D.*, *A.M.*, *D.D.*, &c., should follow it. It is considered more respectful to write titles of high rank, such as

believe? Have we titles nevertheless? Are they as numerous and cumbersome as those of Europe? Are they guarded as strictly by the laws of etiquette? What is said of many of these titles? Give examples. How is Esquire applied in this country? Of how many classes are titles? What are they? Examples. What is the general rule for applying titles? Illustrate a wrong use of titles. When should the Professional Title be used? When there are several, which has preference? Where does custom place mere Titles of Respect? Professional Titles? Give instances. How should titles expressing high rank be

Honorable, Commodore, General, &c., in full, than to abbreviate them thus: Hon., Com., Gen., &c. The following list will illustrate the effect of titles in expressing elevation of rank among individuals:

His Excellency, John Smith, { President of the U. S., Governor of any State, or Ambassador of the U. S.

Honorable . John Smith, { Vice-President, Senators and Representatives of U. S., Lieut.-Governor of a State and State Senators, Judges, Mayors, and Heads of Ex. Departments of Gen. Gov.

John Smith, *D.D.*, Doctor of Divinity.
John Smith, *LL.D.*, Doctor of Laws.

Rev. . . . John Smith, Minister of the Gospel.
John Smith, *A.M.*, Master of Arts.

Dr. . . . . John Smith, Physician or Surgeon.

Prof. . . John Smith, { Professor or Teacher of Art or Science.

John Smith, *Esq.*, { Member of the Legal Fraternity.

Mr. . . . . John Smith, Non-Prof. Gentleman.
John Smith, Plain Signature.
J. S. . . . His Initials.
John × Smith, Unable to write name.
(his mark.)

III. ADDRESS.—The address of the person to whom you are writing should always be upon the sheet containing the body of the letter, so that, in case the letter becomes separated from the envelope, it may not be lost for want of direction. Custom has of late fa-

written? To whom is *His Excellency* applied? *Honorable*? *D.D.*? *LL.D.*? *Rev.*? *A.M.*? *Dr.*? *Prof.*? *Esq.*? *Mr.*? When a person is unable to write his name, how may his assent be expressed?

III. Where should the address always be placed? Why? What does cus-

vored placing both the name and address at the head of the letter instead of at the close, as was done formerly. This arrangement appears more sensible, as in case it is received by the wrong person through mistake, it can be discovered before reading the letter through. This plan also facilitates addressing the envelopes when several letters are written at the same time.

IV. Complimentary Address.—In writing to a gentleman with whom you have little or no acquaintance, the address should be simply "Sir." If you are on familiar terms with the person, "Dear Sir" may be used. "My Dear Sir" implies still greater intimacy.

In addressing a lady not a relative, "Madam" or "Dear Madam" may be used, according to the degree of intimacy. Unmarried ladies are addressed as "Miss," "Dear Miss," "Dear Julia," and so forth, to express degrees of intimacy.

In addressing a firm, or association of individuals comprising a Committee, Board of Trustees, or other body, "Gentlemen" or "Ladies" should be used, according to the sex of the individuals composing it. If the body is one toward which it is desired to express great regard or esteem, something like the following may be used:

"To the Honorable:
The New York Board of Education."

tom favor of late? Is this a better arrangement? What does this plan facilitate?

IV. How should a gentleman with whom you have but slight acquaintance be addressed? If you are on familiar terms? Very intimate? How should a lady not a relative be addressed? How should unmarried ladies be addressed?

V. Body of the Letter.—The body of a letter should be made up of paragraphs. Every change of subject should be indicated by commencing a new paragraph to the left of the middle of the sheet, and about an inch farther to the right than the other lines. The opening paragraph should always be short, and unfold, if possible, the object of the letter. If it is a reply, it should announce the receipt and date of the letter to which this is an answer, and should give a brief statement of its subject matter, that all cause for misapprehension may be explained or removed, thus: "Your favor of 4th inst., relating to the purchase of an Invoice of Stationery, is received," &c.

Whatever be the nature of the letter, avoid all such expressions as "I take my pen in hand," &c. If the letter is one of business, or inquiry, dispose of that first; and, unless on familiar terms, never introduce other matters. If the letter is to be short, it should be begun so as to leave an equal space above and below.

No error is more frequent among beginners than the use of small *i* instead of the capital *I* in writing of themselves. This pronoun is of frequent occurrence in letter writing, and such a display of ignorance should be carefully guarded against.

Much ado has been made about the frequent use

How should a firm or association of individuals be addressed? If you desire to express great esteem or regard? Give an example.

V. Of what should the body of a letter be made up? How should every change of subject be indicated? What is said of the opening paragraph? If a reply, what should it contain? Write an illustration. What kind of expressions should be avoided? If the letter is one of business or inquiry, what should be disposed of first? Where should a short letter begin? What error is frequent among beginners? Should such a display of ignorance be guarded against?

of *I* in alluding to one's self, as evincing egotism in the writer. The following extract, taken from "Fraser's Magazine" (Eng.), touches upon this point:

"Depend upon it, my reader, that the straightforward and natural writer who frankly uses the first person singular, and says, 'I think thus and thus,' 'I have seen so and so,' is thinking of himself and his own personality a mighty deal less than the man who is always employing awkward and roundabout forms of expression to avoid the use of the obnoxious *I*. Every such periphrasis testifies unmistakably that the man was thinking of himself; but the simple, natural writer, warm with his subject, eager to press his views upon his readers, uses the *I* without a thought of self, just because it is the shortest, most direct, and most natural way of expressing himself. The recollection of his own personality probably never once crossed his mind during the composition of the paragraph from which an illnet critic might pick out a score of *I's*. To say 'It is submitted,' instead of 'I think,' 'It has been observed,' instead of 'I have seen,' 'the present writer,' instead of 'I,' is much the more really egotistical. You use the readiest and most unaffected mode of speech to set out your thoughts of it. You have written I a dozen times, but you have not thought of yourself once."

The first letter of every sentence, title, proper name, or adjective derived from it; every name applied to the Deity; every quotation of the words of another; every line in poetry; the words I, O, and Oh, and the principal words in rules and headings, should be capitals. The tendency, at first, is to use too many capitals, especially if the writer happens to pride himself on his dexterity in making them. Their improper use, instead of adding to the appearance of the page detracts much from it. Except in one of the cases above enumerated, or when in doubt, use a small letter.

What is said of the use of *I* in speaking of one's self? Read the extract aloud. State where capitals should be used. What is the tendency at first? What is said of their improper use? When should you use small letters? What is said about beginning a sentence? Of adding clauses linked on with *ands* and *buts*? What should be done when finished? What, if errors and interlineations have been made?

V. Of what does the Complimentary Closing usually consist? Repeat some of the common expressions.

VI. What is the first ambition of every writer? How long ago were per-

Do not begin a sentence till the whole is clearly fixed in the mind. Never add clause after clause, loosely linked on with "*ands*" and "*buts*," till you are led to say what you did not mean, instead of having expressed the thought intended.

When finished, strike out all words which add nothing to the sense, and see if all the paragraphs of your letter, taken together, include all you intended to say. If errors have been committed, or many interlineations have been made, the whole should be carefully copied upon another sheet before sending.

V. Complimentary Closing.—The complimentary closing, like the complimentary address, usually consists of a phrase more or less formal in its character, regulated by the degree of familiarity between the parties. It generally consists of some such expressions as "Yours truly," "Respectfully yours" or "Yours respectfully," "Always respectfully," "Yours with great respect," "Your sincere friend," &c.

The closing sentence of the body should be framed so as to connect smoothly with the complimentary closing. The following is an example: "Hoping to hear from you soon, I remain,

Yours truly,

W. W. Olcott."

VI.—Signatures.—The first ambition of every beginner in writing is the ability to write his own name.

At the beginning of the eleventh century, in Europe, persons of the highest rank and most exalted station could neither read nor write. Those who had to express their assent in writing, did so by a sign of the cross attached to the document; and to this day we speak of *signing* when we subscribe our names. (See page 181.) Sometimes, instead of the cross, a seal was attached to the writing, a practice still observed in very formal or legal documents.

The importance of an appropriate signature is much greater than is sometimes supposed. Different tastes will suggest different styles, such as the bold, coarse hand, the condensed hand, back hand, fine hand, &c.; but it matters little what style is chosen for one's signature, if it be suited to the sex of the individual and length of the name.

In addition to the opportunity afforded for displaying individual taste in the selection and grouping of the various parts, the liability of being counterfeited should be carefully guarded against. To this end, the signature once adopted should not vary, so that continual repetition may give to it a *character* which it is extremely difficult for an unpractised hand to counterfeit. In addition, some peculiarity of combination, such as the crossing of curves, or arrangement of the parts may be observed. When the temptation to counterfeit is great, as is the case with the signatures of persons in important offices, some private

sons of the highest rank unable to read or write? How did they express their assent? What expression has this custom given rise to? What else was sometimes attached to the writing? Is this practice still adhered to? What is said of the importance of an appropriate signature? What will different tastes suggest? Is it much matter what style is adopted? What should be guarded

mark, likely to pass unobserved by the common eye, is frequently resorted to, as a security against forgery.

The following extract relative to signatures, from Fraser's Magazine (Eng.), may perhaps be read with profit:

"The handwriting of some men is essentially affected; more especially their signature. It seems to be a very searching test whether a man is a conceited person or an unaffected person, to be required to furnish his autograph to be printed underneath his published portrait. I have fancied I could form a theory of a man's whole character from reading, in such a situation, merely the words 'Very faithfully yours, Eusebius Snooks.' You could see that Mr. Snooks was acting when he wrote that signature. He was thinking of the impression it would produce on those who saw it. It was not the thing which a man would produce who simply wished to write his name legibly in as short a time and with as little needless trouble as possible. Let me say with sorrow that I have known even venerable bishops who were not superior to this irritating weakness. Some men aim at an aristocratic hand; some deal in vulgar flourishes. These are the men who have reached no further than that stage at which they are proud of the dexterity with which they handle their pen. Some strive after an affectedly simple and student-like hand; some at a dashing and military style. But there may be as much self-consciousness evinced by handwriting as by anything else. Any clergyman who performs a good many marriages will be impressed by the fact that very few among the humbler classes can sign their name in an unaffected way. I am not thinking of the poor bride who shakily traces her name, or of the simple bumpkin who slowly writes his, making no secret of the difficulty with which he does it. These are natural and pleasing. You would like to help and encourage them. But it is irritating when some forward fellow, after evincing his marked contempt for the slow and cramped performances of his friends, jauntily takes up the pen and dashes off his signature at a tremendous rate and with the air of an exploit,

against in signatures? How can this be prevented? What may be done in addition? Where the temptation to counterfeit is great, what is sometimes done? Read the extract aloud.

evidently expecting the admiration of his rustic friends, and laying a foundation for remarking to them on his way home, that the parson could not touch *him* at penmanship. I have observed with a little malicious satisfaction that such persons, arising in their pride from the place where they wrote, generally smear their signature with their coat-sleeve, and reduce it to a state of comparative illegibility. I like to see the smirking, impudent creature a little taken down."

ETIQUETTE OF LETTER WRITING.

1. In general, every letter requires a reply. It is as necessary to answer when written to, as when spoken to. Letters considered disrespectful or insulting should be returned at once, without a reply. Letters of business or courtesy should be answered promptly.

2. Two persons should not write in the same letter, unless in family letters, or both persons are very intimate with the correspondent.

3. Where ceremony is required, letters should be begun a little above the middle of the first page, and if there is insufficient room to finish it on the first page without bringing the signature too near the bottom, it may be finished on the inside of the sheet, *on the right-hand page*. In such cases, there should be at least two or three lines of the body upon the next page.

4. It is considered impolite by many to write other than business letters on a half sheet of paper, and therefore, unless from necessity, always use a whole one.

(1.) What, in general, does every letter require? Why? What should be done with letters considered disrespectful or insulting? What letters should always be answered promptly?

(2.) Should two persons write in the same letter?

(3.) When ceremony is required, where should letters be begun? What, if the room is insufficient on the first page? How many lines should there be on the next page?

(4.) What is considered impolite by many?

5. A business letter should never occupy more than the first page of the sheet, except in rare cases. It is not considered improper to write such letters upon a half sheet only, although to avoid the appearance of economy, many prefer to send the whole.

6. In letter writing, be particular and use a sheet appropriate in size and style to the purpose for which it is employed. For example, it would be considered bad taste to write a business letter upon colored note paper. Paper is now manufactured of every requisite size, shape, and quality, and its judicious selection and use should be a matter of no little consequence. Envelopes should in general be buff, white, or other *plain* color, and quite thick. Avoid all fancy patterns and colors.

7. *Postscripts* are sentences inserted after the body of the letter is finished. They indicate either haste or thoughtlessness, and should, in general, be avoided. Writing around the margin of a letter should likewise be avoided.

8. Letters of recommendation or introduction should not be sealed, when intended to be delivered by the person to whom they relate, as he ought to know the contents.

FOLDING.—The folding of letters at the present day

(5.) How much of a sheet should a business letter occupy? Is it improper to write business letters on a half sheet? What do many prefer?

(6.) What should you be particular about in letter writing? Give an example of bad taste in the selection of paper. What is said of the manufacture and selection of appropriate paper? What color should envelopes be? Should they be thick or thin? What should always be avoided?

(7.) What are *Postscripts*? What do they indicate? What, in general, should be avoided?

(8.) What is said of letters of introduction, &c.? Is the folding of a letter

is a very simple operation. Whether the sheet be a single or double leaf, the process is the same, viz.: 1. Turn over the bottom of the sheet till its edge lies upon the edge at the top, making a fold in the middle. 2. Bring the right end of the folded sheet to your body, and fold over about one third of the letter toward the top. 3. Finally, reverse the ends of the sheet, and fold as much of the upper part in the opposite direction.

Superscription.—The Superscription of a letter means the address of the person to whom it is sent, written upon the envelope inclosing it. The form of arrangement should correspond with the same address at the head of the letter. Care should be taken that it is commenced a little above the middle, and to the left of the centre of the envelope, so as not to crowd upon the right edge or bottom. The following will serve to illustrate the

FORM OF A SUPERSCRIPTION.

Stamp.

Dr. J. G. THOMPSON,
Stockton,
Chaut. Co.,
N. Y.

Never scratch or draw faint lines upon which to write the superscription; but, if necessary, practise

at the present day difficult? What is done first in folding? Second? Third? What does the superscription of a letter mean? With what should the form

until you can write sufficiently straight, with no other guide than the edges of the envelope.

Before writing the superscription, always ascertain if the envelope is right edge up.

It is in this position when the part on which the gum is usually placed folds under *from* the *top* of the envelope.

Sealing and Stamping.—All ordinary letters at the present day are inclosed in envelopes called *self-sealing*, the edges being covered with prepared mucilage which only requires moistening to adhere firmly. In sealing letters of ceremony, or great importance, or letters sent to foreign climes, wax is still used.

The use of wafers for sealing letters is now almost entirely discontinued. The customary spot for placing the requisite postage stamp, to insure the conveyance of the letter, is on the right hand upper corner of the envelope. The longest way of the stamp should correspond with that of the envelope, as it occupies less desirable room, and looks better in this position.

Lesson III.—*Particular Letters and Forms.*

Most letters belong to one of the following classes: 1. Letters of Business. 2. Letters of Friendship.

correspond? Of what should care be taken? Write a superscription on an envelope. Is it allowable to scratch faint lines as guides? What should be done? Before writing the address, what should be carefully noted? When is it right side up? How are all ordinary letters now inclosed? When should wax be used? Are wafers much used? Where should the requisite postage stamp be placed? With what should the longest way of the stamp correspond? Why? To how many classes do most letters belong? Name them. What are the

I.—Letters of Business.

The characteristics of a business letter are *brevity* and *clearness*.

Brevity.—Business letters are expected to be as brief as the subject will possibly allow, for "unnecessary words are a waste of time, both to him who writes, and to him who is obliged to read them."

Few who have not had the actual experience can understand the labor of opening and reading even a hundred letters; and when we consider the fact that many of the largest firms in New York receive several hundred daily, whose contents must be read, and considered, frequently through the most shocking penmanship and grammar, we can imagine why letters filling an entire sheet, with business which should be dispatched in a dozen lines, are never read at all. In reading his correspondence, the man of business habits grasps not merely the meaning of words, but whole sentences at a glance, and extracts the important points of the letter, and object of the writer, almost instantaneously.

Before commencing a business letter, the writer should ask himself: 1. How many different *points* do I wish this letter to contain? 2. Can I embody all I wish to say upon each point in a single sentence? 3. If I cannot, *how few sentences will suffice?*

After the letter is completed, the following questions should be answered: 1. Have I included all the points or subjects I intended to write about? 2. Are

---

characteristics of a business letter? Why should business letters be brief? What is said of the labor of opening and reading a large number of letters? How many do some New York houses receive daily? How do they sometimes treat long carelessly-written letters? How does the man of business habits read his correspondence? What should the writer ask himself before beginning a business letter? What questions should be answered after it is completed?

they expressed in a brief and clear manner? 3. Can the language be misconstrued?

The arrangement or form of such a letter must be such as will answer clearly the three questions, which always arise on unsealing any letter: 1. *Where* is this letter from? 2. *Who* wrote it? 3. *What* does the writer want?

The following arrangement answers these questions promptly and satisfactorily in the affirmative, and is the form sanctioned by the best usage.

FORM FOR A BUSINESS LETTER.

New York, *Jan.* 29, 1863.

H. W. Ellsworth

To Mr. W. H. Sadler,

Lockport, N. Y.

Dear Sir:

Will you oblige me by placing the inclosed Promissory Note in the hands of some prompt and reliable lawyer of your place, for immediate collection?

Very truly yours,

H. W. Ellsworth.

FORMS FOR BUSINESS LETTERS.

The following examples will illustrate a variety of the customary forms employed in business correspondence:

What must the form of such a letter answer clearly? Write a letter of the form sanctioned by the best usage. Write the form of an Order for books, newspapers, &c. What is said of the use of *Messrs.* and *Gentlemen?* Write a form, expressing a desire to make an arrangement for ordering merchandise. Write a reply, expressing present inability to forward samples as requested. What is the difference between the form of address given in the last letter and reply and the others? What is said of its necessity? When is it best to employ it?

I.—Form for Orders.

Detroit, Mich., *Jan.* 1, 1863.

D. Appleton & Co.,
New York.

Gentlemen:

Inclosed, you should find $25 in U. S. Treasury Notes, for which please forward me:—

1 Dozen Photographic Albums . . .	$12 00
8 Dozen Ellsworth's Copy Books . . .	8 00
1 Ellsworth's Text Book of Penmanship .	1 00
1 Banks of New York	1 50
1 Freedley's Treatise on Business (Lippincott)	1 25
½ Dozen Railway Guides	1 25
	$25 00

Send per American Express, directed to me, care of F. Raymond & Co., Detroit.

Respectfully yours,
Cash Down.

Messrs. Harper Brothers,
Franklin Square, New York.

I inclose $2 50 in U. S. Postal Currency, for which please mail one copy of "Harpers' Weekly" to my address, for one year.

Yours truly,
S. S. Crissey.

Fredonia, Chaut. Co., N. Y., *Oct.* 30, 1863.

By comparing the addresses in preceding forms, it will be noticed that the title *Gentlemen* is used in the first, and *Messrs.* in the second. They are both frequently used in the same address, which is incorrect, as *Messrs.*—an abbreviation of the French *Messieurs*—signifies gentlemen, and the addition of that word makes an unnecessary repetition.

18 Cooper Institute, *Nov.* 25, 1862.

S. S. Packard

To Chas. Piquette, Gold Pen Manufacturer,
Detroit, Mich.

Dear Sir:

Having heard my friend John R. Penn speak of the excellent quality and superior fineness of the Gold Pens of your manufacture, I desire to make an arrangement with you to keep them on sale in this city. I shall expect to pay cash, and hope to obtain them at your lowest trade prices. You will oblige me by sending samples of your various styles, with the prices marked, that I may be able to order understandingly.

Very respectfully yours,
S. S. Packard.

Reply.

Detroit, *Nov.* 28, 1862.

Chas. Piquette

To S. S. Packard, Esq.,
18 Cooper Institute, New York.

Dear Sir:

Your favor of 25th inst., relative to making an arrangement for the sale of my pens in your city, is at hand.

I shall be glad to furnish you with any quantity you may desire, at most favorable rates upon short notice. I regret my inability to send you samples immediately, having just filled several large orders, but will forward them as requested by the middle of next week.

Yours respectfully,
Chas. Piquette.

In this letter and reply a different form of address is employed from the others. Most business persons at this day have their names, and frequently their cards, printed on the envelope, which renders the preceding form of address unnecessary. It is therefore best to use it only when the envelopes are plain, and the parties have no other means of recognizing the letter at sight.

II.—Invoices and Accounts Sales.

Where merchandise is sent to an agent or commission merchant to be sold, on account of yourself or others, the articles sent at any one time form a *consignment*. A list or specification of the articles sent is called an *invoice*, and should either accompany or precede the consignment. A statement of the amount sold and prices received up to any given time, is called an *account sales*. Invoices and accounts sales usually either accompany, or are contained in, letters of the forms following:

(*Invoice.*)

Buffalo, N. Y., *Oct.* 5, 1862.

White & Douglas,
No. 9 Water Street, New York.

Gentlemen:

We have shipped you this day, per N. Y. Central R. R., 75 Firkins of Butter, as follows:

25	(O. Temple dairy)	marked	W. & D.,	N. Y.
10	(V. Batcheller dairy)	"	"	"
35	(G. Goldsmith dairy)	"	"	"
5	(L. Keith dairy)	"	"	"

This lot is in prime condition, and of better quality than our last shipment. From your prices current, received to-day, we learn that the demand for the best grades is in advance of the supply. We are therefore induced to hope that this lot may meet with ready sale at good prices. We may send you another lot of prime Western butter soon if the market will warrant it. Awaiting further advices from you, we remain,

Very respectfully yours,
Dowie & Ellsworth.

What is a *Consignment?* What is an *Invoice?* An *Account sales?* What do invoices and accounts sales accompany? Write the form of a letter containing an invoice of merchandise. Write the form of a letter accompanying an account

(*Account Sales.*)

7 & 9 Water St., New York, *Nov.* 1, 1862.

Dowie & Ellsworth,
Buffalo, N. Y.

Gentlemen:

We inclose an account sales of 60 Firkins of the butter shipped us the 5th ult., which we trust will prove satisfactory. At the time of its arrival the market had declined so much that we were compelled to dispose of it in small lots to retailers, in order to obtain anything like the prices you no doubt expected to realize. The remainder will be closed out as soon as possible in the same manner, unless there is a prospect of an advance. You may draw on us at the customary date for the amount due you.

Hoping to receive further consignments, we remain,
With great respect, yours truly,
White & Douglas,
per C.

In the preceding form, the word *ult.*, for *ultimo*, meaning *the last month*, occurs. *Proximo*, or *prox.*, is, likewise, frequently employed to denote the next or succeeding month, while *inst.*, for *instant*, refers to any day of the present month, whether forward or backward.

Where a clerk is authorized to sign the name of a firm, his initials, preceded by the word *per*, meaning *by*, should be placed underneath, as in the foregoing example.

III. Accounts Current.

Twice yearly, it is customary among business houses to send a statement of account, to all who are indebted to them upon their books. The customary form of

sales. What does *ult.* mean? *Prox.* or *proximo?* *Inst.?* How may a clerk sign the name of his employers? How often is it customary to send accounts

the letter inclosing such a statement, with the reply, is as follows:

141 William St., New York, *Jan.* 1, 1863.

R. G. Van Pelt, Esq.,
New Brunswick, N. J.

Sir:

Your attention is respectfully called to the inclosed statement of account, showing a balance in our favor of one hundred and fifty-three dollars and seventy-five cents ($153 75). By the terms of sale, this account is now past due. It will, we trust, receive early attention.

Respectfully yours,
A. B. Sands & Co.,
per C. L. G.

(reply.)

New Brunswick, N. J., *Jan.* 5, 1863.

A. B. Sands & Co.,
141 William St., New York.

Gentlemen:

Your favor of 1st inst., covering statement of account, is at hand. On examination, I find it correct, and have the pleasure to inclose my check for the amount, for which please send a receipt, and oblige,

Yours truly,
R. G. Van Pelt.

IV. Requesting Favors.

In the prosecution of business, it sometimes becomes necessary to ask a favor of some friend who may happen to be, at the time, more advantageously situated than ourselves; such, for instance, as making small purchases for us, or loaning money to meet an emergency. In such cases, be careful that you do not incommode, or subject him to expense on your account;

current? Write the form of the letter inclosing such a statement. Write the form of the reply.

for it is quite enough to command your friend's time without taxing his pocket. In a large city, like New York for instance, it is very easy for one unacquainted with its size, to send a friend the whole length or breadth of the city, a distance of five or ten miles, on some trifling errand, to his serious inconvenience.

Jamestown, N. Y., *Oct.* 3, 1863.

Friend Winsor:

May I presume so much upon your friendship, as to ask you to favor me by making a few purchases, not in the line of your legitimate business? I annex a list of articles which I greatly need, and cannot procure here. I inclose $5 00, which will, I think, be sufficient to pay all expenses. I need hardly assure you that it will afford me pleasure to reciprocate the favor at the earliest opportunity. With kindest regards to your family, I am,

As ever,
Your friend,
Edward Cooper.

We annex the following form, sincerely hoping that the reader may never have occasion to make use of it; and that, if he should, he will receive a kind and favorable reply, and finally repay promptly, and with fitting thanks, the sum borrowed.

Syracuse, *Jan.* 25, 1863.

Friend Atwater:

I have the misfortune, at this time, to be in great need of a small amount of money, which I find it difficult to raise, and have, with great reluctance, concluded to ask of you the loan of fifty dollars for one month, if you can conveniently spare that amount. Do not incommode yourself to oblige me, as I fear your generosity may prompt you to do, for whatever may be the result of this application, I shall not doubt your willingness to favor me as far as is consistent with other duties and obligations.

Be kind enough to let me hear from you soon, and believe me,

Very truly yours,
E. E. Edmunds.

V. Introduction and Recommendation.

Letters of introduction and recommendation are usually written to a second party in favor of a third. Before writing such letters you should be thoroughly satisfied with regard to two things:

1. Whether you have any claims upon the person you propose to address, whether of friendship or for civilities rendered, and whether it will be for his interest to become acquainted with the person you propose to introduce.

2. Whether the person introduced is one whom you are willing to claim as a friend, and for whose good conduct you are willing to be held responsible.

Such letters should not be sealed, when given to the person whom it concerns. The following brief forms will suffice to illustrate this class:

New York, *March* 4, 1863.

Hon. Victor M. Rice,
Albany, N. Y.

My Dear Sir:

Allow me to introduce my young friend, Mr. H. P. Perrin. He visits your city upon business, which he will himself explain. Anything you may do to advance his wishes will personally oblige, Yours, very truly,

J. F. Stoddard.

My Dear Sir: Brooklyn, *Feb.* 8, 1863.

Permit me to recommend to your favorable notice the bearer, Mr. W. H. Clark.

He has served me as clerk and correspondent for three years, and has proved himself, in all respects, worthy of the position. Should you be in need of a clerk, I am sure you will not readily find one more competent and faithful.

With sincere esteem,
Your friend,

J. W. Bulkley.

To Peter Cooper, Esq., New York.

VI. Answer to an Advertisement.

The daily papers of every large city, and especially New York, usually contain a long list of advertisements for persons to fill situations of every kind. These present irresistible attractions to the thousands of young persons who are out of employment, and anxious to secure any opportunity for obtaining a livelihood. It is needless to state, except for the benefit of the inexperienced, that a large majority of these advertisements are mere delusions, inserted by designing persons to entrap the unwary into an acquaintance with some unprofitable and ruinous scheme; and that they require to be scrutinized with the utmost caution before venturing a reply:

New York, *Nov.* 1, 1863.

"H. W. E." *Box* 1352 *Post Office, New York.*

Sir:

I observe in this morning's Times that you advertise for a clerk, and desiring a situation in that capacity, take the liberty to reply.

I have been engaged in business in this city for several years, and trust I possess the experience, and other qualifications you desire.

For information respecting my character and ability, I would refer you to Messrs. Claflin, Mellen & Co., who can speak from a long and intimate personal acquaintance.

Should you desire an interview, a note addressed to "W. W. Olcott, 131 Irving Place," will receive prompt attention.

Of what do the daily papers usually contain a long list? To whom do these present irresistible attractions? Are they always what they appear? Should they be answered without caution?

II. Letters of Friendship.

1. The correspondence of friendship is the great confidential publishing house of the human heart and brain, whose circulating pages contain the greater part of the originality of the people,—of their real thoughts and feelings. The most remote and solitary home has had at least the advent of such a letter, and has sent away a silent message sheet to the loved, who are afar.

How important, then, that the medium of such cherished communion should be pure and attractive,—that no mental deformities be exposed to the gaze of those whose friendship and esteem we desire to retain.

2. It is of the greatest importance, in such letters, that we attend to those apparent trifles, in the observance of which, consists the true art of friendship. In writing to absent friends, we should bear in mind, that to them, nothing which relates to home scenes and friends is trivial or uninteresting, and that the farther we are removed from them the higher these little things rise in importance. Therefore, tell your story as freely as though your correspondent were by your side—omitting not the boyish feats of Charley, the winning ways and wonderful performances of baby May, and even the tricks of the dog Carlo, as well as the discussion of matters of graver import.

3. Letters of friendship include the correspondence

(1.) What is said of the correspondence of friendship? What is important, therefore?

(2.) To what is it of the greatest importance that we should attend? In writing to absent friends, what should we bear in mind? How, then, should you tell your story?

(3.) What do letters of friendship include? What is said of the language of

of relatives and friends of every degree of intimacy. The language of friendship, though not usually so brief as that of business, should be not less clear and unmistakable. The arrangement of such letters is much less formal than letters of business, and is sufficiently illustrated in the subjoined letter from

John Randolph, of Roanoke, to his Nephew.

Bizarre, *Sept.* 11, 1806.

My Dear Theodore:

I thank you for your letter, which I received post before last. Present my respects to Dr. Haller, and tell him I will be obliged to him to procure you shirts, handkerchiefs, and such other things as you may stand in need of.

We do not say, "scarcely *nothing*," but *anything*. Give my love to Buona, and tell him that I shall forward his letter to his brother immediately; but tell him also, that a "*tolerable* long letter" is *intolerable* English. He should have used the adverb (*tolerably*) instead of the adjective. I wish that, instead of a fictitious correspondent, you would address your letters—I mean those which Dr. Haller requires you to write weekly—to some one of your friends or acquaintance. It would take off from them the air of stiffness which now characterizes them. If Buona had been describing Richmond to his mother or myself, he would never have introduced it with, "I beg leave to wait upon you;" an awkward exordium which even Mr. Expectation, of Norfolk, would not approve.

You see, my sons, that I make very free with your performances; but do not let this discourage you. *Write* your letters just as you *think them*, and they will be easy, and any inaccuracy which creeps in may be afterward corrected.

The partridges are so forward that we have begun to shoot nearly a month earlier than usual. Carlo is an excellent dog for bringing in birds, after they are shot, but not so good for finding game. I wish you were with me, my sons, to enjoy the sport. Your skill, my dear Theodore, would make amends for my clumsiness, and dear Buona would hold Miniken, who now runs away from uncle when-

friendship? The arrangement of such letters? Read aloud the subjoined letter.

ever she has an opportunity. But, thank God, my children, you are more profitably engaged. This alone reconciles me to the loss of your society. I hope to see you both by the last of this month.

Mother has had an ague, and Sally very sore fingers.

Your friend and kinsman,

JOHN RANDOLPH.

P. S. Do not make a flourish under my name in the superscription of your letters. It is not customary to do so.

LESSON IV.—*Notes and Cards.*

I. NOTES.

NOTES, in general, are brief letters intended to be sent but a short distance. Official communications are sometimes called notes.

Notes should be written upon small-sized sheets, adapted to the purpose, called note paper. Notes of a business character have the same arrangement as letters. Notes of Invitation or Ceremony should be written in the third person only, as *Mr. Smith presents his respects to Miss Jones*, &c. The date and address follow the body of the note, and should be placed at the left side of the sheet.

It is a rule in epistolary correspondence, that the name of the writer should always be subscribed to the letter or note when it is written in the *first* person, but never when written in the third. The date should be written *at the beginning*, when the letter is written in the first person, and *at the end* when it is written in the third.

I. What are notes, in general? What are sometimes styled notes? Upon what should notes be written? What forms have notes of a business nature? In what person should notes of Invitation or Ceremony be written? Give an example. Where should the date and address be placed? What is a rule in epistolary correspondence? How is it customary to acknowledge the favor when a note is delivered by a friend? What should letters of introduction contain in the same place? When is the word *Present* to be used? What is included under the head of Promissory Notes? What is said of the importance of accurate language in writing them? Write an example of a *Negotiable Note*. Non-

When a letter or note is to be delivered by a friend or acquaintance, it is customary to acknowledge the favor by placing the name of the bearer on the outside, at the lower corner on the left, included in some such phrase as: "*Politeness of Mr.* ——," "*Courtesy of Mrs.* ——," or "*Favored by Miss* ——."

Letters of introduction should contain, in the same place, instead of the above, the name of the person introduced, as, "*Introducing Mr.* ——," or simply "*Mr.* ——."

When the residence of the person for whom the letter or note is intended is in the same town or city in which we write, and is well known to the bearer, the word "*Present*" is frequently written in place of the residence, in the superscription.

PROMISSORY NOTES.

Under this class is included all promises to pay value received. Accuracy of language is of the utmost importance in writing promissory notes, as their validity often depends entirely upon the words employed. The customary forms are as follows:

Negotiable Note.

$500 NEW YORK, *Oct.* 3, 1863.

For value received, I promise to pay Thomas Hunter, or order, Five Hundred Dollars on demand.

HENRY KIDDLE.

This note is due whenever payment is demanded,

but requires Thomas Hunter's name across the back of it upon the receipt of the money, or upon disposing of it to another party.

Non-Negotiable Note.

$750 NEW YORK, *Jan.* 1, 1863.

Sixty days after date, for value received, I promise to pay Alonzo Hopper, Seven Hundred and Fifty Dollars, with interest.

MYRON FINCH.

The above note can be paid, at the expiration of sixty days, only to Mr. Hopper.

NOTES OF INVITATION.

MISS HAWLEY presents her compliments to Miss Willard, and solicits the favor of her company to dinner on Tuesday next, at four o'clock.

123 W. 16th St., *Monday.*

REPLY,—*Regretting.*

MISS WILLARD regrets that a previous engagement will deprive her of the pleasure of accepting Miss Hawley's kind invitation for this evening.

GRAMERCY PARK, *Tuesday Morning.*

MR. FISHER presents his respects to Miss Sparling, and begs that he may be allowed to wait on her this evening to the Italian Opera, at the Academy of Music.

14th St., *September* 30.

REPLY,—*Accepting.*

MISS SPARLING presents her compliments to Mr. Fisher, accepting his polite invitation for this evening.

LONDON TERRACE, *Sept.* 30.

Negotiable. When a note contains the words "*or order*," what is necessary upon disposing of it? Where these words are not included, what is the case? Write a Note of Invitation. Reply, regretting. Accepting. Write a form which may be used among intimate friends. Acknowledgment of a call.

Mrs. Halsey may invite her intimate friend, Miss Lozier, to an evening party, very appropriately, thus:

MY DEAR CARRIE:

We are to have a little social party on Thursday evening next, which will be very incomplete without you. Pray come, and bring your brother with you. He will not, I trust, require a more formal invitation, as he knows he is always welcome.

Your true friend,

Wednesday morning. LIZZIE DEANE HALSEY

ACKNOWLEDGMENT OF A CALL.

MR. MCNARY regrets that he was absent when Mr. Wandell called, and hopes that Mr. Wandell will name some time when it will be convenient to receive a call from him in return.

II. CARDS.

Cards are small pieces of pasteboard, upon which is written or printed some brief announcement. There are four kinds in common use, viz: 1. Autograph Cards. 2. Address Cards. 3. Business Cards, and 4. Wedding Cards.

1. Autograph cards, as their title implies, contain merely the autograph or signature of the person. Upon such cards, it is inappropriate to use any title except when necessary to distinguish the wife or the eldest daughter of a family. The following forms will serve to render clear the autograph card appropriate for any member of a family. If the gentleman's name be Gray, his card will be,

---

II. What are cards? How many kinds of cards are in common use? Name them. What are Autograph cards? What is inappropriate upon such cards? Write the proper form for your autograph card. Write one for Mr. Corydon L. Gray. His wife. Eldest daughter. Next. Next.

Corydon L. Gray.

That of his wife should be:

Mrs. C. L. Gray.

His eldest daughter's should be:

Miss Gray.

His second daughter's might be:

Antoinette Gray.

His third daughter's might be:

Alma Gray.

2. The Address Cards of the same parties will not differ from the Autograph Cards, except that the residence will be added, as in the following arrangement:

Corydon L. Gray,
32 Madison Square.

Autograph Cards should be used only among those acquaintances to whom your residence is well known.

3. Business Cards usually contain the business address of the individual, or the firm with which he is connected, together with the title of the profession or character of his business. Frequently the names of well known individuals are also added, by permission, as references, when the person or firm is not widely known.

FORM FOR PROFESSIONAL CARD.

Wm. N. BLAKELEY, M.D.,
Reference. 13 W. TENTH ST.
DR. VALENTINE MOTT. *New York.*

FORM FOR BUSINESS CARD.

D. APPLETON & CO.,
Publishers, Importers, and Booksellers,
443 & 445 BROADWAY,
NEW YORK.

(2.) How will the address cards of the same parties be written or printed? Where, only, should autograph cards be used?

(3.) What do Business Cards usually contain? What is frequently added? Write a form for a Professional Card. Business Card. What should Business Cards always contain?

Business Cards should always contain the name of the place of business and State; while it is not necessary upon address cards, except when travelling.

4. Wedding Cards consist of the single cards of the intended bridegroom and bride, fastened with ribbon.

These are usually accompanied by another announcing the place where the ceremony is to be performed. If it take place at the home of the bride, this card will contain the names of the bride's parents, and date of the ceremony.

Thus, if Mr. Edward Dumont and Miss Emma Demarest are to be married at home, the cards may be as follows:

Edward Dumont.

Emma Demarest.

Mr. & Mrs. W. H. Demarest
At Home
Wednesday Evening, Jan. 29, at 8 o'clock.

(4.) Of what do Wedding Cards consist? How are they fastened? What are these cards usually accompanied by? If the ceremony take place at the home of the bride, what will this card contain? How will it be if the ceremony take place at church? In such a case, what will the "At Home" card contain? What is sometimes retained and sometimes omitted in addressing married ladies? With whom does its retention find favor? What title should be used in addressing two or more unmarried ladies of the same name?

If the ceremony is to take place at church, an additional card announcing the fact may be arranged thus:

Grace Church,
Wednesday Evening, Jan. 29, at 8 o'clock.

In such a case, the "At Home" card will contain the names of the newly married parties, and announce the place and time for receiving calls after the marriage.

In addressing married ladies, the title of the husband is sometimes retained and sometimes omitted. Its retention finds favor with many ambitious ladies, who thus endeavor to sanction its use. For instance, the wife of Dr. John Smith is frequently addressed as Mrs. Dr. John Smith; but Mrs. John Smith, Esq., or Mrs. Mr. John Smith, is ridiculous.

In addressing two or more unmarried ladies of the same name, the title Misses should be used; as "The Misses Chegrave," or "Misses Anna and Mary White," if we wish to particularize. The eldest daughter will be addressed as Miss White, the second as Miss Mary White, the third as Miss Celestia White, &c. On the marriage or death of the eldest daughter, the second becomes Miss White, &c.

How is the eldest daughter addressed? The next? Next? When does the second become *Miss?*

with a separate sheet to be used as *trial paper* for the pen, copy, or such exercise as may be given by the teacher. Letter paper, large size, is best for this purpose.

Blotting paper is an essential material, and should always be supplied to every pupil. The common red paper should be procured, cut into pieces a little larger than the hand, and distributed with the injunction to never touch it with a pen.

Having thus spoken of the various requisites of writing materials, we will again mention the articles with which every pupil should be supplied before attempting to write:

1. Pen, Holder, and Pen Wiper.
2. Ink.
3. Writing, Blotting, and Trial Papers.

BLOTTING.

How to Prevent Blots, and How to Erase them.—Blots are nearly always the result of careless handling of the pen, filled with ink, and are universally considered the indication of carelessness or slovenly habits. Indeed, the first indications of advancement in the art of writing among beginners, is the absence of these unsightly stains, together with a general appearance of neatness and order in their work. To prevent blots, do not take too much ink upon the pen at once, and never allow yourself to hold the pen in your mouth, or carelessly by the end of the holder.

But as blots will sometimes occur, even with the utmost care, it is important to know how to erase them in the best manner.

First.—Take your blotting paper and lay it lightly upon the blot. Do not press upon it, or lift it until the ink is all absorbed.

Second.—Then change the paper to a new place, and rub it over the blot. Leave the spot until the ink is dry.

Third.—When thoroughly dry, take a knife or ink eraser, and scrape it *lightly* until all color is removed, after which *rub* the spot with the handle of the knife, or eraser, until smooth and hard. You can then write over it if necessary.

Never put blotting paper upon your writing if you can wait for it to dry, as the color is much better if all the ink is left in the marks.

III.—HINTS AND DIRECTIONS FOR CONDUCTING WRITING CLASSES.

1. The plan here presented for conducting classes, renders writing an eminently concert exercise. Such a plan, strictly carried out, must prove beneficial to the pupils as a discipline, and will commend itself to every teacher who desires complete system and order in each exercise of the school room.

This plan is adopted by the author in his own teaching, and has given the utmost satisfaction to every one who has witnessed its workings. This, or a similar plan, adapted to the circumstances, cannot be too strongly recommended for adoption in every school in which writing is taught.

2. Each pupil should be furnished with the requisite materials, after which the following directions

should be given by the teacher, and practised by the class, until every pupil understands exactly the position to take, though the number of the direction only is spoken, or indicated by a stroke of the bell.

The least violation should be noticed and reproved, and the whole gone over and over again, until it is performed with military precision. Let the teacher's motto be, "Begin to write *aright*;" and, as good writing itself is made up of the observance of apparently trifling things, let not *strict* order and discipline be laid aside for a single moment, if he would succeed. Difficulties and obstacles will doubtless be encountered, and the advantages of this over the common method may not at first be apparent; but all difficulties and obstacles will disappear, and the good results will be rendered certain and satisfactory, if the work be undertaken with determination.

3. Before commencing, each pupil should lay the pen upon the front of the desk, and place the book in the middle of the desk, parallel with the front edge. Then sit erect, and fold the hands ready to obey.

SIGNAL 1.—Sit directly forward until the body touches the edge of the desk, keeping it *straight* and erect. At the same time, place the *left* hand upon the desk, in such a way that the *forearm* is parallel with its edges, and the fingers touch the book; then drop the right arm by the side.

SIGNAL 2.—Place the right hand upon the inkstand.

SIGNAL 3.—Open inkstands.

SIGNAL 4.—Touch books.

SIGNAL 5.—Open books.

SIGNAL 6.—Touch pens.

SIGNAL 7.—Take ink.

SIGNAL 8.—Adjust the pen, arm, &c., ready for

SIGNAL 9.—*Write.*

At closing, the following directions may be observed:

SIGNAL 1.—Wipe pens.

SIGNAL 2.—Lay up pens.

SIGNAL 3.—Touch inkstands.

SIGNAL 4.—Close inkstands.

SIGNAL 5.—Sit back (as at opening).

SIGNAL 6.—Monitors arise.

SIGNAL 7.—Collect pens.

SIGNAL 8.—Touch books (the class).

SIGNAL 9.—Close books. "

SIGNAL 10.—Collect books.

4. It is of the utmost importance that the whole class write after the same copy at the same time. This enables a single teacher to superintend a class as large as can be assembled in any room, and impart instruction, by means of the blackboard, in all the general features pertaining to the lesson, as effectually as to a dozen. The special attention and instruction needed by each pupil can be imparted by assistants, each having charge of a single section of the class, and passing around to each individual, as in the ordinary way; at the same time illustrating and enforcing the general directions.

5. In order to make up for the differences of speed among the writers, and keep them together, each pupil should be provided with a blank trial book, or sheet of paper.

Then let the whole class be brought together at the beginning of every page, by requiring those who have finished the previous one to write upon the trial paper, until permission is given to commence a new page.

In this way, pages written by the class during the absence of members, will be left blank, and must be omitted until the lesson for the day is accomplished. Back pages may then be written up, instead of using the trial paper.

6. Thus, it will be seen, no pupil need remain idle for a moment; there is no inducement for those disposed to hurry beyond the average speed of the class, as they can gain nothing by it; while the slow are urged forward.

7. Before beginning a new copy, the whole or the most important part of it should be written upon the blackboard, and the attention of the whole class directed to it, while the teacher explains the lesson it is intended to convey; analyzes the new or difficult letters, referring each letter to the class to which it belongs, the principle and manner of its formation; dwelling particularly upon its characteristic portion, and anticipating common errors in its formation; the whole interspersed with frequent interrogations, reviewing previous instruction.

8. No teacher who prizes success should allow the interest of the writing exercise to flag for one moment, for when the interest in any exercise is gone, all benefit is likewise gone. Life and energy should characterize the writing hour, and the teacher should throw into it extra exertion to relieve it from the monotony which is apt to characterize it. For this reason a

morning hour is preferable for writing. More can be accomplished by this method in thirty or forty minutes than by the old method in an hour; while the working energies of a class cannot be profitably kept up for a longer period without relaxation.